

**PRIDE OF ARIZONA  
CYMBAL PACKET**

# Musicality

- ❑ Cymbals are often seen as a visual complement to an ensemble but they are instruments first. Throughout auditions and the season, we will continuously focus on producing the best sound quality and timing. Music and sound will always come before visuals.

# Strength

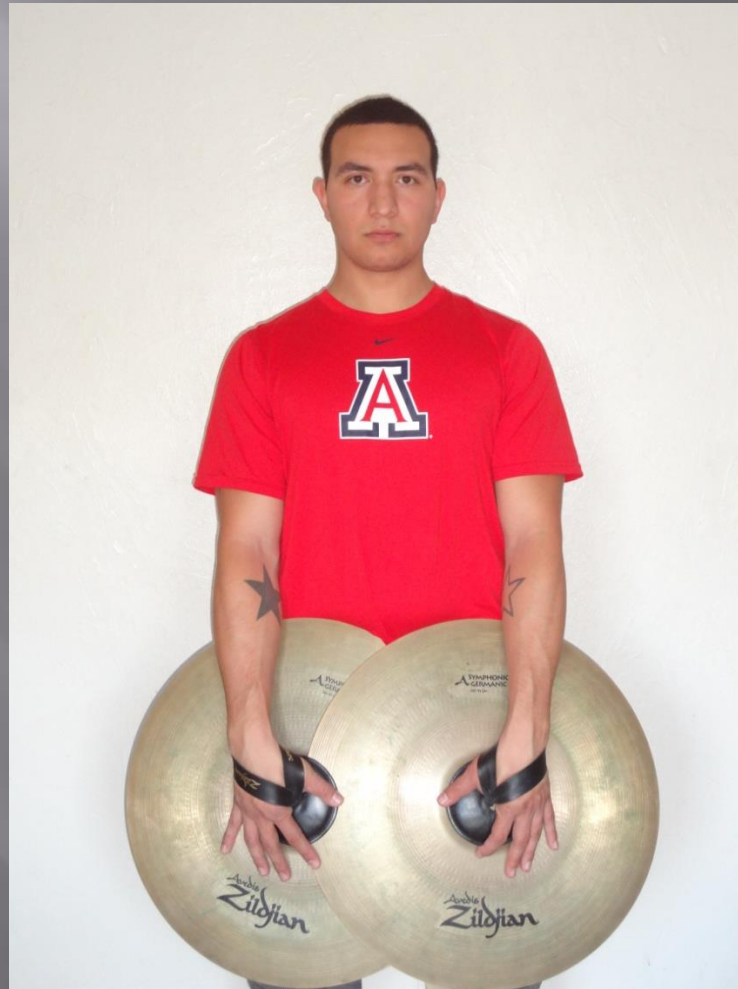
- ❑ Cymbals are a physical tasking instrument. How you carry and control cymbals is essential to being able to produce a good sound. We will do strength training during auditions and the season but you should prepare beforehand to be as successful as you can be during auditions.
- ❑ To build strength; lift weights, do push ups, go running, work on core strength exercises (sit ups, crunches, etc..).
- ❑ To build endurance to hold cymbals; *hold your cymbals*. If you do not have access to cymbals, hold two 5lb weights or two 1/2-gallon plastic water jogs in the flat and port position.

# Relax, Breathe, Smooth Motions

- ▣ This technique is all about the words stated above. We are musicians first, so the quality of sound that we make in a stand still, needs to transfer when we march. Breathing, relaxing the hands and a constant awareness to where we make contact with the cymbals is going to be the key to our success!
- ▣ Couple things to point out: Shoulders must always be relaxed. Holding your cymbals come from your back, chest, and arms (biceps, triceps). DO NOT bring your shoulders up to your ears.

# Pistol (Stand By)

If you do not have access to cymbals, you can mimic this moves with your hands or a pair of drumsticks.



# Set

Cymbals  
should  
look like  
blades.  
Cannot see  
the inside/  
outside



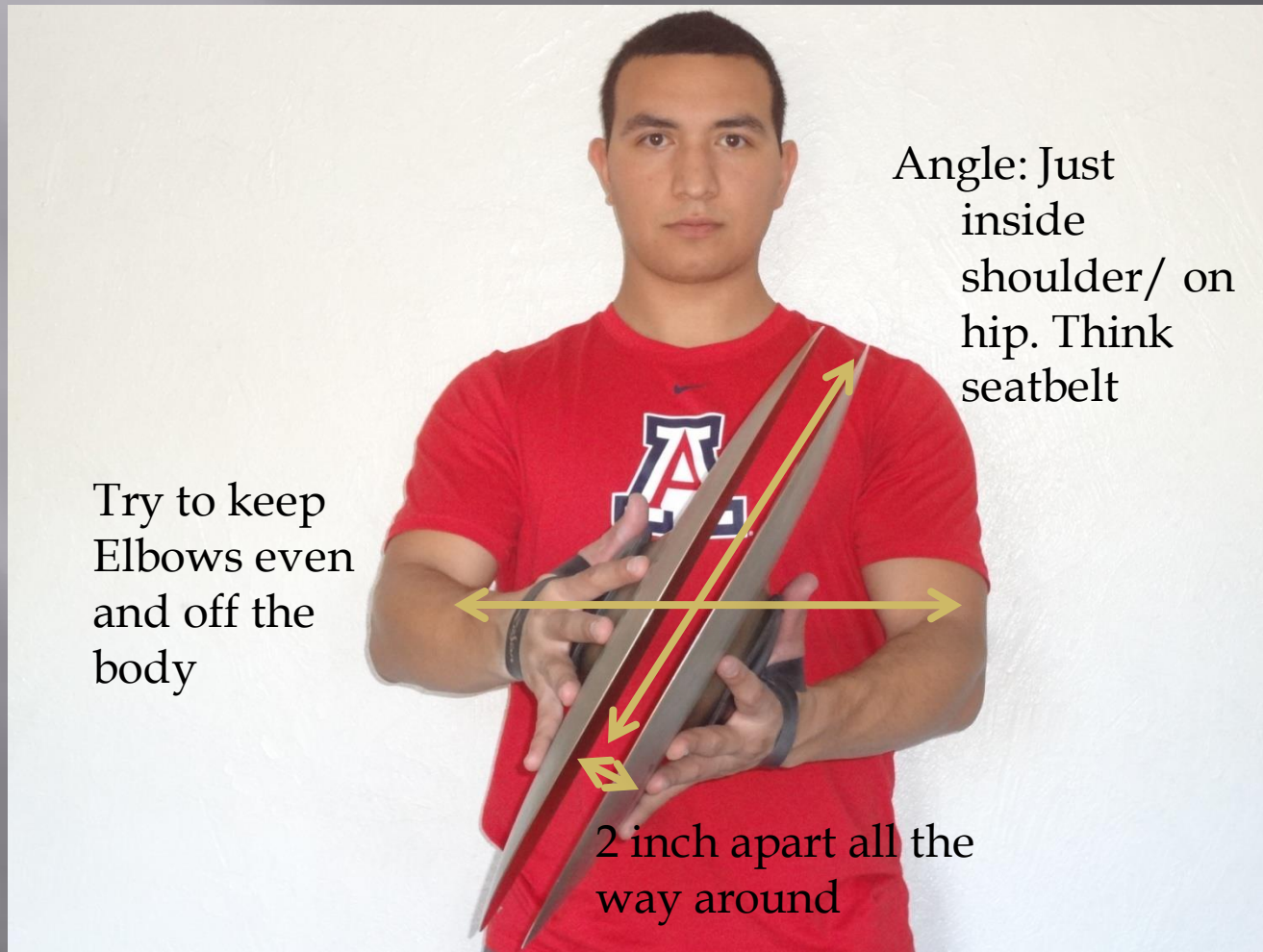
# Set

Slight arm  
bend. Cyms  
should rest  
on thigh.





