

**PRIDE OF ARIZONA
CYMBAL PACKET**

Music

- ▣ Learn each split part of BMW so you are ready to play any part of the exercise at auditions. The splits will be assigned after the line is set.
- ▣ Other exercises and music will be given out during auditions, but to prepare, practice 8th, 16th and triplet note timing with a metronome isolating each partial.

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

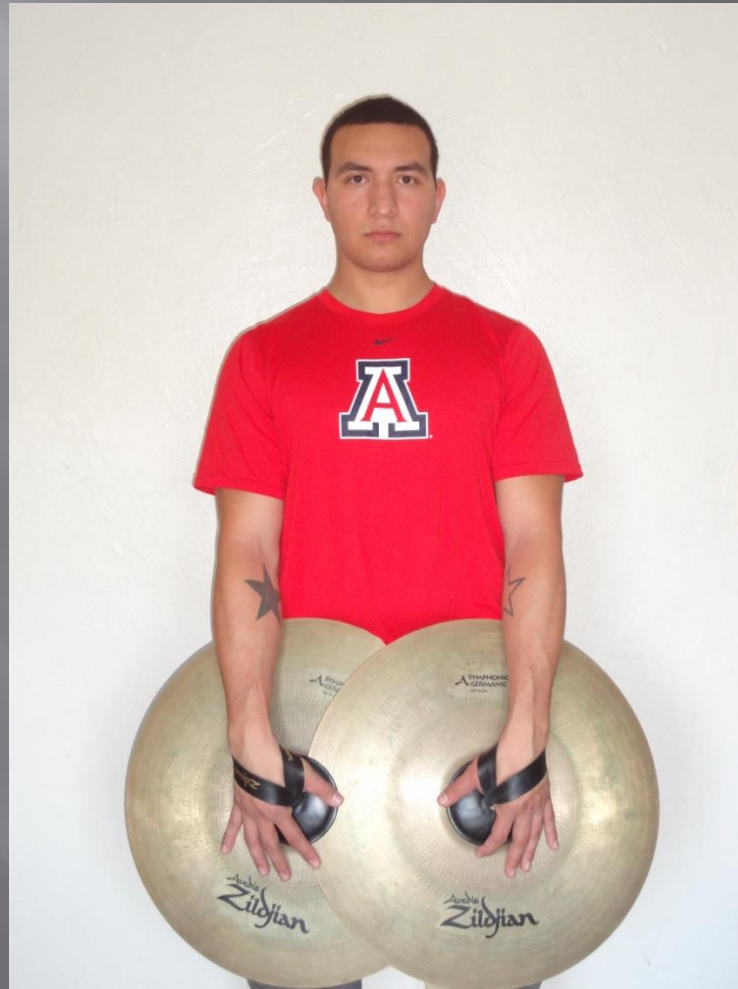
- ❑ Cymbals are a physical tasking instrument. How you carry and control cymbals is essential to being able to produce a good sound. We will do strength training during auditions and the season but you should prepare beforehand to be as successful as you can be during auditions.
- ❑ To build strength; 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

