

Pioneer Indoor Cymbal line - 2018 Season

Instructional Staff

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Mission:

To develop the confidence, strength, and ability needed to achieve greatness in the WGI community. This *will be achieved* through the dedication of the cymbal line, a heightened level of attentiveness at all times, resilience, patience, and an exceptional work ethic.

Strength (noun): The quality or state of being strong, in particular the emotional or mental qualities necessary in dealing with situations or events that are distressing or difficult.

Expectations:

During the audition process instructional staff will be looking for a variety of qualities in the audition candidates. Experience and knowledge of the marching arts will be taken into account, but is not the most important tributes in an individual. Work ethic, adaptability, comprehension of new topics, attitude, attentiveness, and overall character stand out more than previous experience.

“The only true wisdom is in knowing that you know nothing.” - Socrates

Receiving a contract for an ensemble is the easiest part of an individual's journey, the challenge begins once you are a member in an ensemble for this is when the most work is done. It is expected that the same level of attentiveness and excitement that is portrayed during auditions *will be sustained throughout the entirety of the season.*

Cymbal Technique:

- Responsibilities of a cymbal player.
 - A cymbal player has multiple responsibilities as a member within the ensemble. The cymbal player MUST achieve at a high level in all of the following categories:
 - Musical
 - We MUST create good quality sounds from the cymbals that they perform with.
 - We MUST play rhythms with correct interpretation.
 - We MUST play with dynamics and appropriate musical interpretation.

- Performer/cast member
 - We MUST stand/march with proper body posture and carriage.
 - We MUST move with proper marching technique.
 - We MUST emote the proper emotion or “vibe” as defined or felt during performance.
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 - Visual
 - We MUST move our cymbals with proper technique.
 - We MUST move our cymbals with energy,
 - We MUST perform all added visuals to
- Individual practice is expected throughout the season, as members MUST be prepared to rehearse show material (music, drill, body, visuals) each rehearsal throughout the season.
- Cymbal Positions
 - Set
 - The basic/starting position for playing cymbals/
 - In set position the arms will be at the side of the legs with the middle of the bells very slightly behind the seam of the pants. There will be a natural bend in the arm at the elbow. It is also very important that the performer controls the cymbals so that they are perfectly perpendicular to the ground and parallel to each other (We should not be able to see the bell/inside of the cymbal or the “back” of the cymbal).
 - Horizontal
 - The arms should be in the relaxed position as they were in set. Lift the arms so that the palms of your hands are directly in front of the sternum. The cymbals should be positioned so that they create a line from the left shoulder to the right hip, commonly called “seatbelt”. The cymbals should be held two inches (two fingers) apart while being held in this position.
 - Make sure that your hands/wrists are in line with your upper arm while in this position. It is common to have the wrists rotated towards/away from the body creating tension and injury.
 - Vertical
 - Just like Horizontal, the arm shape of this position remains consistent with the defined Set position. Vertical is defined by the knots of the cymbals being at eye level. The cymbals should be two inches apart (two fingers apart). The upper part of the arm (tricep/bicep) should be parallel to the ground.
 - Tap/Horizontal choke position
 - The position that muted taps are played in and the choke position chokes at horizontal are essentially the same position.
 - The top of the cymbals should be under the meaty part of the armpit with as much of the cymbal touching the sides of the body as possible. The

bottom of the cymbals should be pushed into the body to help dampen the sound of the cymbals.

- For choke position, the cymbals should come together at a “point” in front of the body. There should be 2 inches (two finger) space between the edges of the cymbals.
- For tap position, the right cymbal should be 2 inches over the left cymbal.
- Vertical choke
 - The cymbals should make a tight “V” shape that is placed on the meaty part of the chest close to where the arm meets the shoulder.
- Sound production
 - All of the following sounds will be created in modeled in this YouTube video (YOUTUBE LINK)
 - Horizontal
 - Crash
 - Start in the horizontal set position as described above. Move the right hand back by rotating from the elbow allowing the right cymbal to slightly rotate. The left hand will bend at the wrist so that the left cymbal is placed against the forearm. From this position the right arm will move forward until the edge of the right cymbal is in contact with the left cymbal 2 inches from the edge of the left cymbal. From the contact position the right arm is pushed out to a full extension. While the right arm is moving to the fully extended position the right cymbal creates a flame which produces the crash. The left hand simply straightens out from the position it was in before as the right hand/arm is being extended. Once the right arm is extended it is pulled back into the horizontal set position.
 - Crash Choke
 - The production of a crash choke is exactly the same besides that as soon as the crash is produced both cymbals are brought into the body as quickly as possibly producing the choke portion of the crash choke.
 - Sizzle
 - To create a sizzle, lightly place the top cymbal onto the bottom cymbal so that both cymbals ring and create a “sizzle” sound. To cease to sound simply pull the cymbals apart (2 inches) into the horizontal set position.
 - Siz-suc
 - Begin in the horizontal set position then place the cymbals together as if a sizzle was going to be played. Upon contact extend the right hand (the same position as an extended arm for a normal crash) then pull the cymbals back together creating a suction noise.
 - Press

