

PURDUE CYMBALS



Welcome,

Congratulations on your decision to audition for the Purdue Cymbal Line!

This book provides the fundamentals of the Purdue Cymbal Line's musical playing technique and tips for success during Tech Weekend, Band Camp, and the audition. As a new member, the material in this book may seem overwhelming, but do not get discouraged. By showing up to Tech Weekend and Band Camp with these techniques familiar, you will set yourself apart and have a better chance of making the line. As a new member of the cymbal line, you are becoming a part of our tradition of excellence and carrying on the legacy of those who have helped establish this great tradition.

Come prepared, stay relaxed, and have fun. Best of luck!

Katie Sherburne
Purdue Cymbal Line Section Leader
Class of 2018

Grace Gusler
Purdue Cymbal Line Section Leader
Class of 2020

PURDUE TECHNIQUE

ATTENTION POSITION



- Head up! Jaw line is parallel to the ground
- Shoulders are rolled back, not slouched
- Chest is pushed out
- Arms are slightly bent
- Hands are just below the hips
- Cymbals are parallel to each other
- Heels are together, toes are apart
- Also called “set” position.

Remember...posture is key! Poor posture will ruin your technique when you are marching, playing, and performing visuals. It doesn't just look bad; it will also tire you out faster. Make sure you master this position first, as it will build a strong foundation for the rest of your visuals.



CHOP

- Lean back slightly to keep balance
- Right hand is parallel to the ground
- Left leg is in high chair position

HO

Snap back to the attention position – this movement is abrupt and precise. Remember, no movement or talking is allowed after being called to attention!



CRASH POSITION



- Tips of cymbals are at eye level
- Shoulders are down and relaxed
- Keep chest pushed out
- Cymbals are 2 inches apart
- Hands are open

We keep our hands open not only to allow for more movement when doing flips, but also to prevent hand injuries. Holding onto your cymbals with a “death grip” is bad technique and can lead to carpal tunnel.



CHOKE

A “choke” is when the cymbals are dampened immediately after playing a crash. At Purdue, we dampen our cymbals into our armpits, making an “A” shape with our cymbals. It looks a lot like the “ready position” for Tings, shown below. The only difference is that the cymbals are held against the body to be dampened.

HIHAT POSITION



The right cymbal lays on top of the left cymbal, and both are held against the body. In the set position for HiHat, the cymbals are open.



PANG



- Left cymbal is in HiHat position
- Right cymbal is perpendicular to the left cymbal
- For prep position, right cymbal is two inches from contact point on left cymbal
- Contact point (where the cymbals touch) is shown to the right



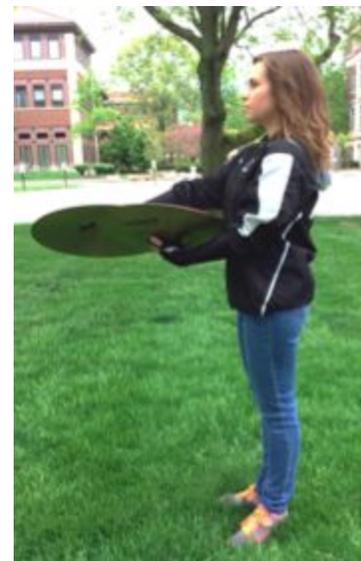
SLUSH/SLUSHIE



Starting in HiHat position, push the right cymbal straight out

For the slush sound:

Maintain as much contact between the cymbals as possible to create a fuller sound. The suck (pulling the cymbals back together to the HiHat position) must be executed quickly to sound clean.



