

CYMBAL TECHNIQUE

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Fitting and Tying

Garfield Grip

Garfield Grip is the main/default grip used to play cymbals. The Garfield Grip is named after its use by the Garfield Cadets Drum and Bugle Corps

To get to Garfield Grip you can follow these steps and imagery below.

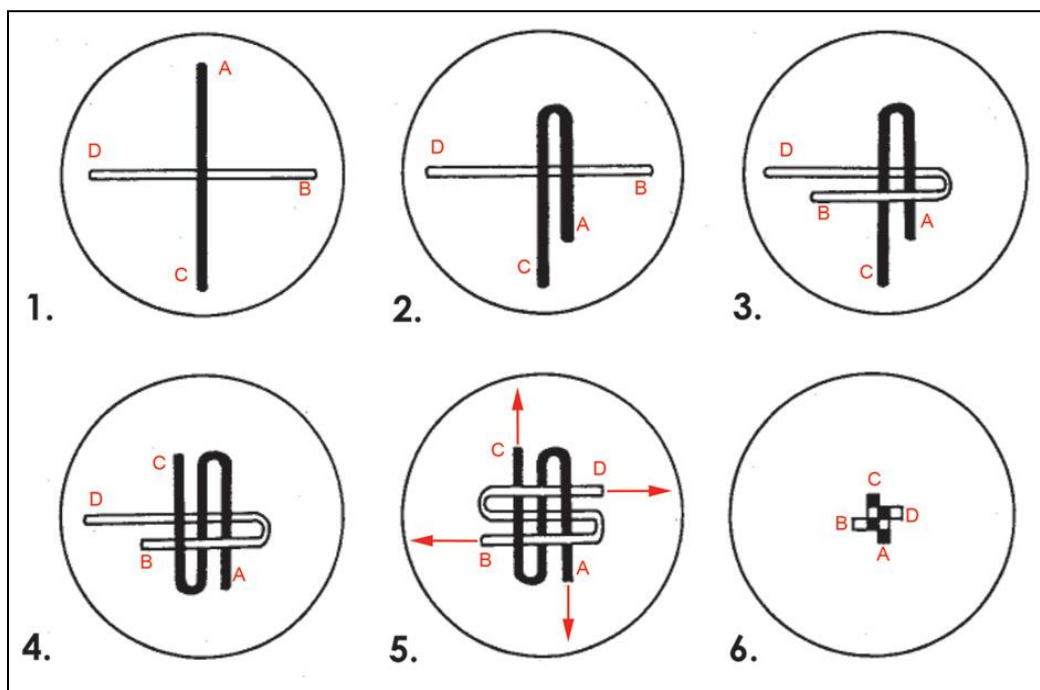
- Put the entire hand through the strap to the wrist.
- Turn the hand so the palm is facing away from the pad of the cymbal.
- Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and index finger.



The cymbal should fit snugly on your hand, enough that when you let the cymbal hang loosely, the pad still touches your hand.

Box Knot

To tie the strap down, we use a Box Knot also known as the Turkish Knot. The process to tie a Box Knot can be seen in the steps below. To ensure that the knot does not get too tight and pull through, a penny is place in the middle of the “plus” in step 1, and the knot is made around the penny



1. Make a plus with the 4 strap parts
2. Take strap 'A' and loop over strap 'B', leaving some slack
3. Take strap 'B' and loop over strap 'C', in turn looping over strap 'A'
4. Take strap 'C' and loop over strap 'D', in turn looping over strap 'B'
5. Take strap 'D' and loop over strap 'C' and through the slack of strap 'A'
6. Pull the knot tight, I prefer to hold the center of the knot and pull each individual strap tight.

There is more that we can do with our gear including, taping the knot, tying down the pad, and installing a loop underneath, which can be done later on.

Positions

There are 7 main positions:

Standby, Set, Hi-Hat, Flat, Vertical/Port, Tap and Choke

Standby

Standby is the default position between reps, there are different representations of standby dependent on rehearsal type and where the plates sit. Formal forms of standby are **Pistol/Sheath** (where the cymbals are interlocked in front of you with the logos down) and **Down Set**, the base form of set.