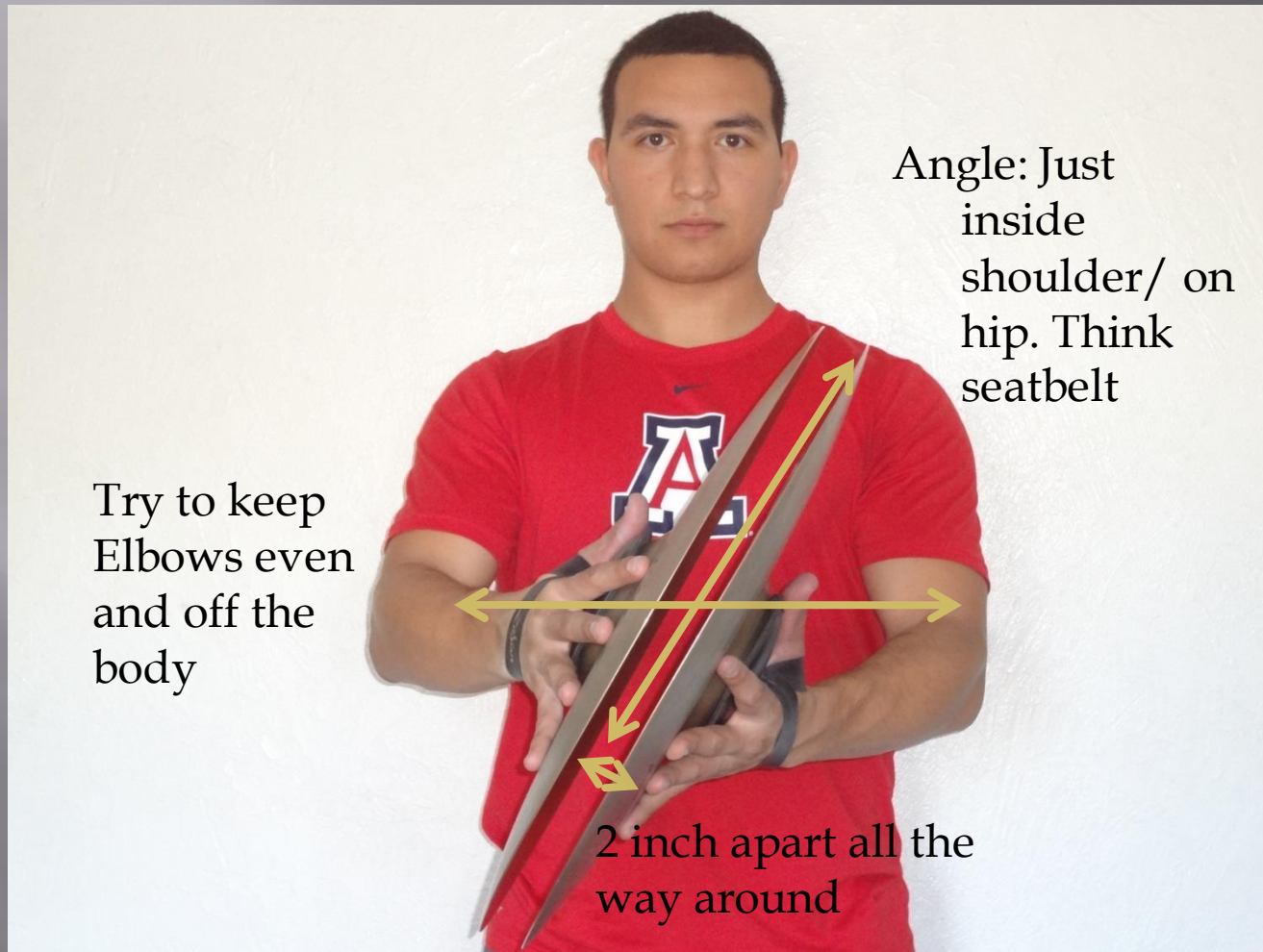


Set

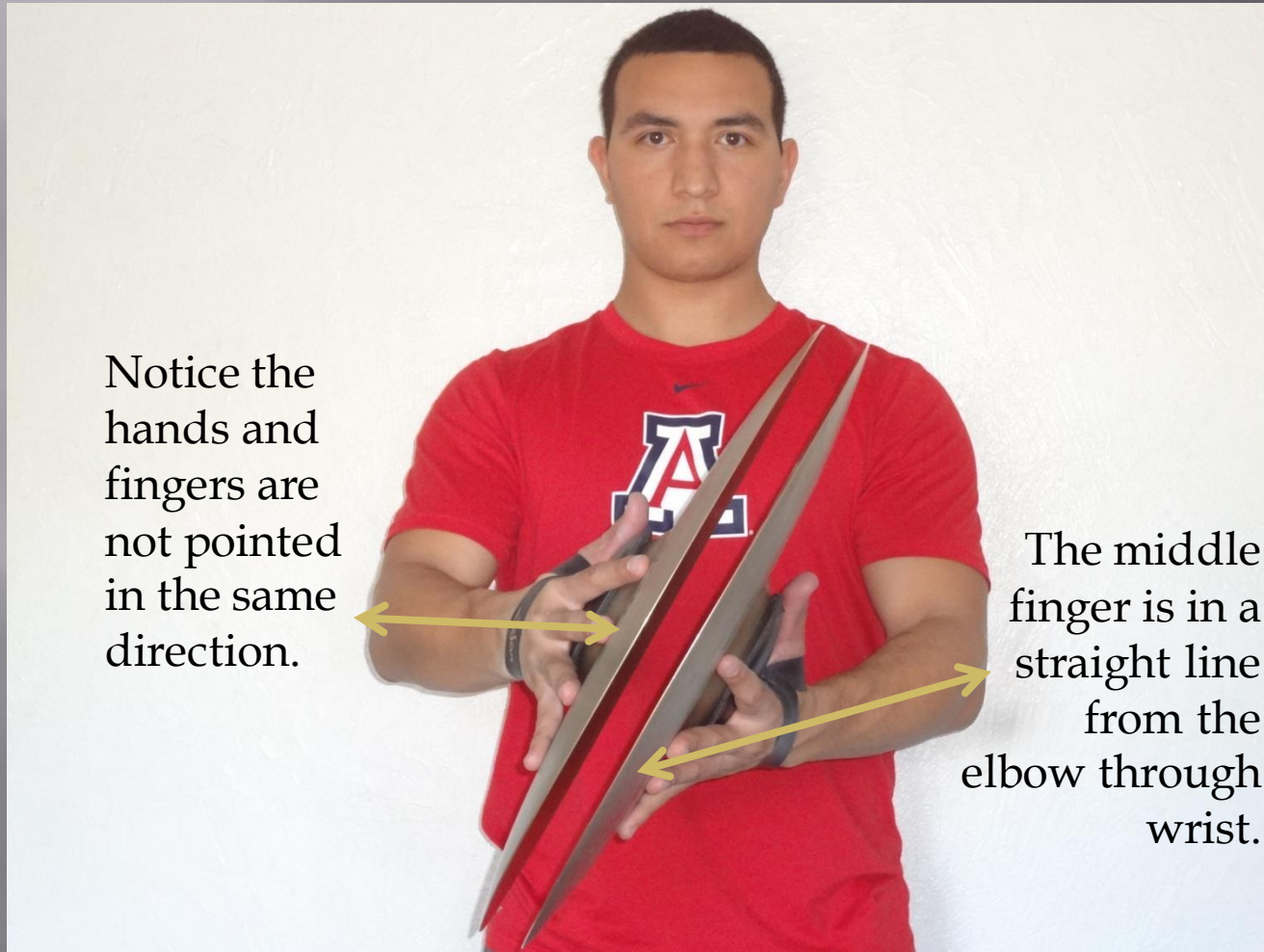
Slight arm
bend. Cyms
should rest
on thigh.



