

CANOPUS

Designed To Be Different



© 2018



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(AVENTURA)



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CANOPUS



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(Kitty Tron)



Brian Blade



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(SAXON)
Snare Drum Endorser
Photo by Kai Swillus



Alphonse Mouzon



Benedikt Hesse

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(StoneRider)

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 stay in business for many years to come as a legendary drum builder worthy of its name.

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"

Further more, we developed our lower priced series called Japanese Sword Series.

The reason behind this development was that we had a great many inquiries from people who wanted to obtain the legendary Canopus Sound in a lower price range.

The Japanese Sword Series ("Yaiba" Series) sits in the mid-range price point, but many well known drummers including Stevie Wonder- the king of Pop, Kenny Washington – Master Jazz Player and Justin Tyson – up and coming drummer who plays with Esperanza Spalding as well as many others, love the Japanese Sword Series as much as they love our high end models.

1. **The Standarder series** ----- Realization of our concept of the ideal drum sound
(R.F.M, BR, AH, MH)
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)
4. **Japanese Sword series** ----- Cost effective with high-end quality and sound.
(YAIBA II, YAIBA X)



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THE BEGINNING



Zelkova

— *The Drum Set* —



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

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

FIG 1
FN(Newton)

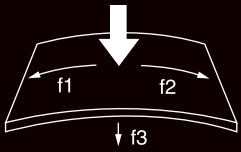


FIG 2
FN(Newton)



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.

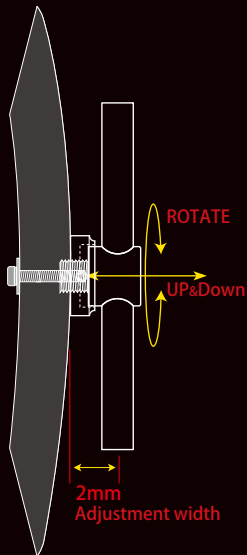
The force f1 and f2 run along straight forward, while f3 runs through the curved surface, thereby causing a crack. (See fig. 1) However, our original global shaped drum shell will disperse the given vertical force along the global surface. (See fig. 2) Hence, we have achieved the desired outcome: a hollowed 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

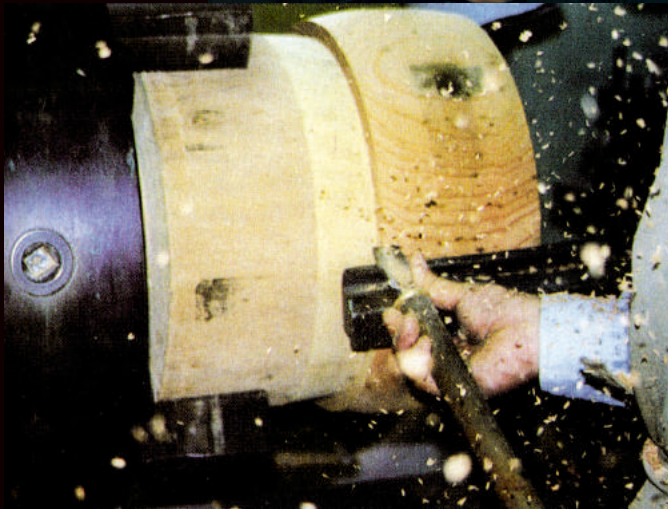
The Zelkova drum features a hollowed one piece shell made from a stump of precious 200 years old Zelkova wood. The wood is seasoned for three years and moisture content is regulated down to 9 percent in a specially designed wood drier . However, this shell may still be affected by outside humidity, and 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



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.



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 : Black 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



Joe Hunt



Bob Delich



Roy Dackus



George Coleman Jr.



Shirazette Tinnin



Kenny Washington



Brian Blade



Joe Strasser



Benedikt Hesse



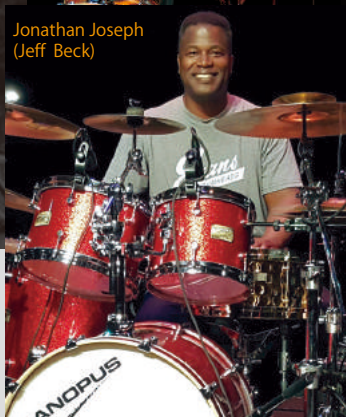
Andrew Dickeson



Klemens Marktl



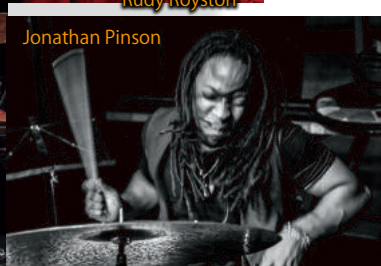
Adam Pache



Jonathan Joseph
(Jeff Beck)



Rudy Royston



Jonathan Pinson

"Well you know, in the end, that's hard to say what the best sound is. I were coming back with the Fellowship band then I'd probably want to play the NV - just because I got used to them and there's a different space they occupy. I think in the end the Neo Vintages have come closest 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 LQ**

Classic
Rock

R.F.M. Reinforcement Maple



R.F.M. series
Size : 15"x22" BD
15"x16" FT
13"x14" FT
8"x12" TT
7"x10" TT
Shell Material : American Maple
Finish Material : Oil
Color : Bitter Brown Oil

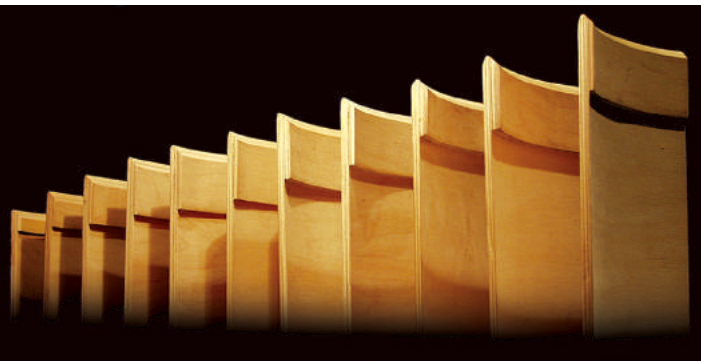
Available drum finish : Oil Wrap LQ

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.



