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PERCUSSION

***Cymbal
Audition Packet
2021***

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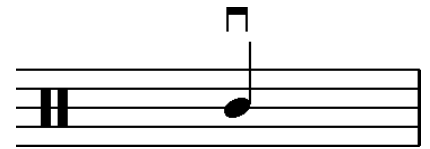
Cymbal Notation / Technique

IMPACT Percussion 2021

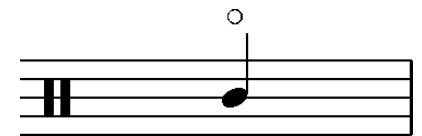
Orchestra Crash - The most common of the crashes, this technique is made by moving the right and left hand in opposite vertical directions after impact. For example: After the impact, bring the right hand up and the left hand down. The original impact should occur about shoulder or chest level with cymbals 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.



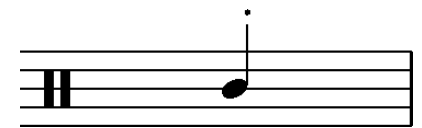
Flat Crash - Begin with the cymbals at waist level at the horizontal position (= like this). The left or bottom hand should remain stationary. Cock the right hand back towards the shoulder in preparation for the impact. Slam the right hand down to meet the left, slightly overshooting the edge in order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



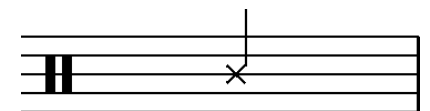
Port Crash - This is a variation of the orchestra crash (described above). It follows the same attributes with the exception of the impact position, which is at eye level. This technique often begins with the hand either in the V or upside-down V (like this ^) position. This crash is mainly used for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



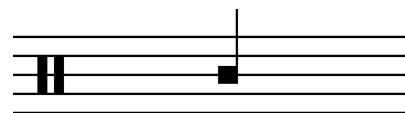
Crash-Choke - The basic concept of a crash choke is to perform a crash (as described above) and then choke the cymbals by pressing them against the body in order to stop the ring. Depending on the original crash technique will determine how and where the cymbals are choked. The choke should occur instantly 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.



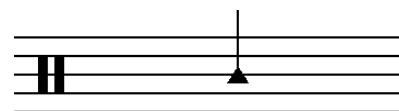
Sizzle - Sometimes called slide, this is a difficult one to explain without getting too technical. Start off in the horizontal position (= like this or this //) about waist level. Bring the right hand or top hand back towards the shoulder, as a preparatory motion. Bring the top hand forward sliding it 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.



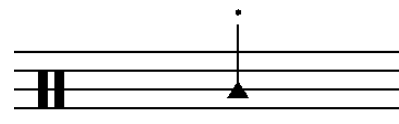
Sizzle-Suck - The basis of this method is to simply apply the sizzle and then the hi-hat "suck" technique. The sound it produces should be reminiscent of the opening and closing of a drum set hi-hat.



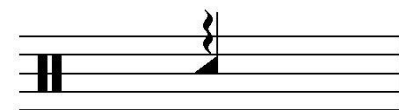
Tap - Begin by placing the hands in the ^ (upside down V) position. Tap the inside edge of the right cymbal on the tip of the left cymbal. This technique is usually executed at eye level.



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.

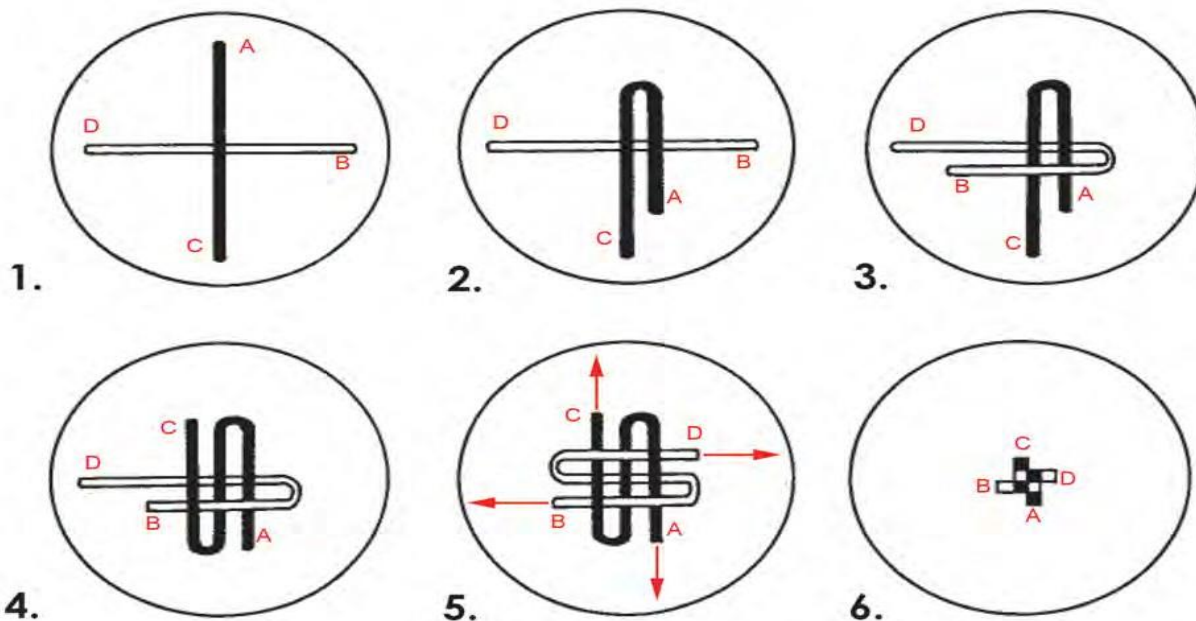
If you have the opportunity to pick up a set of cymbals, know that the images you will see in first-person are different from an outside perspective. What I mean by that, many positions in this packet, from your point-of-view behind the cymbals, they will never be bladed angles. This applies mainly to 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 8th note isolation ideas. Then an 8th 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: 8th 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: 8th 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. $\text{H} \frac{4}{4}$

9

Cym. $\text{H} \frac{4}{4}$

13

Cym. $\text{H} \frac{4}{4}$

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: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, 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