



istanbUL®
Mehmet Handmade Cymbals from Turkey

the
tradition
goes on...

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Mehmet Handmade Cymbals from Turkey



استانبول
محمد

İSTANBUL MEHMET

TURKEY

Mehmet Tamdeğer learned his art from Mikhail Zilcan, the grandson of Kerope Zilcan. In the 1950s, at the age of nine, Mehmet Tamdeğer started to work for Mikhail Zilcan in the K. Zilcan factory in Istanbul. Mikhail Zilcan and Kirkor Küçükyan taught him every aspect of this ancient Turkish art, based on a history that stems back to the early 17th century. The Istanbul brand name was adopted in 1984 by a cymbal works established by two cymbalsmiths, Mehmet Tamdeğer and Agop Tomurcuk. At that time, they had over three decades of cymbal making experience. Mehmet and Agop named their company after the city that has been home to the epitome of high quality cymbals for many, many years: Istanbul. These cymbals were first exported to the U.S. in 1984, originally under the name “Zildjiler”, and soon afterwards as “Istanbul”. Both craftsmen signed each cymbal and many of these cymbals are now collectors’ items. After Agop Tomurcuk’s unexpected death in July 1996, Mehmet decided to continue the production of cymbals under his own name, Istanbul Mehmet. A lot has changed since then, but his belief in the richness and character of a handmade cymbal will always remain. Machines don’t have ears. That’s why we continue to make our cymbals according to the ancient tradition - with an open eye towards the music that’s being made now, and in the future.

True Originals
OFTEN IMITATED
NEVER DUPLICATED



MEHMET TAMDEĞER

HERITAGE RANGE

TRADITIONAL
NOSTALGIA
MC JAZZ
MEHMET LEGEND
LEGEND DARK
LEGEND DRY
BLACK SEA
SAHRA
ORIGIN DARK

TRADITIONAL SERIES

The traditional series sound is suited for pretty much every style of music imaginable. The classic concept of these fully lathed cymbals has proven it's value through the years. From the earliest jazz drummers and bebop pioneers, to heavy metal and the latest stylistic evolutions, the traditional series encompasses the sounds you're looking for. Dark. Responsive. Controllable. Musical.



RIDE

- Original
- Medium
- Ping Ride
- Custom Dry
- Flat Ride

CRASH

- Paper Thin
- Thin
- Medium
- Dark
- Heavy



TRADITIONAL

HI-HAT

- Light
- Medium
- Heavy
- Flat Hole Bottom

* **TR-SET** 14" Hi-Hat 16" Crash 20" Ride
* Maximum size for Flat Ride is 22"

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
RIDE													●	●	●	●	●		●
HI-HAT					●		●	●	●	●	●								
CRASH									●	●	●	●	●	●	●				
SPLASH	●		●		●		●												
CHINA					●		●		●	●	●	●	●	●	●		●		●
REVERSE CUP CHINA													●						
CHINA PANG					●		●		●		●	●	●	●	●				
SWISH															●	●	●		
BELL			●		●		●												

NOSTALGIA



Specially designed for jazz drummers. Nostalgia series jazz cymbals have the same characteristics of the popular vintage jazz cymbals.

70'S RIDE

Dark, woody stick definition, very smooth bell bridge excellent vintage sound reminiscent of the 70's legendary turkish jazz rides.



FLAT RIDE

The nostalgia flat ride is very light - paper thin ride. Along with the characteristics of a flat ride it has very dark, low pitch overtones which is not available with the most of the flat rides. Very musical.

50'S RIDE

Dark, woody stick definition, bigger and sharper bell than 70's, umbrella type profile. Excellent vintage sound reminiscent of the legendary 50's turkish jazz ride. Rivet model comes with four rivets.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE								●	●	●		●
FLAT RIDE										●		
HI-HAT	●	●	●	●								
CRASH				●		●						
CRASH RIDE							●					





RICK LATHAM

MC JAZZ

Mc jazz series is designed to capture the sounds of unlathed turk cymbals with a light weight jazz cymbal. This combination gives you a dark and dry sound, great stick definition with mellow overtones. The bell has a raw unlathed surface and the body has vintage and sparse lathing. We recommend MC Jazz series for todays players who play traditional jazz or are searching for a light weighted dark cymbal sound for any type of music.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE								●	●	●		●
HI-HAT	●	●	●									
CRASH				●		●						



MEHMET LEGEND

Smaller cup, special thin lathing and legendary turkish cymbal making process. Mehmet Legend cymbals were specially designed for jazz styles with the contribution of jazz drummers. Rich, warm and natural sound.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE							●	●	●	●		●
HI-HAT	●	●	●									
CRASH						●						



LEGEND DARK

Same profile as the Mehmet Legend series with custom dark lathing. The bottom side has a traditional lathe. Less overtone. Washy. Dark. Woody stick definition.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE							●	●	●	●		●
HI-HAT	●	●	●									
CRASH						●						



LEGEND DRY



The new Legend Dry cymbals have the same profile and weight as Legend Cymbals, but the shallow lathing and hammered bell results more complex and drier sound. Includes 15” Hi-Hat, 18” Crash, 20” Crash Ride sounds warm and complex. 22” Legend Dry Ride with unique deep hammer marks has dry, dark and complex sound.



