

AVEDIS
ZILDJIAN

Cymbal Set-Ups

of

Famous Drummers



AVEDIS ZILDJIAN COMPANY

Cymbal Makers Since 1623

33 FAYETTE STREET

NORTH QUINCY, MASS. 02171, U.S.A.

TELEPHONES (617) 471-2200-02

CADLE 1876-1878
AVEDIS NORTH QUINCY, MASS.
MEXICO CITY CODE



VIENNA DOLOMNA 1894



CHICAGO 1893-1894



PARIS 1889



LONDON 1883



LONDON 1862



BOSTON 1883

To our Drummer Friends:

We take great pride in presenting the cymbal set-ups of the world's foremost drum stars.

All of these great artists rely upon the famous AVEDIS ZILDJIAN Trademark for quality, tone and resonance beyond compare. They know that AVEDIS ZILDJIAN Cymbals are the ONLY cymbals made by ZILDJIANS and their 347 year old secret process -- in the ONLY ZILDJIAN FACTORY IN THE WORLD.

Please note that the AVEDIS ZILDJIAN Cymbal set-ups presented in this book are the basic cymbals played by each star. Professional drum artists often vary their set-ups to achieve the cymbal sound they consider to be best suited to the particular job they may be playing.

Very truly yours,

AVEDIS ZILDJIAN CO.

A. Zildjian
AVEDIS ZILDJIAN
A&MOC

AVEDIS ZILDJIAN CYMBAL GLOSSARY



SPLASH CYMBALS:

(Also called "Chicks" Cymbals) Small cymbals seven to eleven inches in diameter and usually thin in weight. They are used for fast cymbal crash work and can be choked off very quickly.

CRASH CYMBALS:

Usually fourteen to eighteen inches in diameter and thin, medium-thin or paper-thin in weight. They are struck one or more consecutive times to punctuate the cymbal beats.

CRASH RIDE CYMBALS:

These are medium, medium-thin or thin cymbals, usually sixteen to twenty-two inches in diameter. They are suitable for both crash work as well as for sustained ride cymbal playing.


RIDE CYMBALS:

(Also called "Bounce," "Top" or "Rock" Cymbals) Usually eighteen to twenty-four inches in diameter and available in various weights. Ride cymbals are designed to carry a sustained beat.

SIZZLE CYMBALS:

Regular cymbals, eighteen to twenty-two inches in diameter, in which holes are drilled and rivets installed to give a sizzling or buzzing type of cymbal sound.

SWISH CYMBALS:

Usually eighteen to twenty-two inches in diameter and shaped as illustrated.  Swish cymbals normally have rivets installed to give a Chinese tonal effect and are especially useful for playing Dixieland arrangements.

PANG CYMBALS:

Made only in twenty inch diameter. Unlike most ride cymbals, the new "Pang" cymbal produces sound of unusual depth and spread. Its distinctive shape comprises a smaller than average cup (bell) and a different taper from the cup to a 2 1/2" flat outer edge in which rivets can be installed. If desired, for a sustained pangy sound.

BIG BELL CYMBALS:

(Also called "Flat-Top" Cymbals) Available in sizes eighteen to twenty-two inches in diameter. This is a radically new top ride cymbal with an extra large cup (bell) that is almost as wide as its flattened bow. This oversized cup area powerfully projects an exciting and highly desirable new cymbal sound for Latin-American, Rock music and special rhythm effects. It also provides additional playing surface for more flexible control and pin-point definition without sacrifice to excellent straight ride sounds.

PING CYMBALS:

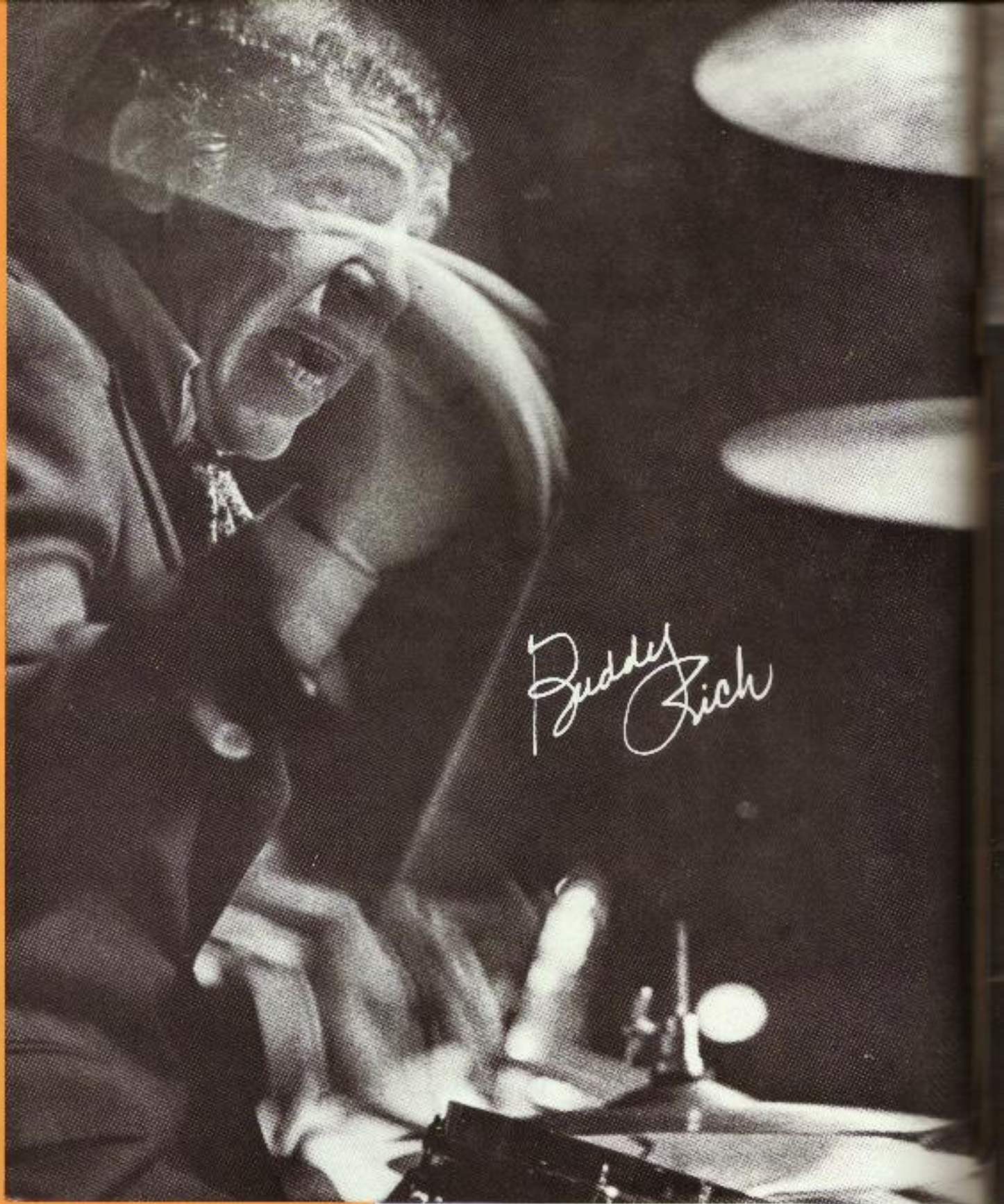
(A type of ride cymbal also called "Ping Ride" and "Be-Bop" Cymbals) Usually eighteen to twenty-four inches in diameter and medium-heavy to heavy in weight. Ping cymbals are specially designed to control cymbal over-tones so that they do not over-power the stick sound. They produce the graduated range of pingy cymbal sounds associated with modern drumming.

HI-HAT CYMBALS:

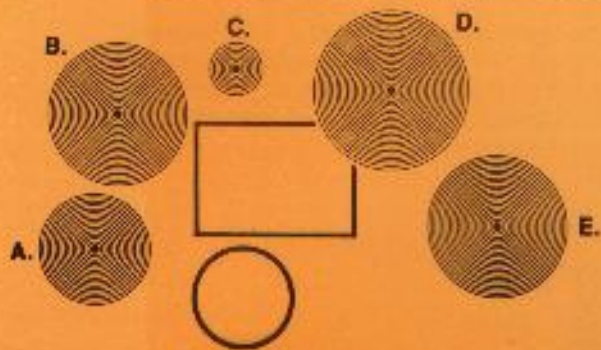
(Also called "Sock" Cymbals and "After-Beat" Cymbals) Two cymbals twelve to sixteen inches in diameter mounted one above the other on a special stand controlled by a foot pedal. Hi-Hats are matched on a basis of the blend of tone they make together—not necessarily by exact diameters or weights. There are hundreds of suitable combinations.

NEW BEAT HI-HATS:

Avedis Zildjian New Beat Hi-Hats are a special combination of two different weights. Usually the medium top is mated to a specially designed, heavy bottom cymbal. This unique combination produces the intensified chip sound, lightning fast response, power projection, high brilliance and pin-point definition preferred by most drummers.

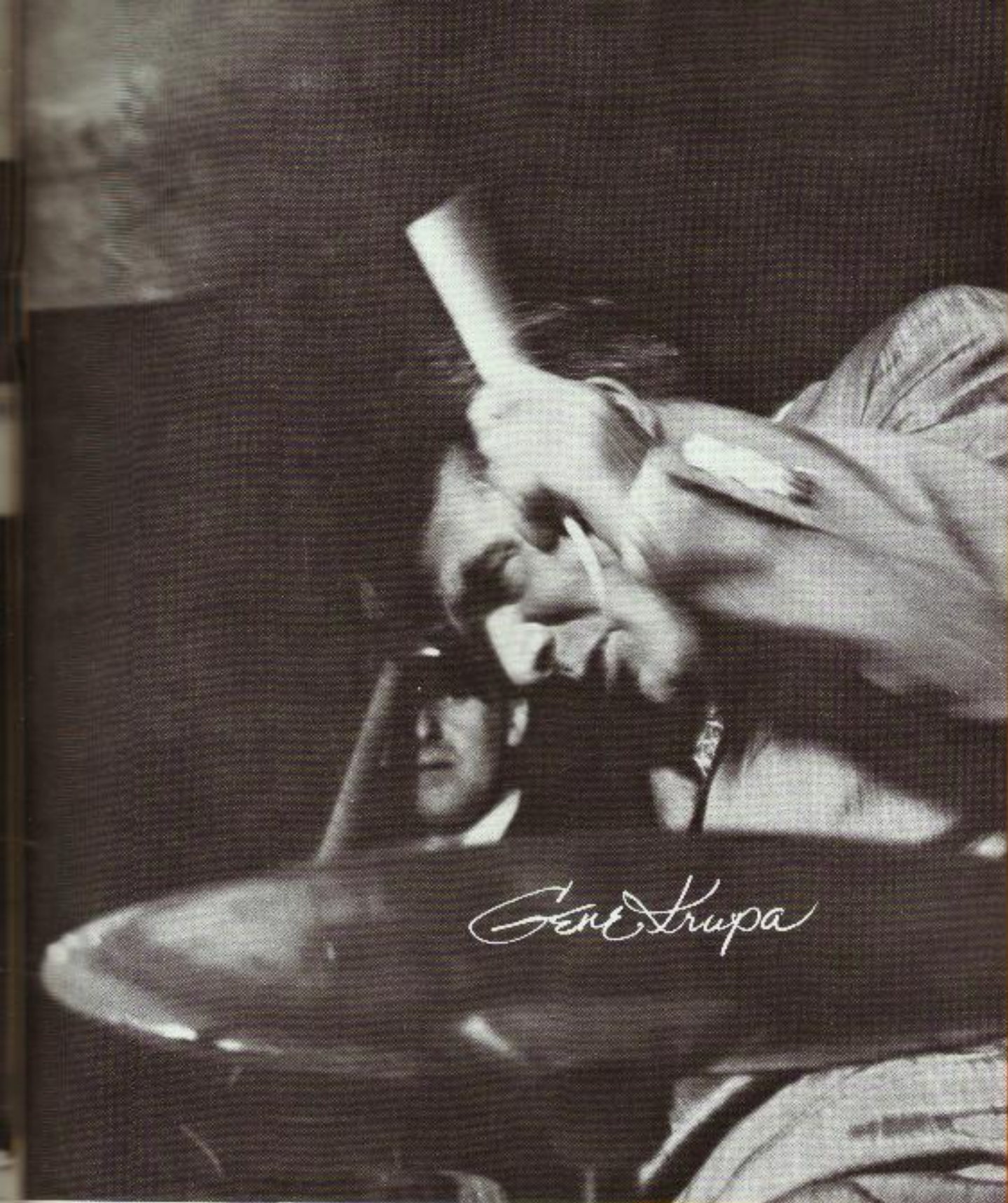


Buddy Rich



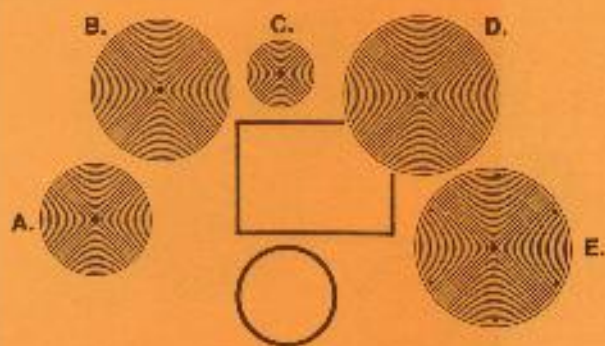
BUDDY RICH

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Thin)
- C. 8" Splash (Thin)
- D. 20" Ride (Medium)
- E. 18" Crash (Medium Thin)

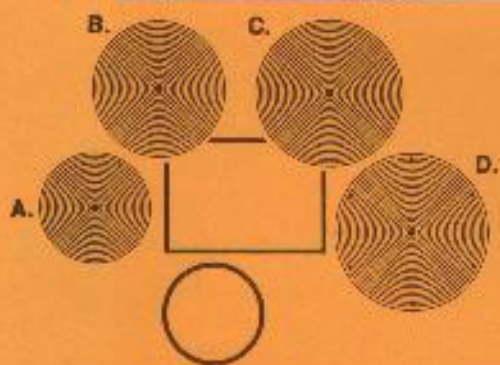
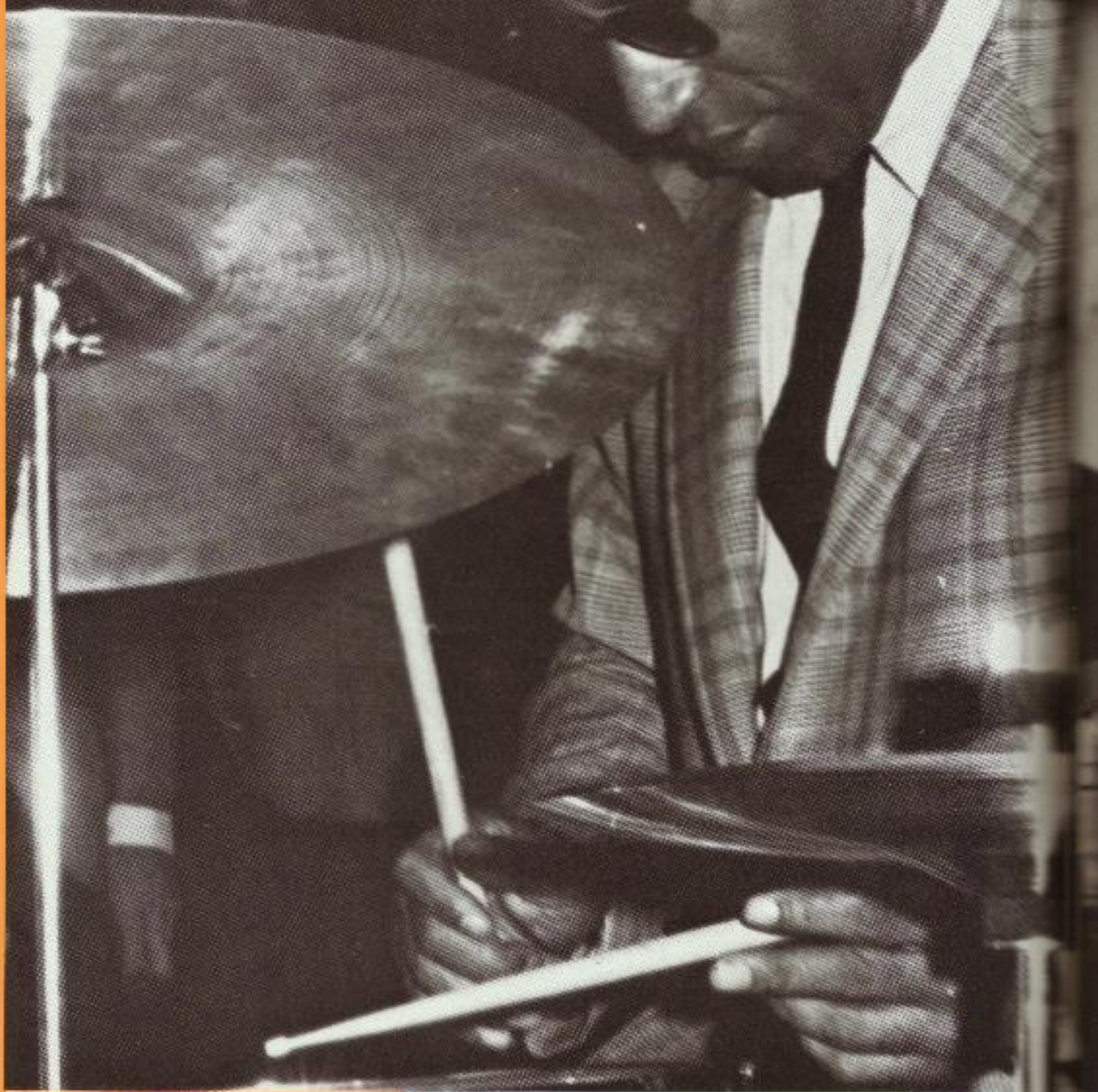


GENE KRUPA

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Thin)
- C. 8" Splash (Thin)
- D. 20" Ride (Medium)
- E. 20" Swish (Medium)

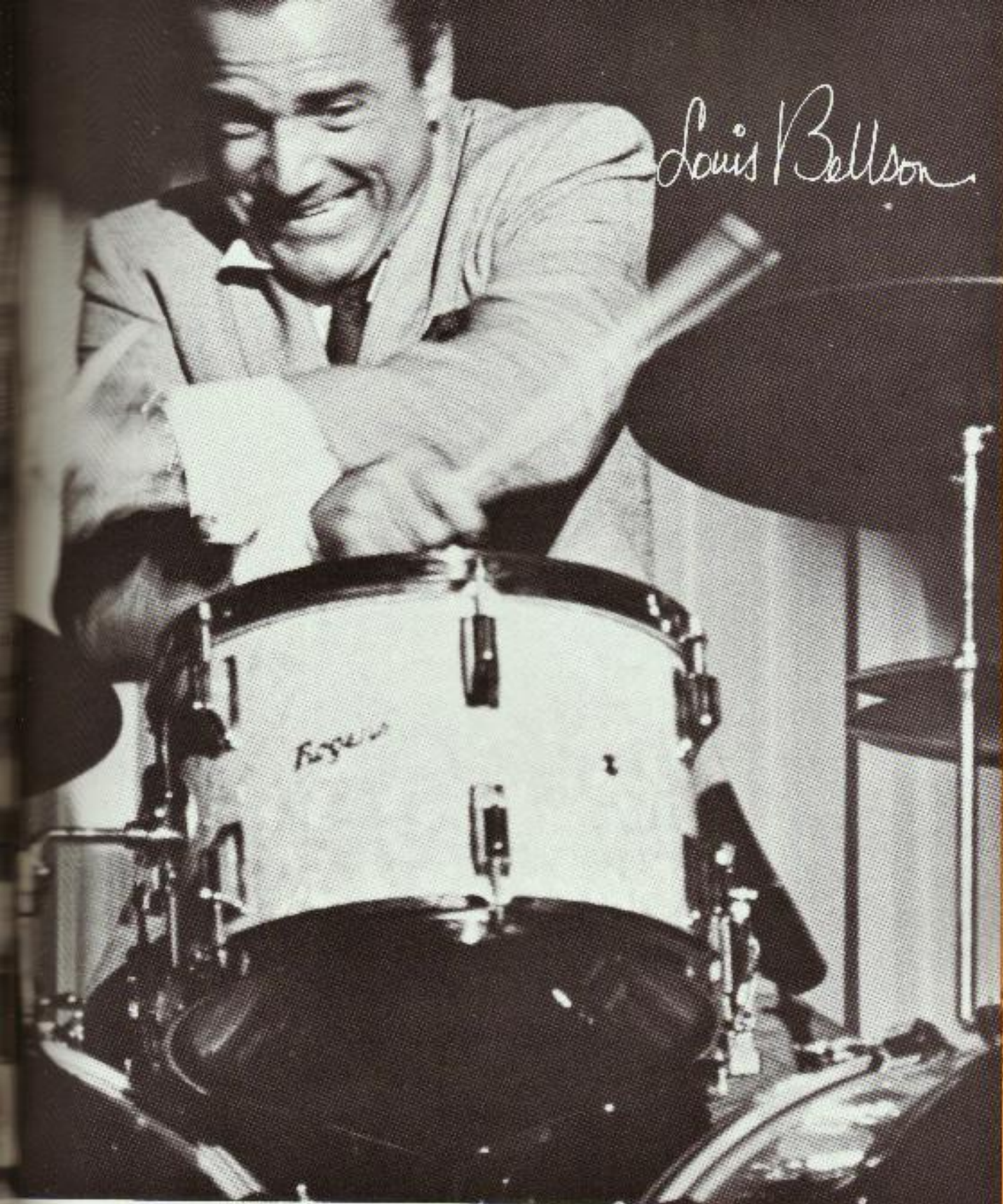


Max Roach



MAX ROACH

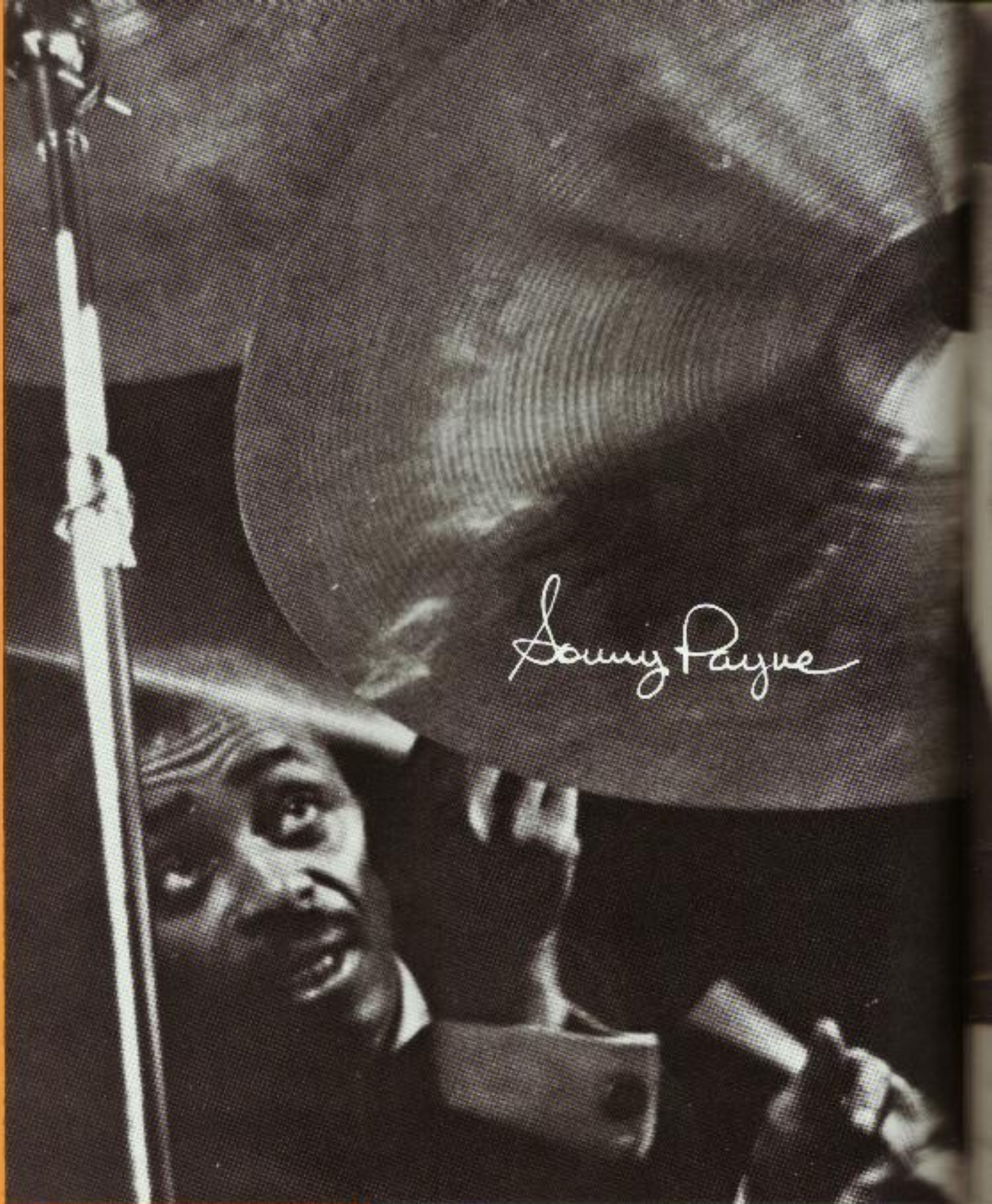
- A. 14" Top Hi-Hat (Medium)
- 13" Bottom Hi-Hat (Heavy)
- B. 17" Crash-Ride (Medium Thin)
- C. 19" Ride (Medium)
- D. 20" Sizzle (Medium)



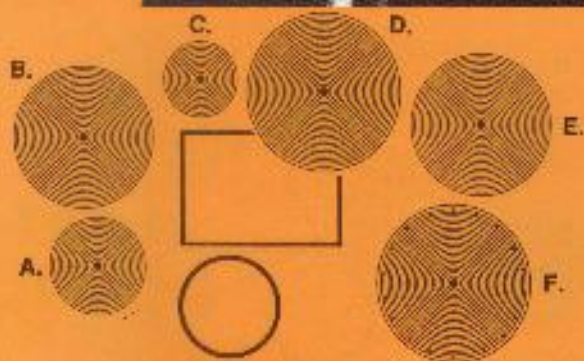
LOUIS BELLSON

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Medium Thin)
- C. 20" Ride (Medium)
- D. 18" Crash-Ride (Medium Thin)
- E. 20" Swish (Thin)



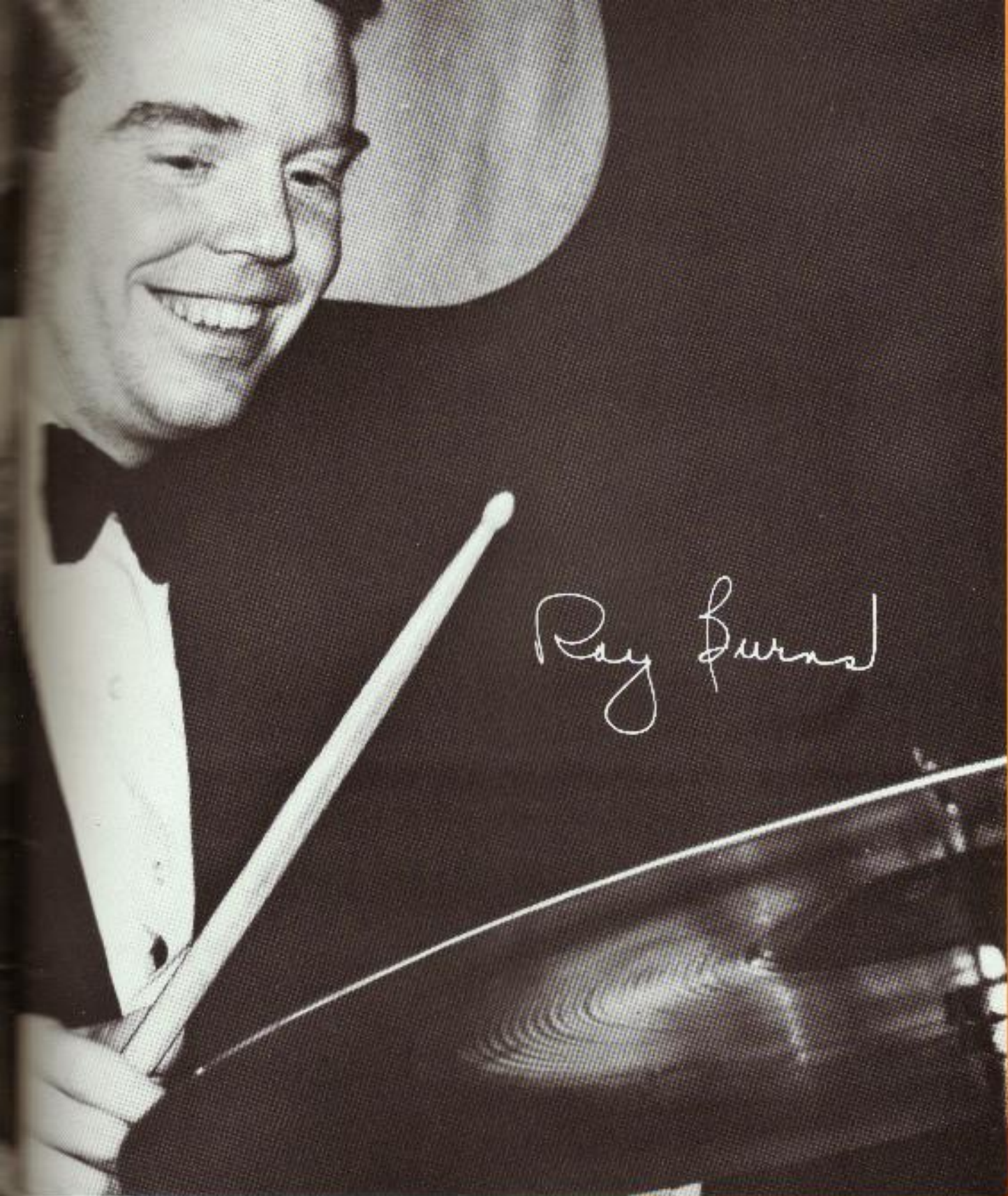


Sonny Payne



SONNY PAYNE

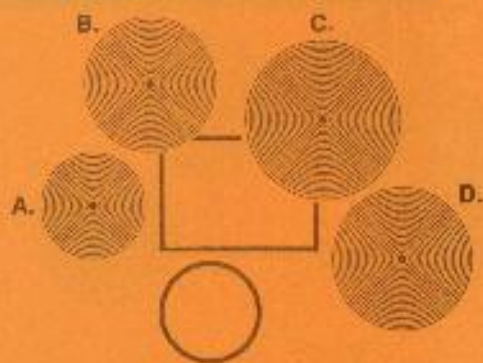
- A. 12" Hi-Hats (New Beat)
- B. 18" Crash (Medium)
- C. 9" Splash (Thin)
- D. 20" Ride (Medium)
- E. 18" Crash (Medium)
- F. 20" Sizzle (Medium—18 Rivets)

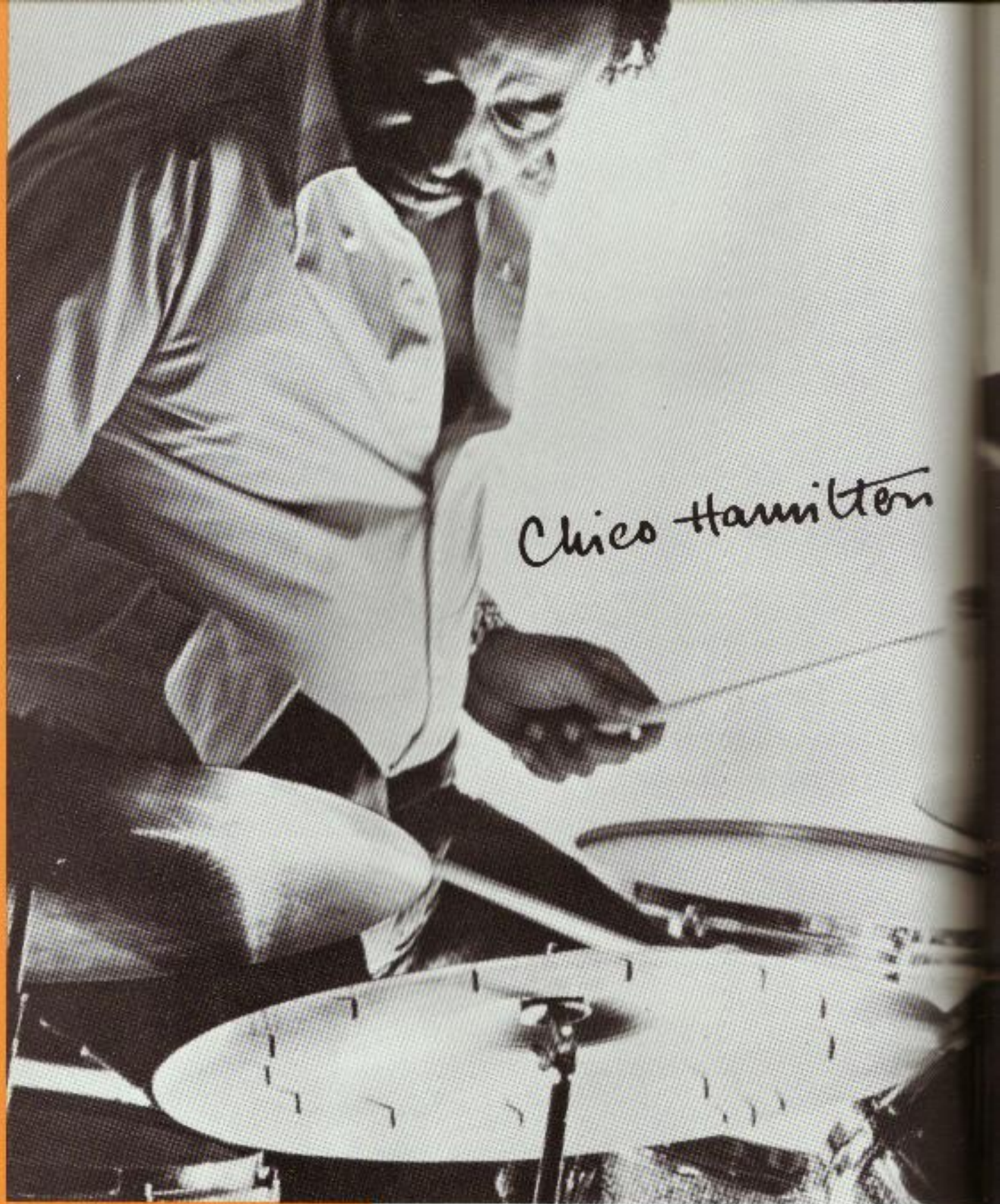


Roy Burns

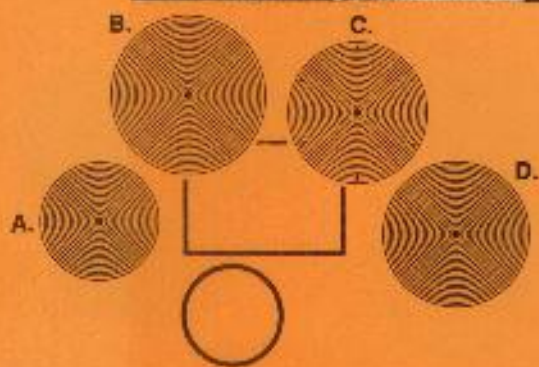
ROY BURNS

- A. 13" Hi-Hats (New Beat)
- B. 17" Crash (Medium Thin)
- C. 20" Ride (Medium Heavy)
- D. 18" Crash (Medium Thin)



