



PACIFIC  
CREST

# 2021 AUDITION PACKET



# CYMBALS

Pacific Crest Youth Arts Organization  
PO Box 5409  
Diamond Bar, CA 91765  
[www.pacific-crest.org](http://www.pacific-crest.org)

Welcome to Pacific Crest!

We've assembled a group of excellent instructors, and I'm really looking forward to producing the best percussion section that this corps has ever had. Of course, that's easy to say... now it's time to get to work.

This will be a first draft of the technique program. We will adjust, add, and subtract to what is here throughout the entire year. Some exercises are new, and some are things I've used in the past. The technique description is written by Murray Gusseck. It gives an in depth look into the way we will be playing.

For snare players, we will be playing on tilted drums. How much will be determined at a later date. A slight tilt will do when you practice.

Overall, what we will be working to achieve, is to give you the best experience possible. This means creating the best musicians, and humans. We want you to understand what it takes to be successful in all endeavors, through music. Developing life skills will be as important as developing chops, and musicianship.

One of the first steps in our journey will be to create a culture of honesty and accountability. All of us will be reinforcing those concepts all year. The ONLY way we move forward is to always have an honest dialogue about where we're at , and where we want to go, and for everyone (staff included) to be accountable for the work we do.

We will communicate with you more as we get closer to auditions.

Now, get to work!!

Glen Crosby  
Program Coordinator & Percussion Director

# Background

Every style of crash in this packet has 2 important components to help produce the best sound possible. Those 2 components are the **grace note**, and the **primary note**. In the rudimental drumming community, this is called a **Flam**. There will always be one part of the cymbal that makes contact before the remainder of the cymbal actually hits. A fast and small flam produces a brighter, richer sound. A wide, slow moving flam produces a dark and dull sound. If you attack with 2 parallel cymbals and there is no flam at all, the cymbals will only release the air that was trapped inside, creating a “**pop**” sound.

Another very important tool to improve your sound quality, minimize finger contact with the cymbal on the crash. When you play your crash, lift your fingers and get them off the cymbals. Your finger tips cut off more sound than you think. They are a dampening system. Work on keeping your fingers on the cymbals for better control of pictures, but when you play a crash, stretch your fingers and get them off the cymbal.

Unlike the rest of the battery section, the weight of our instrument rests solely on our hands and arms. Though they do not weigh much, the cymbals do start to put on some mass as time goes on. There is a physical demand on this instrument, be mindful of that.

If you have the opportunity to pick up a set of cymbals, know that the images you will see in first-person are different from an outside perspective. What I mean by that, many positions in this packet, from your point-of-view behind the cymbals, they will never be bladed angles. This applies mainly to the Port Set, Drop Crash, Tap Set, and Gong Set. Be sure to practice in front of a mirror to see and feel the difference of first-person perspective, and an outside eye’s perspective. You should always see the inside of the cymbal, everyone else should see a blade.

In this packet, there are a lot of images that show the moment of contact with the ‘**Flam**’ attack. Know that there is no stopping point on those images. For example, Image 2 of the Medium crash. That still image is to demonstrate the **Flam** attack. That is not a stopping point in the technique. In real world application, you would go from Image 1, straight to Image 3. But understanding what happens between Image 1 and 3 is more important than any picture we can hit. This applies to the Full, Orchestral, Port, Drop, any crash with that still image of the ‘Flam’

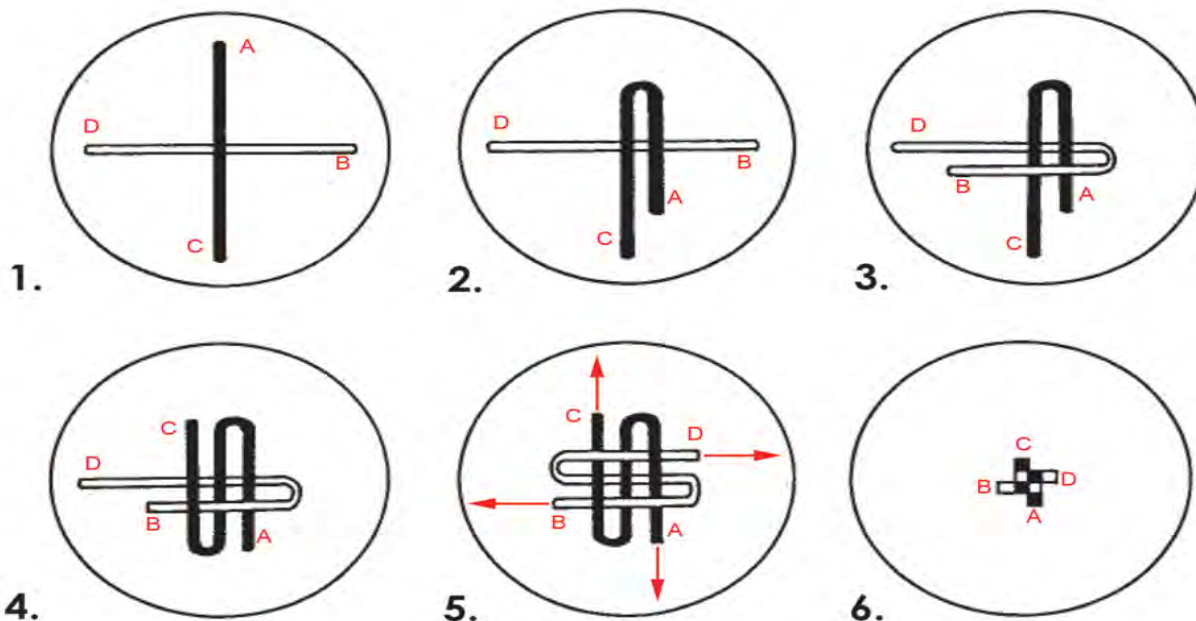
One common misconception about cymbals is that your hands need to be in line with each other, pointed forward, **False**. Be sure, as you will see in the images, to maintain a straight line from your middle finger, all the way down to your elbow. I say this to avoid pain and injury of the wrist. Your fingers should never deviate from the angle your elbow and forearm create. I cannot stress this enough, please, please focus on this as we go on.

