

Kansas State University

Cymbal line Handbook 2019-2020



Kansas State University Marching Band

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The Program

With regular practice of the following program, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is your responsibility to practice the program concept as outlined on these pages.

Always consider the following points when rehearsing on your own and as an ensemble:

- Practice daily for improvement.
- Play slowly at first, speeding up only after you are sure you are playing correctly.
- Use a metronome!
- Play in front of a mirror, paying particular attention to your style and technique.

TECHNIQUE

A) Etiquette

- Proper posture can only be maintained by:
 - Standing straight, poised and confident with the feet correctly positioned
 - Keeping your drumsticks and mallets straight while at attention
 - Holding your head up with both eyes focused straight ahead at all times
 - Projecting a facial expression of both confidence and aggression
 - Exhibiting absolutely no movement at all while standing at attention
- Mark time technique:
 - For marking time, maintain what was established with posture first and foremost.
 - Feet are parallel and together, heels touching and balls of each foot touching.
 - The actual pulse is articulated with the heel striking the ground with a 2-inch lift. This is universal across the band.
 - Balance your weight forward on your platform but still be aggressive with the mark time so time can be felt accurately, opposed to your heels barely touching the ground due to overcompensation of balancing forward.
- Rehearsal Etiquette:
 - During drumline sectionals or sub-sectionals each section should organize their backpack in a line or as specified by section leaders. We to travel, set up, and leave without a trace and be organized and professional.
 - During full band rehearsals our attention should be directed towards directors and GA's for instruction, but time will be given for section leaders to make specific comments between reps.
 - Silence and rest position should be maintained at all times between reps

G) Cymbals

- Being the most visible section in the Drumline, it is important that every member of the cymbal line approaches everything the same way. Everything needs to look the same, from the visuals that we execute, to the crashes that we play.
 - The finer aspects of the cymbal technique will be taught during summer camps and band camp. Please use this as a brief introduction to the cymbal technique.

- Set Position
 - Our Set Position is the most common position. We are in this position after being called to attention. Feet together, standing straight and confident with cymbals prepped by your side.
 - It is important to stand with good posture, with the shoulders slightly back.
- Parade Rest
 - The most relaxed, yet still defined, position we have is known as Parade Rest. This position will be called out at various times. The position is a slightly more relaxed version of the Set Position.
 - Stand with feet at shoulder width with the cymbals in front of you, right over left with the end slightly tucked underneath the pad of the left hand's cymbal.
- Crash Position
 - The Crash Position is our "playing position." We will be in this position unless the music calls for something else. The cymbals are at a slight angle to the performers left side. We want to keep the cymbals as close together as possible.
- Hi-Hats
 - Another common position that we use is our Hi-Hat position. Our cymbals are placed horizontally in front of our bodies. The cymbals should be parallel to the ground.



Set Position



Set Position (side view)



Crash Position



Hi hat Position



Parade Rest

MUSICAL STANDARDS

A) An understanding of the full dynamic range of levels:

It should be notated that in the actual context of learning show music and developing the hand book that heights shouldn't always correlate to dynamics, as dynamics are relative depending on whatever you're playing. But to develop a consistent dynamic foundation, these are for reference.

- *pp* · 1 1/2 inches
- *p* · 3 inches
- *mp* · 4 1/2 inches
- *mf* · 6 inches
- *f* · 9 inches
- *ff* · 12 inches
- *fff* · 15 inches

B) Quality of Sound

- Achieved through:
 - Practice with metronome
 - Listening/ Balancing
 - Playing a lot!

C) Reading Skills

Because we learn a lot of music throughout the year, and we often do not have a lot of time to learn the music before we perform it, it is important that you understand how to read music. Not having music prepared is unacceptable. It is your responsibility to learn the music on your own and come to rehearsal prepared. Coming to rehearsal unprepared will result in not marching either halftime, pregame or both.

EXERCISES

The following exercises serve many purposes for us. Some of these exercises serve as warm-ups, some of them help develop technique, and many of them do both. Regular practice of these exercises will not only make you a better player, but it will help you understand the mechanics behind playing the instrument.

Always consider the following points when practicing these exercises on your own:

- Use a Metronome
- Practice daily for improvement
- Practice all of these exercises at varying tempos
 - Only move to a faster tempo if you can maintain a relaxed technique
 - Otherwise, slow it down until you can maintain a relaxed technique
- Practice all of these exercises at varying heights
- Practice in front of a mirror and/or record yourself while playing.

8-8-16

arr. Brett Butler

♩ = 80-170

2 3 4

Marching Cymbals

Hi Hat Slide Hi Hat Slide

5 Odds Evens. 6 Odds Evens. 7 8 9

Cym. Crash Choke Crash Choke Choke

Wildcat Accent Tap

Arr. Brett Butler

♩ = 90-125

The musical score is written in 4/4 time and consists of four staves. The first staff is for Marching Cymbals, and the following three are for Cymbals. The score includes various effects and dynamics such as Crash, Slide, Sizzle, Odds Choke, Evens Choke, Tings, Odds Hi Hat, Evens Hi Hat, and Choke. Measure numbers 8, 12, and 16 are indicated.

Marching Cymbals

Crash Slide Crash ⁴ Slide

Cym. Taps Taps Sizzle ⁸ Odds Choke

Cym. Evens Choke Tings ¹² Odds Hi Hat

Cym. Evens Hi Hat Slide ¹⁶ Slide Choke

'Gatos

arr. Brett Butler

A ♩ = 120, 132, 144, 156

Marching Cymbals

2 2 Part 3 3 4 3 5 4 Part

Hi-Hat

6 2 Part 3 7 8 3 **B** 9 10 Choke

Cym.

11 12 Choke 13 Sizzle 14 15 Tings 16 Tings

Hi Hats 3 Hi Hats 3

17 **C** 18 19 20 21

Hi Hats Hi Hats Choke

Double Triple Beat

Arr. Brett Butler

$\text{♩} = 90-110$

2 3 4

Marching Cymbals

Hi Hats Slide Slide

5 6 7 8

Cym. Slide Slide

9 10 11 12

Cym. Slide Slide

13 14 15 16 17

Cym. Slide Slide

Phat Phlams

Arr. Brett Butler

$\text{♩} = 106$ 2 3 4 5

Marching Cymbals

6 Crash Slide 8 9 Crash

Cym. Taps 11 12 13 14 15 16 Choke

Cym. Choke Slide Sizzle Choke Sizzle Choke Slam Slam

17 18 19 20 21 Sizzle

Cym. Crunch Hi-Hat

22 Slide 23

Cym. Tings

24 25 26

Cym. Hi-Hats Slide Slide Slide Unison Choke