



TRX Cymbals

‘Strong, young newcomers’ is the TRX tag line. Are these young Turks about to set hearts fluttering and tongues wagging? Drummer investigates the new cymbal line

Heads Up

PRICES:

13" Hi-hats.....	£157
14" Hi-hats	£175
15" Hi-hats	£180
16" Crash.....	£135
17" Crash.....	£147
18" Crash.....	£158
19" Crash.....	£170
20" Crash.....	£185
20" Ride.....	£195
21" Ride.....	£200
22" Ride.....	£210

UPBEATS

- ▲ Craftsmanship
- ▲ Musicality
- ▲ Ability to cross genres
- ▲ Price

DOWNBEATS

None

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TRX cymbals made a very brief appearance here in the UK back at the very beginning of the year, but with some new folks running things and a new UK distributor the line is about to come of age as it offers four series to get excited about.

This review is going to take a look at the TRX ALT cymbals, a series that ‘features thicker, heavier castings, a raw bell and micro-lathed playing surface with multi-level hammering’, according to the brochure. The same brochure claims that this particular line is ‘stronger, brighter and more responsive than conventional midrange cymbals’, claiming too that the ALT cymbals have been ‘carefully designed and custom-crafted to offer drummers

an all-around alternative for today’s more aggressive modern and mainstream styles’. What I can tell you is that they have a beautifully uncluttered look, as the logo is dignified, simple and highly understated. Visually, the cymbals offer a very clean look, with minimal hammering marks and two levels of lathing on the top playing surface. The outer edges feature lathing that appears wider and heavier, while towards the un-lathed cup the lathing gets finer and more discreet. There’s no shouting going on here.

New Metal

Collected here in front of me are three ride cymbals measuring 20”, 21” and 22”, five crashes ranging from 16” through to 20” and three pairs of hi-hats in 13”, 14” and 15” dimensions. The ALT Series also offers 10” and 12” hi-hats, 14” and

15” crashes and 8”, 10” and 12” splashes, plus, a whopping seven China models starting at 12” and ending with a humongous 24” model and two crash/ride cymbals.

Hats Off

I guess the best place to start is with the hats, as the hi-hats get such a regular working and are our ‘first to’ point of contact. Playing the 13” pairing we find that they are remarkably light in weight and very easy to pedal. They offer a sweet, crisp high-pitched note tinged with sibilance that cuts without being too aggressive and the cymbals are full of musicality. They are indeed very funky. The 14” pairing is equally as musical, with high-end in bountiful supply. Played loose and sloppy they create a wash that is instantly pleasing, giving you a solid wall of sound that even an opera singer



REVIEW

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would be happy to hear! The 14's too are also no problem when it's time to pump out a stream of quarter note time keeping beats. The 15's naturally get a little darker and lower, but still retain a level of crispness. I can see the heavier players liking these particular cymbals, as the volume is good and, when they're nicely loosened up, create something beyond a wash - more of a tidal wave of sibilance that would appeal

to those seeking that awesome Bonham Senior sound.

Crashed Out

Well, let it be said that the crashes are as dynamic as the hi-hats. They excel with their ability to cut and have an attack that is powerful yet not aggressive in any manner. The 16", 17" and 18" cymbals have nicely pitched intervals and respond to the very lightest of touches, but don't choke when a

heavier stroke is applied. The 19" and 20" crashes are a little more unruly, but still highly playable with the 19" cymbal actually lower in pitch than the 20" version. There are some slight lower overtones to the 19" model, but nothing that would not disappear in an instant when played with a band. The 20" cymbal actually made for a nice crash/ride cymbal with the potential to cut it on both counts.

Ride 'em Cowboy

Blow me down if the rides aren't just as impressive! The 20" ride is quite thick in weight and delivers a high-pitched note with little overtone, and even when you play a fast ride pattern there's minimal build-up. Put the shoulder of the stick up against the un-lathed cup and you get piercing articulation. You can also lay the shank of the stick across the cymbal's bow and draw a nice controlled crash from the cymbal too. Both the 21" and 22" models offer up bucketfuls of projection and clarity and both have excellent bells to go to - as they say - when the going gets tough. Overtones are few and far between, and I believe that all three ride models would work for almost all players in a wide ranging set of genres. **D**

Conclusion

I have to say how impressed I am with these new cymbals. Visually they are very attractive, not only due to the lathing style and the low-key hammering, but also with the understated logo and cymbal designation. Only underneath the cymbal do you find the size and suggested model use printed, i.e. ride or crash etc. The hi-hats were a dream to play, highly responsive, beautifully musical and light on the leg muscles. All three sizes - but particularly the 13's and the 14's - produced some of the sweetest notes I've heard in a while, and the 15's were damn near perfect for the heavier cats to lay into. The crashes are bright, quick to respond and produce a clarity that is beguiling with few overtones and little decay, producing an instant crash then fading away, awaiting your next accent or emphasis. The larger sizes would potentially cover a ride purpose, giving you a multi-use cymbal for the price of one. The rides too performed out of their skins, with a tone and pitch that would suit a host of genres. The prices should have you at least assessing the cymbals as you are getting a genuine Turkish hand made cymbal for a very reasonable amount of 'readies'. Only a handful of select dealers will be sporting the TRX cymbals, so visit the Morico web site to find out where you can go and check them out. You, your band and your music deserve a little musical love and TRX seem more than happy to oblige.

