

Fruitport Independent Percussion Cymbal Packet

2024

Positions

Set

Start with your arms fully extended at your sides, then bend at the elbows slightly to create a natural curve. Pull your hands backwards so that the knots of the cymbal sit just behind the seam of your pants.

Horizontal

Start with arms fully extended out in front of you with palms facing each other. Slightly bend at the elbows so that your forearms are parallel to the ground, this should be roughly the same arm shape as our set position. There should be about 2 inches of space between the edges of the cymbals.

Prep

Starting in horizontal

LEFT HAND: push into the cymbal with your fingers so that the back edge of the cymbal touches your forearm. Wrist will bend slightly when pushing into the cymbal. Height of your left hand does not change.

RIGHT HAND: elbow will pull back on a 45 degree angle, wrist will also break slightly. Guide the front edge of the cymbal using your middle and ring fingers. The back edge of the cymbal should not touch your arm, but should be parallel to it.

Follow Through

After playing a crash, you complete a “follow through”

LEFT HAND: immediately returns to horizontal position

RIGHT HAND: push right arm out to fully extend, keeping cymbals parallel to each other.

Remember not to hyperextend your arm, but it should be straight out in front of you.

After the follow through, you will generally pull your right arm straight back to return to horizontal position.

Vertical

Bicep should be parallel to the ground and the knots will be about level with your eyes. Arms will be at about a 45 degree angle, mimicking the arm shape from the “set” and “horizontal” positions. Cymbals will be parallel to each other with about 2 inches of space between edge all the way around the cymbals.

A Prep

In the vertical position, elbows will open very slightly. Rotating from the wrists, hands will “pop” open to the A prep position. This position should be more narrow and the tops of the cymbals should be parallel to each other.

V Prep

In the vertical position, elbows will stay in the same spot. Rotating from the wrists, pop into a V shape with the cymbals. This position should be narrow as well with the bottoms of the cymbals being parallel to each other. This position should basically be an upside down A prep.

Vertical Tap Choke Prep

From the vertical position:

LEFT HAND: stay in A prep position

RIGHT HAND: moves up slightly so that the knot of the right cymbal is level with the top edge of the left cymbal

Cymbals will be parallel to each other and only the edges should be visible from the front view.

Body Tap

Cymbals will be straight up and down and tucked into the sides of the body, slightly below armpits with the backs of the cymbals being the main point that makes contact with sides and under the arms. Front edges of the cymbals will be in front of the body with about two inches of space in between them.

Tap Choke Prep

From body tap position:

LEFT HAND: will come off of the body staying in the same shape as before with left forearm and elbow still making contact with the cymbal

RIGHT HAND: pushes forward and opens up on a 45 degree angle like a door hinge. At the same time, your hand will also drop so that your cymbal is almost at hip level

Both cymbals will be straight up and down and parallel to each other

Sounds

Horizontal Full Crash

Starting in horizontal position

1. Move to horizontal crash prep one beat before the note is to be played
2. On the count the note is to be played, aim to make contact about 2 inches in from the edge of the left cymbal with the right and push the heels of your hands together in an almost simultaneous and fluid motion. Push through to the follow through position
3. Hold the follow through position for one beat and then pull your right arm back to return to your starting horizontal position

Horizontal Dead Crash

Starting in horizontal position

1. Move to horizontal crash prep one beat before the the note is to be played
2. On the count the note is to be played, aim to make contact about 2 inches in from the edge of the left cymbal with the right and push the heels of your hands together in an almost simultaneous and fluid motion. You will immediately return to the horizontal position, no follow through for this sound

Try to think about pulling the sound out of the palms of your hands while playing this sound

Vertical Full Crash (A V Crash)

Starting in the vertical position

1. Two beats before the note is to be played, open to an A prep position
2. One beat before the note is to be played, move to the V prep position
3. On the beat the note is played, first make contact at the bottom edges of the cymbals and think about rolling through to the tops of your fingers. Immediately pop into an A position
4. One beat after the note is played, pop open to a V position
5. On the next quarter note, close back to the vertical set position. This will complete the vertical full crash

Vertical Dead Crash

Starting in the vertical position

1. One beat before the note is to be played, pop into a V position
2. On the beat the note is to be played, first make contact at the bottom edges of the cymbals and think about rolling through to the tops of your fingers. Immediately pop back into the vertical set position

