



# IMPACT PERCUSSION

## *Cymbal Audition Packet 2020*

[impactpercussion.org](http://impactpercussion.org)

**Thank you for your interest in auditioning for IMPACT Percussion.  
We hope you are excited for a great season!**

*IMPACT Percussion is Washington State's only independent WGI percussion ensemble.  
Our ensemble is run out of the Boys & Girls Clubs of Benton and Franklin Counties.*

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**We are pleased to announce the following administrative, design, and caption head staff for the 2020 season:**

Josh Peterson – *Ensemble Director*  
Esteban Zarate – *Assistant Director*  
Chris Carrasco – *Program Coordinator / Visual Designer*  
Matt Hahn – *Front Ensemble Arranger / Sound Designer*  
Rudy Garcia – *Battery Arranger*  
Eliud Ayala – *Battery Caption Head*  
Luke DeDominces – *Front Ensemble Caption Head*  
Kade McKeever – *Visual Caption Head*

*Instructional staff will be announced as we get closer to the start of the season!*

### **Audition Dates / Location**

Auditions will take place on three Sundays: **September 22<sup>nd</sup>, October 6<sup>th</sup>, and October 20<sup>th</sup>**. All auditions will take place at the Pasco Boys & Girls Club: 801 N. 18th Ave, Pasco, WA 99301 (next to Edgar Brown Stadium). Auditions will take place from 10 am – 6 pm on all three days. We will take a lunch break from 1 – 2 pm (lunch will not be provided). Registration will begin at 9 am each Sunday.

### **Attendance**

It is highly recommended that prospective members attend all three audition days. However, if you have a schedule conflict and cannot attend all three days, you may still audition for a spot. Please be sure to communicate any schedule conflicts with your prospective caption head as early as possible so we are aware of your situation. You may email: [battery@impactpercussion.org](mailto:battery@impactpercussion.org) / [frontensemble@impactpercussion.org](mailto:frontensemble@impactpercussion.org).

### **Audition Registration**

Everyone planning to audition for IMPACT Percussion should register in advance online @ [impactpercussion.org/register](https://www.impactpercussion.org/register) so the instructional staff can be fully prepared to give you an outstanding audition experience. Prospective members who don't register online may still register for auditions in-person each audition morning. Audition registration will begin at 9 am each audition morning.

### **Audition Fee**

The 2020 Audition Fee is \$50. This fee covers all three audition days, and all members who attend auditions will receive an exclusive IMPACT Percussion t-shirt. You can pay the \$50 audition fee online @ [impactpercussion.org/pay-audition-fee](https://www.impactpercussion.org/pay-audition-fee) or pay \$50 in person the morning of your first audition day. If you choose to pay at the door, we will accept cash, checks made out to "Boys & Girls Club", and credit cards.

### **Housing**

If you are traveling to auditions from out of town and need housing Saturday night, we can make arrangements for you – just be sure to indicate that you need housing on the Audition Registration Page @ [impactpercussion.org/register](https://www.impactpercussion.org/register)

## Video Audition

If you are unable to attend any of the three audition days, but are still interested in auditioning for IMPACT Percussion, you may submit a video audition. To submit a video audition, please make a video of yourself playing the instrument you would like to play with the ensemble. What you play and show in the video should be a good representation of where you are as a musician/percussionist. Feel free to play exercises from the audition packet at various tempos, excerpts from previous marching band, drum corps, or indoor shows you have been involved in, etc. Please upload the video online, and send the link to your prospective caption head. You may email: [battery@impactpercussion.org](mailto:battery@impactpercussion.org) / [frontensemble@impactpercussion.org](mailto:frontensemble@impactpercussion.org).

## Who Can Audition

Auditions are open to musicians ages 14 – 22. According to WGI rules, members cannot be over 22 years of age as of 12:01 a.m. on April 1<sup>st</sup> of any given calendar year. Although our rehearsals will take place in the Tri-Cities, musicians from any location are welcome to audition for the ensemble.