	15	16	17	18	19	20	21	22
RIDE								●
HI-HAT	●							
CRASH				●				
CRASH RIDE						●		

BLACK SEA

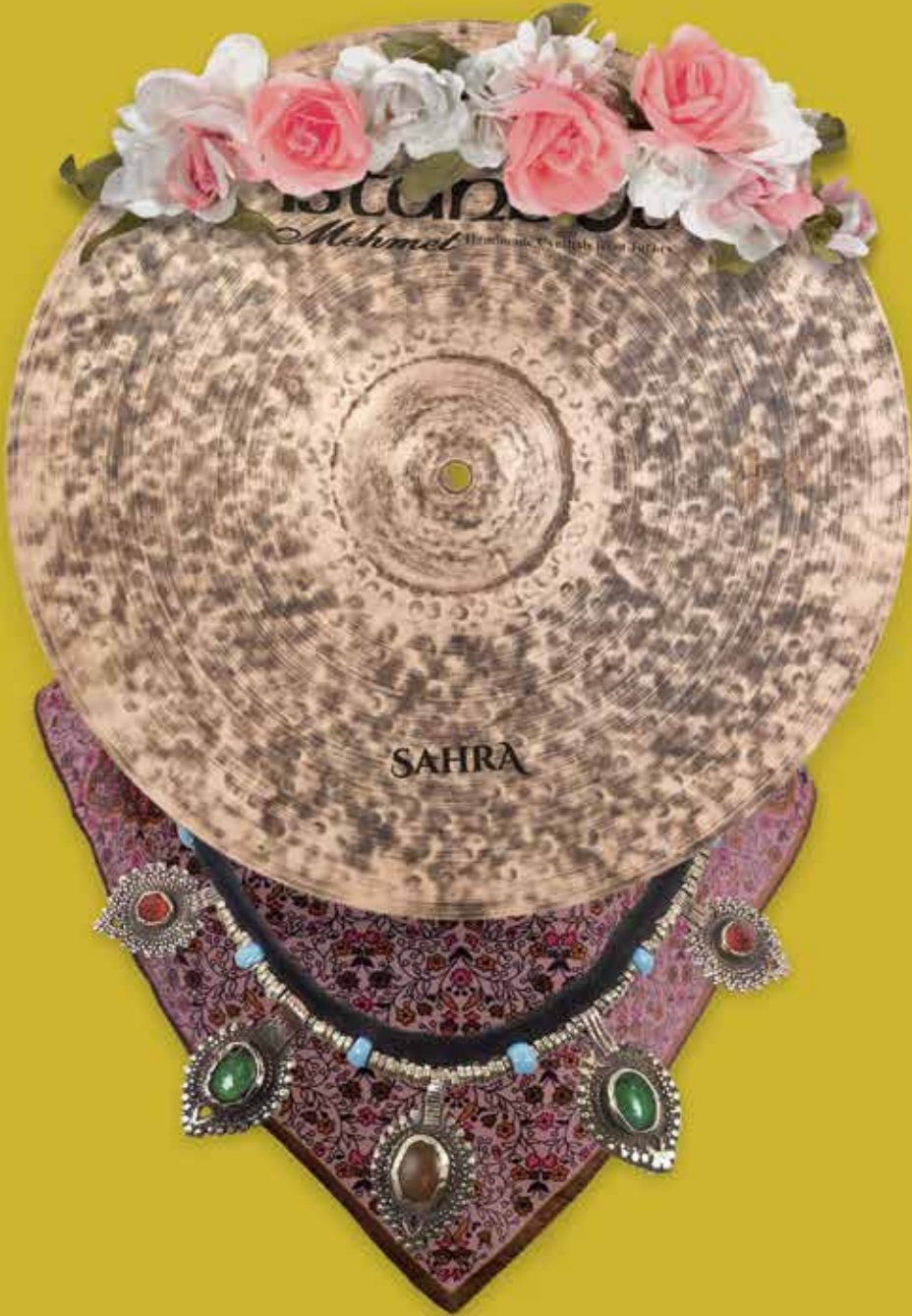


Dark & Dry, blackened unique look. Responses ranging from the defined sticking of the rides, Short, punchy crashes. Ideal for music where dark tone and feel is a must.



	14	15	16	17	18	19	20	21	22
RIDE							●		●
HI-HAT	●								
CRASH			●		●				

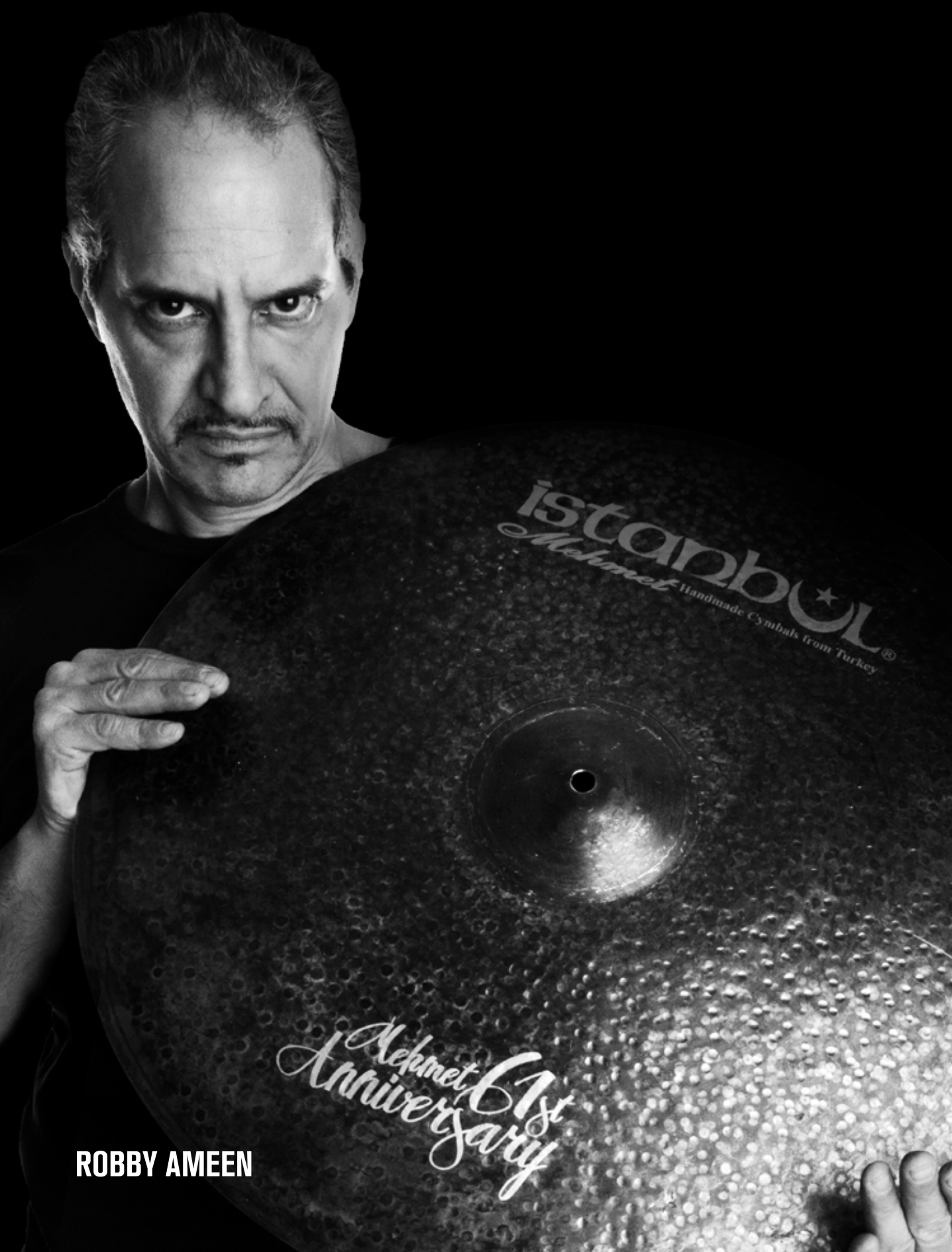
SAHRA



This cymbal offers you a low sustained, dry and a controlled sound.
It has a unique stick definition and a great warm bell.



	14	15	16	17	18	19	20	21	22
RIDE									●
HI-HAT	●	●							
CRASH			●		●		●		



ROBBY AMEEN

ORIGIN DARK

Smaller cup with smooth profile. Light weight.
With their unlathed, brushed vintage finish, these Origin Dark cymbals are as smooth,
dark and washy as they look. Beautiful woody stick definitions.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE						●		●	●	●		●
HI-HAT	●	●	●									
CRASH				●		●						





MODERN RANGE

**RADIANT
SESSION
HAMMER
X-RAY
BLACKBELL
ORIGIN
MURATHAN
SAMATYA**



RADIANT

Radiant series cymbals are heavier than the Traditional series and are polished to a brilliant finish. They produce a penetrating sound that fits easily in most pop / rock situations.

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
RIDE															●	●	●		●
HI-HAT					●		●	●	●	●									
CRASH									●	●	●	●	●	●	●				
SPLASH	●		●		●		●												
CHINA					●		●		●		●				●				
BELL			●	●	●		●												

RIDE CRASH EFFECT HI-HAT

<i>Thin</i>	<i>Sweet</i>	<i>China</i>	<i>Sweet</i>
<i>Medium</i>	<i>Medium</i>	<i>Splash</i>	<i>Medium</i>
<i>Rock</i>	<i>Rock</i>	<i>Bell</i>	<i>Rock</i>

SESSION

The Session series was designed to merge the classic Traditional series with modern Radiant series. The mellow sound of Traditional cymbals blend with the bright, attack sound of Radiant for a medium weight, versatile, all-around cymbal. The cymbal has a brilliant, polished area from the bell to the half section of the edge and traditional finish for the rest. Session series hi-hats have a raw heavy bottom for a crisp sound. The ride cymbal has a power bell that is a little bit larger than usual. Also, the new china designed for the session series has a distinctive profile with a wide reverse edge for a trashy effect. We recommend The Session series for today's players who play varied musical gigs and need versatile cymbals.