The original, Sophisticated Canopus sound.

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.



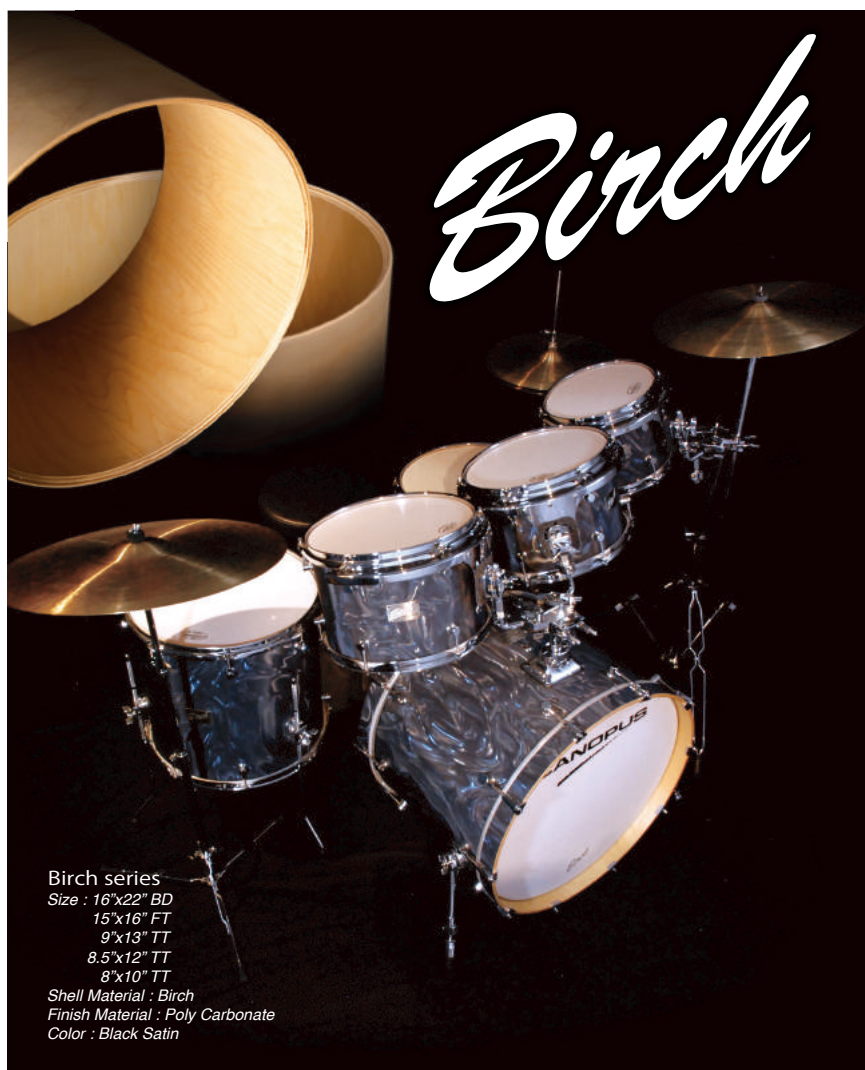
Club Kit
Size : 12"x15" BD
12"x13" FT
7"x10" TT
Shell Material : American Maple
Finish Material : Oil
Color : Charcoal Oil

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.



Birch series

Size : 16"x22" BD

15"x16" FT

9"x13" TT

8.5"x12" TT

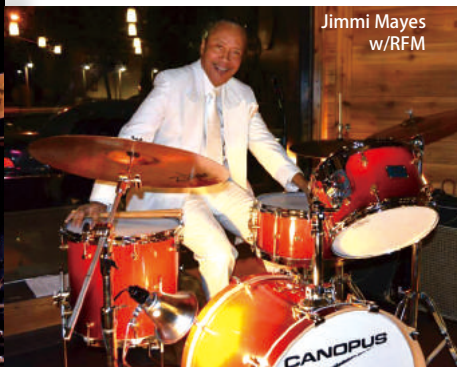
8"x10" TT

Shell Material : Birch

Finish Material : Poly Carbonate

Color : Black Satin

Available drum finish : **Wrap** **LQ**



Ash

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

Available drum finish : **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"



Harvey Mason
(Fourplay)



Louis Cato
(The Late Show with Stephen Colbert)

"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

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



Available drum finish : **Wrap** **LQ**

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



Bop kit & Groove kit

YAIBA II



It is indeed unmatched pricing drum kit

The NEWYAIBA models have inherited the great Canopus sound and have also specialized and refined the concept of the original YAIBA - but they sit in a much more affordable price range. This is a "dream come true" for those drummers who have always wanted to easily have the Canopus sound.

In producing these drums, we adopted a different approach for the shell construction, heads and hardware. In addition we switched from nitrocellulose lacquer, the use of which is particularly costly and time consuming, to a different type of lacquer - one used by many other drum makers for their high-end models. This has reduced the time of the drying process, shortened our overall production time and enabled us to significantly reduce the price.

We are also able to provide a wide variety of color choices including new sparkle lacquer finishes.

These factors all combine to give NEWYAIBA a truly unique sound quality.

The NEWYAIBA Groove Kit and Bop Kit are the result of our research into finding the perfect shell type to suit specific sonic and stylistic requirements. We settled upon birch for the Groove kit and maple for the Bop kit. Our commitment to producing the ideal sound led us to this decision to use different shell types within one series - in this we are confident to say that we have introduced a completely new concept to the drum industry.

With all the revolutionary ideas featured in NEWYAIBA, it is indeed a drum kit of unmatched price and value.