# Flat



# Flat

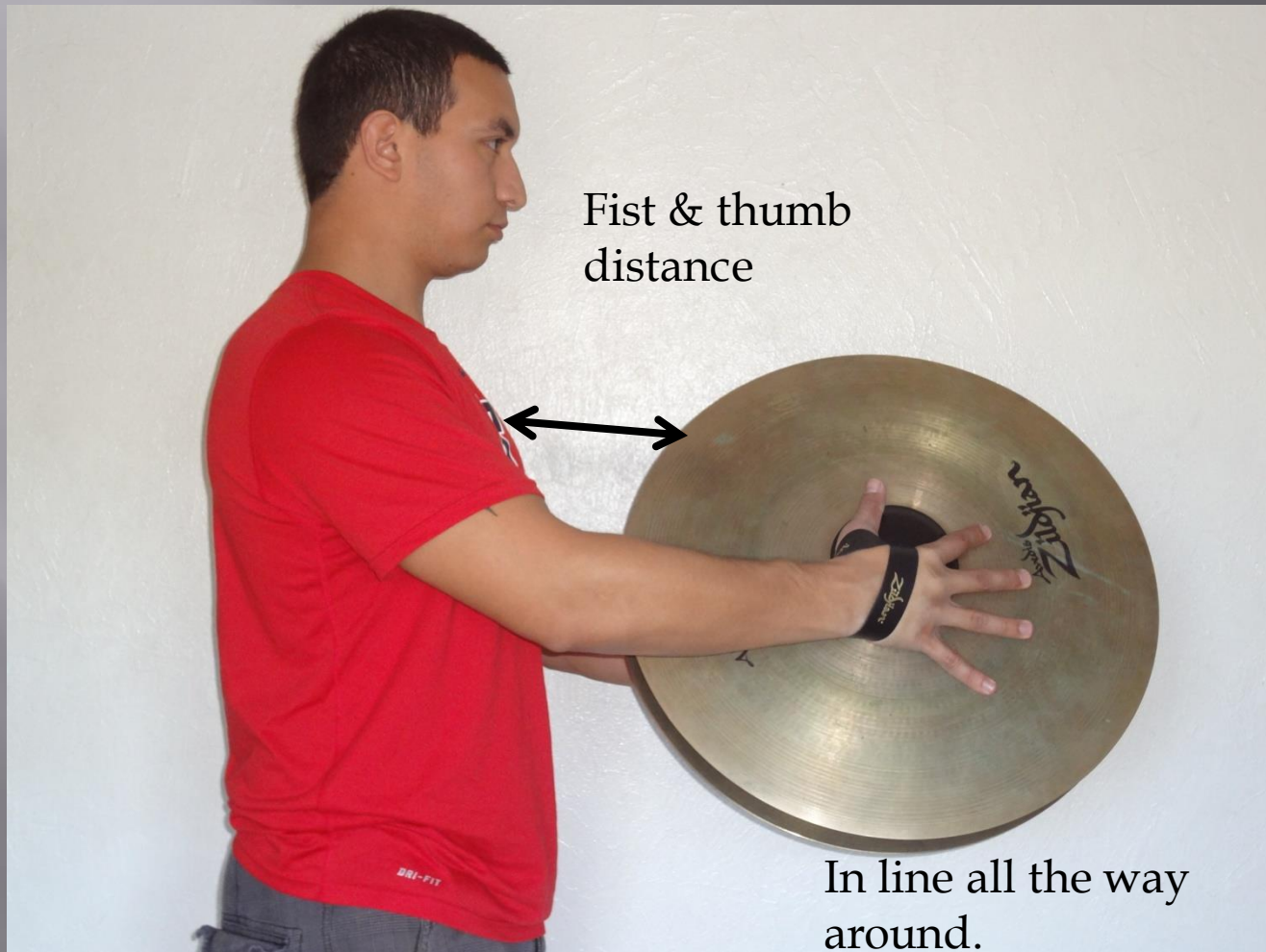
Notice the hands and fingers are not pointed in the same direction.