And lastly, in cymbal-land, this instrument requires more of a mental demand than a physical demand. They get heavy yes, but your mind is much stronger than your body. Remember,

**“Whether you think you can, or you think you can’t – you’re right.” –Henry Ford**

## The Turkish Knot

The Turkish Knot will secure the strap so the cymbal does not fall off. Be sure to place a penny on the center of the strap to help create a perfect square once the knot is complete.



## The Garfield Grip

### *The Garfield Grip*

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
3. 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 forefinger.



From  
"Marching  
Concepts"  
by Thom  
Hannum

The Garfield Grip gives the best handle of the cymbals. With this, we can treat the cymbals as an extension of our hands and body. We will do a slight adjustment from this grip. Refer to image 3, the strap **will not** be lying parallel to our knuckles, and the strap over the thumb will be closer to the wrist, I **do not** want any stress on any knuckle. Get the strap higher on the wrist to avoid being over the thumb knuckle, and get the point of the strap closer to the pointer knuckle.

# Attention/Stand-By

This position, the **Attention/Stand-By**, is one of the two main images we will hold when called to attention by the Drum Major, Corps Director, any Caption Heads, or any Staff Member. When we, the instructional staff, see you in this position, we will know that you are prepared for the next repetition, or that you are engaged to receive any comments or information after the repetition is completed. This is a very symmetrical image, making it very easy to locate differences and errors.



**Image 1: Front Profile**

- **Hands** will be about mid-thigh level, think of pant pockets
- Cymbals are resting on your legs, against your body
- **Cymbals** must be same level on both sides
- Parallel cymbal angles to show the least amount possible
- **Elbows** will be off the body
- **Shoulders** are square and relaxed

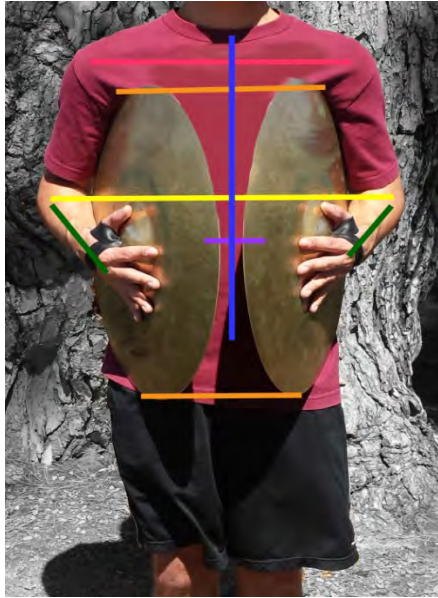


**Image 2: Side Profile**

- **Hands** will be underneath/ in-line with your shoulder
- Keep your hands relaxed, no tension
- Keep your hands open and fingers separated
- **Maintain a straight line from elbow to middle finger**
- **No wrist bend**

# Choke Position

The Choke Position is the second image that will be held when called to attention or stand-by. Again, as with the Attention/Stand-By set, this shows us that you are fully engaged and attentive. This is called the Choke position because this is how we cut off any extra undesired ring from a regular open-ended crash. As we proceed through this packet, know that many crashes will have a choke ending to them, given the musical requirements.



**Image 1: Front Profile**

- Cymbals resting on your torso
- Tucked into the **arm pits**
- **Cymbals** are leveled with each other
- Separated by no more than **3 inches** in the front
- **Separation** is down the midline of the body
- **Elbows** and **forearms** are pressing against the body
- Hands relaxed, Fingers separated
- **Straight** wrist with forearm
- **Shoulders** squared and relaxed



**Image 2: Side Profile**

- **Hips** under the shoulders
- Cymbals tucked into the arm pits
- Cymbals tips are equal distance from the torso
- **Straight line from Elbow to Middle Finger**
- **No Wrist Bend**

\*Here we can also play the '**Click**' sound. All you need to do is, keeping the cymbals on your body; the right cymbal opens as if on a door hinge, going no further than past a vertical blade. Once reached, attack the left cymbal about 3 inches inside the edge of the right cymbal and return back to the choke image. Left hand does not move.

# Orchestral Set

This is the picture that will be held the most throughout the show and your cymbal career. This is our “**Home Base**”. A majority of what we do as cymbal players begin and end at this set. Using the proper mechanics in this set will help develop muscle memory, which in turn, will set you up for success in every aspect of cymbal technique and playing. So please be meticulous with the details on this position.



