



**Cymbals Audition Packet**

Dear Applicant,

Congratulations on taking your first step towards being a part of the **Golden Empire Drum & Bugle Corps** from Bakersfield College! I'm **very excited** that you want to join the corps, and I hope your audition experience is one that is informative, challenging, and ultimately positive!

What this packet IS:

The following packet will provide you with some **preliminary info** and/or **exercises** that will help you prepare for the workshop/auditions that will take place soon. Some of these exercises will be used all season, and others may only be used as supplemental material. You should **become familiar with the material** but be ready for additional info.

What this packet is NOT:

This packet is **not a comprehensive collection** of the technique program you will be learning this season. We will supplement this with more **advanced exercises** and of course a wealth of **additional training** throughout the season. We don't expect you to be able to perform this material perfectly when you audition. Drum corps is all about **working hard** to be the best we can be...and that is an ongoing process.

Next steps:

- Fill out the interest form at [geperformingarts.org/join](http://geperformingarts.org/join) if you haven't already.
- Review this packet and start to prepare for auditions.
- Check [geperformingarts.org](http://geperformingarts.org) and our social media channels for updates.
- Be ready to learn, work hard, and have fun!

Thanks again for taking the first step towards a **challenging** and **rewarding** experience! I look forward to meeting you soon. If you have any questions at all please contact me personally at [theasley@geperformingarts.org](mailto:theasley@geperformingarts.org) for more info.

Sincerely,



Tim Heasley  
Director of Marching Arts Ensembles  
Bakersfield College

## 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 each other when playing an orchestral crash

# CYMBAL AUDITIONS

## BASIC TIMING

### 16TH TIMING

MARCHING  
CYMBALS



### 8TH NOTE SPLITS - A

T. D.



### 8TH NOTE SPLITS - B



### 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.

# BCDL Cymbal Etude

♩ = 135

Vis Flip . 3 . 3 Vis

8

Flip . 3 . 3 Flip 3 3 Flip

13

Push Down

# BAKER'S DOZEN

BC/GE - STREET BEAT

EFREN GUTIERREZ

♩ = 120

Cyms

*ff* CRASH

SIZZ

TAP CHORE

TAP

PRESS *p*

5

*f*

8

SIZZ SUCC

TAP CHORE

11

*ff* *p* *ff*