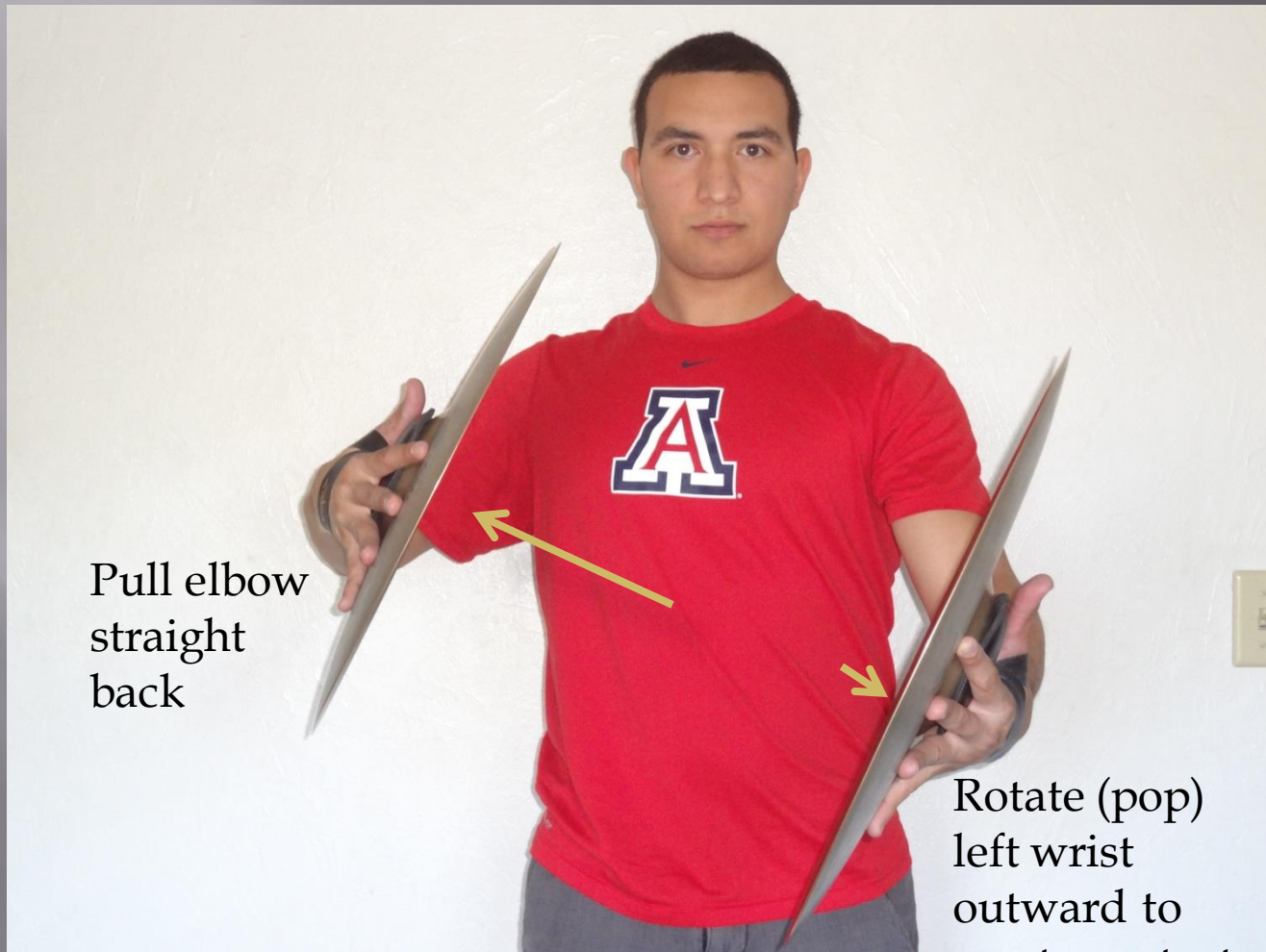
The middle finger is in a straight line from the elbow through wrist.



# Flat



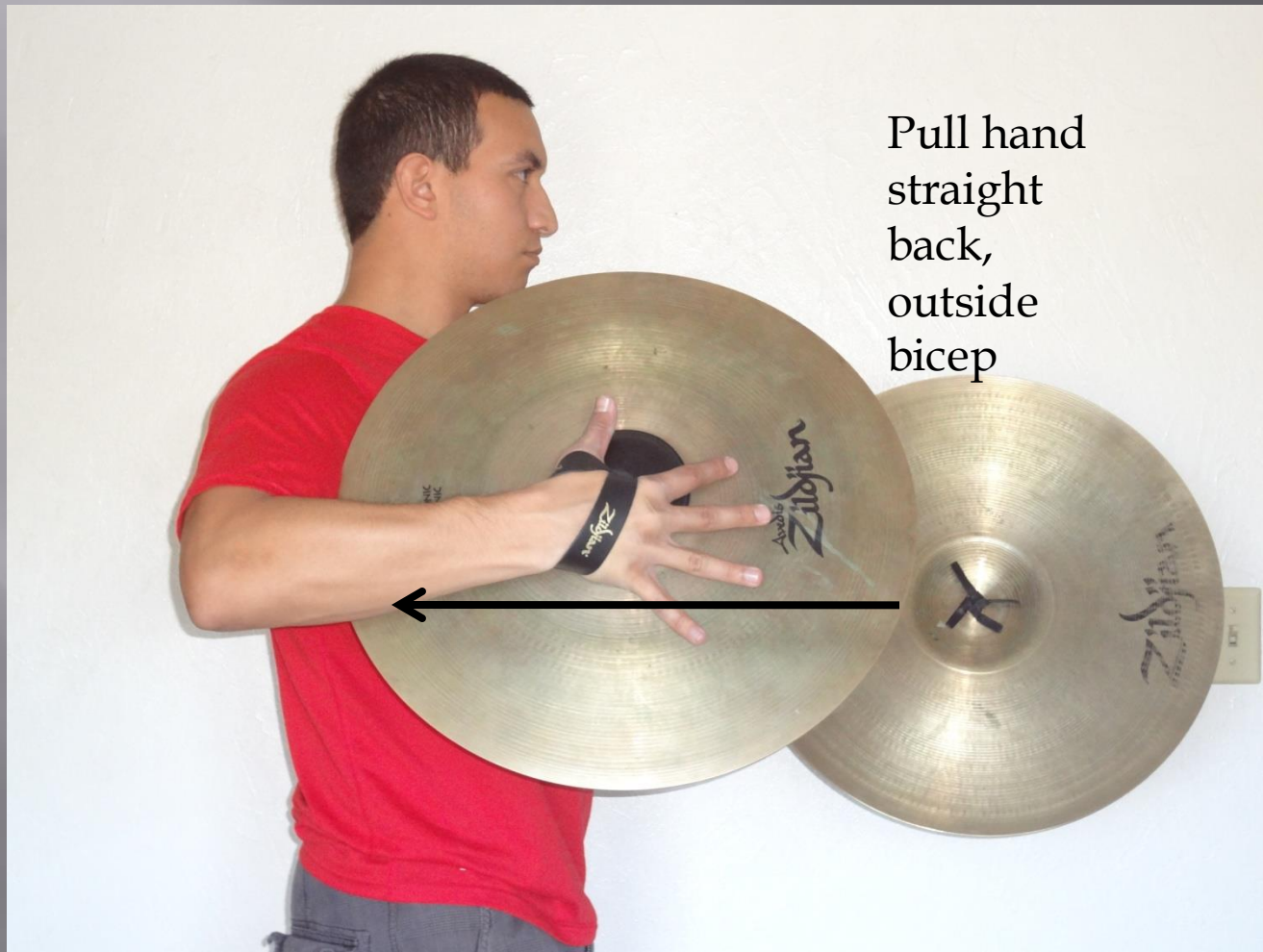
# Flat Prep



Pull elbow  
straight  
back

Rotate (pop)  
left wrist  
outward to  
create contact  
point.