Groove Kit (Birch)
18x22/8x10/8x12/16x16 /6.5x14 SD
No hardware included



Bop Kit (Maple)
14x18/8x12/14x14 /5.5x14 SD
Tom Holder included

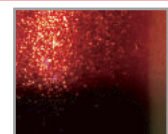
Available Colors



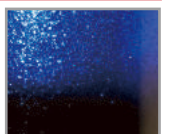
* Please note that because of its characteristics of Mat White Lacquer finish, it might be easier to notice color fading.

Limited Colors

New



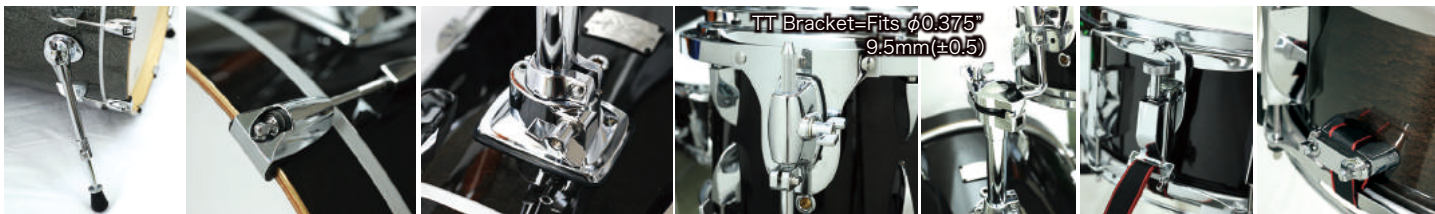
Burgundy SP Fade LQ



Cobalt SP Fade LQ

YAIBA II Snare Drum





new Snare Drum

YAIBA II Snare Drum 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 : CPSL14DR



Antique Amber Mat LQ



Antique Brown Mat LQ



Antique Ebony Mat LQ

YAIBA II Snare Drum 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 : CPSL14DR



Ice Black Sparkle LQ

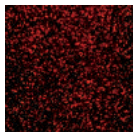


Ice White Sparkle LQ

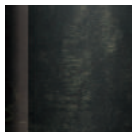
Color selection for Yaiba II Maple & Birch SD



Yaiba Gray SP LQ



Dark Red SP LQ



Ebony Gloss LQ



Matt White LQ

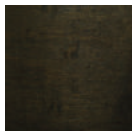
Color selection for Yaiba II Maple SD



Antique Amber Matt LQ



Antique Brown Matt LQ



Antique Ebony Matt LQ

Color selection for Yaiba II Birch SD



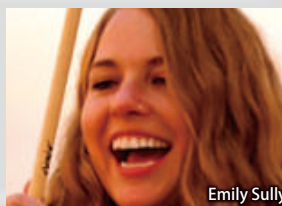
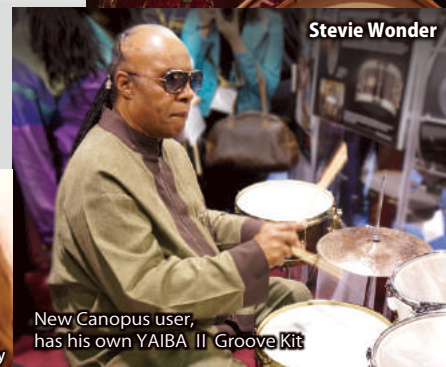
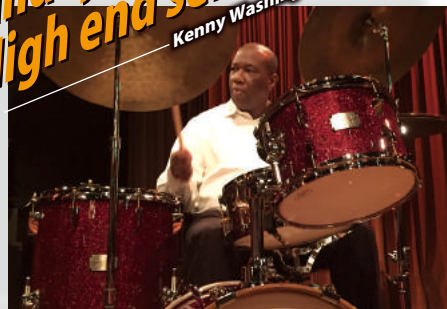
Ice Black Sparkle LQ



Ice White Sparkle LQ

Unbeatable Price Incredible Sound Made in Japan

*"Sounds just like
High end series!"*
Kenny Washington



STAVE BUBINGA

Outstanding presence and sensational projection!

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.



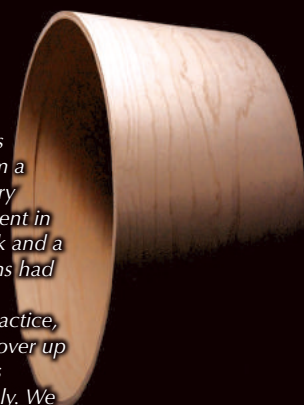
Size : 17"x22" BD
15"x16" FT
9"x12" TT
8"x10" TT
Shell Material : Stave Bubinga
w/ Reinforcing ring style edge
Finish Material : Oil Finish
Color (Photo) : Natural Bubinga Oil

Single-head Tom Tom

Innovative Design Creates a Refined Sound



Historically speaking, the single-head tom was introduced by removing the bottom head from a regular tom-tom. Single-headed toms were very popular and became almost standard equipment in the 1970's. Although it provided a clear attack and a wide melodic sound range, single-headed toms had some shortcomings, such as a harsh, overly percussive 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.

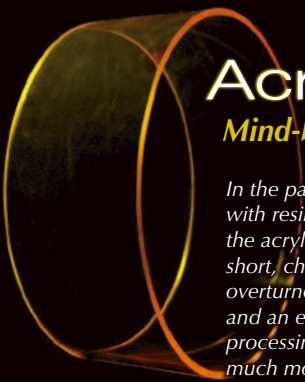


Acrylic Drum

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.