Set

Set is defined by the context of rehearsal and the music. There are different forms of set, the first being marching or resting set, referred to as **Down Set**. Down set is defined as the cymbals down by the side, straight up and down, running parallel to each other and the legs. The plates sit 1 inch off of the legs. The cymbals sit at a height of the players hands/cymbal knot at the players hip bone, done so by slightly bending straight backward at the elbow. There should be no break in the wrist while sitting in this position.



Hi-Hat

Hi-Hat position is defined as the cymbals closed, with the right plate over top the left plate, and both edges are placed on the body, just above the belly button. The cymbal angle should be horizontal or as close to horizontal as comfortable and should protrude straight out from the body. The hands themselves should be pointed in opposite 45° (Right pointed to the left 45° and the left pointed to the right 45°) to prevent wrist breaking.

Hi-Hat is also the name of the sound played in this position. The Hi-Hat sound mimics the drumset Hi-Hat, but creates a darker “thoop” sound when played. To prep a Hi-Hat, open the right cymbal 2 inches away from the left. To play a Hi-Hat, press the right plate firmly to the left. To play different dynamics of Hi-Hats, the only change will be the amount of weight used during the pressing of the right plate to the left. The dynamic mf is defined as natural weight, without trying to add strength in the press from the right hand.

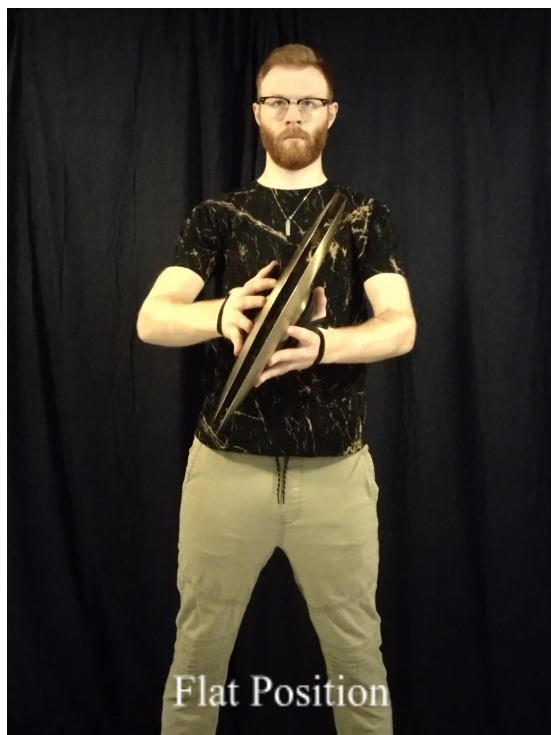


Flat

Flat is often considered a default position as multiple sounds can be played here or from a modified version of Flat. This position is defined as a “seat belt” angle, going from the top of your left shoulder (where your socket meets your collarbone), down to your right hip. The bells of the cymbals, or the players hands, sit 4-5 inches away from the bottom of the sternum. The edges of the cymbals sit 1 inch apart all the way around the plates. The fingers spread wide and without tension to stabilize and control the plate as much as possible. The plates should remain within the torso of the body.

The right hand and wrist sit unbroken pointed at the opposite 45°, while the left hand sits at the opposite 45° with a backwards wrist break to point the cymbals straight forward.

This position is also referred to as, Gumption and Mid Port



Press:

A Press is achieved by pressing and holding the cymbals together while still maintaining the Flat position. The sound should be a slightly heavier but brighter version of a Hi-Hat. There is no prep to this sound, the right plate is pressed forward and down with the right cymbal, creating a 1 inch crescent overlap facing towards the player. The plates are held together to minimize any resonance and then released back to Flat.

This sound is also referred to as Crunch, Crush, Closed Sizzle, Slam

Sizz:

A Sizz is a longer sound achieved by bringing the cymbals together and then leaving little pressure. There is no prep to this sound, the right plate is brought forward and down to the left, creating a 1 inch crescent overlap facing towards the player. After contact, the plates held together with light pressure to let the plate rattle against each other.

