

# Paradigm 2024 Cymbal Packet

## How to Have a Successful Audition

- Be prepared to play all music comfortably and confidently. The better you know the music the more information you'll be able to soak up at auditions, giving you a better chance at being successful.
- Display an understanding of set positions and cymbal timbres.
- Display eagerness to get better at your craft and be open to new information. Adaptability and teachability are some of the most important qualities in a successful musician!
- Have a generally positive attitude toward everything we do at auditions and rehearsals- especially when things get hard!

## Timing

Timing is far and wide the most important facet of this activity- for us this all starts with putting feet in time. Foot timing is always the number one priority! Using the following flowchart as a guide you will be certain that you are always playing in time. If you fail to play in time you can reference this flowchart and use it as a diagnostic tool to see what went wrong. Notice the arrows of the flowchart below go both ways; follow it each way and think through the process from top to bottom and bottom to top.

Listen to the metronome and internalize the quarter note

↓↑

Put your feet perfectly with the sound of the metronome as if you placing your foot on the ground is making the sound

↓↑

Perfectly mentally subdivide the rhythm you will be playing in relation to your feet

↓↑

Put your hands to the mental subdivision that's to your feet that are to the metronome

## Practice

### Approach

#### Timing focus

While practicing it is vital that you play with a metronome and your feet every single rep. If you get comfortable without your feet then add them in later you're effectively making your hands more important than your feet- this is backwards. It all starts with feet in time with the met as the rhythms we play are predicated upon the quarter note.

#### Determining Tempo

Take each and every rep as slow as you need in order to achieve the rep at or near 100% the first time you play it. This might mean taking some things at 40bpm or slower- that's okay! It is much more productive in the long run if you get successful

reps at a slow tempo and then bump it rather than starting too fast and failing 20-50 times before getting close.

### Pre, Intra, and Post Rep Processes:

- Pre-rep (before the rep) be sure you've got a mental picture of how the perfect rep would look and sound- from here think of a very short list of mental cues and/or objectives- a checklist. For example: 1. Feet in time, 2. prep fast and snappy on beat two, 3. Keep wrists straight in set position.

\*Note that these objectives are tangible and easy to measure. Objectives like "play the right tempo" and "don't rush" are too broad. The list should also be short in order to be achievable. As you will see later, the list will change from rep to rep.

- Intra-rep (during the rep)- use the same checklist you formed before the rep and cycle through them throughout the course of the rep. This checklist should continue to rotate in your head so that you're sure you have hit all your cues/objectives throughout the entire rep. Save your evaluation of the rep until after it ends. No need in thinking about anything other than your short checklist.

- Post-rep (after the rep) we now evaluate- what happened that you liked, what happened that you didn't like, what felt/sounded/looked different than before? After evaluating the rep you will transition straight back into pre-rep protocol and possibly change the checklist if you feel it's necessary in order to improve upon the last rep. Always find things that you can do better during this process and control for them using your short checklist.

## Setup

### Set Position

Set position is cymbals at your side. Your cymbals should be almost parallel with your body; you want your cymbals like two blades by your sides. The top of your middle finger should be at the tip of your pocket for a rough reference on how high the cymbals should be. There should be a slight natural bend to the arm, almost as if your arms are parentheses around your body. There should be no wrist break in this set position. In the feet- heels will together with the toes at a  $45^{\circ}$  angle total.

### Gumption Position

At gumption, the cymbals should be at a diagonal at sternum level. Think of how you wear a seat belt (safety first) and apply that to your tilt. There should still be a straight line from your elbow to your middle finger. Arms should be extended, but not completely, there should still be some bend in your elbows ( $120$  to  $130^{\circ}$  angle).

### Vertical position

The cymbals should be parallel, and the knots should be at eye level. Your upper arms should also be parallel with the ground.

### Flip up/Flip down

Flip up starts from set position. You start by pushing your thumb through the cymbal,

rotating your wrist, and bringing your cymbals up to the position. You want to initiate the flip pretty late when coming up. Start by moving your cymbals forward and then once you are half way to your desired position initiate the flip. You want your flip to be as sharp and fast as possible. Flip down starts at your gumption or vertical position. You want to force your cymbals down as fast as possible and then about half way down you begin the flip and end in the set position.

