

# IMPACT

PERCUSSION



**2023 Cymbal Line**

# Welcome to the IMPACT Cymbal Line!

On behalf of our admin team, instructional staff, design team, and Board of Directors, we would like to sincerely thank you for your interest in participating in IMPACT 2023. Our mission at IMPACT is to empower all young people, especially those who need us most, to reach their full potential as productive, caring, responsible citizens. We carry out our organization's mission by creating an educational environment that fosters performance, positivity, and growth at the highest level. In other words, it is our goal to be the best we can be!

Please use the following information to best set yourself up for success during auditions and going forward into the coming season. You will be evaluated based on both your fundamental understanding of playing cymbals as well as your ability to apply new information. Cymbals are an instrument that rewards hard work, but you can achieve a high level of execution very quickly by maxing out your effort level and making corrections quickly.

## **Rhythmic Accuracy**

We strive for mathematically perfect rhythms unless specifically defined otherwise. This means a strong sense of internal timing and pulse control is imperative. During the season, a great deal of work must be done at home every week to perfect your sound before arriving at rehearsal. Everyone is responsible for playing in time and keeping the energy of the music alive!

## **Blend and Balance (ear training)**

Musical blend begins with a mature awareness of one's personal sound in relation to others. Moving around the floor creates a variety of demanding listening environments, requiring constant adjustments in a player's sound production and contribution. It is imperative to know your role in the balance of the entire ensemble at all times.

## **Other Key Points**

- This packet is supposed to be used as a tool and a reference, but is not the ONLY source of our information.
- There are lots of right answers when it comes to cymbal technique, this just happens to be the right answer for IMPACT this year.
- Since everyone's body is different, some minor adjustments may be necessary to ensure everyone feels comfortable while playing.
- Attention to detail in the minutia is what separates the good cymbal lines from the great cymbal lines.
- Always strive to be the best version of yourself.
- Max out every rep. With the physicality of cymbals it is imperative to clean full performance energy.

## Goals

- Always strive for a BIG, STRONG uniform quality of sound, we are musicians first and foremost - sound quality is everything!
- BE RELAXED. Cymbals are a very physically demanding instrument, and we are going to feel tense and uncomfortable at times. It is important that you breathe deeply and allow as much oxygen as possible to flow through your muscles.
- Create a strong presence behind the instrument with a big upper body, while maintaining a relaxed posture.
- When practicing, ALWAYS use a metronome, mark time, and use a mirror if possible. The mirror will help show how we look while playing our instrument.
- When we are together, always carry yourself in a mature and confident way.

## What We Are Looking For

- Be the best person you can be - your true self can only be discovered when no one is watching.
- Never get frustrated when something doesn't click right away. There is a learning curve to cymbals, so don't get upset when things seem difficult right now. Everything will come together as we practice and get comfortable with our instrument.
- Change and new ideas should be embraced with open minds and a willingness to adapt.
- Have a sense of humor and remember to have fun with your friends. Although we are here to get better, we want to enjoy ourselves and our time with everyone as well!

*IMPACT Percussion is a program offered by the Boys & Girls Clubs of Benton and Franklin Counties.*



# Holding the Cymbals

- The strap will sit in between the webbing of your thumb and pointer finger
- Strap should be felt behind the wrist
- Fingers should feel relaxed and slightly touching the cymbals
- Straps should be tight enough to the point where we won't "cup" the cymbal pads





# Positions

## Set (Baseline Position)

- Hands should be down to your side
- Knot of strap at inner seam of pants
- Slight bend in the elbows
- Plates are parallel to each other and perpendicular to the ground



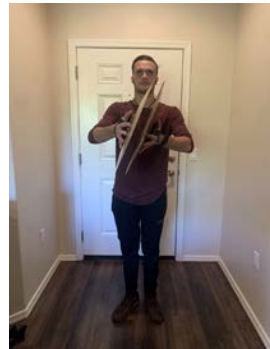
## Choke (Baseline Position)