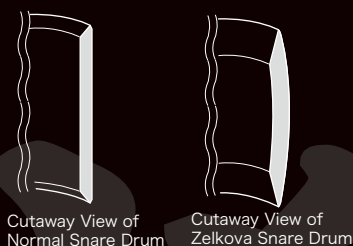
Zelkova

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)

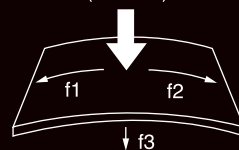
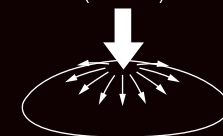


FIG 2
FN(Newton)



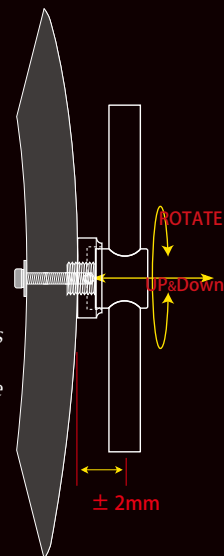
* Since its debut, precious 200-year old redwood has been used for Zelkova Snare Drums. This material has become scarce in recent years, thus procurable quantities are yearly decreasing.

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



Björn Just

Steve Murphy
(Jack Bruce)

Tutty Moreno
(Joyce)

Brian Blade

Ron Powell
(Madonna, Kenny G)



Adam Nussbaum

Ian Froman
(METAL WOOD)

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

Ian Froman

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



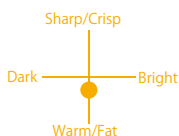
This unique drum provides the "driest" sound of our Neo Vintage Series. Canopus has managed to capture and improve upon the classic 1950's sound.

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"

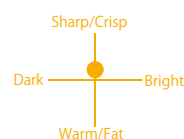
NV60-M1

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

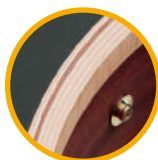
Mahogany/Poplar + Maple RF



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



S70

6.5

NV70-M4

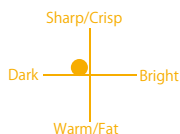
Be Conspicuous



NEO VINTAGE M4 is based upon the technology and specifications of some outstanding drum designs from the 1970s.

Its unique design features 12 tension rods on top and 6 on the bottom. A 5 ply maple and thicker poplar shell construction, and Canopus' precision bearing edge shaping, combine to create a characteristically "mellow and dry" vintage sound. With these specifications - providing a blend of tight attack and a comfortable, loose reverberation, it is a totally unique instrument. Certainly, this conspicuous sound will be highly prized and sought-after by a great many drummers.

SIZE : NV70M4S-1465 (6.5"x14")
Shell : 5ply Maple + poplar 9mm
Color : Superior maple LQ (Photo)
Hoop : Round Edge 12Hole + 6Hole
Lug Color : Japanese sword separate Chrome
Snare Wire : CPSL-14 DR



New



R60

NV60-M5

5 6.5

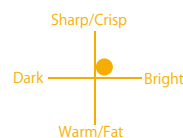
Power & Tone



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

Option Muffler

Note: more details on p28

Inner Muffler
CIM-10



Baseball Bat
Inner Muffler
CIM-20



ROF

PROJECT



THE BEGINNING



ROF #1

ROF-1465 v1

SIZE : 6.5"X14"

Shell : Aluminum Alloy 1mm w/Chrome Plate

Hoop : Steel 1.6mm 10H

Inner Muffler : CIM-10

Snare Wire : CPSL-14NP

Pursuing the innermost depths of Sound

The challenge which we are pursuing is the reproduction of "that sound" - the idealised metal snare drum sound that everyone, regardless of whether professional or amateur, aspired to - starting back in the 60's and 70's.

This sound, is something magical - somehow beyond just a simple musical instrument.

It is still universally loved and revered as a marvellous sound that can blend into any musical genre or situation smoothly - live performance, recording, rock, jazz, blues, pop and more.

Even though it is an aluminum alloy, the innermost details of the manufacture and production of these drums have long been shrouded in mystery and rumours.

Various manufacturers and drummers have tried to reproduce the sound - but, thus far, none have truly succeeded.

Canopus has begun a project that attempts, by peeling the layers of mystery from that drum one by one, to reveal and recreate the truth of "that sound".



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 Zelvova 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



EL

Elm 1ply

5.5"



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 Zelvova 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

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 : SSBE-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





M

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



Brown Burst LQ



Blue Liqueur LQ



Light Bordeaux LQ



BR

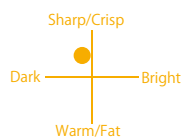
Birch

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.

SIZE : BR-1440 (4"X14")
BR-1455 (5.5"X14")
BR-1465 (6.5"X14")
Shell : 8ply Birch 6.5mm
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSL14DR



Colors in stock



Black Satin



White Satin



Aqua Satin



Red Satin



Marmalade Swirl



Rotten Blue LQ (Mat)



Rotten Red LQ (Mat)



Ebony LQ (Mat)

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

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



Blackish Ash Oil



Natural Grain Ash 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 : Steel 2.3mm

Lug Color : Brass
Snare Wire : CPSL-14DR



Sharp/Crisp
Dark — Bright
Warm/Fat

A wood hoop version is now available!

New

SIZE : MO-1455 WH (5.5"x14")
: MO-1465 WH (6.5"x14")
Shell : 10ply Maple 8mm
Hoop : Wood
Lug Color : Brass
Snare Wire : CPSL-14DR



SBS

Stave Bubinga

6"

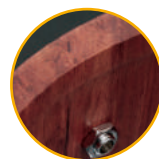
When crafting solid-shell drums, the stave-shell method is a far more realistic solution than searching out large, workable pieces of rare woods. The advantage of the stave method, in which uniformly sized "staves" are secured using small amounts of adhesive, is that it allows the shell to retain the 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 : High Edge 2.3mm Steel

Lug Color : Chrome
Snare Wire : CPSL-14DR

Sharp/Crisp
Dark — Bright
Warm/Fat



S

The Steel
w/Nickel Plated

The next step - classic sound evolved



While many steel snare drums may have a somewhat uncontrollable sound, the Canopus S-1450 gives steel a new character. By finishing the drum with nickel plating, and using solid brass tube this drum has a balanced and mellow sound - whilst still retaining the desired brightness of steel. This drum has a presence that will never be overshadowed by the mid-range tones of string and keyboard instruments. Unlike many steel drums, the distinct sharp sound of our steel drum gives no impression of cheapness and coldness.

