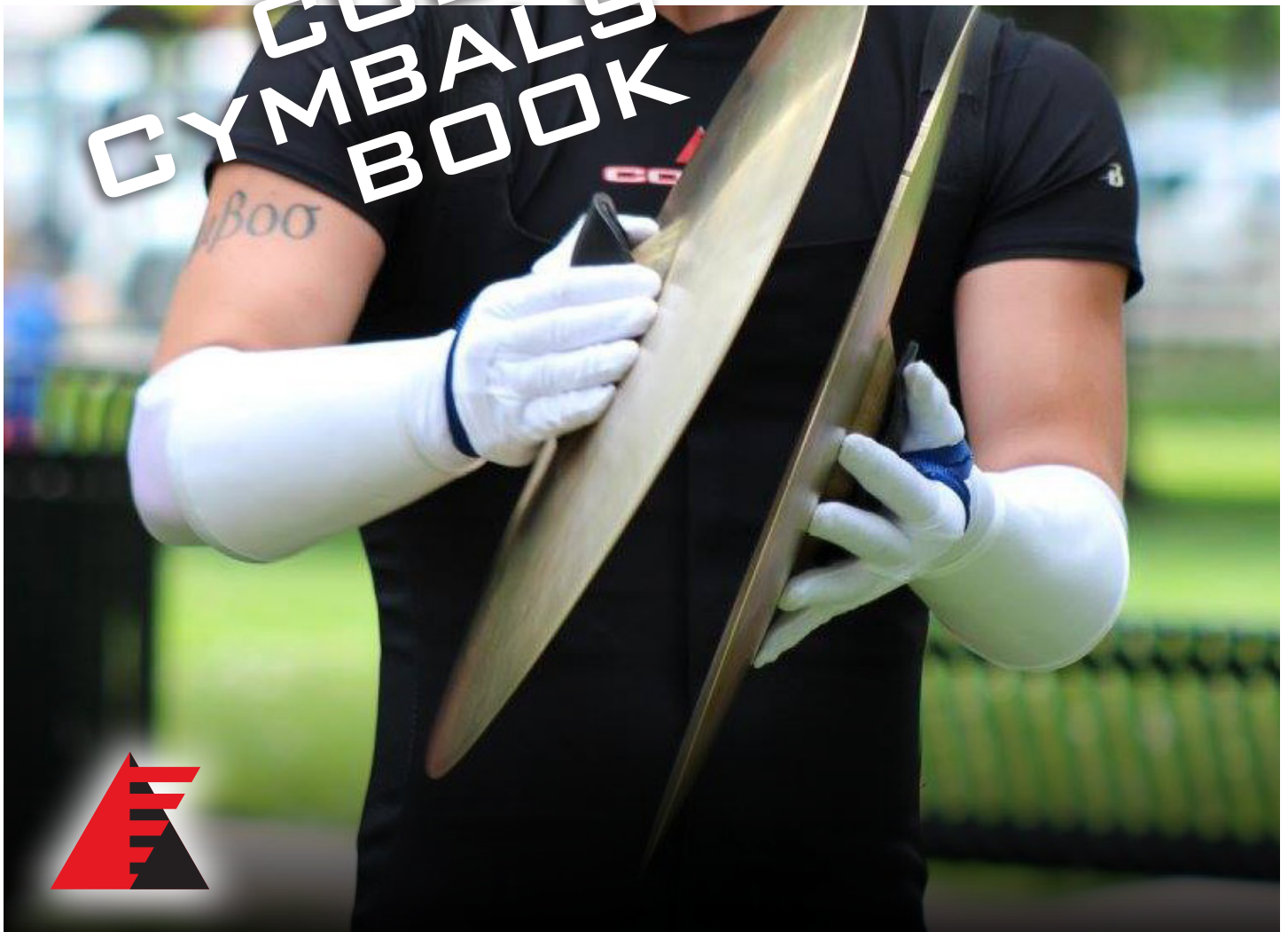




COLTS CYMBALS BOOK



Thank you for your interest in the 2017 Colts Drum and Bugle Corps Percussion Section! The purpose of the audition is to assess your **Ability** and **Attitude** while providing an enjoyable and educational environment for everyone attending.

This is an exciting time as we look to continue the Colts recent successes and move forward toward even higher levels of musicianship and performance. It will take a highly motivated individual, fueled by maturity, integrity, and discipline, to perform as a member of Colts Drum and Bugle Corps. This said, we welcome your audition!

We are all familiar with the product drum and bugle corps offers, but it is the process that brings it all to light. Logistical information for the camps will soon be released. A more detailed explanation of technique for each section will be given at camp. The posted exercises should be the focus of your preparation for the audition camps. They are basic in nature and are designed to focus on fundamentals. More complex exercises and arrangements, as well as more detailed technique language, will be layered in over the course of the winter and spring camps.

The primary goals of the camps are to orient you to the standards, techniques, and approaches we employ, and secondly to evaluate skill sets. Each of you will be assessed individually and given constructive feedback. Please familiarize yourself with the exercises and the language used to supplement them. We place a great deal of emphasis on the musical/visual relationship and you will be held accountable for physical preparedness.