- Cymbals tucked underneath the arm
- Squeeze into your chest feeling 4 contact points, the Torso, Upper arm, Lower arm, and your hands
- Elbows pinned down against the torso
- Tips of cymbals are about 2"- 3" apart



## Flat (Standard Position)

- Center in your body/middle of torso
- Knots about sternum level
- Cymbals roughly 45°/shoulder to hip/seatbelt
- Elbows slightly out, not tucked but not massive
- Hands spread for control
- Straight line from wrist to elbows through the middle finger



## Port (Standard Position)

- Knots at eye level
- Parallel to each other
- Perpendicular to the ground
- Cymbals will be 2" apart
- Far enough away so you wouldn't hit a hat, roughly 6" away
- Hands Spread for more control
- Elbows have a straight line through the middle finger



# Technique

## Prepping for a Crash - Left Arm

- At flat, fingers are relaxed and off the cymbals
- Slightly curl the wrist inward using your forearm (only move your wrist)
- The angles between the cymbals should always match

## Prepping for a Crash - Right Arm

- At flat, fingers are relaxed and off the cymbals
- Pull the arm back as if you are drawing a bow or someone is pulling a string attached to the back of your elbow
- Forearms stays parallel to the ground with the end of the cymbal sitting on the outside of your bicep
- Cymbal is pointing towards the contact point (2" in from the outside of the left cymbal)

## Playing the Crash

- Right elbow comes back to create a straight line between elbow and shoulder
- Right hand stays level, no dip or rise in pull back
- Left hand is tilt slightly, don't move arm because it creates a moving target
- From Prep aim right cymbal at the inside of the left cymbal
- Crash is created from the flam which is a two part motion
- First Contact: Front cymbal right inside left
- Second Contact: Back of hands coming together
- Contact is 2" inside the left cymbal
- At crash, quickly fully extend your elbow - straighten and locked
- SPEED, not force, skip the plates together

# Technique (cont.)

## Taps

- Tips of cymbals at eye level
- Cymbals at about 90°
- Cymbals about 2" space between tips
- Hands at shoulder width
- Just like flat/port/choke, you should feel lines between elbows through the middle finger

## Playing the Tap

- The dynamic will determine how high we raise the right cymbal, but it should not pass vertical
- There will be more wrist movement than elbow, but the elbow will dip a little to cover the 2" distance to make contact with the cymbal
- Gravity will do most of the work, just let the cymbal drop. With higher dynamics we will add little power behind it
- After contact, go with the flow and reset in tap position

## Zings

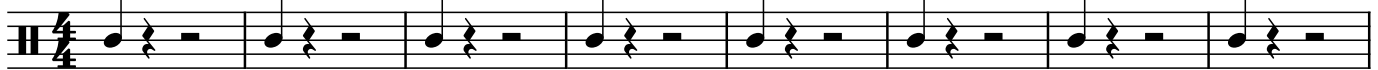
- Cymbal bells at eye level
- Right cymbal is making contact right above the left cymbal bell
- There will be about a 30° angle
- Quick hard grind/push from the right cymbal against left cymbal ridges
- Feel the pull from the rising of the right elbow
- Left arm slightly pulls down
- Cymbals reset in tap position

# FELT

Flat Eval Lead Tap

## Hits

Flat Down Eval Down Lead Down Tap Down



A single staff of music in 4/4 time. It contains eight measures, each with a quarter note followed by a quarter rest. The notes are on the second line of the staff. Above each measure is a label: Flat, Down, Eval, Down, Lead, Down, Tap, and Down.

## Flips

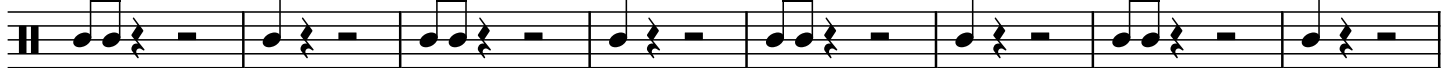
9 Flat Down Eval Down Lead Down Tap Down



A single staff of music in 4/4 time. It contains eight measures, each with a quarter note followed by a quarter rest. The notes are on the second line of the staff. Above each measure is a label: Flat, Down, Eval, Down, Lead, Down, Tap, and Down.