# Flat Prep



Pull hand  
straight  
back,  
outside  
bicep



# Flat: contact point

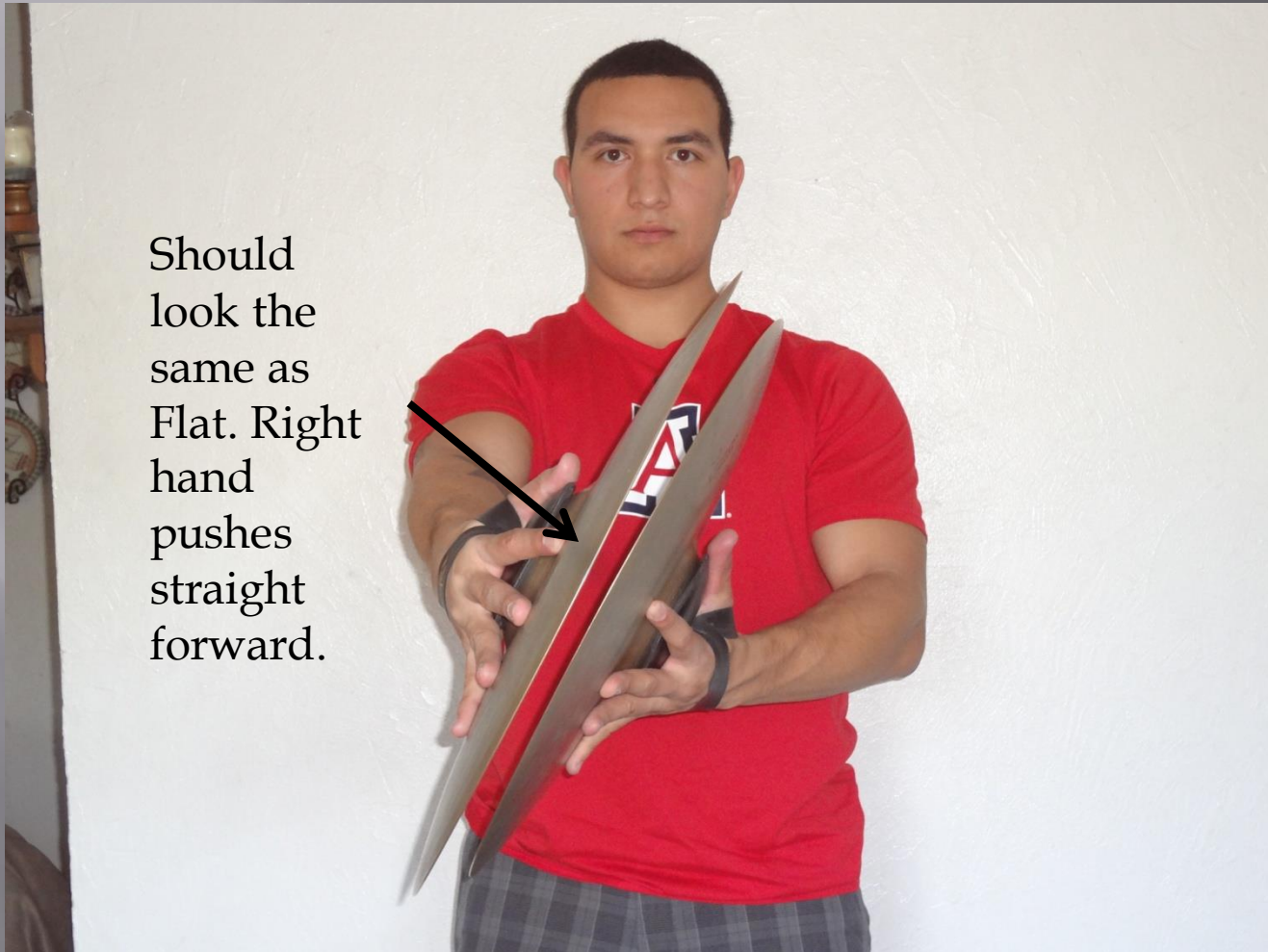


\* Release fingers off cymbal before contact.

Contact point 2" from front edge.

# Flat Extended

Should look the same as Flat. Right hand pushes straight forward.





# Flat Extended



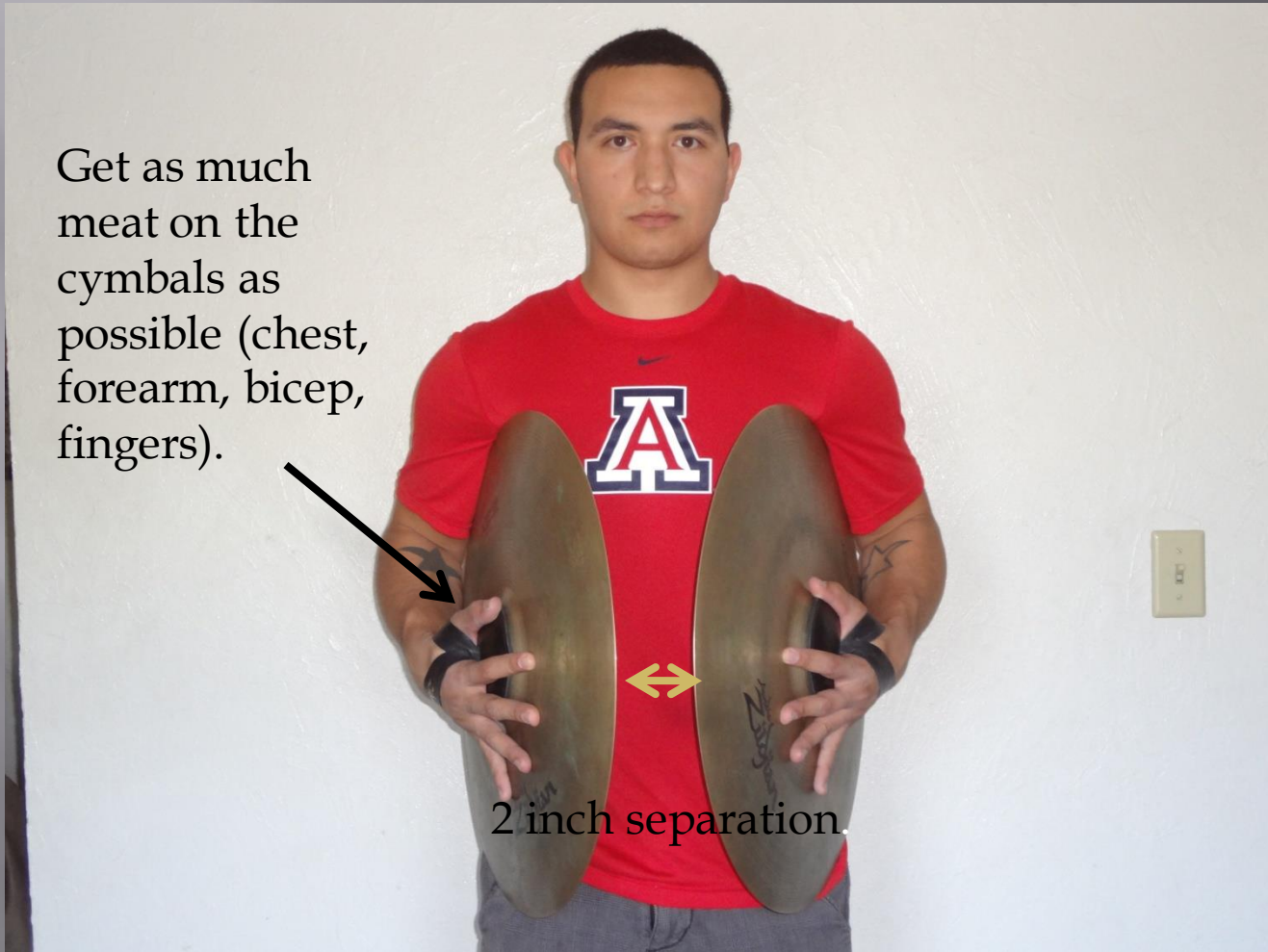
Push  
straight  
forward.  
Zero arm  
bend.

