

Pioneer Indoor Cymbals 2017



Zildjian

The following material is for all interested in becoming a member of Pioneer Indoor's Cymbal Line. By choosing to become a member of the cymbal line you are deciding to set sail on an epic journey!

Members of the cymbal line must be determined to possess an attitude and a physical strength unparalleled in other sections of the ensemble. As a cymbal player you are both a part of the audio/musical aspect of the show as well as an integral part within the visual portion.

Compiled by Bobby Bonslater

Sound Production

The single most important aspect of cymbal playing is sound production. The visual effect the cymbal creates, while extremely important, is secondary. At the point of attack using a standard crash, the cymbals should NOT meet exactly together “edge to edge.” This will result in what is called an “air-pocket” which is a momentary vacuum that locks the cymbals together and kills most of the sound. To create a full crash, apply a ‘flam’ concept. At the instant of attack, the outer edges of the cymbals meet first, followed by the inner edges. Unlike an actual flam, there should be no audible “grace note.” Using this sound quality technique, the cymbals should resonate to their fullest quality.

Approach:

Playing position will be explored from two planes: Horizontal and Vertical (Port). We will focus on the horizontal plane and slowly work in the vertical plane as the season progresses.

From the horizontal playing position, the cymbals should be parallel to each other, right over left, but at a 45 degree angle from the ground at height of your sternum. The cymbals should be in line with the center of your body with the arms slightly extended, allowing the cymbals to be a comfortable distance away. The edges of the cymbals should be 1-2 inches apart.

Our basic crash will be “push crash”. To prepare for the crash, simply pull both elbows out until the outer edges of the cymbal are 1-2 inches apart with the inner edges of the following the line of the arm creating a “V”. Next, push the outer edge of the top cymbal in the bottom cymbal. This is where the first crash or “grace note” happens. Continue to push the palm flat allow the top cymbal to make full contact with the bottom cymbal. To finish, pull the top cymbal back to set (1-2 inches apart) immediately following the crash.



Visual Applications

The cymbal player is a big contributor to the overall visual program. Good posture is a necessity for playing and executing visuals well. The set position is to be the starting position (Position 1). Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thing. In this position, the cymbals must remain flat at all times. Look in a mirror to make sure you only see the edges of the cymbals facing forward. Keep the cymbals parallel to each other and approximately 2 inches from your sides. It is important to NEVER allow the cymbals to rest on your body. Keep your back straight, shoulders back and relaxed, and head up with your focus and weight slightly forward.

Flips

For cymbal players, the most basic visual element is the quarter flip. To execute a “flip up” you must start with your cymbals at set position. A cymbal “flip” involves one simple rotation of the wrist: the thumb pushes back behind you and rotates the cymbal around to the front. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A “flip down” is the exact reverse of the “flip up”. Practice these two elements slowly and work your way faster. We will work on whole and double flips as the season progress.

Physical Conditioning

Playing cymbals in one of the most physically, demanding assignments in the marching percussion ensemble. In order to perform comfortably, it is important to develop strength and flexibility in those muscles that are most frequently used. We will apply basic dance maneuvers in addition to our standard marching program to enhance and explore the visual elements of the cymbal line.

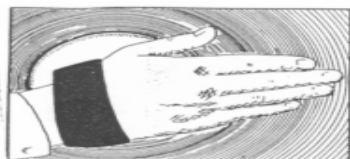
Please know that the journey to becoming a member of an amazing cymbal line is a tough and painful journey. This will not be easy. A commitment to at-home strengthening exercises is essential to your/our success. Help prevent muscle cramps, wrist sprains, tendonitis and other injuries by stretching and applying strength training to your preparations for rehearsals. Remember, while push-ups are an excellent way to develop cymbal strength, no exercise compares to actually holding and playing the cymbals for extended periods of time.

