

The Kansas State Cymbal Line uses a mixture of positions to create different sounds on our instrument to further enhance the musical and visual aspect of our performance. Below is a key of symbols to help you understand what each note head means as well as its placement. You will also find pictures that show what each position looks like.

## Cymbal Key

Stephen Mitchell, Trenton Lowry

A musical staff in 4/4 time showing ten different cymbal symbols. Each symbol is represented by a note head with a specific shape or placement. Below the staff, the symbols are labeled: Crash, HiHat, Tap, Ting, Slide Choke, CrashChoke, Slam, Sizzle, All, and a sequence of 1, 2, 3, 4.

A musical staff in 4/4 time showing five different cymbal symbols. Each symbol is represented by a note head with a specific shape or placement. Below the staff, the symbols are labeled: Odd, Even, A, B, and C.



## Positions



**Crash Position:** The “Crash” position is the cymbal players most commonly used position here at K-State we keep the center of the cymbals at eye level with the plates roughly an inch apart tilted slightly to the left at about a 45 degree angle just enough for the player to view through the cymbals with their left eye.

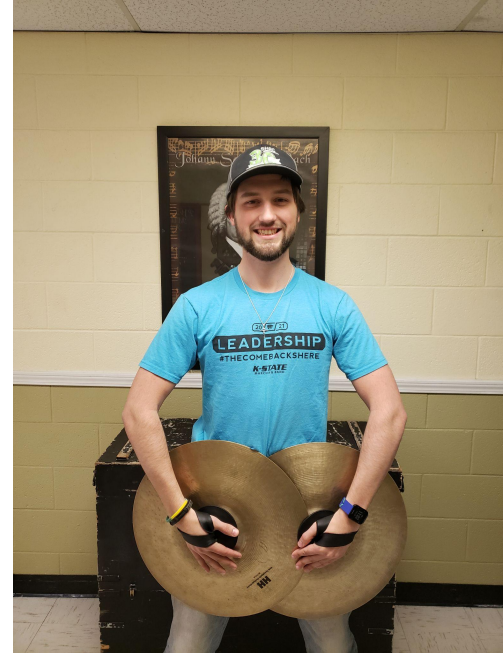
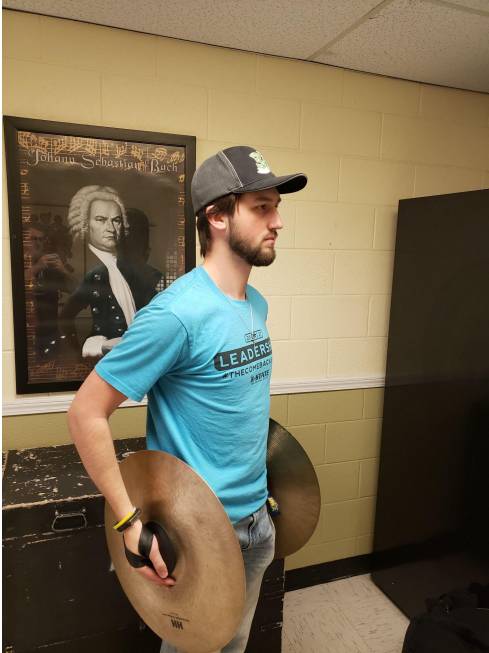
**Hi-Hat Position:** The “Hi-Hat” position is the cymbal player's second most frequent position and is commonly used for the snare players to play on. This position is closed plates resting at about belly button height with the plates tilted slightly up on the left hand side. This is a power position and moving from it requires lots of energy to make it clean.



**Tap Position:** The “Tap” position is a less frequented position but is necessary all the same. Taps are used for silent practice as well as bring a darker sound to the variety of sound that a cymbal can produce. This position rests with the plates sandwiched between the arm and the abdomen. With the right plate's front edge resting above the left plate's front edge in preparation for playing.



**Ting Position:** The “Ting” position is used to produce a triangle like sound in our music, it is delicate but speaks really well. To play a ting the cymbals will be raised at a height similar to that of the crash position. From there the bottom of the plates will be separated with the right edge of the cymbal at the top resting above the left plate ready to produce a complete sound.



**Set Position:** The “Set” position is our position of attention. When we are in set position our eyes face forward with pride and we do not speak until released by the section leaders. This is one of our most frequent positions as it happens before and during any shows and parades. The motions in and out of this position are snappy and energetic. The set position has arms slightly bent with the center of the plates resting at the same height as your hips and an inch from your hips. The cymbals in this position are parallel to one another and do not touch the body.

