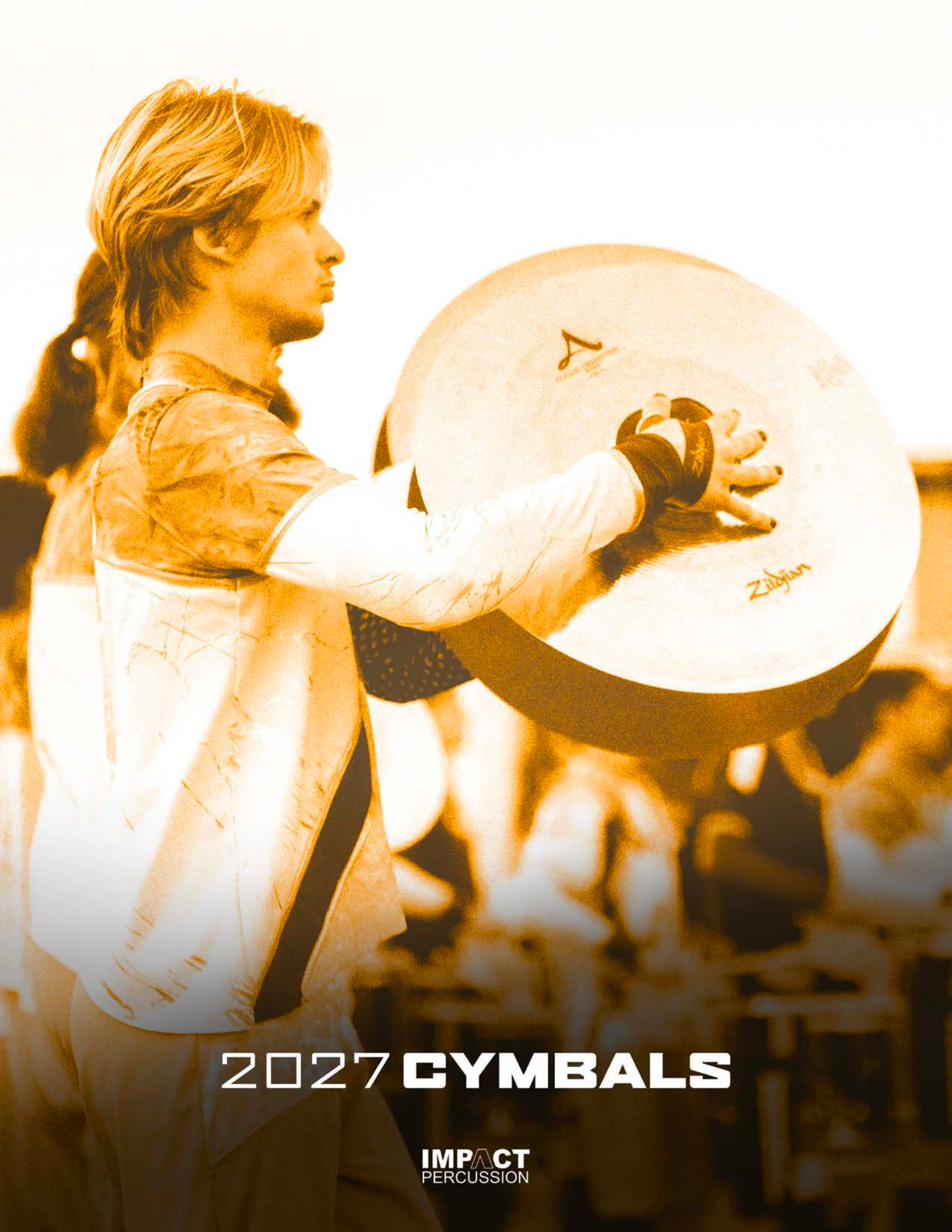




# 2027 CYMBALS

**IMPACT**  
PERCUSSION

# Welcome to IMPACT Percussion!

On behalf of our administrative, design, and educational teams, thank you for your interest in participating in **IMPACT Percussion's 2027 season**. Our entire team is looking forward to another remarkable year filled with meaningful moments, personal growth, unforgettable performances, and inspiring experiences. 2027 marks our **13th season** and our first season based in the Portland, Oregon area. We can't wait to begin this exciting new chapter with **YOU!**

At IMPACT Percussion, our mission is to **empower youth to reach their full potential through achieving excellence in the performing arts**. We fulfill that mission by creating an environment that challenges performers to pursue excellence, develop their artistry, and grow both on and off the floor.

