

SUMMER 2024/25
PRODUCT CATALOG



SONIQUE
DRUMS®

PERCUSSION
ACCESSORIES

STEAM-BENT
SNARE DRUMS

ARTIST SPOTLIGHT:
NYC JAZZ PHENOM
EVAN SHERMAN



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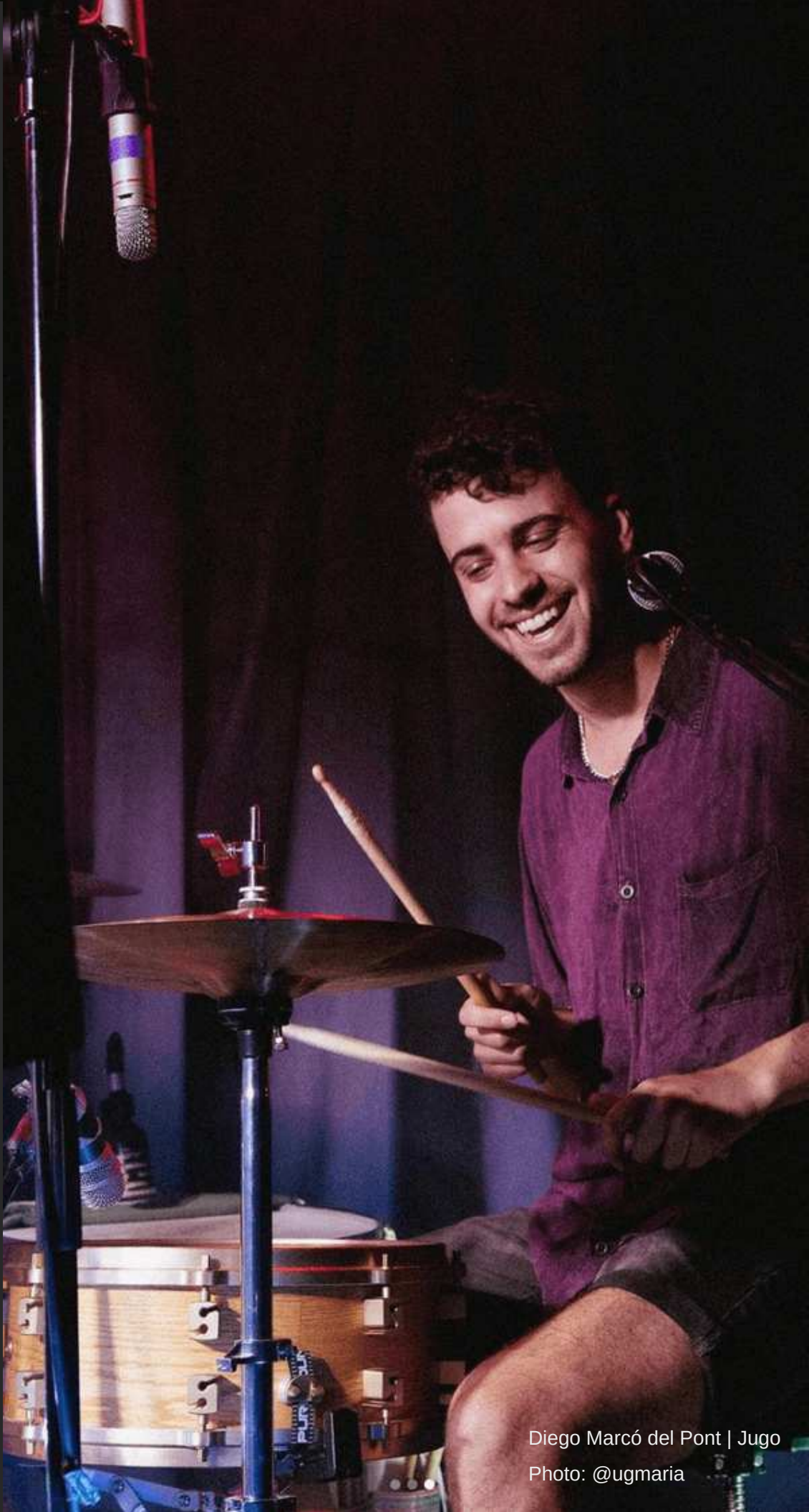
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Diego Marcó del Pont | Jugo
Photo: @ugmaria

HOW IT STARTED

Sans the luxury to rest safely on decades or even centuries in the drum and percussion industry, we knew we couldn't continue the status quo; no one would take us seriously, nor should they. We both have spent our entire lives not becoming the lowest common denominator and entering into the percussion industry would be no different.