※ Over time, the surface of nickel plating may gradually develop a different patina. We encourage you to enjoy the character of its vintage appearance.

SIZE : S-1450N (5"x14")
Shell : Steel 1mm
w/ Nickel Plate
Hoop : Steel 2.3mm 8H
Lug Color : Chrome
Snare Wire : CPSL14NP

Sharp/Crisp
Dark — Bright
Warm/Fat



Also In New
6.5" Depth

**30 Strand
Snare Wire**



BB

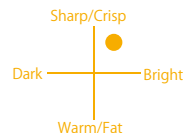
Black Nickel Brass

5.5 6.5



Our "BB" has a 1.2mm brass shell plated with Black Nickel. Its sound is full of fiery temperament just like its masculine appearance. The characteristic of this drum is its powerful sound with the fat, warm presence that is unique to brass. Certainly, this Black Nickel Brass bears close resemblance to the classic Black Beauty of the past.

SIZE : BB-1465 (6.5"X14")
BB-1455 (5.5"X14")
Shell : Brass 1.2mm
w/ Black Nickel Plate
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSS-BB14SNP30



HB

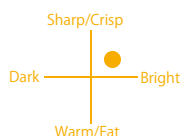
Hammered Brass

5.5



The deep, rich sound of brass with increased overtones from our hammering process makes this a unique and powerful sounding drum. The vintage snare wires add a complex characteristic to the tone of this dynamic snare drum.

SIZE : HB-1455 (5.5"X14")
Shell : Brass 1mm
Hoop : Steel 2.3mm
Lug Color : Brass
Snare Wire : CPSL-14NP



B

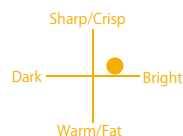
The Brass

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



BZ

Piccolo Bronze

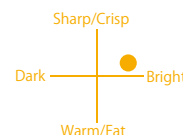
4"



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



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



New

Glass Fiber

Limited

"Limited 30 series"

We would like to try the possibility of
our new product with Limited 30 badge.
We limit its release only to 30 pieces.



L30-1465 GF

SIZE : 6.5"X14"
Shell : Glassfiber 1.5mm w/RF
Hoop : Die-cast Hoop 8H
Lug Color : Chrome
Snare Wire : CPSS-BB14NP



Low end combined with fast response.

Thinner shell with increased durability

Up to now, a fibre glass shell has normally been a combination of resin and glass fibers. Such shells have needed to be of a certain thickness in order to provide sufficient durability. The result was that it needed to be played powerfully to make a sound, and that the sound tended to be rather "solid". The shell of the L30-1465GF is made out of a sheet that is braided with glass fiber, which has enabled us to reduce the shell thickness to just 1.5mm.



To differentiate this remarkable instrument from other "fiberglass" snare drums, we have named it "Glass Fiber".

The unique beauty of its braided pattern is a notable characteristic of this snare drum.

This drum expresses a rich depth of tone with exceptional playability

Canopus has achieved a perfect balance of 8 lugs, die cast hoops and a unique edge shape - providing an exceptional balance of power and a variety of sound possibilities. The configuration of this snare drum provides not only solid sound, but also a rich depth of tone.

This drum's fundamental sound characteristic is that the center of balance is in the lower frequency range - allowing players to enjoy a clearly defined low end, even when playing lightly.

HARVEY MASON

Signature

Harvey Mason

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.

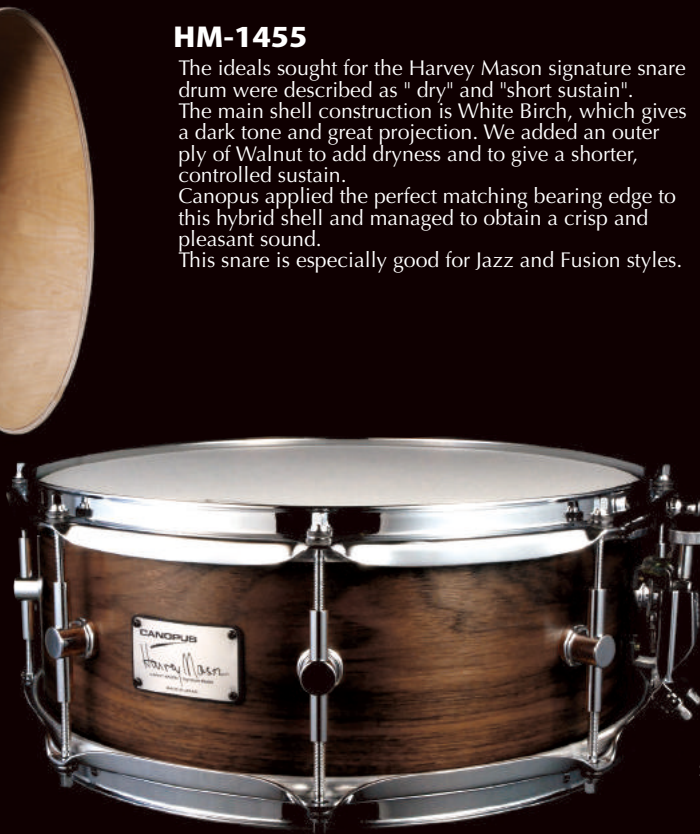


photo by Paul Jonason

"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

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



ALPHONSE MOUZON

Signature

Alphonse Mouzon

AM-1465

This snare drum features a hybrid shell of Birch and Wenge. Birch characteristically gives a dark but clear tone and also provides great sound projection. Wenge is a dense hardwood with a particularly attractive grain. Its shell is 11ply, 9mm thickness with a specialised bearing edge crafted to give an outstanding "crack" sound and attack. Alphonse's request was that the snare drum sound perfect in multiple genres - "Power Fusion, Rock, Jazz and Funk", and that it provide a full, solid sound - giving a "loud snap and crack". In addition he wanted it to have an exotic, extravagant appearance. Canopus has combined all these attributes - successfully realising Alphonse's dream and the results are truly outstanding!