To get the most out of your **2027 audition experience**, we encourage you to bring a **positive attitude, an open mind, and a strong desire to grow**. As part of the audition process, we'll focus on both musical and visual skill sets to help you understand our approach and assess your abilities. Depending on your progress throughout the process, you may be asked to complete an **individual audition** to highlight your skills. While we'll dig deeper into our technique and approach during rehearsal camps, the following core concepts are the essential building blocks for the IMPACT Percussion Battery. Please carefully review this packet and get ready for the season. We can't wait to see you and begin this exciting new chapter together!

- *IMPACT Percussion 2027 Cymbal Education Team*

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## Our Approach to Cymbals

At IMPACT Percussion, our core **cymbal playing philosophy** centers on **intentionality** - creating high-quality sound while being purposeful with our movements and thoughts while maintaining a strict sense of control. Below are some key concepts that define our musical approach at IMPACT.

### 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 & Balance

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.

## Goals to Strive For

- Always strive for a BIG, STRONG uniform quality of sound. We are musicians first and foremost - sound quality is everything!
- Stay 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 us how we look while playing our instrument.
- Always carry yourself in a mature and confident way when we are together.

## What We Are Looking For

- Be the best person you can be - your true self can only be discovered when no one is watching.
- Don't get frustrated when something doesn't click right away. There is a learning curve to playing cymbals, so don't get discouraged when things seem difficult at first. Everything will come together as we practice and become more comfortable with the instrument.
- Change and new ideas should be embraced with an open mind and a willingness to adapt.
- Don't forget to enjoy the process. While we are here to become the best performers we can be, it's just as important to enjoy the journey and the people we're sharing it with.

# Practice Guide

Overall, this packet is designed to serve as a tool and reference, but it is not the only source of information. There are many effective approaches to cymbal technique; this is simply the approach we use at IMPACT Percussion. Because every performer is different, minor adjustments may be necessary to ensure you can play comfortably and efficiently.

Attention to detail in the minutia is what separates the good cymbal lines from the great cymbal lines.  
**We will be a great cymbal line.**

Practice with a metronome, mark time whenever possible, and work through each exercise slowly before gradually increasing to the written tempos. There are no shortcuts on the road to mastering any craft. Put in the time, ask for help when you need it, maintain a growth mindset, and the results will come. **Be patient with yourself, trust the process, and don't forget to enjoy the journey.**

# Holding the Cymbals

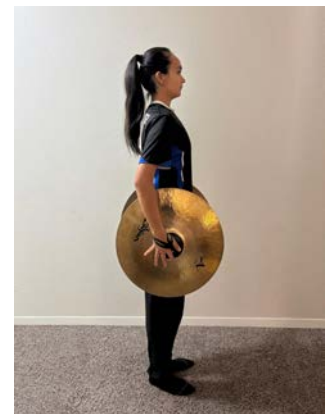
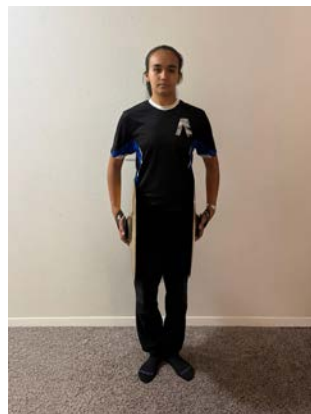
- The strap will sit in the webbing between your thumb and index finger.
- The strap should be felt behind the wrist.
- Fingers should feel relaxed and slightly touch the cymbals.
- Straps should be tight on the hands, but not so tight they cut off circulation to the fingers. You should be able to maintain control over the plates, even when the fingers are released.



## Positions

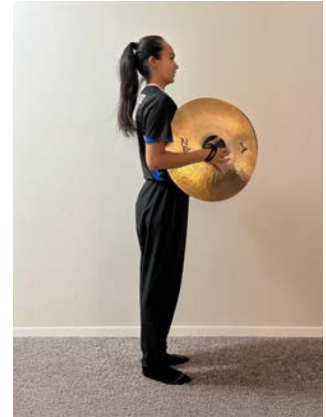
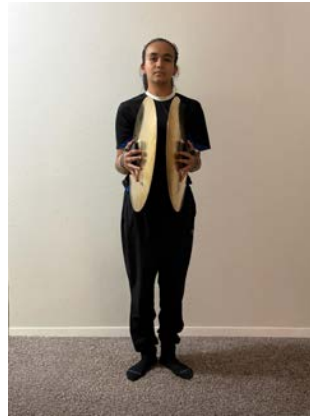
### Set

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



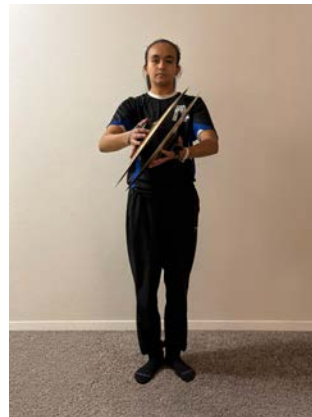
## Choke

- Cymbals tucked underneath the arm.
- Squeeze into your chest feeling 4 contact points:
  - Torso
  - Upper arm
  - Lower arm
  - Hands
- Elbows pinned against the torso.
- Tips of cymbals are about 3" apart.