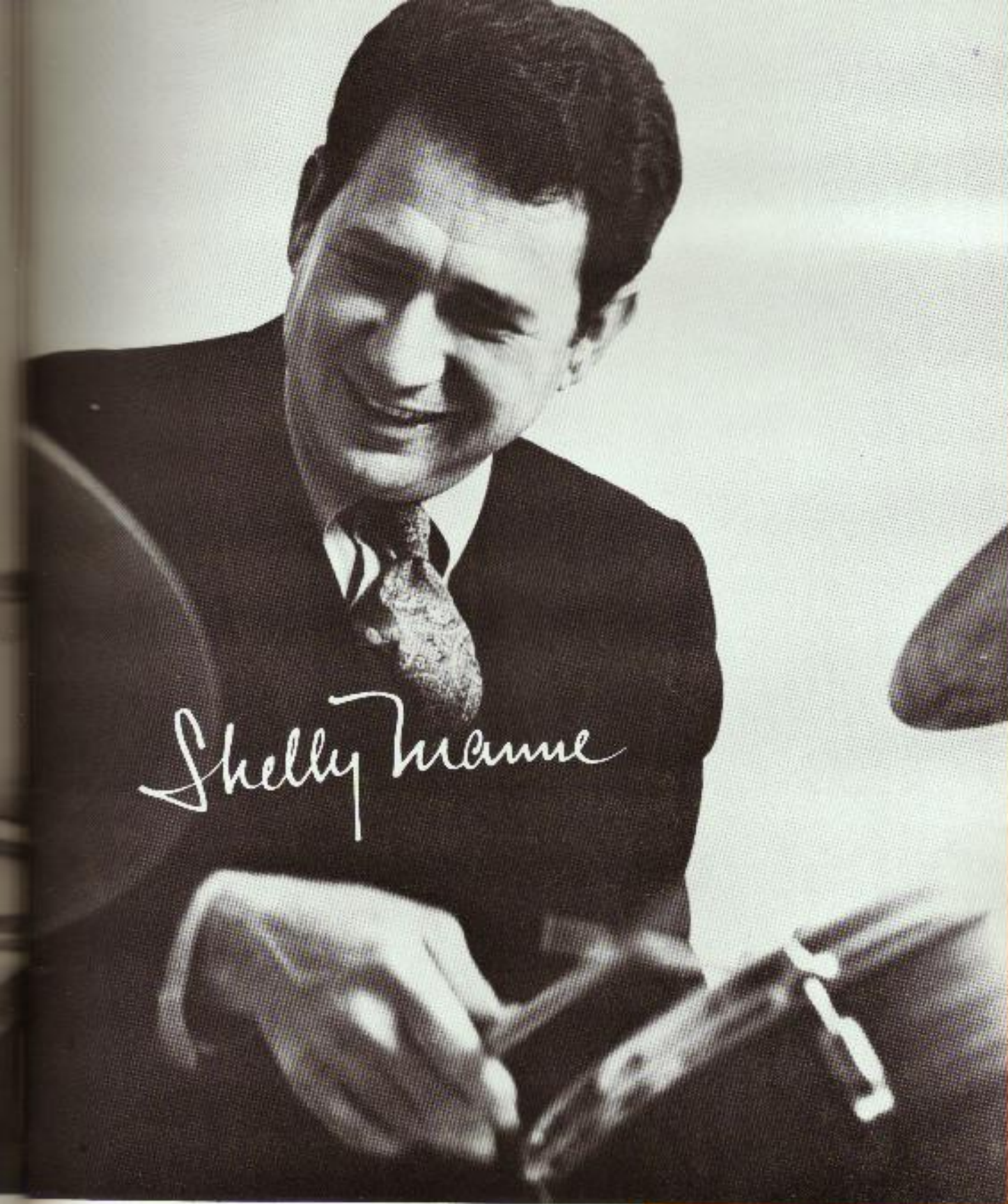


Chico Hamilton



CHICO HAMILTON

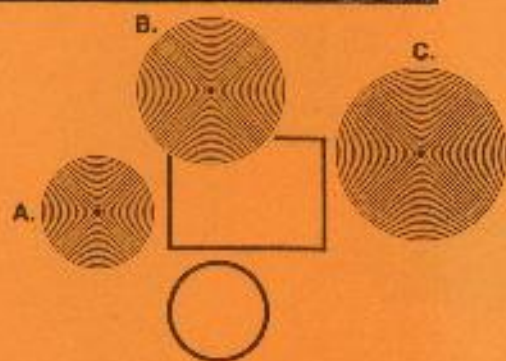
- A. 15" Hi-Hats (Medium)
- B. 20" Ride (Medium)
- C. 18" Sizzle (Medium)
- D. 19" Ride (Medium)

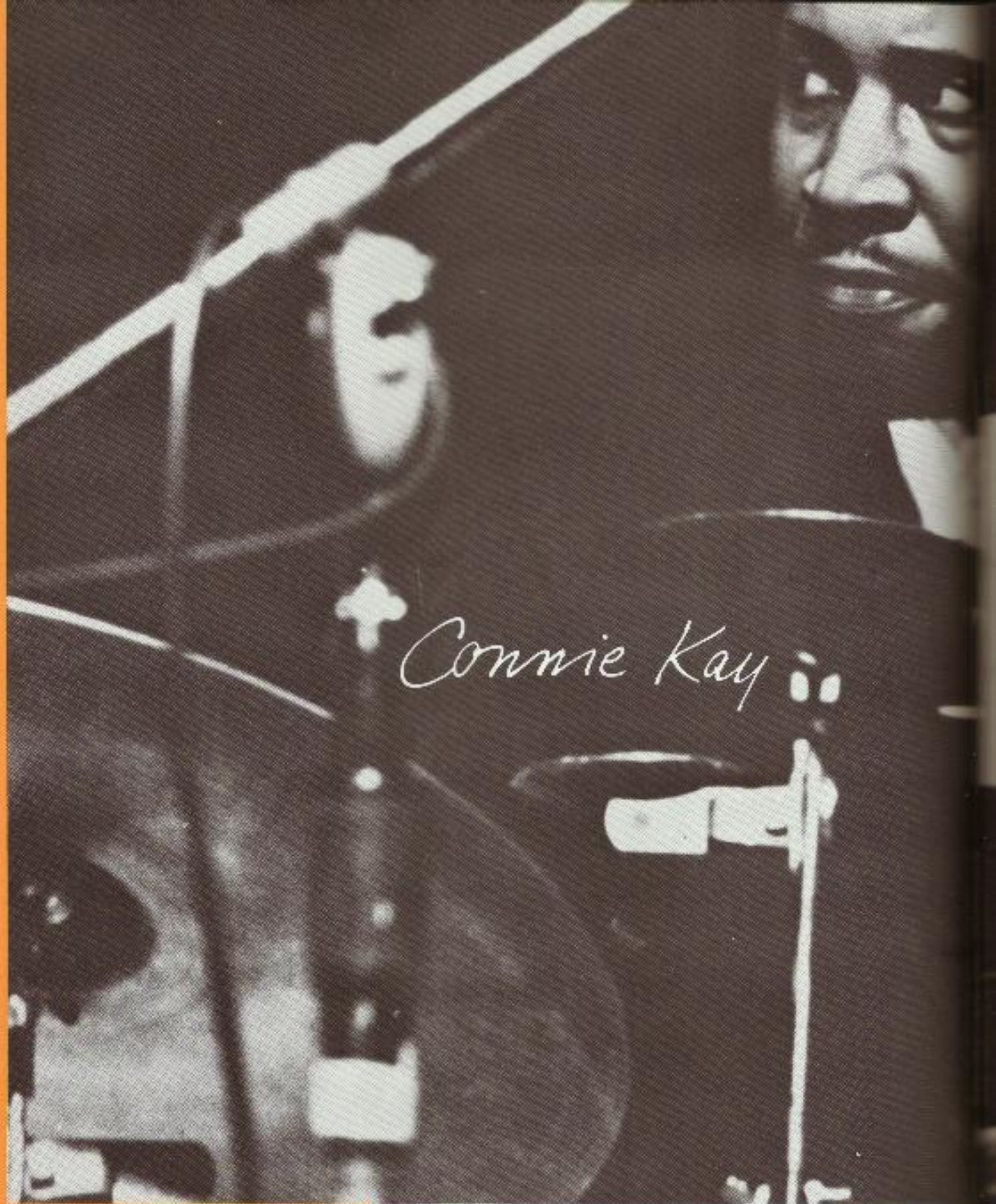


Shelly Manne

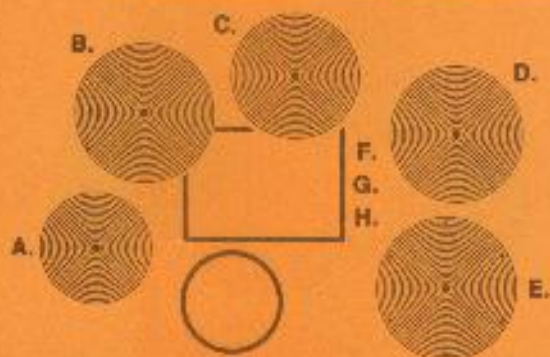
SHELLY MANNE

- A. 14" Hi-Hats (Medium)
- B. 19" Crash-Ride (Medium Thin)
- C. 22" Ride (Medium)



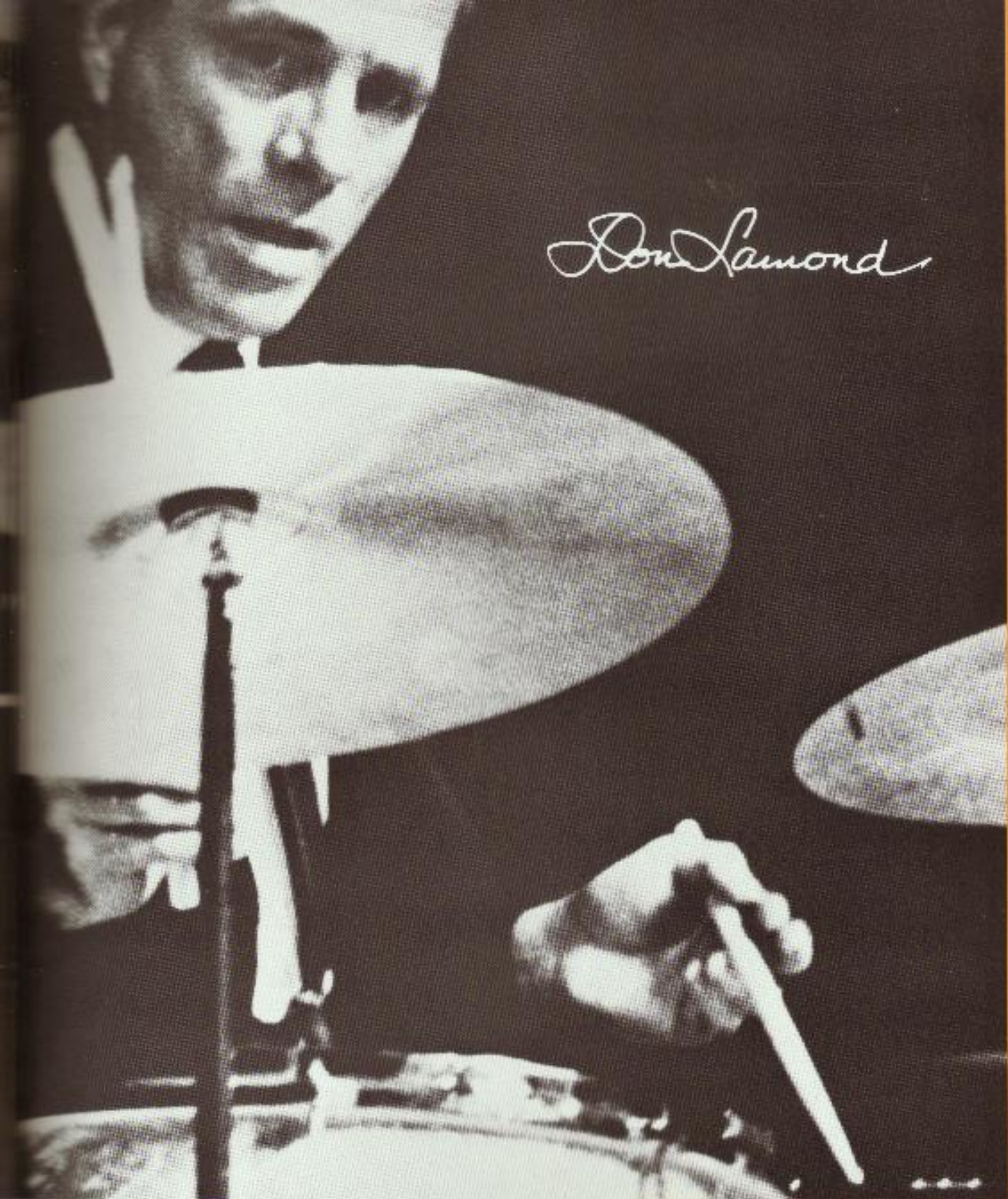


Connie Kay



CONNIE KAY

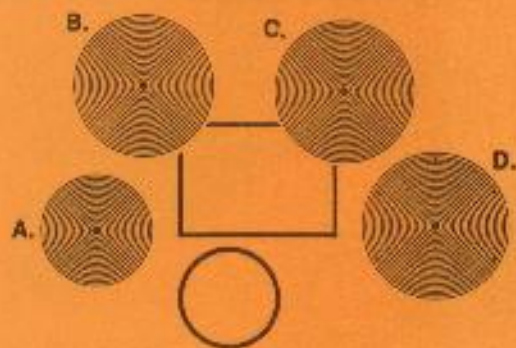
- | | |
|------------------------------|------------------------------|
| A. 14" Hi-Hats (Medium Thin) | F. 2 Crotales (Special |
| B. 18" Crash (Thin) | Suspended Antique Cymbals) |
| C. 16" Heavy (Special) | G. Triangle (Suspended) |
| D. 17" Ride (Medium Heavy) | H. Finger Cymbal (Suspended) |
| E. 18" Sizzle (Thin) | |

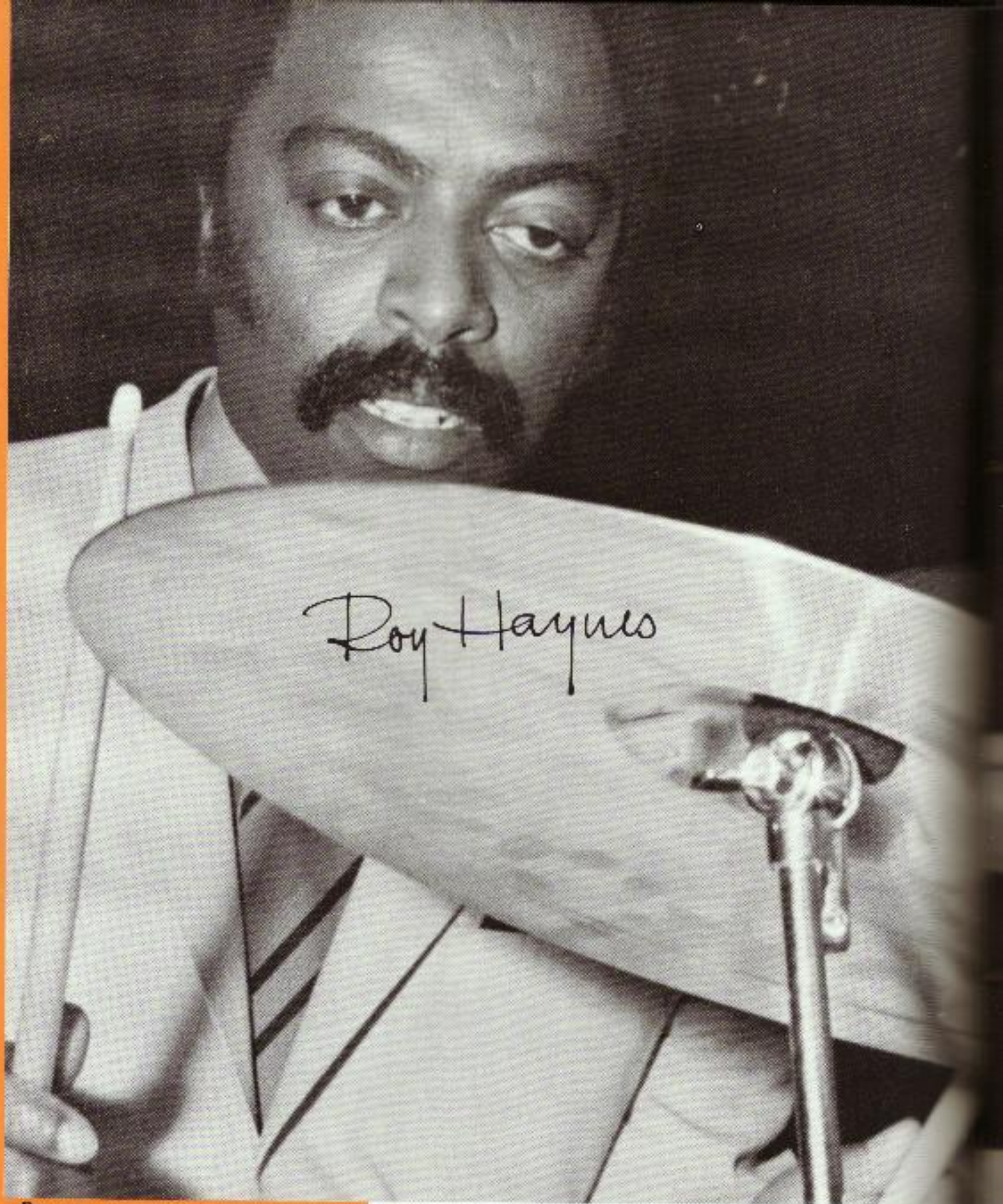


Don Lamond

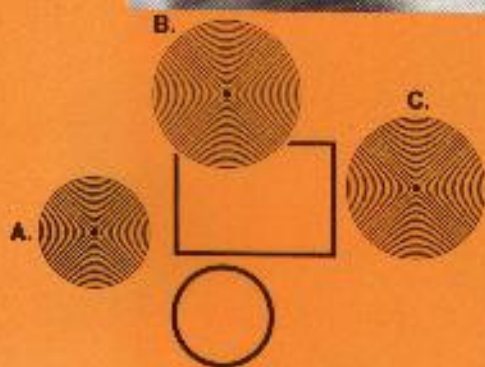
DON LAMOND

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Medium Thin)
- C. 18" Ride (Medium Heavy)
- D. 19" Sizzle (Medium)





Roy Haynes



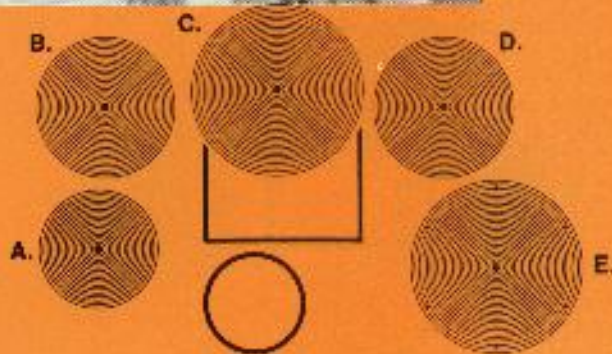
ROY HAYNES

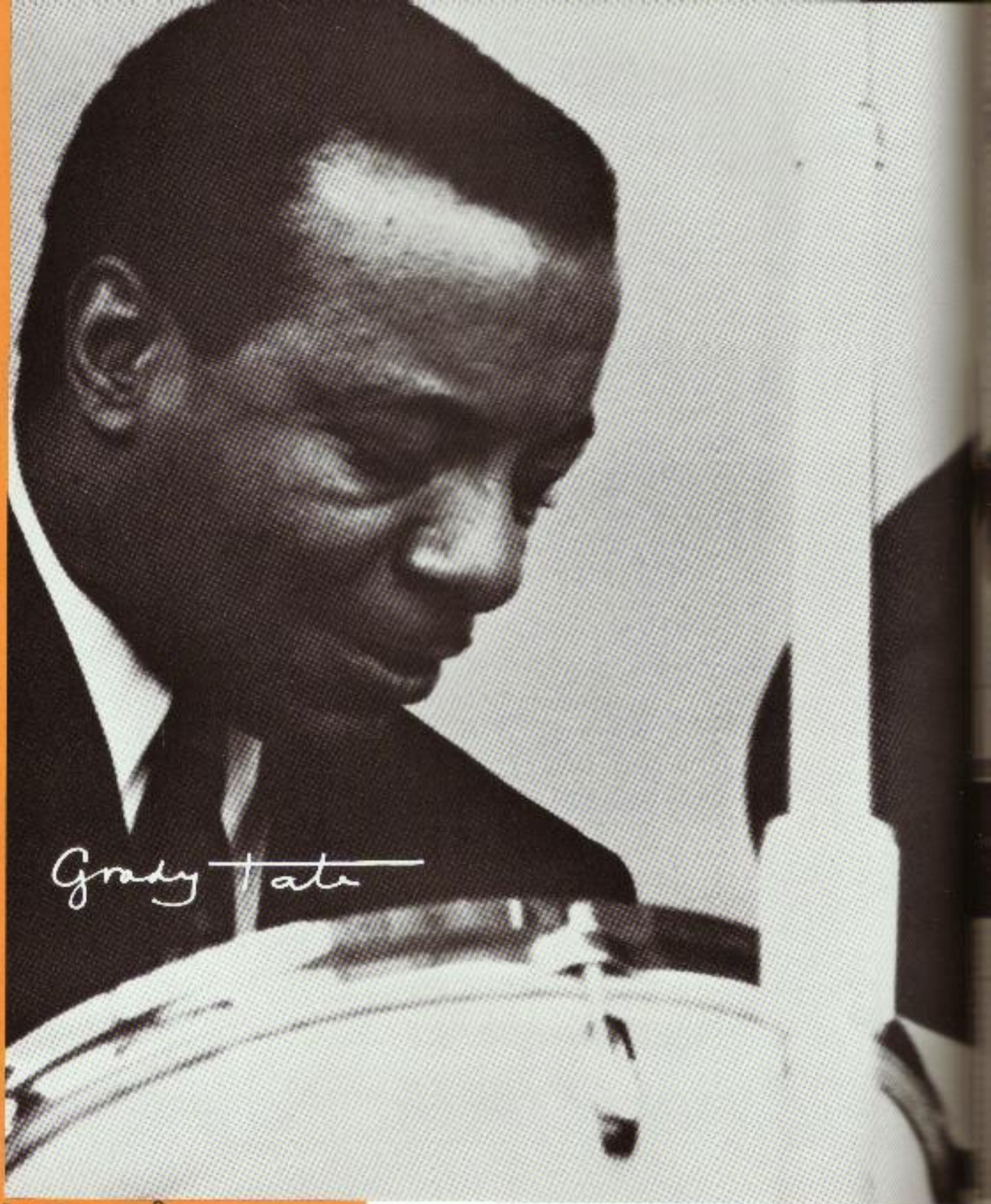
- A. 14" Hi-Hats (Medium)
- B. 19" Crash-Ride (Medium)
- C. 18" Ride (Medium)



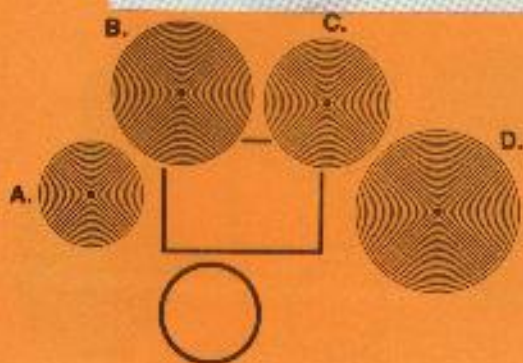
ED SHAUGHNESSY

- A. 15" Hi-Hats (New Beat)
- B. 18" Crash (Medium Thin)
- C. 22" Ride (Medium Thin)
- D. 18" Crash (Medium)
- E. 22" Swish (Medium Heavy)





Grady Tate



GRADY TATE

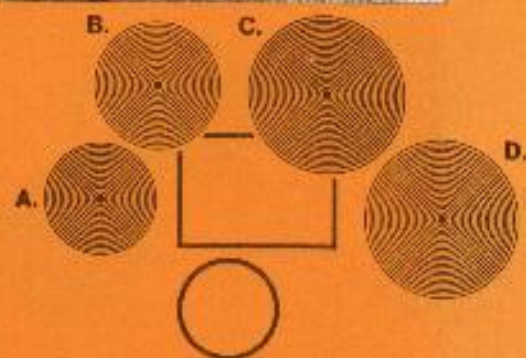
- A. 13" Top Hi-Hat (Medium)
14" Bottom Hi-Hat (Medium)
- B. 18" Crash-Ride (Medium)
- C. 16" Crash (Medium)
- D. 21" Ride (Medium)

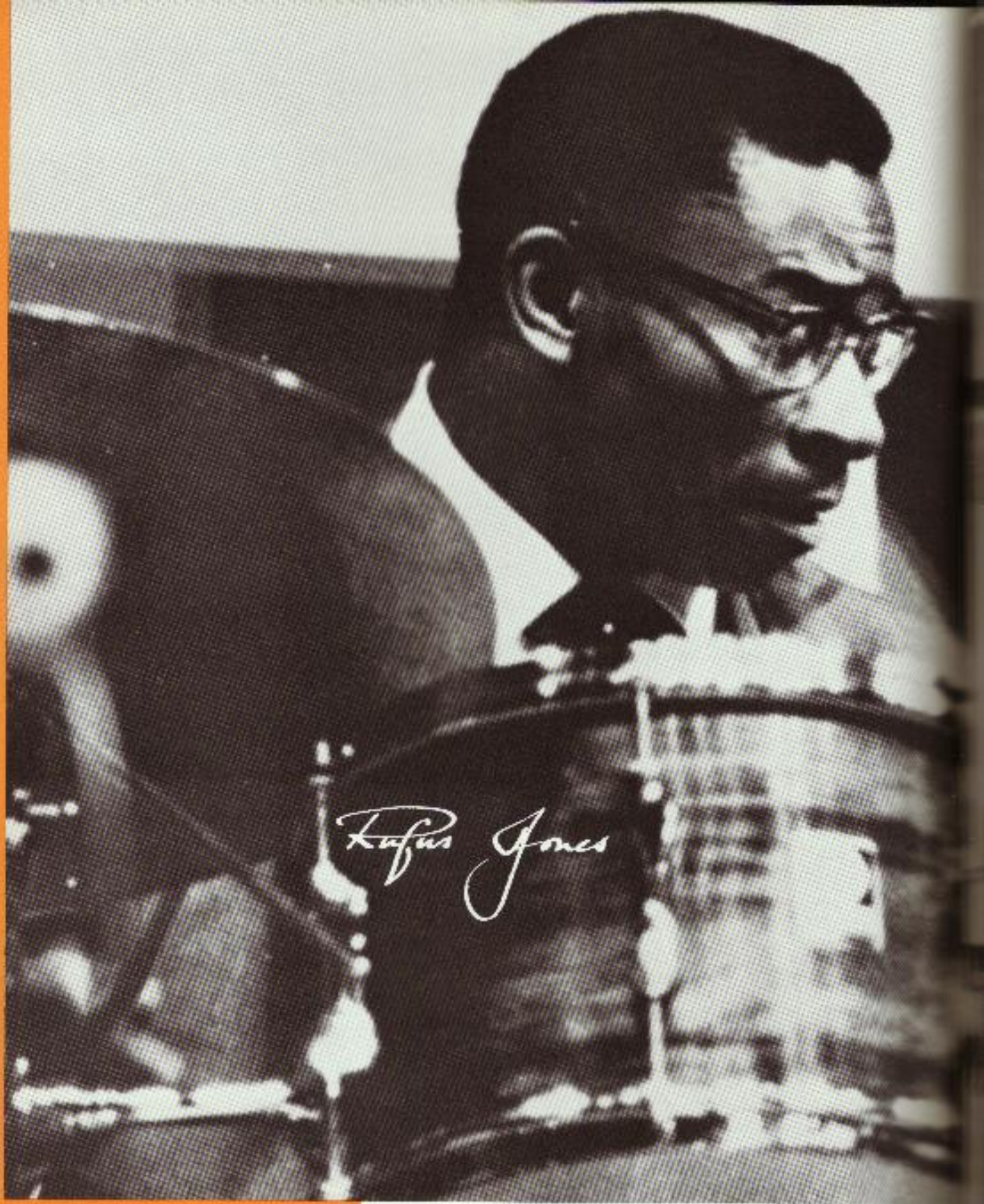


Sol Gubin

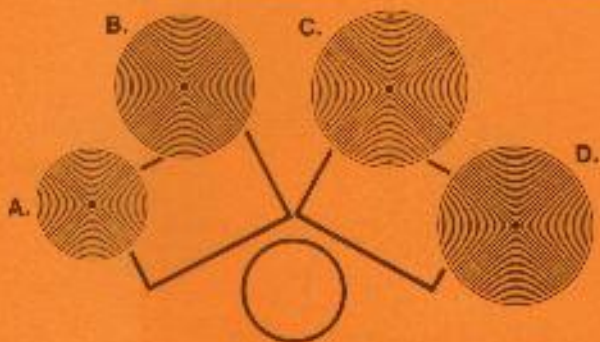
SOL GUBIN

- A. 14" Hi-Hats (Medium)
- B. 16" Fast Crash (Medium Thin)
- C. 20" Ride (Medium Heavy)
- D. 20" Crash-Ride (Medium Thin)





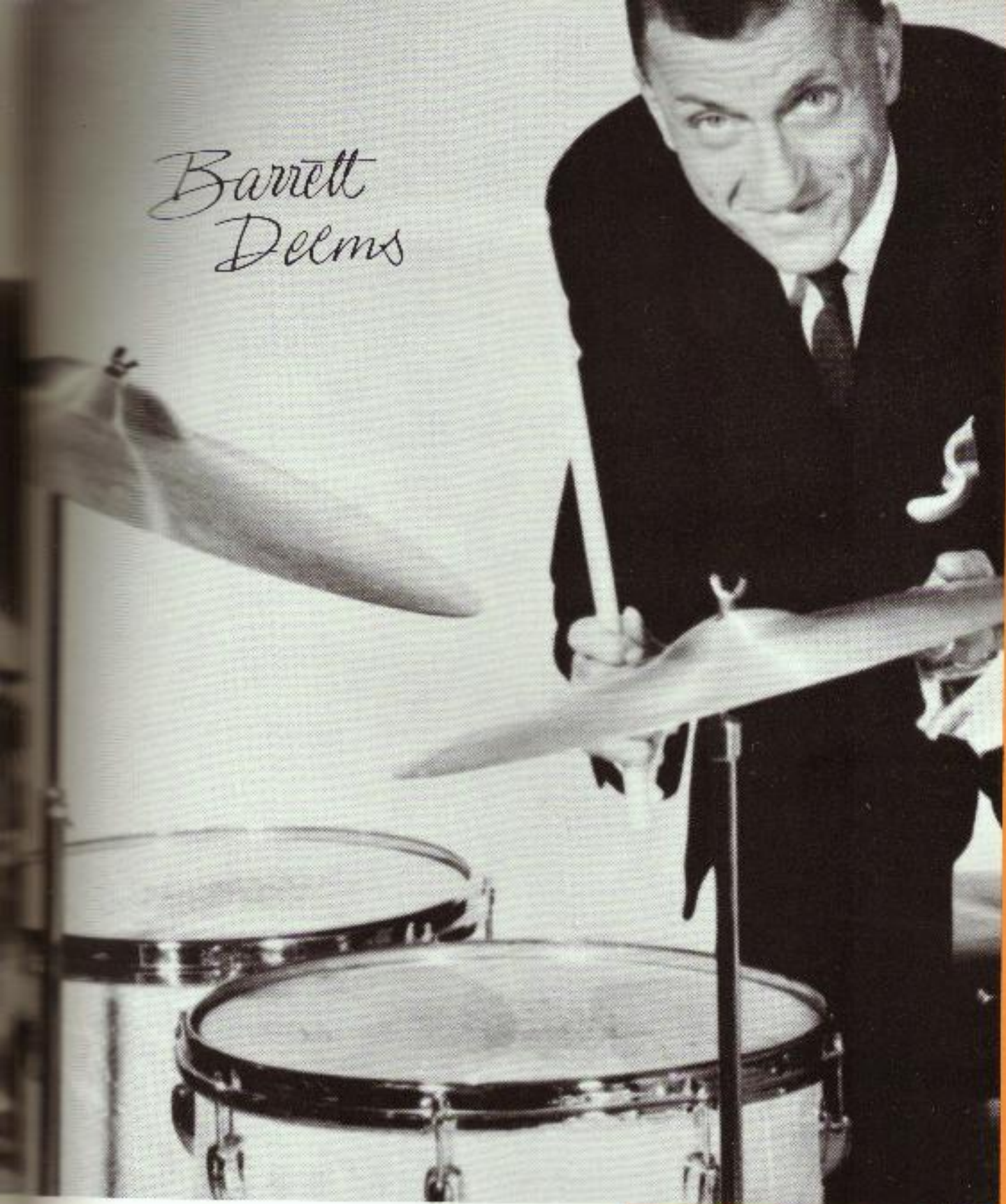
Rufus Jones



RUFUS JONES

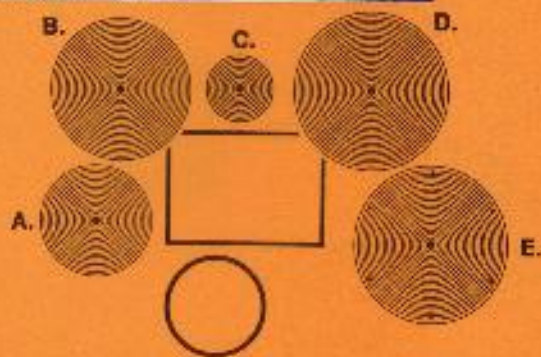
- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 20" Sizzle-Ride (Medium)
- D. 20" Crash-Ride (Medium)