After deciding to manufacture as much hardware as we could, it started to become clear why most manufacturers ultimately land on various design decisions. The swivel nut, gaskets, shell construction, and even the tension rod design are by-products of a cost-effective manufacturing approach. While not evil by itself, it seemed (to us) that the percussion industry was in a catatonic state where production costs are the driving decision around drum and accessory construction, not the artist.

In 2020, we begun the journey of designing our own lugs and getting rid of the swivel nut. We machined our own tension rods that don't have excessively rounded off heads. We created the industry first socket drum key that allows for 3x faster engagement. And after 1.5 years of R&D, we created the industry-first & continuously adjustable snare throw off, the NATO-1, that gives artists full control over the snare with only one adjustment.

OUR PHILOSOPHY

Be Customer Obsessed: Whether you're just starting out in the world of drumming, playing professionally, or enjoying being a hobbyist, we are obsessed with being a part of your journey. Your success is our success however you define it and we want to do our absolute best to ensure you have a good customer experience.

Insist On The Highest Standards: It's not hard to make a good drum but it's much harder to make a great one. We don't offer drums with die-cast hardware, plywood-shells, or veneers over ply-wood. Our drums are made equally, using the same high standard. Only the wood species or hardware alloy affects the price. That's why every drum is a flagship; using only the best materials, every time.

Innovate & Simplify: Doing the same thing because it's "always been done that way" is not why we're in business. We always want to ask why, and ask the question, "is there a better way?". We don't have as much to lose like the big box drum companies and we don't mind being different, unique, or disruptive at the expense of conformity.

THE ORIGINAL NATO-1 THROW OFF

The ultra-light, compact, silent, uncomplicated, and continuously adjustable NATO-1 throw off is the only continuously adjustable throw-off available today. The NATO-1 allows you, the artist to easily adjust snare wire position and tension with a single movement of the handle; just turn and play. With no steps or locks to limit how your snare sounds, you now have infinite points of adjustment across the entire range of motion of the snare wires; unlocking the full potential of your snare.

NATO-1BR:

MSRP \$108.00 USD w/Butt Plate

NATO-1BR-NB:

MSRP \$103.00 USD w/o Butt Plate

NATO-1P:

MSRP \$84.00 USD w/ Butt Plate

NATO-1P-NB:

MSRP \$79.00 USD w/o Butt Plate

Bulk discounts available.

Contact
sales@soniquedrums.com
for dealer pricing.

SDK-01

NATO-1BR

THE NATO-1 XL THROW OFF

Enjoyed and trusted by drummers on tour, in the studio, and in the club, the NATO-1 XL is an extended version of the original NATO-1 that retro-fits to over 50 throw off models (and counting) from vintage to modern! With a dozen hole spacings from 3/8" to 1 11/16" to use, and an updated aesthetic to match the curvature of the drum shell, the performance, fit, and finish of the NATO-1 XL is un-matched in the industry.

NATO-1BR-XL:

MSRP \$108.00 USD
w/Butt Plate

NATO-1BR-XL-NB:

MSRP \$103.00 USD w/o
Butt Plate

Bulk discounts available.

Contact
sales@soniquedrums.com
for dealer pricing.