## L R Flips

17 Flat Down Eval Down Lead Down Tap Down



A single staff of music in 4/4 time. It contains eight measures. The first measure has a beamed eighth note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a beamed eighth note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a beamed eighth note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a beamed eighth note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. Above each measure is a label: Flat, Down, Eval, Down, Lead, Down, Tap, and Down.

## R L Flips

25 Flat Down Eval Down Lead Down Tap Down



A single staff of music in 4/4 time. It contains eight measures. The first measure has a beamed eighth note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a beamed eighth note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a beamed eighth note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a beamed eighth note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. Above each measure is a label: Flat, Down, Eval, Down, Lead, Down, Tap, and Down.

Stop mark time 4 1



# FELT With Ripples

Flat Eval Lead Tap

## Hits

Flat Down Eval Down Lead Down Tap Down



## Flips

9 Flat Down Eval Down Lead Down Tap Down



## L R Ripples

17 Flat Down Eval Down Lead Down Tap Down



## R L Ripples

25 Flat Down Eval Down Lead Down Tap Down



Stop Mark Time 4 1

# Crash Breakdown

4/4

Back Forward Touch Push Crash Return

5

Back Forward Touch Push Crash Return 2 Count prep

9

Crash Return 2 Count prep Crash Return Prep

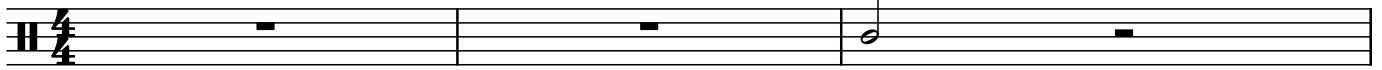
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Crash Return Prep Crash Return Prep