**Image 1: Front Profile**

- **Hands** will be in front of Sternum
- Cymbal **ANGLE** will be from Left Trapezius to Right Hip Cavity
- Left Forearm is Parallel with the ground
- Cymbals are parallel angles with each other
- **CENTER AND EDGES** will be matched on the respective angle
- **EDGES WILL NOT** be matched laterally nor vertically
- Keep the shoulders relaxed and squared
- Straight wrist



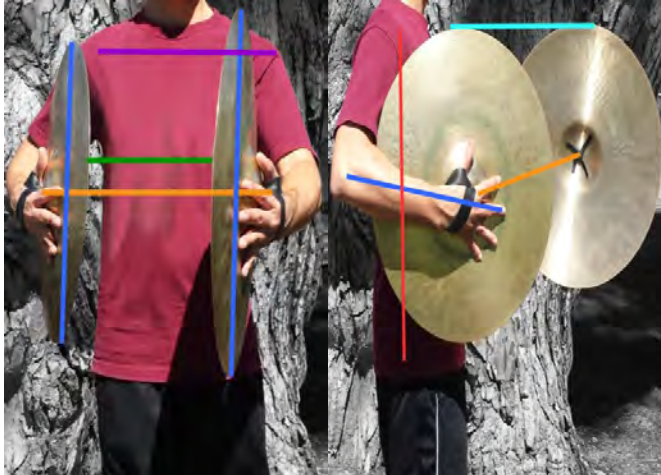
**Image 2: Side Profile**

- **HANDS** in front of the sternum
- **STRAIGHT LINE** elbow to finger
- **HIPS** underneath the shoulders, DON'T lean back b/c of weight
- **ELBOW** forms an obtuse angle to further distance from torso
- Cymbals are same distance front to back

\*From this set we can also play what's called a 'Sizz-Suck'. Drop the right cymbal into the left (left hand stays in place, does not move) while also starting to move forward at the set angle. There needs to be constant contact between the cymbals to produce the 'sizz' sound. If you put too much pressure on the cymbals as you travel, you will stop the vibrations cutting the sound short. Too little pressure and it will have too much ring of a crash and not enough vibrations to create the 'sizz'. Get the fingers off for a better sound. The 'Suck' is a quick, retracting motion pulling the right cymbal back, and also pushing it down into the left to cut all sound completely. Think of cupping your palms together on the 'Suck', but make sure you do not break your wrist to point forward on the 'Suck'.

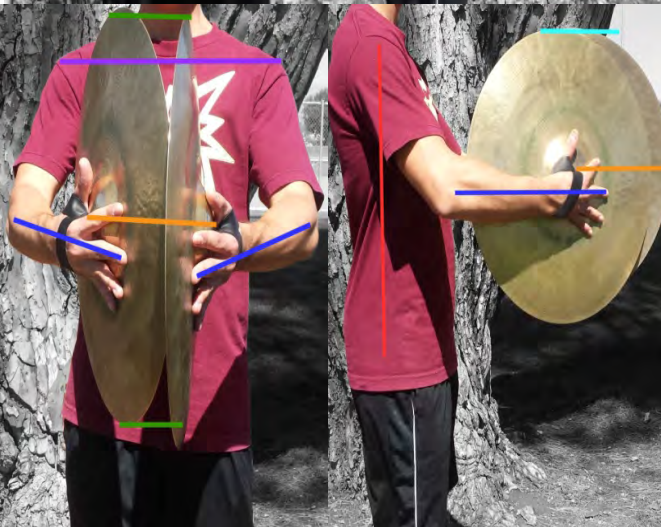
# Medium Crash

The Medium Crash starts at the orchestral set, but 1 count before the written note in the music, we hit the prep for the Medium crash which is **Image 1**. **Image 2** shows how the attack works going into the actual crash, and **Image 3** demonstrates the follow-through after the crash. There is **no** pause between **images 2** and **3**. It is a straight-lined path, in one fast motion. After the Follow-Through, the cymbals will return back to set, two counts after the attack. This crash **can** have a choke ending. **Images 1&2** are the same, but there is **no** follow-through, instead you bring in the cymbals to the choke position. Return to Set 2 counts after the choke.



**Image 1: The Prep**

- Vertical** Cymbals
- Bells** of the cymbals are leveled
- Square **Shoulders**
- Right Cym is **pointed** to edge of Left Cym
- Straight** wrists
- Hips **under** the Shoulder
- Cyms are **Same** Height



**Image 2: The Attack**

- Cyms / Bells** are Same Height
- Square** Shoulders
- Straight** Wrists
- Hips **under** Shoulders
- Drive **Straight**

\*Notice the open space in the back end, there is the **Flam** setup



**Image 3: The Follow-Through**

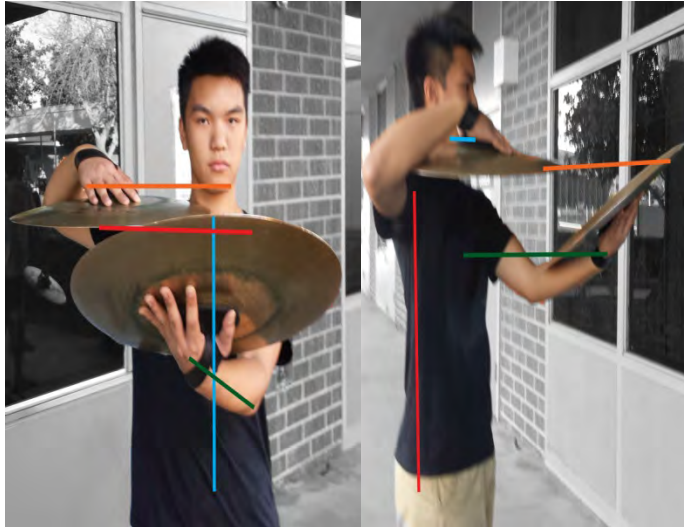
- Square** Shoulders
- Cyms **splitting** midline
- Straight** right arm
- Hands are **leveled**
- Hips **under** Shoulder
- Bells **are in front** of Sternum
- Push with the elbow
- Keep the shoulder back and relaxed