- Push the top and bottom cymbal together creating a high hat sound. After playing pull the cymbals apart.
 - Vertical (Will not be covered in auditions)
 - Crash
 - Crash Choke
 - Sizzle
 - Produced exactly the same as sizzle at horizontal, just at vertical.
 - Siz-suc
 - Same as horizontal, but now the cymbal is pushed through a path that goes 45 degrees up and away from the knots.
 - Zing
 - Place the top edge of the right cymbal two inches away from the edge of the left cymbal and push the cymbals together while extended the right arm in the same fashion as a siz-suc. Return the right arm to the normal vertical position.
 - Tap/Choke position
 - Tap
 - Hold the cymbal off of the body. Move the right cymbal into the left cymbal. Making the right cymbal strike the left cymbal two inches from the edge. Allow the cymbals to ring creating a “ting” like sound.
 - Tap-choke
 - Begin in the tap position. Take both cymbals off of the body, moving the hands slightly lower than where they rest when in tap position. Turn the right wrist so that it is parallel to the left cymbal. Then quickly strike the left cymbal with the right cymbal, 2 inches in the right cymbal. Follow through the motion to bring both cymbals back into the body, returning to the tap position and fully dampening the sound.
 - Muted-tap
 - Move the right cymbal into the left cymbal. Making the right cymbal strike the left cymbal two inches from the edge.
 - Other
 - We can and will create different sounds in position that are not the normal defined positions as defined above. This will be explained on a case by case basis during the show production process.
- Visual production

Exercises:

Crash 1

Horz

Count Off *Flipup* *Prep* *Contact* *Crash*
Off *Pullback*

8

14

21

26

3's

2's

1's

4 Crashes

Flip-Down

Crash Choke

7

13 *Down the line*

19

24

The musical notation for 'Crash Choke' is written in 4/4 time across five staves. The first staff contains measures 1-6, the second staff measures 7-12, the third staff measures 13-18 (including a repeat sign and the instruction '*Down the line*'), the fourth staff measures 19-23, and the fifth staff measures 24-27. The notation includes eighth notes, quarter notes, and half notes, with some notes marked with an accent (>).

Timing

Grid

6

9

The musical notation for 'Timing' is written in 4/4 time across three staves. The first staff contains measures 1-5, the second staff measures 6-8, and the third staff measures 9-11. The notation includes quarter notes, eighth notes, and rests, with a repeat sign at the end of the third staff.

Splits

♩ = 120

5

8

This musical exercise is written in 4/4 time with a tempo of 120 beats per minute. It consists of three staves of music. The first staff contains measures 1 through 4, featuring eighth-note patterns. The second staff contains measures 5 through 6, continuing the eighth-note patterns. The third staff contains measures 7 through 8, which include triplets of eighth notes and a final measure with a triplet of eighth notes followed by a quarter rest.

Flip 1

Horz to Vert

Tap 3's

9 4-1's

15 1's

21 1&3's

This musical exercise is written in 4/4 time and consists of 24 measures across four staves. The notation includes various rhythmic patterns and rests, with specific instructions for each measure: Measure 1: Tap; Measure 2: 3's; Measure 3: Horz; Measure 4: In place; Measure 5: Vert; Measure 6: In place; Measure 7: Horz; Measure 8: In place; Measure 9: 4-1's; Measure 10: Set; Measure 11: 1's; Measure 12: 1's; Measure 13: 1's; Measure 14: 1's; Measure 15: 1's; Measure 16: 1's; Measure 17: 1's; Measure 18: 1's; Measure 19: 1's; Measure 20: 1's; Measure 21: 1&3's; Measure 22: 1&3's; Measure 23: 1&3's; Measure 24: 1&3's.

Flip 2

Hip Rest to Vert

Count off 3's



9 4-1's



15 1's



20 1&3's Finish