"My Signature Snare Drum Series has a fat, deep, crisp and powerful sound that is great for all styles of music: Rock, Jazz, Funk and Fusion and more!"

ALPHONSE MOUZON



SIZE : AM-1465 (6.5"x14")
Shell : 11ply Wenge+Birch 9mm
Color : Natural Pale LQ
Hoop : Die-cast w/Gold plated
Lug Color : Brass
Snare Wire : CPSL-14DR



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 6.5"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>

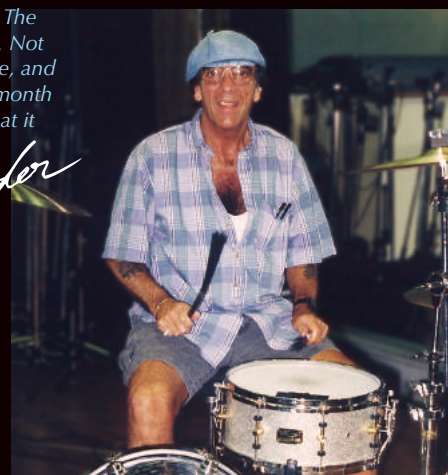
Mel Taylor

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



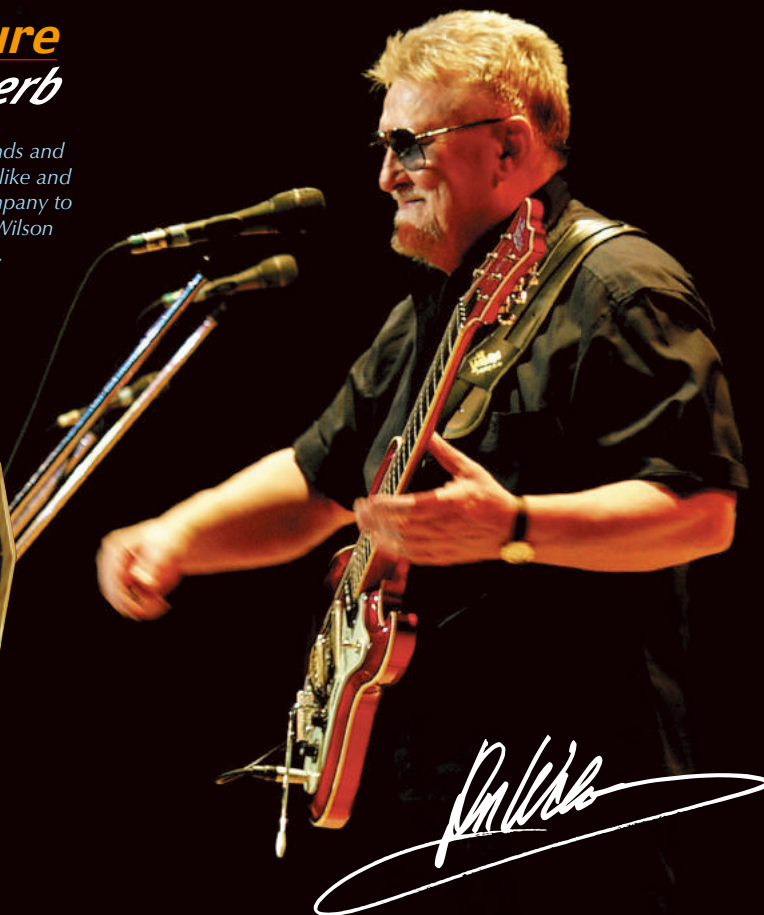
Mel Taylor *Signature*



Mel Taylor Stick
MST (15x406mm)
hickory

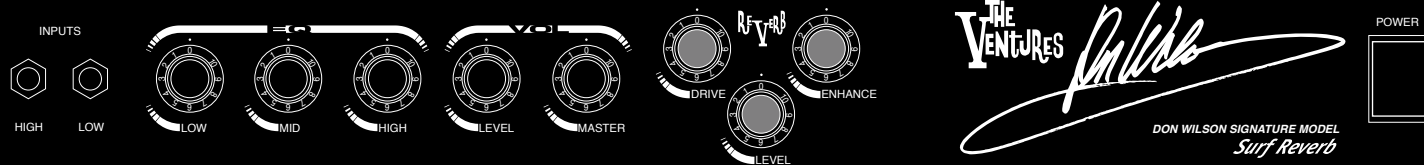
Don Wilson *Signature Surf Reverb*

"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 though 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 device will make much more colorful tone control than those existing ones.

4. Rigid Parts Selection for Supreme Amplifier

- 4 !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.
- 4 !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.
- 4 !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.
- 4 !We adapted CLIF input jack (Made in U.K) for smooth handling. It will transmit delicate musical expression of guitarist perfectly into the amplifier.
- 4 !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.
- 4 !We adapted Motorola's TO-3 (Made in U.S.A.) for final transistor to secure beautiful musical expression.
- 4 !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.
- 4 !We adapted large heat-sink (radiation panel) for sustainable power supply in long hours of performance.
- 4 !We adapted glass epoxy type. This type is most durable against heat and aging because of its non-elasticity.
- 4 !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**