# Choke

Get as much meat on the cymbals as possible (chest, forearm, bicep, fingers).



2 inch separation.

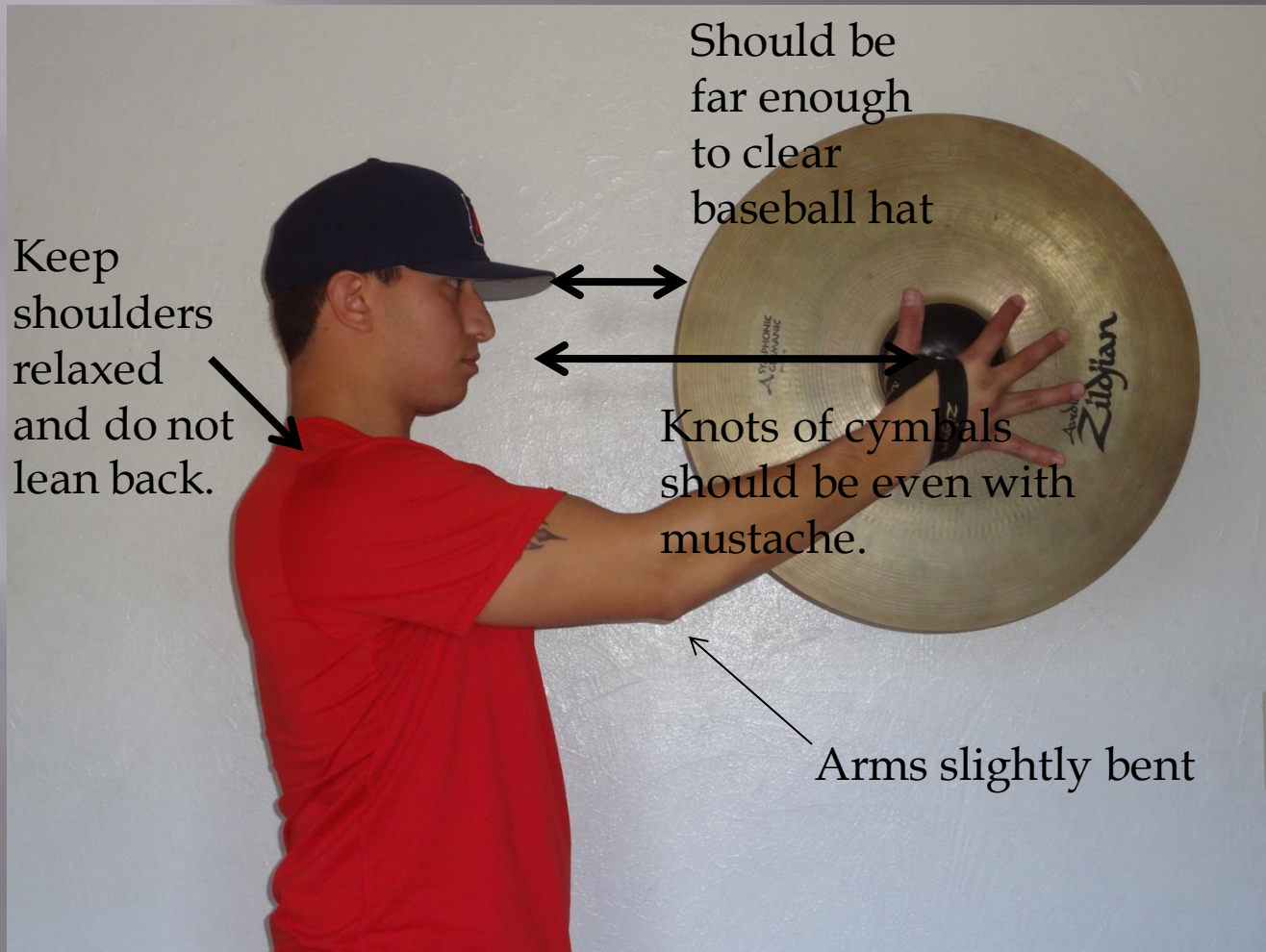


# Port



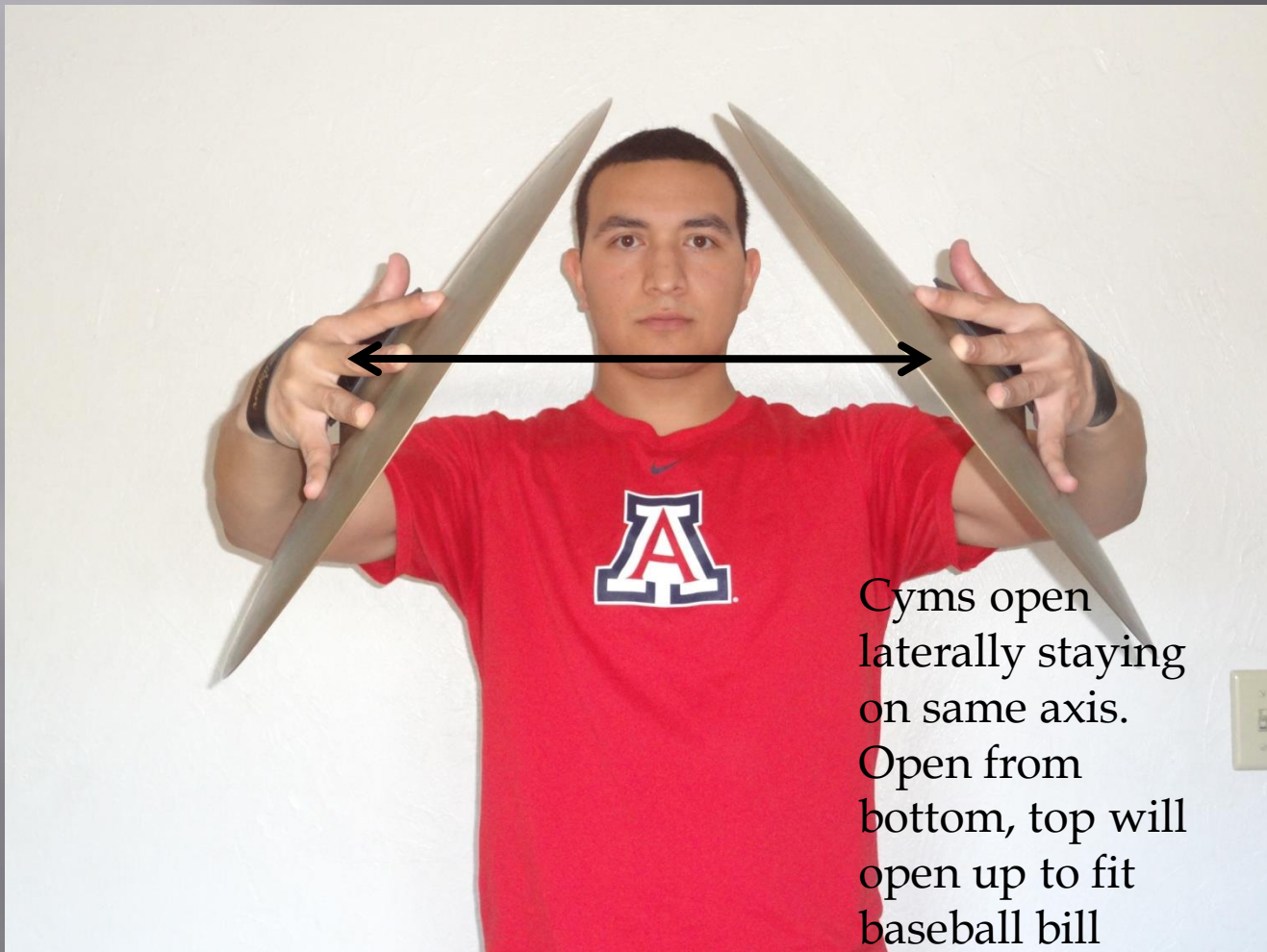
2 inch separation all  
the way around.