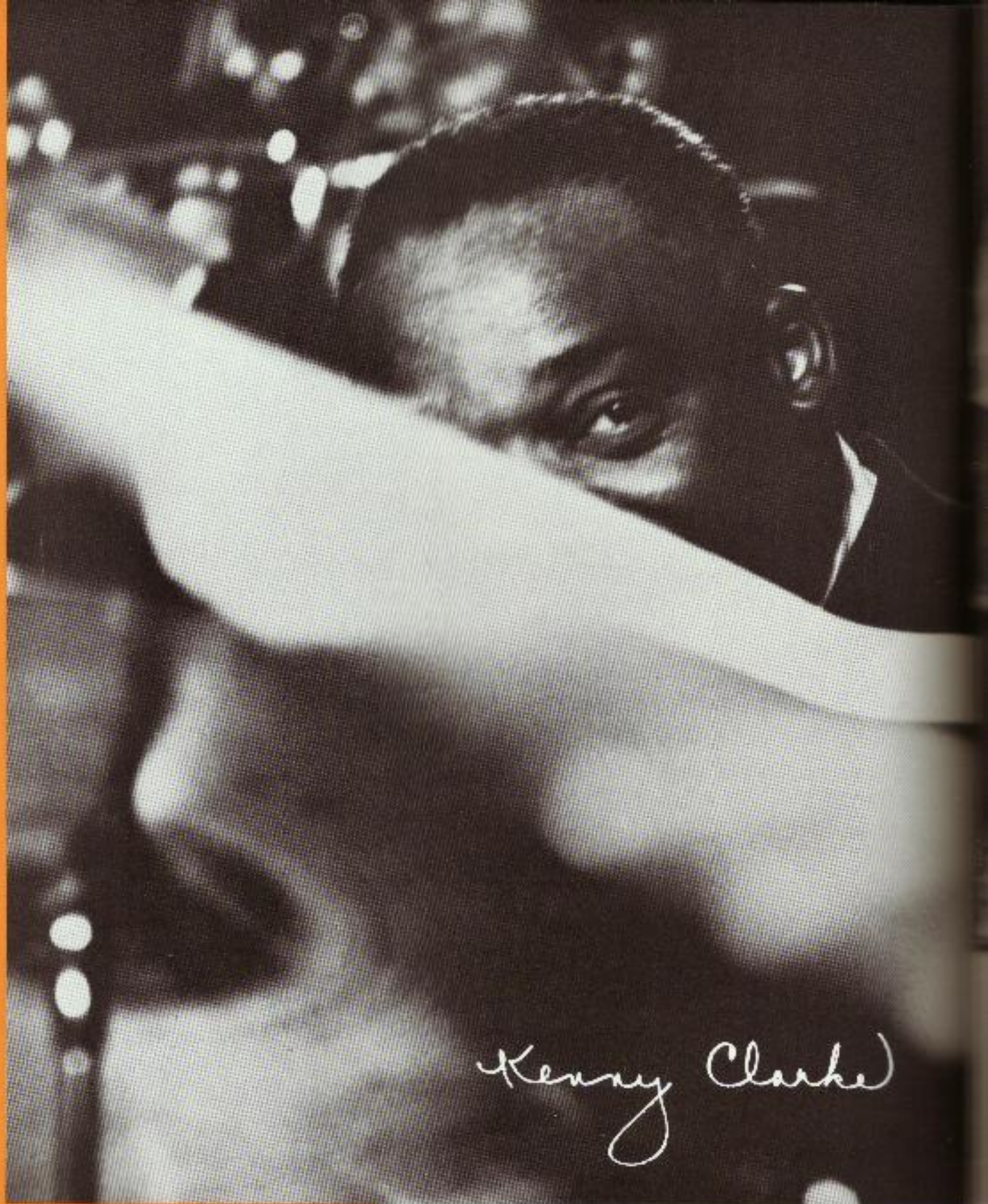
Barrett Deems



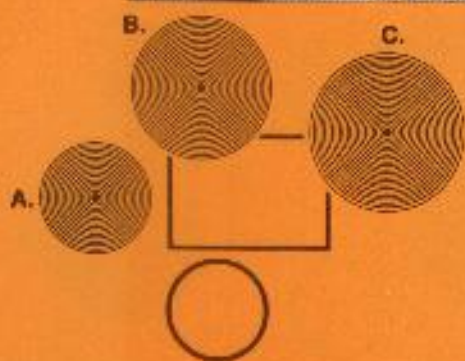
BARRETT DEEMS

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 8" Splash (Thin)
- D. 20" Ride (Medium)
- E. 20" Swish (Medium Thin)



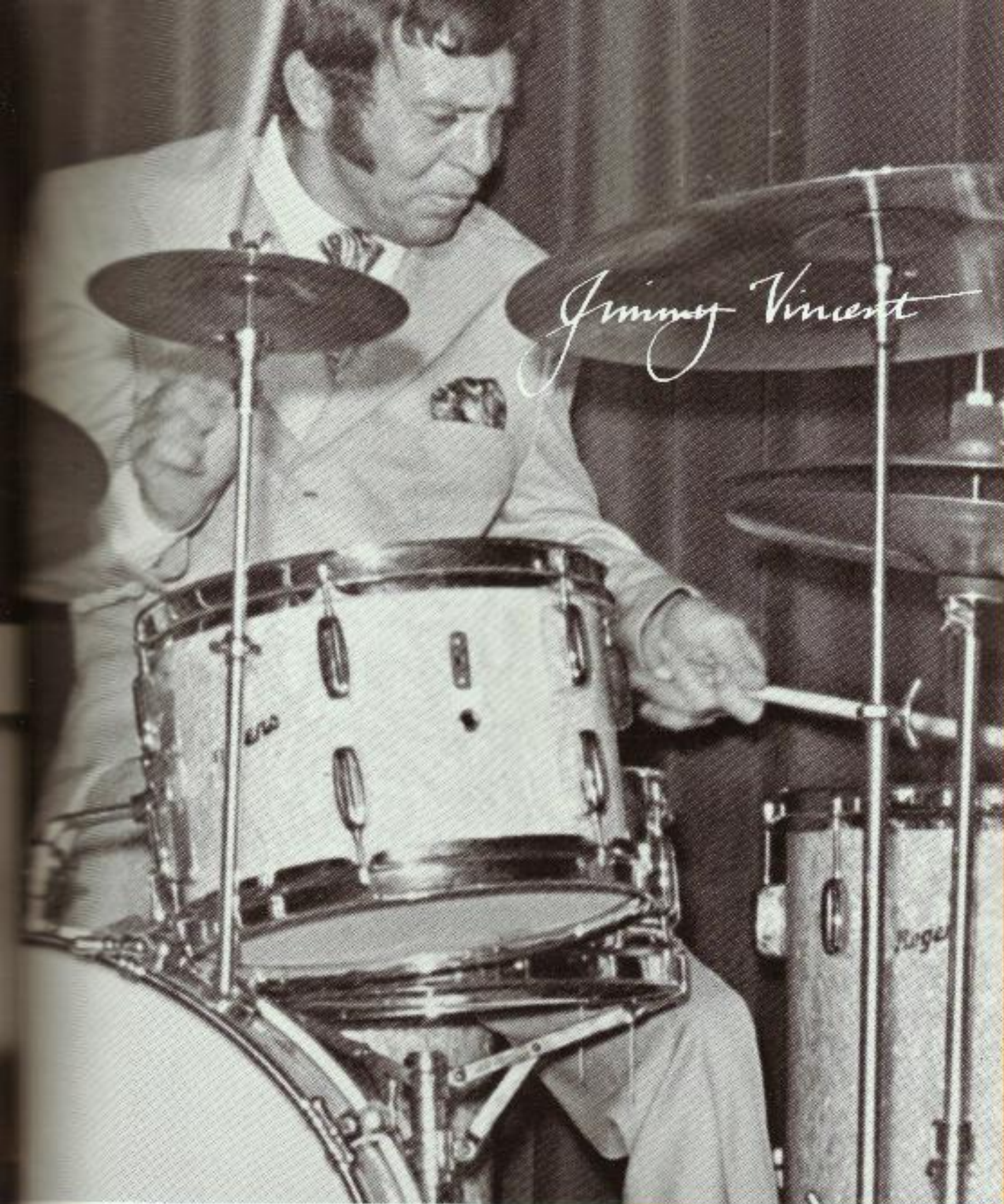


Kenny Clarke



KENNY CLARKE

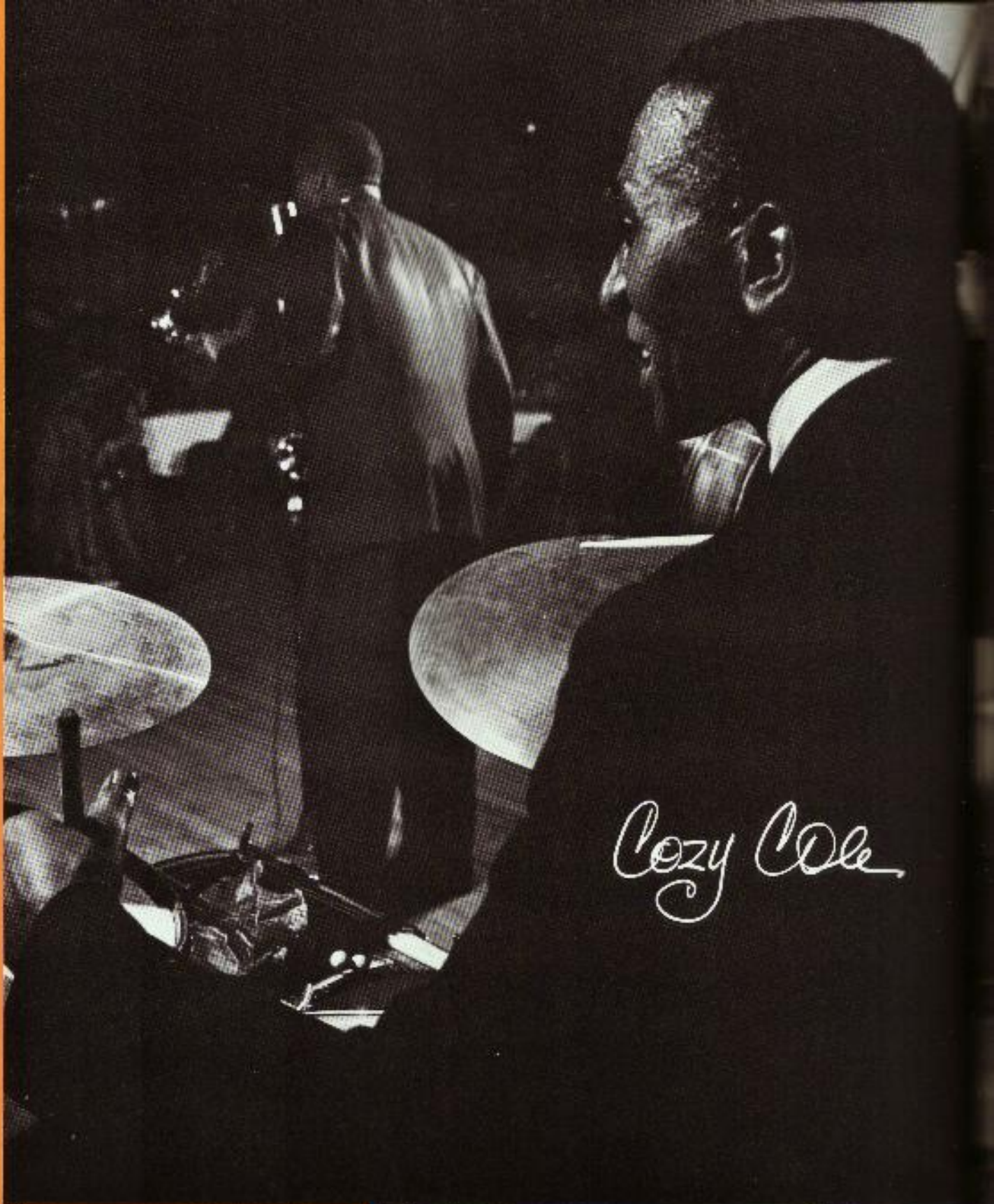
- A. 14" Top Hi-Hat (Medium)
15" Bottom Hi-Hat (Medium)
- B. 18" Crash-Ride (Medium Thin)
- C. 20" Ride (Medium)



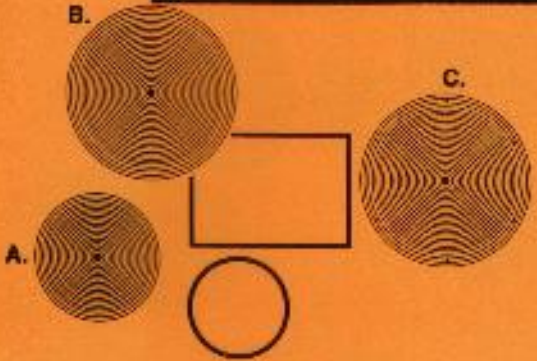
JIMMY VINCENT

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Thin)
- C. 8" Splash (Thin)
- D. 20" Ride (Medium)
- E. 18" Crash-Ride (Medium Thin)



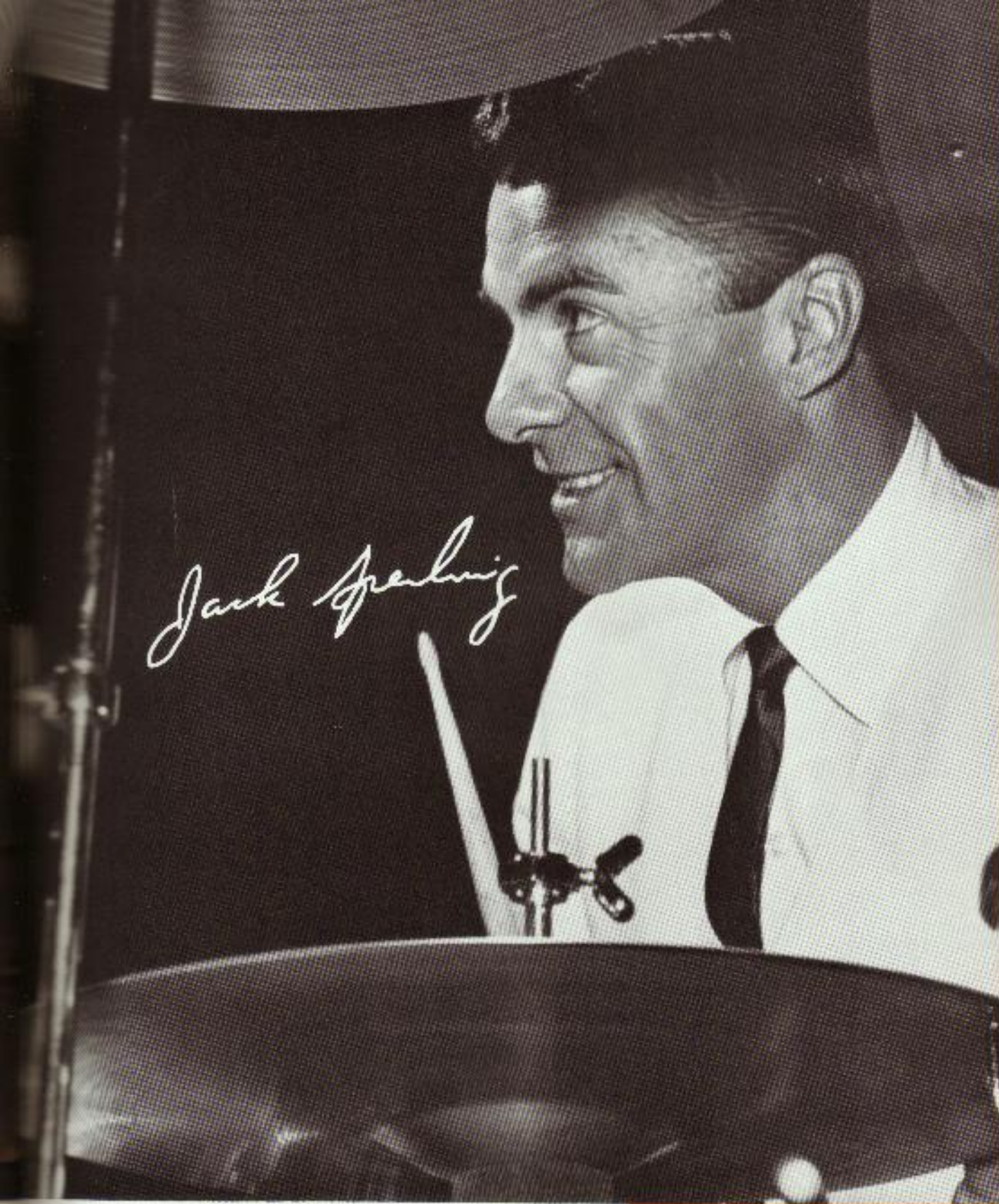


Cozy Cole



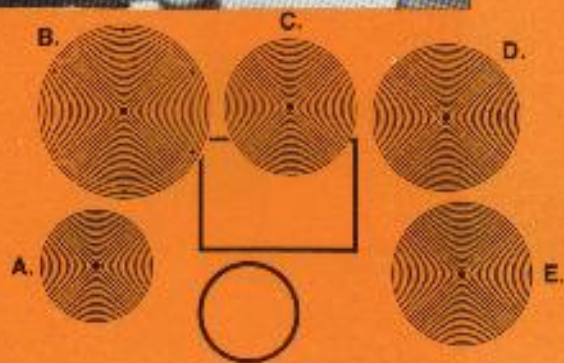
COZY COLE

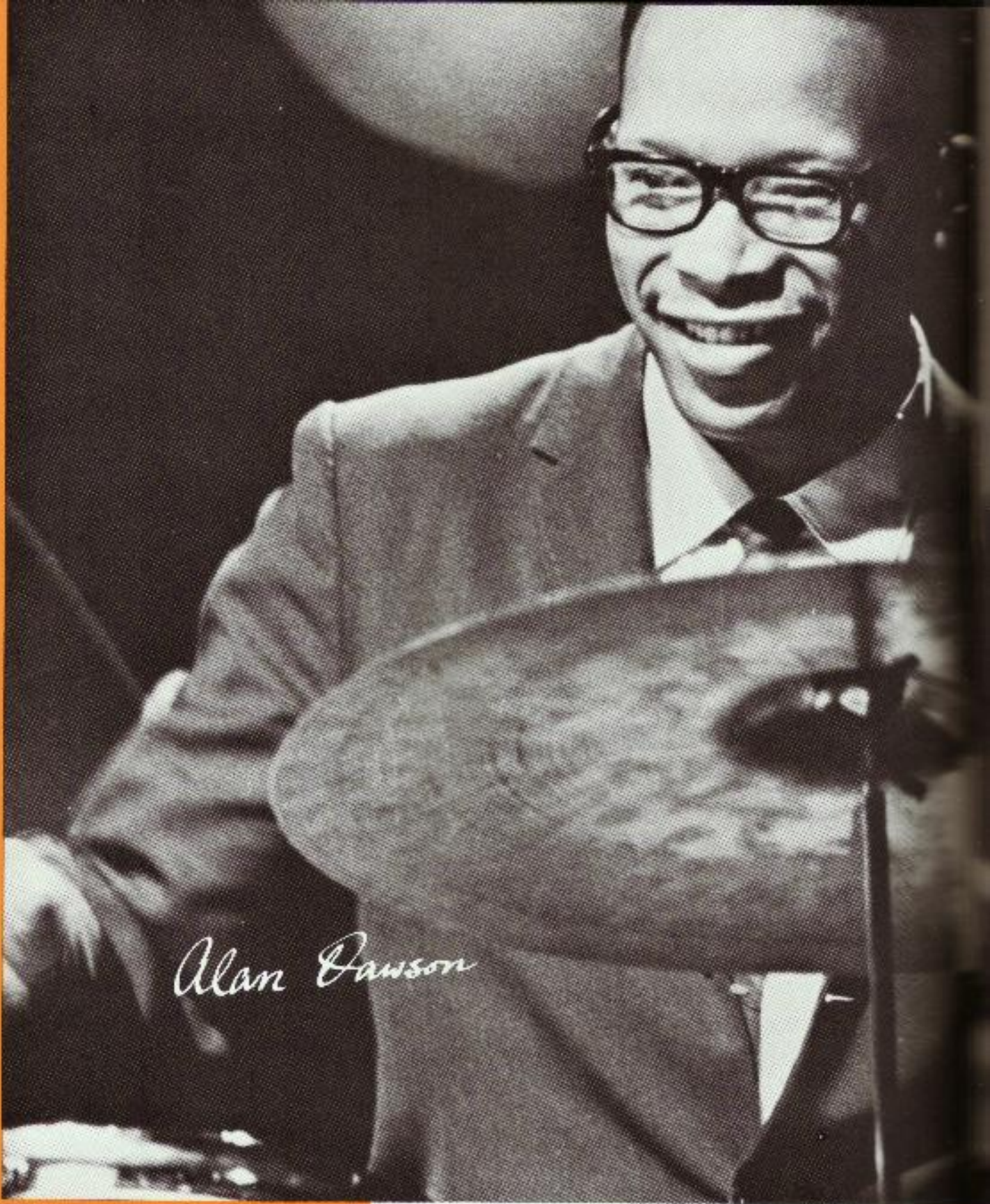
- A. 16" Hi-Hats (Medium Thin)
- B. 22" Crash-Ride (Medium Thin)
- C. 22" Swish (Medium Thin)



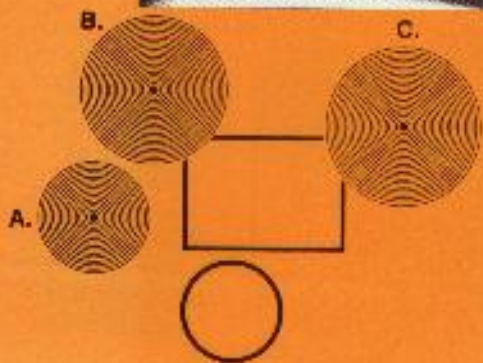
JACK SPERLING

- A. 14" Hi-Hats (New Beat)
- B. 22" Swish (Medium Thin)
- C. 17" Fast (Medium Thin)
- D. 19" Ride (Medium)
- E. 18" Crash (Medium)



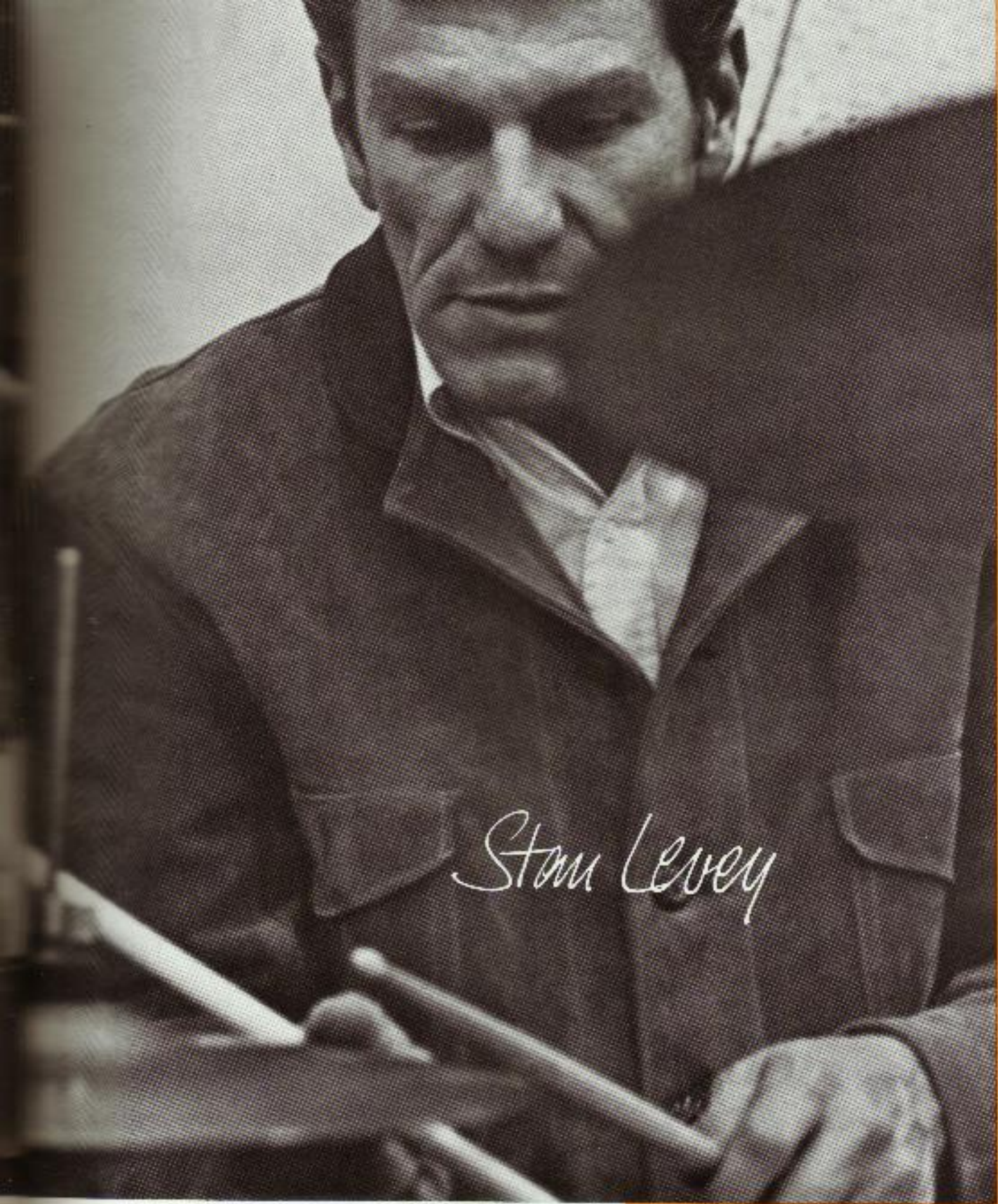


Alan Dawson



ALAN DAWSON

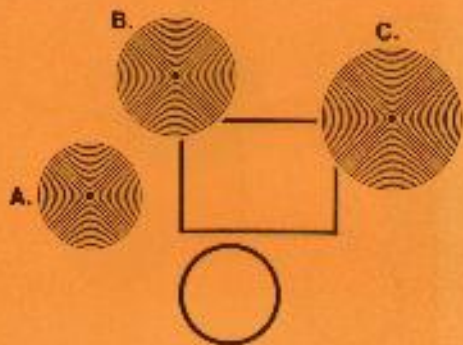
- A. 14" Hi-Hats (Medium)
- B. 19" Crash-Ride (Medium)
- C. 20" Ride (Medium)

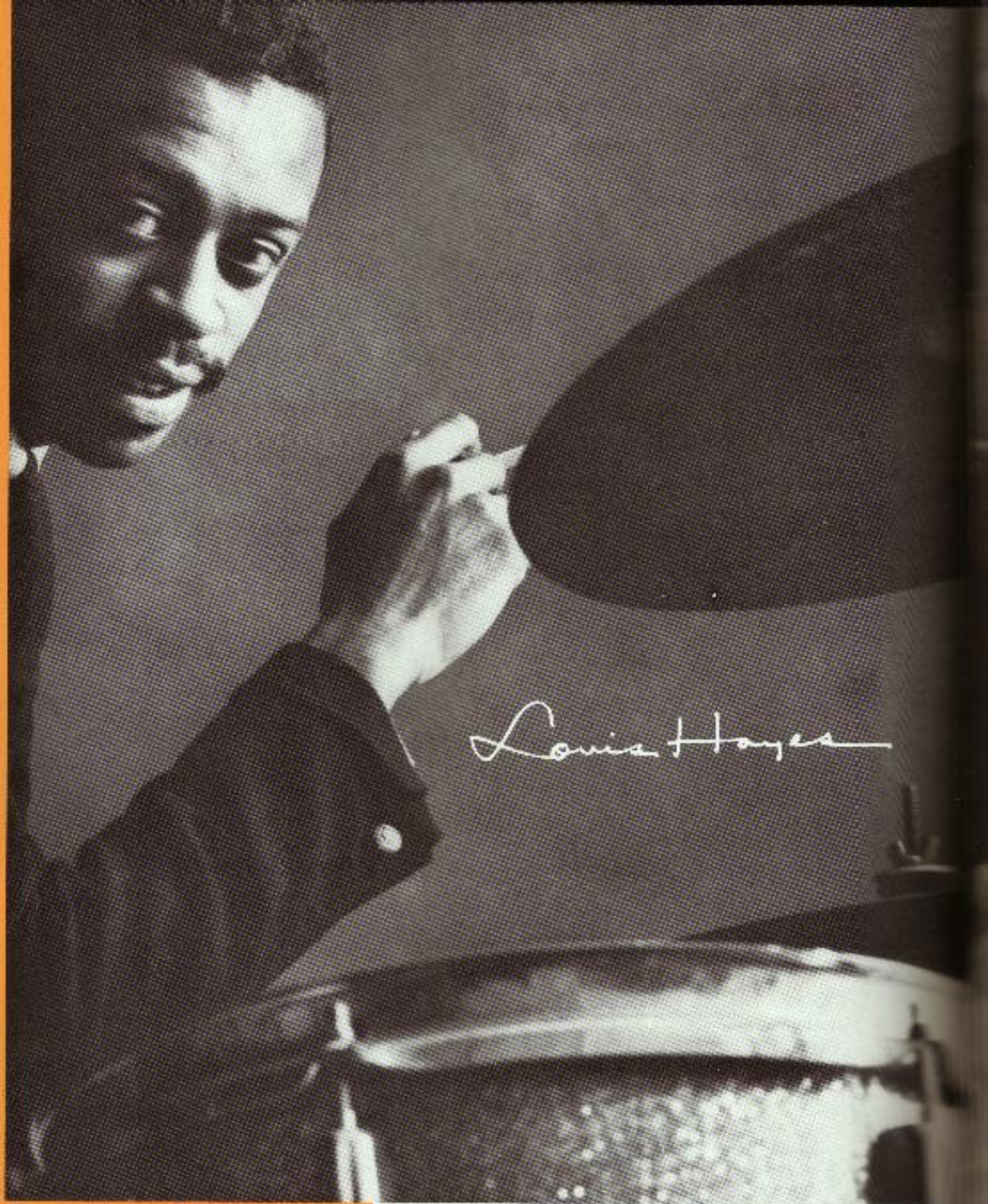


Stan Levey

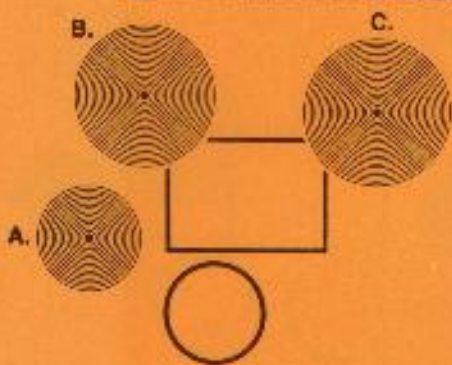
STAN LEVEY

- A. 13" Hi-Hats (New Beat)
- B. 15" Fast-Crash (Medium)
- C. 18" Ride (Medium)