## What To Bring To Auditions

Please bring your own sticks and/or mallets if possible (depending on the instrument you are auditioning for). Those auditioning for the drum line should also bring a practice pad. Bring a water jug and wear clothes you can comfortably move around in, and wear athletic shoes. You will also need to bring a pencil, and a binder with sheet protectors for your music. There will be a one-hour lunch break during each audition day, and you will need to bring your own lunch or purchase lunch on your own during the break.

## Exercises / Audition Process

Included in this packet are several exercises we will be going over during the audition process. Please be prepared to play these at various tempos, and you should strive to have these exercises memorized. **Please also prepare a short solo to play that will highlight your skills.** Overall, the purpose of the audition process is for you to show off what you are capable of and how well you respond to feedback - we want to see if you will be a good fit for the ensemble. Although we highly value humility, the auditions are your opportunity to show us what you've got.

## Anticipated Season Schedule After Auditions

### November 2019

Saturday, 2<sup>nd</sup> – Sunday, 3<sup>rd</sup> – Camp: Saturday 10 am – 10 pm / Sunday 10 am – 6 pm (first camp)  
Friday, 8<sup>th</sup> – Sunday, 10<sup>th</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm  
Friday, 22<sup>nd</sup> – Sunday, 24<sup>th</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

### December 2019

Friday, 6<sup>th</sup> – Sunday, 8<sup>th</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm  
Friday, 20<sup>th</sup> – Sunday, 22<sup>nd</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm  
Thursday, 26<sup>th</sup> – Sunday, 29<sup>th</sup> – Winter Break Camp: Thursday – Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

### January 2020

Friday, 10<sup>th</sup> – Sunday, 12<sup>th</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm  
Friday, 24<sup>th</sup> – Sunday, 26<sup>th</sup> – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

The rest of the schedule for the 2020 season is still being finalized. We will have two local performances for friends and family. We are planning to go to three weekend competitions in the Portland area (competitions typically start late February / early March). **We will also travel to Dayton, OH April 14th – 19th for the WGI Percussion World Championships.** More information on the Dayton trip can be found @ [impactpercussion.org/dayton-trip-info](http://impactpercussion.org/dayton-trip-info)

## School Conflicts

We understand you may be involved in other school music programs and may not be able to make a rehearsal due to a music festival or a similar event. Attendance at every IMPACT rehearsal is critical to our success. However, your school commitments come first, and we can be flexible to ensure your success in multiple programs. Please communicate with your caption head about any scheduling issues at the beginning of the season so we are aware of them and so we can try to work around them if possible.

## Cost For The Season

The membership fee for the 2020 season is \$1,000 - the fee can be paid through multiple installments throughout the season. Members who pay in full by January 12th, 2020 will receive a \$50 discount. Members will also be responsible for booking their own flight to Dayton, OH for the WGI World Championships. The membership fee helps pay for costumes, props, staff, music, drill, equipment, instruments, competition registration fees, food, housing, travel, and transportation while at competitions, and much more. IMPACT Percussion will organize fundraisers for members to help pay off this fee, and scholarship opportunities are available. Please speak with the director if you are interested in applying for a scholarship.

## Cymbals

The IMPACT Percussion Cymbal Line uses:  
Zildjian A Symphonic Viennese Crash Cymbals (18 in.)  
Zildjian orchestral leather cymbal pads  
Seavine straps (black)

## Stay In The Know

As more information about the 2020 season and auditions is released and finalized, it is important to stay in the know. All prospective members are encouraged to join our Facebook Interest Group for the 2019 season: [bit.ly/2020impactinterestgroup](https://www.facebook.com/groups/2020impactpercussion). We also encourage you to follow us on Facebook [@impactpercussion](https://www.facebook.com/impactpercussion), and visit our website to stay up to date: [impactpercussion.org](https://www.impactpercussion.org).

## Audition Preparation

While practicing and preparing for auditions, there are a few things to think about. Overall, the sound you get out of the cymbals is the most important thing to focus on when playing. The second most important thing is timing. Great sound quality and perfect timing is what we want to achieve. The technique we use is designed to help us get those two things.