	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE													●	●	●
HI-HAT					●	●	●								
CRASH								●	●	●	●				
SPLASH	●		●		●										
CHINA									●		●				

RIDE
Medium

CRASH
Medium

HI-HAT
Medium Top
Heavy Bottom

EFFECT
China
Splash



HAMMER



We applied big hammer marks for trashy effect in addition to the dark and warm traditional Turkish cymbal sound on all Hamer models. Combination of hammered and lathed surfaces of split crash, flange crash and warm ride results thinner edge for quick accents.



DRY RIDE

WARM RIDE



FLANGE CRASH

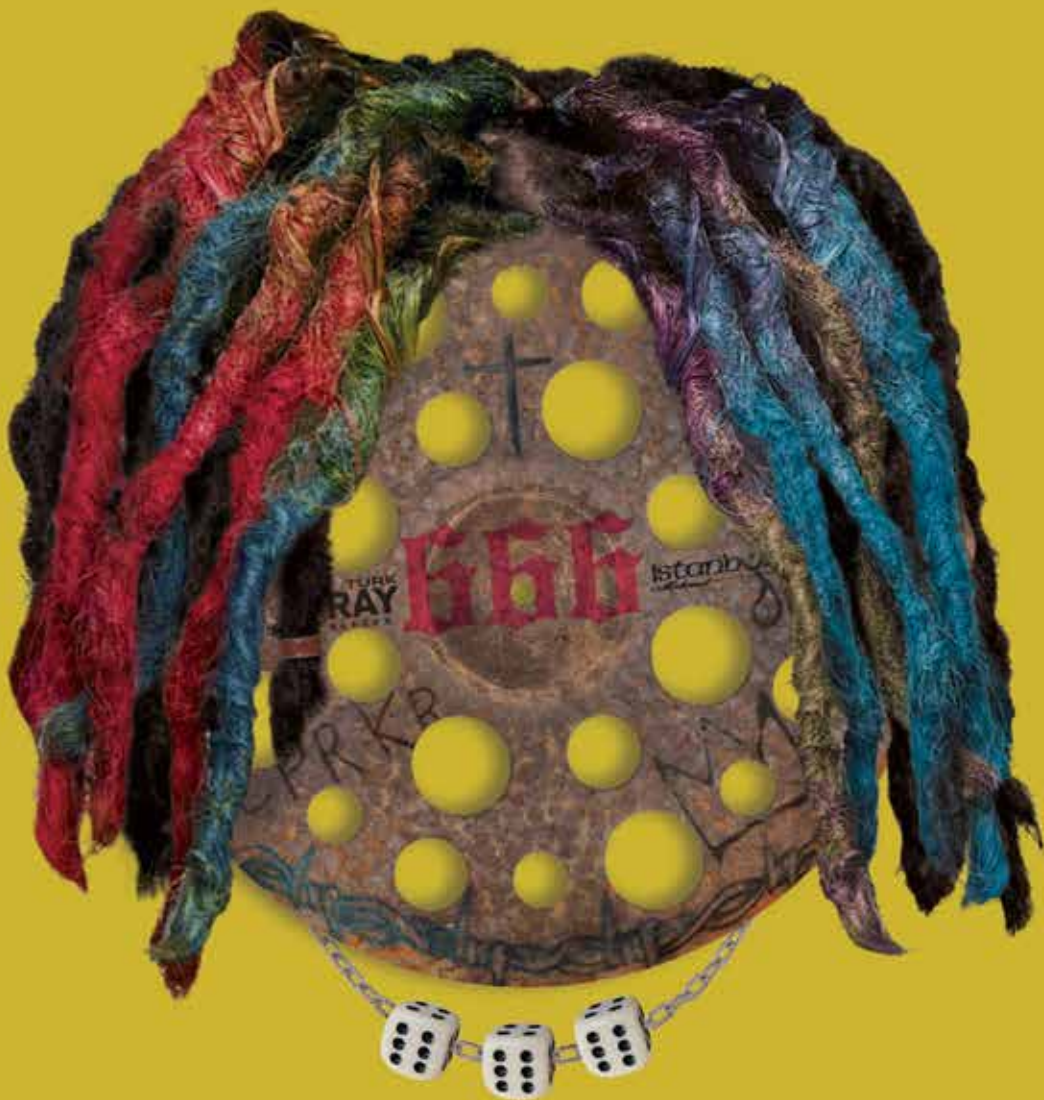
SPLIT CRASH

CLASSIC CRASH

	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
RIDE													●	●	●		
HI-HAT								●	●								
CRASH									●	●	●		●				
SPLASH	●		●														
CHINA											●						



X-RAY



All X-Ray cymbals are perforated to increase trashiness and decrease decay, and they are available with three different patterns of holes. The Random models feature an alternating spectrum of large and medium-size holes. The Multi models have rays of small holes emanating from the bell to the edge, while the X-Ray 6 crashes have six large holes spaced evenly around the bow.

X-RAY 6

Medium Thin Crashes with holes.
Trashy crash sound. Regular and
Turk versions available.



X-RAY MULTI

Extra trashy and bright crashes,
hi-hats and chinas.

	10	14	15	16	17	18	19	20
X-RAY 6 CRASH	●			●		●	●	●
X-RAY MULTI CRASH				●		●		
X-RAY MULTI HI-HAT	●							
X-RAY MULTI CHINA				●	●	●		
X-RAY RANDOM TURK CRASH				●		●		
X-RAY 6 TURK CRASH				●		●		
X-RAY 6 TURK SPLASH	●							





X-RAY RANDOM

Light and fast-reacting, quick to fade crashes. Dirty, electro-digital hi-hat also playable as two separate crashes. Regular and Turk versions available

	16	17	18
X-RAY RANDOM CRASH	●		●
X-RAY RANDOM TURK CRASH	●		●



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X-RAY
SILENCE FLAT

X-RAY SILENCE

X-Ray Silence cymbals are quieter cymbals for low volume situations. Play the real handmade Istanbul Mehmet Cymbals anywhere you can't be loud. They are ideal for practicing, low volume gigs and drum classes.

	10	12	13	14	15	16	17	18	19	20
RIDE										●
FLAT RIDE										●
HI-HAT				●						
CRASH				●		●		●		
SPLASH	●									

BLACKBELL

BlackBell cymbals have bright and sonic tones. The unlathed bell retains a metallic darkness, while the lathed and hand hammered playing surface offers brassy, ballsy and bright sonic colors. One moment they could be loud and dark ... The next moment they could be strangely quiet yet bright. Brassy. Ballsy. Bright.

	11	12	13	14	15	16	17	18	19	20	21	22	23
RIDE													●
HI-HAT				●	●								
CRASH							●	●	●	●			
CHINA					●			●					
CHINA CRASH							●						
SPLASH	●												

- BB-SET** 15” Hi-Hat, 18” Crash, 23” Ride
- BB-SET SHINY** 15” Hi-Hat, 18” Crash, 23” Ride
- FOUR WAY STAX** 11” Splash, 15” China



ORIGIN

Smaller cup with smooth profile. Medium weighted Origin cymbals designed for general use and a variety of styles. Musical. Open. Versatile rich sound for today’s music.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE								●	●	●		●
HI-HAT	●	●	●									
CRASH				●	●	●	●	●				

MURATHAN

These cymbals have a loud, powerful, crisp and cutting sound for you heavy hitters, rock & heavy rock players in loud situations. Polished to a brilliant finish. Loud. Powerful. Crisp. Cutting.



