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Long & McQuade MAGAZINE 2017 long-mcquade.com

Marshall

GIVING THE GIFT OF MUSIC LESSONS DRUM WOODS LEARNING A SONG IN HALF THE TIME HYBRID DRUM BUILDING MUSICAL GIFT GIVING MADE EASY

SSIE

where the music begins.

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Make it Merry with Long & McQuade!

At Long & McQuade we know that Christmas – and any gift-giving holiday – is a busy time for everyone! We also know that there is nothing better than giving and receiving the gift of music. That's why our staff prepares months in advance to make sure that we have what you want, when and where you need it.

Instruments for Every Budget and Every Age

In this issue, we've got guitar packs and drumkits, both of which come with everything the fledgling player requires. Toddlers and primary school youngsters are covered too, with our featured ½ size guitars, small button accordions, mini djembes, junior drumkits, fun-coloured and easy-to-play wind instruments and more.

We've got DJ controllers and lighting effects aplenty; well-priced studio monitors for the home recording enthusiast; sweet sound systems for musicians who play

live shows; beautiful digital pianos to furnish any home, and beginner to pro band instruments for all levels of musicians. And if you're looking to splurge on a Les Paul, or a fully-loaded electronic drumkit, we've got those too.

Want to give the gift of choice? You can pick up a gift card in any denomination, that can be used on any product or service that Long & McQuade offers.

And don't forget that we offer easy in-store financing – so you can give that dream instrument for Christmas, and not worry about paying it off until Halloween.

Visit **long-mcquade.com** for locations, details on extended holiday hours and Sunday openings, and for online shopping.

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We've got your holiday rental needs covered. Kick your New Year's party up a notch with DJ lighting from \$4 a day, or a high-torque turntable from \$25 a day.

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If it's your new year's resolution to try something new in 2018, go ahead and rent that trumpet or banjo or portable keyboard – you might discover a hidden talent or find a new passion!

Visit long-mcquade.com/rentals for more information.

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Pledge to make music in 2018! We've got lesson centres across the country, with professional instructors who teach music to all ages of students, at all stages of learning, and in all styles of music. AND we offer convenient lesson times for busy folks, as well as those aforementioned rentals, for people who aren't ready to commit. P.S. Gifting a month of lessons to your loved one could possibly be the coolest present they'll get this year.

Visit long-mcquade.com/lessons for all of the details and contact information.

Long & McQuade is hosting its 11th annual Music Therapy Fundraising Drive in November and December. Donate a couple of bucks at the till and receive a \$5 rental coupon that you can spend in 2018 – or that you can stuff in a stocking on December 24th!

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NANII



A Plethora of Plectrum Possibilities

By lan James

Picks may seem like an unimportant piece of plastic to many, and I'm sure you are asking yourself why you would want to read an entire article about such an insignificant item. You may also be asking what kind of crazy person would write an entire article about picks, the clogger of washing machines everywhere.

Well, gentle reader, like Transformers, there is more than meets the eye when it comes to picks, and hopefully this article will enlighten and educate you on why the humble plectrum is THE MOST IMPORTANT PART OF YOUR TONE. There. Hopefully that caught your eye as you were leafing through this magazine. Shall we press on?

While picks have been used to pluck stringed instruments for thousands of years, the plectrum as we know it rose to prominence in the late 1800s as a way to better articulate notes and to increase the volume (as compared to fingers alone) of instruments like mandolins, which were the most popular instrument of the era. Until that point, the common style of pick was the thumb and finger pick (as in they are physically worn on the end of the finger) associated most prominently with banjo players.

However, in the 1920s, the flat style pick held between the fingers became the de facto choice as the dominant instrument of the day shifted from banjo and mandolin to guitar. Players needed a pick that would not only sound good when struck upon the string, but they also needed it to be flexible enough to glide across the strings and offer the right amount of resistance.

To that end, some of the earliest plectrums were made of tortoise shells. Yes, you read that right. When you hear the phrase "tortoise shell pickguard" or "tortoise shell picks," it does not simply refer to colour pattern – at one point in history, guitar picks were made of actual tortoise shell.