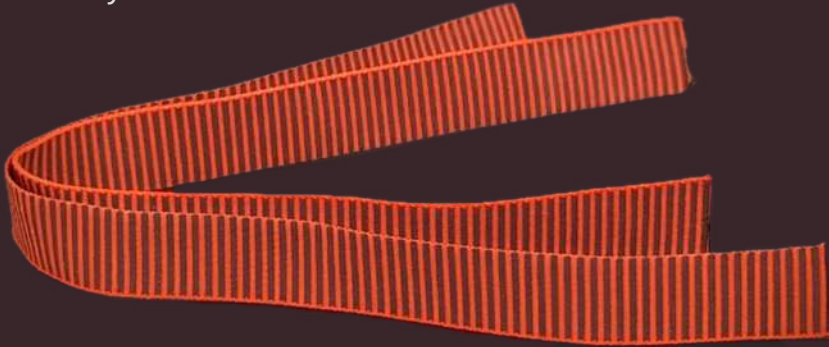
NATO-1BR-XL



PREMIUM SNARE STRAPS

Designed for use with strap-mounted snare wires, the Sonique WS-1 snare wire straps are made from 100% polyester grosgrain ribbon. Our snare wire straps will not stretch, shrink, or fade unlike other straps made from nylon. Whether you're playing a gig outdoors in the rain, spill your favorite beer over your snare between sets, or just like to crank up the tension, the 100% polyester WS-1 strap has your back.

- Designed for strap-mounted snare wires, 2 pieces
- No stretch material for consistent tension, all the time
- Slight ribbing for added grip
- Each end is hot knife cut to prevent fraying
- Tailored to fit modern and vintage throw-offs
- Fits snare depths up to 9"+ (22.86cm)
- Each strap is 9.5" long (24.1cm) & 9/16" wide (1.43cm)
- Industry standard 0.5mm thick



WS-1

WS-1:

MSRP \$5.89 USD
Pair of 9.5" Straps

Bulk discounts available.

Contact
sales@soniquedrums.com
for dealer pricing.



THE SOCKET DRUM KEY

Never being afraid to improve on an old idea, we've made our own socket drum key, and we're the first to do it! Our signature socket key works perfectly with either our square head tension rods & screws or the EVR GRP™ tension rods & screws. Never again will your key go flying while changing/tuning heads; usually at the worst possible time! Machined from solid brass, this key performs just as good as it looks.

- Enjoy 3x faster engagement while tuning/detuning
- Precision machined brass with 12 points of contact.
- Knurled handle for excellent grip
- Drilled handle for attaching to key ring or lanyard
- A "you'll notice it gone" weight of 3.1 ounces (88g).



SDK-01



NAS-SS-SIG-3P

SDK-01:

MSRP \$38.00 USD

Bulk discounts available.

Contact
sales@soniquedrums.com
for dealer pricing.

STEAM-BENT SNARE DRUMS

Using quality steam-bent shells, a versatile snare bed, and thoughtful construction techniques, we believe our snares are best-in-class. Sonique snares have already been used to record several albums both released & upcoming, and used on tour by some of the hardest hitting drummers around. Each snare is build one at a time and includes a complimentary Gator Protechtor Elite Air hard case. Both Legacy and Studio Series snare drums are constructed with solid brass hardware and cast bronze hoops. Stage Series snares are constructed with anodized aluminum hardware and cast aluminum hoops.

LEGACY SERIES



SSD-14-RW
(E. Indian Rosewood)

STUDIO SERIES



SSD-14-STU-BW
(N. American Black Walnut)

STAGE SERIES



SSD-14-STA-AS
(N. American Ash)

MSRP from \$1,242.00 USD
Includes Gator Elite Air
hard case.

Contact sales@soniquedrums.com for dealer pricing.

INSIDE THE MIND OF: EVAN SHERMAN



Evan Sherman recently won a GRAMMY for his performance of the song "Tight", the self-produced single by Samara Joy. Evan is currently touring with Samara Joy around the world and we were fortunate enough to get time with Evan to talk about life on tour, Jimmy Fallon, Ron Carter and more.



Samara Joy on *The Tonight Show Starring Jimmy Fallon*, February

Evan Sherman is a GRAMMY-winning drummer who has performed and recorded with musical icons such as Ron Carter, Roy Hargrove, Jimmy Heath, Branford and Wynton Marsalis, and Samara Joy. In 2014, Evan's big band began a six-year residency at Jazz at Lincoln Center's late night dance sessions at Dizzy's Club.

Evan has also headlined around the world at top venues including Birdland, Blue Note, Midsummer Night's Swing, Rainbow Room and the Perth international Arts Festival in Australia. As a sideman, Evan has toured five continents on the world's most prestigious stages including Lincoln Center, Village Vanguard, (NYC), Kennedy Center (DC) C9 Fest (Brazil), Blue Note (Tokyo), L'Olympia, Trianon, Jazz A Vienne (France), Barbican, Roundhouse, Usher Hall (UK),

Wiener Konzerthaus (Austria), Tchaikovsky Hall (Russia), Umbria (Italy), as well as Newport, Detroit, Monterey Jazz festivals, to name a few.