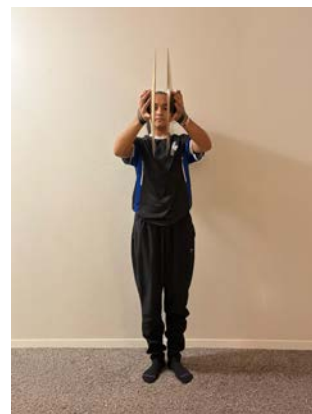
## Flat

- Center of your body/middle of torso.
- Knots about sternum level.
- Cymbals roughly 45 degrees.
- Elbows out and relaxed.
- Hands spread for control.
- A straight line from wrist to the elbow through the ring finger, parallel to the ground



## Port

- Knots at eye level.
- Parallel to each other.
- Perpendicular to the ground.
- Cymbals will be 3" apart.
- Same distance from the body as flat.
- Hands spread for more control.
- Maintain a straight line from the elbow through the ring finger.



# Technique

## Prepping for a Crash - Left Arm

- At flat, fingers are relaxed and off the cymbals.
- Slightly flatten out the wrist until the cymbal is parallel to your forearm.
- Make sure to maintain the 45-degree angle. The angles between the cymbals should always match.

## Prepping for a Crash - Right Arm

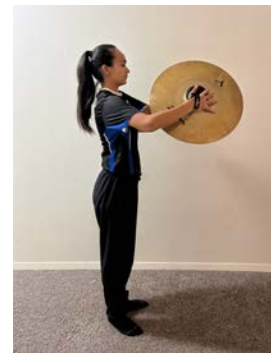
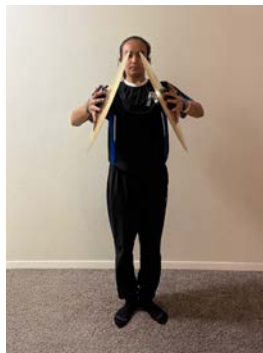
- At flat, fingers are relaxed and off the cymbals.
- Pull the arm back as if you are drawing a bow or someone is pulling a string attached to the back of your elbow.
- Forearms stay parallel to the ground with the end of the cymbal sitting on the outside of your bicep.
- Cymbal should be pointing towards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

## Playing the Crash

1. Drive
  - Maintain prep angles (blades).
  - Straight line path forward with the right hand.
  - Aim toward 12 o'clock, 3 fingers space from edge.
2. First Contact
  - What to feel: flexing from the fulcrum created by the webbing between the thumb and index finger.
  - On hand: relaxed palms, still supporting the weight of the cymbal.
  - Requires relaxation to achieve second contact/reaction, avoid tensing up.
3. Pull
  - Pull as soon as the first contact hits.
  - Lightens the impact of the second contact.
    - Without the pull, the weight of the cymbals causes them to land heavily on each other.
    - "Out", or in the opposite direction as the drive in.
4. Second Contact
  - Cymbals do the work.
  - First and second contact sounds should be as similar as possible.
  - No more, no less; same bright sound.
  - Hand speed/velocity - fast in, faster out!

## Taps

- Tips of cymbals at eye level.
- Cymbals at about 60 degrees.
- 2" space between tips of the cymbals.
- Hands at shoulder width.
- Just like flat/port/choke, you should feel lines run from your elbows to your ring fingers.



## Playing the Tap

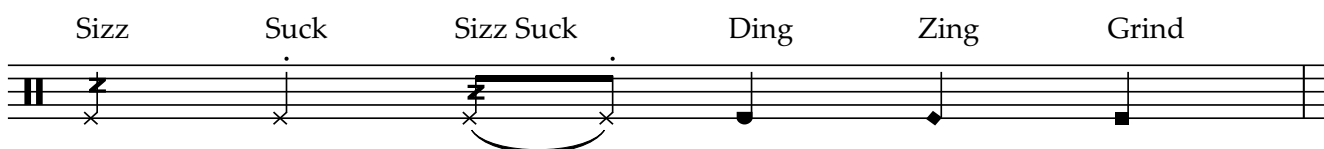
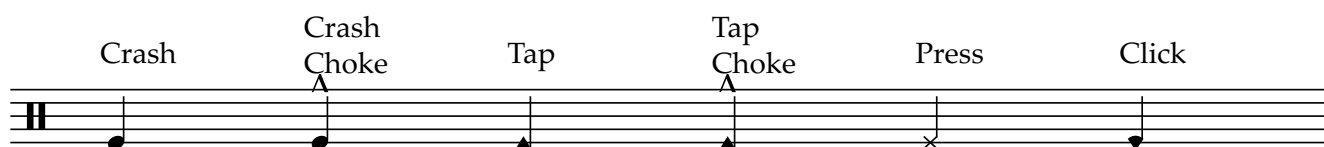
- The dynamic will be determined by how high we raise the right cymbal. It should not pass vertical.
- There will be more wrist movement than elbow, but the elbow will dip a little to cover the 2" distance to make contact with the cymbals.
- Gravity will do most of the work, just let the cymbal drop. At stronger dynamics, we will add a little power behind it.
- After contact, go with the flow and reset at Tap.