Like making piano keys out of ivory, this practise fell out of favour, but not for sonic or playability reasons (it's obvious why they stopped... right?) and as such, manufacturers have been trying to replicate tortoise shell ever since. But we are getting slightly ahead of ourselves.

People often ask me what picks are best for a beginner, or what pick is good for country music, or what is the BEST pick. When it comes to music, I am of the belief that there are no such things; the correct answer is whatever works for you and gets you playing. Picks come in a variety of shapes, sizes, colours and materials, and in the next few paragraphs I will try to decode the mystery.

The Colour and the Shape

In a broad sense, thinner picks (measured in millimetres) are better for strumming chords, as the flexibility allows the pick to glide across the strings with little resistance, whereas stiffer picks tend to be better for playing single notes and soloing, as they are more precise and tend to offer the resistance that you need to play quickly (as if the pick was bouncing off the string, almost like hitting a drum skin). Anything under .73 mm should be fine for strumming, while .88 mm and up should work better for soloing.

Picks used to be shaped more like a surfboard, and were favored mostly by mandolin players. However, as the guitar gained popularity, players needed a pick with more surface area to grip, and with necessity being the mother of invention, the more modern "standard" shape was born, that being an acute, isosceles triangle (#geometry).

Even within this style of pick, there is a myriad of flavours; picks that have a sharper point for even more precision and a sharper attack (such as the Dunlop Jazz III, ^{\$40} for a bag of 6), picks that have indentations or grip built into the surface so it is easier to hang on to (such as the Dava brand - $^{$770}$ for an assorted pack – or the famous CatTongue picks, which feel like... well... a cat's tongue), picks that are shaped like an equilateral triangle (closely associated with bass playing), and even picks that are almost round (such as the Dunlop Americana Round Triangle, for a truly vintage, warm dark sound and only ^{\$870} for a 3-pack).

For your shopping convenience, most companies have standardized the colour of their picks to correspond with the thickness. For example, if someone asks you to buy them a pack of the "yellow ones", you can infer that they are looking for the Dunlop Tortex .73 mm.

Now, while the shape and thickness of the pick can contribute to your tone, the material the pick is made of can make an even bigger impact on your signature sound.

Concrete and Gold... and Other Materials

As we discussed earlier, picks used to be made of natural materials such as the aforementioned tortoise shell, but that was more a function of the fact that plastics and other human made materials largely didn't exist.

Many companies offer plectra (plectra being the proper plural of plectrum, derived from the Greek "plektron" which means "something with which to strike") that are made of materials that mimic the sound and feel of natural materials. Vancouverbased company GraphTech recently released a line of picks made of a material called Tusq, which, as the name would imply, simulates the sound and feel of ivory but is completely human made. In fact, L&M offers an exclusive 8-pack of Tusq picks for just $86^{\circ01}$

Beyond that, the first mass-produced guitar picks were made of celluloid, and were highly praised for their similarity in tone and feel to tortoise shell but at a much lower cost, both in price and impact on the environment. Dunlop's entry into this realm originated with their Tortex picks, first introduced in the '80s.

While Tortex picks are still available today, they are now made of the most common material across all the brands, that being Delrin. Delrin is praised for its flexibility, warm tone, and durability (if there is a knock on celluloid picks, it is that they are a little prone to wearing and breaking). Almost every company offers a Delrin pick, including Traynor that offers a pack of 12 for just 859 (and their colour codes are very similar to Dunlop's, so if you are buying for someone else, Traynor is a great alternative and will be easy to find).

Other popular materials include nylon (which is very inexpensive to produce and tends to give a warm tone, but wears quickly), Ultex (extremely durable with a sharp, crisp sound), metal (which will give you the ultimate brightness and will never wear, but is a tad expensive and hard on your strings) and even felt and rubber (usually used on ukulele and bass respectively to simulate the sound of fingers).

Sonic Highways

Indeed, when it comes to musical equipment, there is no shortage of selection out there, and choices for picks are no exception. As with most things, the best thing to do would be to trot down to your local Long & McQuade and experiment

with all the different flavours available. Kind of like Baskin Robbins. Just don't eat them.



lan James is a lifelong lover of writing, recording and performing music, and has been working for Long & McQuade Langley and then Richmond for a total of 6 years.