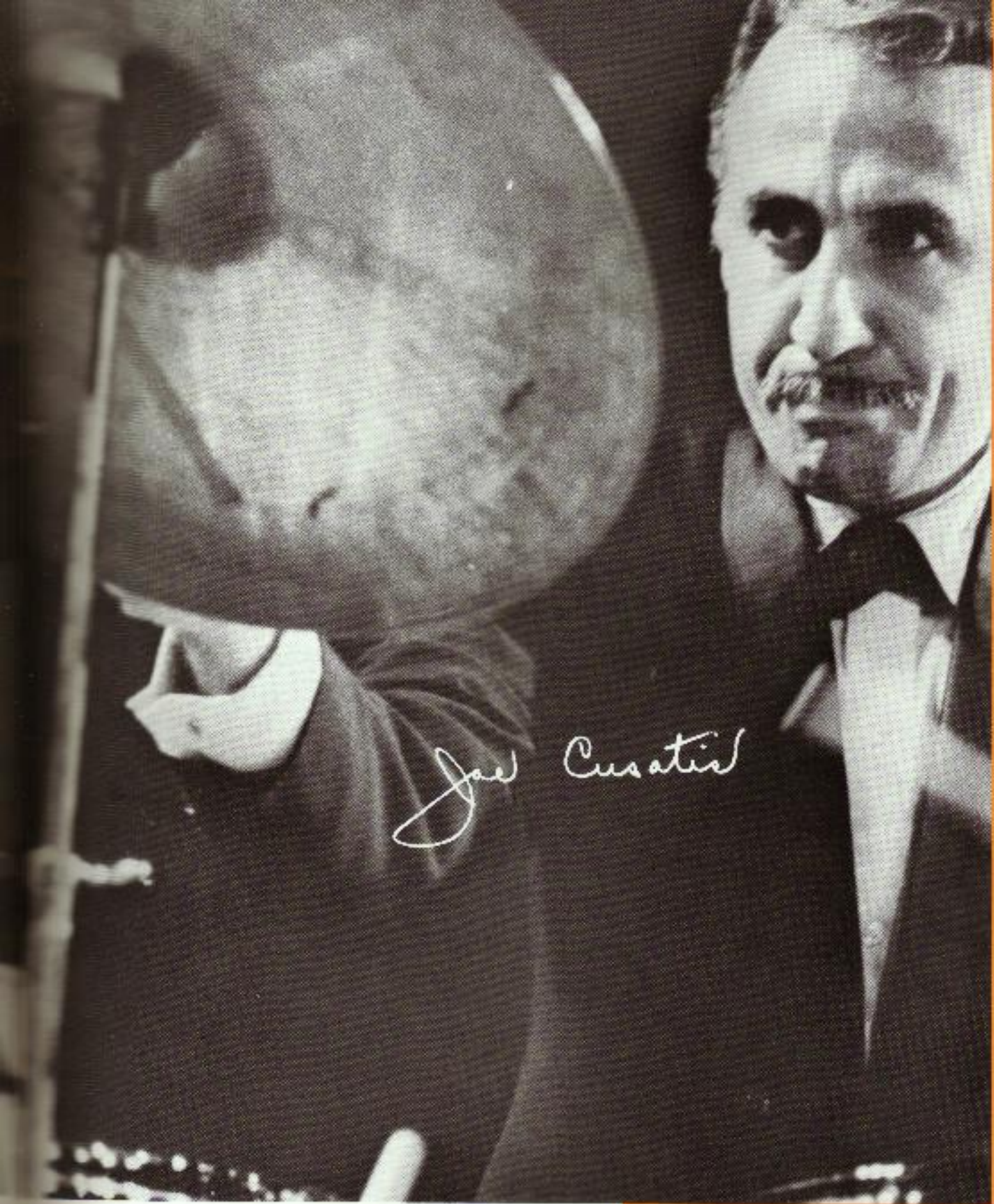


Louis Hayes



LOUIS HAYES

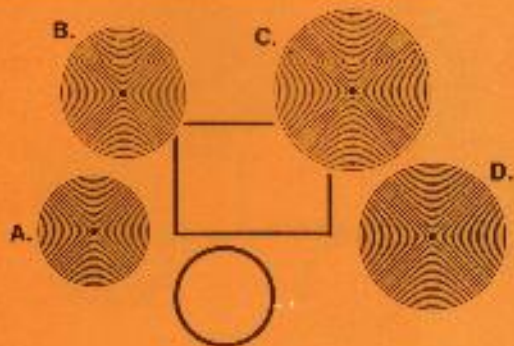
- A. 13" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 19" Ride (Medium)

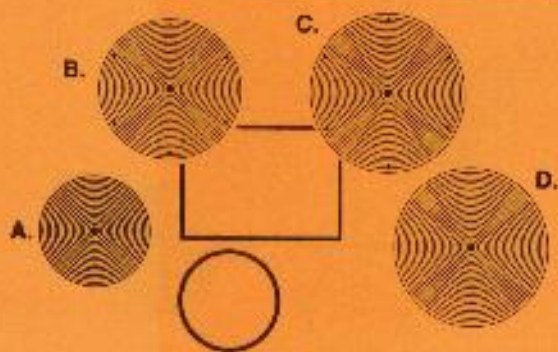
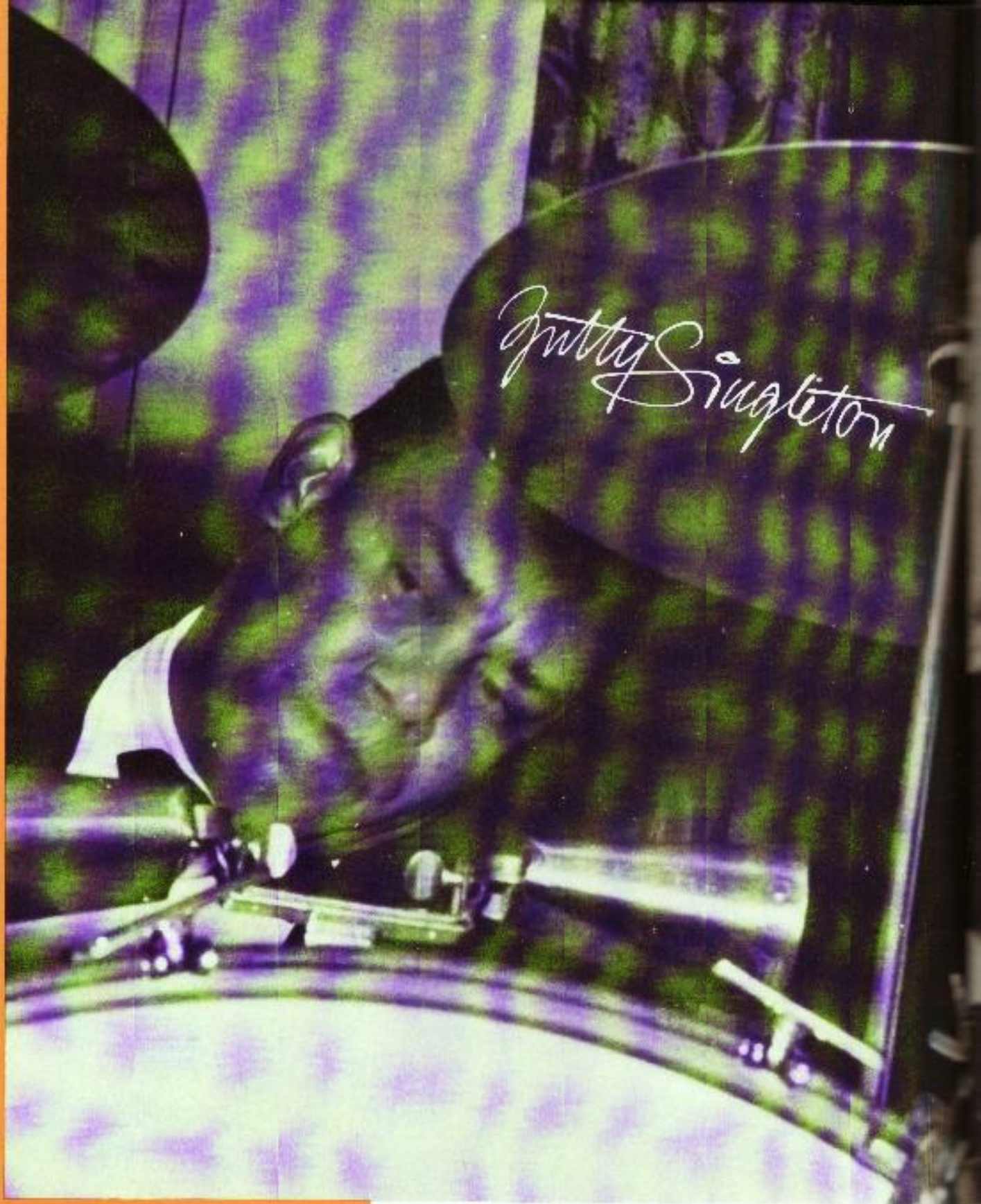


Joe Cusatis

JOE CUSATIS

- A. 14" Hi-Hats (New Beat)
- B. 16" Crash (Medium Thin)
- C. 20" Sizzle (Medium)
- D. 19" Crash-Ride (Medium Thin)





ZUTTY SINGLETON

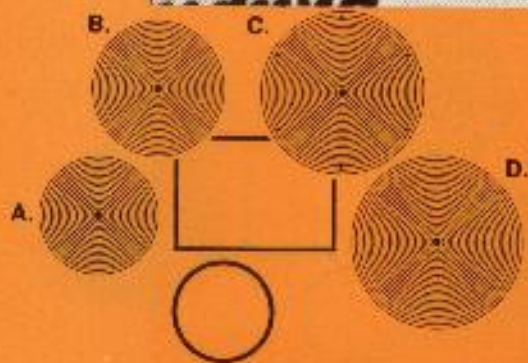
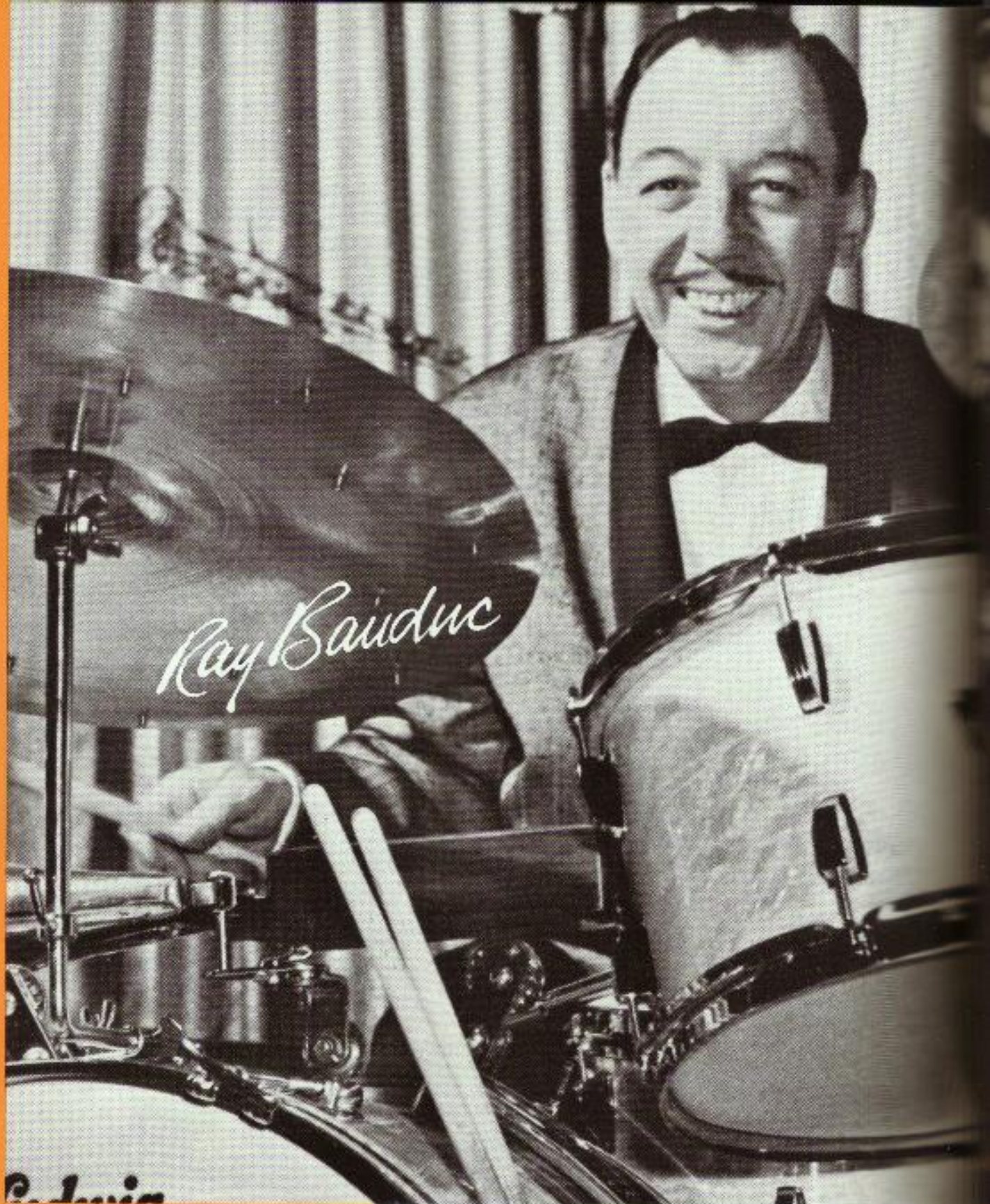
- A. 14" Hi-Hats (Medium Thin)
- B. 18" Swish (Thin)
- C. 20" Sizzle (Thin)
- D. 20" Crash-Ride (Medium Thin)



CARMELO GARCIA

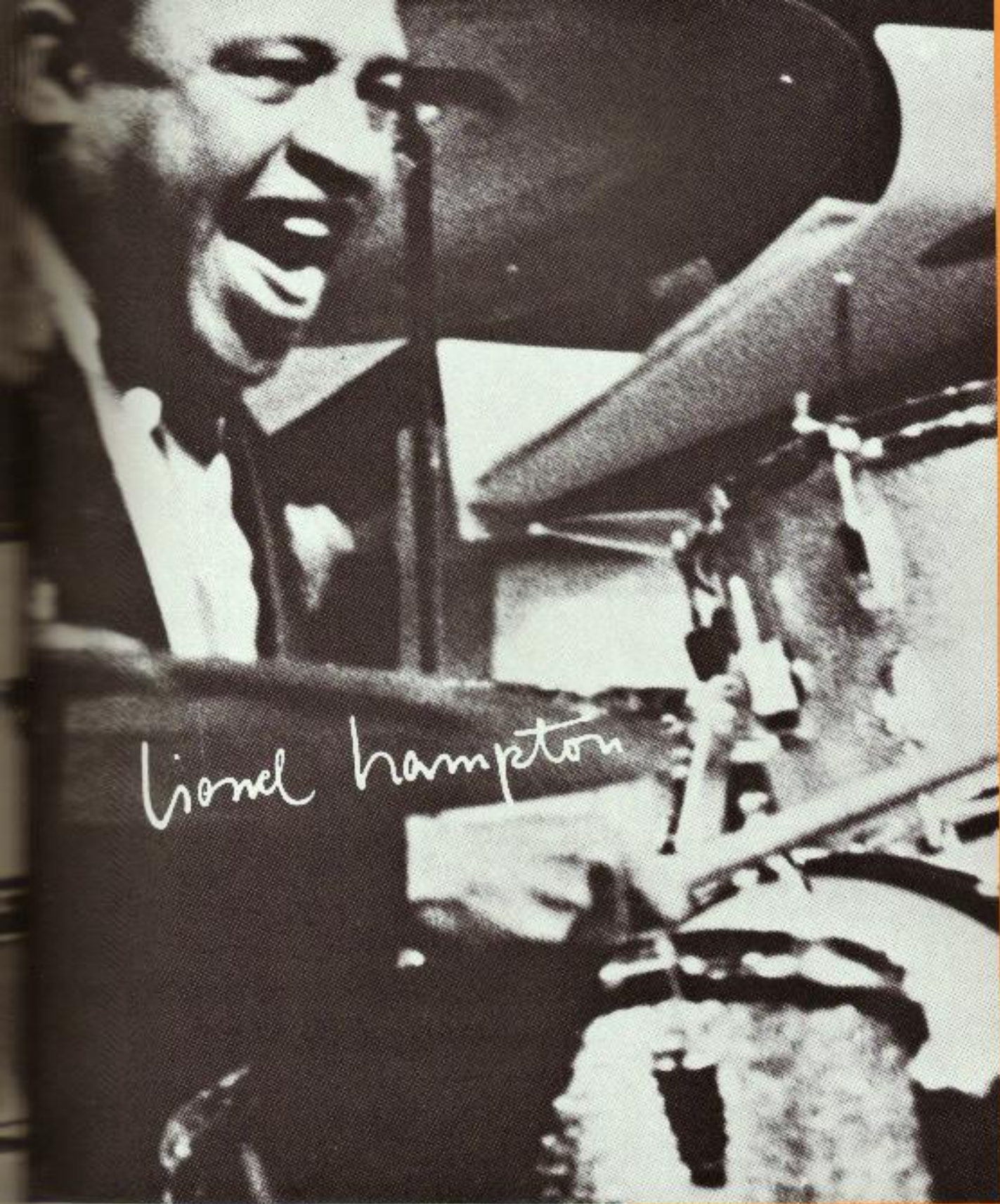
- A. 14" Hi-Hats (New Beat)
- B. 20" Crash (Medium)
- C. 22" Ride (Medium)





RAY BAUDUC

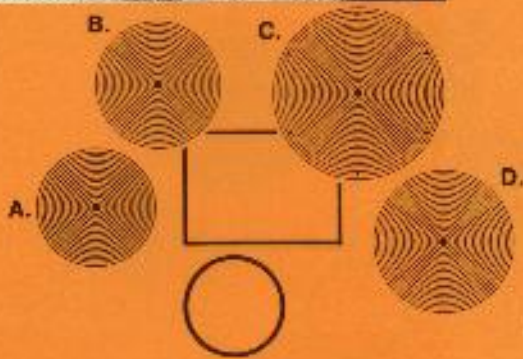
- A. 15" Top Hi-Hat (Medium Thin)
- 15" Flange Bottom Hi-Hat (Medium)
- B. 17" Fast (Thin)
- C. 21" Swish (Thin)
- D. 22" Bounce (Medium Heavy)

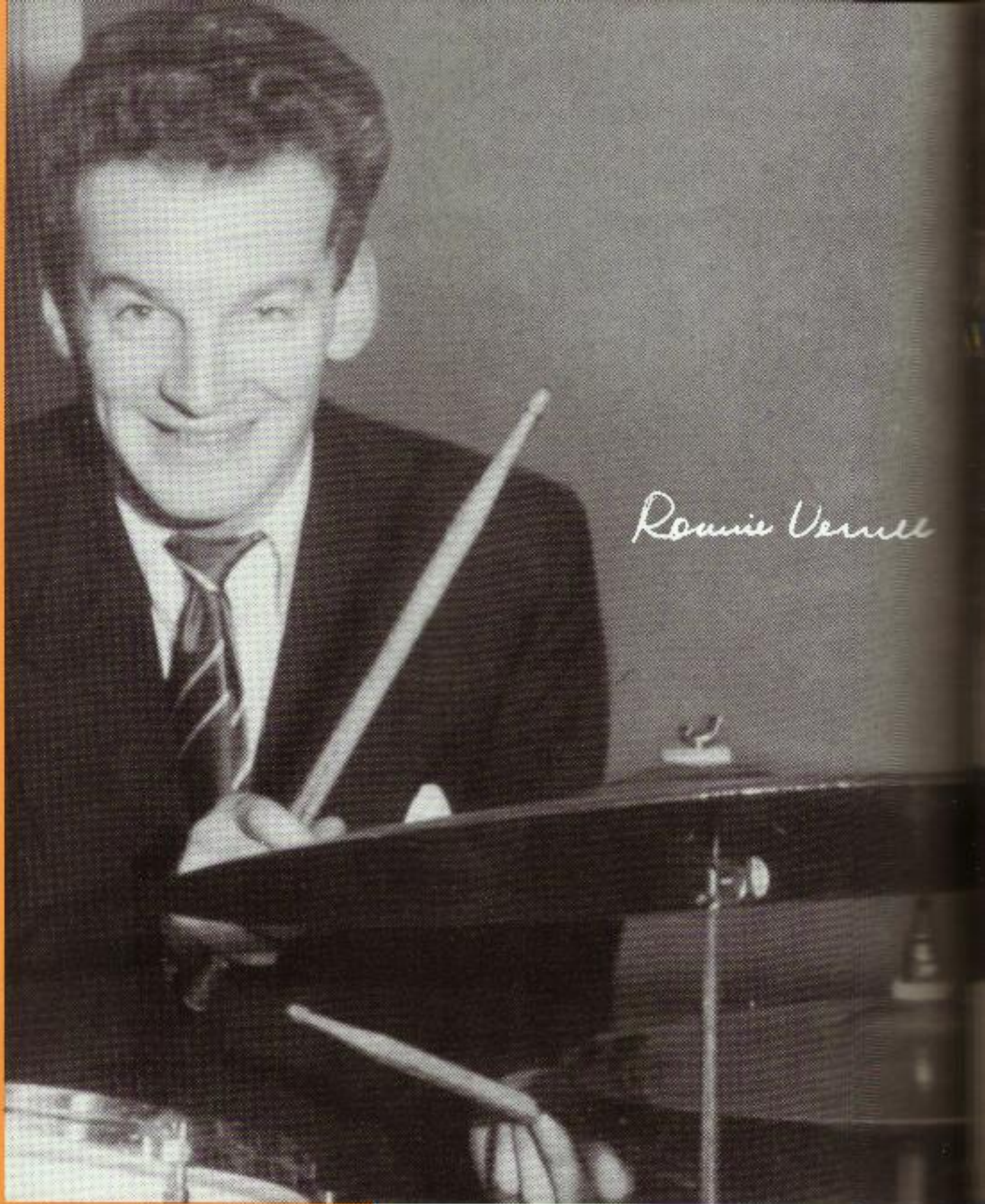


Lionel Hampton

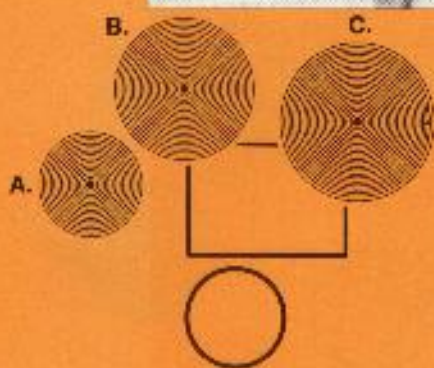
LIONEL HAMPTON

- A. 15" Hi-Hats (New Beat)
- B. 16" Crash (Thin)
- C. 22" Ride-Sizzle (Medium)
- D. 18" Crash-Ride (Medium Thin)





Ronnie Verrell



RONNIE VERRELL

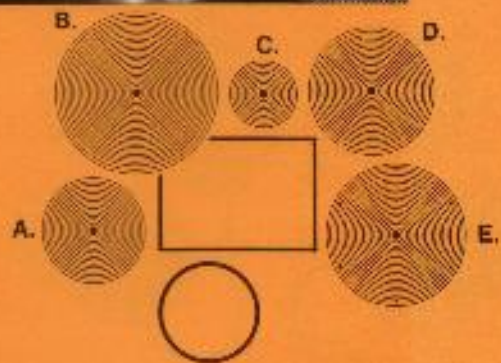
- A. 13" Hi-Hats (New Beat)**
- B. 18" Crash Ride (Medium Thin)**
- C. 20" Sizzle (Medium—3 Rivets)**

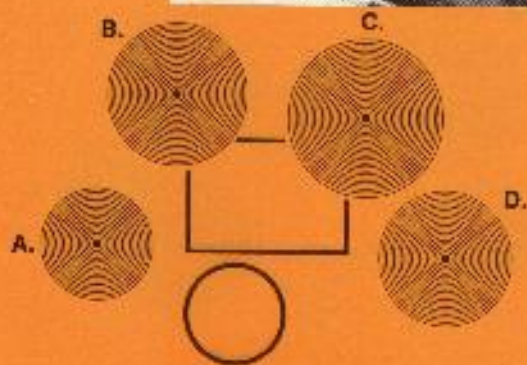
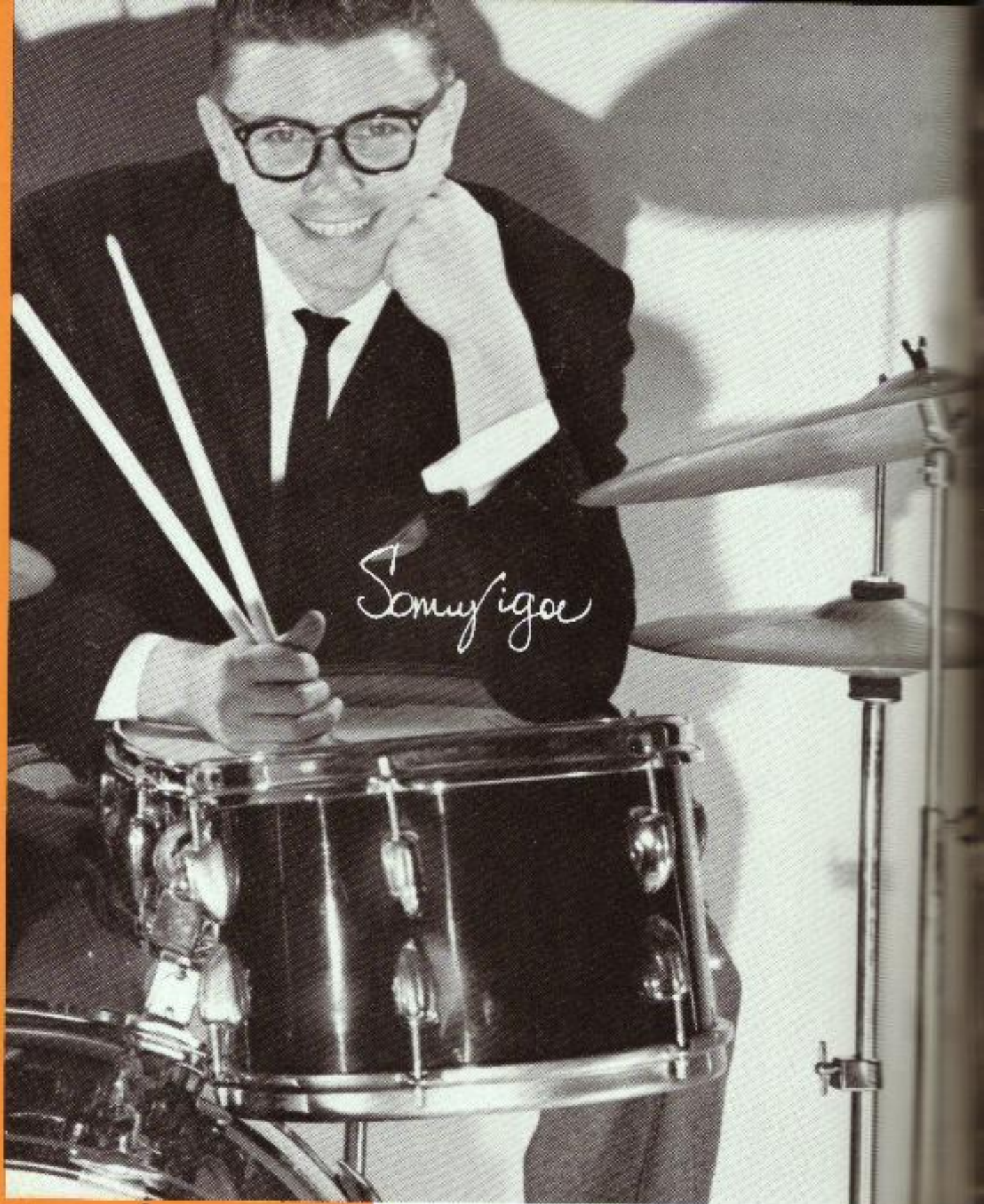


Gus Johnson

GUS JOHNSON

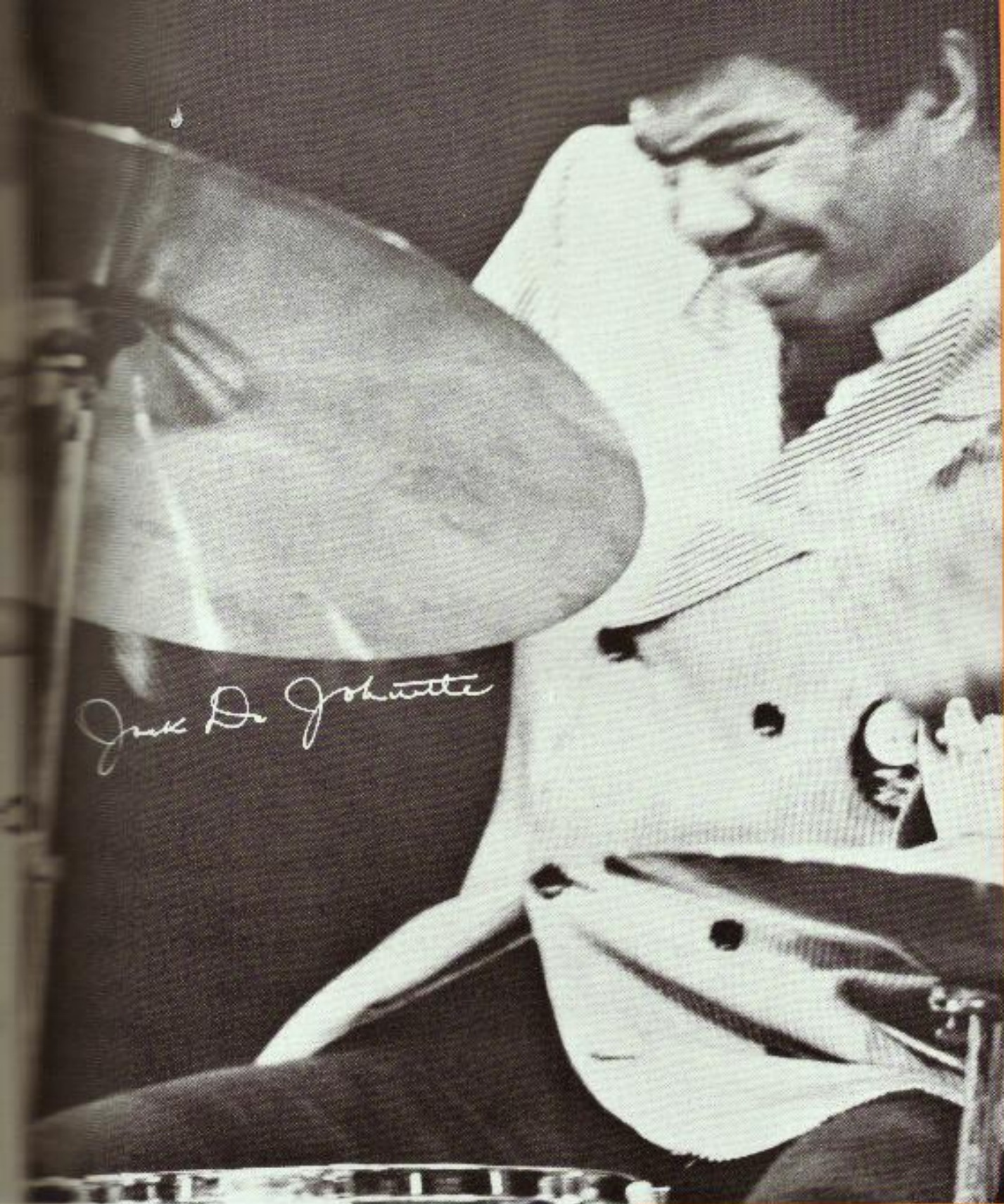
- A. 13" HI-Hats (Medium)
- B. 21" Crash-Ride (Medium)
- C. 8" Splash (Thin)
- D. 16" Crash-Ride (Medium)
- E. 18" Sizzle (Medium)





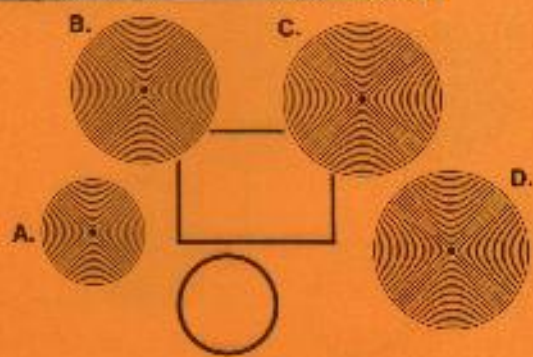
SONNY IGOE

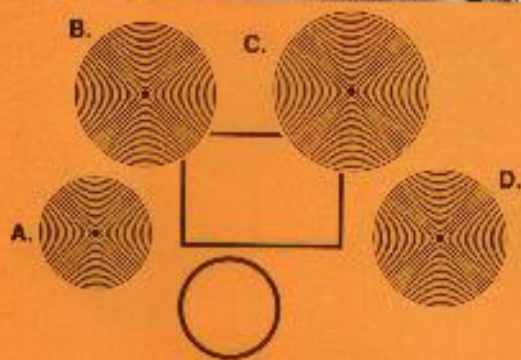
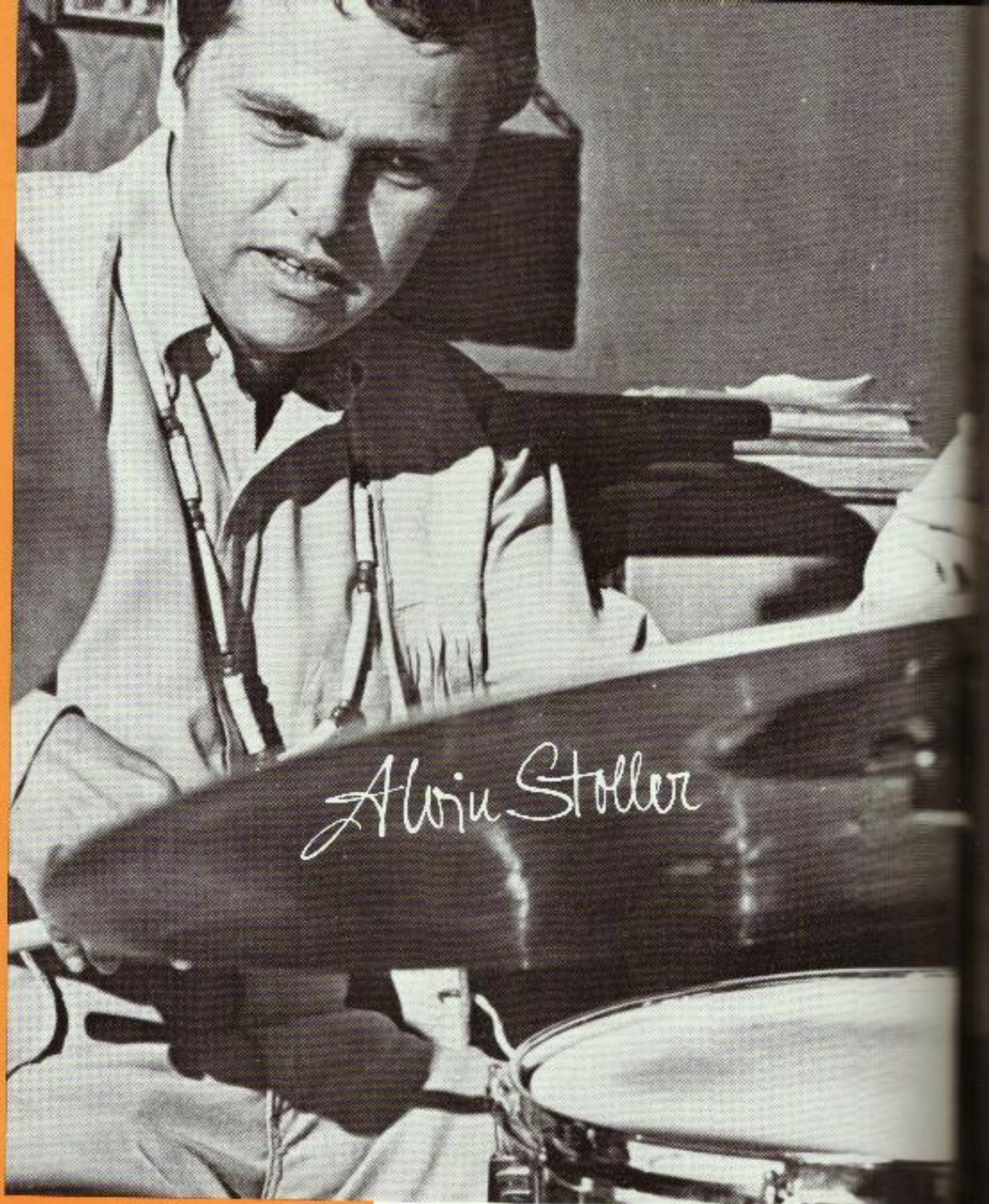
- A. 14" Hi-Hats (Medium Thin)
- B. 18" Crash-Ride (Medium Thin)
- C. 20" Crash-Ride (Medium)
- D. 17" Crash-Ride (Medium Thin)