**\*DO NOT THROW THE SHOULDER FORWARD WITH THE HAND**



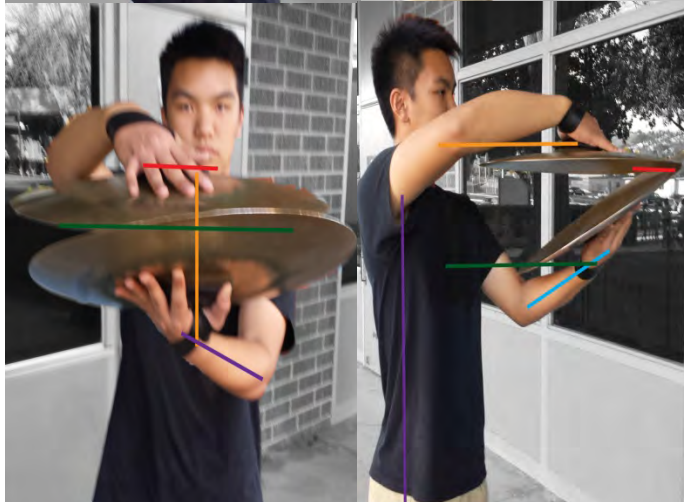
# Full Crash

The Full Crash is a Lateral version of the Medium crash. Starts at Orchestral Set, Prep 1 count before the attack, reset 2 counts after the attack. As with the Medium crash, this **can** also end with a choke. The prep and attack are the same, but go to the choke instead of doing the follow-through. This crash is very Black-and-White as far as pictures go, maximize the flat images.



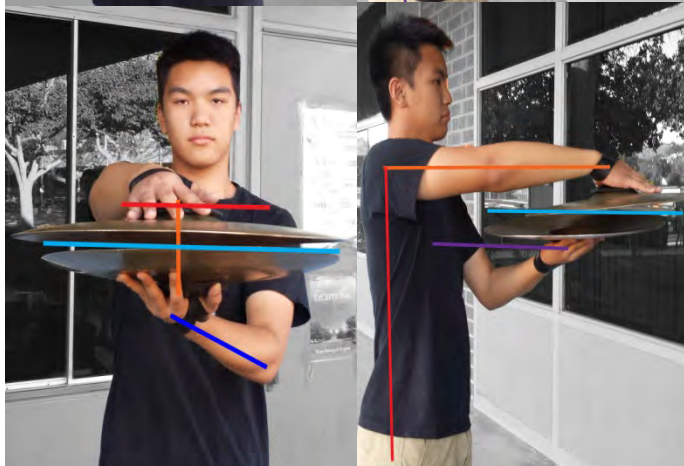
## Image 1: The Prep

- Bell** of right cym chin level
- Right cym on right bicep
- Right cym **pointed** 2 inches in left cym edge
- Left hand will be at **midline** of the body
- Left hand in **front** of sternum
- Left cym on left forearm
- Hips **under** the Shoulder



## Image 2: The Attack

- Hand will start to **travel** down vertically
- Attack** 2 inches from edge
- Attack** at midline of body
- Shoulders **over** hip
- Keep shoulder back and relaxed
- Left** hand at Sternum
- Move fast by driving with the elbow



## Image 3: The Follow-Through

- Shoulders** squared
- Hands** over each other
- Cyms completely **flat**
- Left **wrist** straight
- Arm** forms 90degree angle with shoulder and hip
- Left** hand stays at sternum

**\*DO NOT THROW THE SHOULDER FORWARD WITH THE HAND**

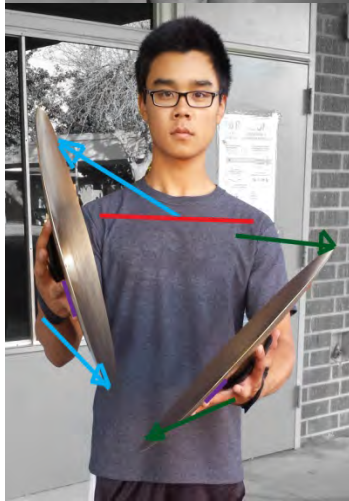
# Orchestral Crash

The sound produced by this crash is very delicate and bright. Very fine touch and attack speed is required in this technique. This crash has **2 images** before the attack but only has **1 count** to do so. After the attack, the prep is repeated called 'The Reset'. This is to allow the sound to travel. The **reset** will also be **1 count**. This crash has **no** staccato moments; it **flows** from one image to the other in an organic motion. There will always be a "connection" with the cymbals throughout the movements. When practicing this one, smaller motions are better than bigger. If I call for a 'Dead Orchestral' it just means there is no reset after the crash.