The next two pages break down the specific techniques and movements required for various cymbal sounds. Please review those pages carefully as you will be expected to demonstrate your ability to play these various sounds during the audition process.

Playing cymbals also requires a great deal of physical strength. You should be able to hold the cymbals properly for extended periods of time, while standing still and while moving. You will need to develop and strengthen your arm, shoulder, back, and core muscles to ensure that you are able to achieve excellent posture and performance while holding and playing the cymbals. It is recommended you develop a regular physical workout routine to develop and prepare these muscles as soon as possible.

Above all, have a positive attitude and have fun. Come to auditions eager to learn and get better. Ultimately, YOUR efforts will decide how great this ensemble will be this year. This program is designed for you to learn, grow, have fun, and pursue excellence. The staff is here for you. If you have a question, ask us - we want to see you succeed. We are here because you are here, and our goal is to make you greater musicians and human beings by the end of the season.

If you have any questions about auditioning, or the season, or anything else, you can contact Eliud Ayala, Battery Caption Head: [battery@impactpercussion.org](mailto:battery@impactpercussion.org) or Josh Peterson, IMPACT Percussion Director: [director@impactpercussion.org](mailto:director@impactpercussion.org).

**Enjoy!**

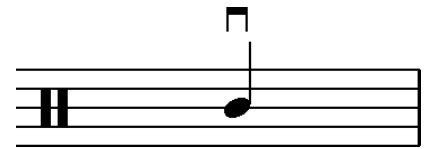
# Cymbal Notation / Technique

IMPACT Percussion 2020

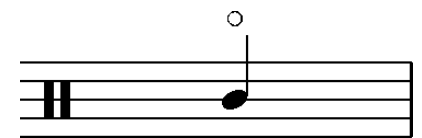
**Orchestra Crash** - The most common of the crashes, this technique is made by moving the right and left hand in opposite vertical directions after impact. For example: After the impact, bring the right hand up and the left hand down. The original impact should occur about shoulder or chest level with cymbals in the vertical position (|| like this). All cymbal crashes, with the exception of the crash choke, should be left to ring until the next note is played. These crash notations are what the composers suggest, meaning other crash techniques can be interchanged.



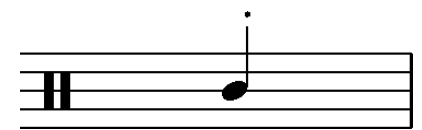
**Flat Crash** - Begin with the cymbals at waist level at the horizontal position (= like this). The left or bottom hand should remain stationary. Cock the right hand back towards the shoulder in preparation for the impact. Slam the right hand down to meet the left, slightly overshooting the edge in order to not produce a vacuum or air pocket. After the impact, follow through by fully extending the right arm forward, letting both cymbals ring.



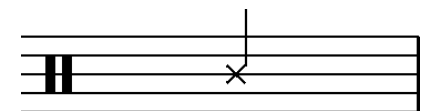
**Port Crash** - This is a variation of the orchestra crash (described above). It follows the same attributes with the exception of the impact position, which is at eye level. This technique often begins with the hand either in the V or upside-down V (like this ^) position. This crash is mainly used for big impact points with a more aggressive attack and more exaggerated follow through.



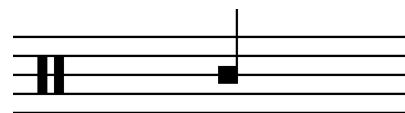
**Crash-Choke** - The basic concept of a crash choke is to perform a crash (as described above) and then choke the cymbals by pressing them against the body in order to stop the ring. Depending on the original crash technique will determine how and where the cymbals are choked. The choke should occur instantly after the crash. No matter the duration of the note (1/4, 8th or 16th) the choke should happen on the next 16th note. For example, if you executed this technique on beat 1, the choke would occur on the E (1, E, & a) of the beat same beat.