JACK DE JOHNETTE

- A. 13" Hi-Hats (New Beat)
- B. 19" Crash-Ride (Medium Thin)
- C. 20" Ride (Medium Heavy)
- D. 20" Ride (Medium)





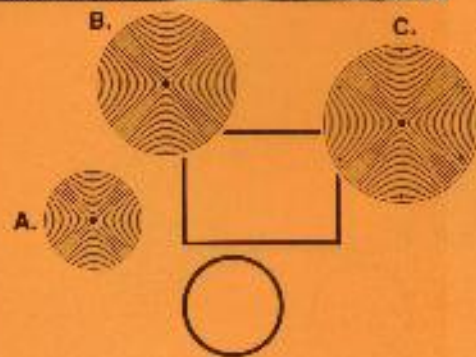
ALVIN STOLLER

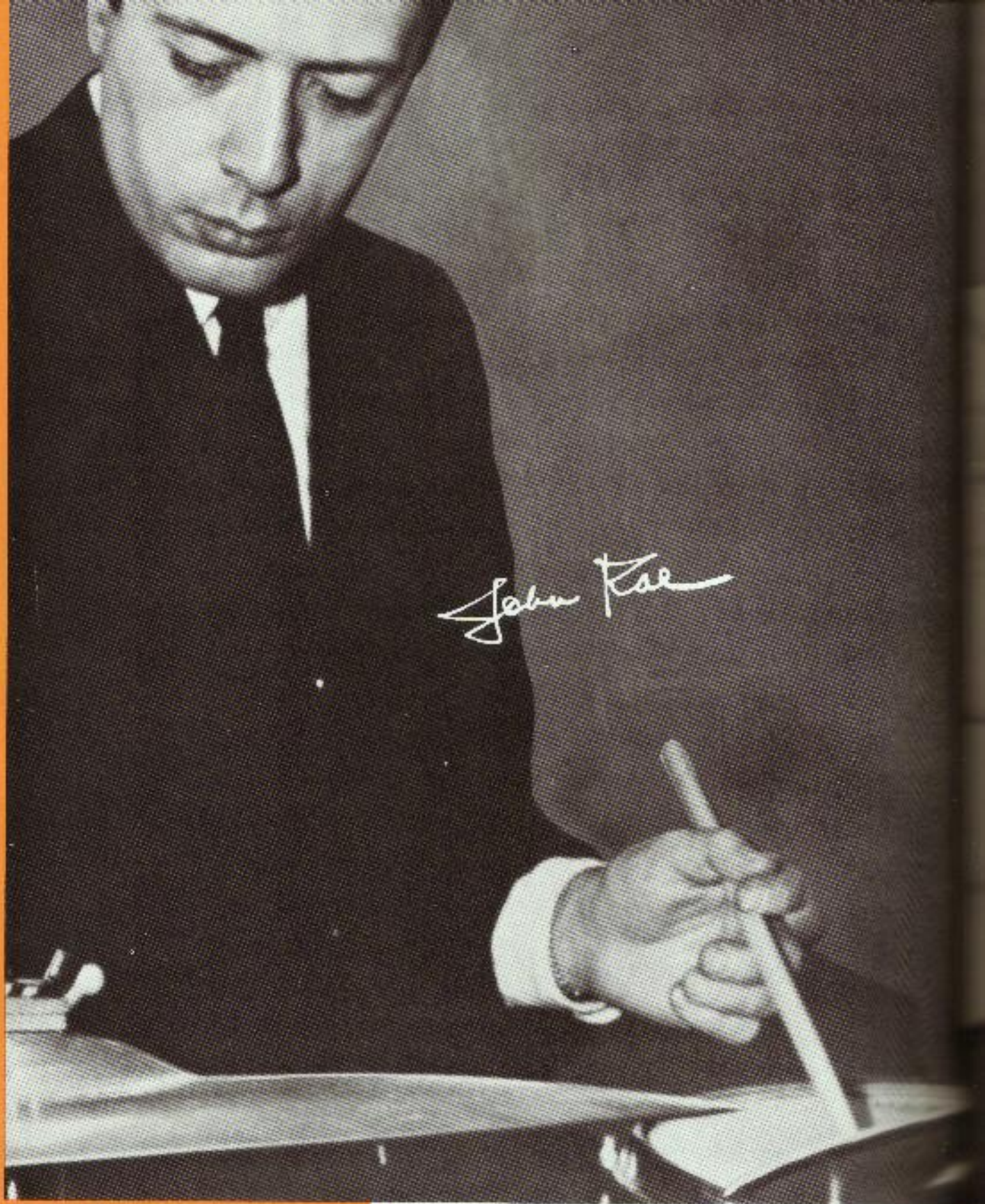
- A. 14" Hi-Hats (Medium)
- B. 18" Crash-Ride (Medium Thin)
- C. 20" Ride (Medium)
- D. 17" Bounce (Medium Heavy)



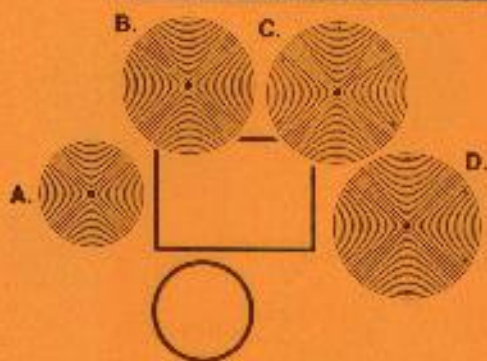
DANNIE RICHMOND

- A. 12" Hi-Hats (New Beat)
- B. 18" Ride (Medium Thin)
- C. 20" Sizzle (Medium)



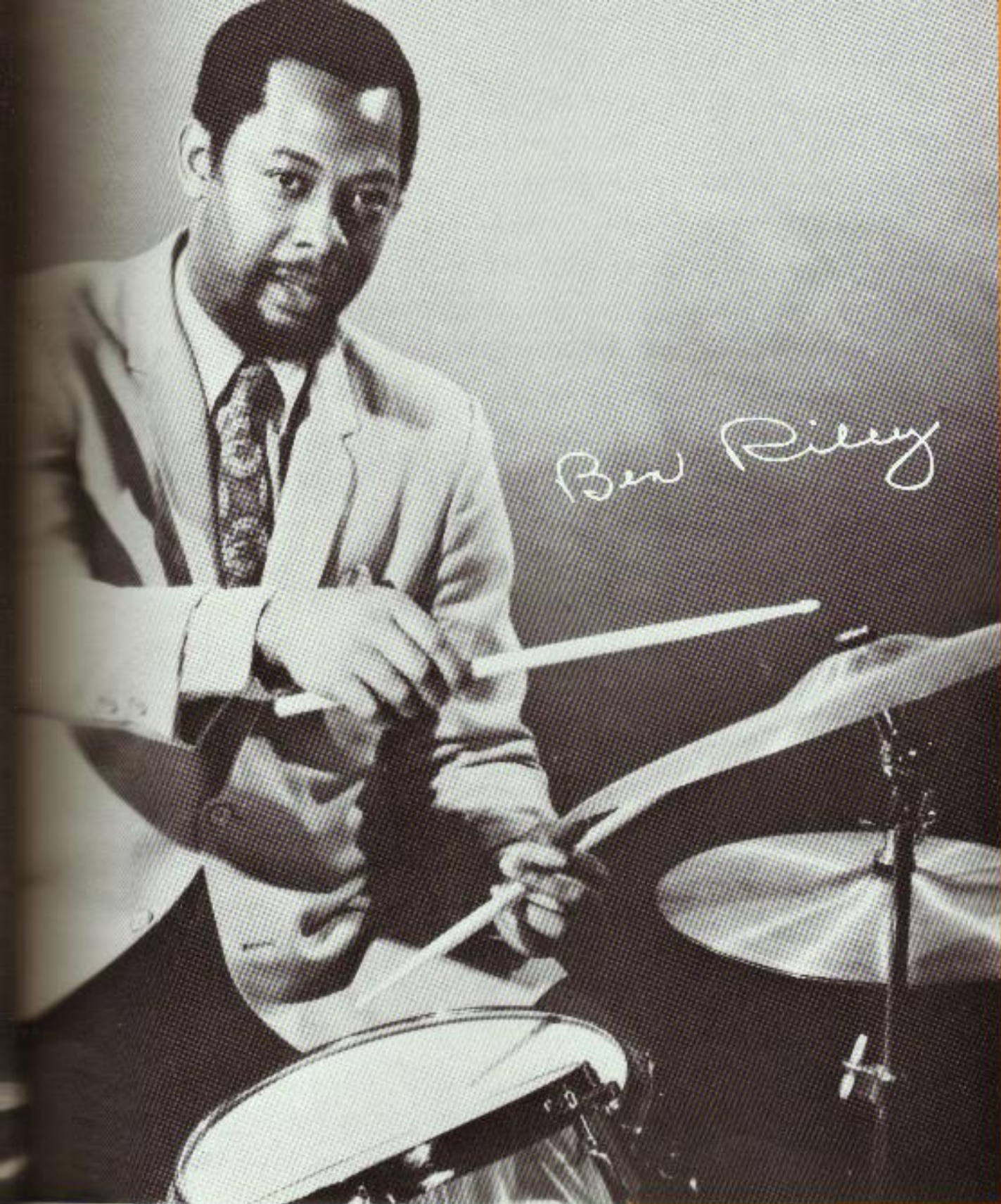


John Rae



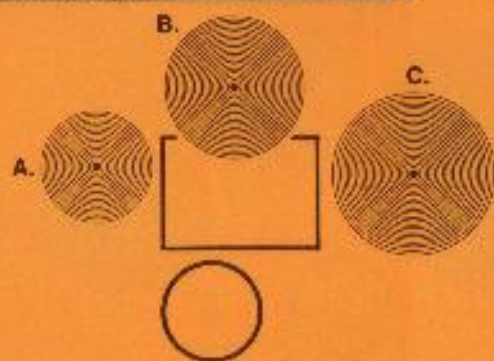
JOHN RAE

- A. 13" Top Hi-Hat (Medium Thin)
13" Bottom Hi-Hat (Medium)
- B. 17" Crash-Ride (Medium Thin)
- C. 18" Swish (Thin)
- D. 19" Sizzle (Medium)

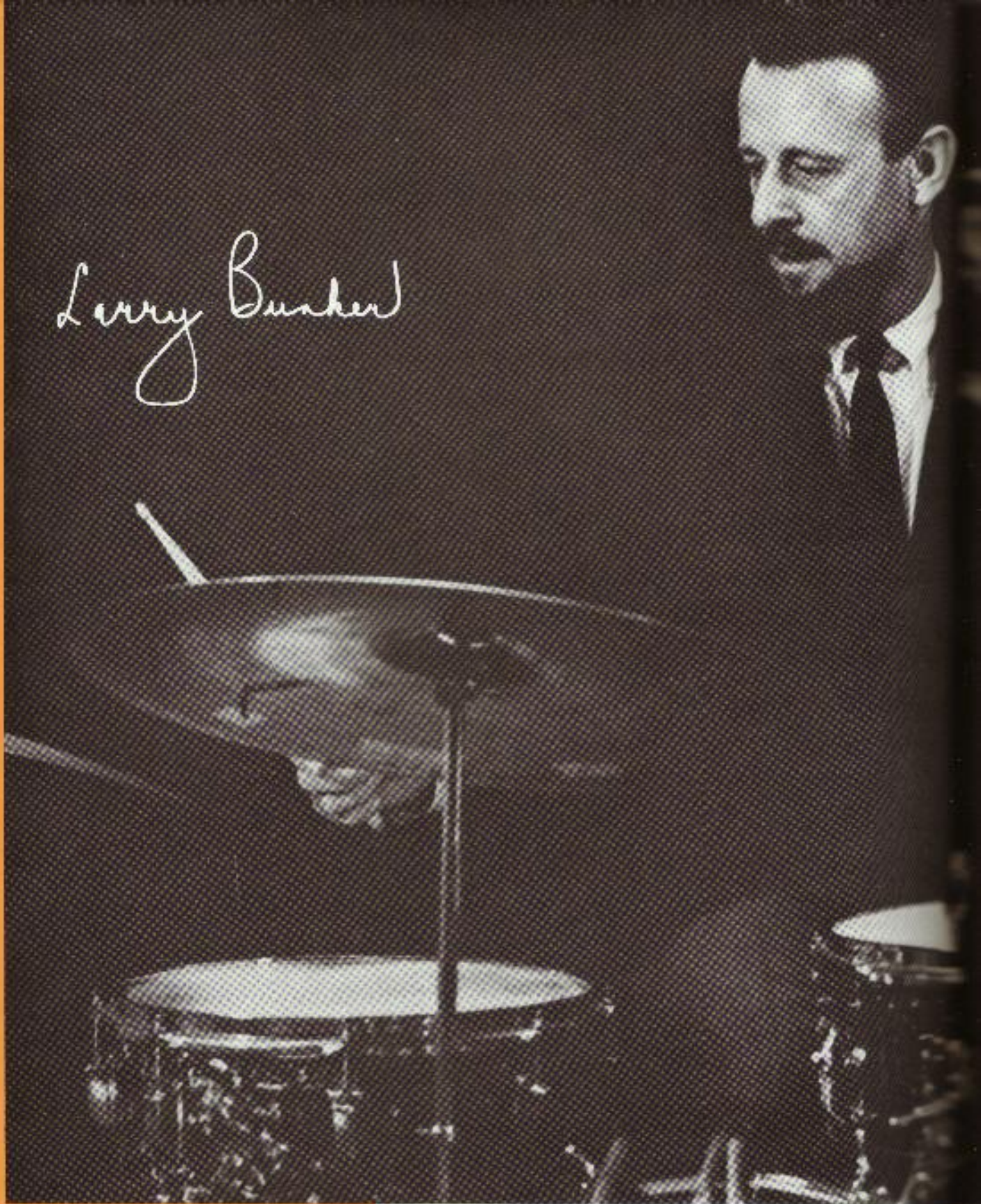


BEN RILEY

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium)
- C. 21" Ride (Medium)

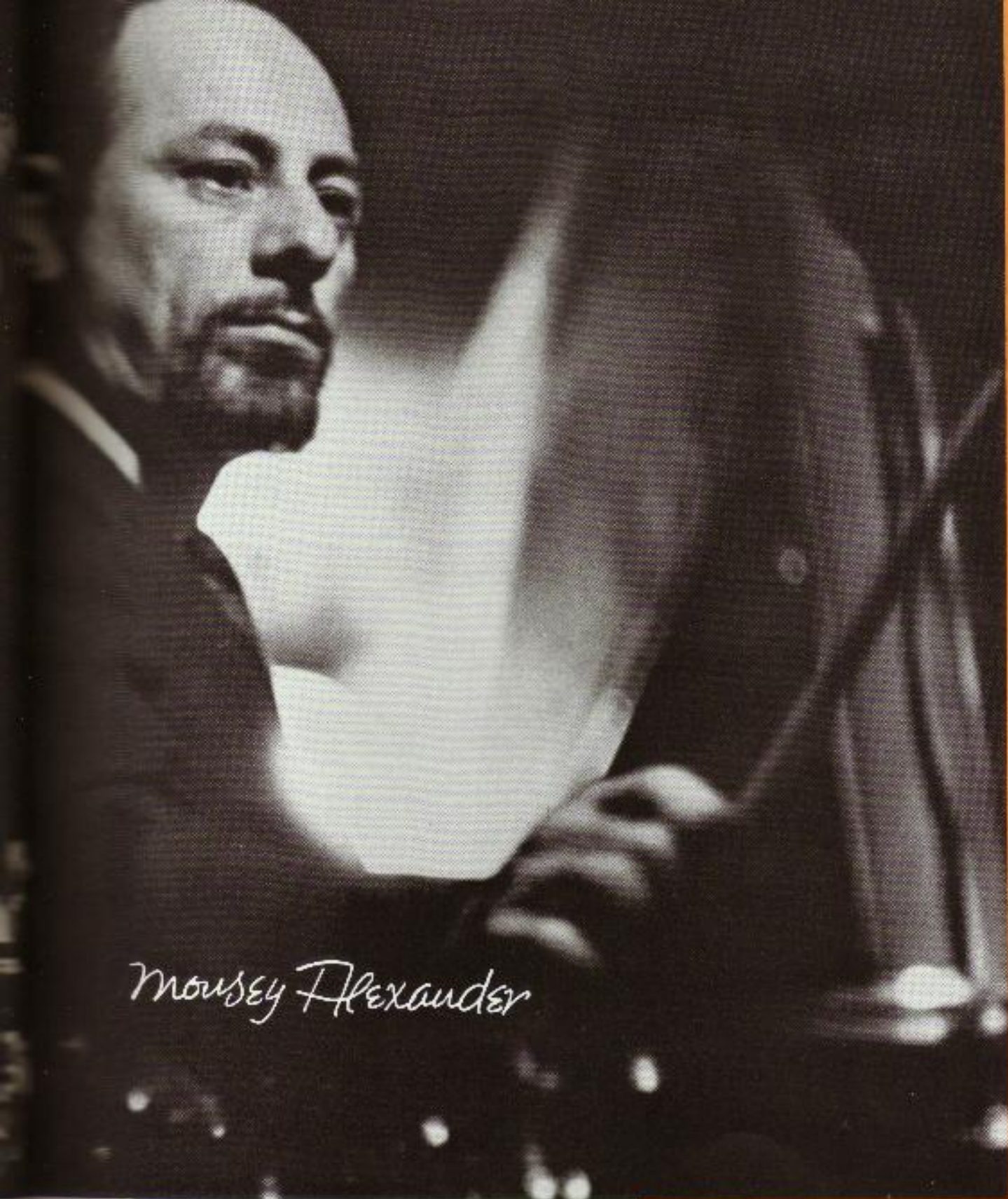


Larry Bunker



LARRY BUNKER

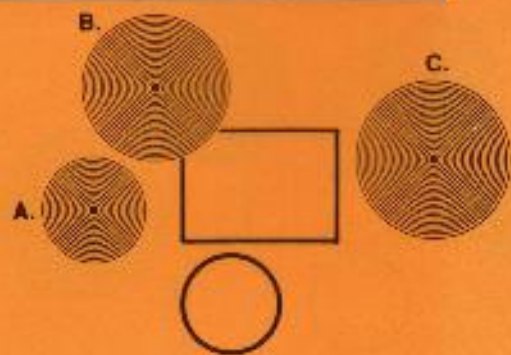
- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 22" Sizzle-Ride (Medium)
- D. 20" Crash-Ride (Medium Thin)

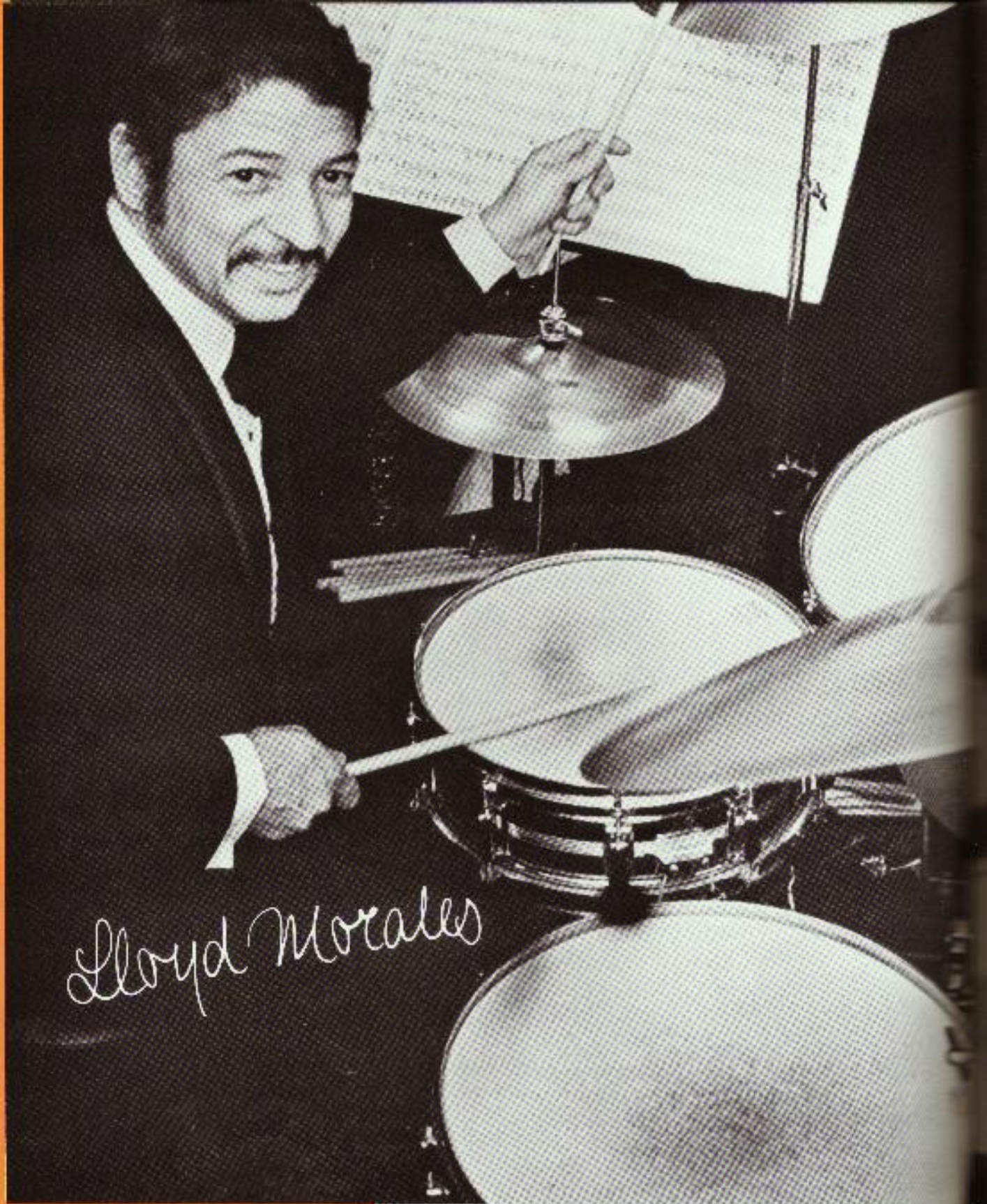


Mousey Alexander

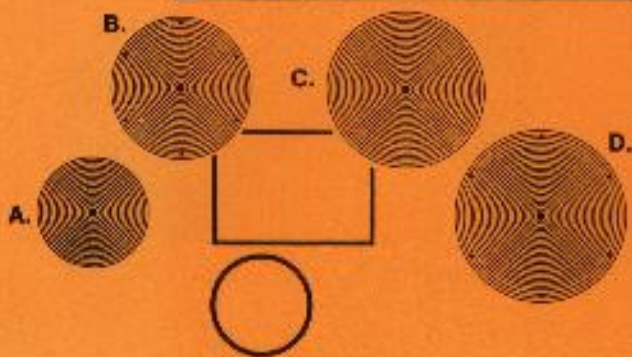
MOUSEY ALEXANDER

- A. 13" Hi-Hats (New Beat)
- B. 19" Ride (Medium)
- C. 20" Ride (Medium Heavy)



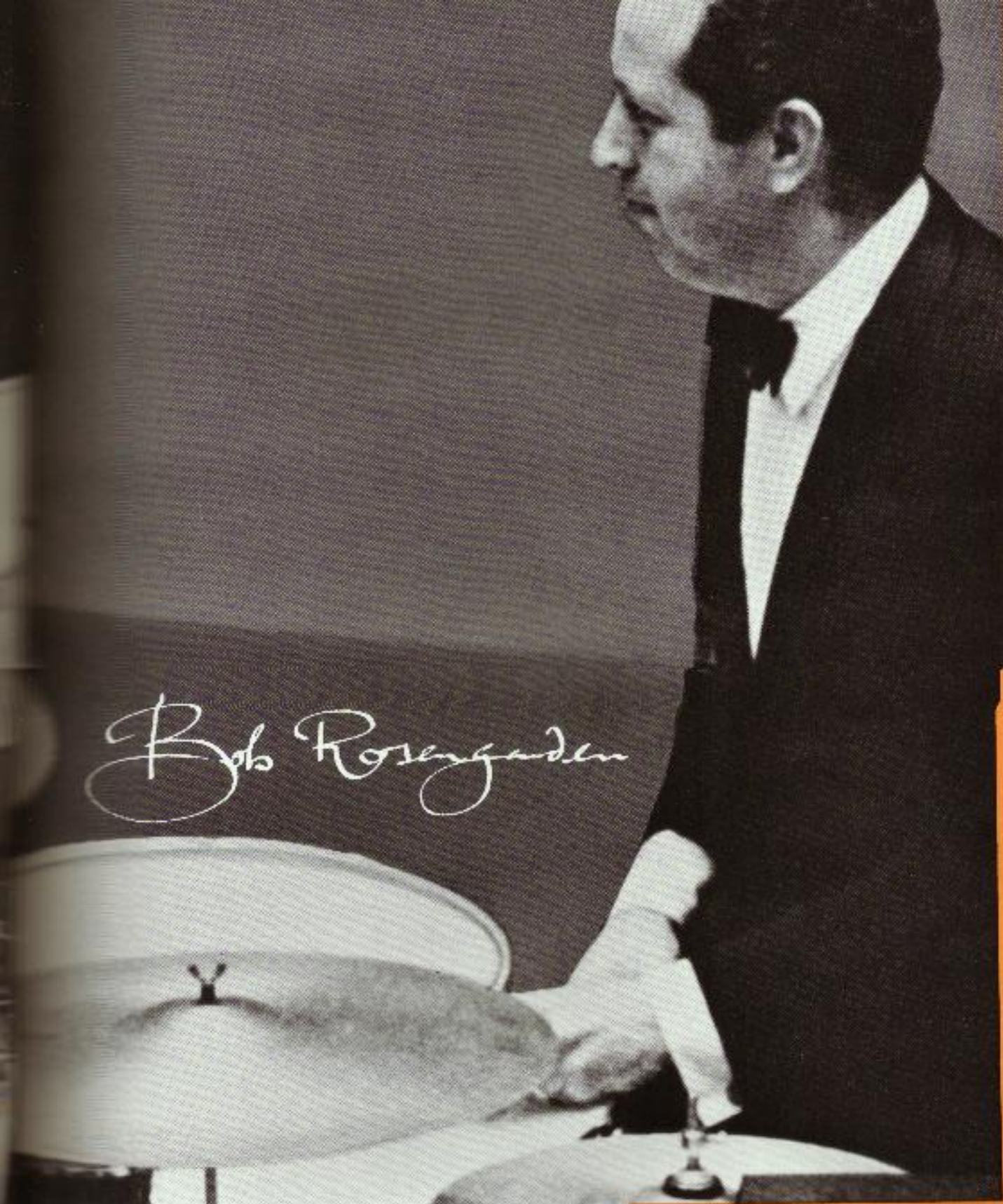


Lloyd Morales



LLOYD MORALES

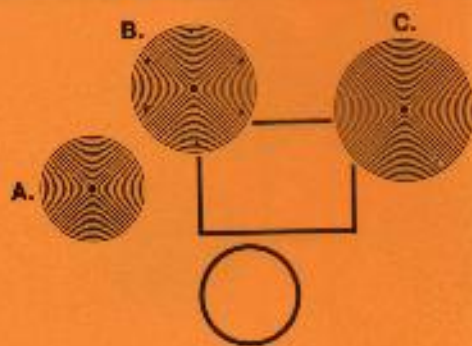
- A. 14" Hi-Hats (Medium)
- B. 18" Sizzle (Medium Thin)
- C. 20" Ride (Medium)
- D. 22" Swish-Ride (Medium Thin)

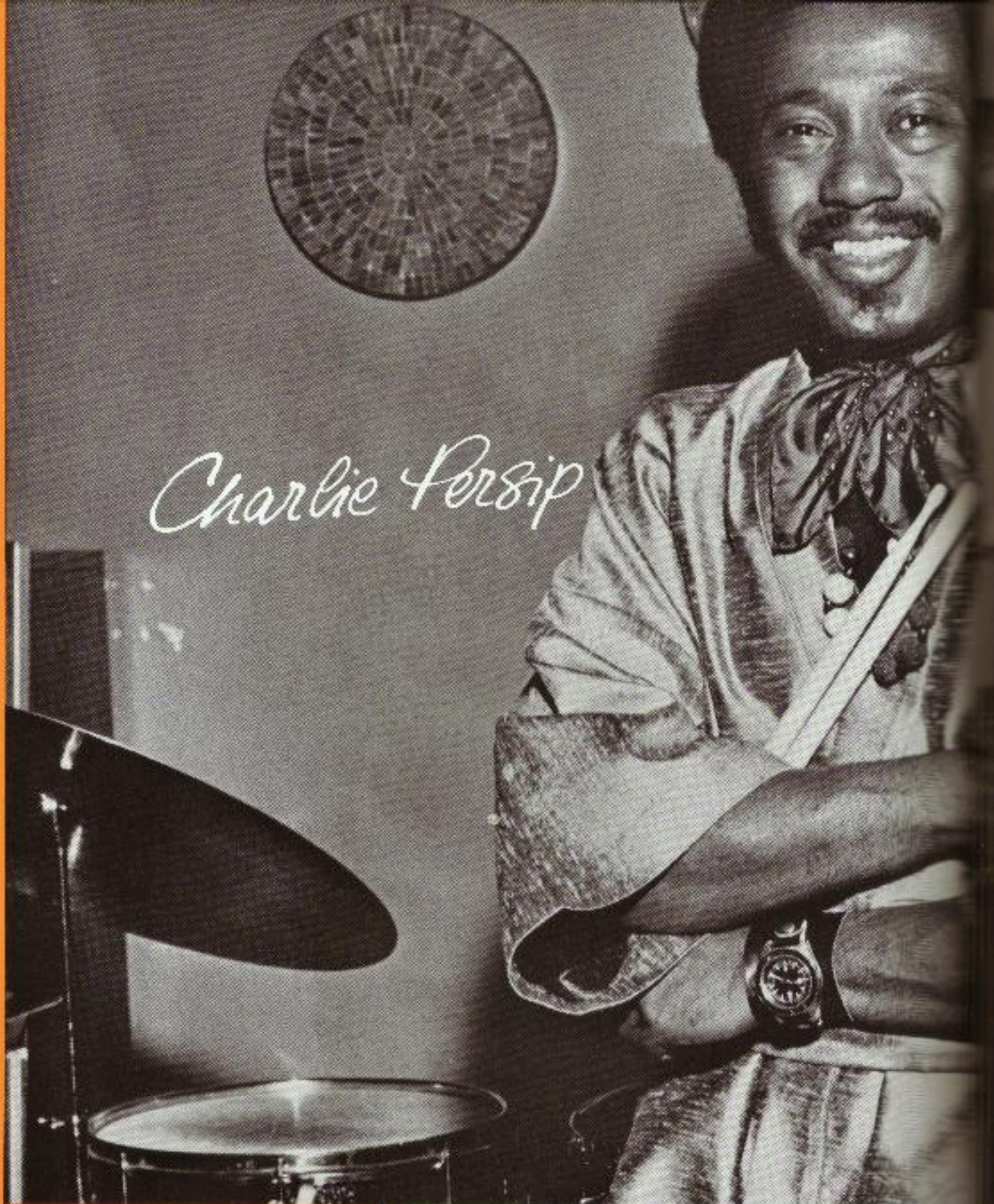


Bob Rosengarden

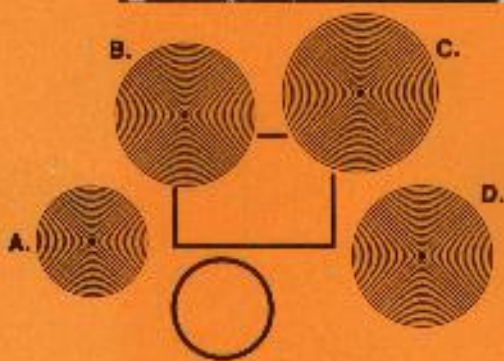
BOB ROSENGARDEN

- A. 13" Hi-Hats (New Beat)
- B. 16" Sizzle (Medium)
- C. 18" Crash (Medium)