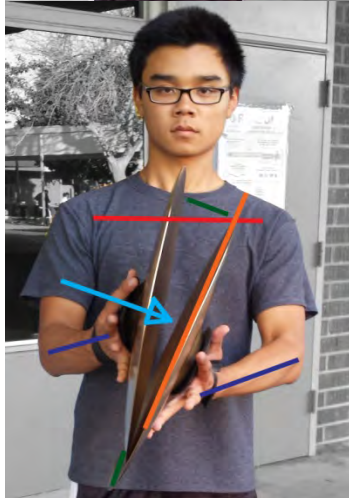
## Image 1: The Prep

- Shoulders** square
- Maintain a '**Hinge**' at the top end of the cymbals
- Bottom of the cyms move first in a lateral motion
- Right** Hand presses down to maintain the blade
- Left** hand presses up to maintain the blade
- Angle is smaller than 90 degree's



## Image 2: The Turn

- Lead** with the bottom of the cymbals to smooth the rotation
- Make the '**connection**' with the bottom of cyms
- Shoulders** remain square
- Press up and inward with the **right** hand for the blade
- Press up with the **left** hand for the blade
- Angle is just shy of 90 degrees



## Image 3: The Attack

- Bring the cyms back in to **set**
- Attack begins at the bottom
- Right** hand is displaced upwards a bit
- Attack as if you were to **clap** really fast, not hard, fast and move out instantly
- Straight **wrists**

# Full-Prep Orchestral Crash

The Full-Prep Orchestral Crash has the brightest and fullest sound that can be produced from the cymbals. This crash has **2 preparatory pictures** before the attack, each of which having 1 count. **Image 1** hits two counts before the attack, **Image 2** hits one count before the attack. **Image 3** shows the set-up for the crash. As with the orchestral, there is a **reset** with the same images, but do not hit image 3. After image 2, it returns back to set. If I say a 'Dead Full-Prep' it just means there is no reset after the crash.



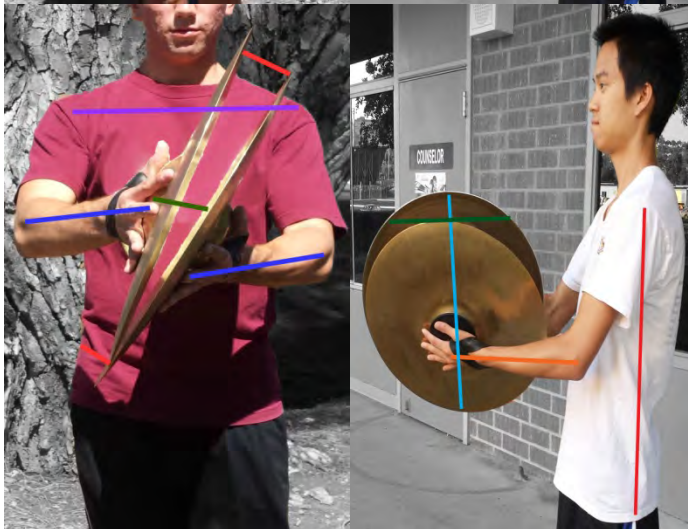
## **Image 1: The Prep**

- Right** hand at shoulder level
- Shoulders** square
- Flat **angle** with the cyms
- Space b/w the cyms down **midline** of body
- Space** is no more than 3 inches
- Left hand drops from set for steeper angle
- Hands** in line
- Wrists** straight
- Hips** and shoulders



## **Image 2: The Turn**

- Hands **stay** at same location just rotate
- Press **down** for blade on **right** hand
- Shoulders** relaxed
- Hands** in line
- Wrists** straight
- Hips** and shoulders

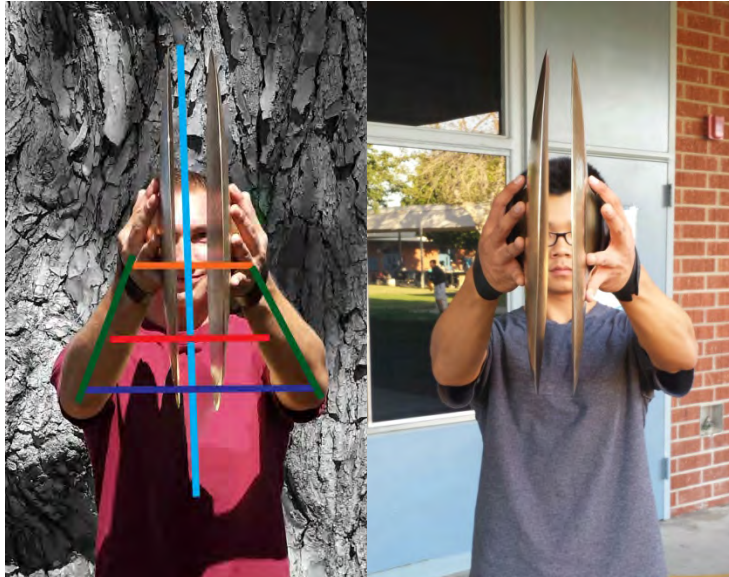


## **Image 3: The Attack**

- Right** hand moves up to create displacement
- Bottom** attacks first, then top
- Shoulders** relaxed
- Wrists** straight
- Hands** in line
- Hips** and shoulders
- Right Knot** attacks at left bell

# Port Set

This is the best set to give off a strong and determined presence just by virtue of the image. It is very straight forward with the placement and angles. On this set, focus on having ‘**tunnel-vision**’ so the outside eye will only see a blade. You should see the entire inside of the cymbal. The shoulders will start to get tense and begin rising, just keep breathing and try to relax.