**Hi- Hat** - Also referred to as the choke or hinge choke, this technique is similar to the closing of a drum set hi-hat. The cymbals should start at the horizontal position, (= like this or this //) about waist level. The bottom hand, usually the left, remains stationary as the front of the top cymbal is lifted vertically. The back of the top cymbal should remain in contact with the back of the bottom cymbal and in contact with the players mid-section. Slap the top cymbal down and immediately follow through by bringing it back up. Hi-hats are usually played sequentially, meaning a group of more than 1 so, the follow through is also used as the prep for the next.



**Crunch** - Slam or crush as it is also referred to as this technique commonly starts out in the horizontal position (= like this or this //). Preparation includes raising the right or top hand up about 3 inches from the left or bottom hand. Keeping the cymbals aligned slam the top cymbal onto the bottom. The cymbals should remain pressed together allowing for a crisp staccato impact and no follow through or ring.



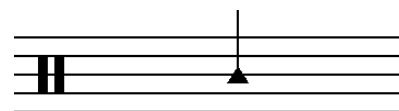
**Sizzle** - Sometimes called slide, this is a difficult one to explain without getting too technical. Start off in the horizontal position (= like this or this //) about waist level. Bring the right hand or top hand back towards the shoulder, as a preparatory motion. Bring the top hand forward sliding it against the stationary bottom hand. Relax the top or right hand so the sizzle sound is sustained. If the sizzle notation is not tied to a suck (explained below) it should be allowed to ring until it has fizzled out or until the next note needs to be played.



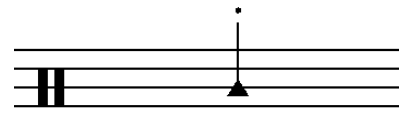
**Sizzle-Suck** - The basis of this method is to simply apply the sizzle and then the hi-hat "suck" technique. The sound it produces should be reminiscent of the opening and closing of a drum set hi-hat.



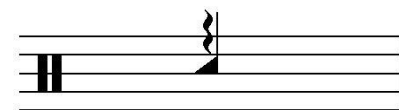
**Tap** - Begin by placing the hands in the ^ (upside down V) position. Tap the inside edge of the right cymbal on the tip of the left cymbal. This technique is usually executed at eye level.



**Tap-Choke** - Performed the same as a tap, simply apply a choke by pressing the cymbals against the body after the tap. Duration before the choke follows the same concept as the crash-choke. No matter the duration of the note (1/4, 8th or 16th) the choke should happen on the next 16th note. For example, if you executed this technique on beat 1, the choke would occur on the E (1, E, & a) of the beat.



**Scrape** - Begin by placing the left hand cymbal in a vertical position. Place right cymbal at edge of bell inside left cymbal at a 45-degree angle. Press right cymbal into left as you lift right cymbal scraping right cymbal edge against left cymbal inner side. This technique is usually executed at eye level.



# Background

Every style of crash in this packet has 2 important components to help produce the best sound possible. Those 2 components are the **grace note**, and the **primary note**. In the rudimental drumming community, this is called a **Flam**. There will always be one part of the cymbal that makes contact before the remainder of the cymbal actually hits. A fast and small flam produces a brighter, richer sound. A wide, slow moving flam produces a dark and dull sound. If you attack with 2 parallel cymbals and there is no flam at all, the cymbals will only release the air that was trapped inside, creating a “**pop**” sound.

Another very important tool to improve your sound quality, minimize finger contact with the cymbal on the crash. When you play your crash, lift your fingers and get them off the cymbals. Your fingertips cut off more sound than you think. They are a dampening system. Work on keeping your fingers on the cymbals for better control of pictures, but when you play a crash, stretch your fingers and get them off the cymbal.

Unlike the rest of the battery section, the weight of our instrument rests solely on our hands and arms. Though they do not weigh much, the cymbals do start to put on some mass as time goes on. There is a physical demand on this instrument, be mindful of that.