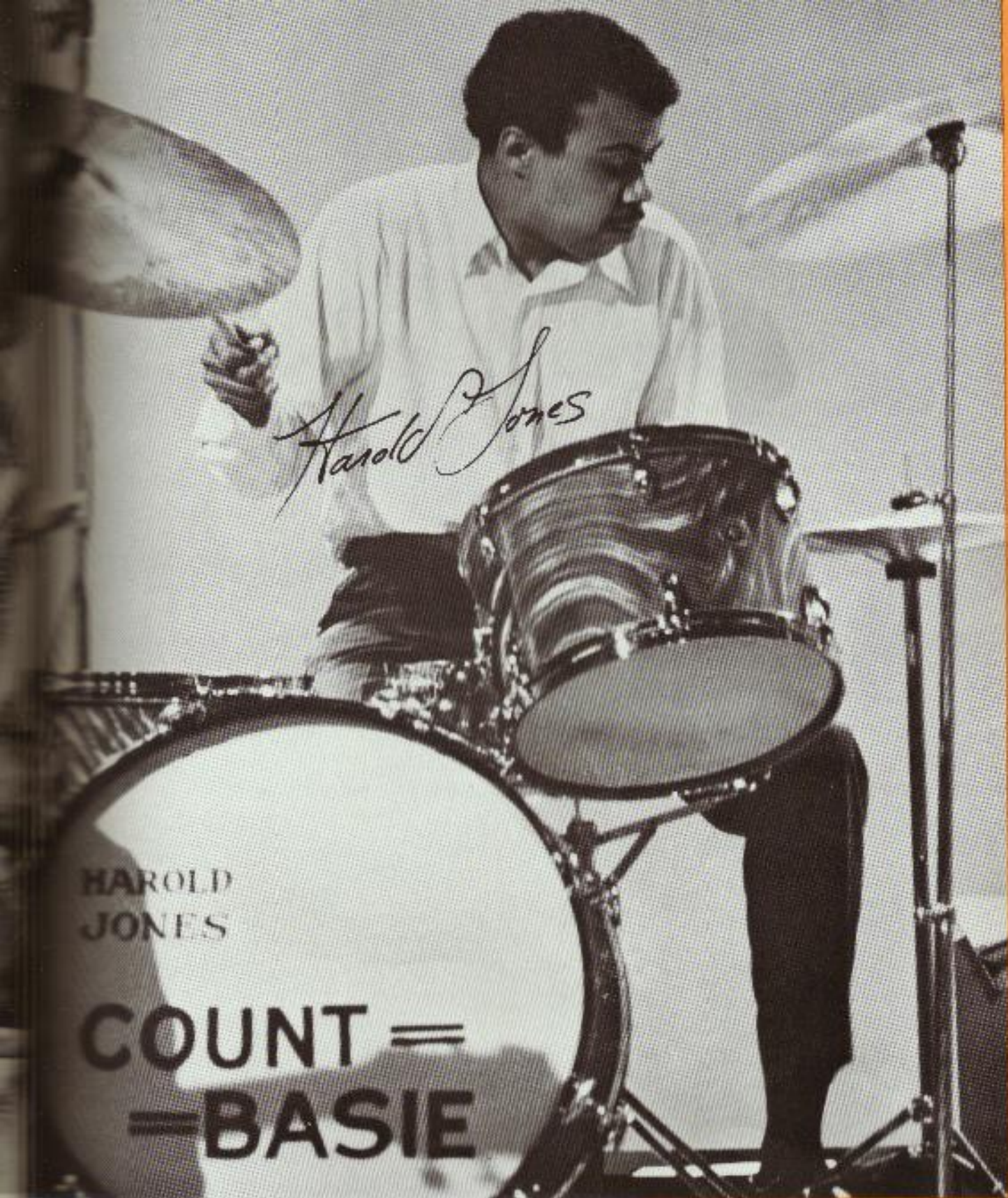


Charlie Persip



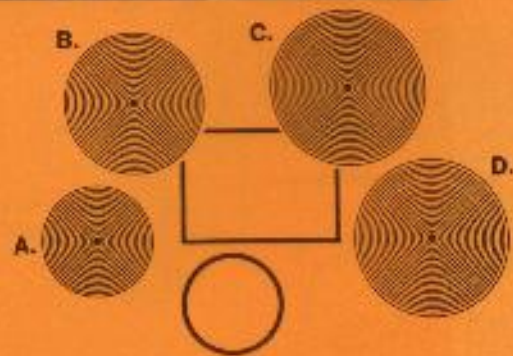
CHARLIE PERSIP

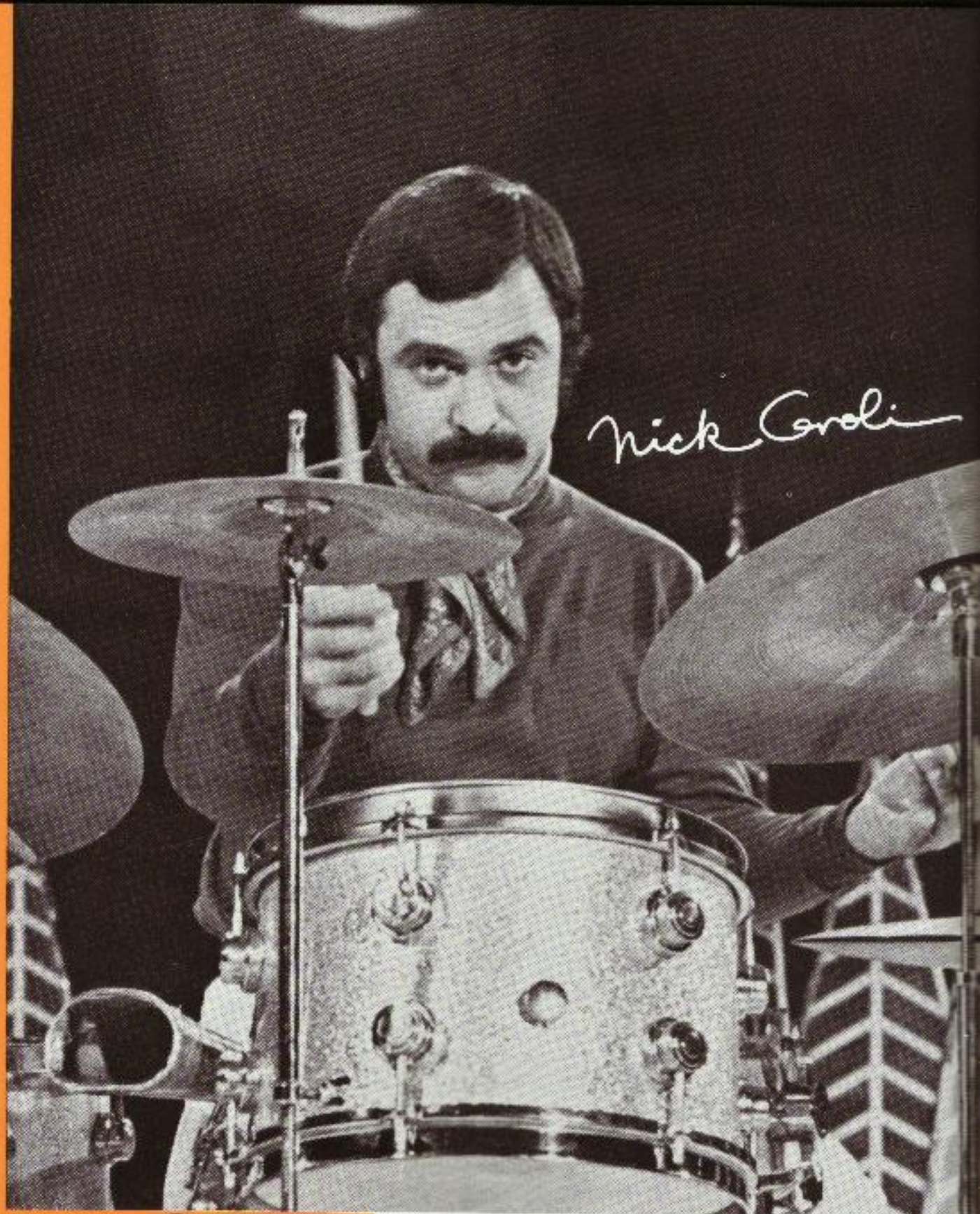
- A. 14" Hi-Hats (New Beal)
- B. 18" Crash (Medium Thin)
- C. 20" Ping-Ride
- D. 18" Crash-Ride (Medium)



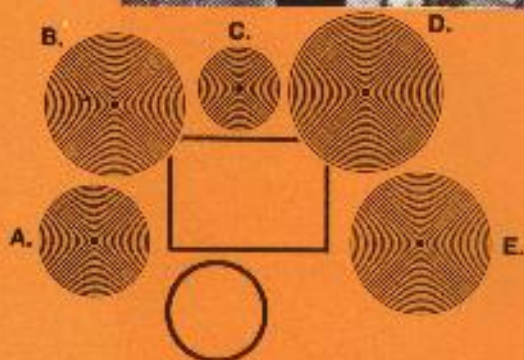
HAROLD JONES

- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 20" Ride (Medium)
- D. 20" Crash-Ride (Medium Thin)



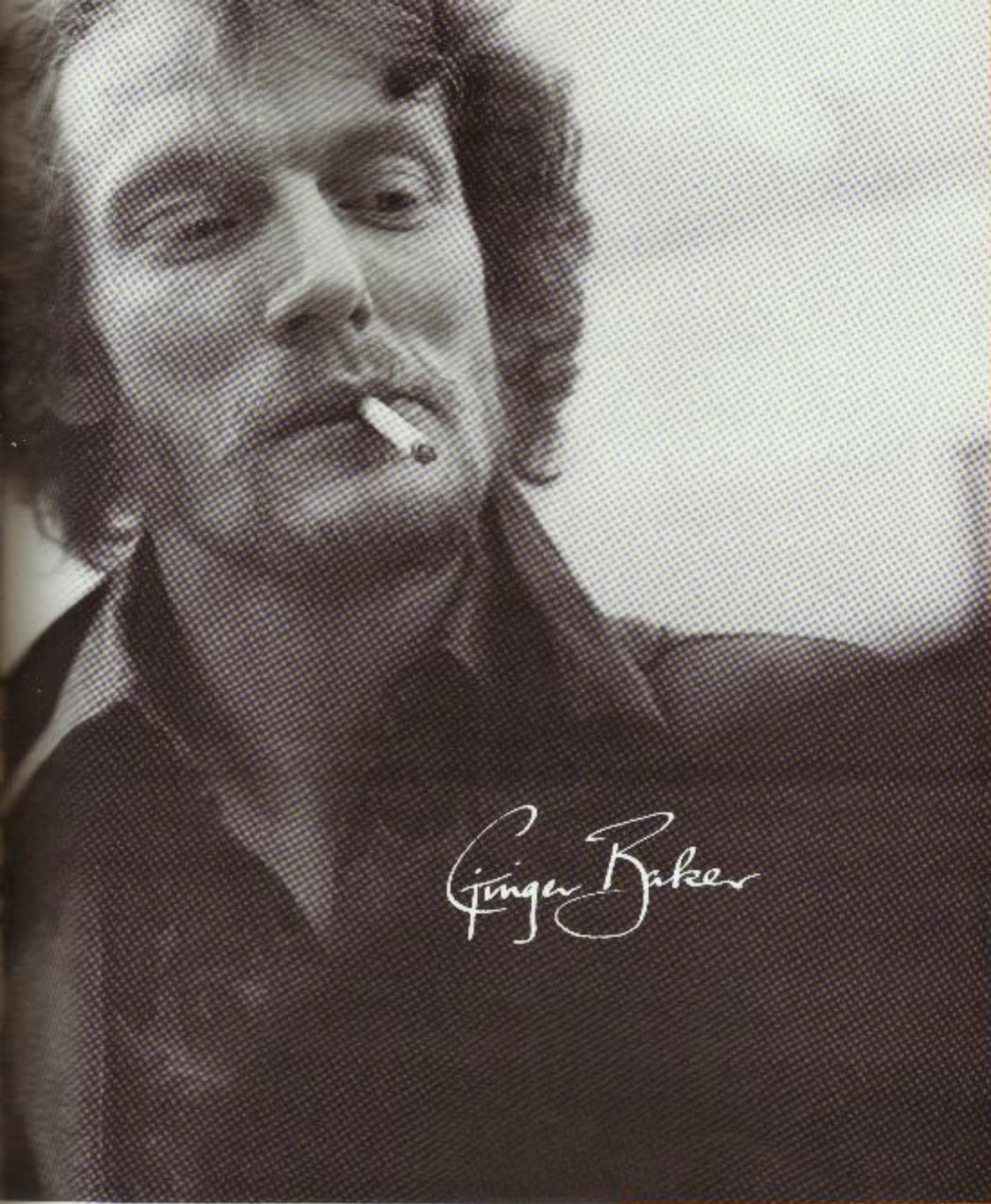


Nick Ceroli



NICK CEROLI

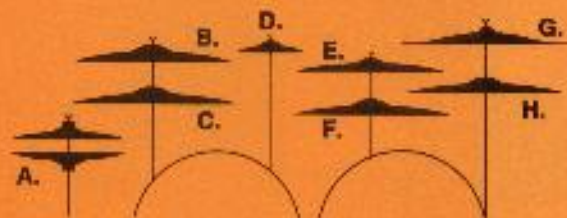
- A. 14" Hi-Hats (New Beat)
- B. 18" Crash-Ride (Medium Thin)
- C. 10" Splash (Thin)
- D. 20" Ride (Medium)
- E. 18" Crash-Ride (Medium Thin)

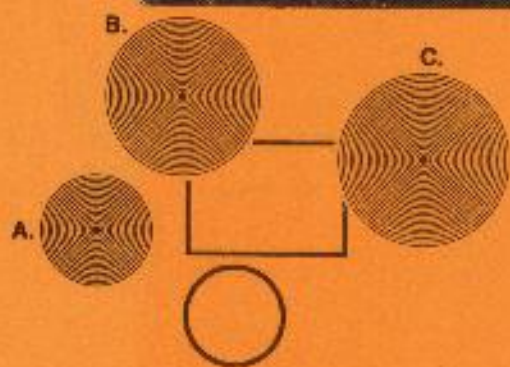
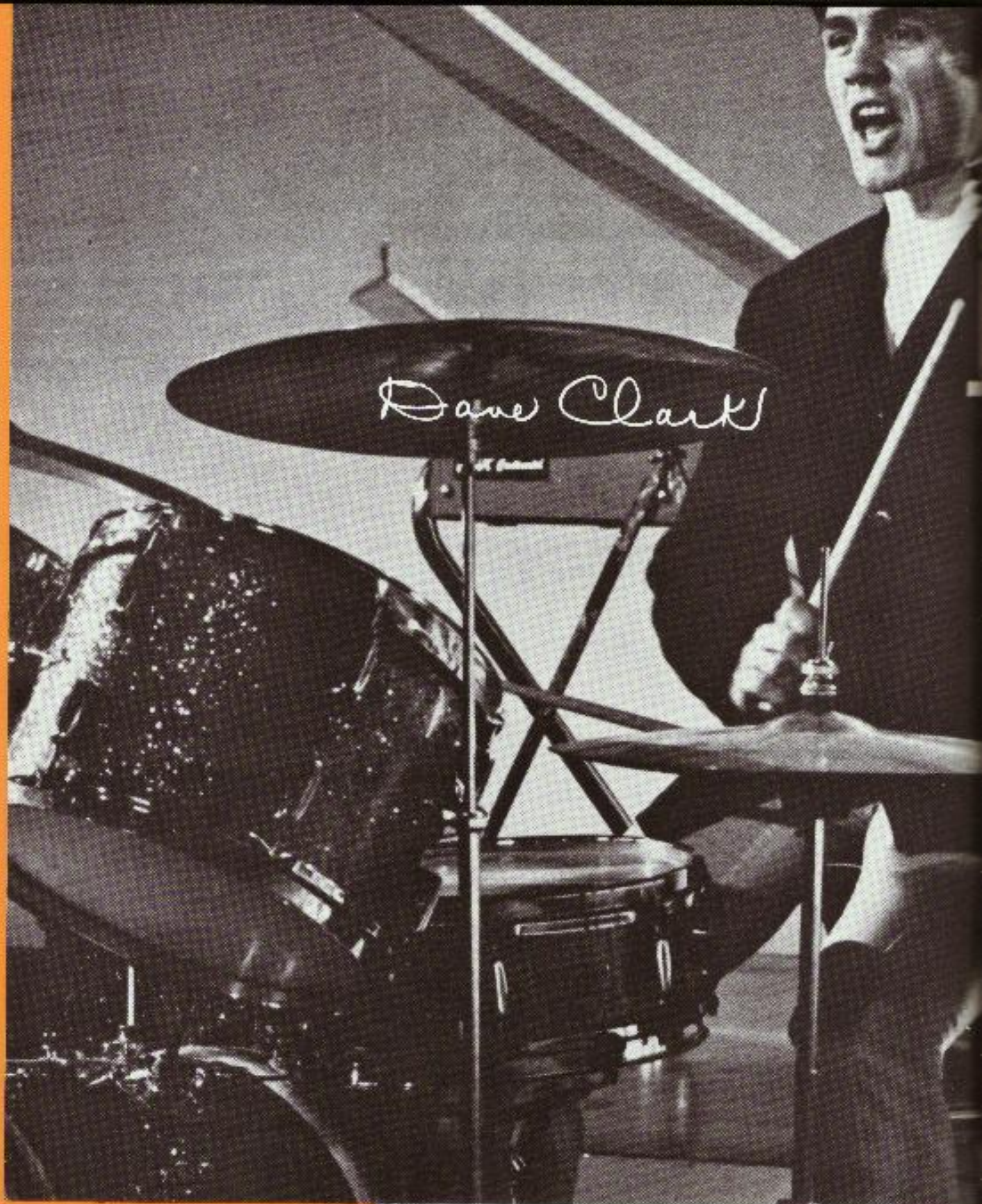


Ginger Baker

GINGER BAKER

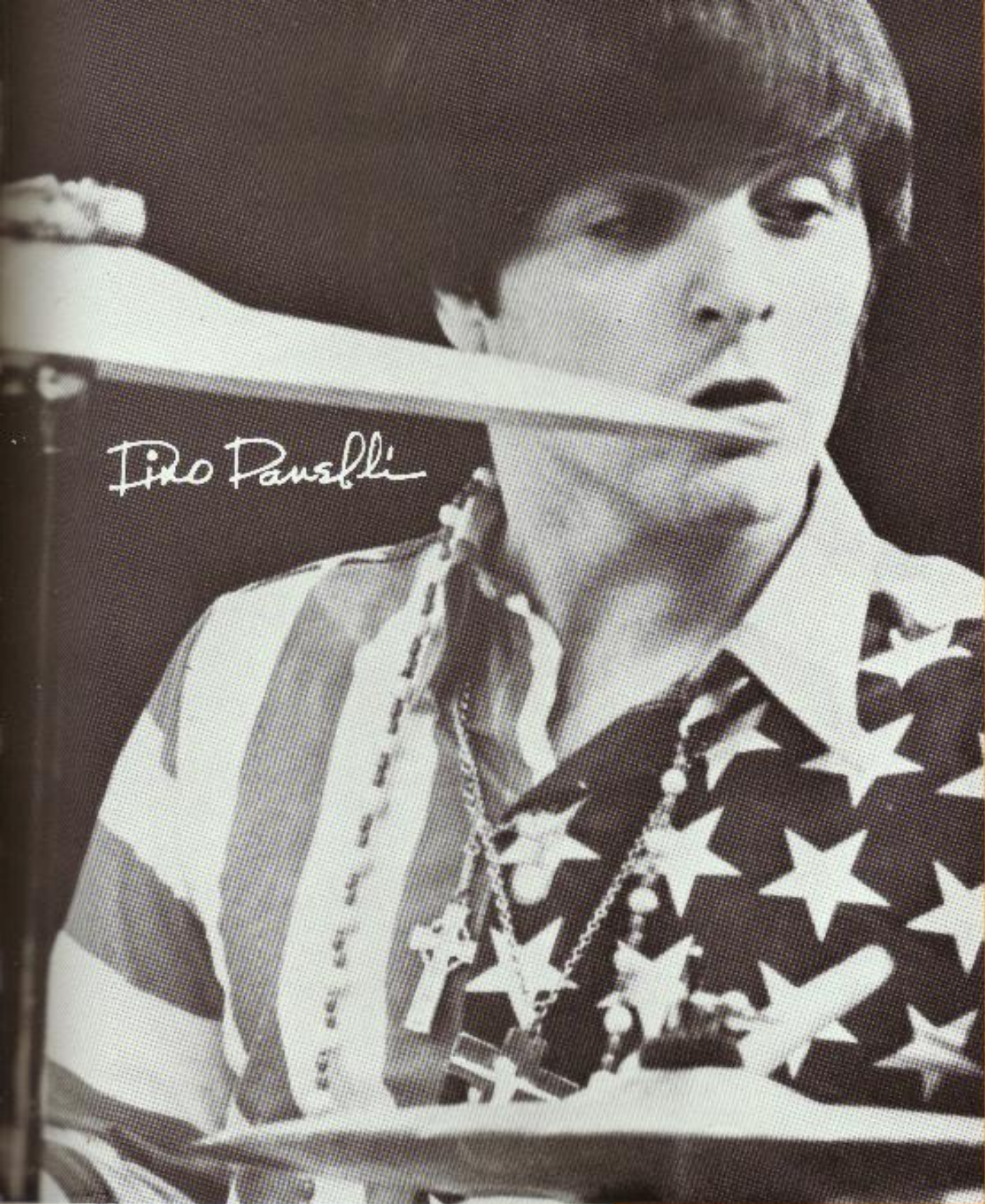
- | | |
|----------------------------|-------------------------------|
| A. 15" Hi-Hats (New Beat) | E. 19" Ride (Medium) |
| B. 18" Crash (Medium Thin) | F. 16" Crash-Ride (Med. Thin) |
| C. 17" Crash (Medium Thin) | G. 20" Pang (Medium) |
| D. 8" Splash (Thin) | H. 17" Crash (Medium Thin) |





DAVE CLARK

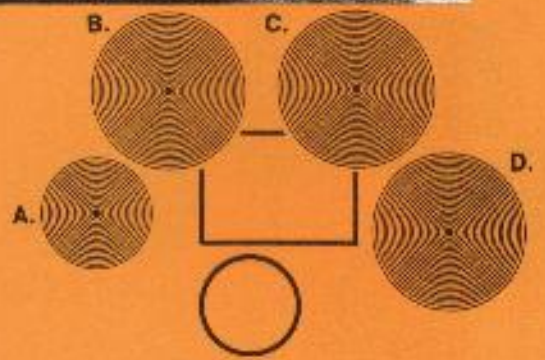
- A. 14" Hi-Hats (New Beat)
- B. 20" Ride (Medium Thin)
- C. 22" Ride (Medium)



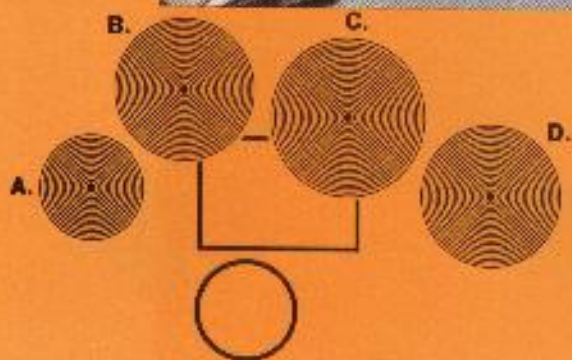
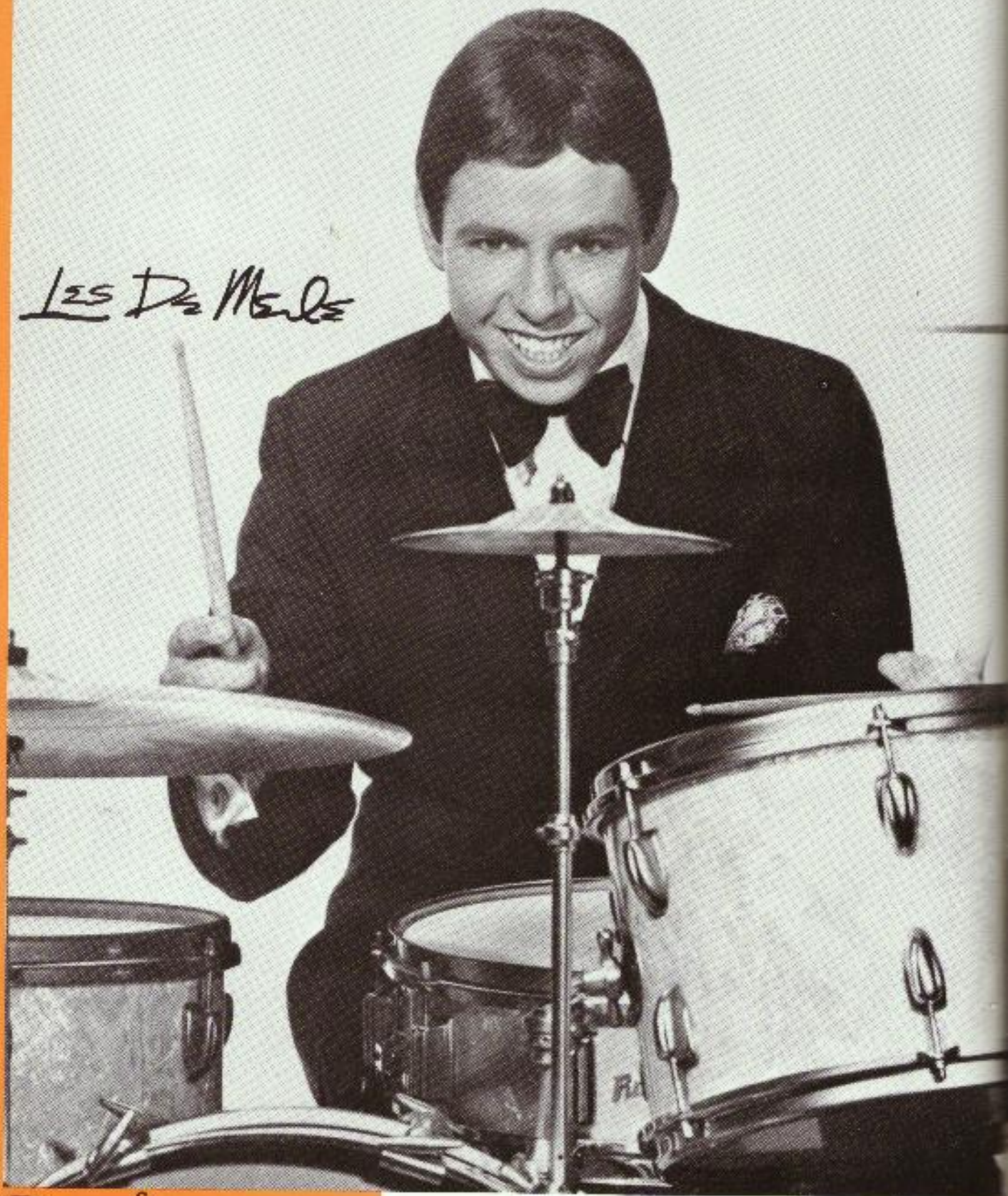
Dino Danelli

DINO DANELLI

- A. 14" Hi-Hats (New Beat)
- B. 20" Crash (Thin)
- C. 20" Ping-Ride (Medium Heavy)
- D. 20" Crash-Ride (Medium Thin)



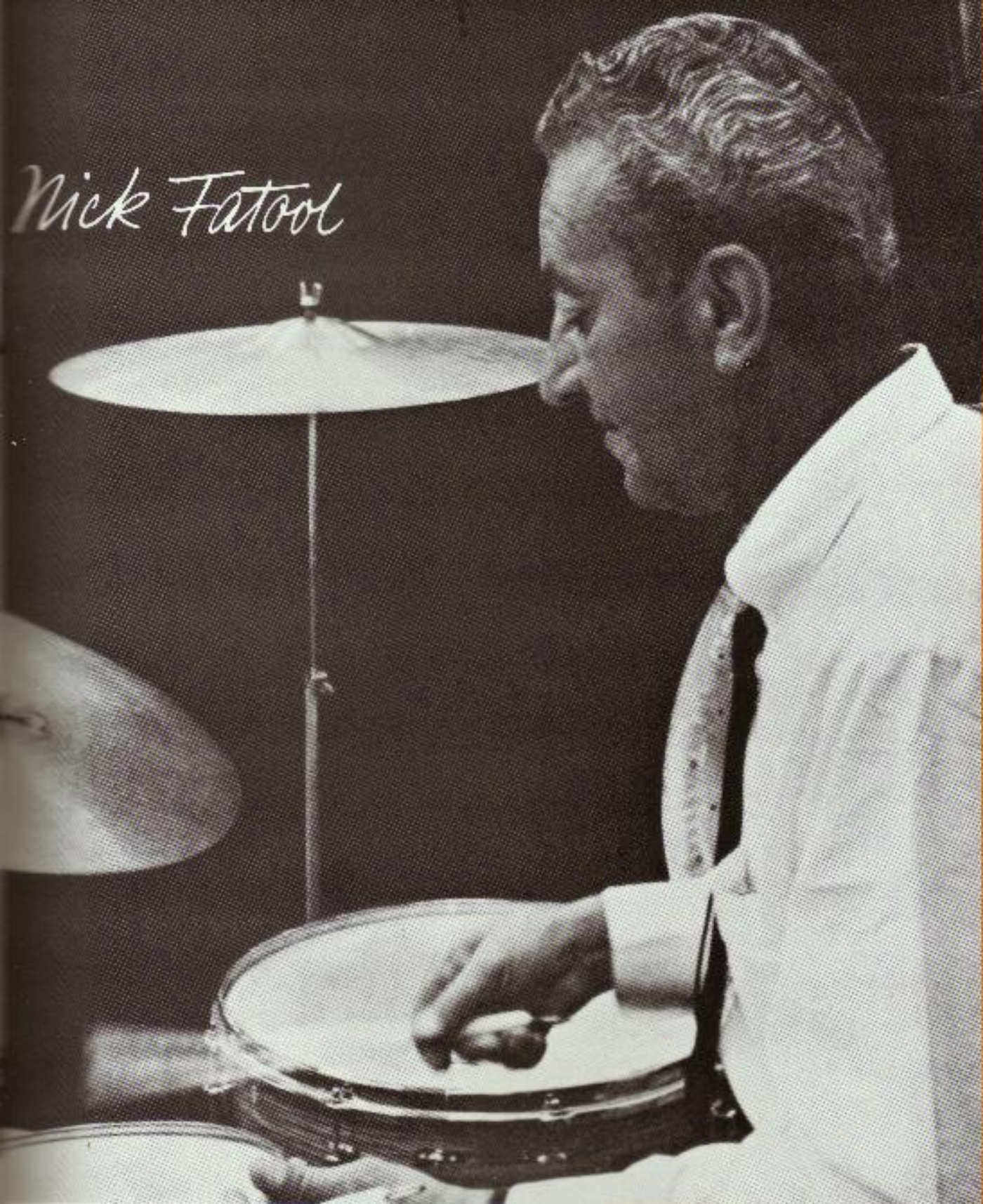
Les De Merle



LES DE MERLE

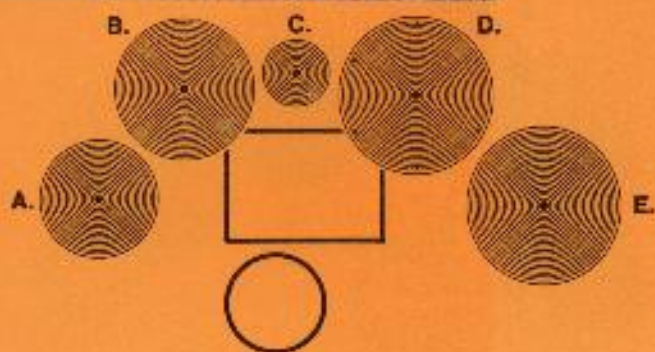
- A. 13" Hi-Hats (New Beat)
- B. 18" Crash (Thin)
- C. 20" Ride (Medium Heavy)
- D. 18" Crash-Ride (Medium Thin)