Flat



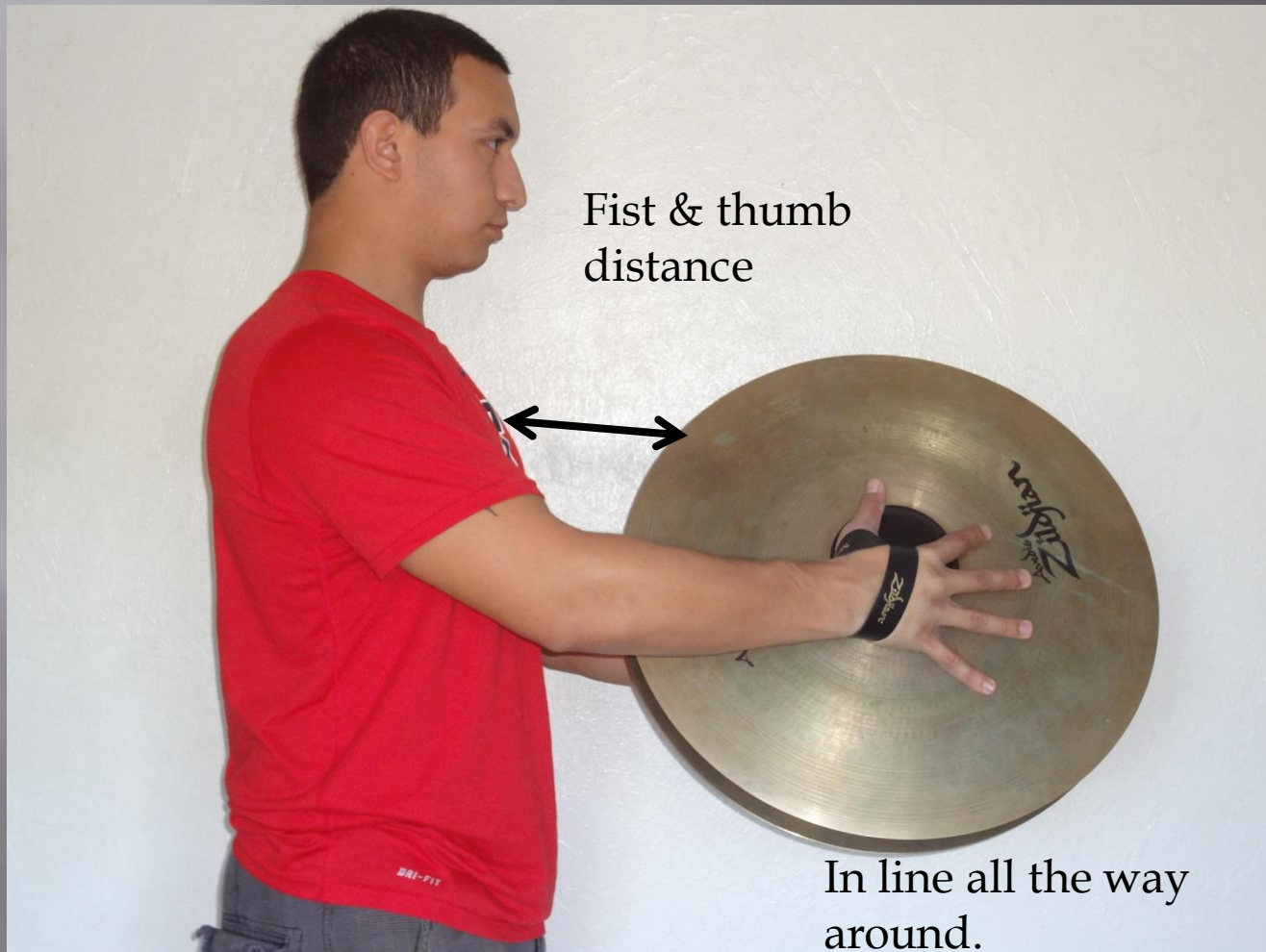
Flat



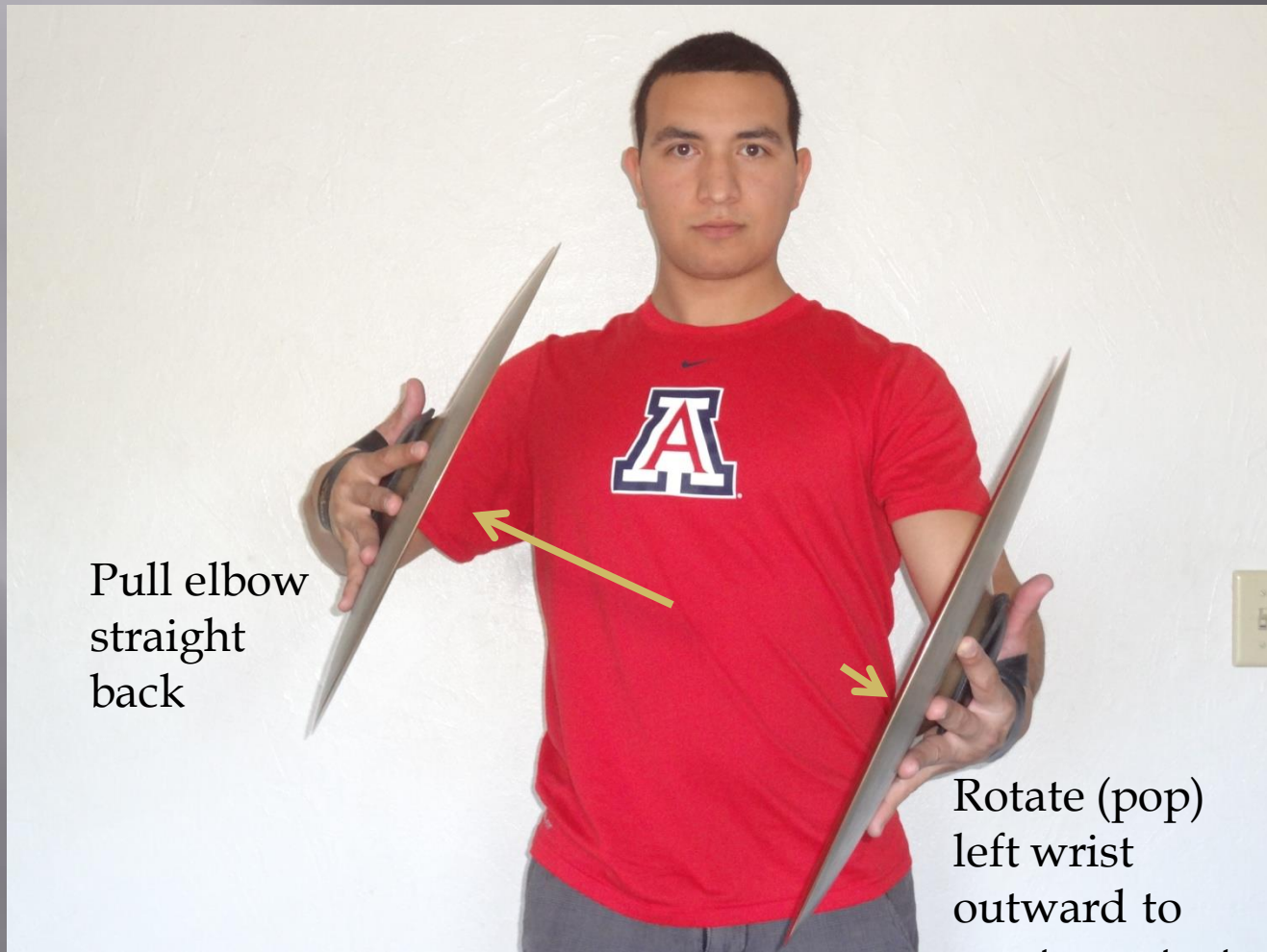
Notice the hands and fingers are not pointed in the same direction.

