BCDL 2027

AUDITION PACKET

CYMBALS

BCDL

Holding the Cymbals

- Straps sit on the webbing between the thumb and index finger and should be pulled behind the wrist
- Hands should be relaxed with fingers spread apart, lightly touching the cymbals Straps should be tight enough that the palms stay flush against the pads at all times (no cupping)

Positions

- **Set Position**
  - Hands should be pressed against the hips with the knots of the cymbals at the seam level of the pants.
  - Arms should not be fully stretched and have a slight bend outwards.
  - Cymbals should appear to be blades, making sure not to show the inside of the cymbals or the outside.
- **Choke Position**
  - Cymbals should be tucked into the armpits and under the arms with four points of contact
    - Armpits
    - Forearm
    - Hips
    - Hands placed over cymbals
  - Forearms should be parallel to the ground ensuring you are not sticking arms too far behind, “chicken winging.”
  - The front of the cymbal should have two-finger spacing between.
- **Flat position**
  - In theory, if you push cymbals outward it should be at the same height of your choke position
  - Cymbals should form a sash across the body from the left shoulder to the right hip with two-finger spacing around the cymbals.
  - Hands should be placed at sternum height with forearms parallel to the ground.
  - Elbows should be away from body, making sure to have big body posture.
- **Tap Position**
  - Cymbals should be at eye level, with two-finger spacing between cymbals
  - Cymbals should form a 90-degree angle at the top of the cymbals
  - Fingers should be placed on cymbals
- **Port Position**
  - Cymbals should be parallel to each-other with knots of cymbal at nose level
  - Two-finger spacing between each cymbal all around.

Prepping the crash (Hands should start at **Flat** position)

- **Right Arm**
  - Right hand will pull back in a straight line keeping the angle of **flat** position pulling back into the elbow.

    - Arm should not change angle it is facing, ensure to just pull back with the elbow and do not change angles
    - Right hand will straighten out in line with the arm slowly as you pull back the arm, should be completely in line with the arm when you reach the elbow.
    - Cymbal should sit in the pocket of the elbow when fully prepped back
    - Make sure not to pull back too far and only going until arm is in line with the rest of the body.
- **Left Arm**
    - Left arm will not move at all, only prepping with the hands
    - From flat position, the cymbal will angle inwards until it is slightly less than parallel with the arm
    - Make sure the hand still has engagement but does not tense up, you want to have a relaxed hand for this technique.

Playing a Crash

- From prep position, right arm will follow the same path it took to pull back into prep approaching the contact point
- First contact point of the crash will be 1-2 inches into the cymbal.
- If the left cymbal was a clock you want to contact the 3 o'clock point of the cymbal.
- Right cymbal will push through the left hand, making sure to keep a relaxed left hand
- Right cymbal will push across the body, second contact will come naturally and should not be forced.

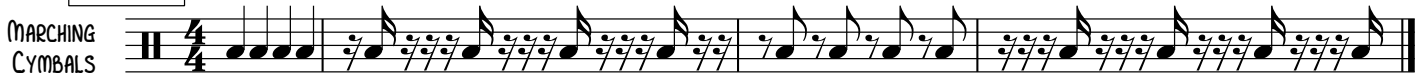
Auxiliary Sounds

- **Taps**
    - Starting at **tap** position, right hand will tilt vertically with arm **slightly** raising
    - Right hand will strike down with two-finger spacing into the right cymbal on the 12 o clock axis of the left cymbal.
    - Aiming for speed pushing through the cymbal and not force, seeking nice and bright tap sound.
- **Tap Choke**
    - Same setup as a regular tap, but after the tap sound is made immediately send arms into the choke position
    - Ensure that you do not bring the cymbals towards choke position before tap sound is made.
- **Press**
    - Palms will push together, aiming for crisp sound
    - Space should be left on the top of left cymbal to form a crescent moon shape.
    - Fingers should remain on the cymbals to apply pressure during press
- **Sizz**
    - Cymbals have the same angles as a press, however, pressure should be controlled.
    - Ensure you do not apply too much pressure making the sizz die off too quickly or too little pressure not producing enough of a sizz sound.

