

## **CYMBAL LINE RECOMMENDATIONS**

1. #2 Pencil with eraser (pack of 2)
2. A set of highlighters of at least two different colors
3. A one inch binder with non-glare sheet protectors
4. At least one pair of black gloves with finger holes. Black Harbinger men or women's pro-series weight-lifting gloves or Valeo brand. As long as the gloves are all black another brand may be used with approval through the instructor.
5. Cymbal cleaner (Trick cleaner, Trick polish, Groove Juice, Zims) and at least two medium size towels for cleaning and two small square cloths for wiping down the cymbal when it rains.
6. A pair of Ralph Hardimon's non glossy wood tip snare drumsticks size 17 3'4"
7. Heavy Hitter Slimpad with laminate

## **Cymbal Techniques**

### **Up-Positions**

#### **Pre-Set**

The cymbals are held in front of the face, left slightly over right. They should be high enough that you can see directly through them.

#### **Pre-Set Choke**

This crash is similar to pre-set, only you stop the sound immediately. You crash the cymbals using your elbows and then bring them into your shoulders quickly.

#### **Ting**

Place cymbals in pre-set position, left over right or right over left. Tap top left cymbal on right. Right tings have a prep, but left ones do not.

#### **Zing**

Place cymbals in pre-set position. Move the right cymbal to the middle of the left, also called the bell. Lift right cymbal up sliding it across the left. This technique has a prep.

#### **Down Zing**

After doing the zing technique, allow cymbals to fall horizontally. Then place cymbals in the next position.

#### **Sizzle**

Cymbals are in pre-set position with a little space in between. After crashing, keep cymbals loosely together and let the edges sizzle against each other.

#### **Roll**

Cymbals should be parallel to each other in a vertical position. The edges of the cymbals will touch on this technique. The easiest way to perform the roll is to start by turning only one cymbal at the wrist. Then turn the other cymbal in the opposite direction. For faster rolls turn the cymbals close together.

#### **M.O.A. (Mother OF All Crashes!)**

Place cymbals in pre-set position. This cymbal technique requires a prep before it is played. Start by bringing your elbows out and your shoulders back. Then move your elbows inward and crash the cymbals only to bring your elbows back out and into pre-set position. When all technique is done correctly your elbows will lead and your arms will follow.

## **Down-Positions**

### **Hi-Hat**

Cymbals are down, right over left, just above the belly button with a slight tilt. No space in between. The back of the cymbal should always be closed when doing a hi-hat. Only the front opens up. Raise only the top cymbal keeping the bottom one parallel and clamp it down tight. This should sound like a drumset hi-hat.

### **Push Crash**

Cymbals should be in hi-hat position, but with about an inch of space between each. You're going to push the top cymbal along the bottom starting from the middle or bell.

### **Push Choke**

This technique is just like the push crash only you muffle the sound immediately after performing the crash by pulling the cymbals inward.

### **Fusion/Slide**

Similar to a push crash, only you don't take the top cymbal off the bottom. Push the top cymbal across the bottom cymbal and pull the cymbal back when the middle of the top cymbal reaches the edge of the bottom. This technique is a little difficult and may take a while to master.

### **Sizzle**

Cymbals are in hi-hat position with a little space in between. After crashing, keep cymbals loosely together and let the edges sizzle against each other.

### **Smash/Crunch**

Place cymbals in hi-hat position with no space in between. This technique requires a prep. You are going to lift the top right cymbal straight up and back down with great velocity. The smash should be tight with no air pocket.

### **Orchestral Crash**

Place cymbals in push crash position. Like the M.O.A., this technique requires a prep. Leading with your right elbow, raise your arm upward and back down. This motion should be smooth and kind of look like a wave. Crash the cymbal, elbow up and down, and back into push crash position. Your left hand never moves on this technique.

## **Commands**

### **Set**

Your arms should be bent a little and cymbals should be parallel to your body. Come to this position at the beginning of all warm-ups and when the ensemble is called to attention.

### **At Ease**

When the ensemble is called to “at ease” there is a ripple down starting from the farthest person on the right. When coming to set from this position, ripple up starting from the farthest person on the left.

### **Parade Rest**

This is very similar to “at ease”. This command is performed in two counts.  
Count 1- Left foot comes out so your feet are apart.  
Count 2- Cymbals come over your body, right over left and overlap each other. Make sure there are no cymbal clank sounds. Going back to set is snappy and performed in unison.

## **Posture**

1. Eyes ..... Laser Straight Ahead ..... Aggressive
2. Head up .....Chin up
3. Stand up straight, No Leaning!!

## **CYMBAL NOMENCLATURE and ABBREVIATIONS**

Pre-Set Crash	PrC
Pre-Set Choke	PrCh
Push Crash	PC
Push Choke	PCh
Orchestral Crash	OC
Mother of All Crashes	M.O.A.
Hi-Hat	HH
Tong Dong	TD
Sizzle	SZ
Fusion	F
Tings	T
Zings	Z
Smash	Sm