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Musical Gift Giving Made Ease

y Helen Long

For many of us, the start of the holiday shopping season is a bit terrifying. So much to do, so little time. And how do you find that perfect gift? You know, the one that makes their eyes light up when they open it? If you're shopping for the musician in your life it can be a challenge to find just the right thing. But it doesn't have to be. Your friends at Long & McQuade are happy to help!

If your musician is anything like mine, I'm sure there have been some clues along the way. When you stop by the store for a visit, what do they check out? Is there a certain instrument or piece of equipment they try out every time you're there? Do they talk about the new (fill in the blank) that their best friend just bought? When they get together to jam, what are they enthused about? Don't miss out on these easy signals – if you've heard about it more than once, they probably want one.

Encourage them to visit **www.long-mcquade.com** and use the wish list feature to keep track of the things they'd like to get. Just click the 'add to wish list' option at the top of each item they view. Once they have a list, or when you decide it's time to go shopping, they can email the list directly to you. If you're buying for your children, you can also use this feature to send a list to friends or relatives.

Still not sure you know what to buy? Drop into your local Long & McQuade and talk to the experts. Come prepared with a bit of information about your musician and the equipment they already have at home, and you're guaranteed to get a suggestion that you can work with.

Here are a few gift ideas that I know would be well received at my house:

- An adapter for a microphone or music stand that holds an iPad. This is a huge help for the musician who loves to sing along, but can't remember the lyrics. There are also stands with this adapter built right in. (HINT: Yorkville iPad/Tablet Mic Stand Mounts, on sale for ^{\$3299})
- Something to make performing even better. Maybe some lights or a speaker stand. Or a case for transporting equipment. (HINT: Orion ORLASER100 Micro Starfield Effect, on sale for ^{\$69})
- Consider a mini amplifier: With the technologies today, amps no long have to be large in size for a big sound. This is a win-win gift for me. It's easy to take with you and it still sounds great, plus when it's at home, it's taking up way less floor space. (HINT: Danelectro Honeytone Amp, on sale for \$37^{so})
- You can never have too many music books. With something for every taste and every instrument, deciding on just one will be your biggest challenge. (HINT: Leonard Cohen PVG Sheet Music Collection for \$25%)
- Fun additions to the collection like shakers, bongos, or tambourines are not only a great gift you'll be able to use them when you get together over the holidays. (HINT: Granite Percussion Floral Maracas, on sale for \$9.95)
- Still not sure? You can never go wrong with a gift card. They come in a range of denominations and designs to suit your budget and tastes.

Before you head home, check out the offerings of guitar strings or picks, drumsticks, headphones, reeds, cables and more. There are lots of options when you're just looking for a small gift or something to fill that stocking. So happy holidays and happy shopping. And if you're hoping to receive a gift – go through this issue and highlight the items you'd like to get before you casually leave it on the coffee table.

As a seasoned gift buyer and novice musician, Helen Long is always on the look out for the perfect gift for her much more musically talented husband. She is most proud of the inlaid cajon she gave him, which is a great addition to the living room décor.







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Learning a Song in Half the Time Part two

In part one of this series (which can be found at www.longmcquade.com/blog), a "Four Across Map" (FAM) was presented as an effective tool in learning the chord progression of any song in half the time. In this follow-up article, I'm presenting two more techniques that will also help.

FAM is derived from the Nashville Number System (NNS), which uses numbers rather than letters to represent the chords and the scale tone they're built on, in "four across" rows. This allows a clear overview of the chord progression of the song. Using just numbers allows you to make one chart that can be played in any key. The FAM can be used by recreational musicians to do song charts using chord letters instead of numbers.

Google "Nashville Number System" and instead of using numbers, which requires you to transpose numbers into chord letters by memory, just use the chord letters of the song you're mapping out in your FAM. This immediately gives you many of the benefits of the NNS, such as learning a song in half the time. This is the essence of the technique presented in part one of this article.