**Image 1: Front Profile**

- Cyms **splitting** midline of body
- Hands** at mouth level
- Shoulders** square and relaxed
- Elbows** in front the shoulders
- Straight wrists
- Press in with the fingers for the blade image



**Image 2: Side Profile**

- Hips** and shoulders
- Do not lean back
- Wrists** straight
- Obtuse** angle at the elbow for distance
- Hands** at mouth level
- Cyms** at same height and distance

# Port Crash

Also called the 'A-V Crash' this technique is very symmetrical, making it easy to clean but obvious for exposure. Another 2-prep crash, **image 1** will prep to an 'A' shape, 2 counts before the attack. **Image 2** will prep to the letter 'V'. The **flam** for the crash is **image 3**. This is the most demanding set because the weight is suspended in mid-air, that being said, fight the tendency of leaning back to balance out the weight. This crash **does** have a **reset**, a **choke** and a **dead crash** finish.



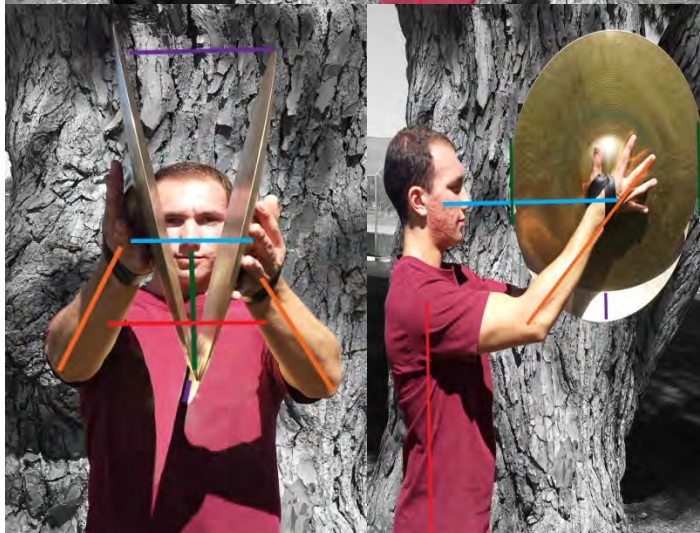
## **Image 1: Prep A**

- **Hands** stay mouth level
- **Shoulders** down and relaxed
- **Wrists/Elbows** straight and symmetrical
- Cymbal space at top no more than 3 inches
- Cyms **splitting** midline of the body
- **Press** down to keep the blade
- **Open** with the **elbows**
- Hips **and** shoulders in line
- Keep space **between** the cyms and your head
- Cyms are **same** height and distance away



## **Image 2: Prep V**

- **Hands** stay mouth level
- **Shoulders** square
- **Cyms** are same level
- **Elbows** same height
- Splitting **midline** of body
- Keep **Distance** from face
- **Press** up to keep blade
- Straight **wrists**
- **Hips** and shoulders