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

Flat



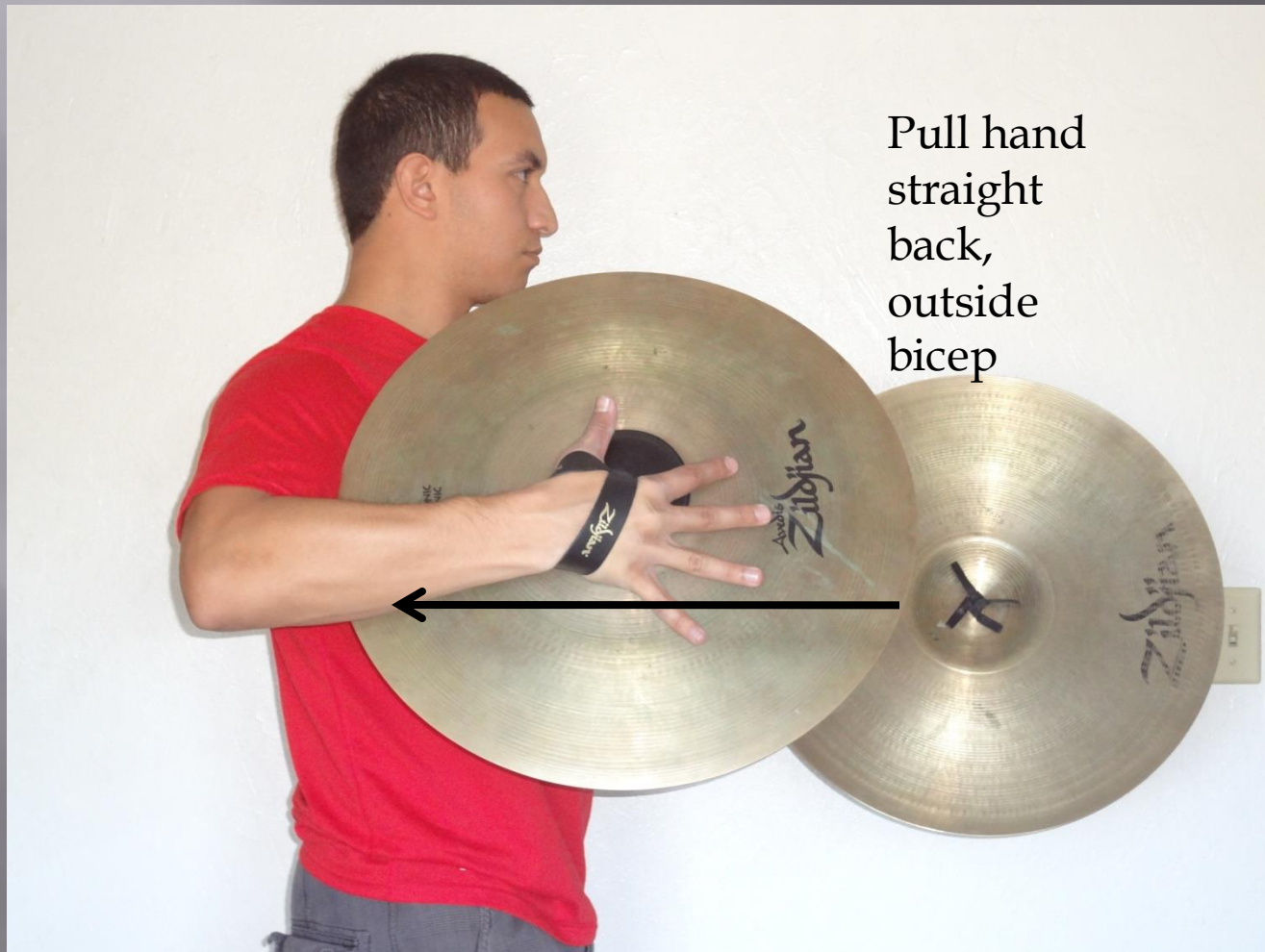
Flat Prep



Pull elbow
straight
back

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

Flat Prep



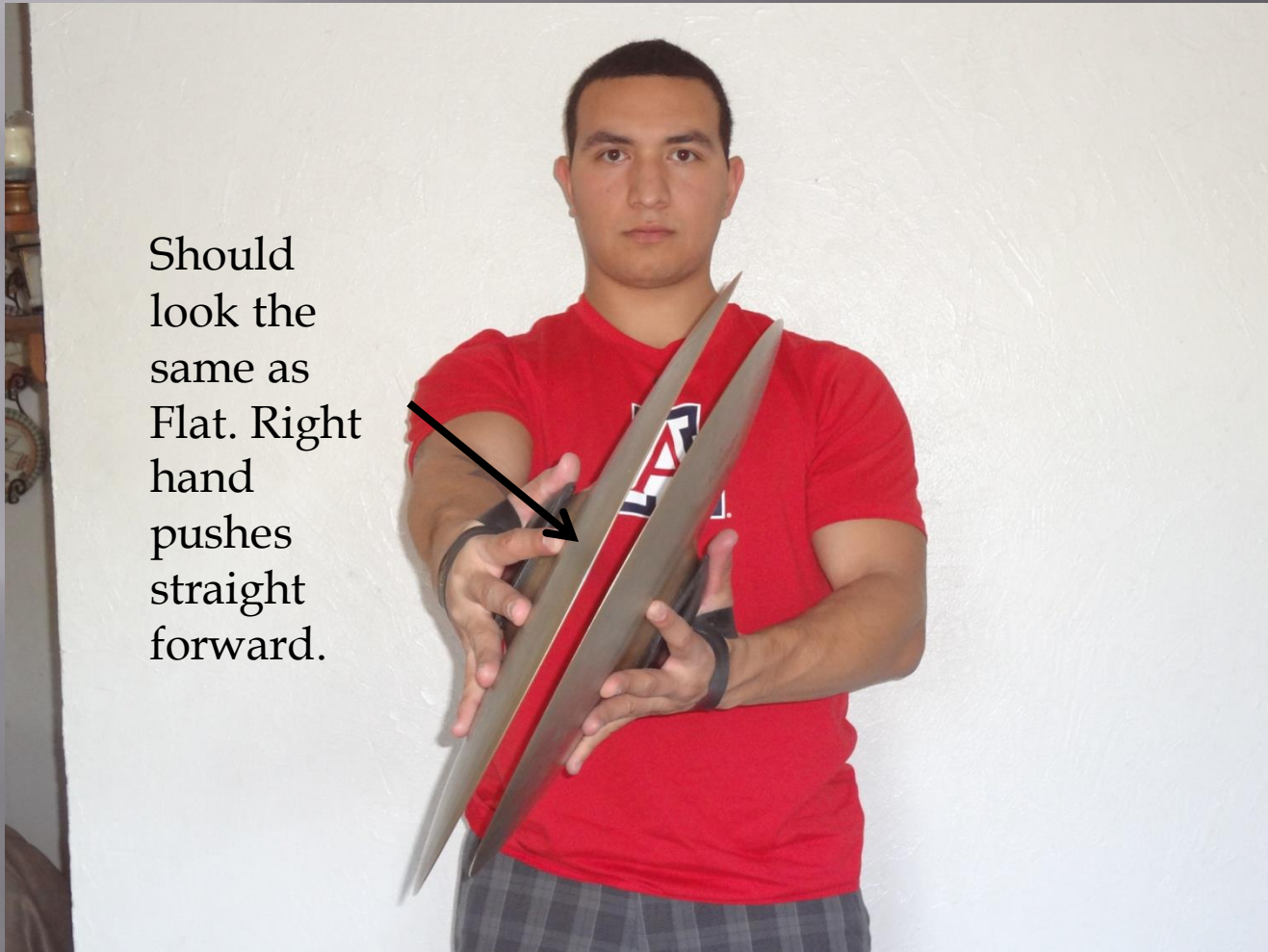