This article introduces two more techniques to add to FAM that will help you to learn songs quickly and effectively:

1. Make a rectangular template of the 6 primary chords: the 3 major chords and 3 minor chords that occur in any key. Arrange them first as numbers in the margins of your song page. Draw a rectangle around these 6 numbers to make it clear these are the six basic chords in that particular key. Organize the template 3 above and 3 below; this makes it easier to see your 3 primary chords and their relative minors at a glance.

1	4	5
- 6	- 2	- 3

Now make a rectangular chord chart the same size as the template and replace the numbers with the letters of the chords of the song you're learning. If you have a 3-chord song you will fill in 3 positions on the song's chord chart.

The following examples are in the key of C. A basic 3-chord song chart would look like this:

C	F	G

A 4-chord song using an Am would look like this:



If your song has a seventh chord, such as a C7 or G7, place it outside the rectangle above its plain letter. Seventh chords are often used but are not part of the 6 primary chords; therefore, they are placed outside the rectangle like this:



Substitutions of the minor chords such as A7 instead of Am, or D instead of Dm, or E7 instead of Em can go outside the rectangle below the positions of their corresponding minor chords:



If your song in the key of C goes to the flat 7, Bb, place it outside the rectangle to the left of the C chord like this:



When the chords for a song are placed in the correct positions, it allows you to see what chords are required and what function they perform. You begin to recognize recurring patterns within the song, thereby helping you to learn it more easily. This pattern recognition will generalize to all chord progressions from all songs, and if you're a jammer it will generalize to the chord cycles and progressions you will encounter in that context as well.

2. An excellent technique for memorizing lyrics is to write out the words of the song you're learning with the appropriate line breaks, stanzas, verses, chorus, bridge, etc. If you label each section, verse, chorus, bridge, pre-chorus, etc. in the margin, it will help you to understand the structure of the song.

Frank Sinatra would write the lyrics he needed to commit to memory over and over on a yellow legal pad as he was flying from Palm Springs to Las Vegas on his private plane. John Lennon also used this technique as he listened to American rock 'n roll songs on Radio Luxembourg, in his formative years. He said a song he wanted to learn would come on the radio and he would write as fast as he could to retain the words; what he didn't get, he listened for the next night until he had the entire song. After writing out the song a few times you'll have a greater command of the lyrics.

A Four Across Map of the chord progression in the margins of your lyric sheet makes it unnecessary to place chord symbols above the words where the changes occur, as a Four Across Map beside your lyrics is often enough – and quicker.

Tracey Newmann is a multi-instrumentalist, singer-songwriter and music teacher who specializes in accelerated learning techniques for adult beginners and recreational players. He works at Long & McQuade in Edmonton.



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By Catherine McCoy

Giving the Gift of Music Lessons

Do you have a friend or family member who wants to learn an instrument? Does little Johnny keep playing the first three bars of "Wonderwall" over and over again on that guitar you bought him last Christmas? We've all met that person with the seldom touched piano in the living room; "One day, I'll take some lessons and be able to play that thing!"

There's a scenario we often see at the lesson desk – Dad drops his child off for piano lessons, and laments that he never took those drum lessons he always dreamed of as a kid. Grandma registers her grandchild for violin lessons, and sighs "I never did learn to play the cello, like I wanted."

Contrary to popular belief, it's never too late to start learning an instrument – and as luck would have it, it's also never been easier to find a Long & McQuade Lesson Centre near you! Our Centres span the entire country, from St. John's, Newfoundland, to Courtenay, British Columbia.

Giving the gift of lessons makes a great present for your loved one, no matter their age or stage. Whether you know someone who wants to improve their existing skills, who wants to pick an instrument up again after a long hiatus, or who has never touched music in their life, lessons as a gift are a perfect place to start. Our friendly and professional Lessons Associates can match prospective students to an appropriate teacher, who will tailor a personalized curriculum with their student's goals and interests in mind.