Grip



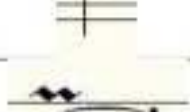
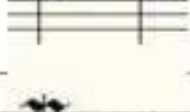
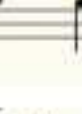

Below is an example of the Garfield Grip. This is the grip we will utilize. Step 1: Hold the cymbals in a vertical position and put the entire hand through the strap up to the wrists.

Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downwards until the palm touches the pad of the cymbal. The straps should rest comfortably in the web of your hand between the thumb and forefinger.

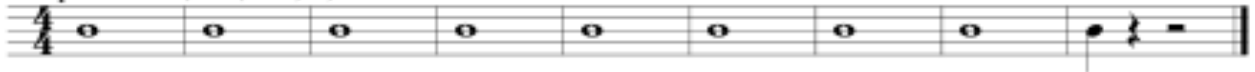


Cymbal Sounds, written notation, musical notation and description

CRASH	CR		Basic cymbal crash, attach with sustain.
CRASH CHOKE	CH		Crash, with muffling of the sustain immediately after.
TAP	TP		Cymbals at 90-degree against the body, hit left cymbal edge with the right cymbal. Cymbals should be muffled with arms during attack.
TAP CHOKE	TC		Same as Tap, but the attack is not muffled. The sustain is choked immediately following the initial attack (similar sound to crashing a cymbal and immediately choking the sound)
SIZZLE	SZ		Cymbals at 45 degrees in air and parallel to each other. Lightly attack the cymbals but keep them together as they sustain.
SIZZLE CHOKE	SC		Sizzle sustain, but you use your palm and fingers to squeeze the cymbal together, creating a hi-hat sound.
SLIDE CHOKE	PS		Same as Sizzle Choke, but you push the right cymbal out until inner edge is parallel to left cymbal outer edge on the sustain. Pull right cymbal in while slightly pushing left cymbal up to create a suction, creating a hi-hat sound.
TBONE	TB		Left cymbal at 45-degree in air. Right cymbal edge perpendicular to left cymbal knots.
TING	T		Cymbals at 90-degree angle in the air (at eye level), lightly tap right cymbal on left cymbal edge.
HI-HAT	HH		Basic Hi-hat sound, put both cymbals horizontal, slightly off-centered. Inner edge tucked into belly. Move outer edges up and down to produce sound. Squeeze bell to muffle sound
ZING	Z		Cymbals at 90-degree angle in the air (at eye level), left cymbal brushes edge against right cymbal body. Goes from the bell area to off of the cymbal completely.

Cymbals Splits 17

Sequence: SZ, CR, CH, Z, TC



AB Split: TP, HH, TB, T (flip dynamics)



