



The EMAD2 is the beefed-up younger brother of Evans's EMAD bass drum head.

# Evans EMAD2

**From £39** | Evans has decided that harder rockin' players should have an EMAD head all to themselves. **Jordan McLachlan** steps into the ring with the chunkier EMAD2...

## ESSENTIALS



### PRICES

18"-24" £39-£47

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Given its position as the foundation of any drum kit, the bass drum assumes particular importance in the life of a drummer. It not only has to underpin the snare, toms and cymbals, but it must act as an anchor and driving force behind the whole band. So it is imperative that the kick drum sounds bang on at all times. It has not always been an easy drum to get sounding sweet, however. There is a delicate balance to be struck between solid thump and well balanced overtones, and a key element in achieving the ideal bass tone is the batter head under the beater.

Evans's EMAD head, with its swappable damping rings, has been a good bet for rock, pop and funk players for some time. It is a versatile, good-sounding head that provides both control and tone for stage and studio – and now the original model has been joined by a beefed-up younger

brother, the EMAD2, which is aimed at heavy-footed beat messiahs.

## Ring in the changes

The EMAD acronym stands for Externally Mounted Adjustable Damping and, as many of you will be aware, it features a choice of two foam damping rings – one thick and one thin – that can be installed in the circular plastic 'channel' on the outside of the head. The EMAD2 is exactly the same thing, but features two film plies instead of a single ply, which adds weight and a little extra control to proceedings. The plies are 10mm and 6.5mm (inner and outer respectively) and are designed to work together for some enhanced low-end response over the original.

## Trampled underfoot

The second that the EMAD2 swings into action (the 22" version in our case) it's clear that it is a meaty, muscular character – from the first pedal strike you are aware that this is no open-voiced jazz head. Undampened, there is plenty of low-end wallop and a discernible thickness to the lower mid-range that will suit hard rockers to a tee, but there is also a good degree of upper mid-range content that prevents the bass drum sounding muddy.


Adding the thin damping ring immediately rounds down the top end, resulting in a pleasingly 'produced' sound with just enough decay to retain the character of the kick. Damping down unpleasant resonance is


all well and good, but smothering drums and robbing them of any sustain and multi-layered harmonics kills tone stone dead. Something that the thinner ring manages to avoid.

The thin ring is probably as much as many rock drummers would need to apply to their EMAD2. But if you are into hearing just the fundamental frequency of a bass drum and squeezing out pretty much everything else, then the thicker ring is equally valid. Of course, ultimate response depends very much on the specifics of the drum you are using and the way in which the EMAD2 is tuned – happily, I found it much more capable over a wide tuning range than I had anticipated. **R**

## RHYTHM VERDICT

The original EMAD concept proved itself to be far more than a gimmick as soon as it was launched, apparently becoming the fastest-selling bass drum head in history. The EMAD2 delivers the same benefits to drummers who need an extra thickness of tone and enhanced longevity to cope with high energy gigs. It will probably be too heavy-sounding for players of lighter styles, but for AC/DC and Led Zeppelin-style rock right through to lightning-speed death metal (where the lack of sustain achievable is a real boon), the new EMAD makes an awful lot of sense.

 Flexible, proven concept that sounds great.

 It won't give you Bonzo's right foot.

RATING



The EMAD Resonant head (that comes complete with two interchangeable foam rings), is available separately, and complements the new EMAD2.