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

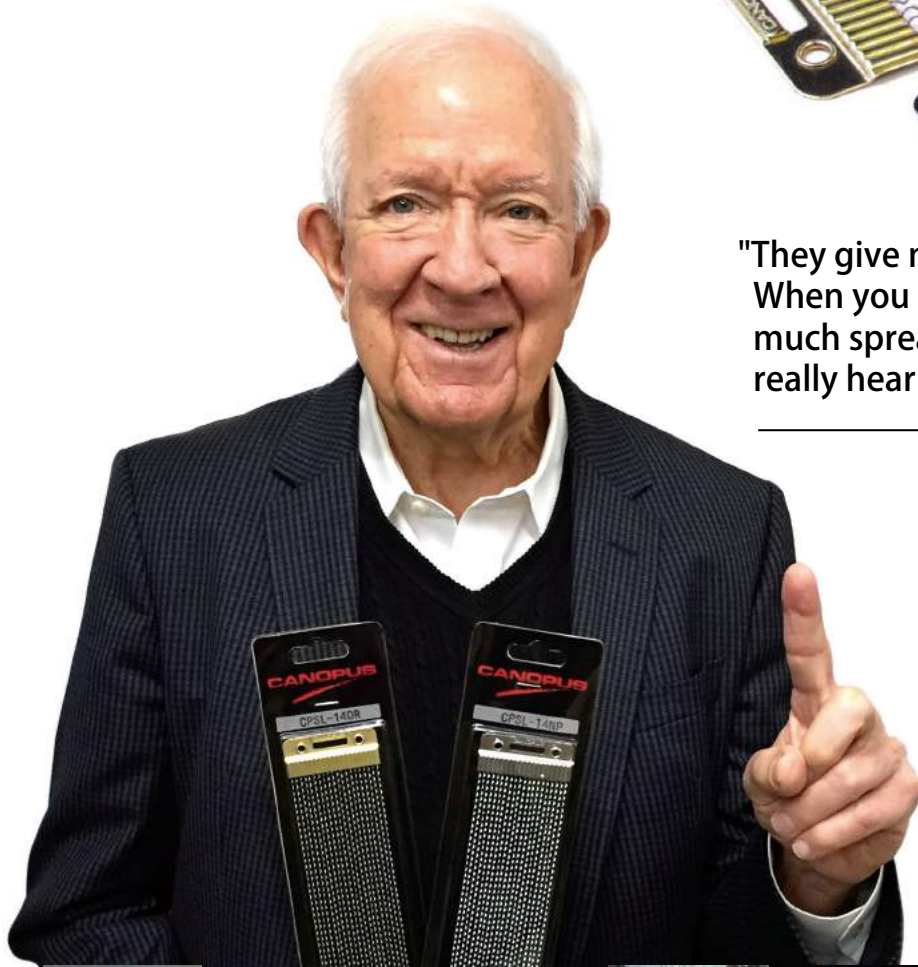
pitch overtone, yet rich and mild sound

(ZL : for Zelvova snare drum)



"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



Adam Nussbaum



Nigel Glockler
(SAXON)



Bill Stewart



Billy Martin
(Medeski Martin & Wood)



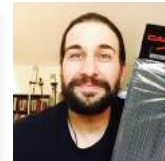
Derrick McKenzie
(Jamiroquai)



Mitch Marine
(Dwight Yoakum)
(Smash Mouth)



Denny Seiwell



Brian Tichy
(Bonzo BASH Founder)



Carmine Appice



Joe La Barbera



Keith Carlock
(Steely Dan, TOTO,
John Mayer)



Leon Ndugu Chandler



Mat Hector
(Iggy Pop)



Matt Starr
(MR.BIG)



Ernest LaRouche
(Britney Spears)



Gregg Bissonette



Rolf Pilve
(Stratovarius)



Tris Imboden
(Chicago)



Tuffy Moreno
(Joyce)



Jeff Hamilton



Zoro



Mike Baird



Oscar Giunta

BackBeat

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.

Fidock Handcrafted Drums (Australia)
Acoutin Custom (USA)
C&C Custom Drum (USA)

New

Extreme Presence!

BackBeat 30

SNARE WIRE

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)

Powerful sound and projection
at all volume levels

BackBeat 42

SNARE WIRE

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



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

Matt Starr
(MR.BIG)

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

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!!"

Matt Starr (MR.BIG)

"Bolt Tight has opened up my snare drum SO much, it was a big surprise. I can't wait to try them on my toms!"

Tim Stombaugh

"Is your snare drum tuning well? Try Bolt Tight and you will no longer have 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 Tight to my snares and toms. Now I can really rely on my tunings and focus on music without the worry of loose tension rods"



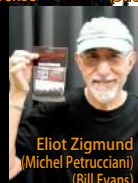
Dennis Fehse



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)
Acoustin 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 bolt 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.

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.



Ernest LaRouche



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 bass drum 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".

GUARD IRON-WALL

SPEED STAR 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 Star 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-2000 EL

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



SS-GRT

Gibraltar 9611, 6611



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.)

USERS' Comments



Mike Baird

"The Speed Star 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



Anthony Michelli

"I just installed Canopus' Speed Star 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



John Ferraro

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

SS-5000 on DW 5000



Matt Starr (MR.BIG)

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

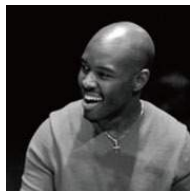
SS-5000 on DW 5000



Tutty Moreno (Joyce)

"Wow! Speed Star 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



Ulysses Owens Jr.

"The Speed Star is such a simple yet complex mechanism that can transform your pedal from ordinary to extraordinary, aiding you in being able to have more facility musically on the instrument."