Pull hand
straight
back,
outside
bicep

Flat: contact point



Flat Extended

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



Flat Extended



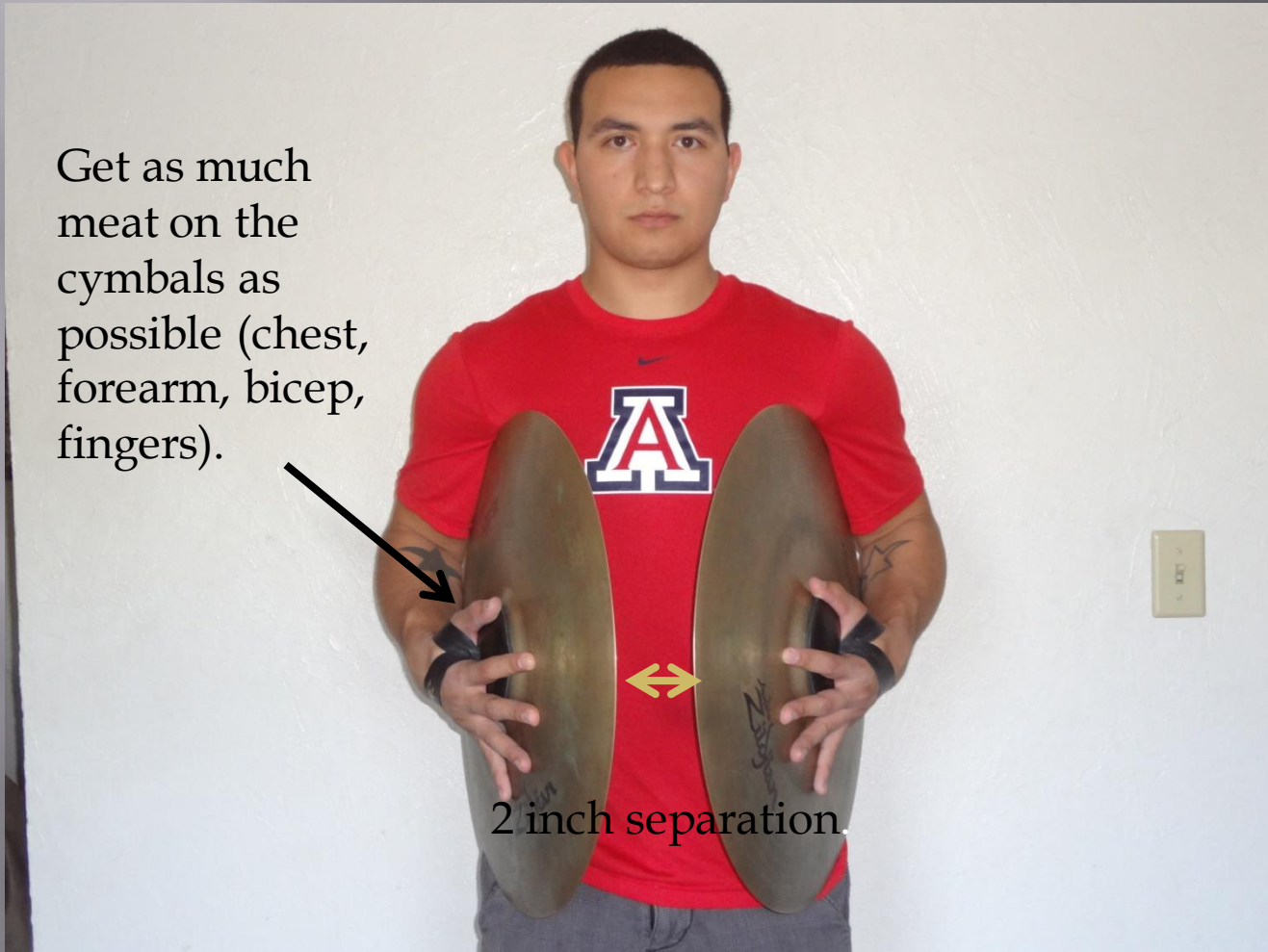
Push
straight
forward.
Zero arm
bend.