This sound is also referred to as Sizzle, Slide, Rattle



Succ:

A Succ is a slightly modified sound. To set up a succ, the right cymbal needs to be moved forward to where the edge closest to the player is halfway in between the edge of the left cymbal and the inner bell. Then as much of the right plate is set down on top of the left, this is the starting position of a Succ. A Succ is played by then bringing the right cymbal backwards, towards the player, and pressing the bottoms of the palm of both hands together. This should create a vacuum like “thoop” or a Succ of air. After a Succ is played, the hands release to Flat.

This sound is also referred to as Vacuum, Suck

***Sizz-up:***

A Sizz-up is a combination of a sizz and a succ. The first part is a Sizz. While maintaining the Sizz, the right hand may move forward up to halfway in between the outer edge and the inner bell of the left plate (to avoid clipping or jumping while creating the succ). The second part of the sound is the Succ, which should connect to the Sizz, with no stoppage in sound between the two parts.

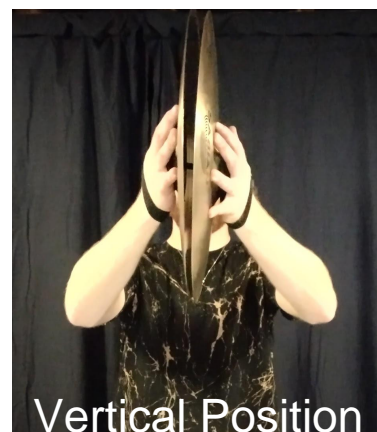
This sound is also referred to as a Sizz-Succ, Slide Choke, Fusion, Bizbop, Pea Soup

Vertical/Port

Vertical can be used as an alternate position to Flat. Most of the sounds that we can create in Flat can also be replicated in Port position.

Vertical is defined as the cymbals set vertically up and down, the plates are parallel to each other, sitting 1-2 inches apart all the way around the edges. The cymbals sit 4-5 inches away from the face, with the knots or the players hands sitting even with the eyes.

The hands should be spread to maintain control of the plates, and the hand should be pointed at an upward 45° angle, to prevent any wrist breaking. The shoulders should be relaxed, and the body should be straight up and down, and not leaning backwards.



Vertical Position



Vertical Position (Side)

Vertical Sounds

The sounds, *Press*, *Sizz*, *Succ*, and *Sizz-up*, can be replicated in Vert positions. The playing definitions are the same as in Flat, although the motions and overlap moves at an upward 45° angle.



Vertical Overlap

Tap

Tap is defined as a “Roof Top” like shape, where the cymbals sit at a 60° angle. The right plate overlaps the left plate by 1 inch, creating the *contact point*. The contact point sits at eye level, with the hands pointed at an upward 45° angle to prevent wrist breaking. The plates sit 4-5 inches away from the face.

Tap:

The first sound in Tap position is called by the same name. A Tap is played by rotating the right forearm and wrist, so that the plate travels in the current horizontal plane it is sitting in. The edge of the right plate will move 2-3 inches away from the left, and make contact 1-2 inches inside the edge of the right plate.



This sound is also referred to as Ting, Ding

Tap Choke:

A Tap Choke is played by first prepping the right cymbal by turning the plate parallel to the left. To make this motion there will be vertical rotation of the wrist. Then the right plate is brought to the left with momentum, making contact 1-2 inches inside the edge of the right plate. After the contact is made, the cymbals are then brought down into the Choke position to mute the resonance. The standard timing of the mute of a Tap Choke is an eighth note after the sound.

This sound is also referred to as a Vertical Punch, Vertical Smack, Vertical Slap Choke

Choke

The Choke position sits on the body. This position is for muted sounds and muting sounds. There are two main points of contact in Choke, the first being underneath the armpits. The second point of contact is the lower edges of the plates which rest on the waist/hip/thigh area (depending on the player's height). About $\frac{1}{3}$ of the plates will be in line with the torso of the body, leaving the rest to sit in front of the body. The front edges of the cymbals shield the front of the body and the edges are 1-2 inches apart.

Body Tap:

A Body Tap is played by rotating the right plate in the horizontal plane 2-3 inches away from the left and then contacting the left plate 1-2 inches inside the edge of the right cymbal. After playing a Body Tap, the cymbals reset to Choke position.