Any dollar amount can be loaded onto a blank gift card by our lesson staff, usually in multiples of our base lesson rate; then, the recipient can select their teacher, instrument, and lesson time at their own convenience. These gift cards do not expire. The gift card can be accompanied by our Music Lesson Centre brochure, which details each location's teachers, along with their education, experience, and rate. This information is also available on the Long & McQuade website, **www.long-mcquade.com**.

The Lessons Associate can then introduce the student to a Sales & Rental Associate in their chosen instrument's department, should they need to rent or purchase an instrument. Another concern we often hear is regarding the cost of an instrument. Long & McQuade offers a variety of different ways to bring your instrument home, including rentals and financing. Learning the piano does not have to mean spending thousands of dollars right away on an upright acoustic, and learning drums does not mean a new drum student needs a huge, expensive kit. Our Sales & Rental Associates will assess and qualify your instrument needs, matching you with the perfect instrument whether you are purchasing, financing, or renting.

Students of Long & McQuade Lesson Centres also receive 10% off all of our books and print music - helpful for beginner and advanced students!

Regular, private music lessons will set students up for success. It's true, there are many free resources on YouTube and other online spaces, but the experience they give pales in comparison to a one-on-one, live teacher! With a personal instructor, students will avoid developing bad habits such as poor posture and improper technique – these bad habits can be difficult to unlearn. Unlike a YouTube video, a private teacher will provide a student with regular feedback and develop a curriculum focused on fostering their strengths, as well as addressing and improving areas of weakness.

Music lessons give so much more than the ability to play an instrument. Playing an instrument boosts self-confidence. Practicing the instrument teaches time management skills, along with what it means to make a commitment to something. By learning this kind of self-discipline, along with regular practice and weekly lessons, students will make exciting strides in their ability.

Giving the gift of education and experiences is so meaningful. Instead of something material that will wear out or break over time, learning an instrument is a special experience that people will carry with them throughout their life.

We look forward to seeing you in our Lesson Centre this holiday season!



Catherine plays violin, and is currently studying the bagpipes. She is a member of the Dundas Pipes & Drums band in Dundas, Ontario. Catherine has worked at the Burlington Long & McQuade Lesson Centre since January 2015, and took over as Coordinator in June 2017.



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By Michael Schroth

The Heart of Your Drugs A guide to the sound of Different shell materials

There is a lot to decide when picking out the right drum set. What sort of set-up? Hardware? Cymbals? Brand? Appearance?

One of the best ways to decide what drum set you want to see yourself behind (aside from which model has the coolest finishes!) is by choosing what sort of materials you want it to be made of. This quick guide gives you a basic rundown of the most common, and some rarer, materials used, the sort of tone they produce, and the best musical setting to use them in.

Birch

Birch drums are one of the more common materials used in drum sets. Not only are they most often used in intermediate level kits such as Yamaha's Stage Custom, but some higher end, more professional drums such as Sonor's SQ1 series.

Some people discredit birch as it is an extremely common wood to use, and it is also less expensive so long as it is not hand picked and hand crafted, but it is a very popular and versatile option for both beginners and pros. Birch offers reduced mids, slightly increased lows, and increased



highs for a sound that can be described as punchy and sustaining. It is a common drum to use both in the studio and live, and can be used in settings where a large presence is required. Genres such as rock bode well with the punchy and sustaining sound, though with the right heads and a higher tuning, metal music is also an option. This is because the sharp attack mixed with a tighter tuning allows every hit of the drumstick to be heard amongst the wall of sound that the metal genre usually produces. The tighter and punchier the sound, the more notes you can clearly play in

Maple

a shorter period of time!

Maple drums are also a common shell type, although it usually is a slightly more expensive wood and is reserved for intermediate to professional drum kits. Pearl's Decade Maple is a good example of a less expensive intermediate kit, whereas Mapex's Black Panther Black Widow is an amazing example of a high-end maple kit. The sound created by maple drums boost the low ends slightly more than the mids and the highs, creating what most describe as a warmer sounding drum kit. Maple is also one of the louder woods to use as it is more dense, which makes it a good kit to use for live settings where the drums are not equipped with mics. Like birch, maple is a very versatile wood and can be used for anything from rock to jazz and more!