Choke

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



2 inch separation.

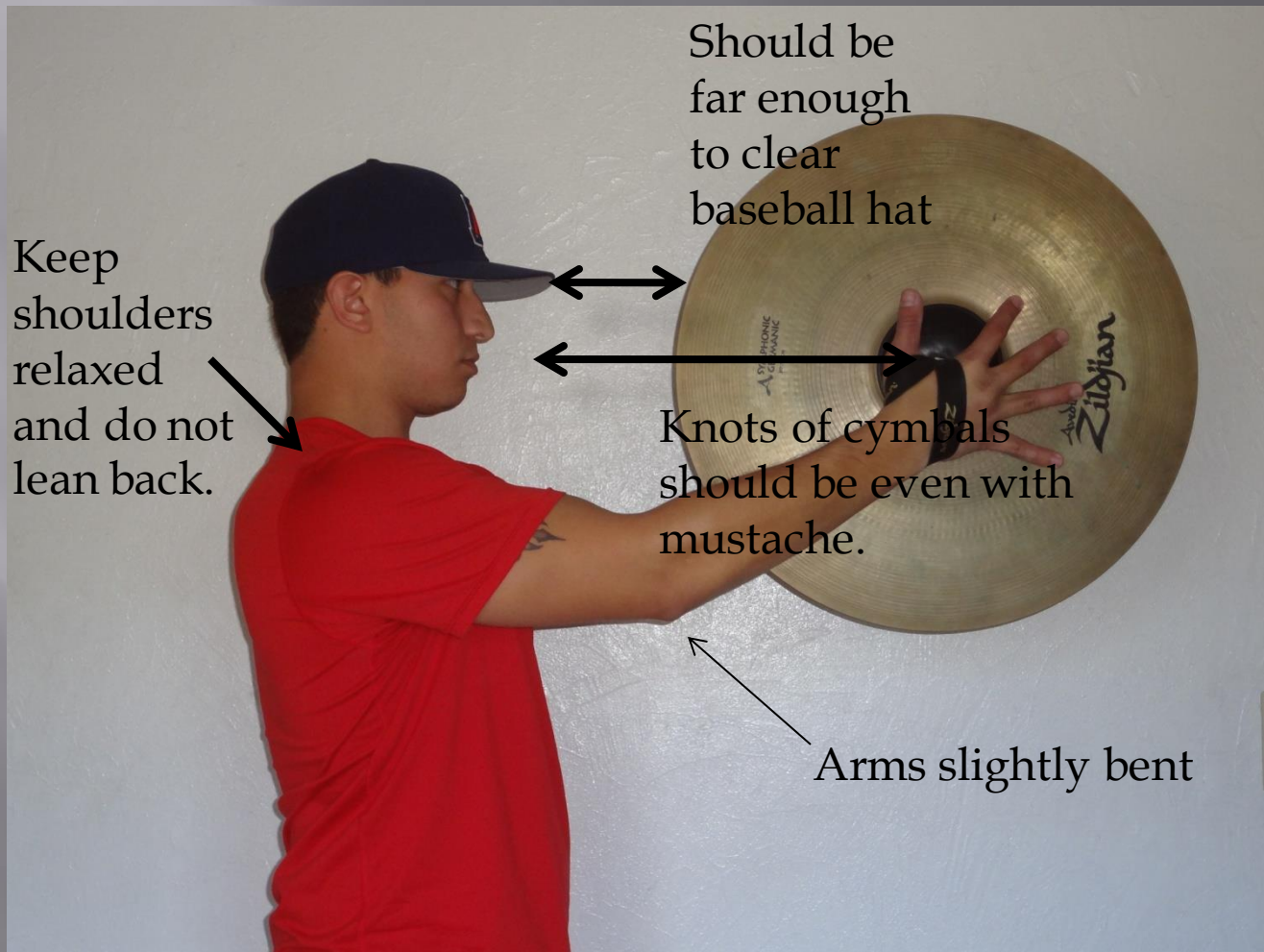


Port

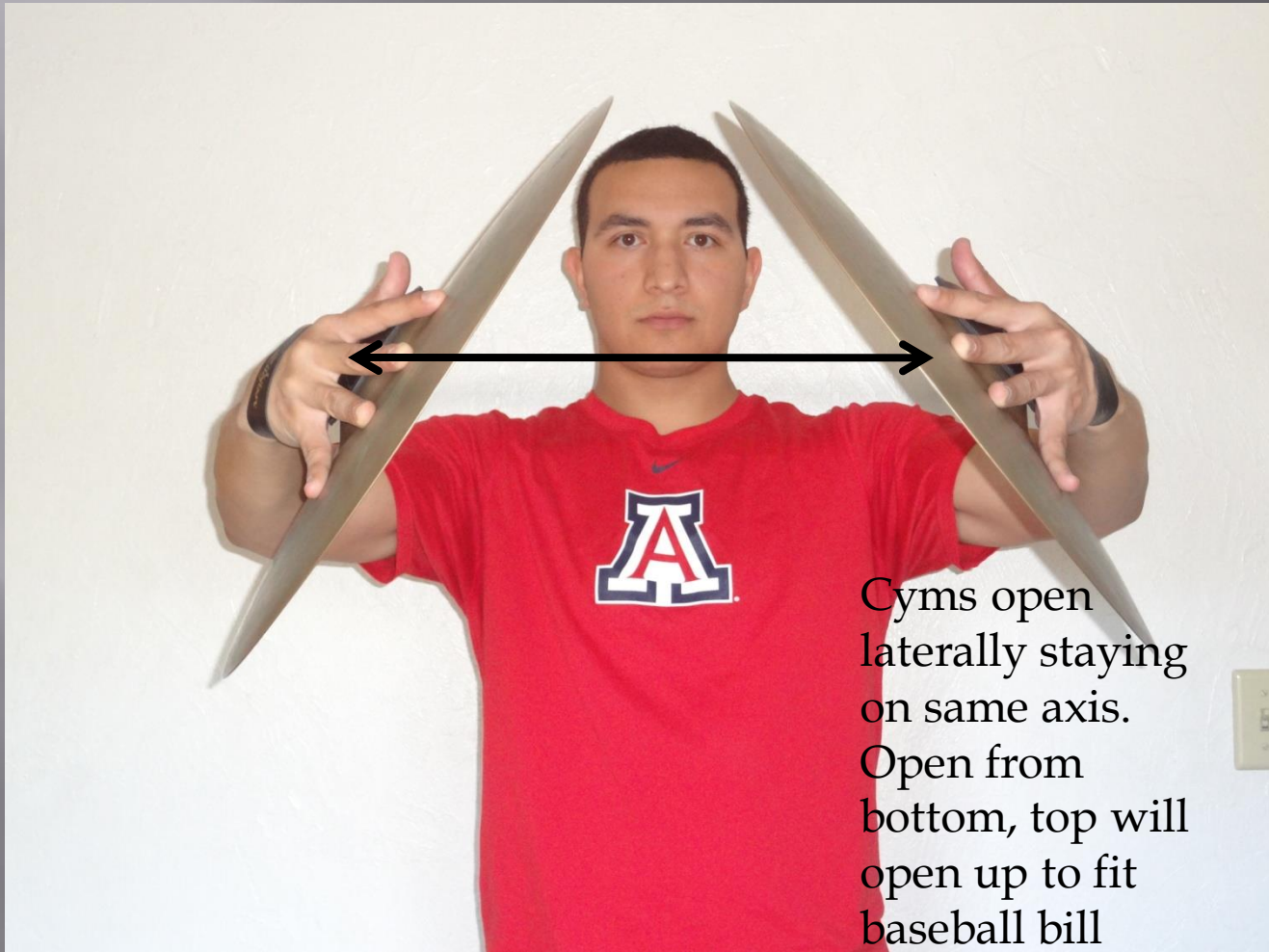


2 inch separation all
the way around.

Port

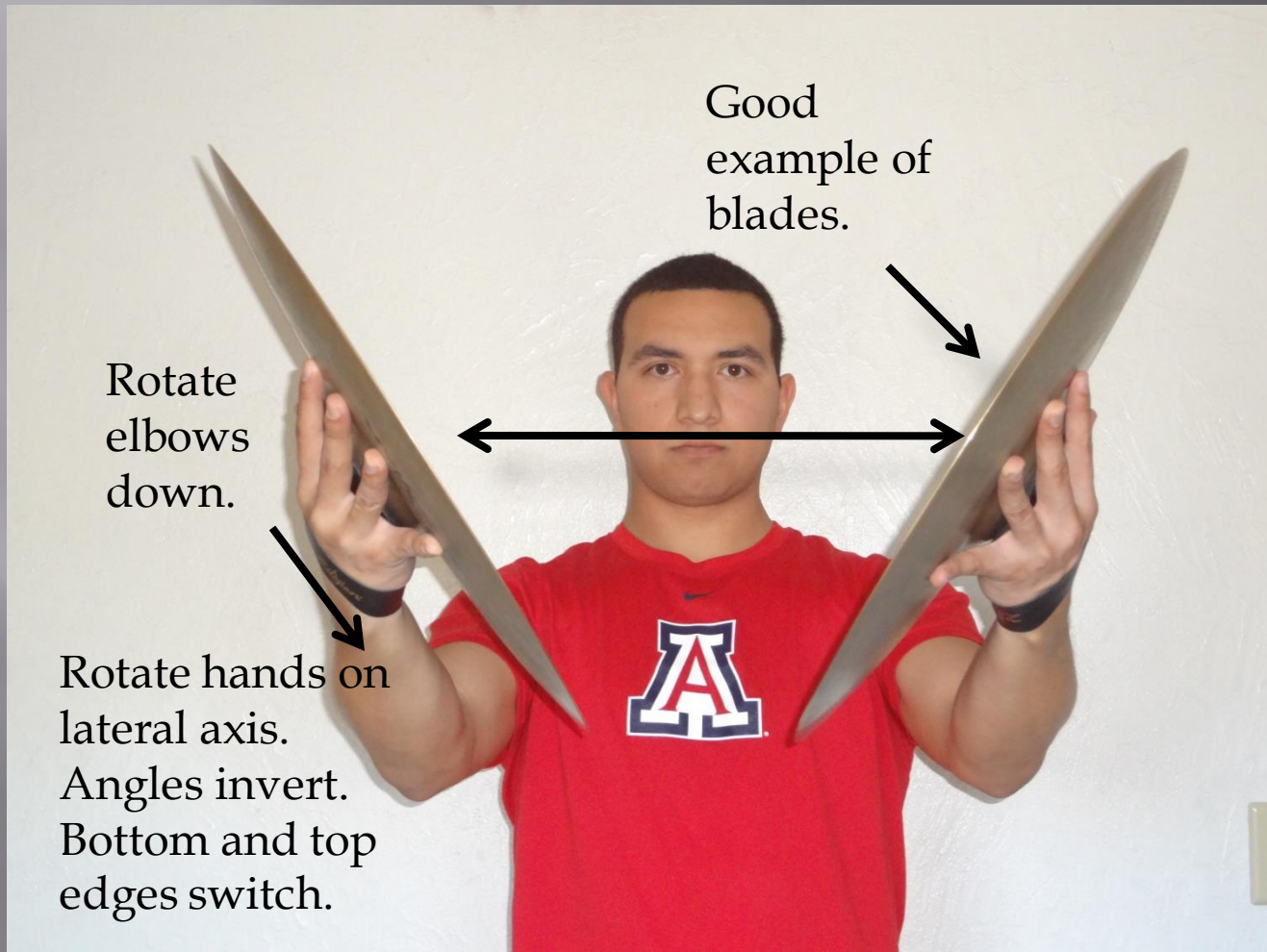


Port: Eval-A



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.