This sound is also referred to as a Dead Tap, Clicks



Punch:

A Punch is played from choke positions and starts with a prep. The prep is done bringing both cymbals straight forward off the body, then the right wrist and plate are rotated to turn parallel to the left. The right is then brought to the left with momentum and contacted 1-2 inches inside of the right plate. After the contact is made, the plates are brought into choke position to mute the sound. The standard timing of the mute of a Punch is an eighth note after the sound.

This sound is also referred to as a Tap Choke, Skank, Slap Choke

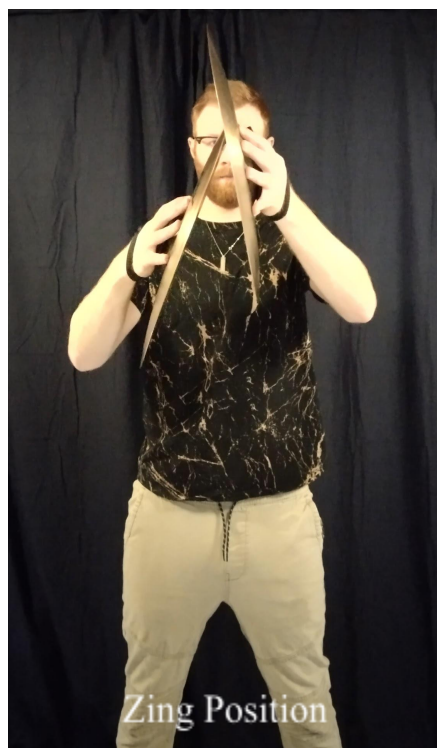
Alternate Sounds

Ding:

A Ding is played from a modified flat position. This modified position takes the right plate from flat, and turns it perpendicular to the left, and lined up 1 inch outside of the inner bell of the left.

The sound is made by hitting the right to the left 1 inch outside the inner bell of the left, the placement of the Ding is set to prevent cracking the cymbals.

This sound is also referred to as a Bell Tap, Dong, Gong



Zing:

A Zing is played from a modified Tap position. This position moves the right plate down, to where the top edge touches the top of the inner bell of the left plate, creating the contact point. The angle of the cymbals is decreased to 22.5° , and the contact point sits at eye level.

The sound is made by putting pressure on the plates and scraping the right cymbal upwards against the left plate, stopping 1-2 inches past the outer edge of the left cymbal. The sound then releases/resets back to the contact point after playing.

Scrape:

A Scrape is played from a modified Choke position. The edge of the right plate is brought inside the left cymbal, and then scraped back and forth against the left to produce the sound

This sound is also referred to as a Scratch



Tap Sizz:

A Tap Sizz is played by first playing a Tap and then continuing to add slight pressure to let the edges of the plates rattle off of each other.



Weedwacker:

A Weedwacker is a moving sound. This sound takes the left and moves it up into port position, while at the same time, the right plate rotates inwards by turning the thumb down. The plates make contact with the left in port, and the pinky edge of the right plate hits almost perpendicular to the left plate, 1-2 inches off the inner bell of the left cymbal.

Crashes

There are 4 main types of crashes:

Flat Crash, Flat Crash Choke, Vert Crash, Vert Crash Choke.

Flat Crash:

A Flat Crash is most often the default crash type. There are 3 components to a flat crash, the **Prep**, the **Contact Point**, and the **Crash and Release**. The prep of a Flat Crash happens one count before the crash by default.

Prep Definition

[Left Cymbal] The left wrist turns flush with the forearm and turns the cymbal to sit parallel to the forearm, without touching the forearm.

[Right Cymbal] The right cymbal moves up and backwards, mimicking a salute. This is done by bending the right elbow and lifting the right hand up. The right hand and forearm rotate outwards (thumb rotates up) slightly, to point the edge farthest away from the body down towards the left cymbal. In the prep position, the right plate remains at the same angle as it did in the Flat position. The hand/knot of the cymbal should sit at jaw/mouth height and the cymbal/hand should be in line with the shoulder side to side. The prep is done without breaking the wrist.