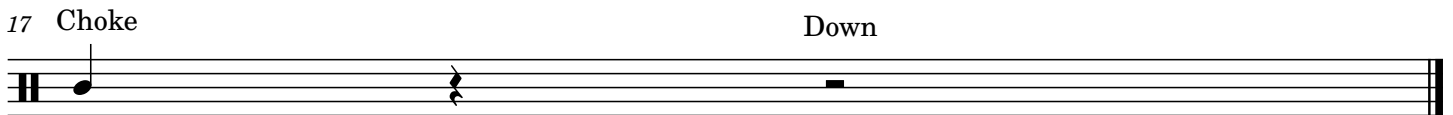
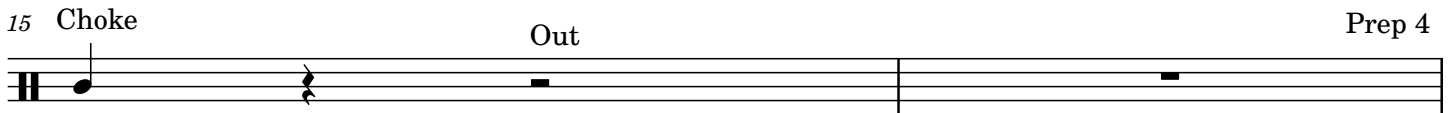
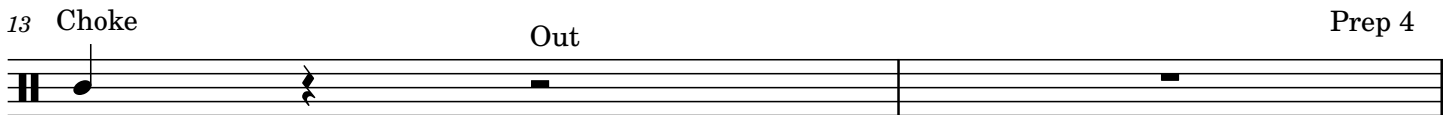
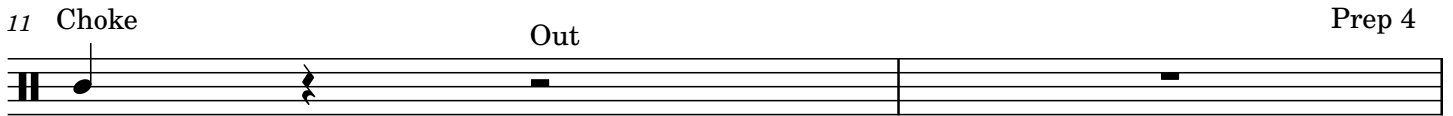
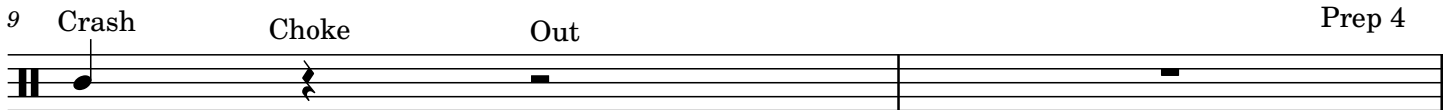
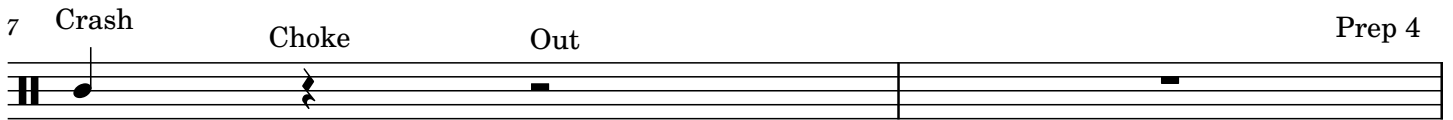
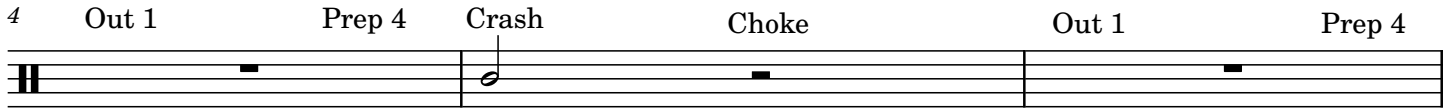
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Crash Return Prep Crash Return Down

# Crash Choke Breakdown



Start mark time



Stop mark time 4 1

# 8 for Free

Count off      Flip up 1      Prep 4      Crash      Return 3      Prep 4

Start mark time

The first staff of music is in 4/4 time. It consists of four measures. The first measure is a whole rest. The second measure is a whole rest. The third measure contains a quarter note on the middle line (G4) followed by a quarter rest. The fourth measure is a whole rest.

5 Choke      Out 3      Prep 4      Crash      Return 3

The second staff of music is in 4/4 time. It consists of four measures. The first measure contains a quarter note on the middle line (G4) followed by a quarter rest. The second measure is a whole rest. The third measure contains a quarter note on the middle line (G4) followed by a quarter rest. The fourth measure is a whole rest.

8      Prep 4      Choke      Out 3      Prep 4

The third staff of music is in 4/4 time. It consists of four measures. The first measure is a whole rest. The second measure contains a quarter note on the middle line (G4) followed by a quarter rest. The third measure is a whole rest. The fourth measure is a whole rest.

11 Crash      Return 3      Prep 4      Choke      Out 3

The fourth staff of music is in 4/4 time. It consists of four measures. The first measure contains a quarter note on the middle line (G4) followed by a quarter rest. The second measure is a whole rest. The third measure contains a quarter note on the middle line (G4) followed by a quarter rest. The fourth measure is a whole rest.

14      Prep 4      Crash      Return 3      Prep 4      Choke      Down 3

The fifth staff of music is in 4/4 time. It consists of four measures. The first measure is a whole rest. The second measure contains a quarter note on the middle line (G4) followed by a quarter rest. The third measure is a whole rest. The fourth measure contains a quarter note on the middle line (G4) followed by a quarter rest.

Stop mark time 4 1

# Down the Line