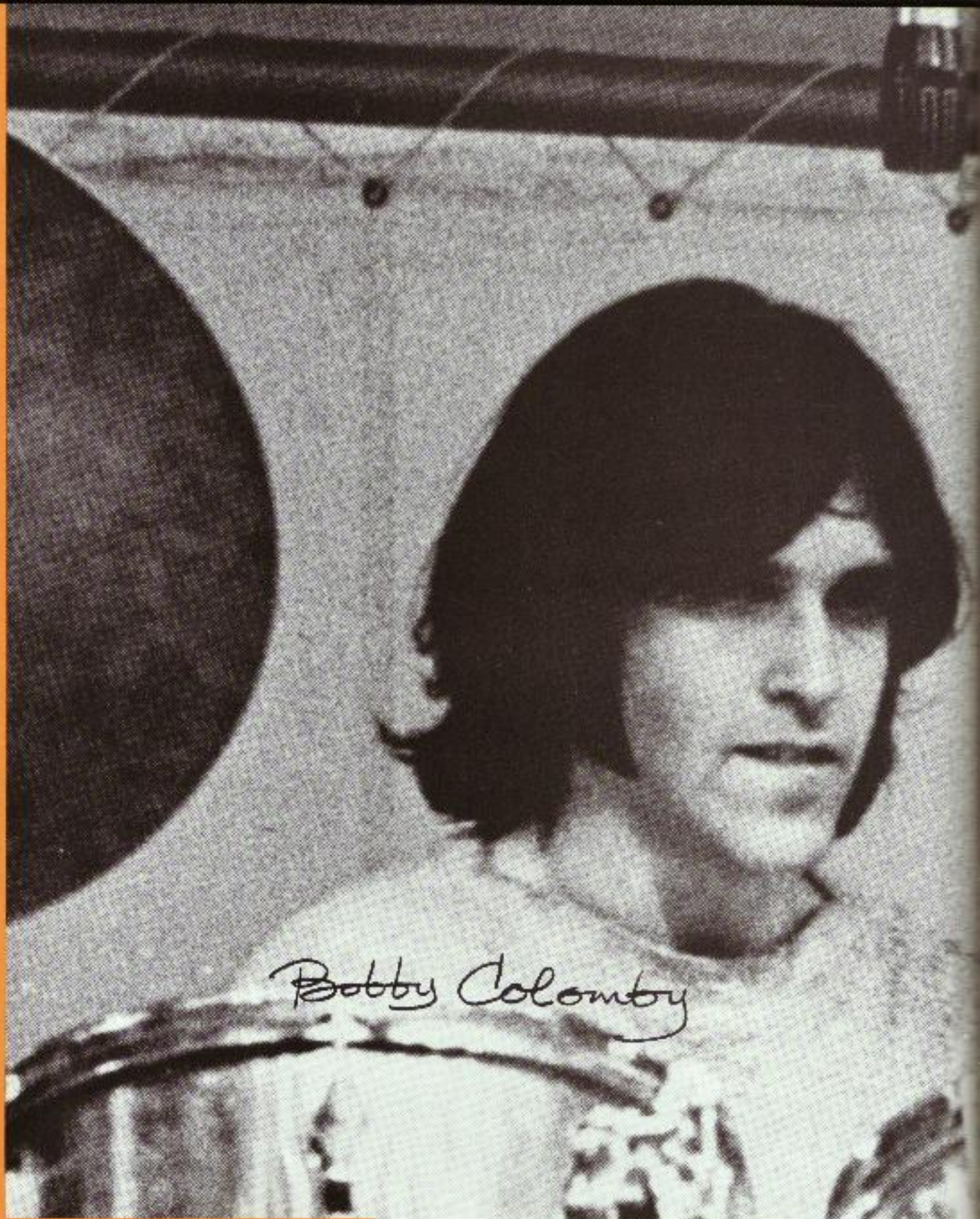
Nick Fatool



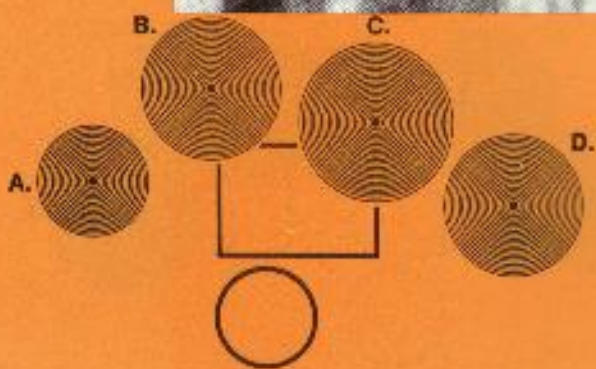
NICK FATOOL

- A. 15" Hi-Hats (Medium Thin)
- B. 18" Crash Ride (Medium)
- C. 8" Splash (Thin)
- D. 20" Swish (Medium)
- E. 20" Ride (Medium)



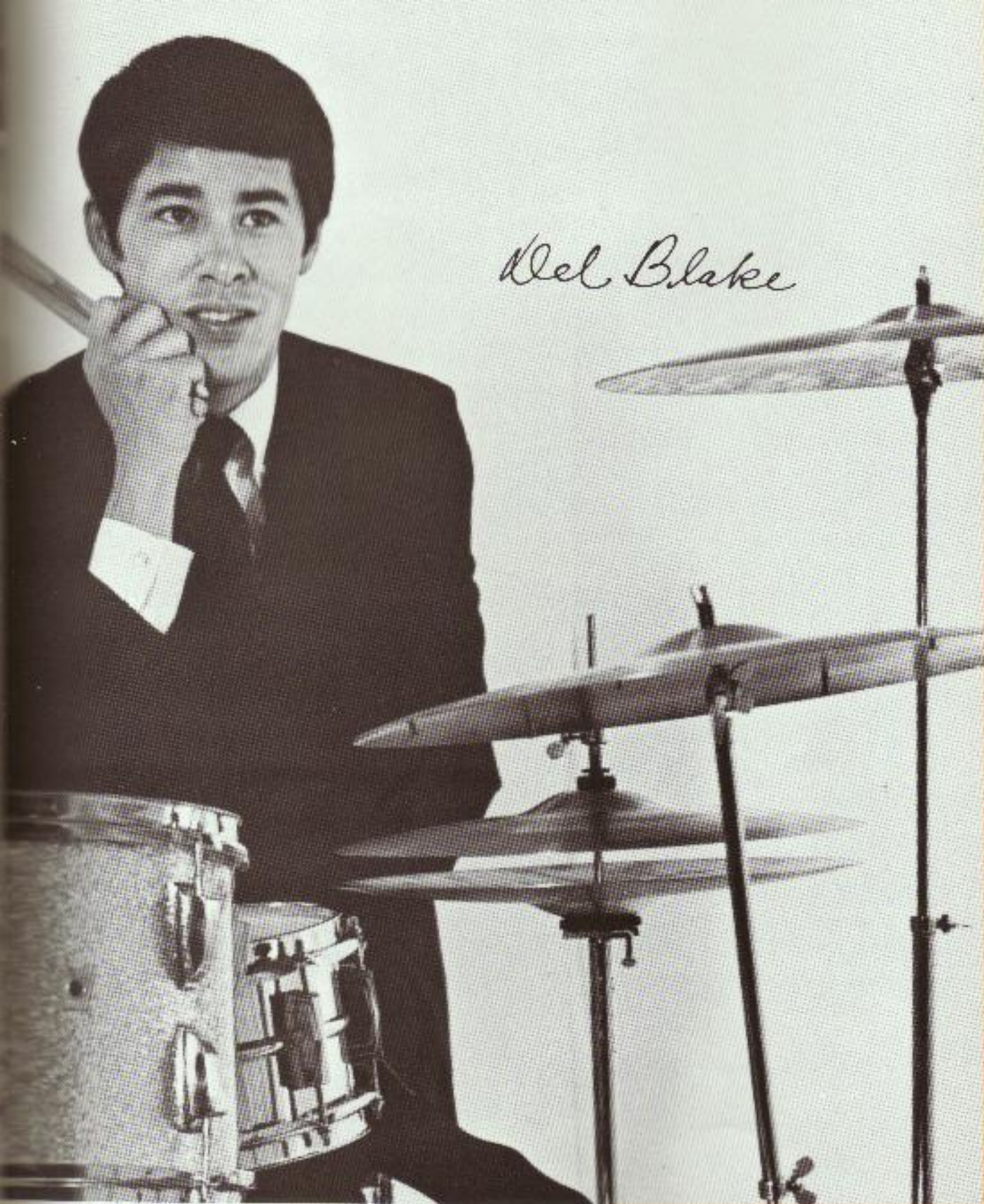


Bobby Colomby



BOBBY COLOMBY

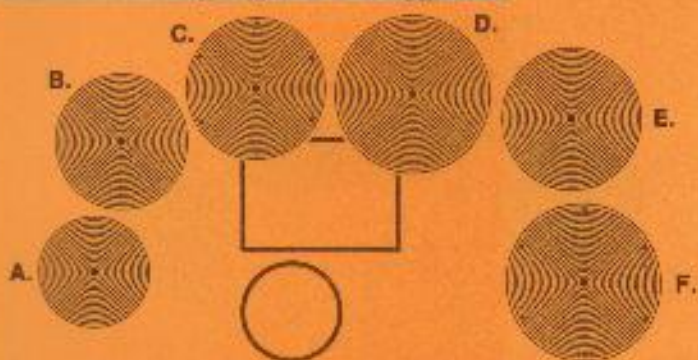
- A. 14" Hi-Hats (New Beat)
- B. 18" Crash Ride (Thin)
- C. 20" Ride (Heavy)
- D. 18" Crash (Medium)

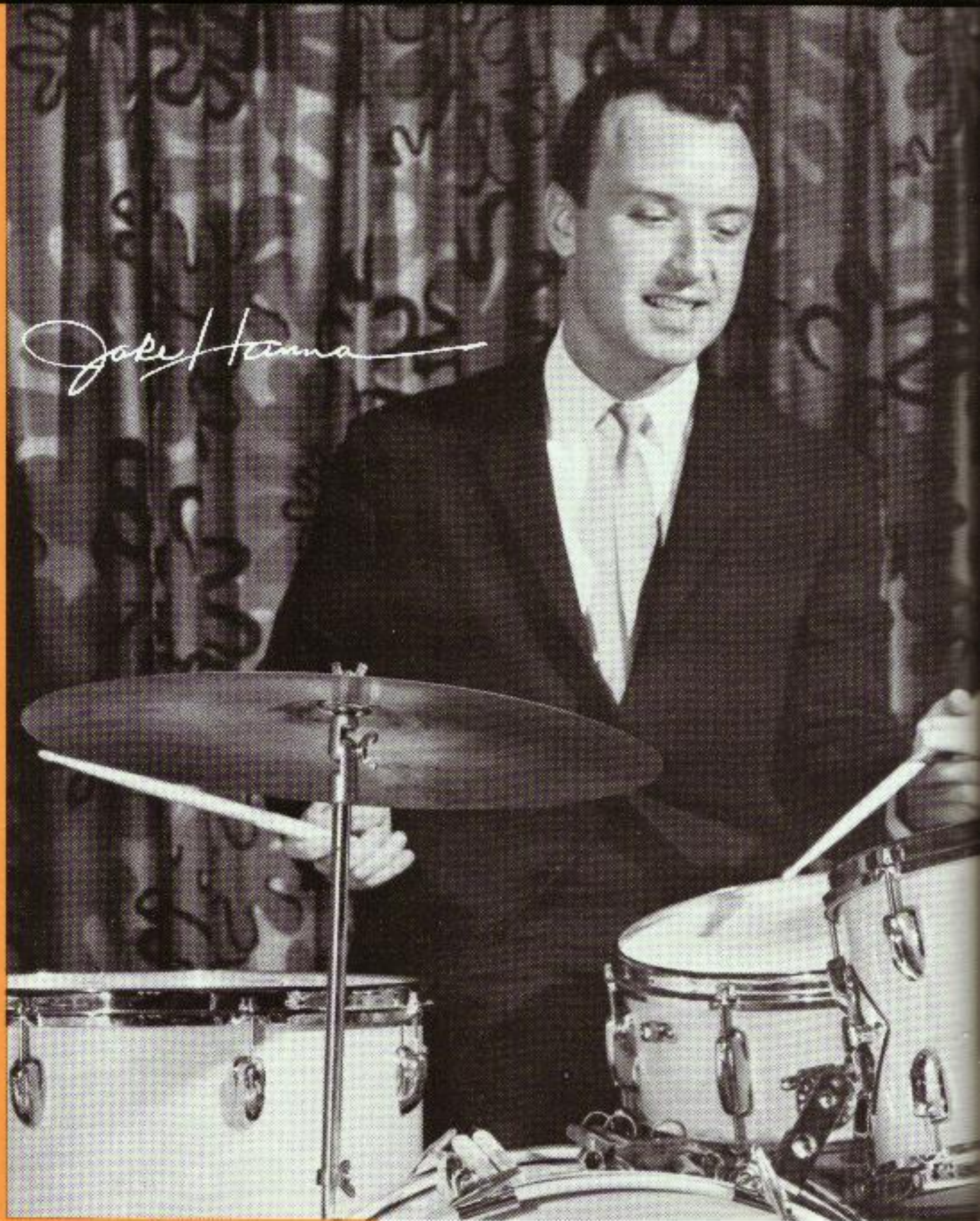


Del Blake

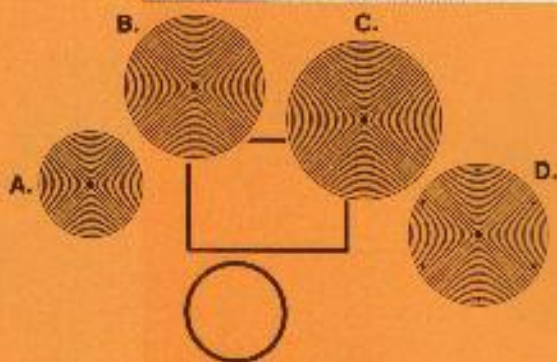
DEL BLAKE

- A. 14" Hi-Hats (New Beat)
- B. 17" Crash (Thin)
- C. 18" Sizzle (Medium)
- D. 20" Ride (Medium Heavy)
- E. 18" Crash (Medium Thin)
- F. 20" Swish (Medium)





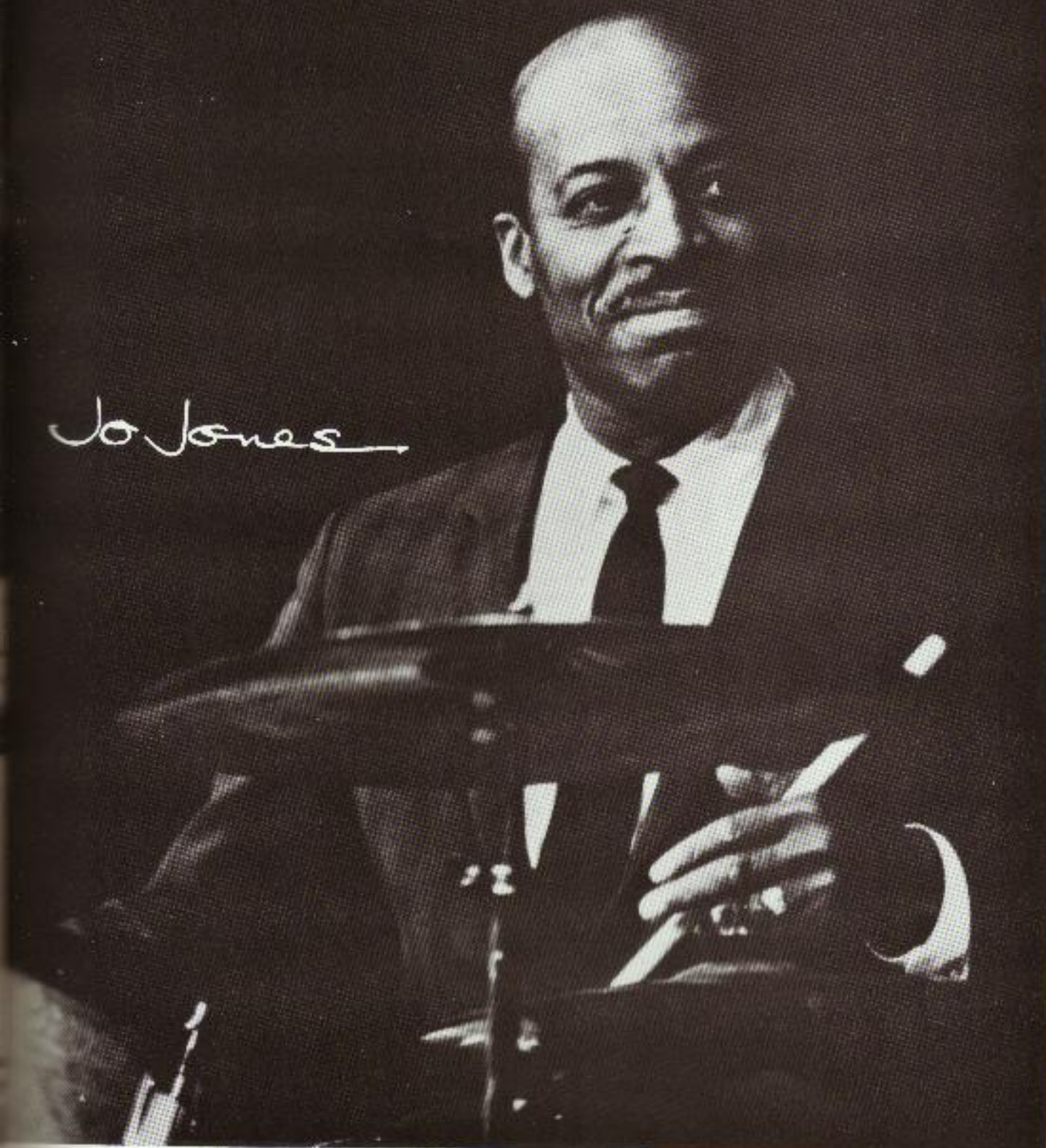
Jake Hanna



JAKE HANNA

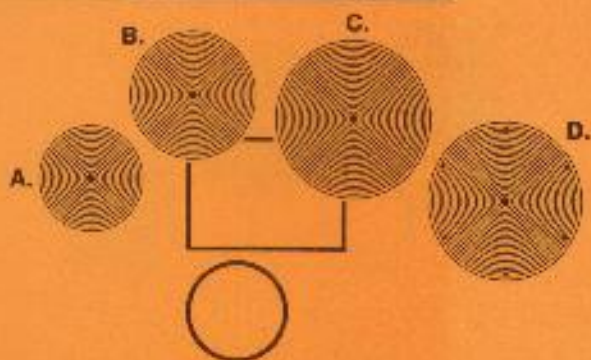
- A. 13" Hi-Hats (New Beat)
- B. 18" Ride (Medium)
- C. 20" Ride (Medium)
- D. 18" Swish (Medium Thin)

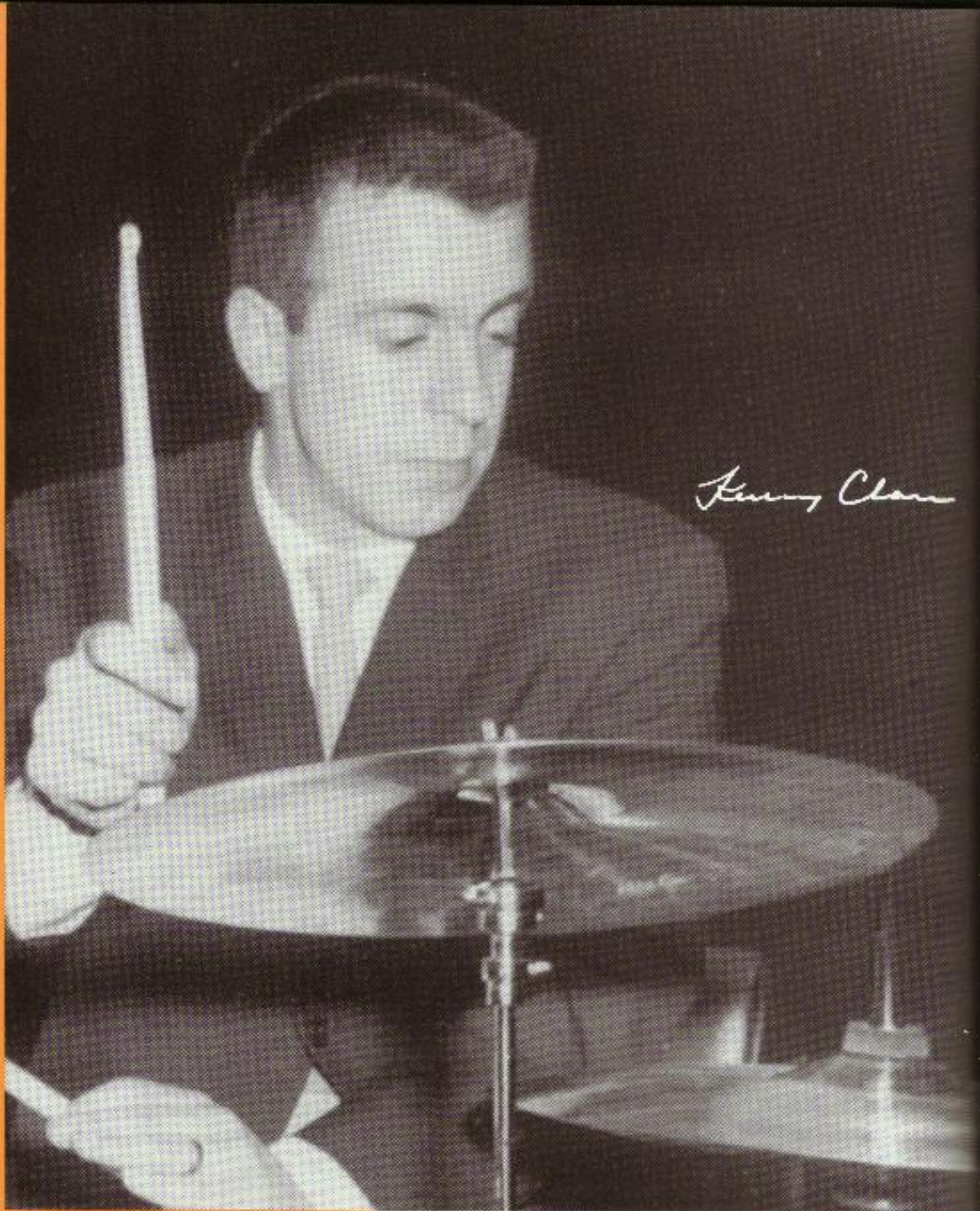
Jo Jones



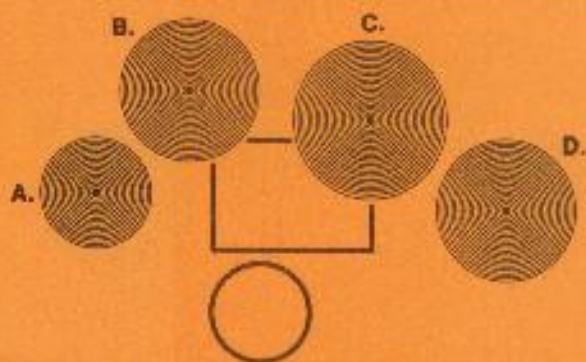
JO JONES

- A. 13" Hi-Hats (Medium)
- B. 16" Fast-Crash (Medium Thin)
- C. 20" Crash-Ride (Medium Thin)
- D. 20" Sizzle (Medium Thin)



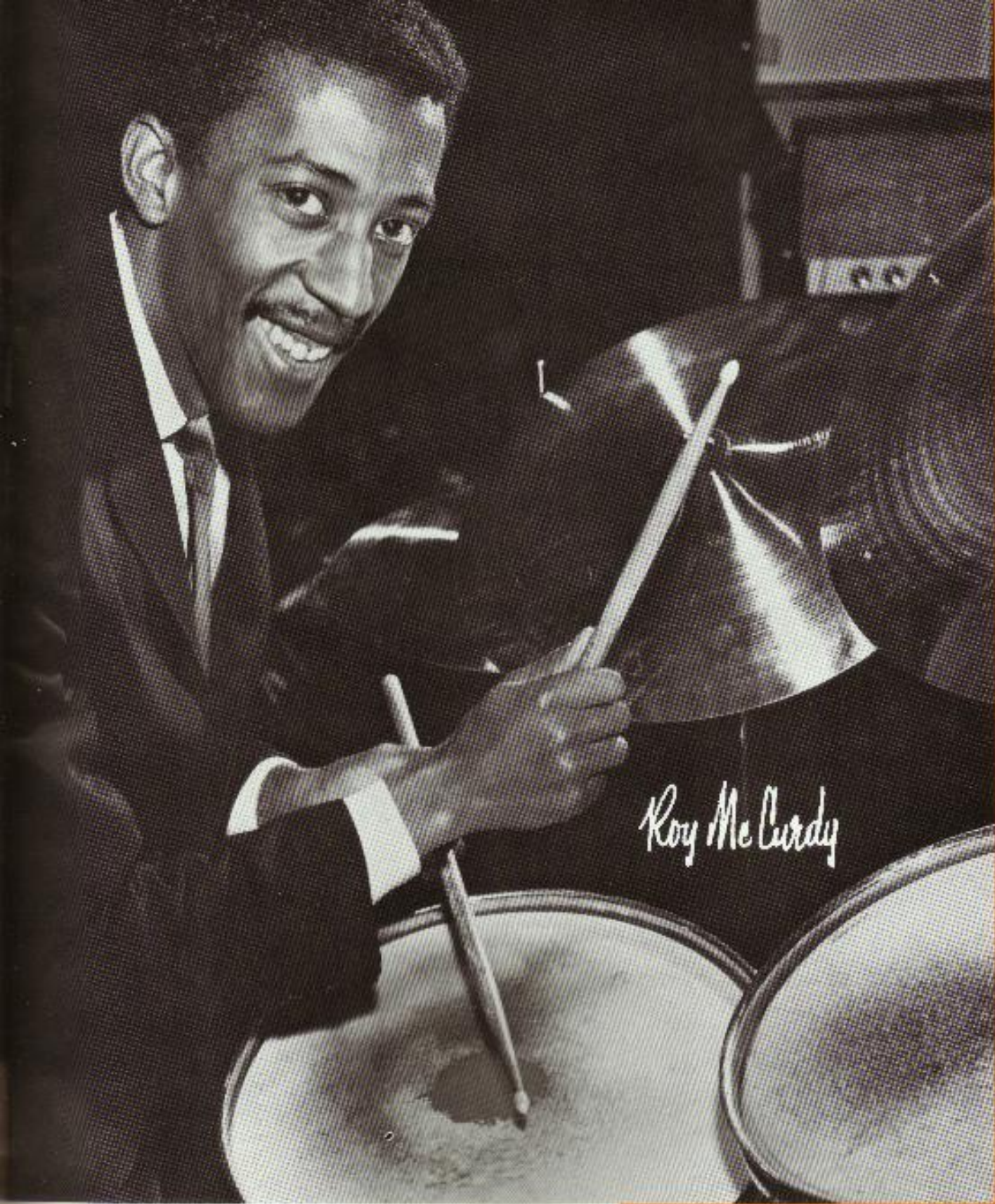


Kenny Clare



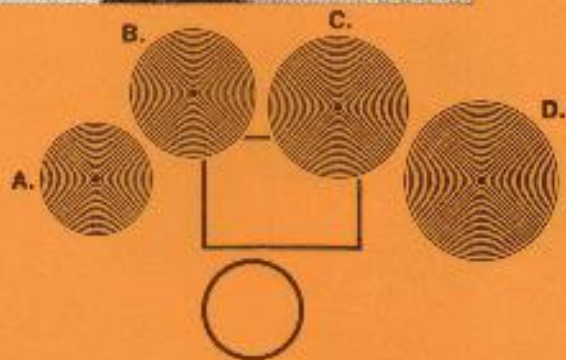
KENNY CLARE

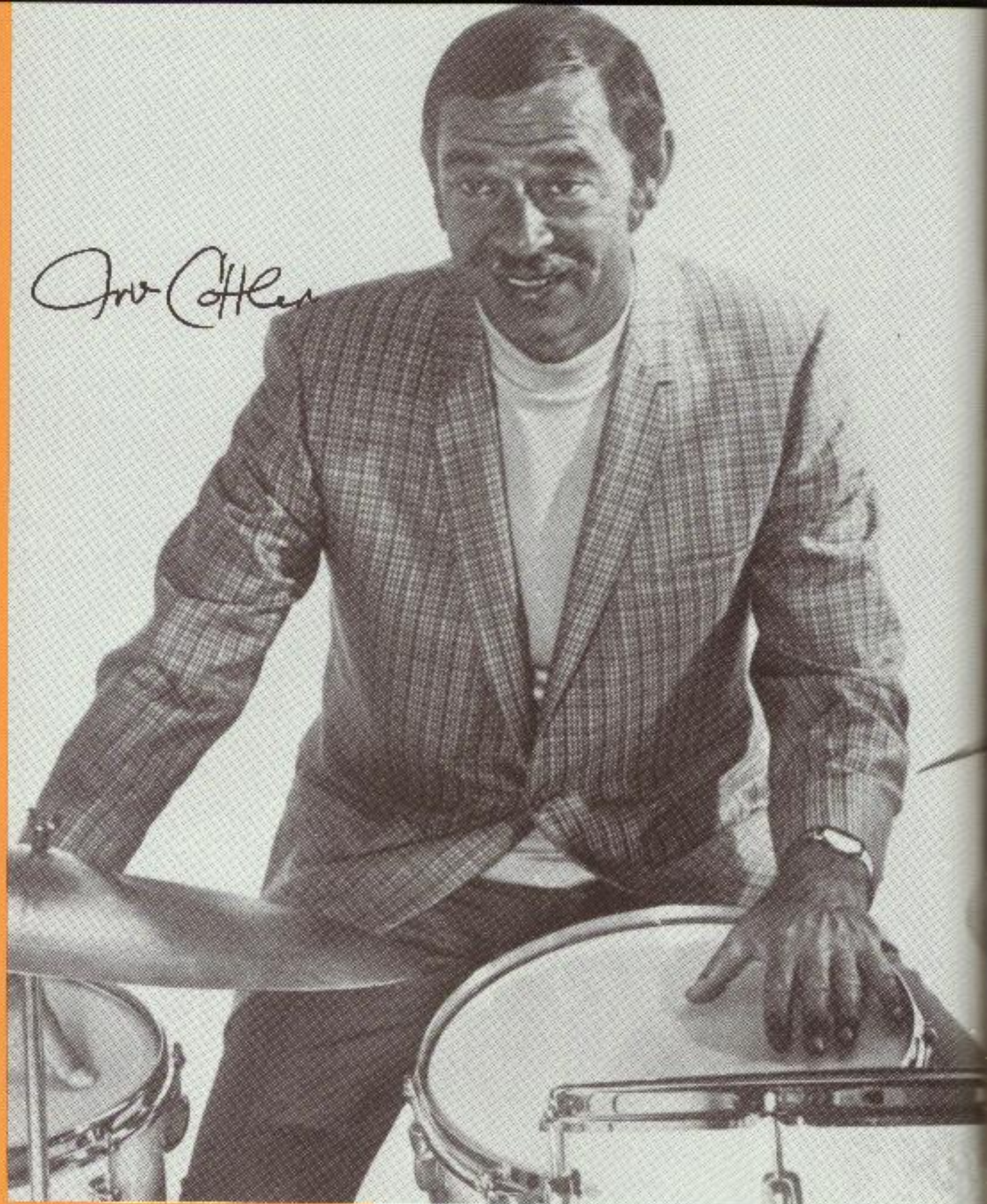
- A. 14" Hi-Hats (New Beat)
- B. 18" Crash (Thin)
- C. 20" Ride (Medium Heavy)
- D. 18" Crash Ride (Medium Thin)



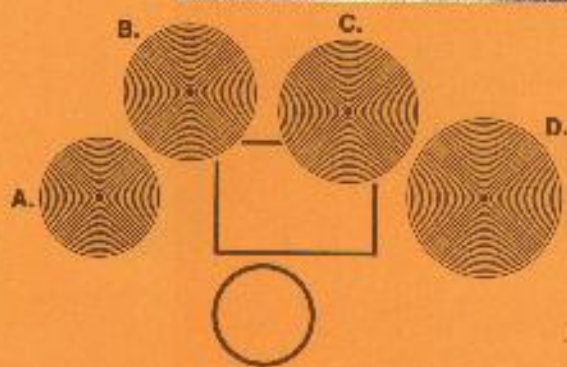
ROY McCURDY

- A. 14" Hi-Hats (Medium)
- B. 16" Crash (Medium Thin)
- C. 18" Crash-Ride (Medium)
- D. 20" Ride (Medium)