Contact Point

The left cymbal will rotate back to Flat position, while the right will come down and contact the left plate at the outer edge, 1-2 inches away from the edge. The contact point sits at an angle of 22.5° (half of 45°).

Crash and Release

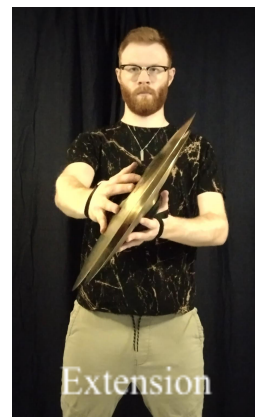
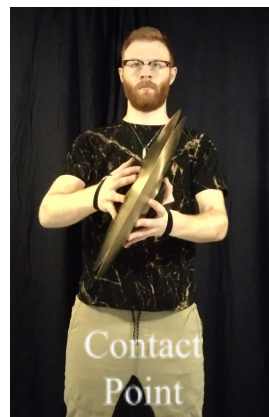
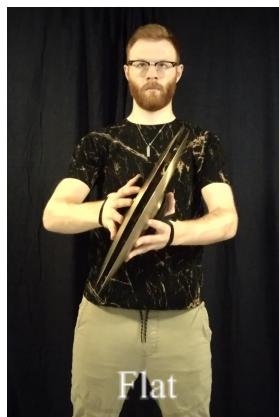
The Crash itself is a Flam, where we have the front of the right plate contact first, followed by the back end. The Flam prevents the creation of air pockets and loss of sound and resonance.

There are two different types of Releases, Extended and Dead. *For a Dead release* or a “Dead Crash”, after the crash the plates reset back to Flat position. *For an Extended release* or an “Extended Crash”, after the crash, the left cymbal resets to Flat position, while the right cymbal is pushed forward, fully extending the right arm, while maintaining the characteristics of the Flat position. Then the right plate is brought back into the original Flat position, marking its full release.

Flat Crash Choke:

The Flat Crash Choke has the same **Prep**, **Contact Point** and **Crash** as a Flat Crash, after the crash, the sound is then muted by bringing the plates into the Choke position. The timing of the mute/choke of the crash sound is an eighth note after the note itself.

Front View:



Side View:



Crash Exercise I



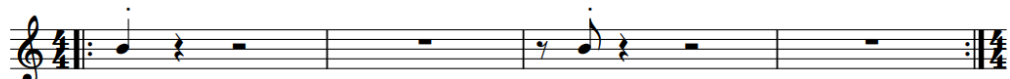
Crash Exercise II



Crash Choke Exercise I



Crash Choke Exercise II



Vert Crash:

The *Vert Crash* utilizes the “AV” prep style. A sole “V” prep can be done using the same definitions, omitting the “A” portion of the prep.

Definitions

A Prep: Leaving the 1-2 inch gap at the tops of the cymbals, open the bottoms to create an “A” shape. The bottoms should move just past the head and ears horizontally. The plates should be at even heights.

V Prep: Leaving the bottoms where they were at for the “A” prep, move the tops of the cymbals to create a “V” shape. The motion should look like it’s rotating/hinging around the stationary bottoms. The tops move horizontally to line up with the collar bone (halfway between the neck and outside of the shoulder). The plates should remain at even heights.

Contact Point: The cymbals are horizontally brought in front of the face. The right plate raises up slightly and contacts the left plate 1-2 inches away from the edge, at the bottoms of the plate. The plates sit at an angle of 22.5°.

Crash: The Crash is a Flam, contacting at the bottoms first and then the tops. The plates are overlapped at 1-2 inches to prevent the creation of air pockets.