Mahogany

The most popular type of mahogany is African mahogany. This is the third most popular type of wood that drum kits are made out of, behind birch and maple. When buying mahogany, one should be aware of the type of mahogany used. African mahogany is denser and produces a better drum sound, whereas cheaper forms of mahogany (known as luan) are popularly used in less expensive mahogany kits to cut down the cost of creating them. Pearl's Export kit is a very good example of African mahogany, and it is mixed with poplar to even out the tones. Mahogany boosts the low end, and creates a warm sound that can be even boomier than maple kits.

Oak

Oak is a much rarer wood to find in drum sets as it is difficult to work with. Most oak drum sets are made of

Japanese oak, as this specific species is much stronger than types of oak that are more readily available. Like maple drums, the density of the wood is a lot higher than most woods, and thus it is a louder drum set. The difference between oak and maple is that tonally they are exact opposites. Oak boosts the high ends, which produces a punchy and bright sound that a lot of people adore for genres such as funk and metal, whereas maple boosts the low ends. Unfortunately, due to the rare nature of the wood and the difficulty of the wood working, it is a significantly more expensive drum kit to purchase. Yamaha's Oak Custom is one of the most popular lines for this type of wood.







Poplar

Mostly used in less expensive drum kits, poplar is a softer wood that is popular amongst starter lines such as Pearl's Export, or Mapex's Storm. It is commonly used as a filler to place between multiple plies of different woods. Pearl's Export line is a good example of this, as it is a blend of mahogany and poplar. Its sound is similar to birch with slightly boosted lows and highs, creating a well rounded and versatile sound.

Bubinga and Walnut

These two woods are rarely ever used together, but they are grouped here due to the similarity between the two of them. They are both woods that amplify the low ends to an extreme degree, resulting in an amazingly deep sound. These woods are fairly expensive, and often found amongst higher end drum kits and snares as they add a beautiful presence to the drum kit, which is ideal for a loud live setting. Walnut is typically used in hybrid makes, such as Mapex's Saturn walnut and maple line, as it is slightly softer and the lack of density takes away from the ability to project sound. Bubinga line.

Metal Snares

Drum kits are almost never created from metal these days, although Ludwig did have a stainless steel kit released back in the '70s! Realistically, they are too heavy to cart around to gigs, and although they do have quite a significant sound to them, they were just not feasible enough to be overly popular.

Snares, on the other hand, are quite commonly made using different types of metals. Two different manufacturing techniques, seamless crafting and hand hammered crafting, bring out two different voices from the snare. Seamless crafting is when the metal is machine spun, creating the shell as evenly and seamlessly as possible. This technique allows both the air and the sound waves to travel through the drum unimpeded, creating a brighter and more articulate sound due to the fact that the vibrations inside the snare are faster. Slowing down the vibrations by adding impedance through a hand hammering process, creating a cratered visual effect, creates a lower tone, allowing a metal snare to sound warmer and almost wood-like in nature.

One of the most common metals used in snares is stainless steel. There is only one word to describe these types of snares: loud. They are extremely bright, piercing, and high on the decibel scale. If you are in an AC/DC cover band, then this is the snare for you. Aluminum is the second most common type of metal snare. They are lightweight, inexpensive and less susceptible to corrosion, which is usually a big selling point, and offer a dry sound that can be quite aggressive. They are very similar to steel snares. Brass is next on the list of common metal snares. These snares are warm and dynamic, they emphasize the low ends, and allow every single stroke of the drum stick to be heard, no matter how light the touch. They are wonderful for progressive rock, jazz, funk, and any other type of music that would do well with a warm and responsive snare. Copper snares, though much rarer in make and generally more expensive, have a very similar tonal sound to brass.

In Conclusion

What matters most in choosing your drum set is your taste. There are so many tonal sounds out there, and even for beginners it is not too difficult to know what you want your drum kit to sound like!

The biggest thing to keep in mind is that there is no right answer, and you don't have to decide on one sound either. Most beginners love the idea of a loud kit with lots of sustain, so a birch or mahogany kit is usually a good type to start on. Tastes change over time, and the more you develop as a drummer, the more your tastes will change. Early on you may dream for the amazing thud of a bubinga kit, but the more you develop, the more you may realize that punchy oak kit you never noticed before is really where your heart lies!