**Parade Rest:** The “Rest” position is a controlled position from which we come into our set position it serves as a position of focus but stands to be more relaxed than our set position, when we are here we are more relaxed but the expectation remains that when we are called to attention we are able to get there smoothly and efficiently. The rest position stands as feet shoulder width apart with the plates resting against the body in front of your hips with the cymbal pad of the right plate resting on top of the left cymbals nearest edge.



FPS- Forward Pronated Stretch



FSS- Forward Supinated Stretch



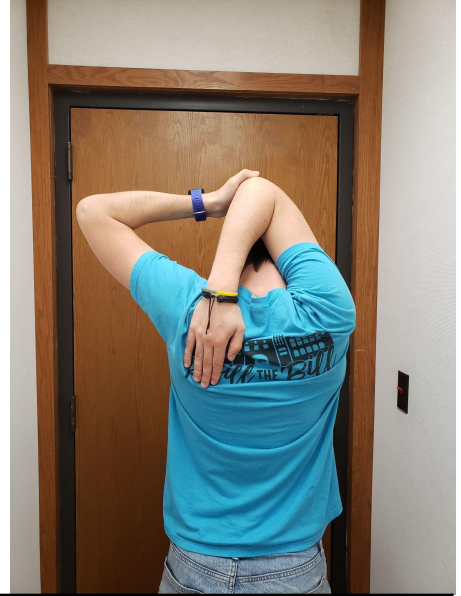
BPS- Backward Pronated Stretch



BSS- Backward Supinated Stretch



AA- Arm Across



AO- Arom Over



AU- Arm Under



AB- Arms Back

**Not Pictured:** Wingspan

# 4-2-1 Timing

Stephen Mitchell, Trenton Lowry

## 16th 1-Note

7

Small  
Upward  
Windmill

## 16th 2-Note

10

16

22

Small  
Downward  
Windmill

## 16th 3-Note

27

C B A C B A C B A C B A

A B C A B C A B C A B C

32

Odd Even 3 Part

36

Even Odd 3 Part

Odd Even 3 Part

Even Odd 3 Part

41

SLAM!

44 **Triplet 1-Note**

49

L.V.

**Triplet 2-Note**

53

58

A B Cetc..

63

All

**16th Grid 1 Accent**

69

Right FPS Right FSS Right BPS Right BSS Right AA Right AO Clap!

**16th Grid 2 Accent**

82

Left FPS Left FSS Left BPS Left BSS Left AA Left AO Clap!

**Triplet Grid 1 Accent**

95

Wingspan Clap Right DAC Right UAC Right AU

107

Clap

**Triplet Grid 2 Accent**

109

Arms Back Clap Left DAC Left UAC Right AU

120

Musical notation for measures 120-122. Measure 120 contains three dotted quarter notes (G4, A4, B4) beamed together. Measure 121 contains a whole rest. Measure 122 contains a dotted quarter note (G4) followed by four eighth notes (A4, B4, A4, G4). A "Clap" instruction is written below the staff at the beginning of measure 122.

# Basic Exercises

Stephen Mitchell, Trenton Lowry

8-8-16

Accent Tap Version 1

10

*Slide Choke*  
*split entrance*

*Crash*  
*Plate roll*

Accent Tap Version 2

19

23

Accent Tap Version 3

28

*3 Part Splits*

*All*

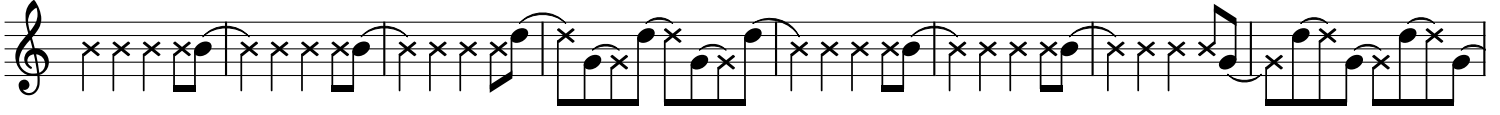
Accent Tap Version 4

37

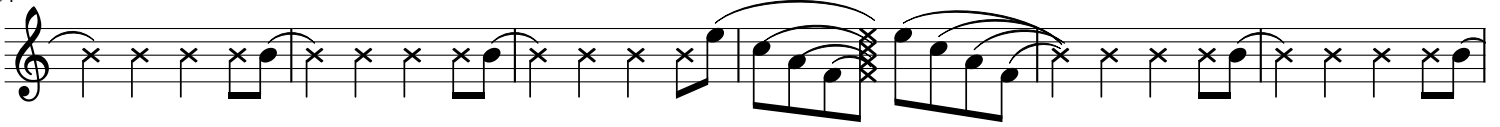
43

**Double/Triple Beat**

46



54



60

