



2024

BAKERSFIELD COLLEGE

BCDL
cymbals

Putting the Cymbals On

- Put your hand through the strap.
- Turn your hand so your palm faces outwards.
- Keep your thumb and index finger spread apart, making a check mark.
- Rotate your thumb around the strap so the strap lays between your index and thumb and the back of the strap rests above your wrist.
- Your fingers should be spread out over the cymbal
- There should be no space in between your hand and the cymbal. When that happens, it's called "cupping" and it reduces the amount of control you have over the cymbal.

Positions

Set:

- The knots of the cymbals should be by the hips, in line with the seem of your pants.
- The cymbals should be parallel to each other. This is referred to as "Blades Only".
- The arms should be slightly bent, about 1/4th of the way up from full extension.

Flat:

- The cymbals should be at an angle from your left shoulder to your right hip, as if you were wearing a seatbelt.
- The cymbals should be "blades only" and they should not be rotating around the "flat axis".
- There should be a 2 inch separation between the cymbals at all points around the cymbal.
- The height of the cymbals should be knots at the sternum. This will cause the left arm to be slightly above parallel.

Port:

- The height of the cymbals should be knots at "mustache level".
- The shoulders should be down and back in a relaxed manner.
- The arms should have a 135 degree bend at the elbow.
- The cymbals should be "blades only".
- There should be a 2 inch separation between the cymbals at all points around the cymbal.

Choke:

- The fingers are spread out over the cymbals.
- The forearms are against the backs of the cymbals.
- The tops of the cymbals are against the pec muscles, not too high in the armpits.
- The bottoms of the cymbals are against the hips.
- This creates many different points of contacts to cut off the sound immediately.
- The back edge of bell is even with the front of your body.
- There should be a 2 inch separation between the front of the cymbals.

Cymbal Auditions

Basic Timing

16th Timing


Marching Cymbals



8th note splits - A

8th note splits - B

T. D.




Triplet Timing

T. D.



Triplet Splits

T. D.



T. D.



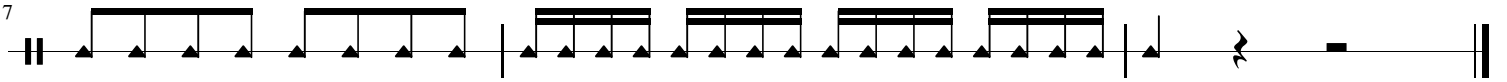
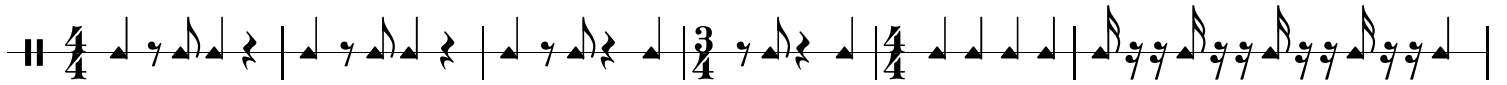
Notes:

- Crash types will be specified as per instructor's discretion.
- Split parts will be assigned on the spot. Be prepared for any partials assigned to you.
- Mark time.

tap/press pass

William Sims

$\text{♩} = 125$



Modulation

William Sims

$\text{♩} = 145$

8

14

Rolls

press 3 3 tap ch. sizz zings zings crash ch. sizz 3

The first staff of music is in 4/4 time. It consists of 12 measures. The notation includes various rhythmic patterns: measures 1-2 are marked 'press' with a triplet of eighth notes; measures 3-4 are marked '3' with a triplet of eighth notes; measures 5-6 are marked 'tap ch.' with eighth notes and a 'ch.' symbol; measure 7 is marked 'sizz' with a dotted quarter note; measures 8-9 are marked 'zings' with eighth notes; measures 10-11 are marked 'zings crash ch.' with eighth notes and a 'ch.' symbol; measure 12 is marked 'sizz' with a dotted quarter note and a '3' with a triplet of eighth notes.

10 sizz > siz-suc 3 > siz-suc 3 > 3

The second staff of music starts at measure 10. It consists of 10 measures. The notation includes: measure 10 is marked 'sizz' with a dotted quarter note; measure 11 is marked '>' with a quarter note; measures 12-13 are marked 'siz-suc' with a triplet of eighth notes and '>'; measure 14 is marked '>' with a quarter note; measures 15-16 are marked 'siz-suc' with a triplet of eighth notes and '>'; measure 17 is marked '>' with a quarter note; measure 18 is marked '3' with a triplet of eighth notes; measure 19 is marked '>' with a quarter note; measure 20 is marked '3' with a triplet of eighth notes.