## **Cymbal Timbres**

### **Horizontal Crash**

Starting from the gumption position, press both cymbals into your forearms. You should adjust your arm spacing slightly to prevent contacting the fronts of the cymbals. The right cymbal should be on course to make initial contact about 2 inches inside the left cymbal. To play the crash, push the right cymbal through that contact point while pushing forward. This should reset the left hand without needing to move it. This action should also play a flam from the front to the back of your right cymbal. You will make contact and then continue to push forward without the cymbals in contact until you are just shy of full extension in the right arm. The reset is simply moving the right arm back into gumption position very quickly. The prep should be done one beat before the note and the reset should be two beats after the played note unless otherwise specified.

### **Crash Choke**

The choke has the same prep from the crash. The difference is that you will play a dead crash instead of a full crash. A dead crash is where there is no arm extension after playing the crash, your cymbals should end in gumption position while still ringing. To perform a crash choke you want to play the dead crash and then immediately pull the cymbals into your body. The cymbals should be perpendicular on your body and should sit right under your arm pits. You want roughly two inches of space in the front of the cymbals. After this your reset is pushing back out to gumption.

### **Taps and Zings**

- Taps are played at the body, but off the body. The cymbals should be perpendicular to each other and then to play one you simply tap the left cymbal close to the edge with your right cymbal.
- Closed Taps are the same as taps, but the cymbals are against your body.
- Tap Chokes commonly start in the gumption position, but to play them you have a prep. The prep should be with your hands moving down to the right of the body with the insides of cymbals facing each other. Your cymbals should be vertical at this point. The back half of your right cymbal and front half of your left cymbal should overlap in this position, but not be touching. Once ready, bring the right cymbal into the left cymbal about 2 inches inside the edge of the right cymbal and into the body. This should produce a very sharp, kind of trashy sound, but should be staccato.
- Zings start from the same position as taps, but instead of hitting the cymbal, you place your right cymbal in front of the bell of the left and scrape outward. Do not swing your right arm, simply scrape it forward.

### **Sizzles and Presses**

- Sizzles start from gumption and you just drop the right cymbal on the left cymbal while releasing the fingers from both cymbals.

-Sizz-sucks are the same thing, but you push the cymbal outward and then bring it back in to make a vacuum affect.

-Press is just pushing the two cymbals together slightly off set from one another so you don't invert a cymbal.

### **Exercises**

While learning the exercises if there is not defined timbre for a specific note it should be noted that we can and will play any timbre on those notes- so learn each one with all timbres; this applies to Ates, Triplet Add-on and Paradiddles. When you see a split part- learn each one as we will switch who plays which part at auditions as we see fit. Below is a tempo range for each exercise.

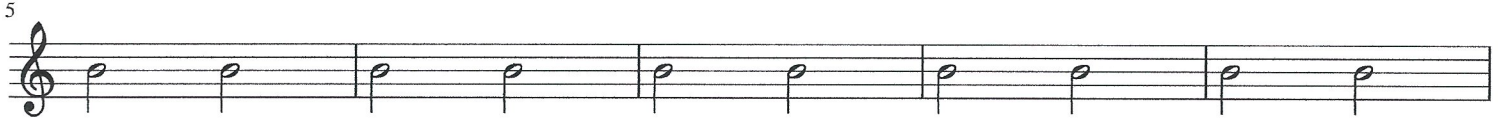
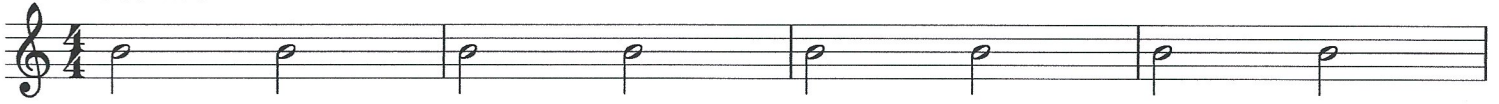
**Ates** – 100-220bpm

**Smack (It)** – 90-132bpm

# Ate's Cymbals

Paradigm Percussion

♩ = 100-220



# Smack (it)

Arr. P. M. (Paradigm Percussion)

Cymbals

v/cr                      R    L                      taps                      R    L

Cym

H/fus