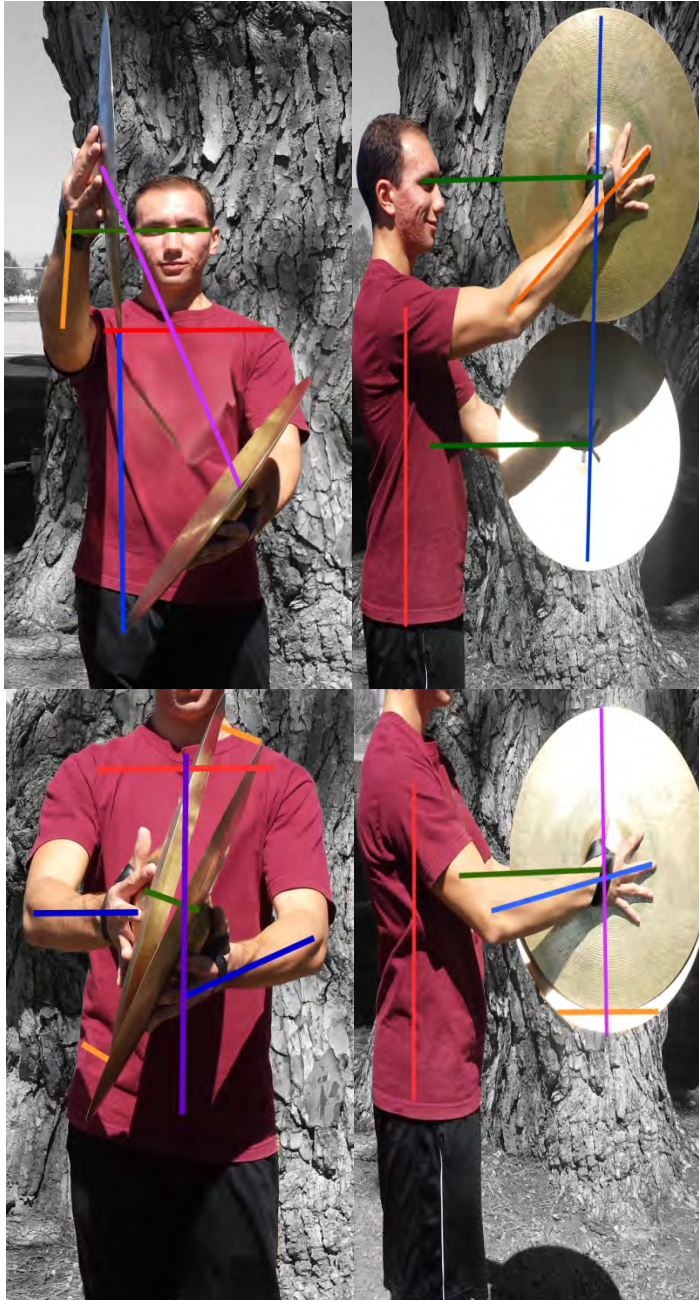


## **Image 3: The Attack**

- **Hands** at mouth level
- **Flam** begins here
- **Displacement** occurs going to the attack
- **Shoulders** and hips
- Elbows and **wrists**
- Cyms have the same **front to back** relation

# Drop Crash

As the name states, the Drop Crash begins with the right cymbal suspended in front of the player's faces, and drops onto the left with speed and force. The Drop Crash has a darker sound that requires a great deal of touch but when developed, adds a great punch. The prep for the drop crash, **Image 1**, hits 1 count before the attack. **Image 2** shows the attack at the moment of impact. After the impact, the cymbals maintain that slight displacement that can be seen in **Image 2**. The Drop Crash has **no reset**, but it **can end** with a **choke**.



## **Image 1: The Drop Prep**

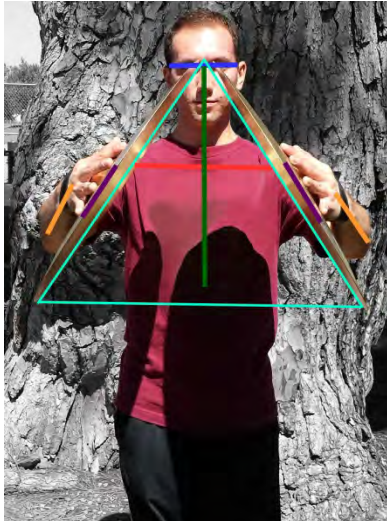
- Right** hand at eye level
- Straight **wrist**
- Keep **shoulder** down
- Right **cymbal** in line with left edge
- Shoulders and **hips** in line
- Bell** need to be in line
- Straight lined** path down
- Left** hand drops slightly below sternum

## **Image 2: The Drop Attack**

- Shoulders** stay squared
- Create the **displacement**
- Attack** knot to edge of bell
- Wrists** are straight
- Attack happens in front of body **midline**
- Shoulders over **hips**
- Hands** in front of Sternum
- Get the **displacement**
- Bells are in line **vertically**

# Tap Set

My personal favorite, the Tap set is another strong image that again, is hanging in mid-air. Dependent on the music, this has two options. **1:** Play what's call a 'Tap' simulating a drum set player hitting the ride cymbal. **2:** playing a 'Tap Choke'. The difference is speed, dynamic and velocity. **Image 3** demonstrates the prep for the 'Tap Choke' if being asked for a 'Tap', the prep is half that distance in the image. The prep is a smooth and growing motion that initiates 1 count before the attack.



**Image 1: Front Profile**

- Top of cyms are at **eye** level
- Image is an equilateral **triangle**
- Shoulders** are squared and relaxed
- Cym **separation** is no more than 2 inches from each other
- Straight **wrists**
- **Press** forward with with the hands to get blade image



**Image 2: Side Profile**

- Tips are at **eye** level
- Cyms are **same** distance away
- Hip** under shoulders
- Press **down** to create the blades
- Obtuse** angle at the elbow to create distance

