

2009 Oregon Crusaders Indoor Cymbal Packet

Hello and welcome to the inaugural season of OCI! The following material is for all interested in becoming a member of our cymbal line. By choosing to become a member of the cymbal line you are deciding to embark on an epic adventure! By nature, the cymbal member must inherently possess an unwavering aggressive attitude and a physical strength unparalleled in other sections of this 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.

Physical Conditioning

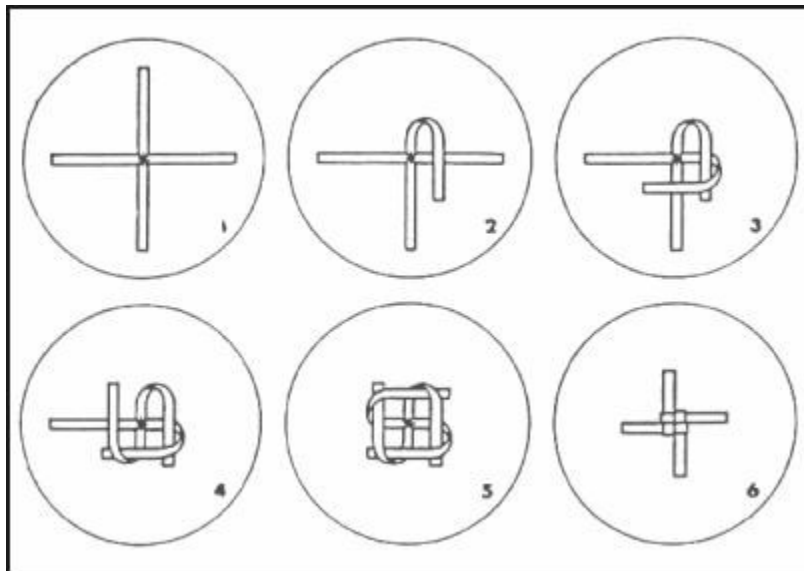
Please know, the journey to becoming a member of an amazing cymbal line is a tough and painful journey. This will not be easy. A commitment to at home strengthening exercises is of paramount importance to your/our success. The minimum requirement is as follows:

- 50-100 push-ups DAILY
- 50-100 crunches/Pilates DAILY
- 15-30 minutes of endurance exercises DAILY

Without the willpower to perform this at home workout we will not reach the highest level. By seeing this season through, you will become a much physically stronger human.

Technique

Before doing anything, must learn to apply straps and pads. Below is an example on how to tie a cymbal knot.



Technique cont.

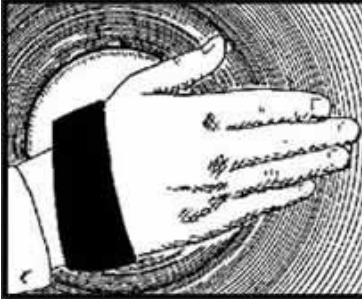
Below is an example of the Garfield Grip. This is the grip we will utilize.

Step 1 - Hold the cymbal in a vertical position and put the entire hand through the strap up to the wrists.

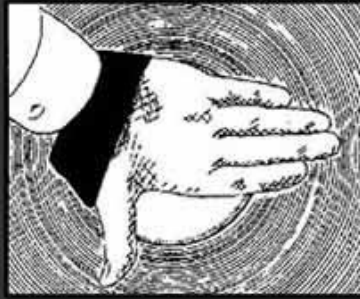
Step 2 - Turn the hand so the palm is facing away from the pad of the cymbal.

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

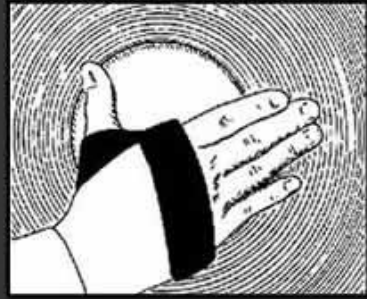
Step 1



Step 2



Step 3



Set Position

The set position is to be the beginning position. Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thigh. 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.

Playing Position

To begin, your arms from the shoulder to the elbow should be level to the ground. From the wrist to the elbow should be approximately at a 45-degree angle towards each other (see photo below). The cymbals should be 2-3 inches apart with the knots of the cymbals in line with your eyes. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.



A-V Crash Technique

To prepare for the crash, open the cymbals up to an “A.” To do this, simply break at the wrist slightly so that the finger tips form a house top, or “A” with the top edge of the cymbals. Then, break the wrist back so the cymbals form a “V” with the bottom part of the palm. From here, you will return to the “A” position. This is also where the first crash or “grace note” happens at the bottom of the cymbals. The crash hits bottom then pushes through to the top and opens back up to the original “A” position. To finish, open back up to the “V” and then snap back to set. The snap to set should occur two counts after the crash (i.e. prep on 4, crash on 1, snap back on 3)

Glossary of Sounds

The following will serve a basic reference point for you. I have listed all the different crashes, sound effects and rolls we will be utilizing as well as the abbreviation in parenthesis as you will see each term in the score. As you travel around the country and read different books you will notice different vocabulary used to define the same sounds. The following is the vocabulary I will use at all times.

Crashes:

Port Crash - PC
Orchestral Crash - OC
Flat Crash - FC
Slam Crash - SC
Skank -SK

All of the above will be noted as chokes as follows: PCC, OCC, FCC

Sound Effects:

Taps - T
Tap Chokes - TC
Zings - Z
Dings - D
Hi-Hat - HH
Sizzles - sizz.
Vacuum Sucks - V.sucks
Scratches - Scratch
Whale Calls - WC

Rolls:

Open Roll - OR
2-plate Roll - 2R
Figure 8's - 8R

Rudimental prowess of 16th note diddles is also necessary in a cymbal line.

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. For cymbal players, the most basic visual element is the cymbal flip. To complete a “flip-up” you must start with your cymbals at set position. Initiate the flip up with a jolting outward twist of the wrist while simultaneously bringing your arms forward and up. 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. Pay careful attention to locking the cymbals in the attention position when flipping down. Practice these two elements slowly and work your way faster.

Please have this packet with you at all rehearsals in your 3-ring binders. You can use this for reference during at home practice sessions.

Always remember, the mindset of a cymbal player is aggressive and a high level of intensity is to be portrayed at all times. You are entering into a highly unknown realm of our activity. Embrace this information and you will be a great cymbal line!

Thank you for interest in the Oregon Crusaders Indoor Cymbal Line!

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OCI '09