## Zing

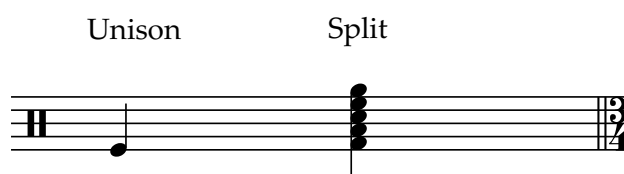
- Cymbal bells at eye level.
- Right cymbal is making contact right above the left cymbal bell.
- There will be about a 30 degree angle.
- Quick hard grind/push from the right cymbal against the left cymbal ridges.
- Feel the pull created by raising the right elbow.
- Left arm slightly pulls down.
-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



# Cymbal Key



Splits will be notated with noteheads in the spaces with C1 - C5 being organized from bottom to top. C5 sits at the very top of the staff, C1 at the bottom, and C2 - 4 in the middle spaces.



# FELT BD

Flat Eval Lead Tap

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♩ = 100-160

1 Pop Smooth Flip Path Hit Flat Set

*Cymbals parallel in front of body*

*Rotate wrist until cymbals are perpendicular to the ground. Checkpoint on count 3.*

5 Pop Smooth Flip Path Hit Port Set

*Cymbals parallel in front of body*

*Rotate wrist until cymbals are perpendicular to the ground. Checkpoint on count 3.*

LR Flip

9 Flat Port Lead

12 Tap Soft Reset Sight Ripple Pistol C5 Starts

# Crash BD

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♩ = 100-175

"Bellows" \*<sup>2</sup>

Open Close 3x \*<sup>1</sup> Prep Back Prep Forward Grind

5 \*<sup>3</sup> Wide Pull Close to Flat Prep Back Prep Forward Grind

9 \*<sup>3</sup> Dead

11 Prep Back Prep Forward Grind \*<sup>3</sup> Full Extension Reset Slam Down

\*<sup>1</sup>  
3x - Apply to all sounds!

1st: (one contact) Wider spacing, aiming for hitting only front contact

2nd: (two contact) Slightly smaller spacing, now reaching just enough to hit the back contact

3rd: Standard spacing

\*<sup>2</sup> - Bellows

Keeping the front of the cymbals locked in space, hinge there and open your angle to the standard amount for a crash

\*<sup>3</sup> - Pull prep back only half-way

# Choke BD

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♩ = 100-160

1

Crash Mute Push out

Crash Mute Push out

5

Crash Mute Push out Choke Push out Choke Push down

The musical notation for 'Choke BD' consists of five measures. Measure 1 starts with a crash cymbal, followed by a muted eighth note and a 'Push out' instruction. Measure 2 is identical to measure 1. Measure 3 begins with a choke cymbal, followed by an eighth note and a 'Push out' instruction. Measure 4 starts with a choke cymbal, followed by an eighth note and a 'Push down' instruction. Measure 5 is identical to measure 4. The notation uses a single staff with a key signature of one sharp (F#) and a common time signature.

# 8 for Free

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1 ♩ = 80-200

5

9

13

The musical notation for '8 for Free' consists of thirteen measures. Measures 1-4, 5-8, 9-12, and 13 all follow the same pattern: a single eighth note on the first line of the staff, followed by a quarter rest, and then a half rest. The notation uses a single staff with a key signature of one sharp (F#) and a common time signature.

# Timing Exercises

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## Wandering 16th

1



6

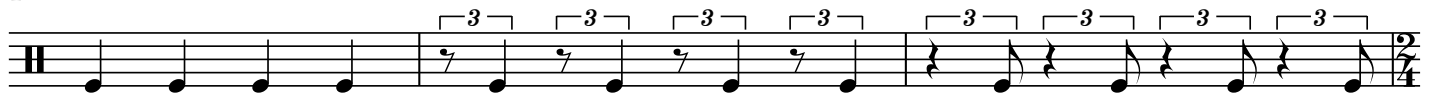


10



## Wandering Triplet

1



4



10



## 16th Note Parrot

1



5



8



Triplet Parrot

1

5

9

9-let Bugadas

1

4

7

9