SS-9500 on YAMAHA PEDAL



Rolf Pilve (Stratovarius)

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

SS-2000EL on Pearl Eliminator



Jotan Afanador (Aventura)

"Smooth Action & Powerful Lighting Speed"

SS-5000 on DW 5000



SS-PBJJ
for SONOR Perfect Balance

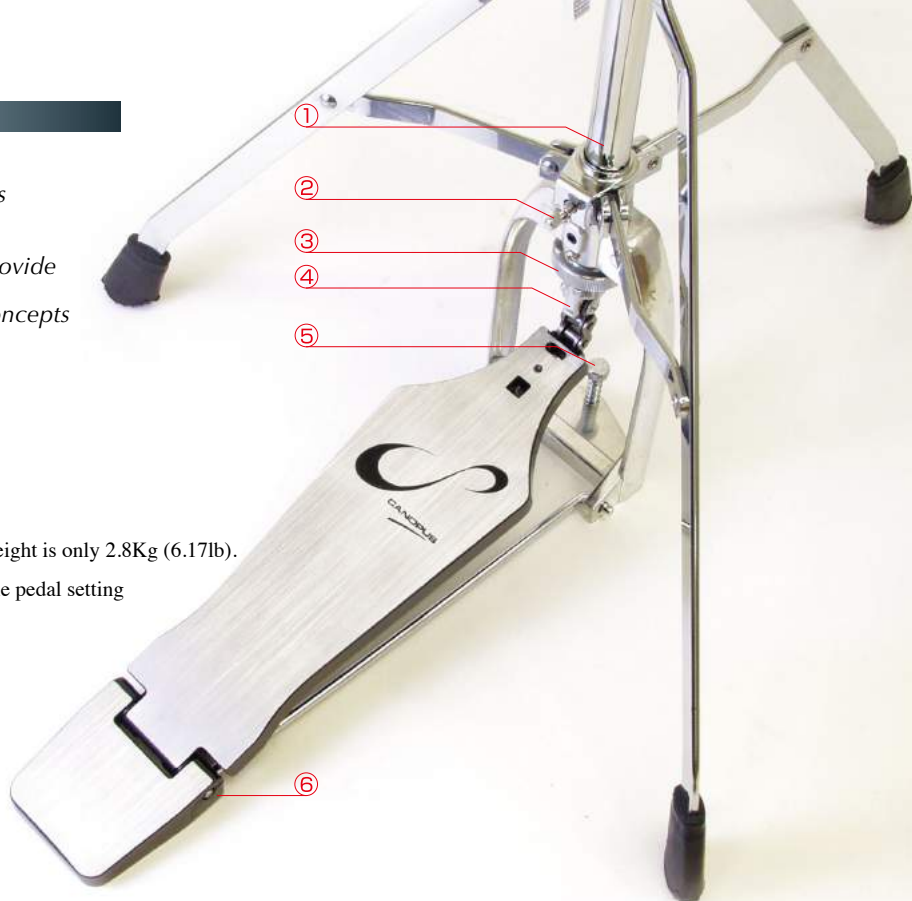
Light Weight

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. φ19mm/16mm



Flat Base Snare Stand CSS-2F

This is a stand designed to deliver the portability so important to drummers on the go. Just like the Flat Base Cymbal Stand, Canopus designed this hardware for mobility.

Stored Length : 460mm (18.11")
Weight : 2.3Kg (5.07lb)
H≈400mm ~755mm
(15.74") (29.72")
Tube dia. φ22mm/19mm



Flat Base stands can be very useful as a tom tom stand - as shown in the photo

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.



New 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!

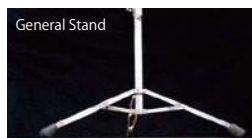


Improved balance of aluminum and steel. Now with gearless tilter mechanism.

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))

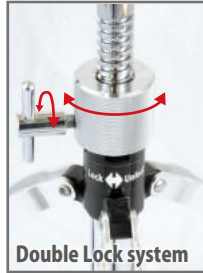
H≈720mm ~1600mm
(28.34" ~63")

Tube dia. φ32mm/25.5mm/19mm/12.7mm

New

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.

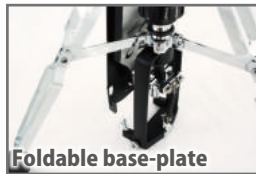
Big Applause from Brian Blade!



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

12"-6	14"-8	14"-8s	14"-10	14"-10s
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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

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

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

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

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

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")



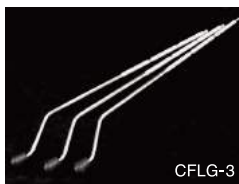
CTB-1 (Tom Bracket)
Fits φ 12.7mm (0.5") to 14mm (0.55")

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)
CSA20B (Snare Butt)

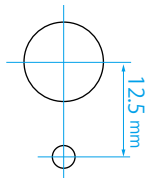


Resolved the issues related to the loosening of snappy during the performance.

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.

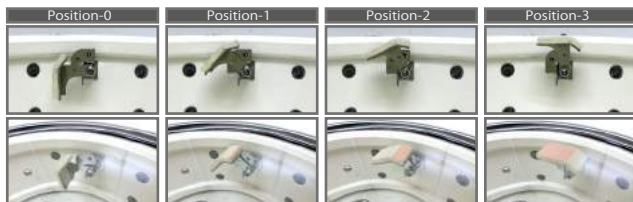
60's Inner Muffler returned with new features!

New



Baseball Bat Inner Muffler

It enables you to angle it at 3 different positions. CIM-20
Such a breakthrough idea for baseball bat inner muffler!



Rail Mount Tom Holder
CRM-1



Inner Muffler
CIM-10



Other Items



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ONLY



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www.johnhenrys.com

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.avatar-eventsgroup.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

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
TEL : 1-314-330-8329
mpsbckline@sbcglobal.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

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.hkfringecub.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

BB King Blues Club / Lucille Cafe
237 W 42nd St, New York, NY 10036 USA
TEL : 1-212- 997-4144
www.bbkingblues.com

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

Highline Ballroom
431 W 16th St, New York, NY 10011 USA
TEL : 1 212-414-5994
www.highlineballroom.com

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.vsooschoolofmusic.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 Espetaculo**
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



Center Staging



BB King Blues Club



SIR Los Angeles



SIR Las Vegas Backline Rental Finland Oy Ltd.



SIR New York



Smalls Jazz Club



The Swiss Cheese & Chocolate Music Co. GmbH

Newloc



John Henry's Ltd



www.canopusdrums.com

CANOPUS Co., Ltd.
2-3-16 TAKAIDO-HIGASHI SUGINAMI-KU TOKYO JAPAN 168-0072
TEL 81-3-5336-7960 FAX 81-3-3247-0308

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

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