Evan has also performed on TV shows such as *The Tonight Show w/ Jimmy Fallon*, *The Today Show*, *Jennifer Hudson Show*, *Kelly Clarkson Show*, as well as the 2023 GRAMMY Premiere.

SD: Growing up in the NYC area as an aspiring drummer, did you feel overwhelmed by so many other musicians who are also very talented, or did you view it as a gift?

ES: It inspired me a great deal especially meeting many of the encouraging and supportive master musicians who were based in NJ and NY who welcomed me into the community as a teenager.

There are too many to name, but I've been blessed to have great mentors.

SD: After moving to NYC in 1981, Lewis Nash joined the late Betty Carter who subsequently won a GRAMMY for "Look What I Got" and also happened to write "Tight". Then later in the mid-80's, Nash was hired by Ron Carter. The parallels begin to look very strong when we think about your work with Samara Joy, your own big band, and working with the great Ron Carter. Is that not lost on you?

ES: After a couple years of shadowing Lewis, I got to sit in for him at a Jimmy Heath Big Band rehearsal and eventually got asked to sub on a gig with them as well as Ron Carter and played a week in his band when



2023 (Todd Owyong/NBC)

I was 19. Lewis continues to blow me away every time I see/hear him.

SD: How much of Lewis Nash influenced the Evan Sherman that we see today?

ES: I had the opportunity to meet Lewis when I was around 15-16. At this time, he would be playing almost every weekend with all the most swinging groups in NY. From around 2008-11, I followed Lewis almost every weekend to watch him play. Many of my favorite memories are seeing him with Roy Hargrove, James Moody, Jimmy Heath, Cedar Walton, Larry Willis and many more.

SD: You just won a GRAMMY for your performance on the single "Tight" with Samara Joy. Did you imagine that a GRAMMY win was in your future?

ES: My last two years of high school, I auditioned for the GRAMMY Jazz Ensemble which was a beautiful program and really the first serious big band I ever got to play with... They flew us to LA for a week and we played at GRAMMY events, walked the red carpet and attended the GRAMMY's. After that, I had hoped that I could be involved in the kind of musical projects that could receive that kind of attention.

As I got older, I kind of "gave up" on that goal and the idea of GRAMMY's became very distant - especially once the pandemic hit. I became focused more on surviving and continuing to develop and not so much on how to win awards.

SD: How do you imagine the recognition from the music industry at-large will come into play with future work with Samara and beyond?

ES: After lots of time, devotion, and hard work it feels good to have received that recognition. I hope it will continue to lead to more opportunities to perform, record, create and hopefully will also lead to improvements on how we are treated as touring artists/musicians.

SD: How did you first begin working with Samara Joy?

ES: I met Samara around 2018-19 - we were on a gig together and she just started college at SUNY Purchase and was brand





new on the NYC scene. I invited her to sing with my big band a few times and we played on a couple others gigs before the pandemic shutdowns. We reconnected as the world started to open up again for touring and we've essentially been on the road almost non-stop for the past 2 years (since September 2022).

SD: Before touring with Samara Joy, you weren't exactly sitting at home. When did you decide to start your own big band and how do you see this aspect of your career evolving?

ES: I started making gigs around NY and NJ while still in high school and at 18, I began touring with the Dizzy Gillespie All-Stars and Cyrus Chestnut which led to playing with Ron Carter, Branford Marsalis and Roy Hargrove and others. At 21, I was frequently playing late sets at Dizzy's Club at Lincoln Center and proposed the idea of starting a big band

specifically to play for late night dance parties. It became a big learning experience in many ways.

SD: Keeping a band of 3 or 4 members together can be a harrowing experience. What's it like working with 16 members while balancing the individual needs, desires, and personal challenges that everyone has to deal with?