# Port





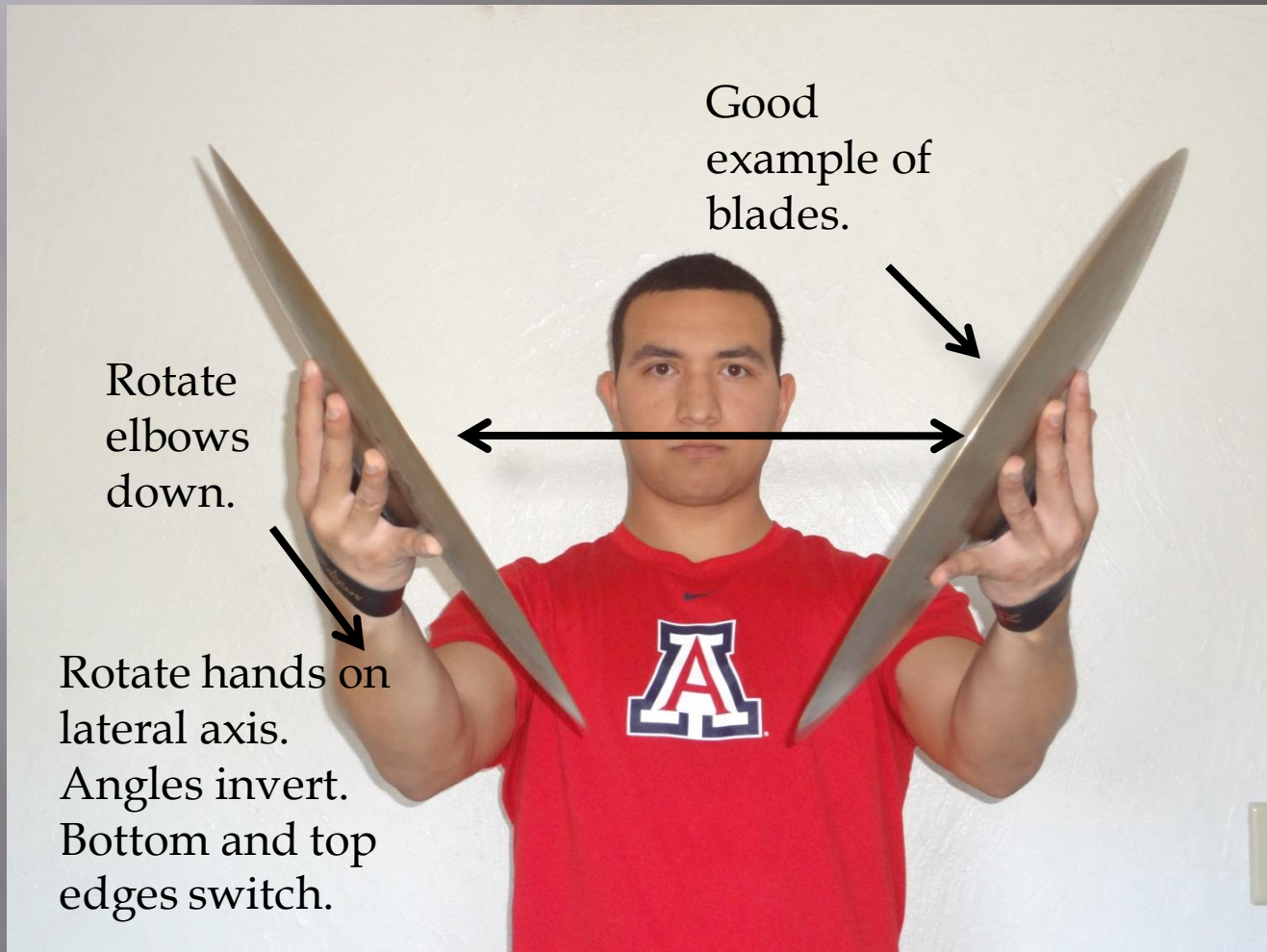
# Port: Eval-A



Cyms open laterally staying on same axis. Open from bottom, top will open up to fit baseball bill



# Port: Eval-V



# Port: contact point

Contact point 2 inch from bottom edge.