If you have any questions, please feel free to email me at b.t.pyles@gmail.com.

Section specific questions can be directed to the following faculty:

Oliver DeLotto - Snares, oliverdelotto@gmail.com

Andrew Barlow - Quads, andrew@barlowpercussion.com

Benjy Braude - Basses, benjamin.braude@icloud.com

Chelsea Levine - Cymbals, levinechelsea@gmail.com

Greg Tsalikis - Front Ensemble, gregtsalikis@yahoo.com

See you at camp!

Benjamin Pyles

Colts Drum and Bugle Corps
Percussion Caption Head



Welcome and thank you for your interest in becoming a member of the Colts Cymbal Line! Here at the Colts Drum & Bugle Corps, we are dedicated to providing the ultimate performance experience for cymbal players. The cymbal line has a long lasting tradition of being the example for the drum corps, on and off the field. This packet contains information that you will need to prepare yourselves for auditions, such as our approach for the Colts Cymbal Line technique, as well as any other information we feel is important for you to be the most successful during the audition process. Again, thank you for your interest in being a part of the Colts Cymbal Line of 2017, and we wish you the best of luck!

-Chelsea Levine and Ryan Carberry

Technique Info:

Vertical Crash The preps for the AV crash will be a quarter note length for each. This also applies for the release of the crash. Both the A and V angles will have the cymbals two inches apart from either the top with the A or the bottom with the V. The angles of the cymbals will be shoulder width apart. There will be no overlap of the cymbals until the right hand is placed one inch up on the left cymbal to create the flam attack to the crash. All of the angles and space apart for this sound will be the same throughout the crash.

Vertical Choke The prep for this sound will be on the quarter note and will only include the V prep from the AV crash. The cymbals will come into the body immediately with the top of the cymbals being two inches apart. The bottom part of the cymbals will be slightly tucked keeping the cymbals from flaring out. The outward release to this sound will typically come two counts after contact is made, which will take the cymbals back to vertical set position.

Flat Crash This position is at an angle similar to wearing a seat belt.- your cymbals going from your left shoulder down to your right hip. Your hand will be at sternum level and two inches apart, keep the cymbal parallel. The prep can happen on 1 or 2 counts

before the crash. The prep bring your right hand rotating from the elbow back towards your bicep and the left hand simply being pressed against the forearm. Contact is made two inches inside the left cymbal, crashing straight forward, pushing the cymbals back to parallel. The follow through typically happens 1 or two counts after the crash bring the right hand back to the original flat crash position.

Flat Crash Choke Much like the crash, the prep and contact are exactly the same. Your choke position will be against your torso, having your cymbals two inches apart in the front, and tucking the rest against your ribs, hips, and forearms. Getting back to set will happen two counts after the choke.

Crunch Cymbals start at vertical set position and without prepping outwards, the cymbals go straight into one another, right displaced above the left, making a short and crisp sound.

Sizzle Cymbals start at vertical set position and again without prepping outwards, the cymbals go straight into one another with more finesse in the hands to allow the cymbals to vibrate and allow a longer sustained sound.

Suc Cymbals start at vertical set position with the prep starting in the right hand going up and out at a 45 degree angle. The height of the prep lines up with the bell of the right cymbal and the top edge of the left cymbal. The suc creates a nice air pocket sound that kind of sounds like saying the word, “thump.”

Sizz Suc (slide choke) This implement mixes both the sizzle and suc implements listed above. The first attack starts with the siz going out at the 45 degree angle with the suc happening when the cymbals are brought together again making that “thump” sound.

Punch (tap choke) The cymbals are placed in the midsection of the body. The right cymbal overlaps the left cymbal. The prep for the left hand consists of the cymbal coming straight out away from the body while holding the same position. The right cymbal prep causes a turn in the wrist to let the cymbal pop out and create a parallel line between the cymbals. The sound is made by the right cymbal making contact with the edge of the left cymbal and then immediately being choked off into the midsection of the body. This is a harsh sounding implement.

Zing The cymbals are at vertical set position with the prep coming a count before the note is played. The prep brings the right hand to the bell of the left hand with the angle of the sound going out at a 45 degree angle and then returning to vertical set position the following count.

Ting (tap) This can be played at vertical position or off of your mid section. At vertical, your cymbal will be at your "A" position. The left hand stays stationary while the right hand does the striking. Much like stick heights, the height/angle in which you prep is based off of the dynamic being played. Your furthest you would prep would bring your cymbals parallel to each other and then making contact two inches inside the right cymbal. This is the same at your mid-section.

What to bring:

- A pair of your own cymbals (if possible)
- Athletic Clothes
- Water Jug

What to prepare:

- Please familiarize yourself with the above technique info.
- Prepare a 1 minute phrase to any song of your choice. This can include visuals and music. You will be asked to perform this to the track in front of the other auditionees. Please have the song on your phone or mp3 player.
- A cymbal etude will be emailed out before auditions or handed out at camp to play through.
- Prepare your bodies. The audition weekends are very rigorous in nature so please exercise and pick up cymbals before hand.