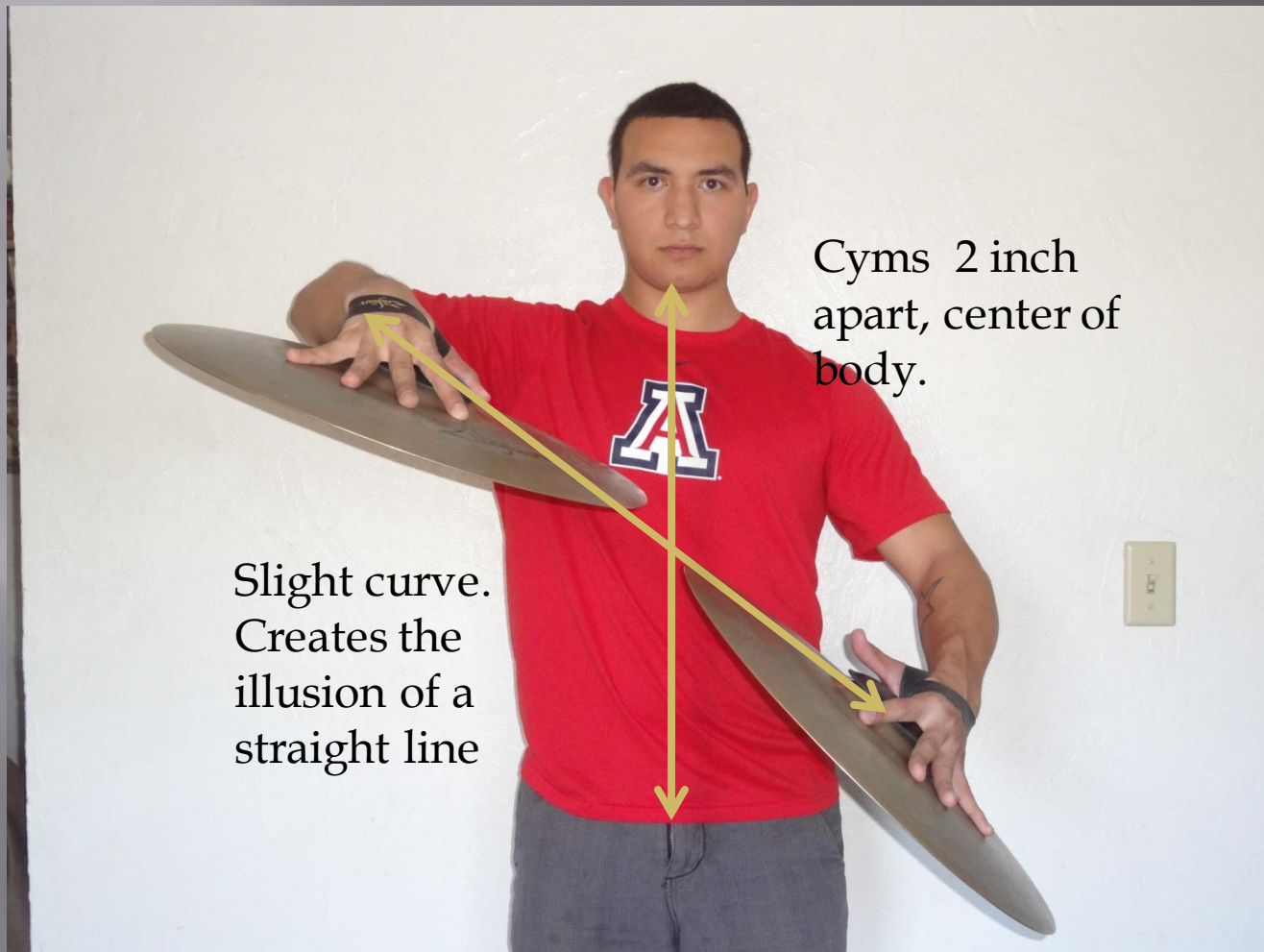


30 degree angle.

Flat: Eval



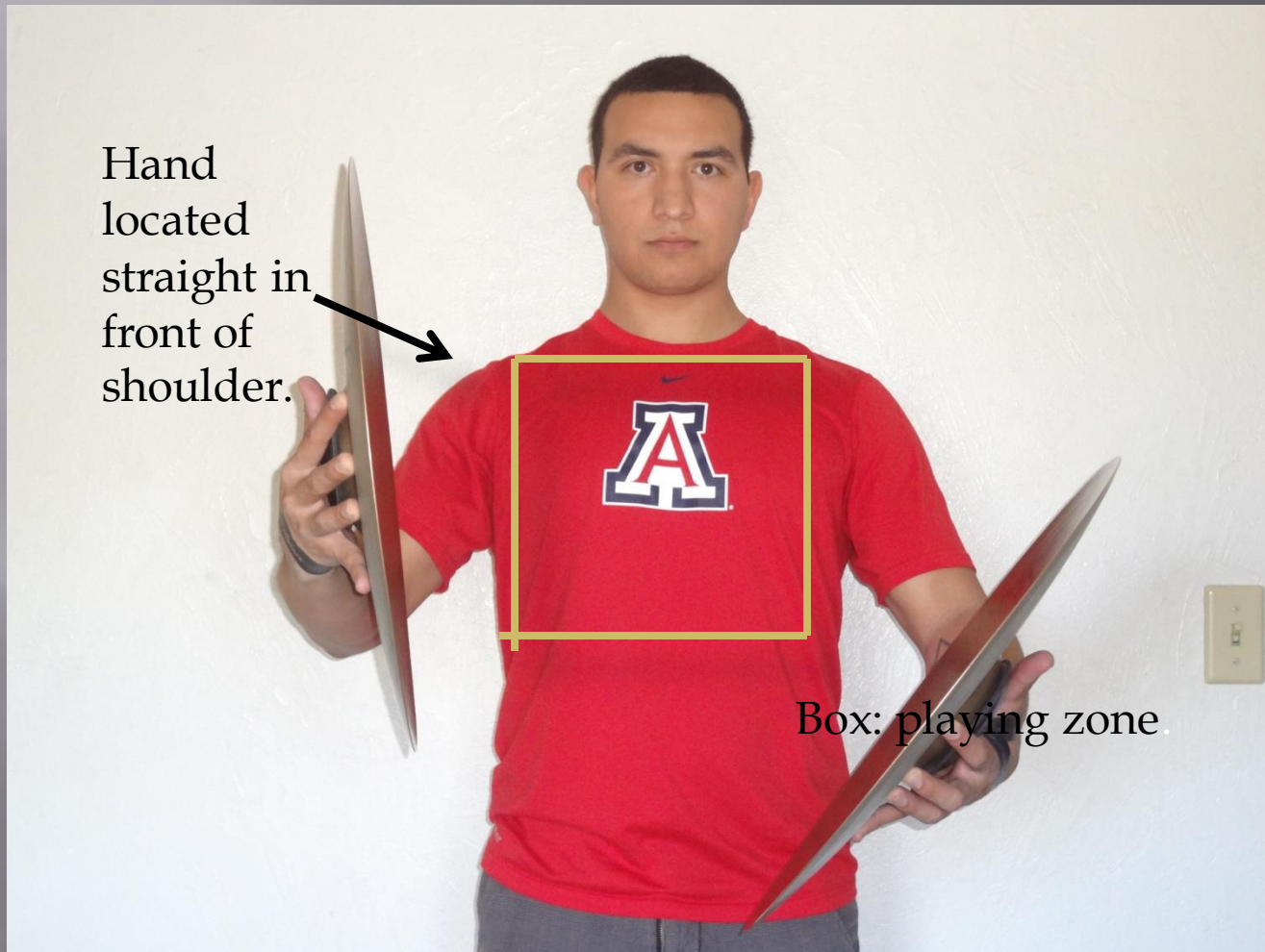
Flat: Eval-1st prep



Cyms 2 inch
apart, center of
body.