	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE													●	●	●
HI-HAT					●	●	●								
CRASH									●	●	●	●	●		
CHINA									●	●	●	●	●		
BELL	●	●	●		●										
SPLASH	●	●	●		●										

RIDE **HI-HAT** **EFFECT** **CRASH**

Rock Ride *Rock Hats* *China*
Bell
Splash *Rock*
Heavy

*Dedicated To Mr Mehmet’s Elder Son.

SAMATYA

Modern, brilliant, fast, power sound for pop & rock music.



- SA-SET 1** 14” Hi-Hat, 16” Crash, 20” Ride
- SA-SET2** 10” Splash, 14” Crash, 16” China
- SA-SET3** 12” Splash, 18” Crash, 18” China

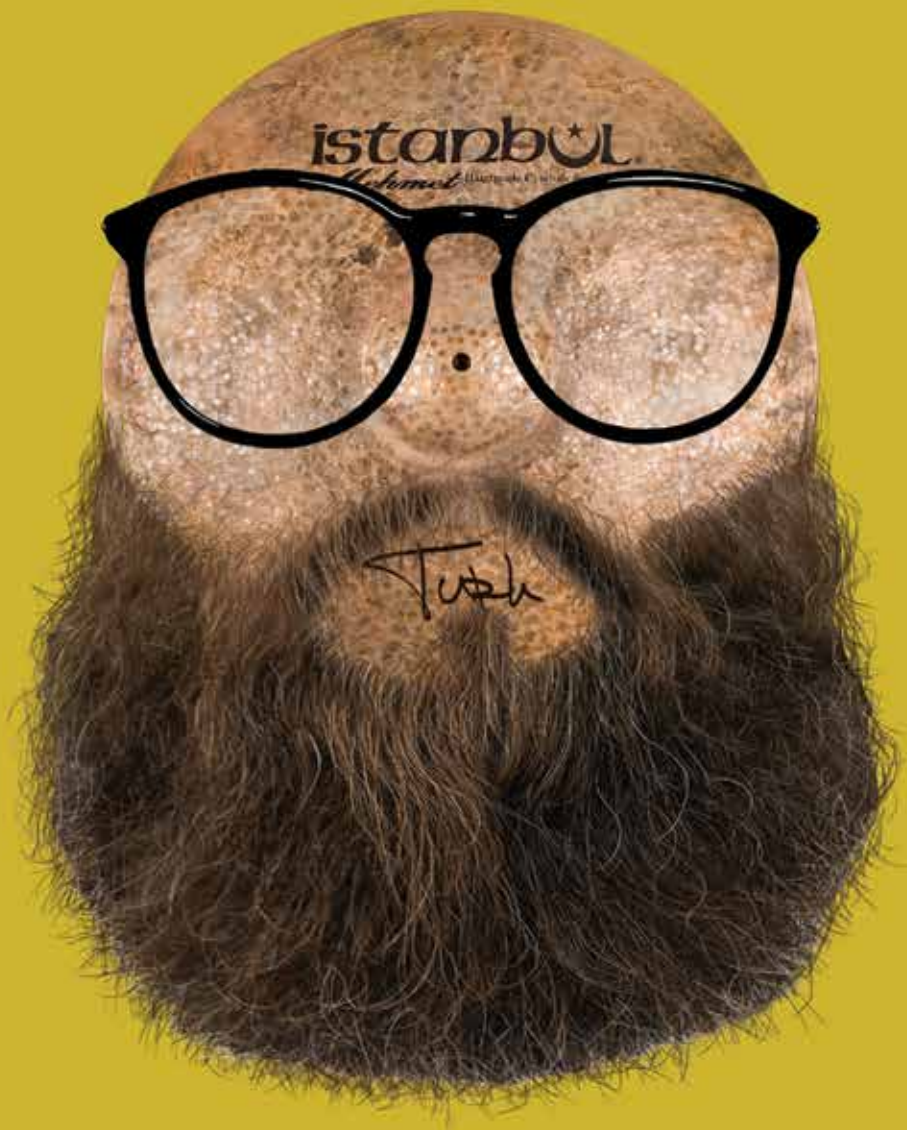
	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE													●	●	●
HI-HAT						●	●	●							
CRASH							●	●	●	●	●				
CHINA			●		●		●	●	●	●	●		●	●	●
SPLASH	●		●		●										



CUSTOM RANGE

**TURK
SULTAN
EMPIRE
VEZIR
EMIRHAN
ONURHAN
FINKOX
CLASSIC 70'S
BOSSA RIDE**

TURK



Unlathed cymbals with a raw surface clearly showing every hammer mark which created the compact sound of these instruments. Meant for drummers who want that dry and compact sound, yet keeping the wide array of low overtones that's so specific to hand hammered cymbals. For Rock, Jazz and everything inbetween. Dry. Compact. Raw. Controlled. Musical.



RIDE

*Medium
Jazz
Flat*

EFFECT

*China
Swish
Bell
Splash*

CRASH

HI-HAT

*Medium
Flat Hole Bottom*

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
RIDE																			
HI-HAT																			
CRASH																			
SPLASH																			
CHINA																			
SWISH																			
BELL																			

SULTAN



Sultan cymbals are a combination of the Traditional and the Turk Series. The sound has unique brilliant characteristics of the Traditional cymbal sounds and the dry & woody sound of the unlathed Turk cymbal series. The top of the cymbal has an unlathed cup producing a strong, compact bell sound and an unlathed concentric circle on the bow reducing the overtone and drying the sound. The bottom of the cymbal is completely lathed. Mellow tone. Great stick definition. Controlled overtones.

RIDE

Medium
Jazz
Heavy

CRASH

Medium
Thin

HI-HAT

Medium



SUL-SET

14" Hi-Hat 16" Crash "20 Ride

* Jazz Ride has smoother and lower bell than regular model.

	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE													●	●	●	●	●
HI-HAT							●	●	●								
CRASH									●	●	●	●	●				
SPLASH	●		●		●		●										