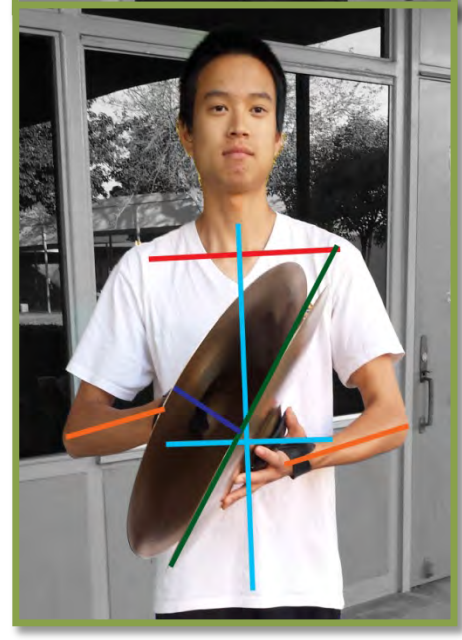
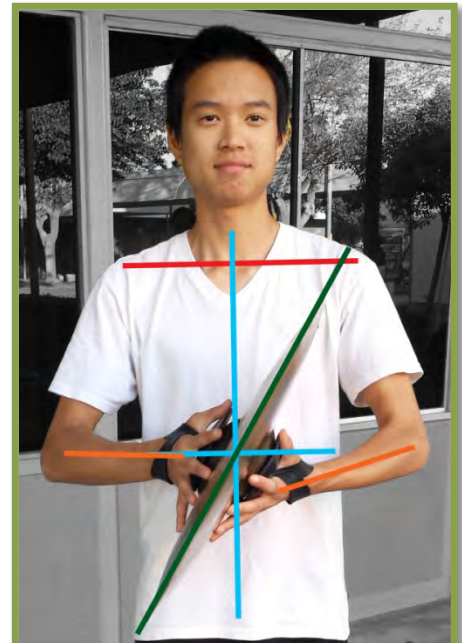
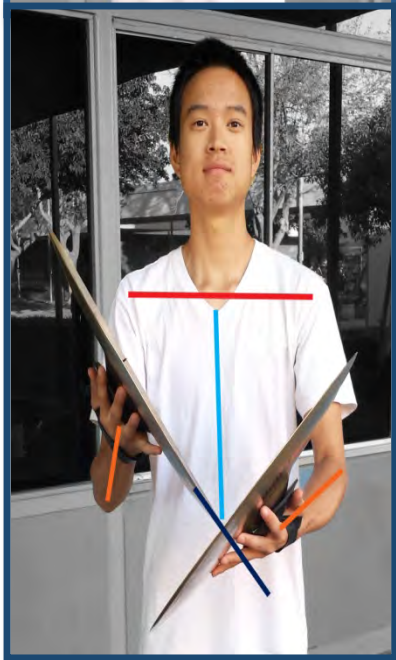
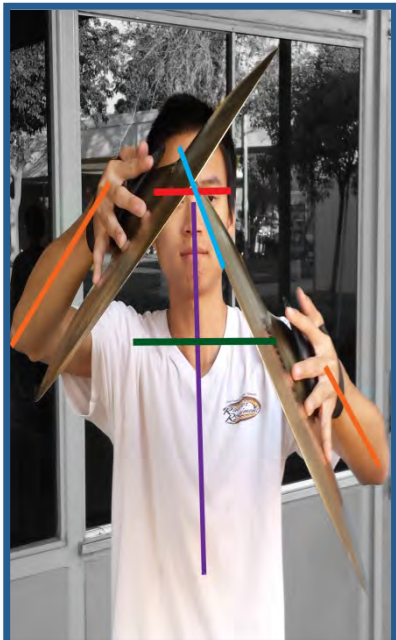


**Image 3: Tap Choke Prep**

- Right** hand lifts up and away
- Pressing **down** to keep the blade
- Rotate** at the wrist (as if turning a door knob)
- Left** tip stays at eye level
- Shoulders** square
- DO NOT LET THE RIGHT SHOULDER RISE**

## Gong Set

The Gong set forms a 90 degree angle, the attack point is just above or below the bell of the cymbal, the right cym moves away in a smooth manner but no more than 4 inches away attacking the left at the 90 degree angle. The Left hand does not move.



## Hi-Hat

With the cymbals pressed on each other and against the body, the back end will remain closed acting as a hinge and only the front end will open no more than 6 inches and close mimicking the hi-hat on a drum set. Only the right hand will move, left hand will hold the foundation.



# Exercise Packet

Included in this packet are 4 exercise/rhythm sheets. The first exercise starts with simple 8<sup>th</sup> note isolation ideas. Then an 8<sup>th</sup> note run with a group of four. Next is some dotted quarter work. The last exercise is a small etude, again with a group of four but with some sounds and crashes involved. Please mark time to these exercises.

## **Piece 1: 8<sup>th</sup> note breakdown**

Practice this piece starting at 140bpm, and work up in 10bpm increments to 150, 160, 170, and finish at 180. Play this at the Hi-Hat position, at the Click Set, at Gongs and at Taps

## **Piece 2: 8<sup>th</sup> note run**

Practice this piece at the same tempos as Page 1, but on this one, work staff by staff. For example, practice the entire 'E' staff, from measure 1 to the end of the piece, at all the tempos, and do the same for the 'C' staff, and again with the 'A' staff, and finish with the 'F' staff. So you will have one part at a time per repetition. Again, as with Page 1, practice this exercise at Hi-Hat. Click, Gong, and Tap.

## **Piece 3: Dotted Quarters**

For this piece, different sets will have different tempos.

For Hi-Hats and Gongs, start at 130bpm, 140, 150, and finish at 160bpm.

For Clicks and Taps, 145bpm, 155, 165, and finish with 175bpm.

## **Piece 4: Cymbal Etude**

This piece will be done at one tempo. All the sounds are written in on the piece. As with the 8<sup>th</sup> note run, practice this staff by staff. This will be done at 170bpm.

Have Fun and Enjoy!

## 8th note breakdown

Cymbals 

5  
Cym. 

9  
Cym. 

13  
Cym. 

17  
Cym. 

21  
Cym. 

## 8th Note Run

Cymbals 

5  
Cym. 

9  
Cym. 

13  
Cym. 

17  
Cym. 

21  
Cym. 

# Dattid Kordaz

Cymbals  $\text{H} \frac{4}{4}$

5

Cym.  $\text{H}$

9

Cym.  $\text{H}$

13

Cym.  $\text{H}$

# Symbull Thang

HiHats until m.15

Cymbals  $\text{H} \frac{4}{4}$

5

Cym.  $\text{H}$  SizSuck

9

Cym.  $\text{H}$  SizSuck SizSuck Clicks

13

Cym.  $\text{H}$  Clicks 3 Clicks 3 Crashes Choke Press 17

18

Cym.  $\text{H}$