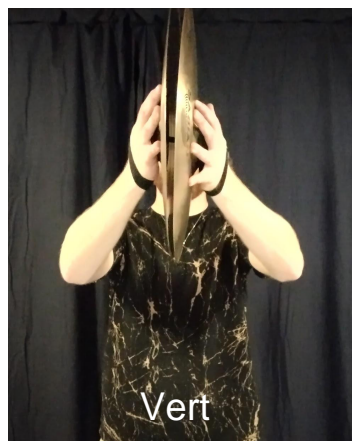
A Release: Definition is the same as the *A Prep*

V Release: Definition is the same as the *V Prep*

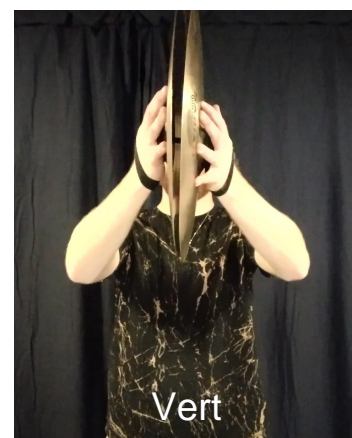
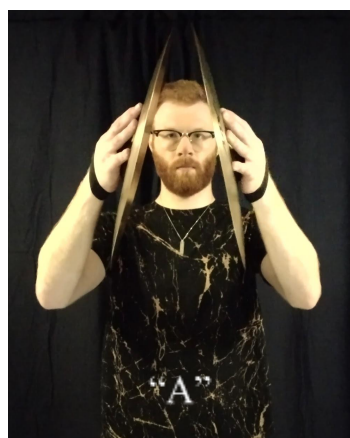
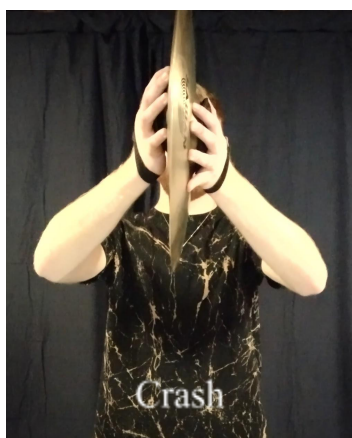
Vert Crash Choke:

The Vert Crash Choke has the same *Prep*, *Contact Point* and *Crash* as a Vert Crash. After the Crash, the sound is then muted/choked by bringing the plates down to the Choke Position. The timing of the mute/choke of the crash sound is an eighth note after the note itself.

Prep:



Crash and Release:



Unison Split Crash Crash HiHat Siz Press Suck Siz-Press Siz-Suck Open Body Punch
Tap Tap

Crash Breakdowns

Cymbal

4's - Flat Extended Crashes

Musical notation for 4's - Flat Extended Crashes. The notation is on a single staff in 4/4 time, starting with a repeat sign. It consists of five measures: 1. A half note on the middle line (F4). 2. A dotted half note on the middle line (F4). 3. A quarter note on the middle line (F4). 4. A quarter note on the middle line (F4) followed by a quarter rest. 5. A quarter note on the middle line (F4) followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Move to Prep Move to Contact Point Contact Point Crash to Extension Release

2's - Flat Extended Crashes

Musical notation for 2's - Flat Extended Crashes. The notation is on a single staff in 2/4 time, starting with a repeat sign. It consists of five measures: 1. A half note on the middle line (F4). 2. A dotted half note on the middle line (F4). 3. A quarter note on the middle line (F4). 4. A quarter note on the middle line (F4) followed by a quarter rest. 5. A quarter note on the middle line (F4) followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Move to Prep Move to Contact Point Contact Point Crash to Extension Release

4's - Port AV Crashes

Musical notation for 4's - Port AV Crashes. The notation is on a single staff in 4/4 time, starting with a repeat sign. It consists of eight measures: 1. A half note on the middle line (F4). 2. A dotted half note on the middle line (F4). 3. A quarter note on the middle line (F4). 4. A quarter note on the middle line (F4). 5. A quarter note on the middle line (F4) followed by a quarter rest. 6. A half note on the middle line (F4). 7. A dotted half note on the middle line (F4). 8. A quarter note on the middle line (F4). The piece ends with a double bar line and repeat dots.

