



# Cymbals of Minnesota Brass Indoor

Hello and Welcome. We appreciate your interest in becoming a member of CMBi '20! Minnesota Brass Indoor has a rich heritage of great cymbal lines that have been both innovative and entertaining to watch over the last decade. As a member, you can plan on continuing that legacy and starting another step in the ladder of success in the program and organization. Our primary goal this season will be to perform and compete amongst the top cymbal lines in in all 3 of the WGI classes. We will produce an innovative and demanding visual program, all while producing good and full sound quality, while maintaining firm rhythmic integrity. This winter we will strive to provide a visually stimulating program that is pushing the WGI cymbal community and inspiring other performers statewide. It is also important to us to provide our members with a fun and educational opportunity to excel as both a musician and person, while developing lifelong friendships, in the process. Everything outlined in this packet will be covered in the audition process and used continuously throughout the season.

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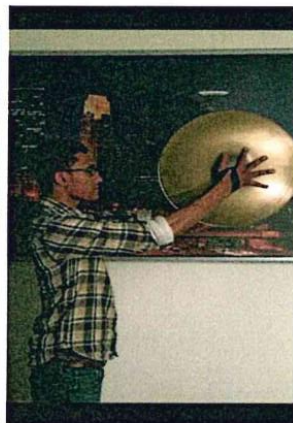
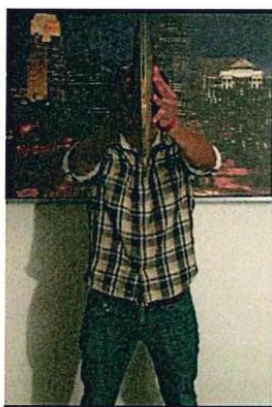
## Positions

### *Set Position*



- While at set position your knots should fall on your hip bones, giving you a slight bend in the arms.
- Your cymbals should be perpendicular to the ground and parallel with each other.
  - Failure to ensure the last two points are happening with your cymbals will result in poor posture and a bad set up for success when matching the rest of the section visually.

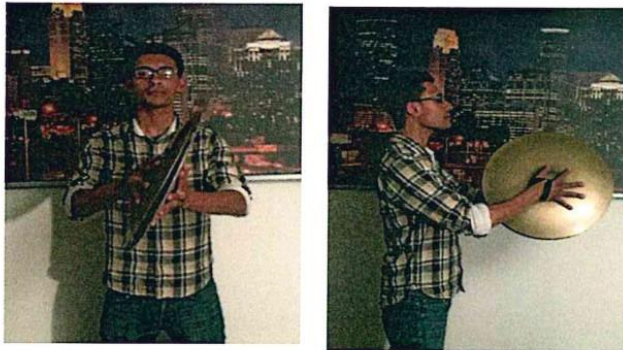
### *First Position*



Things to think about that will set you up to having a successful first position is:

- Having your triceps parallel to the ground and your knuckles at eye level.
- Having your weight should be at 60/40 giving you a slight lean forward and allowing you to use the full potential of your upper body.

## *Second Position*



For Second Position imagine a bar coming out from your sternum. Now, take your hands and position your left hand underneath that bar and your right hand on top.

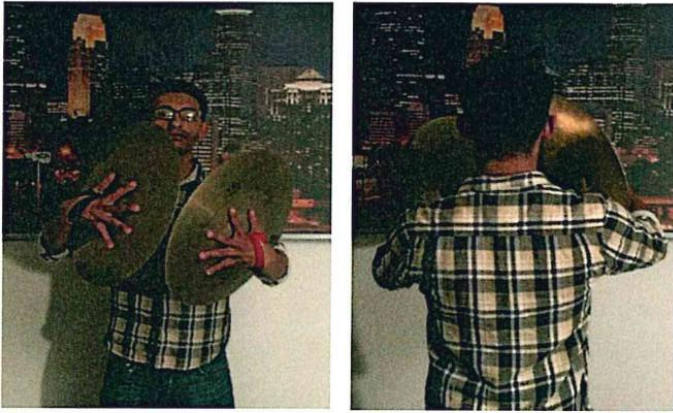
- To achieve the angle of second position, imagine the shoulder strap of a seatbelt coming over your left shoulder and down to your right hip.
- One common mistake with this position is letting the elbows and cymbals rest on your ribs.
  - They should be off of your ribs and out in front of your body.

## **Preps**

- Preps are the equivalent to an upstroke of a drumstick when playing a drum. The prep allows everyone to essentially start and stop their cymbals at the same time. Good preps also lead to a clearer attack person to person letting the cymbals cut and give off the sound they are manufactured to resonate.



## *Second Position Preps*



When prepping from second position:

- Your elbows should remain in the same place as when you are set at two.
- You will bend your wrists like you're opening a book and allow your forearms to open, while still keeping your elbows in the same place.

## First Position Preps



- Unlike when prepping at second, the first position prep will allow the elbows to open slightly side to side.
- Like at second, the wrists will bend leading to the forearms down through elbows to open.

**Preps are meant to be hard staccato movements. They should "pop" then freeze into place.**

# **Sounds**

## **Crash**

When playing a crash, you will prep the cymbals first. After you prep, you will push in with the wrist and let the arms naturally follow the wrists in to make contact. As the cymbals travel in for contact your fingers should flex to get skin off the cymbal and allow the cymbals to reverberate. Because we do not use pads it is also important to let your palms to flex with the fingers as well.

## **Sizzle**

To play a sizzle, you won't prep the cymbals. The sound will come from you flexing the palms and fingers like in a crash and pushing the cymbals together but not completely, to allow the cymbals to hold an equal sustained sound.

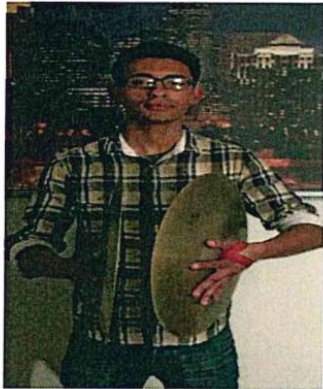
## **Choke**

To play a choke you will prep and play a crash, as described. After playing a crash you will bring the cymbals to your body in one swift motion and mute the sound.

## **Smash**

A smash will start with the same motion as a sizzle except, you will keep the fingers on the cymbals. While you make contact you will force the cymbals together and lift your fingers off the cymbals allowing them to give off sound.

## Skank



The above pictures show the start and stop positions of the note. The picture on the left or the "prep" is a hard motion that happens on the count before the note. The picture on the right is the muting process of.

After the prep you will bring your right cymbal in with a quick aggressive wrist snap and strike the left cymbal. If this note is played right both cymbals will reverberate sound but you will quickly cut it off by muting it on your body.

## Basic Flips

- Quarter Flip
- Whole Flip
- Bucket Dip
- Reverse or Inverted Bucket Dips

*Κύμβαλον: Know your roots...*