If you have the opportunity to pick up a set of cymbals, know that the images you will see in first-person are different from an outside perspective. What I mean by that, many positions in this packet, from your point-of-view behind the cymbals, they will never be bladed angles. This applies mainly to the Port Set, Drop Crash, Tap Set, and Gong Set. Be sure to practice in front of a mirror to see and feel the difference of first-person perspective, and an outside eye’s perspective. You should always see the inside of the cymbal, everyone else should see a blade.

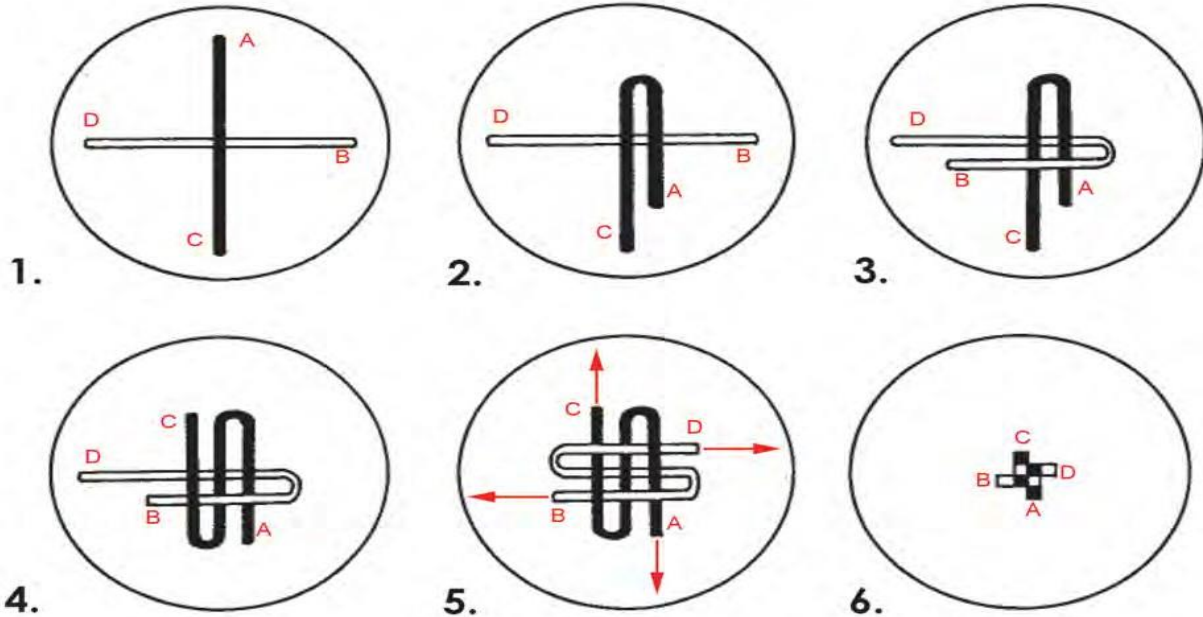
One common misconception about cymbals is that your hands need to be in line with each other, pointed forward, **False**. Be sure, as you will see in the images, to maintain a straight line from your middle finger, all the way down to your elbow. I say this to avoid pain and injury of the wrist. Your fingers should never deviate from the angle your elbow and forearm create. I cannot stress this enough, please, please focus on this as we go on.

And lastly, in cymbal-land, this instrument requires more of a mental demand than a physical demand. They get heavy yes, but your mind is much stronger than your body.



## The Turkish Knot

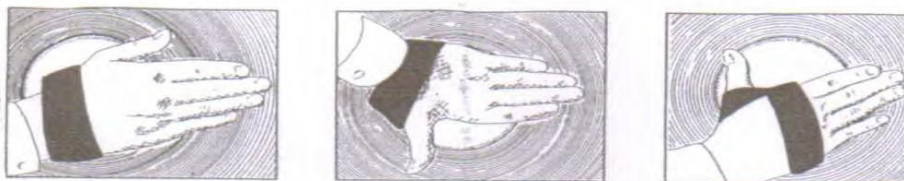
The Turkish Knot will secure the strap so the cymbal does not fall off. Be sure to place a penny on the center of the strap to help create a perfect square once the knot is complete.