EMPIRE

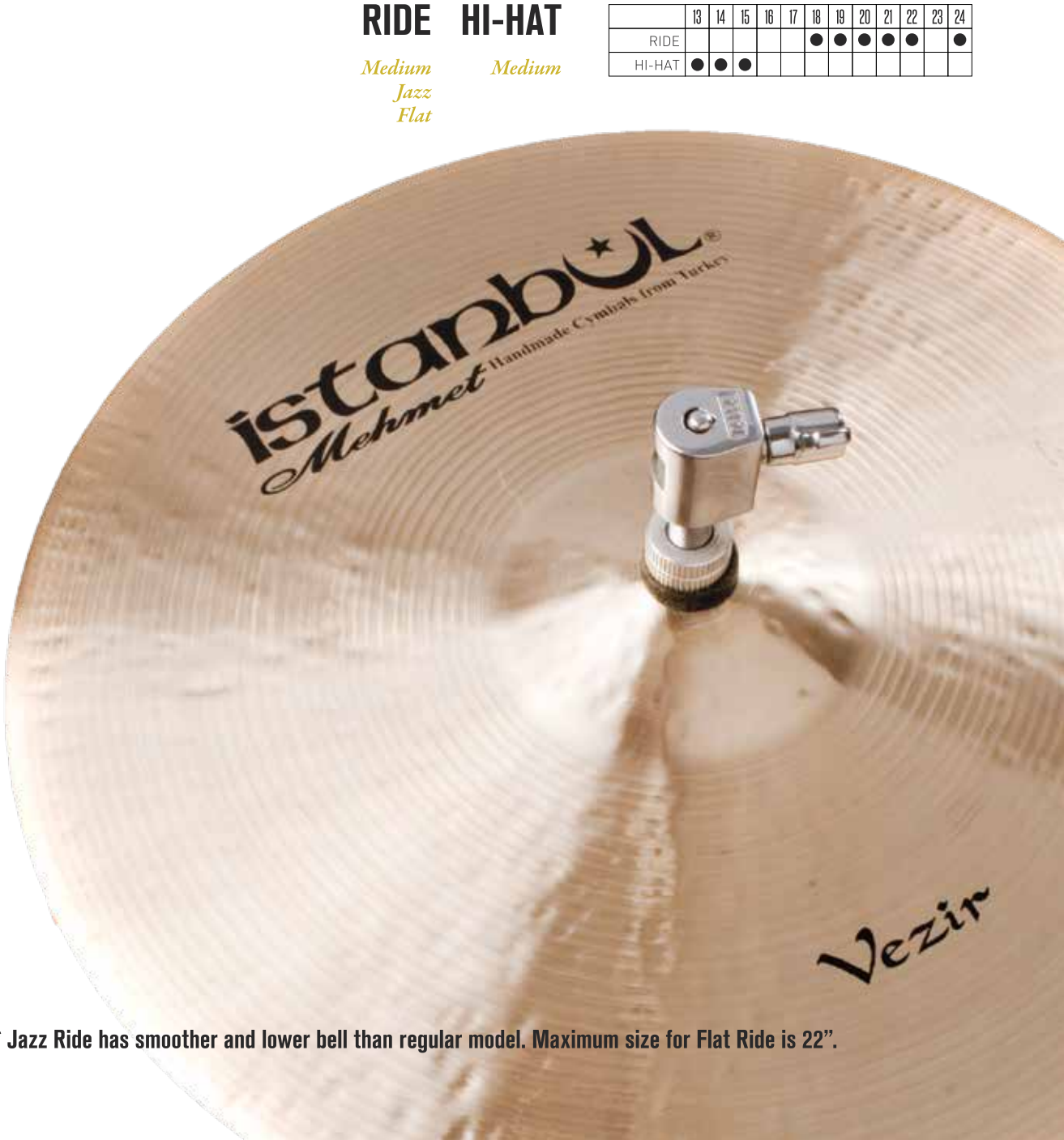
Lathed on the outer ring, while the inner ring and bell are essentially raw-except for stripes of lathing about every quarter inch. The underside is totally unlathed. Warm. Dry. Woody stick definition.

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE						●	●	●	●	●		●
HI-HAT	●	●	●									

* Jazz Ride has smoother and lower bell than regular model.

VEZIR

The bright musical attack and initial spread of a lathed cymbal with the controlled characteristics of an unlathed cymbal. The Vezir series offers a perfect blend of the Traditional and Turk Series style of cymbal making ... lathed on top, unlathed on the bottom. Balanced. Well-defined Equalized. Focused. Musical.



RIDE
Medium
Jazz
Flat

HI-HAT
Medium

	13	14	15	16	17	18	19	20	21	22	23	24
RIDE						●	●	●	●	●		●
HI-HAT	●	●	●									

* Jazz Ride has smoother and lower bell than regular model. Maximum size for Flat Ride is 22".

EMIRHAN

The modern face of striped cymbals. Lathed strip on the edge with a special finish on the unlathed surface. Full, loud, cutting sound with less overtones for today’s modern playing styles. Full. Loud. Cutting. Less overtones.

	13	14	15	16	17	18	19	20	21	22
RIDE								●	●	●
HI-HAT	●	●								
CRASH			●	●	●	●				



RIDE
Medium
HI-HAT
Medium
CRASH
Medium

*Emirhan name refers to the youngest of the Mr Mehmet’s twins, Onurhan is his brother.



ONURHAN

Unlathed bell and strip on the edge with a special buffed finish. “The young brother of the Sultan series.” Dry. Warm. Energetic.

RIDE HI-HAT CRASH
Medium Medium Medium

	13	14	15	16	17	18	19	20	21	22
RIDE								●	●	●
HI-HAT	●	●								
CRASH			●	●	●	●				

*Onurhan name refers to Mr Mehmet’s the elder twins (his twin brother is Emirhan).



FINKOX

Beautiful blend of warmth sensitivity & clarity.

F-SET
14” Hi-Hat
18” Crash
22” Ride

CLASSIC 70'S

Heavy cymbals with power, projection and playability.

RIDE CRASH HI-HAT SPLASH CHINA



	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE																	●
HI-HAT									●								
CRASH													●		●		
CHINA														●	●		
SPLASH			●														

BOSSA RIDE

Unlathed top and fully lathed bottom. Raw bell.
Dark, washy crashable sound, vintage & clear stick definition.



RIDE
22" Ride

Bossa
RIDE



X-PERIENCE RANGE

**X-JAZZ FUSION
X-CAST
X-METAL
X-FX EFFECT**



X-JAZZ FUSION

Specially suited for the jazz player, these cymbals have an uncluttered but energetic sound and suits dynamic playing techniques. Uncluttered. Energetic. Dynamic.

	10	11	12	13.5	14	15	16	17	18	19	20	21	22	23	24
RIDE											●	●	●		●
HI-HAT				●	●	●									
CRASH					●	●	●	●	●						
SPLASH	●	●	●												
CHINA								●	●	●	●				

X-CAST

Dark, low overtones with punchy highs & mids with a lower sustain level, this series is for those who like to keep their cymbals a little quieter than their drums or perhaps like to mix things up a bit. Dark. Low overtones. Punchy Highs & Mids. Lower Sustain.

RIDE HI-HAT CRASH

Medium
Flake

Medium
Heavy

Medium
Flake



RIDE HI-HAT CRASH

Medium
Heavy

Medium
Heavy

Medium

	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
RIDE													●	●	●
HI-HAT							●	●							
CRASH								●	●	●	●				
SPLASH	●	●	●		●										
CHINA									●	●	●	●	●	●	●

* Flake signifies a thinner cymbal.

X-METAL

It is not easy to manufacture a cymbal which produces High Volume, Distortion and Energy, and at the same time can be used in Progressive Music ... but X-Metal does just that. High Volume. Distortion. Energy.

	11	12	13	14	15	16	17	18	19	20	21	22	23
RIDE										●	●	●	●
HI-HAT				●	●								
CRASH						●	●	●	●	●			
SPLASH	●	●	●										
CHINA						●	●	●	●	●			

RIDE

Ping Ride
Power Ride

HI-HAT

Heavy Hi-Hat

CRASH

Power Crash



X-FX EFFECT



X-CAST ZENG CHINA



X-RUBBISH



X - JAZZ MINI BELL SPLASH



X - METAL FLAT BELL

	7	8	9	10	11	12	13	14	15	16	17	18	19	20
X-CAST ZENG CHINA								●	●	●				
X-JAZZ MINI BELL		●	●											
X-METAL FLAT BELL	●	●	●											
X-RUBBISH			●		●			●	●	●	●	●	●	●

SIGNATURE SERIES

MEHMET 61st ANNIVERSARY

MEHMET 60th ANNIVERSARY

MIKAEL Z

HORACIO EL NEGRO HERNANDEZ

ERIK SMITH

KIRKOR K.

JB CRYSTAL RIDE

A black and white photograph of a man with a mustache and sunglasses, wearing a pinstriped suit and a patterned tie. He is holding a large, flat, circular object, possibly a cymbal or a record, in front of him with both hands. The background is a textured wall with vertical lines.