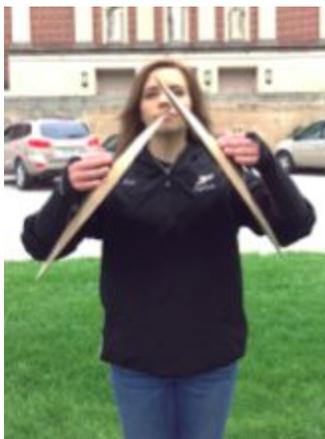
TING



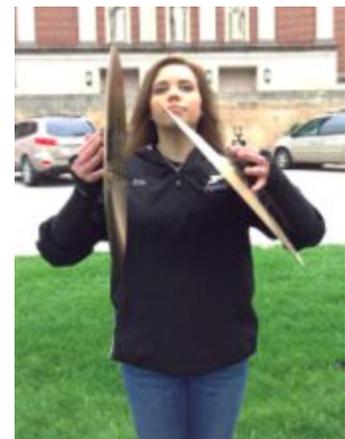
- A-prep position with right hand over left
- To prep for contact, hinge at the wrist
- To contact, return to A-prep position
- Hit right cymbal against left cymbal
- Contact point is generally 1-2 inches from edge



ZING



- A-prep position
- Left hand over right
- Hinge at the wrist
- Scrape right cymbal against left
- Movement ends when right hand is perpendicular to the ground



TWANG



Ready position:

- A-prep (same as Ting) in front of body
- Tips of cymbals should be 2 inches apart



Prep position:

- Left hand stays in place
- Right cymbal is pushed away from body and cymbals are parallel to each other



Contact:

Rotate the right cymbal towards the body, and make the right cymbal contact the left cymbal about 3 inches from the edge of the right cymbal. Use a lot of power to push through the twang – make it loud! Immediately after contact, dampen both cymbals against your body and underneath your arms so that you end up back in the ready position for twang.

Note:

A cymbal key can be found on the Drumline Website to help you match movements and playing positions with the notation that you will find in the music.



TECH WEEKEND

Show up to Tech Weekend with the audition cadence familiar. It doesn't have to be memorized, but the better you know the cadence, the more questions you will be able to ask and have answered. The audition cadence and all other music can be found online at <http://www.purduedrumline.com/>

Even if you are planning on auditioning for another drum, it is a good idea to learn about the cymbal audition. If you end up not making the drum you audition for and decide to audition for cymbals, it will be very helpful to have a general knowledge about the line.

Ask lots of questions! Ask about music, visuals, marching, anything. The more you ask, the more prepared you'll be when it comes time to audition.

During Tech Weekend:

- We will work on the audition cadence
- You will learn basic visuals and our technique
- We will teach our style of marching – glide step, low chair, crab step, attention position
- Really work on your playing technique. If you can get your technique solid at Tech Weekend, you will be very prepared for your audition in August!

AUDITIONEE FACEBOOK PAGE

After Tech Weekend, a private Facebook page for the auditionees will be set up by the student leaders. Joining is optional, but this is a great opportunity for you to connect with other people trying out for the line and to ask more questions about music and marching. For those who cannot attend Tech Weekend, please contact Dr. Nave or the overall section leader and you will be added to the group.



AUDITIONS

You should know the audition cadence very well. It still does not have to be completely memorized at this point, but it should be close. Be able to play it with all of the split combinations.

Have the prepared visual ready to go. Those who switch from another drum to cymbals during auditions will be given a shorter, more simplified version of the prepared visual to perform.

Know that our audition goes late – cymbals are the last group to go, so we usually finish around midnight. During audition day, make good use of your time. If you have any questions or would like someone to practice with, find a returning member or new recruits and practice together!

In the audition, you will perform:

1. New cadence
2. Sight reading
3. Prepared visual

BAND CAMP

You need to be very familiar with the cadences by the time you get to band camp. Be able to play the cadence with all of the different splits – it should be close to memorization, and once you are assigned a spot in the line you should have your splits memorized ASAP.

Have all of Pregame memorized. This includes all three of the fight songs (For The Honor of Old Purdue, Fighting Varsity, and Hail Purdue), the Fanfare, Wabash Cannonball, Hail Loco, Back Home Again in Indiana, America the Beautiful, and the Star-Spangled Banner. There are no splits in these songs, so they should not be difficult to memorize.

If you have all of your music memorized by band camp, you will be able to focus more on visuals, which will make the week much less stressful. By practicing 30 minutes a day you can easily learn and memorize all your music before band camp.

Check in with your student leaders at the end of each day. We are always more than willing to help you and give suggestions for what you can work on; that's what we're here for. Take advantage of the advice you are given and put it to use!