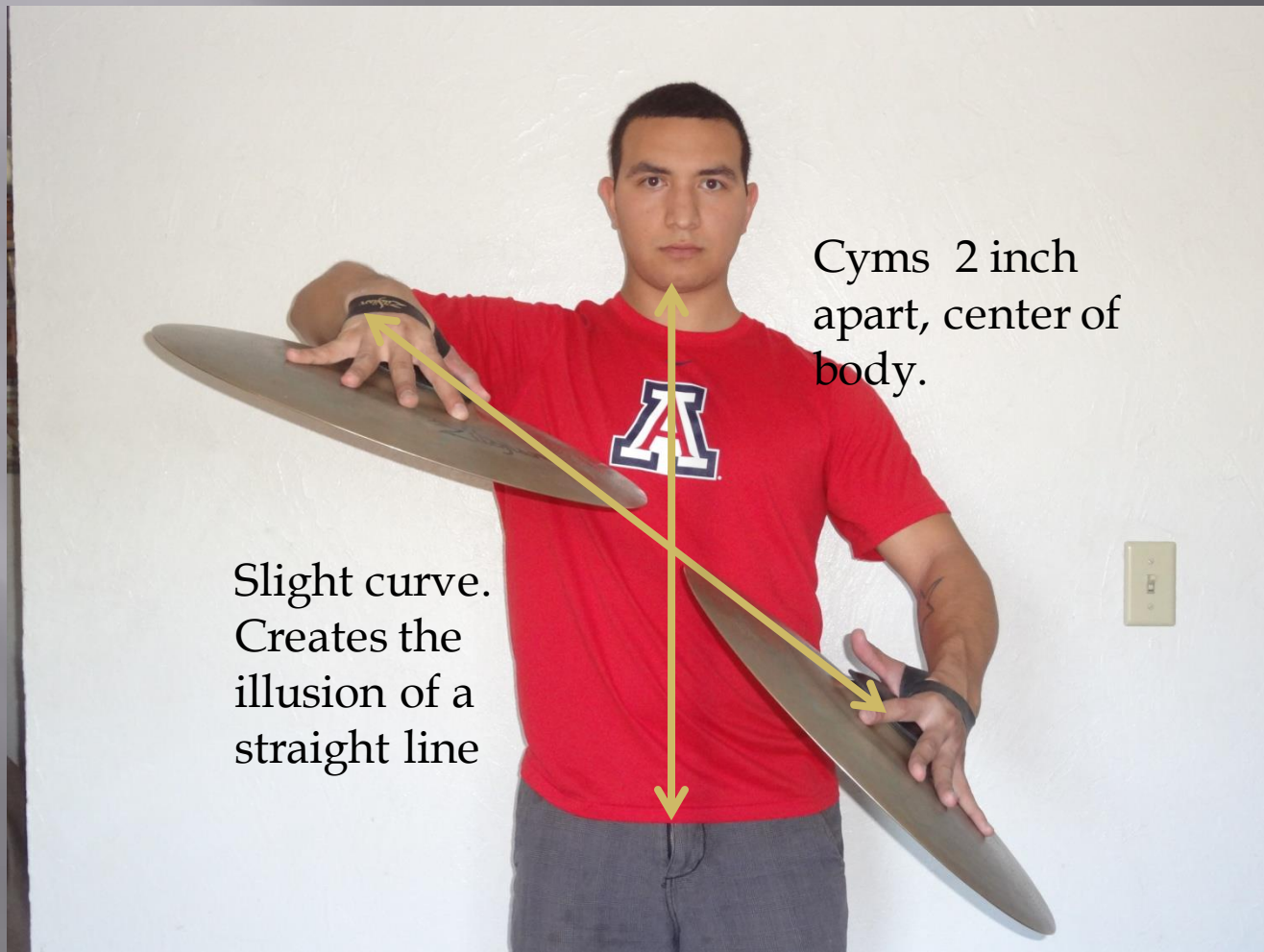


30 degree angle.

# Flat: Eval



# Flat: Eval-1st prep

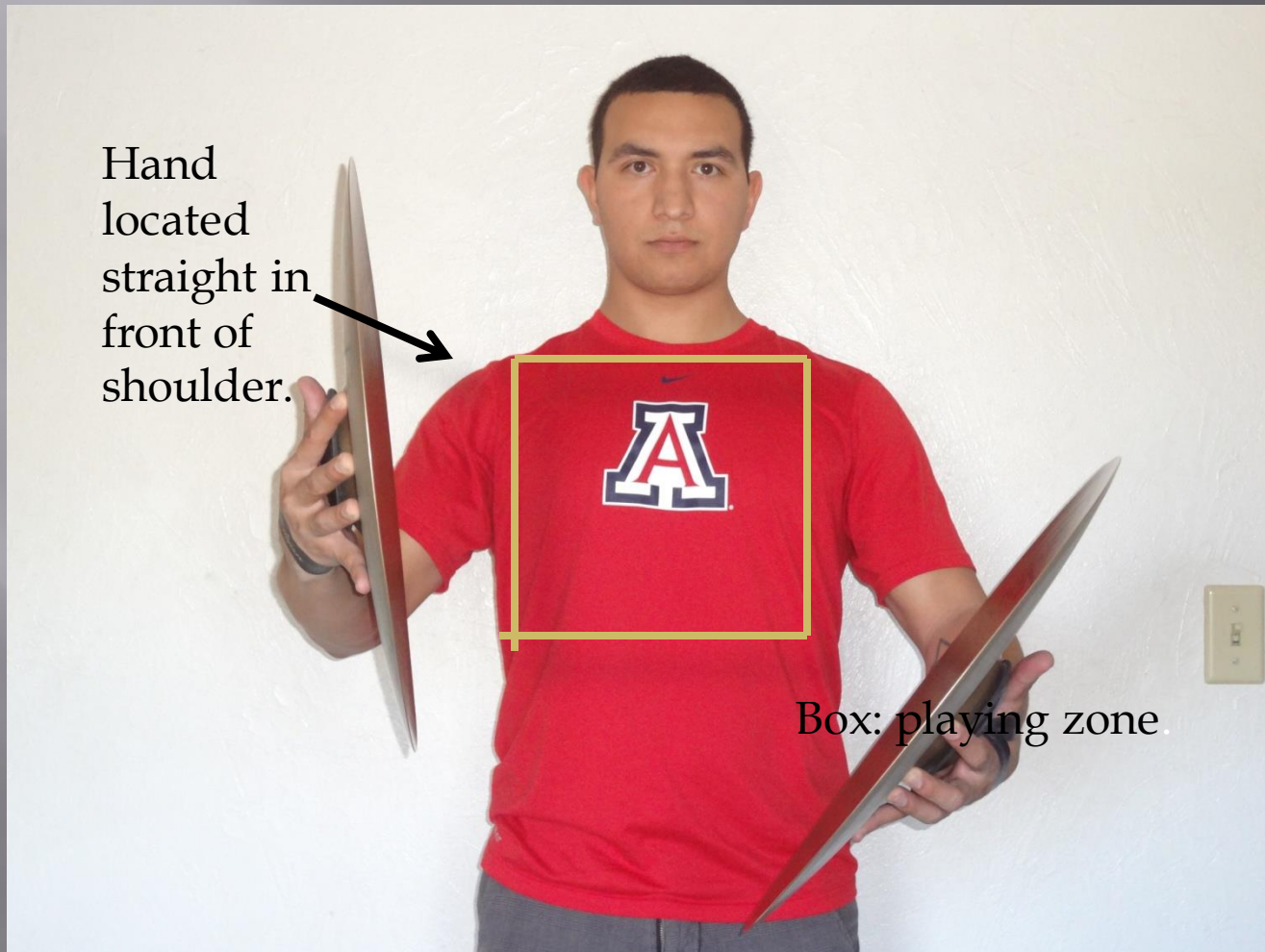


Cyms 2 inch  
apart, center of  
body.