MEHMET TAMDEĞER

MEHMET 61st ANNIVERSARY

61st CLASSIC RIDE

Small very smooth bell bridge, dark and limited overtones, woody stick definition.

61st VINTAGE RIDE

Small very smooth bell bridge like a classic model, but this unlathed cymbal has a darker, warmer and drier sound.

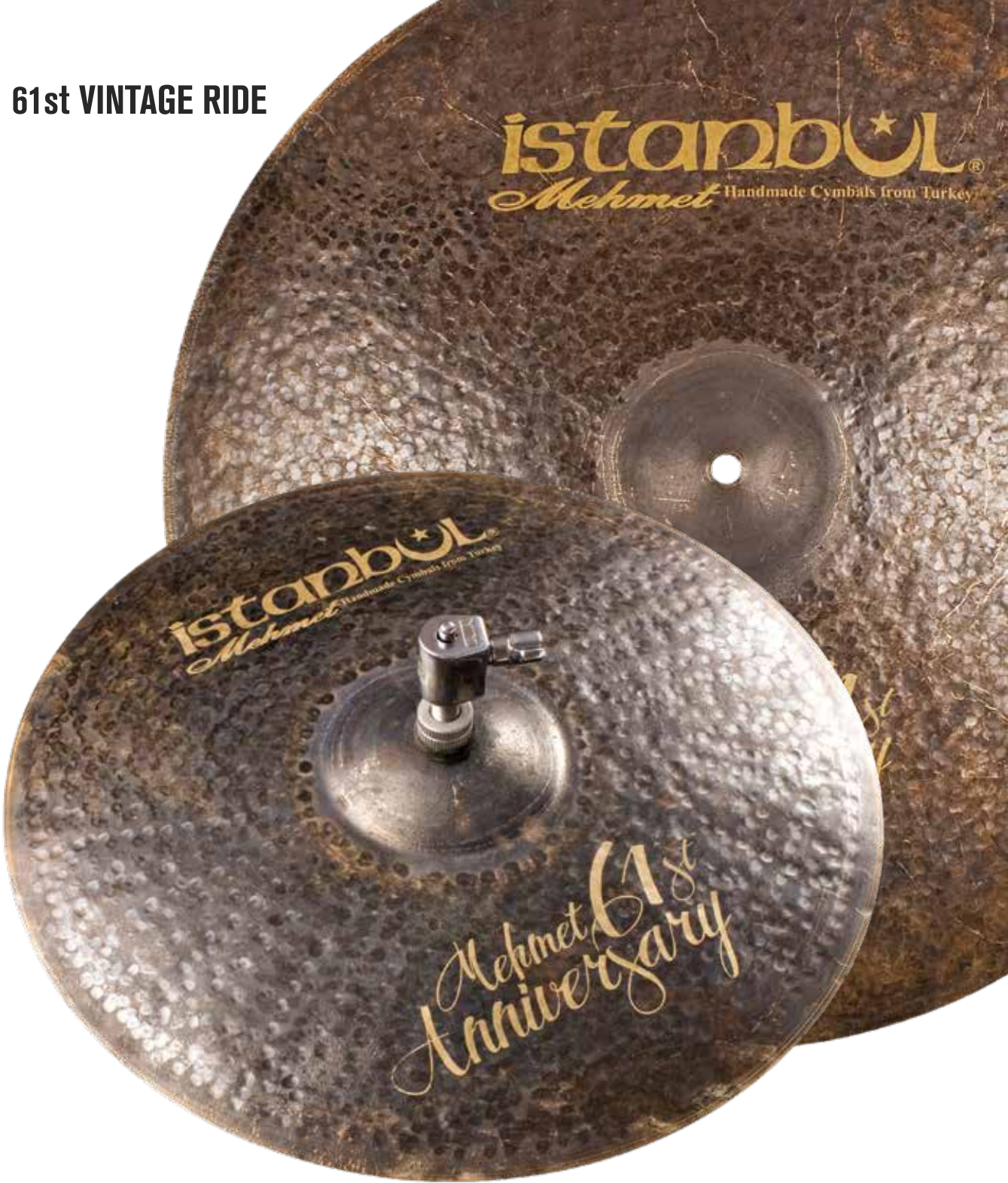
61st VINTAGE HI-HAT

Very dark, warm, vintage sound like the old turkish cymbals.



61st CLASSIC RIDE

61st VINTAGE RIDE



61st VINTAGE HI-HAT

	13	14	15	16	17	18	19	20	21	22	23	24
61st CLASSIC RIDE								●	●	●		
61st VINTAGE RIDE							●	●	●	●		●
61st VINTAGE HI-HAT	●	●	●	●								
61st VINTAGE FLAT RIDE										●		



MURATHAN TAMDEĞER

MEHMET TAMDEĞER

MEHMET 60th ANNIVERSARY

At the age of nine, Mehmet Tamdeger began working for Mikael Zilcan, the grandson of Kerope Zilcan. Mikael Zilcan and Kirkor Kucukyan taught Mr. Tamdeger every aspect of this ancient Turkish art, with a history that stems back to the early 17th century. After completing a very busy 60 plus years at cymbal making, Mr. Tamdeger is very proud that we are still making original, traditional Turkish cymbals for today's modern music. The Mehmet 60th Anniversary Ride has the same profile as the Mikael Z Tribute Ride, with a custom lathed top of the cymbal. This special cymbal has an old-famous sound with new design. Produced for the 60th Anniversary of Mr. Tamdeger's cymbal experience. Great stick definition. Mellow tone. Dark controlled overtone.



RIDE

20" Ride | 22" Ride



MEHMET TAMDEĞER

MIKAEL ZILCAN

MIKAEL Z TRIBUTE

This cymbal was crafted using the traditional turkish cymbal making techniques used in crafting the legendary jazz cymbals of the 1970's. Dedicated to mehmet's esteemed master, mikael zilcan, who taught mehmet the true art of cymbal-making, we are proud to present to you this very special cymbal to enhance your array of sounds as a brand new musical timbre. Mellow tone with great stick definition.



RIDE

20" Ride | 22" Ride

Mikael Z
TRIBUTE



HORACIO EL NEGRO HERNANDEZ

Designed for Horacio “El Negro” Hernandez. Specially brushed finish with raw bell.
They have unique sound and appearance as Horacio’s playing.

	9	10	11	12	13	14	15	16	17	18	19	20	21	22
FLAT RIDE														●
MEDIUM RIDE														●
FLAT RIDE														●
HI-HAT				●	●	●								
CRASH							●		●	●	●			
CHINA						●		●		●				
SPLASH	●													



- RIDE
 - Flat
 - Medium
 - Light
- CRASH
- HI-HAT
- CHINA
- SPLASH



ERIK SMITH

VERSA RIDE

Similar to the Mehmet Tamdeğer 60th Anniversary.
Larger bell with a custom lathed top of the cymbal.
This special cymbal has an old famous sound with new design.

SWISH RIDE

X-cast finish with a bigger bell size and slightly heavier weight than a regular swish or china.
Has 18 rivets on the bell side. Designed for play on both sides, matches all styles of music.

VERSA HI-HAT

X-jazz finish with a heavier top and bottom for more volume, precision and definition.
Ideal for all types of music ... from Jazz & Fusion to Rock & Metal.

	14	15	16	17	18	19	20	21	22
SWISH RIDE									●
VERSA HI-HAT	●	●							
VERSA RIDE									●





KIRKOR KÜÇÜKYAN

KIRKOR K.