    - Both hands lightly clasp together
- **Sizz suck**
    - Same concept as a sizz, however right hand will push forward
    - Make sure bell of cymbal is not pushing past edge of left cymbal
    - When doing the suck, opposite ends of the cymbal will push together
        - Left hand pushing in with the top of palm where knuckles meet the fingers
        - Right hand pushing in with the bottom of palm where the hand connects to the wrist
- **Ding**
    - Left hand starts in the same position as a **Tap**
    - Right hand starts with the bell above the 12 o'clock of the left hand
    - When striking the cymbal do not hit on the bell angle directly, but slightly above
        - The zone will take time to find and takes playing around with but when you find the spot it should feel a slight bounce off
    - When you make contact make sure to pull the sound off of cymbal to produce the ding sound.
- **Zing**
    - Take the left hand to port position and angle the left hand 15 degrees
    - Right hand 12 o'clock will be positioned slightly above the left hand bell
    - Apply pressure at the edge of the right hand cymbal and push through the left hand without letting the left hand break position
- **Orchestral Crash**
    - Cymbals will begin in **flat** position
    - Cymbals will begin by making an A shape, floating into a V shape both cymbals pushing through each other back into **flat** position
    - Point of contact at V shape should be right cymbal contacting two finger spacing into left cymbal
    - Think of pushing bottom of hands pushing through eachother when playing an orchestral crash

Cymbal Auditions

Basic Timing

16th Timing

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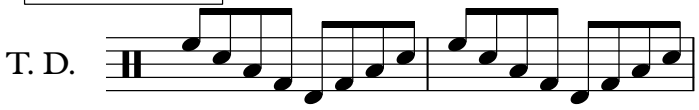
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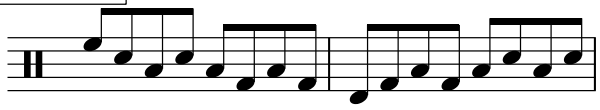
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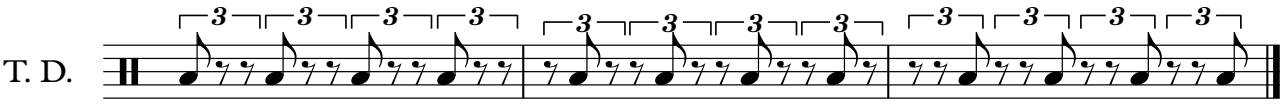
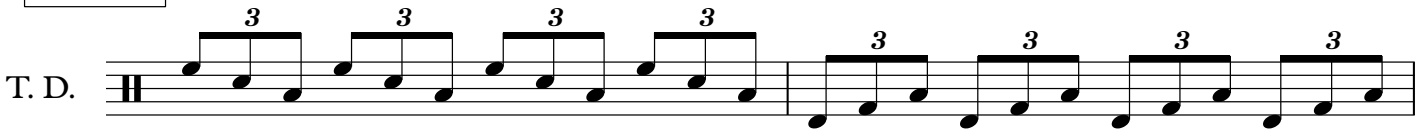
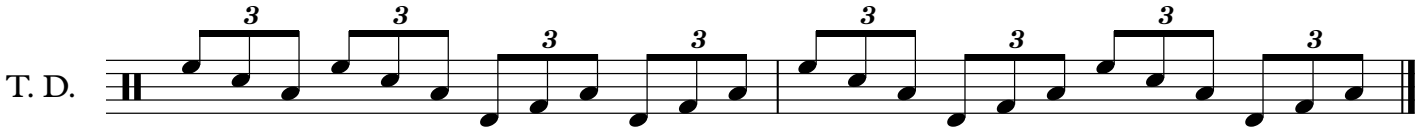

Triplet Splits





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.

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