Michael Schroth has been working for Long & McQuade Waterloo as a Lesson Centre Coordinator since 2016 and has been an active musician for many years. In his personal time, he works on his own musical projects as a multi-instrument musician playing keys, guitar, and mainly drums as a Mapex-endorsed artist.











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SONOR

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A Co

Hybrid Drum Building

y Tim Popek

Hybrid drums are a modern way to bring more versatility to any acoustic drum set through the use of electronic "triggers" and sound modules. A drum trigger is an electronic sensor that attaches to the rim of the drum and uses a small soft pad typically made of foam to make contact with the playing surface of the drum head. When the drum head is hit it creates vibrations that get transformed by the sensor into an electronic signal and picked up by a sound module. The electronic signal is then turned back into a programmed sound transmitted through the module's audio output.

Hybrid drums bring on endless creative possibilities. Here's a little "how to" about hybrid drums that will hopefully inspire some creative drum building and some music making.

What are the benefits over a regular acoustic or electric drum set?

The main benefit is unlimited control over the drum set sound and volume. Let's say a drummer has a small acoustic kit that produces little volume due to its dimensions – making it ideal for quiet practice. Now this drummer wants to play live or jam with other musicians but is concerned that the small kit won't cut through the loud environment. Does this drummer need to buy a larger kit to play live? Nope! By applying triggers and a sound module, the drummer can turn the small acoustic practice kit into a "hybrid kit" and increase its versatility.

In other words, hybrid drums can sound however you need them to. Small drums can sound large and large drums can sound small.

Simple.

The same can apply to the quality of material that a drum set is made of. Let's say you have a drum set with poplar shells but REALLY want it to sound like a drum set with birch or oak shells. Guess you gotta buy a new drum set, right? Wrong! Once again hybrid drums can sound however you need them to. A regular 14" x 5" steel snare drum can easily transform into 13" x 3" maple piccolo snare drum by simply changing the drum sound in the module.

When comparing a regular electronic drum set to a hybrid drum set, it comes down to live performance. Electronic drum sets aren't used much anymore for live performance. Hybrid drums give you the look and feel of an acoustic drum set but with the sound and volume control of an electronic drum set. Plus a hybrid drum set is in fact STILL a regular acoustic drum set when you need it to be.

Ultimate versatility.

What do I need to get started?

- An acoustic drum set with hardware of any size and quality.
- A full set of mesh drum heads to replace the regular acoustic drum heads. These are important because they cancel out the natural sound that the acoustic drums make, allowing you to have full control over the sound through the module. Like regular drum heads, these mesh heads also come in single and double ply for increased feel and durability.
- An electronic drum sound module. These come in a variety of sizes ranging from 2 inputs to 16 inputs.
- Drum triggers. There is also a large variety of trigger options based on their durability and function. Kick triggers are for the kick drum. Snare drums and toms can either use a "single trigger", or a "dual trigger." Single triggers only trigger a sound from the drum head, whereas dual triggers also trigger a sound when the rim of the drum is hit.

What is the cost?

The biggest investment for a project like this is the drums themselves and/or the electronic module. Both items can range anywhere from ^{\$250} to ^{\$4500}, depending on what you're after. Companies such as Roland, Pearl, Yamaha, and Alesis have a wide range of products for you to discover.

This will most likely require some research on the part of you, the creative consumer, but I am more than happy to answer any questions and give advice.

Good luck and happy building!

\$1899- \$5599

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731) **\$299**99 334) **\$3299**99

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TRIGGERS

Roland RT-30K Kick Drum Trigger	
Roland RT-30H Single Drum Trigger	
Roland RT-30HR Dual Drum Trigger	

Tim Popek earned an Associate's Degree in Applied Music from Mohawk College, specializing in Jazz Performance on Drum Set in 2004. Since graduating, Tim has been teaching and performing throughout North America, and has made appearances in TV and film. Tim works at the Long & McQuade location in Toronto. He can be reached at tpopek@long-mcquade.com.





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