Mehmet Tamdeğer learned his art from Mikhail Zilcan, the grandson of Kerope Zilcan. In the 1950s, at the age of nine, Mehmet Tamdeğer started to work for Mikhail Zilcan in the K. Zilcan factory in Istanbul. Mikhail Zilcan and Kirkor Küçükyan taught him every aspect of this ancient Turkish art, based on a history that stems back to the early 17th century.

	14	15	16	17	18	19	20	21	22
RIDE									●
HI-HAT	●	●							
CRASH					●		●		





JB CRYSTAL RIDE

The JB 15" Crystal Ride cymbal is part of the Signature Series of cymbals and designed in collaboration with Jacky Bourbasquet. Istanbul Mehmet JB 15" Crystal Ride is a heavy flat cymbal with three holes and three rivets and ideal to play jazz, blues or funk music. This ride cymbal has a beautiful crystalline sound that is glistening with darkness and a very precise attack with smooth sustain.



SYMPHONIC SERIES&GONG

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Mehmet Handmade Cymbals from Turkey

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GONG



SUPER SYMPHONIC
ORCHESTRA BAND
MARCHING BAND

THERAPIUM

Cast Bell 5", 7", 9"



FINGER CYMBALS

	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
GONG					●	●	●	●	●	●	●	●	●	●	●
SUPER SYMPHONIC							●	●	●	●	●	●	●	●	●
MARCHING BAND	●		●	●	●	●	●	●	●	●	●	●	●	●	●
ORCHESTRA BAND	●		●	●	●	●	●	●	●	●	●	●	●	●	●

SUSPENDED CRASH

Cymbal for concert band to indoor/outdoor percussion ensembles.
These thin cymbals produce a rich orchestra sound with a full combination
of high and low overtones and soft crescendos.

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CRASH

17", 18", 19", 20"

Suspended
Crash

MUSIKMESSE

INTERNATIONAL PRESS AWARD

2015 WINNER

Bey Williams
TRIBUTE CYMBALS
— The 60's Era —



TRIBUTE TO THE MASTER

*"There ain't but one **Tony Williams** when it comes to playing the drums. There was nobody like him before or since."*

Miles Davis



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AN HISTORIC COLLABORATION

When Miles Davis invited the 17 year old Tony Williams to join his new Quintet, the music world would be forever changed ... and the art of drumming would never be the same. Not only did Tony set a new standard in drumming with this revolutionary group but the very sound of his instrument, in particular that of his cymbals would set a benchmark to which, still to this day, all others would aspire.



Now, Colleen Williams, Tony's wife, has teamed with the Istanbul Mehmet Co. to create the utmost in faithful replicas of these now iconic cymbals as a heartfelt and quintessential tribute to the legendary drummer. Istanbul Mehmet, the original Turkish cymbal makers, was granted exclusive access by Colleen, to the actual cymbals used by Tony Williams on the Miles Davis Quintet's historic 60's recordings. As if they needed even more extraordinary lineage, this exquisite set of cymbals was given to Tony by his friend and mentor, the great Max Roach.

SOURCE THE ESSENCE

The roots of this collaboration stretch back many decades. The drier, darker, trashier sounds of the original Turkish-made cymbals were much prized by the drummers of the bebop and post-bebop era. Tony's cymbals, estimated to have been made in Istanbul in the late 50's, were prime examples of the particular cymbal sounds so coveted by the bebop drummers. Mehmet Tamdeğer, owner of the Istanbul Mehmet Co., learned his craft directly from master craftsman, Mikkail Zilcan and under his tutelage, worked in the factory at the very same time that Tony's cymbals were made. Tony himself visited the Istanbul Mehmet factory in 1992 during the famous Quintet's: 'A Tribute to Miles Davis' World Tour.



Colleen Williams has personally handcarried these precious cymbals 'home' to Istanbul, to allow the Istanbul Mehmet master artisans first hand access to Tony's original cymbals. And so began an incredible and fascinating recreation process during which each fine, subtle attribute of the original and now legendary cymbals, has been meticulously measured, weighed, gauged and recorded.

RECREATING A MASTERPIECE

Enormous attention to detail was paid with every minute aspect of the cymbals' incomparable design: profile, taper, size, weight, etc., being scrupulously measured and factored to ensure that the new cymbals be as close in sound as possible to the originals. To achieve such exclusive precision, Istanbul Mehmet drew from their rich archives the original and now 'antique' cup dies, the actual dies used to form the bells of Tony's originals, and used them once again, to perfectly recreate the bell shapes on the tribute models.



"I am deeply happy to be able to give to the world again, the true beauty and essence of these iconic cymbal sounds, sounds so loved and desired, by so many for so long", says Colleen Williams. "It was a profound experience to attend this 'rebirth' of something Tony loved and treasured, and one that I shall never forget."

Hand-made in Turkey, using the same techniques passed down from generation to generation of cymbal artisans, the Istanbul Mehmet Company has faithfully recreated what are arguably the most famous and most desired cymbal sounds of all time.



ICONS OF CYMBAL SOUND

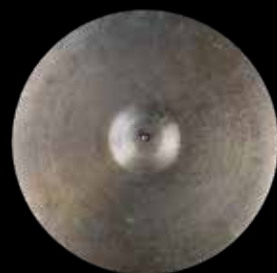
22" Ride

The most celebrated Ride cymbal in history? Undoubtedly. Long regarded as the epitome of the ideal old Turkish cymbal Ride sound. Used by Tony on all the Quintet recordings up to 'Sorcerer', after which it was forced in to retirement due to increasing fragility, this magnificent cymbal now bears the scars of the most intense Ride cymbal playing in history. Drilled out repeatedly in several places over the years, to halt the spread of cracks, with a piece flung off at the edge under his furious assault, Tony still refused to surrender his prize. Despite and 'because of', these historic characteristics, this cymbal retains its utterly remarkable sound and all the attributes for which it became so famous. Its unique combination of dry, clean stick sound, with complex, dark, orchestral overtones, presented the greatest challenge to the Istanbul Mehmet artisans, and they met it.



18" Crash

Just slightly larger than 18", the Crash has a crack in the body and a smaller crack at the edge. Mysteriously, however, there is no discernible buzz or noise from these cracks. The crack in the body does, however, act as an in-built 'attenuator' accelerating the decay of the crash. These sonic characteristics have been replicated through a careful combination of additional hammering and specific lathing.