Slight curve.
Creates the
illusion of a
straight line

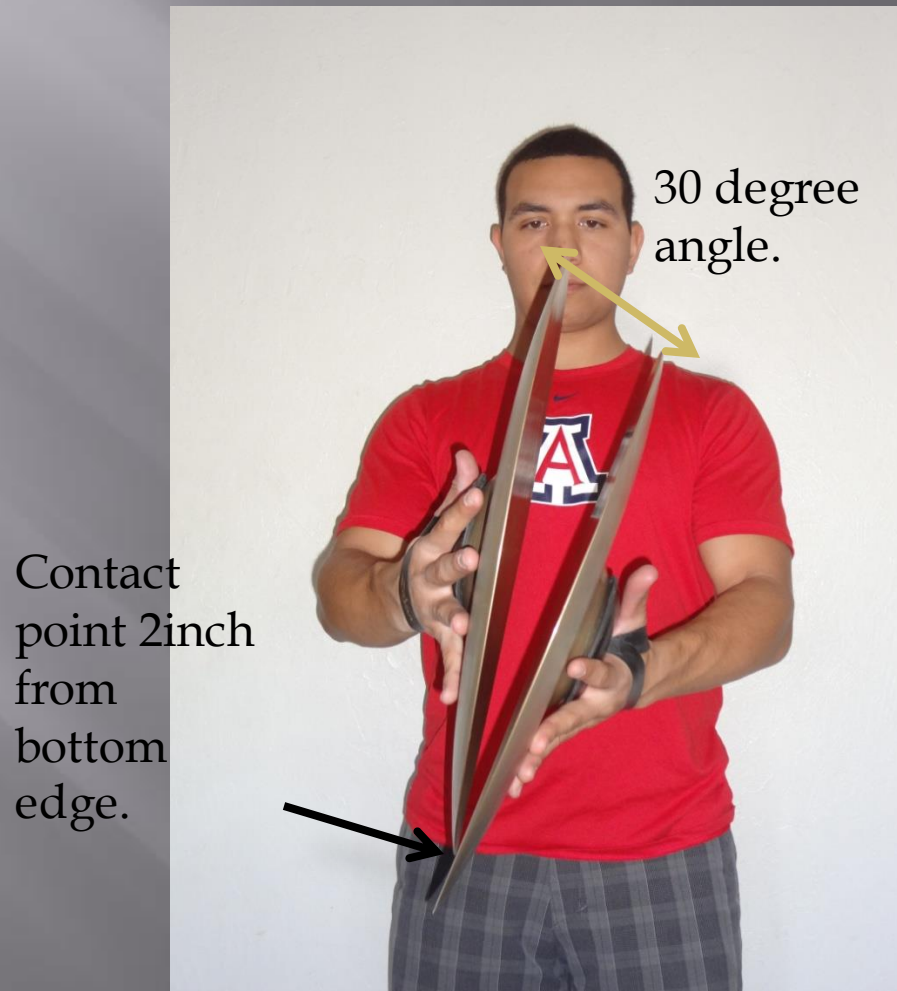
Flat: Eval-2nd prep



Hand located straight in front of shoulder.

Box: playing zone.

Flat: Eval contact point



Ding



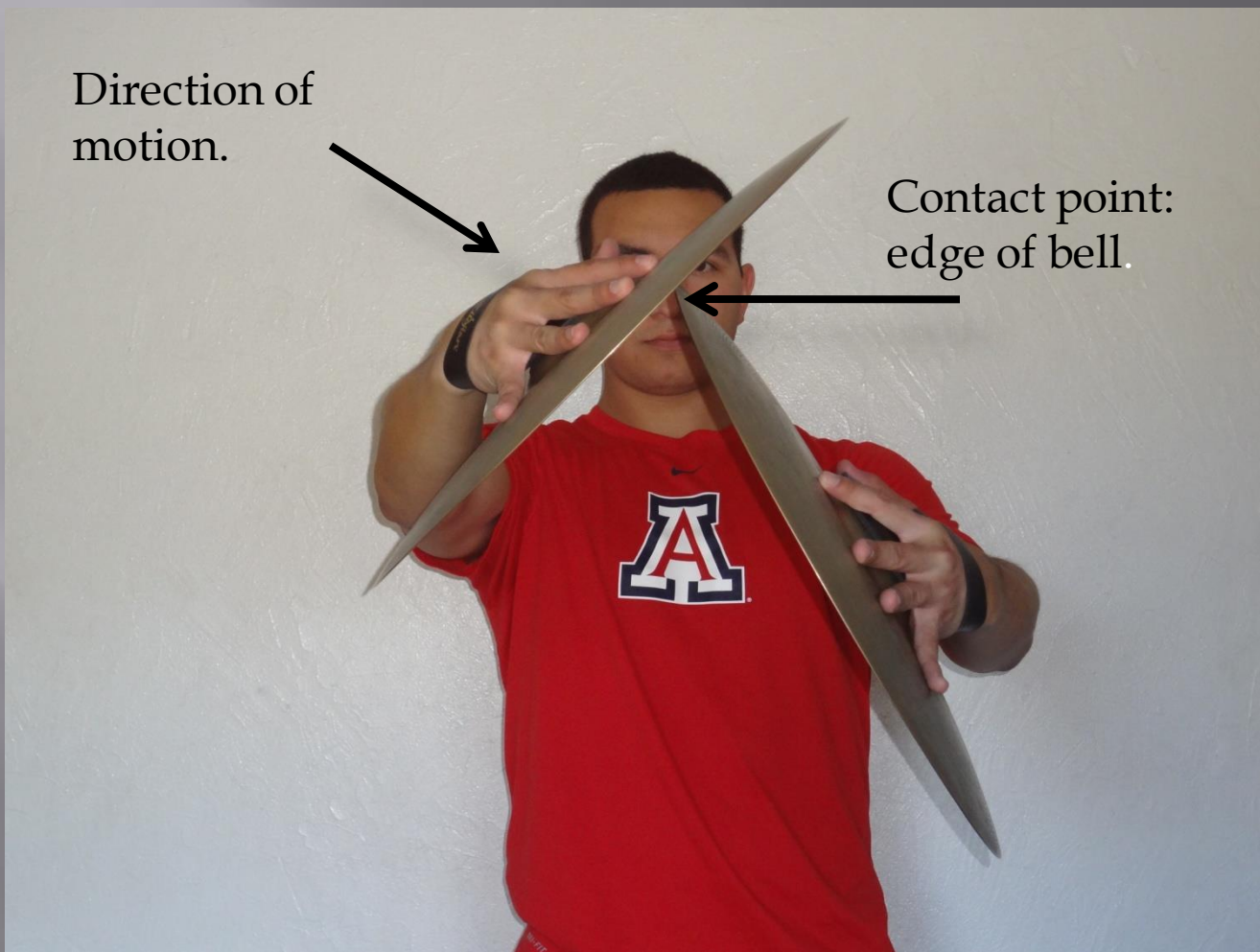
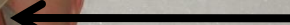
Cyms are
Perpendicular,
at 90 degree
angles.

Port Ding

Direction of
motion.



Contact point:
edge of bell.



Tap

60 degree angle.
Top edges 3
inch apart.



Useful links

Reference the videos below for demonstrations on the technique and tampers we use.

- ▣ <https://www.youtube.com/watch?v=ZdjoOxCGGZw>
- ▣ <https://www.youtube.com/watch?v=1A66Ag7t0hU>

Cymbals

BMW 2021

Thomas Gonzalez
& Zachary Blough

♩ = 128

7 *f*

7 sizz *mp* tap hi-hat

13 *mf* *ff* 3

19 *p* *ff*

26

33 *f*

36 *f* *mf* *mp* *f* *mp*

41 *f*

Detailed description: This is a cymbal score for the piece 'BMW 2021'. The score is written in 4/4 time with a tempo of 128 beats per minute. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes performance instructions for 'sizz', 'tap', and 'hi-hat', and a dynamic marking of *mp*. The third staff features dynamics of *mf* and *ff*, with a triplet of eighth notes marked with a '3'. The fourth staff has dynamics of *p* and *ff*. The fifth staff is marked with *f*. The sixth staff contains dynamics of *f*, *mf*, *mp*, *f*, and *mp*. The seventh staff is marked with *f*. The notation includes various cymbal-specific symbols such as 'x' for hi-hat, 'v' for sizzle, and 't' for tap, along with standard musical notation for notes, rests, and dynamics.

46

ff *f*

52

f

59

ff

65