Move to A Prep Move to V Prep Move to Contact Point Contact Point Crash Move to A Prep Move to V Prep Move to Port

2's - Port AV Crashes

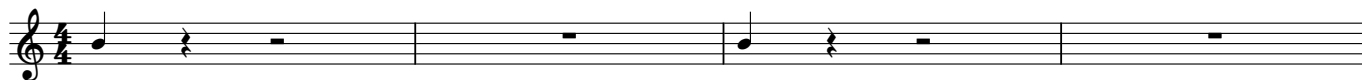
Musical notation for 2's - Port AV Crashes. The notation is on a single staff in 2/4 time, starting with a repeat sign. It consists of eight measures: 1. A half note on the middle line (F4). 2. A dotted half note on the middle line (F4). 3. A quarter note on the middle line (F4). 4. A quarter note on the middle line (F4). 5. A quarter note on the middle line (F4) followed by a quarter rest. 6. A half note on the middle line (F4). 7. A dotted half note on the middle line (F4). 8. A quarter note on the middle line (F4). The piece ends with a double bar line and repeat dots.

Move to A Prep Move to V Prep Move to Contact Point Contact Point Crash Move to A Prep Move to V Prep Move to Port

Crash Exercises

Cymbal

Crashes



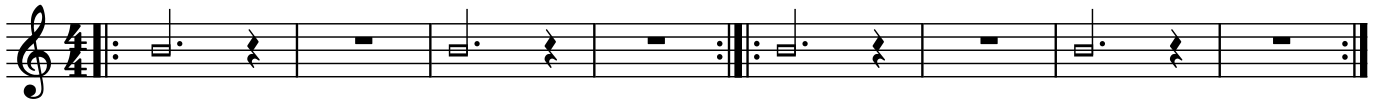
Crash Chokes



On Hand Spins

(Slow and Fast)

Slow Spins



In Spin
to Flat
(Counts 1-3)

Out Spin
to Down Set
(Counts 1-3)

In Spin
to Port
(Counts 1-3)

Out Spin
to Down Set
(Counts 1-3)



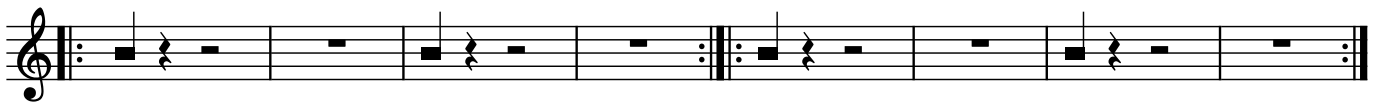
In Spin
to Tap
(Counts 1-3)

Out Spin
to Down Set
(Counts 1-3)

In Spin
to Choke
(Counts 1-3)

Push
to Down Set

Fast Spins

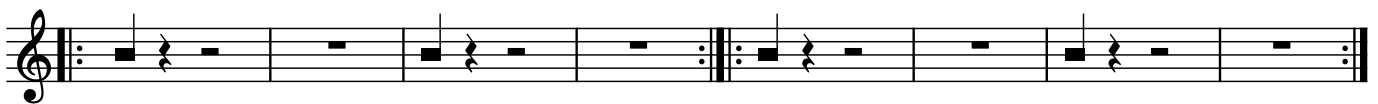


In Spin
to Flat

Out Spin
to Down Set

In Spin
to Port

Out Spin
to Down Set



In Spin
to Tap

Out Spin
to Down Set

In Spin
to Choke

Push
to Down Set

Off Hands

Right Hand Unload Right Hand Reload Left Hand Unload Left Hand Reload

The first row of musical notation consists of four measures. Each measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The notes are on the first line (F4) in all measures.

Right Hand Catch Right Hand Reload Left Hand Catch Left Hand Reload

The second row of musical notation consists of four measures. Each measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The notes are on the first line (F4) in all measures.

Right Hand Invert Left Hand Invert

The third row of musical notation consists of four measures. The first measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The second measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The third measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The fourth measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest.

Right Hand Unload Right Hand Bucket

The fourth row of musical notation consists of four measures. The first measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The second measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The third measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The fourth measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest.

Left Hand Unload Left Hand Bucket

The fifth row of musical notation consists of four measures. The first measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The second measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The third measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The fourth measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest.

Right Hand Meat Chopper Left Hand Meat Chopper Double Drop Reload

The sixth row of musical notation consists of five measures. The first measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The second measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The third measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The fourth measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest. The fifth measure contains a single eighth note on the first line of the treble clef, followed by a quarter rest.