Slight curve.  
Creates the  
illusion of a  
straight line



# Flat: Eval-2nd prep

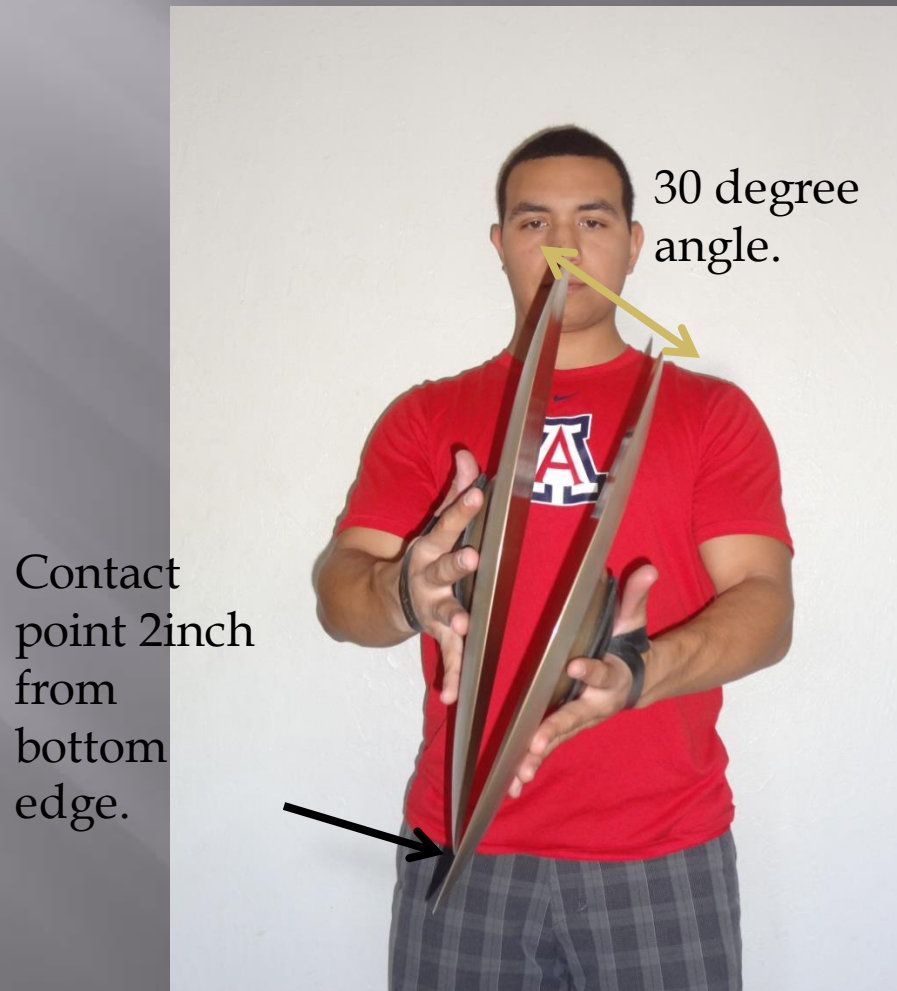


Hand  
located  
straight in  
front of  
shoulder.

Box: playing zone



# Flat: Eval contact point



# Ding



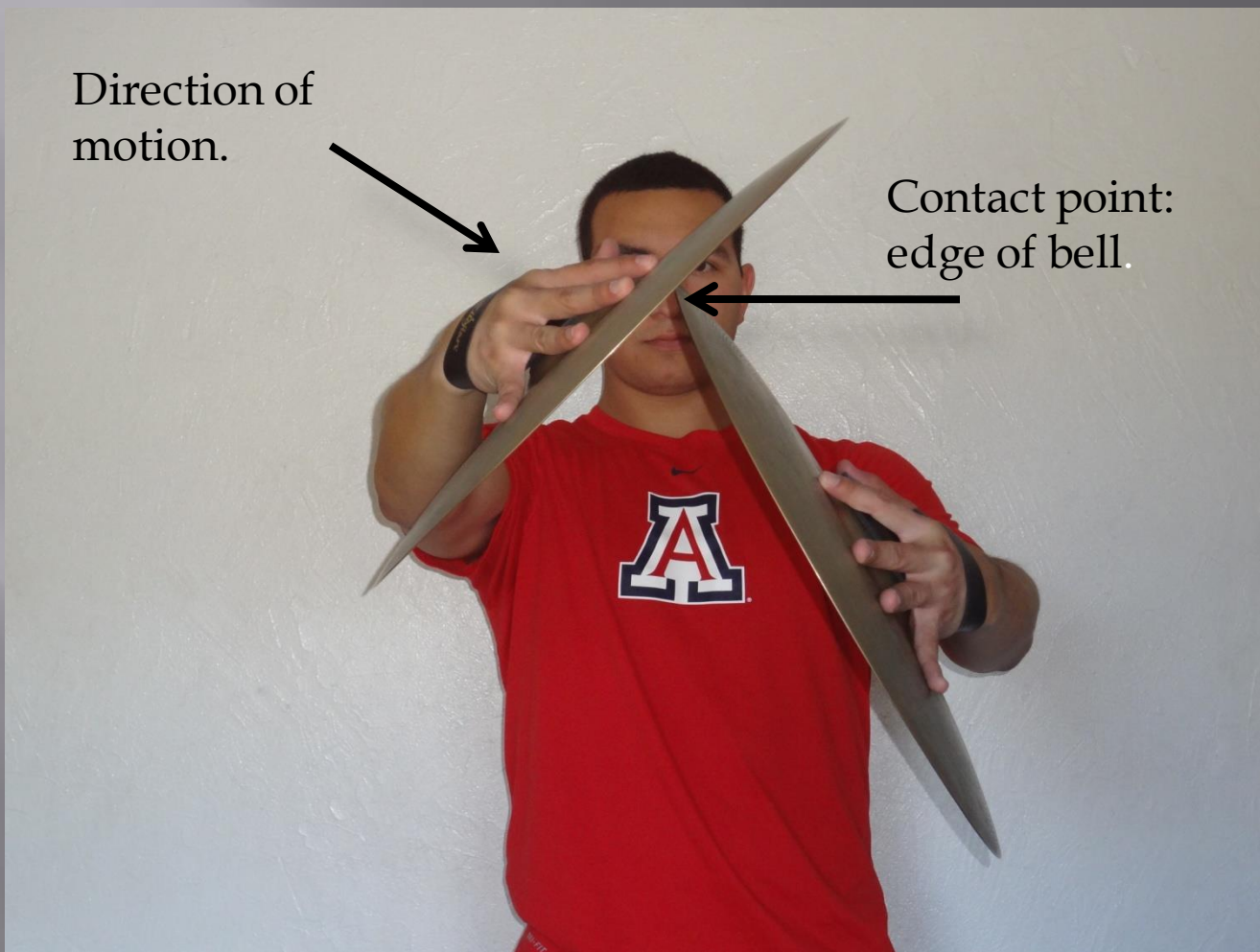
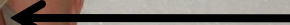
Cyms are  
Perpendicular,  
at 90 degree  
angles.

# Port Ding

Direction of  
motion.



Contact point:  
edge of bell.



# Tap

60 degree angle.  
Top edges 3  
inch apart.