ES: From 2014-2020 the big band typically had 1-3 gigs per month in the NY area and I even brought half the band to Australia and we filled out a big band with locals as part of a cultural exchange. I received lots of positive feedback and opportunities to keep the big band running until the 2020 COVID shutdowns. Now, in 2022-2024 we might have 1-3 gigs per year. But if you look at

history, these fluctuations have happened to Duke and Dizzy who were not always able to employ 15-16 musicians. Art Blakey said a sextet is the cheapest big band you can get.

SD: The late Roy Hargrove performing "This Is Always" with your band at Dizzy's was mesmerizing (for us). Who are some other artists that you've collaborated with that were particularly memorable? Who would you like to work with next?

ES: Roy loved the big band so much that he came to pretty much every gig we did while he was in NY for the last two years of his life. I would write arrangements to feature him, record a rehearsal, text him a recording of the rehearsal and he would say "I'm coming thru tomorrow". He would also text "Playing tonite?". He was not only one of my biggest heroes growing up and one of my favorite musicians, but also one of the most generous; he is missed by the masses.

Some other bandleaders and mentors that have changed my life very positively are Jimmy Heath, John Lee, Ron Carter, Branford & Wynton Marsalis, Cyrus Chestnut.

I'm very happy to be working

with many of the musicians I love, and having experienced these feelings playing with Ron Carter, for example makes me want to continue learning and developing from those lessons and hopefully carry them with me so that when I'm the old(er) guy in the band, I can uplift the music and musicians like they did for me.

SD: *You've already been fortunate to play in some of the world's most iconic venues like the Blue Note and Birdland. Has it become old-hat as they say, or is there still a little bit of magic to some of these places to you?*

ES: I do love these places, and every time I am there, I feel grateful to be getting to live my dream of playing with musicians I love in these iconic places. I just finished a week at Birdland with Emmet Cohen and Ron Carter. I'll be at the Blue Note for a week with John Lee and the Dizzy Gillespie Big Band, which I used to help out making photocopies of set lists, getting coffee, taping charts and now I've been their drummer for over 10 years :)

SD: *Asking the most important questions, what was it like performing on The Tonight Show with Jimmy Fallon? ;-)*

ES: Very cool bucket-list moment for sure. Getting to be in those environments is exciting and I got to go over and look at Questlove's drum set up. It's fun to see the inner workings of these shows and meet some celebrities now and then...Fallon was very warm and funny.

SD: *Tell us about what you like to do before a show to loosen up. Do you need a slow warm up to calm the nerves or do you prefer to get tossed in the fire?*

ES: I've found it helpful to warm up on a drum pad with some exercises to wake the hands up. I also like to do some foot/ankle stuff whether it's making sure your shoes are tied well (lol) or dancing/stretching to make sure my limbs are loose. Sometimes there's no time before a show so you just have to get yourself in the zone/put on your game face. Conversing with the cats in the band is a good way of warming up your ears-- Elvin Jones said playing jazz is just like sitting/chatting at the bar with your friends.

SD: *This is always hard to answer but, who are your top 5 most influential drummers?*

ES: Tough question, here's 6 (in no particular order!)



Jimmy Fallon (left) / Evan Sherman (right),
Photo: Evan Sherman

- **Roy Haynes** who I first saw play live when I was 14 and have gotten to know him and his family a bit and have seen countless gigs where he dazzles and amazes at the highest degree.

- **Tootie Heath/Louis Hayes.** I got to spend a lot of time with Tootie who just passed away at 89 a few months ago. One time I got to play 4 drum sets with Tootie, Louis Hayes and Sylvia Cuenca...After, Louis Hayes drove us in his minivan to the Blue Note and we all sat at a table right next to Roy Haynes while he played. Louis and Tootie, who were in their 80s became like kids watching Roy Haynes play who was in his 90s.

- **Art Blakey**, the grand leader, musical warrior, big band and small group drummer, bandleader. I've gotten to work with many folks that he trained. His history and impact is very rich and I'm grateful to have worked with many of the musicians he trained. One day this year, I was in the studio w/ Brian Lynch, talked with Frank Lacy on the phone and had a session with Benny Green that night--all in one day and the three of those guys played in Blakey's band together I think around 1989.

- **Billy Higgins** is an example of a great team player, supportive, malleable, non-attention seeking, subtle, blending seamlessly with the other instruments rather than dictating the band with brute force. I could go on and on about him--he's one of the most recorded drummers ever, for these reasons!