Groove Split

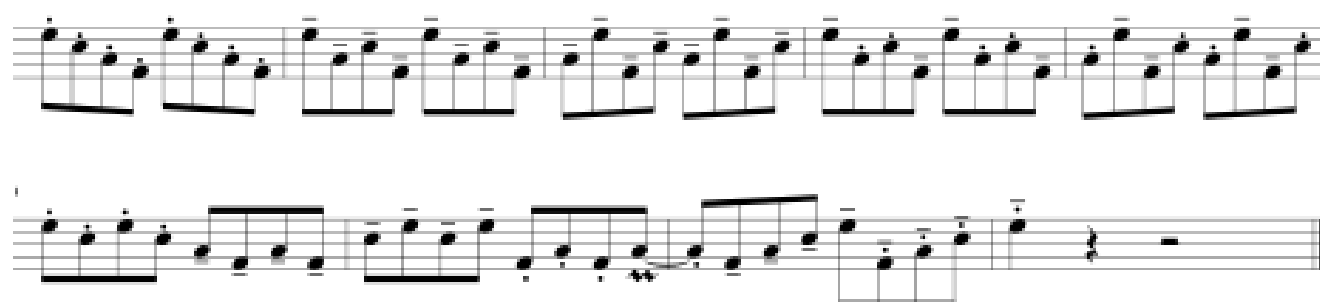


Syncopated Groove

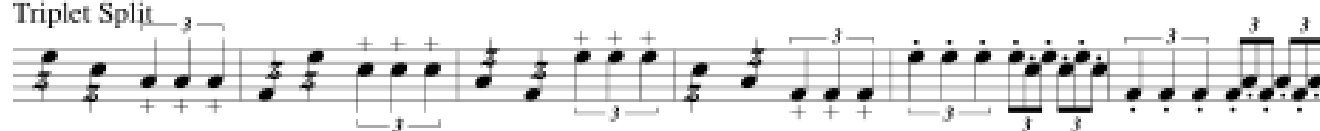


Cymbals Splits 17

Duple Split



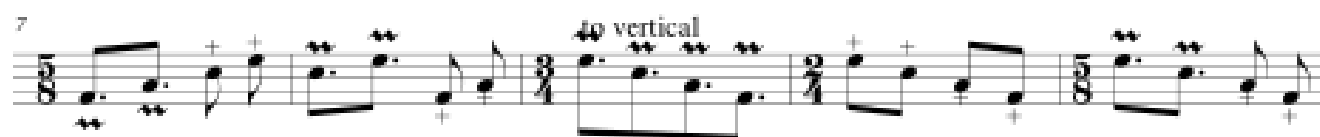
Triplet Split



TAG ENDING



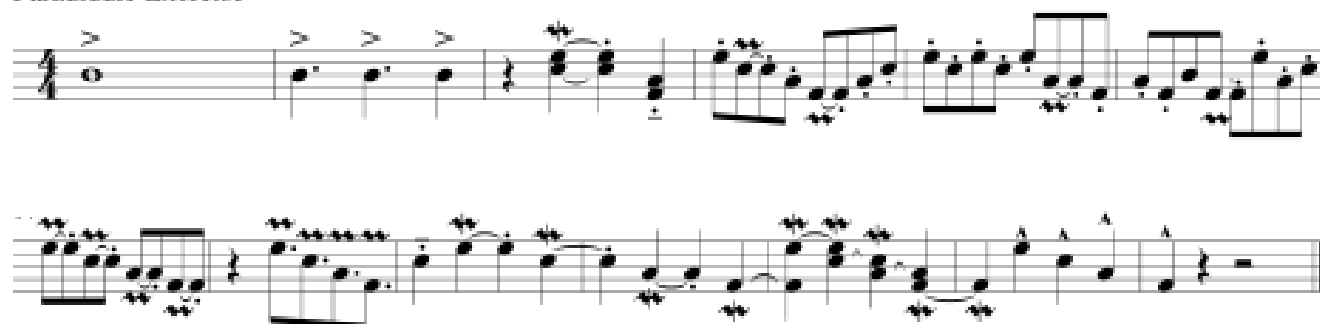
Chuggeda



To horizontal



Paradiddle Exercise



BATTERY	TEMPO	CYMBALS
<i>Basic Motions</i>		
8's	88-210	Sequence
Accents	88-192	Groove Split
16 th Accent Grid	88-152	A-B Split
Triplet Accent Grid	100-176	-
<i>Double Stroke Control</i>		
A-B	88-168	Syncopated Groove
Pats	112-270 (mark time to half note about 220)	Duple Split
Triplet Diddle	108-192	Triplet Split
<i>Rolls</i>		
Duple Rolls	112-270 (mark time to half note about 220)	Duple Split
Triplet Rolls	108-196	Triplet Split
<i>Multi-Stroke/Flams</i>		
Triple Beat	88-144	-
Flam Tap Breakdown	88-144	-
Motion Mixer	88-144	-
Chuggeda	88-138	Chuggeda
The Big Three-Fiddy	112-152	Triplet Split with Tag Ending
<i>Paradiddles</i>		
Paraddile Breakdown	108-208	-
Paradiddle-diddle Breakdown	108-144	-
7/8 Paradiddle	108-144	-
Paraddle Exercise	108-208	Paradiddle Exercise