Think about pulling the sound out of the palms of your hands while playing this sound

Horizontal Crash Choke

Starting at a horizontal position

1. One beat before the note is to be played, open to a horizontal prep position
2. On the beat the note is to be played, play a dead crash
3. On the same beat, as soon as the crash is played, bring the cymbals into tap (choke) position and choke off all sound
cymbals should be making contact with torso and elbows/forearms
4. Rest for one beat
5. One beat later, push back out to the horizontal set position

Vertical Crash Choke

Starting in the vertical set position

1. One beat before the crash is played, pop open to a V position

2. Play a dead crash
3. Immediately after the crash is played, bring cymbals down to tap position, choking off all sound
4. Rest for one beat
5. One beat later, push back up to a vertical set position

Sizzle

Starting in the horizontal position

1. Cymbals will be offset slightly to play this sound (right cymbal will be slightly lower than where it sits for horizontal, left cymbal will remain in the same place)
2. Think about dropping the right cymbal into the left while keeping them just far enough apart that the “sizzle” sound can be sustained
3. Fingers should be relaxed so that they are not stopping the sound from the cymbals

Suc

Starting in horizontal position

1. Push your right hand forward so that the back edge of the right cymbal is lined up with the bell of the left cymbal
2. Pull the right hand back on a slight angle while pressing cymbals together with the biceps to create a suction/vacuum type of sound
3. This sound create a “thumpy” and low short sound and should not continue ringing after the note is played

Siz-Suc

Starting in horizontal position

1. Play a sizzle by dropping the right cymbal into the left. While producing this sound, push the right hand forward
2. Without stopping between sounds, pull the right hand back, pressing cymbals together with the biceps to create this “suc” sound

this should be one sound and there should not be pause between the two motions

Press/Crunch

Starting in horizontal position

1. Cymbals will be offset (right hand slightly below the left, as in the “sizzle” sound)
2. Press cymbals together using biceps. This should create a very short hi-hat-like sound and should not continue to ring after

Siz-Press

Starting in the horizontal position

1. Cymbals will be slightly offset (right hand slightly below the left)
2. Drop right hand into the left to play a sizzle
3. Press the cymbals together with your biceps to cut off the sound

Dead Tap

Starting in body tap position

1. Open the right cymbal slightly and tap the inside of the right cymbal to the edge of the left. The contact point should be about two inches in from the edge of the right cymbal
2. This should produce a very dark, blunt, and dry sound. There should not be any resonance and it should not be a high metallic sound. If you are getting a higher sound you may need to use a little more force when making contact with the cymbals

Open Tap

Starting in tap position

1. Bring cymbals off the body slightly so that they are not making contact with your torso or your arms
2. Open the right cymbal slightly and tap the edge of the left cymbal with the inside of the right cymbal
3. This is a resonant sound and can change in dynamic level depending on musical context

Tap Choke/Punch

Starting in tap position

1. One beat before the note is to be played, move to tap choke prep position
2. On the beat the note is to be played, by rotating the wrist, bring the right cymbal into the left, making contact about two inches inside of the right edge of the cymbal with the left (as with the open tap)
3. You should hear a “splash” type of sound (the tap). Immediately bring the cymbals back to body tap position with the cymbals making contact with your torso, forearms, and elbows, choking off all sound

this should produce a very short and articulate sound

Vertical Tap Choke

Starting in vertical set position

1. One beat before the note is to be played, move to the vertical tap choke prep position
2. Rotate your right wrist down to play a tap, contact should be made about two inches into the right cymbal with the edge of the left cymbal
3. Immediately on the beat the note is played, bring the cymbals down to body tap position, choking off all sound with your torso, forearms, and elbows

Bell Tap/Gong

Starting in horizontal position

1. Left hand will stay in horizontal and right hand will open up vertically so that the bottom edge of the right cymbal is perpendicular to the bell of the left cymbal
2. To produce this sound, tap the bell of the left cymbal with the edge of the right cymbal. Keep your fingers relaxed so that the sound can ring out
3. This sound should be a low and dark sound

Zing

Starting in body tap position

1. Move cymbals off of your body
2. With the front edge of the right cymbal, start at the bell of the left cymbal and “scrape” the inside of the left cymbal moving forward
3. Keep fingers relaxed so that the sound can resonate. This is a resonant sound but it won't ring out much, the focus is more on the “scrape”