Evan Sherman (left) / Roy Haynes (right), Photo: Evan Sherman

- **Charlie Watts** was my first favorite drummer. At 5 years, my parents got me a toy drum set and I loved playing along to rolling stones records. At eight years old, I went to the Blue Note in NYC to hear Charlie play with his jazz band and seeing that helped open my mind to checking out jazz.

SD: What sticks and brushes do you like to use currently?

ES: I use a variety of models depending on the situation but some of my go-tos are the Vic Firth MJC3, MJC5, AJ2, AJ3 and the Purple Heritage Brushes,

SD: That's all for now and thank you Evan for taking the time to give us a peek inside of your personal and professional life!

You can check tour dates if you'd like to see Evan playing with Samara Joy somewhere on this globe or his Big Band in and around the NYC/Jersey area at samarajoy.com/tour or evanshermanmusic.com/shows.

Louis Hayes (left) / Albert "Tootie" Heath (right), Photo: Evan Sherman



SAMARA JOY TOUR 2024/25

27 JUL 24

RUFUS KING PARK
JAMAICA

01 AUG 24

MAHAIWE PERFORMING ARTS CENTER
GREAT BARRINGTON

03 AUG 24

NEWPORT JAZZ FESTIVAL
NEWPORT

10 - 12 AUG 24

MARTHA'S VINEYARD

23 AUG 24

CAIN PARK
CLEVELAND HEIGHTS

25 AUG 24

RAVINIA FESTIVAL 2024
HIGHLAND PARK

30 AUG 24

DC JAZZ FESTIVAL 2024
WASHINGTON

15 SEP 24

MUSIC AT THE INTERSECTION 2024
ST. LOUIS

19 SEP 24

MESA ARTS CENTER
MESA

20 SEP 24

SEGERSTROM CENTER FOR THE ARTS
COSTA MESA

22 SEP 24

CALIFORNIA CENTER FOR THE ARTS
ESCONDIDO

27 SEP 24

MONTEREY JAZZ FESTIVAL 2024
MONTEREY

17 OCT 24

ALYS STEPHENS CENTER
BIRMINGHAM

18 OCT 24

UNIVERSITY OF GEORGIA PERFORMING
ARTS CENTER
ATHENS

22 OCT 24

FLORIDA THEATRE
JACKSONVILLE

23 OCT 24

BROWARD CENTER FOR THE
PERFORMING ARTS
FT LAUDERDALE

25 OCT 24

RUTH ECKERD HALL
CLEARWATER

27 OCT 24

RAISING CANE'S RIVER CENTER
BATON ROUGE

30 OCT 24

PARAMOUNT THEATRE
DENVER

07 NOV 24

THE VOGEL AT COUNT BASIE CENTER
FOR THE ARTS
RED BANK

09 NOV 24

THE PERFORMING ARTS CENTER
HARRISON

22 DEC 24

FOX THEATRE
ATLANTA

23 DEC 24

ENSEMBLE ARTS PHILLY
PHILADELPHIA

07 FEB 25

WALT DISNEY CONCERT HALL
LOS ANGELES

11 MAR 25

KKL LUZERN - KONZERTSAAL
LUZERN

12 MAR 25

VICTORIA HALL
GENÈVE

18 MAR 25

LE CEPAC SILO
MARSEILLE

23 MAR 25

TIVOLIVREDENBURG
UTRECHT

30 APR 25

STERN AUDITORIUM / PERELMAN STAGE
AT CARNEGIE HALL
NEW YORK


AUTHORIZED SONIQUE DEALERS

Professional Drum Shop - Hollywood, CA


Rupp's Drums - Denver, CO

Nelson Drum Shop - Nashville, TN

SONIQUE FAMILY OF ARTISTS

Argentina 

Diego Marcó del Pont - (Jugo)

Canada 

Scott Moorhouse - (Road Apples)

United States 

Evan Sherman - (Samara Joy | Evan Sherman Big Band)

Mike Ashworth - (Steep Canyon Rangers | Steve Martin & Martin Short)

Ryan Weidenfeld - (The Latitudes)

Adrian Miller - (The Caffeine Rush)

Joseph "Bravo" Buggs - (Independent)

Byron "Scoota" Lattimore - (Independent)



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