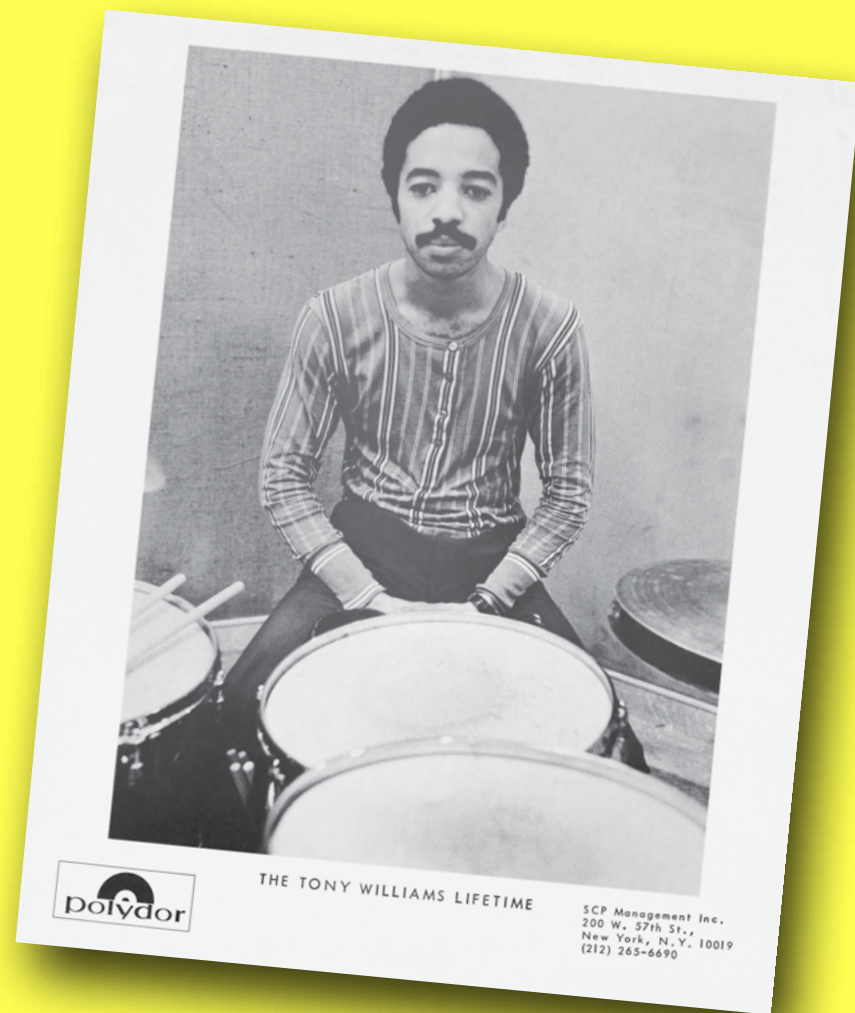


14" HiHats

Simply a stunningly beautiful pair of old Turkish made HiHats. The top and bottom cymbal are perfectly nested from a lifetime of playing. The chick is gorgeous, the stick sound...sublime. But the cymbal masters at Istanbul Mehmet were not to be daunted and the replica HiHats were, in fact, the first of the models to be approved.



THE BIRTH OF JAZZ-ROCK



When Tony Williams released ‘Emergency’ in 1969 with his astonishing Lifetime Trio, he launched the Jazz-Rock revolution, unleashing a blistering musical maelstrom the likes of which no one had ever heard before. Although by this time many Jazz musicians had begun to experiment with electric instruments and were incorporating elements of Rock into their music, it was Lifetime who for the first time in musical history truly fused Jazz improvisation and sensibility with the electronic sounds, raw power, explosive energy and sheer volume of Rock music.

As Tony Williams famously said, “To me, Emergency is the best of everything, like a combination of the last fifteen years, of everything I’ve learned. I don’t think of it as one thing or another. I think of it as the best of everything. I don’t care what people call it. If you like something, do it! Don’t hide from it!”

Relentless and uncompromising with Tony at the helm, ‘Emergency’ is bursting with complex instrumental interaction and sophisticated improvisation. It remains one of the most important recordings of all time, having unveiled a revolutionary musical style and concept that discerning listeners are still struggling to decode and fully comprehend five decades later.



THE NEW TONY WILLIAMS JAZZ-ROCK RIDE

Towards the end of his tenure with Miles Davis, Tony Williams had already begun to use a heavier Ride cymbal to compete with his mentor’s increasing use of electric instruments. But for the all-out electronic assault of his own Lifetime group, Williams needed a Ride cymbal that could cut through and be heard yet at the same time would still retain the deeply expressive, darker, trashier cymbal sounds that had become his trademark. In tribute to that epic era in Tony’s evolution, the Artisans at Istanbul Mehmet bring you the next phase in the Tony Williams Tribute Cymbal series.

THE NEW TONY WILLIAMS 16” CRASH

Same sonic characters of the original 18” Tony Williams 60’s Era Tribute Crash. Quick response and short decay.



THE NEW TONY WILLIAMS 15” HI-HATS

The New 15” Tony Williams Hi-Hats gives you the same sublime stick sound, gorgeous chick, and feel of the original 14” Tony Williams 60’s Era Tribute Hi-Hats with more loudness and wash.

ORDER CODES



MEHMET TAMDEĞER

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To see the full list order codes
www.istanbulmehmet.com/ordercodes



ISTANBUL MEHMET CYMBALS

WORLDWIDE LIMITED WARRANTY POLICY

All Istanbul Mehmet Cymbals are guaranteed against defects in materials and workmanship for a period of two years from the date of purchase. (Please keep a copy of your original purchase receipt.) If, after inspection by Istanbul Mehmet personnel, it is determined that the cymbal failed under normal use, a replacement cymbal of the same size and series will be provided free of charge.

SUPPORT - CYMBAL CARE

CYMBAL PLAYING & CARE NOTES

1 - Play the right cymbal. Each cymbal has its own strengths and weaknesses. Hitting a too small or too thin cymbal harder will not make the cymbal louder. You will damage the cymbal. Choose the right cymbal that fits the gig and for your playing style. If you need a louder sound, try a bigger or thicker cymbal.

2 - Prepare the stand properly. Every cymbal stand should be equipped properly. Be sure your stand has :

- o A nylon tube over the center rod so the metal isn't exposed.

- o A metal support washer is needed to prevent the cymbal from sliding down. Be sure to use a cymbal felt washer in addition to the metal support washer so as to protect your cymbal.

3 - Do not over tighten your cymbal stand's wingnut. When you attach the cymbal, do not tighten it down too much. The cymbal needs to be free to vibrate. Vibrations generate the sound. So make sure the cymbal is loose or you won't get the sound you want.

4 - Do not position your cymbals at too much of an angle. Cymbals need to be fairly flat to work right. They only need to be angled slightly toward you. If the cymbal is angled too steeply, it can't move freely enough, thereby choking off the sound.

5 - Play the edge. The best way to play a cymbal is by hitting slightly above the edge of it. Don't hit exactly on the edge of your cymbal. Hit above it slightly.

6 - Play the cymbal with glancing blows, angled to the side and slightly away from the vertical, about a quarter of the way between the edge and the center and allow the drum stick to bounce off naturally. Don't force the stick down at the cymbal head-on. By playing with glancing blows, the cymbal is allowed to vibrate freely with little stress on the edge or at the center hold, thus reducing the chance of a crack.

7 - Handle with care. Handle cymbals by the edges using only your fingertips. This prevents your sweaty mitts getting all over the shiny surfaces.

8 - Avoid hard floors, use a bag. Never stand a cymbal up on its edge on a hard floor, and make sure you have a good cymbal bag for transporting and storing.

9 - Don't sweat it. Watch out! Sweat marks and hot 'n' humid gigs can lead to cymbal corrosion - an unsavoury-looking greenish staining.

10 - No abrasive cleaners. Never try to clean a cymbal with an abrasive metal cleaner or abrasive (brillo-style) pad - however tempting it may be.

11 - Use a mild dish washing soap. Clean your cymbals with a mild dish washing soap and warm water, using a soft non-abrasive cloth.

12 - Follow the grooves. Scrub around the cymbal in the direction of the lathed grooves and dry thoroughly with a clean towel.

13 - Polish. Finish with a good cymbal polish. There are several available at your local dealer.

14 - ...unless you like it dirty! Cleaning cymbals is not a priority for everybody - some feel cleaning affects sound and prefer that darker, dirty look.

ENDORSERS

HOW DO I BECOME AN ENDORSER?

To be considered for an endorsement, we require a biography, recent images, press kit, CD or DVD. Please send these along with a covering letter to Istanbul Mehmet Cymbals for the attention of the Artist Relations Manager. Please note we are unable to return any packages.

PLEASE VISIT

To see the full list of artists information
www.istanbulmehmet.com



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