## The Garfield Grip

### *The Garfield Grip*

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
3. Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.



From  
"Marching  
Concepts"  
by Thom  
Hannum

The Garfield Grip gives the best handle of the cymbals. With this, we can treat the cymbals as an extension of our hands and body. We will do a slight adjustment from this grip. Refer to image 3, the strap **will not** be lying parallel to our knuckles, and the strap over the thumb will be closer to the wrist, we **do not** want any stress on any knuckle. Get the strap higher on the wrist to avoid being over the thumb knuckle, and get the point of the strap closer to the pointer knuckle.



# Exercise Packet

Included in this packet are 4 exercise/rhythm sheets. The first exercise starts with simple 8<sup>th</sup> note isolation ideas. Then an 8<sup>th</sup> note run with a group of four. Next is some dotted quarter work. The last exercise is a small etude, again with a group of four but with some sounds and crashes involved. Please mark time to these exercises.

## **Piece 1: 8<sup>th</sup> note breakdown**

Practice this piece starting at 140bpm, and work up in 10bpm increments to 150, 160, 170, and finish at 180. Play this at the Hi-Hat position, at the Click Set, at Gongs and at Taps

## **Piece 2: 8<sup>th</sup> note run**

Practice this piece at the same tempos as Page 1, but on this one, work staff by staff. For example, practice the entire 'E' staff, from measure 1 to the end of the piece, at all the tempos, and do the same for the 'C' staff, and again with the 'A' staff, and finish with the 'F' staff. So you will have one part at a time per repetition. Again, as with Page 1, practice this exercise at Hi-Hat. Click, Gong, and Tap.

## **Piece 3: Dotted Quarters**

For this piece, different sets will have different tempos.

For Hi-Hats and Gongs, start at 130bpm, 140, 150, and finish at 160bpm.

For Clicks and Taps, 145bpm, 155, 165, and finish with 175bpm.

Have Fun and Enjoy!

# 8th note breakdown

Cymbals 

5  
Cym. 

9  
Cym. 

13  
Cym. 

17  
Cym. 

21  
Cym. 

# 8th Note Run

Cymbals 

5  
Cym. 

9  
Cym. 

13  
Cym. 

17  
Cym. 

21  
Cym. 

# Dattid Kordaz

Cymbals  $\text{H } \frac{4}{4}$

5

Cym.  $\text{H}$

9

Cym.  $\text{H}$

13

Cym.  $\text{H}$

Detailed description: This block contains the musical notation for the 'Dattid Kordaz' piece, specifically the cymbal part. It consists of four staves. The first staff is labeled 'Cymbals' and has a key signature of one sharp (F#) and a 4/4 time signature. The notes are quarter notes and eighth notes. The second staff is labeled 'Cym.' and starts at measure 5. The third staff is labeled 'Cym.' and starts at measure 9. The fourth staff is labeled 'Cym.' and starts at measure 13. The notation includes various rhythmic patterns and rests.

# Symbull Thang

Cymbals  $\text{H } \frac{4}{4}$

HiHats until m.15

5

Cym.  $\text{H}$

SizSuck

9

Cym.  $\text{H}$

SizSuck Clicks

13

Cym.  $\text{H}$

Clicks 3 Crashes Choke Press 17

18

Cym.  $\text{H}$

Detailed description: This block contains the musical notation for the 'Symbull Thang' piece, specifically the cymbal part. It consists of five staves. The first staff is labeled 'Cymbals' and has a key signature of one sharp (F#) and a 4/4 time signature. The notes are quarter notes and eighth notes. The second staff is labeled 'Cym.' and starts at measure 5. The third staff is labeled 'Cym.' and starts at measure 9. The fourth staff is labeled 'Cym.' and starts at measure 13. The fifth staff is labeled 'Cym.' and starts at measure 18. The notation includes various rhythmic patterns, rests, and specific techniques like 'HiHats until m.15', 'SizSuck', 'Clicks', 'Crashes', 'Choke', and 'Press 17'. There are also triplets indicated by a '3' over a group of notes.