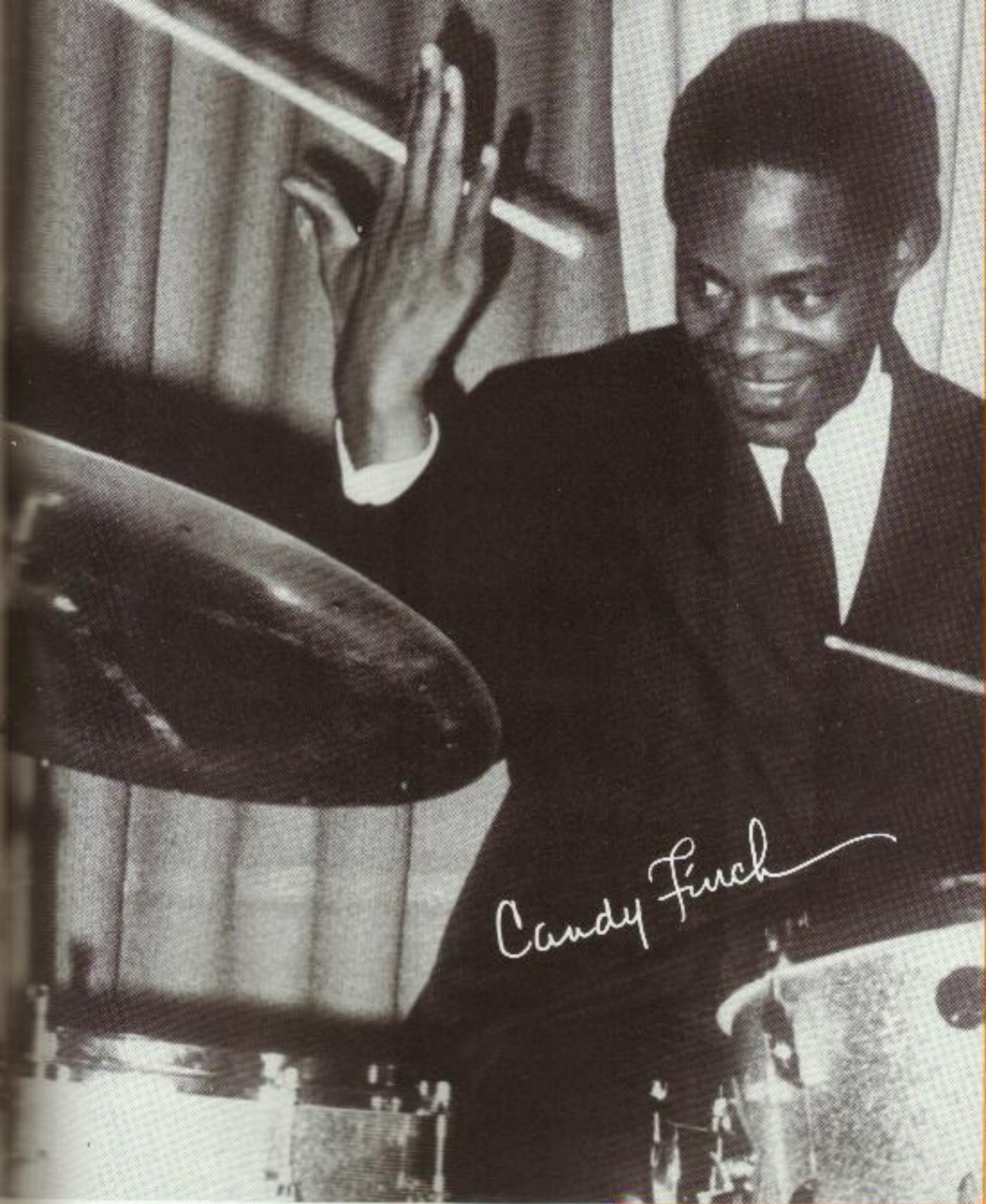


Irv Cottler



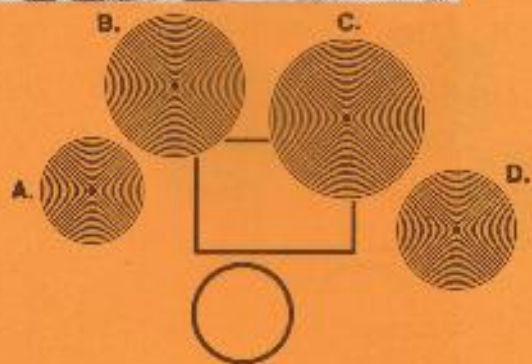
IRV COTTLER

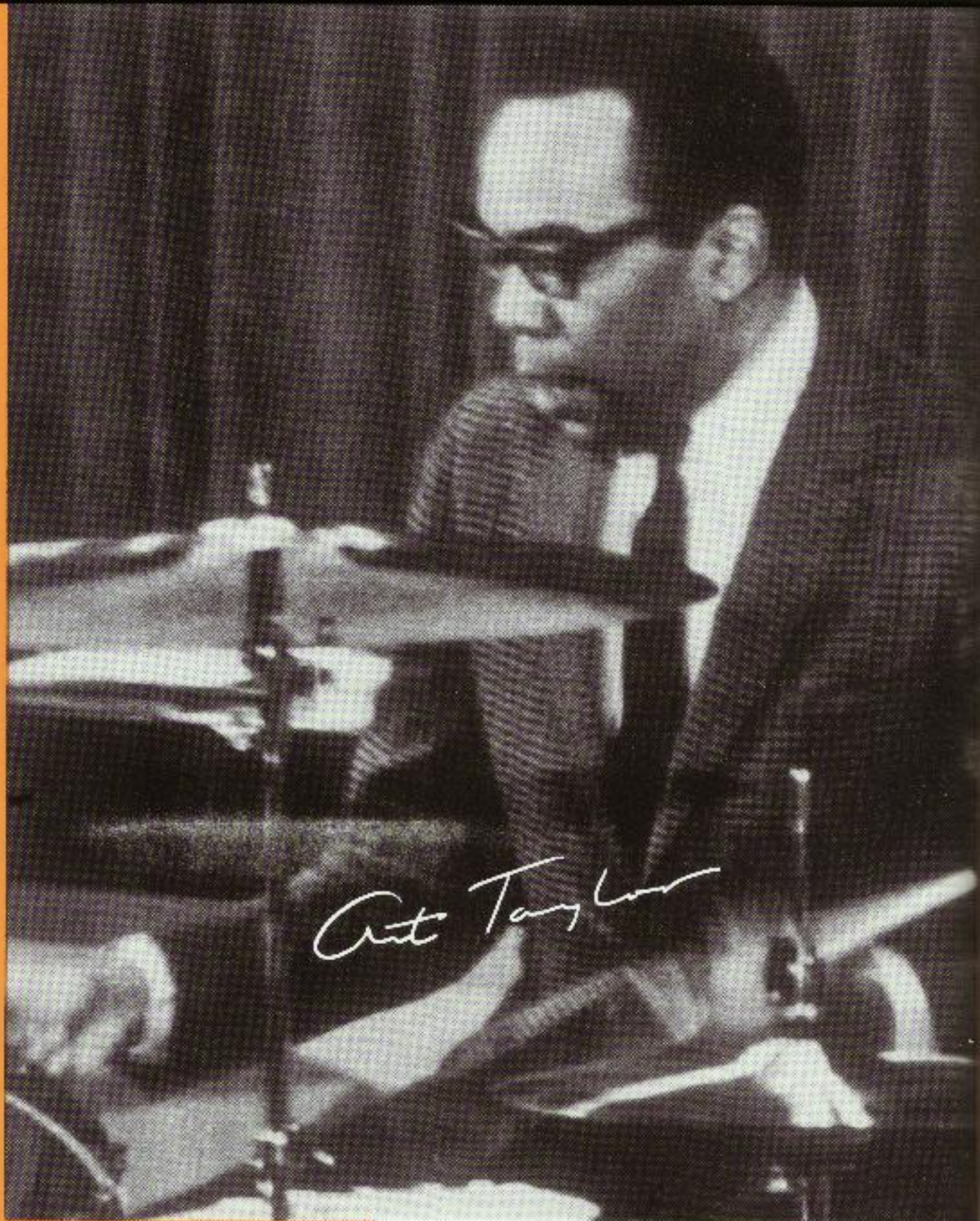
- A. 15" Hi-Hats (New Beat)
- B. 17" Crash (Thin)
- C. 18" Crash-Ride (Medium)
- D. 20" Ride (Thin)



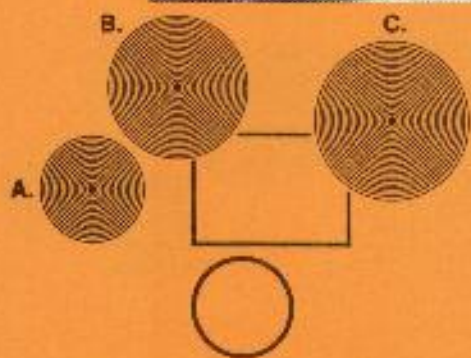
CANDY FINCH

- A. 13" Hi-Hats (Medium Thin)
- B. 18" Crash Ride (Medium Thin)
- C. 20" Ride (Thin)
- D. 15" Ride (Medium)





Art Taylor



ART TAYLOR

- A. 13" Hi-Hats (Medium)
- B. 18" Crash Ride (Medium)
- C. 20" Ride (Medium)

All of the fine drummers listed here play and praise Avedis Zildjian Cymbals. Unfortunately, as this edition of "Avedis Zildjian Cymbal Set-Ups" went to press, photos and/or complete set-up information had not been received. We will gladly try to answer questions from those who care to write for information.

Christopher Augustine

Al Bardi

John Barbata

Chico Batteria

Joe Bauer

Ronnie Bedford

Tony Bellson

Brian Bennett

Dick Berk

Jimmy C. Black

Ted Bluechel

Andy Brown

Sonny Brown

Eric Burden

Joe Butler

Frankie Capp

Joe Casey

Joey Cass

Clem Cattini

Russ Chadwick

Bill Cobham

Rudy Collins

Jimmy Crawford

Ricky Cutler

Bert Dahlander

Danny Daniels

Johnny Dean

Tony De Nicola

Joe Dodge

Dottie Dodgion

Frankie Dunlap

Bernie Dwyer

Ronald Falter

Morey Feld

Paul Ferrara

Jim Fitzsimon

Chuck Flores

Andy Florio

Vernel Fournier

Frank Gant

Gary Gauger

Bob Grauso

Billy Hart

Jimmy Hopps, Jr.

Lex Humphries

Tony Inzalaco

George Jenkins

Jim Kappes

Irv Kluger

Fred Kohlman

Stanley Krell

John Landaker

Harvey Lang

George Lovett

James Madison

Tony Mansfield

Jerry McKenzie

Ray McKinley

Tommy Melton

Roy Mills

Mitch Mitchell

Thom Mooney

Ray Mosca

Billy Mundi

Sonny Murray

Bob Orr

Stan Perry

Bruce Philp

Don Preston

Steve Schaeffer

Mickey Sheen

Ed Soph

Ronnie Stephenson

Marshall Thompson

John Van Olden

Micky Waller

Dick Weisberg

Andy White

J. B. Whitwam

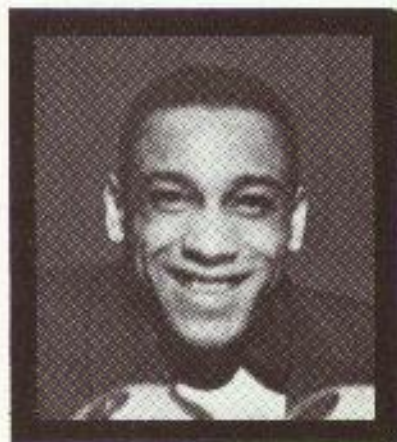
Tom Widdicombe

Sam Woodyard

Peter York

Ronnie Zito

Never to be forgotten...



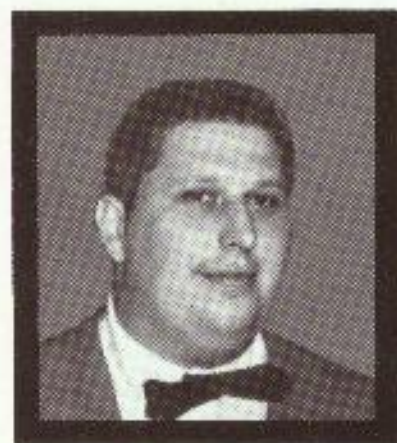
CHICK WEBB



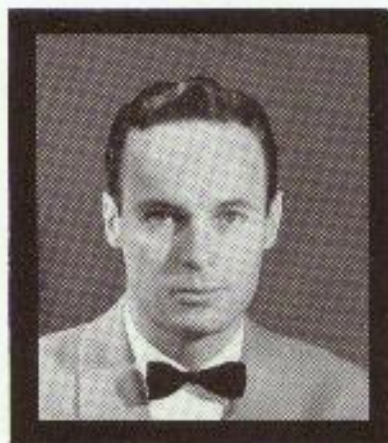
DAVE TOUGH



SID CATLETT



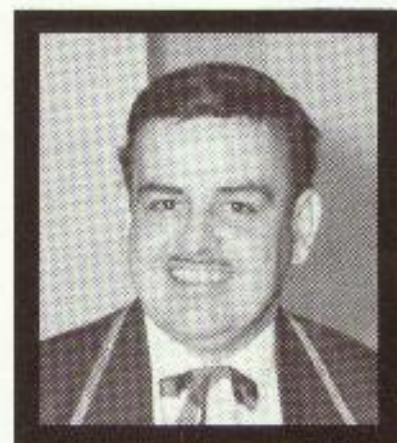
TINY KAHN



ORMOND DOWNES



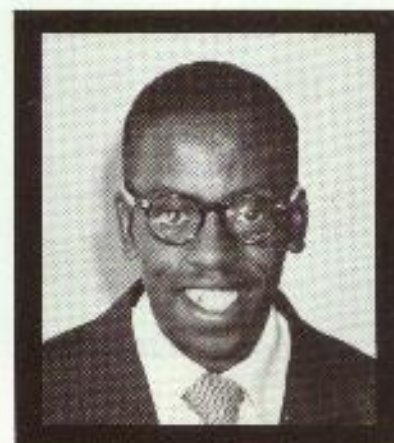
GEORGE WETTLING



WILLIE RODRIGUEZ



OSIE JOHNSON



SPECS WRIGHT

The History of Cymbals



AVEDIS ZILDJIAN
Founder



K. ZILDJIAN
1865-1909



ARAM ZILDJIAN
1906-1929



AVEDIS ZILDJIAN
1929



ARMAND ZILDJIAN



ROBERT ZILDJIAN



Into the romance of cymbals is inextricably woven the colorful story of the Zildjian family and the secrets of cymbal craftsmanship it has held for almost three and one half centuries.

True, before the Zildjian destiny had been written, cymbals had been used in the highly rhythmic music of Byzantine civilization and down through the Middle Ages to the era when Turkish armies marched to the beat of drums and the crash of cymbals. But the modern history of cymbals did not begin until 1623, when an alchemist of Constantinople, named Avedis, discovered a still secret process for treating alloys and applied his knowledge to the manufacture of cymbals. As his fame spread, patrons and guildsmen gave Avedis the name "Zildjian", which meant "cymbal smith."

Beyond the borders of Turkey, cymbals were hardly exploited for other than their exotic effect until 1680, when the German composer Strungk introduced the instruments into opera. By 1779, when Gluck wrote a cymbal part into one of his scores, the instruments of the Turks were gaining great popularity, especially with the Pruselan military bands. The latter began to import their cymbals from Zildjians of Constantinople because of the brilliant crash that only a Zildjian cymbal could produce. Soon the Zildjians were shipping their product to every part of the globe.

It was the custom of the Zildjian family for hundreds of years to pass along the family secrets to the senior male member next in line. Under a continuation of this system, the Zildjian family has kept its secrets of cymbal making since the alchemist's discovery of 1623.

In 1851, the second Avedis Zildjian built a 25-foot schooner and sailed it from Constantinople to Marseilles, thence to London, where he displayed his cymbals at the world trade fair. At the fairs of London and Paris in 1851, and again in London in 1862, cymbals bearing the name Avedis Zildjian won all prizes and awards for excellence.

In 1865, K. Zildjian succeeded Avedis, placed his name on the product and maintained the family's fine tradition of cymbal craftsmanship. In his advanced years, K. Zildjian conveyed the family secrets to Aram Zildjian, but because of chaotic political conditions in Europe, Aram was able to produce only a small number of cymbals before 1926. Failing in health, in 1929, Aram Zildjian came to the United States expressly to reveal the secrets of the Zildjian process to his nephew, the third Avedis Zildjian and present head of the family, who was senior male member next in line.

Just as the Zildjians have carefully guarded the secret of their own process through the ages they have unceasingly studied and evaluated technical advancements in the formulation, processing and fabrication of metals as applied to all branches of industry. In the process they have quietly, but thoroughly, researched the metals, methods and finished products of countless competitors who have, for centuries, sought the answer to the Zildjian secret in vain.

Today, certain phases of making Avedis Zildjian cymbals employ use of the most modern techniques and equipment in the world. The Zildjian family is convinced however, that a large degree of hand artisanship and conscientious personal inspection is absolutely essential in creating cymbals of Avedis Zildjian quality. It is impossible to produce cymbals with completely individual voices by precision machinery and mass production alone.

Yes, today cymbals and cymbal playing have come a long way since 1623, when the first Zildjian made his discovery in Constantinople. Today, mastery of the many ways of playing cymbals is considered an art of the highest order. Fine cymbal players are held in great esteem by conductors and by members of every section of the band or orchestra.

The world's finest cymbals are made exclusively in the United States of America. They are the only cymbals made anywhere in the world by Zildjian and their 347 year old secret process.



AVEDIS ZILDJIAN COMPANY

39 Fayette Street, North Quincy, Mass., 02171 U.S.A.

The World's Finest Since 1623



AVEDIS
ZILDJIAN



CYMBAL GLOSSARY

DANCE CYMBALS

Bop Cymbals (Be-Bop): A type of bounce cymbal, usually eighteen through twenty-four inches in diameter. They are especially tapered from cup out to produce the graduated range of pingy cymbal tones associated with modern jazz drumming.

Bounce Cymbals: (Also called "ride" or "top" cymbals): Usually eighteen through twenty-five inches in diameter. Bounce cymbals are designed to carry a sustained beat.

Crash Cymbals: Usually fourteen through eighteen inches in diameter. Normally crash cymbals are thin, medium-thin or paper-thin in weight. They are struck for one or two cymbal beats at a time.

Crash-Ride Cymbals: These are medium, medium-thin, or thin cymbals, usually sixteen through twenty inches in diameter. They have the unique quality of being suitable for both crash work as well as for sustained ride cymbal playing.

Flanged Hi-Hats: (Also see Hi-Hats): Especially designed cymbals normally used as bottom cymbals of hi-hat pairs. They have flanged edges that increase the contact surface when top and bottom cymbals meet.

Hi-Hat Cymbals: (Also called "Sock cymbals", "Hi-boys", "Hi-socks" and "Off-beat cymbals"): Always a pair of two cymbals twelve through sixteen inches in diameter. They are mounted one above the other on a special stand controlled by a foot pedal. Hi-hats are matched on a basis of the blend of tone they make together — not necessarily by exact diameters or weights. There are hundreds of suitable combinations ranging from a larger cymbal over a smaller one all the way down to a thin hi-hat cymbal over a heavy band cymbal.


Ping Cymbals: Usually eighteen through twenty-four inches in diameter and medium to medium-heavy in thickness. A ping cymbal is designed to control the cymbal over-tones so that they do not overpower the stick sound.

Ride Cymbals: See Bounce Cymbals.

Show Cymbals: These are crash-ride cymbals used to accent the kick beat for chorus lines, etc.

Sizzle Cymbals: Regular cymbals, eighteen to twenty-two inches in diameter, in which holes are drilled and rivets installed to give a sizzling or buzzing type of cymbal sound.

Splash Cymbals: (Also called Choke Cymbals): Small cymbals seven to eleven inches in diameter. They are usually thin in weight and are used for fast cymbal crash work and are very often choked off fast.

Swish Cymbals: Usually eighteen through twenty-two inches and shaped as illustrated.  Swish cymbals normally have rivets installed to give a Chinese tonal effect and are especially useful for playing Dixieland arrangements.

Top Cymbals: See Bounce Cymbals.

BAND AND ORCHESTRA CYMBALS

Band Cymbals: Paired cymbals, usually fourteen through sixteen inches in diameter, equipped with straps and pads (recommended) or handles. To fill the requirements of various types of marching bands these cymbals are available in medium-thin for band, medium for band and medium-heavy for band weights.

Concert Band Cymbals: Same as Symphonic Hand Cymbals except slightly heavier.

Crotales (Antique Cymbals): Small, thick cymbals sold in pairs ranging from two to five inches in diameter. They have very definite pitch and produce clear, unblemished notes when the edges are struck together. They are used to interpret special sounds in various classical works.

Drum Corps Cymbals: Similar to band cymbals except that they are heavier in weight, normally heavy and extra-heavy. This additional weight produces the more precise martial tone required in drum corps work.

Finger Cymbals: These are small, untuned cymbals usually about two inches in diameter. They are played together in various rhythms by dancers or by drummers playing for them.

Gongs (Tam-Tams): Large disk-shaped percussion instruments with no cups usually twenty-four through twenty-eight inches in diameter. They are available in thin (crashy), medium and heavy (deep and mellow) weights. Gongs are suspended in rings mounted on heavy floor stands and are struck with a heavy (2-4 lbs.) padded mallet.

Hand Cymbals: An all-inclusive term used in describing any pair of cymbals equipped with straps and pads and played by striking together (i.e. Band cymbals).

Metal Castanets: A type of finger cymbal attached to steel spring handles and played by clicking together. They are normally used in Spanish or Oriental dance music.

Suspended Cymbals: Regular cymbals suspended on floor stands and played by striking with stick or mallet. They are usually fifteen through twenty-two inches in diameter. They range in weight from extra-thin through heavy depending upon the composition and the conductor's interpretation thereof.


Symphonic Hand Cymbals: These paired cymbals are usually seventeen through twenty-two inches in diameter. They are equipped with straps or straps and pads (never wooden handles) and are thin, medium-thin, medium, medium-heavy and heavy in weight. They have a greater variety of tonal color than marching band cymbals. They fall into three general categories. 1. Germanic (or Wagnerian), heavy with a K-lang attack. 2. Viennese, medium-heavy with a Zzzing attack. 3. French, medium-thin to thin with a Ssswish attack.


CYMBAL TERMS

Bell Tone (Clear Tone): The fundamental (dominating) tone of a cymbal (without the overtones).

Chick, Chop or Chup Tone: The sound of hi-hats when they are played with the foot pedal only, the cymbals remaining together momentarily.

Ching Tone: The sound of hi-hats when foot is pressed lightly and released immediately allowing cymbals to meet and instantly separate.

Cymbal Bow: The gradually curving section from cup to edge of cymbal. (See diagram) 

Cymbal Cup (Bell): The center part of the cymbal which rises above the bow. (See diagram)  Sometimes called the bell.

Flash Cymbal Tone: A fiery, crash tone found in a cymbal that has overtones only.

Marriage: The tonal blend which is used in pairing cymbals. Since quality cymbals produce many notes simultaneously rather than any of definite pitch, it is impossible to match them in sequence such as a fifth, third, etc.

Pin-pointing the Beat: This is the function of band cymbals when played together with a bass drum. By pin-pointing the beat of the drum the cymbalist emphasizes the rhythm and makes it crisper and more precise.

Response: The speed with which a cymbal answers after it has been struck (i.e. a fast cymbal is one that responds very quickly).

Roar or Spread: The overtones of a cymbal that sound when cymbal is rolled upon.

Weights of Cymbals: Inasmuch as there is a distinct difference in the weights used for dance work compared to those used for band and symphony work, it must be pointed out that all cymbals must be classified according to category before their weight can be classified (i.e. certain heavy dance cymbals can be the equivalent of a medium band or symphony cymbal in actual weight and at the same time completely different in playing characteristics. Medium-heavy for band is entirely different than medium-heavy for dance).

NOTE: The terms of this glossary are fundamental. The technical and slang expressions commonly used by drummers can usually be translated into one of the above terms.



The World's Finest Since 1623



AVEDIS
ZILDJIAN



The History of Cymbals

Into the romance of cymbals is inextricably woven the colorful story of the Zildjian family and the secrets of cymbal craftsmanship it has held for almost three and one half centuries.

True, before the Zildjian destiny had been written, cymbals had been used in the highly rhythmic music of Byzantine civilization and down through the Middle Ages to the era when Turkish armies marched to the beat of drums and the crash of cymbals. But the modern history of cymbals did not begin until 1623, when an alchemist of Constantinople, named Avedis, discovered a still secret process for treating alloys and applied his knowledge to the manufacture of cymbals. As his fame spread, patrons and guildsmen gave Avedis the name "Zildjian", which meant "cymbalsmith."

Beyond the borders of Turkey, cymbals were hardly exploited for other than their exotic effect until 1680, when the German composer Strungk introduced the instruments into opera. By 1779, when Glück wrote a cymbal part into one of his scores, the instruments of the Turks were gaining great popularity, especially with the Prussian military bands. The latter began to import their cymbals from the Zildjians of Constantinople because of the brilliant crash that only a Zildjian cymbal could produce. Soon the Zildjians were shipping their product to every part of the globe.

It was the custom of the Zildjian family for hundreds of years to pass along the family secrets to the senior male member next in line. Under a continuation of this system, the Zildjian family has kept its secrets of cymbal making since the alchemist's discovery of 1623.

In 1851, the second Avedis Zildjian built a 25-foot schooner and sailed it from Constantinople to Marseilles, thence to London, where he displayed his cymbals at the world trade fair. At the fairs of London and Paris in 1851, and again in London in 1862, cymbals bearing the name Avedis Zildjian won all prizes and awards for excellence.

In 1865, K. Zildjian succeeded Avedis, placed his name on the product and maintained the family's fine tradition of cymbal craftsmanship. In his advanced years, K. Zildjian conveyed the family secrets to Aram Zildjian, but because of chaotic political conditions in Europe, Aram was able to produce only a small number of cymbals before 1926. Failing in health, in 1929, Aram Zildjian came to the United States expressly to reveal the secrets of the Zildjian process to his nephew, the third Avedis Zildjian and present head of the family, who was senior male member next in line.

Just as the Zildjians have carefully guarded the secret of their own process through the ages they have unceasingly studied and evaluated technical advancements in the formulation, processing and fabrication of metals as applied to all branches of industry. In the process they have quietly, but thoroughly, researched the metals, methods and finished products of countless competitors who have, for centuries, sought the answer to the Zildjian secret in vain. Today, certain phases of making Avedis Zildjian cymbals employ use of the most modern techniques and equipment in the world. The Zildjian family is convinced however, that a large degree of hand artisanship and conscientious personal inspection is absolutely essential in creating cymbals of Avedis Zildjian quality. It is impossible to produce cymbals with completely individual voices by precision machinery and mass production alone.

Yes, today cymbals and cymbal playing have come a long way since 1623, when the first Zildjian made his discovery in Constantinople. Today, mastery of the many ways of playing cymbals is considered an art of the highest order. Fine cymbal players are held in great esteem by conductors and by members of every section of the band or orchestra.

The world's finest cymbals are made exclusively in the United States of America. They are the only cymbals made anywhere in the world by Zildjian and their 343 year old secret process.



AVEDIS ZILDJIAN
Founder



K. ZILDJIAN
1865-1909



ARAM ZILDJIAN
1909-1929



AVEDIS ZILDJIAN
1929-



ARMAND ZILDJIAN



ROBERT ZILDJIAN



AVEDIS ZILDJIAN COMPANY

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Cymbal Supreme

Ingredients:

1. Pure Copper.
2. Pure Silver.
3. Pure Tin.
4. Avedis Zildjian Seasoning.
5. Patience. (From casting through aging and final testing takes six months or more.)
6. Pride. (We won't put the Avedis Zildjian trademark on a cymbal unless we're proud of it. Old fashioned? When you're nearly 350 years old you'll find it difficult to change your habits too.)

Mix with your favorite sticks for Cymbal Supreme. Crisper from the very beginning...will never go flat and actually improves with age. Not available in supermarkets.



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CYMBAL HINTS

WE SUGGEST THAT YOU STUDY THE FOLLOWING INFORMATION *VERY CAREFULLY*. IT IS EXTREMELY IMPORTANT TO THE PLAYER WHO WANTS THE UTMOST IN FINE, LONG-LIFE CYMBAL PERFORMANCE.

GENERAL

1. Every Avedis Zildjian cymbal is hand crafted. You will therefore notice various irregularities. These *are not* flaws. Every Avedis Zildjian cymbal is rigidly inspected *four times* for tone and actual flaws. Any cymbal that is inferior is immediately destroyed.

All Avedis Zildjian cymbals are aged three to six months before they leave the factory. An additional breaking-in period is usually required before they reach their full potential. If your cymbals don't sound as you expected during the first few sessions, this could be the reason. Since no two cymbals are exactly alike, the new sound may at first seem unnatural. Therefore, be patient during this breaking-in period.

BUFFING AND CLEANING

2. Under no circumstances have your cymbals buffed by other than an expert. Heat generated from buffing can remove the temper and cause the cymbal to become brittle and susceptible to cracking. The color of Avedis Zildjian cymbals mellows with age. It is impossible to restore the original color.

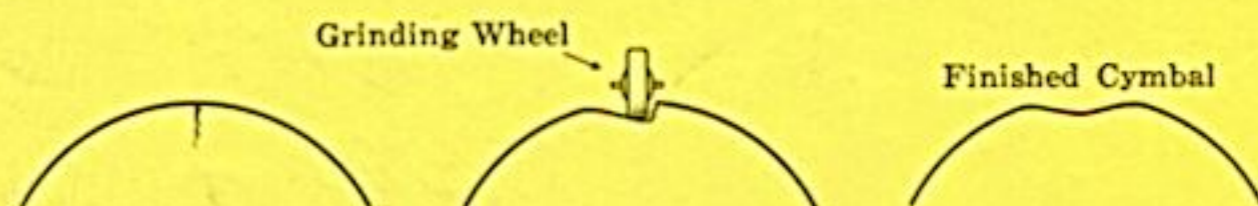
3. The best products to clean cymbals are Zud, Comet Cleanser, Ajax, Samae or other similar dry powdered household cleansers.

It is difficult to remove pastes and waxes from the grooves after cleaning. The simplest and most effective methods for cleaning are as follows:

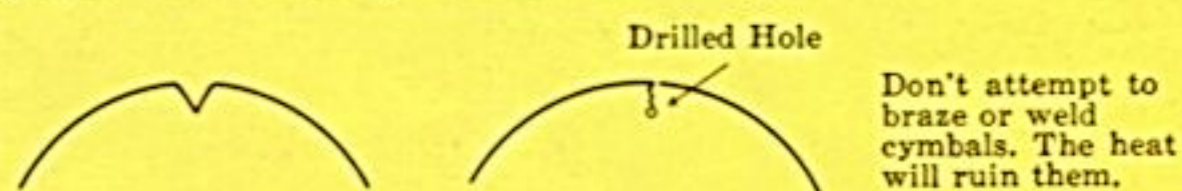
- a. If cymbals are not exceptionally dirty, do not dampen when cleaning. Just rub the dirt out with a clean cloth and the powdered product you have chosen (following the grooves). Brush or wipe away all powder residue after cleaning.
- b. If cymbals are exceptionally dirty, use a little water to form a thick paste and rub in the same manner. Be sure to follow the grooves. When cymbal is clean, wipe dry immediately and thoroughly to avoid oxidation.

BREAKAGE

4. Because, like drumheads, the manner in which cymbals are made as well as played makes it *impossible for us to guarantee them* against breakage. The superior quality of Avedis Zildjian Cymbals necessitates an extremely high temper. This high temper is responsible for fine tone quality.
5. Cracks can result from *any* accident or abuse. For example, edge nicks can be caused by dropping on hard surfaces or hit by another cymbal in playing. All cracks or nicks will eventually develop into a large crack. Cracks up to $\frac{1}{2}$ " in length can be ground off as shown:

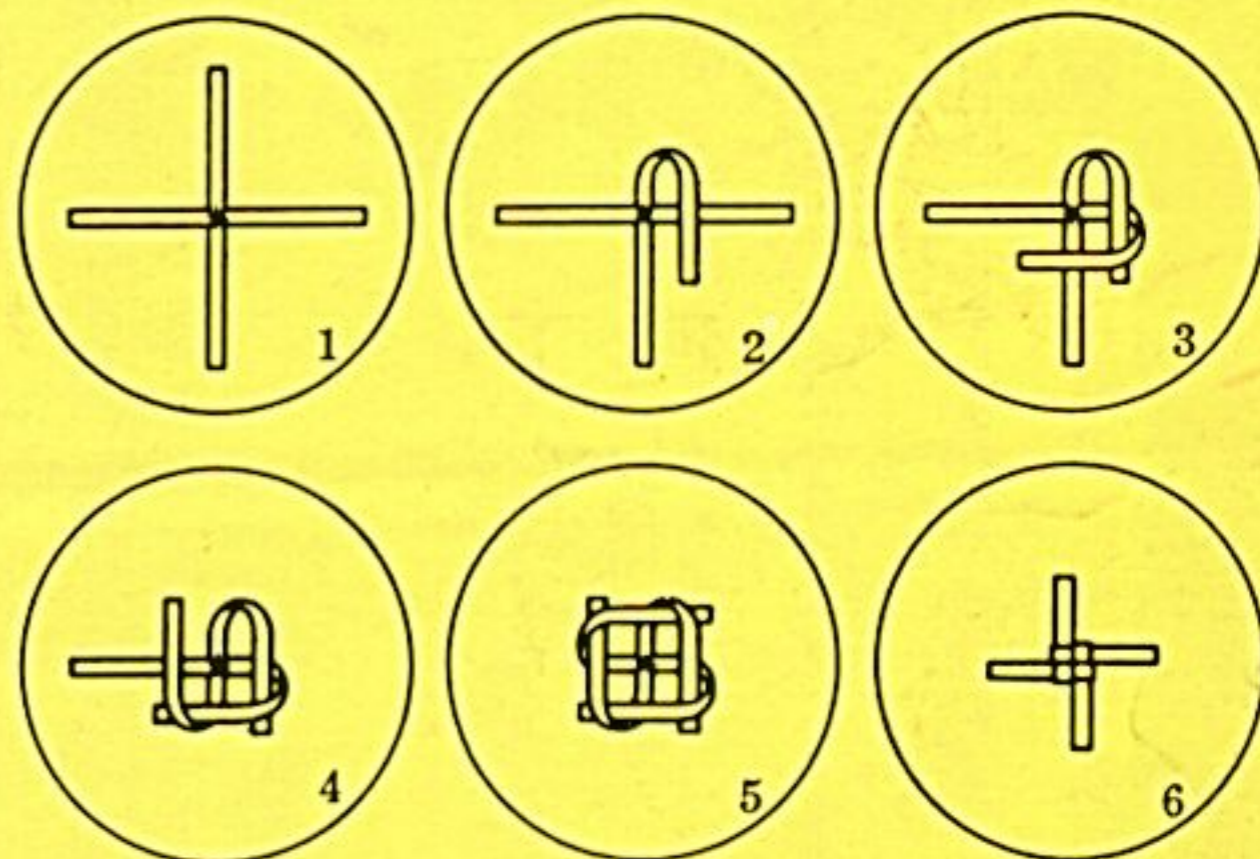


The following methods for eliminating cracks are temporary and will not stop further cracking:



CORRECT USAGE

6. Leather handles should be used with band or symphony cymbals instead of handles affixed by means of a nut and bolt. These cut down the resonance and form a rigidity that can cause cracking.
7. Leather handles should be tied as illustrated below:



8. If Avedis Zildjian cymbals turn inside out, they can be snapped back under pressure. If heavy or medium heavy cymbals constantly turn inside out they will eventually crack below the cup or on the edges. The strain is too great for this thickness. If medium or thinner type cymbals are turned inside out, chances of damage are much less. If cymbals are continually turning inside out, it is likely that they are being over-played and a larger pair is needed.
9. Adequate band or symphonic cymbal size allows the player to play musically rather than mechanically. A large pair of cymbals playing at 60% of its potential is a musical instrument. An undersized pair playing at 150% of their potential is not. Any cymbal, whether the right size or not, should not be overplayed if cracks are to be avoided. *Drum & Bugle Corps* should take special note of this. Their cymbals are more prone to breakage because of the constant hard playing they endure.


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 GENUINE
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 Established in 1623, Turkey... Transferred to America, 1929