

Cymbals

“One of the oldest percussion instruments that can make a big moment blossom with sound!”

Presented by

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INTRODUCTION

Concert percussionists (students, teachers, performers) focus their attention toward snare drum, keyboard percussion and timpani. While this is an important part of the concert percussion section, attention to the "accessory" percussion instruments, like tambourine, triangle, bass drum and cymbals, is imperative to become a total percussionist. Even the term "accessory" diminishes their importance in the concert percussion world. Therefore, I prefer the term "complementary" percussion instruments as they enhance the entire concert percussion

THE CHALLENGE

What instruments and gear should you have?

How do you play them?

What do you practice?

THE GOALS OF THIS CLINIC:

Gather information about the gear and what to buy

Learn and understand the basic techniques and how to play these instruments

Practice the beginning exercises and etudes, while offering more advanced etudes for the future

Most important

after the clinic, for you to have an enthusiasm to play, teach and practice these instruments on a more regular basis.

Hand Cymbals

“By far, the most ‘dangerous’ percussion instrument in the concert percussion section!”

GEAR:

Cymbals - 18” are considered standard for general playing, but smaller (16”) for smaller hands. Usually lighter/thinner cymbals are easier to play with and manage. No metal ring in the hole for concert cymbals – this ring is for marching cymbals.

Pads - No cymbal pads for concert playing.

Straps - Leather, tied with a cymbal knot on the underside. (see sources for how to tie a cymbal knot)

Trap Stand – You can use a waiter folding base with a wooden carpeted top to put cymbals on when not playing.

PLAYING TECHNIQUES:

Hold the straps like you would be grabbing a key, as close to the cymbal as comfortable (do not put your hand through the strap for concert playing.) Let the cymbals rest on your knuckle.

Hold your non dominant hand cymbal at a 45-degree angle. Put your dominant hand over but do not let the edges line up.

Bring the dominant hand cymbal to the other with an angle (top edge first), to produce a flam (the flam will avoid air pockets!).

Bring the cymbals apart. You do not need to hold them above your head!

Hands should always be relaxed to allow the cymbals to ring.

Muffling; bring the cymbals into your stomach after you play.

WHAT TO PRACTICE:

Slowly

A single staff of music with a cymbal symbol at the beginning. It contains a sequence of nine quarter notes, each with a dynamic marking below it: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*. The notes are on a single line, and the dynamics increase and then decrease.

Cymbal Etude

Keith Aleo

Adagio ♩=60

Three staves of music in 3/4 time. The first staff starts with a cymbal symbol and a half note on G4, marked *mf*. The second staff has a half note on G4 marked *f*, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The third staff has a quarter note on G4, a quarter note on A4, and a quarter note on B4, followed by a half note on C5 marked *mp*. A slur is under the first three notes of the third staff.

Cymbal Etude - Advanced

Keith Aleo

Vivace ♩=132

Four staves of music in 3/4 time. The first staff starts with a cymbal symbol and a quarter note on G4 marked *f*, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second staff has a half note on G4 marked *ff*, followed by a quarter rest marked (muffle), and a half note on G4 marked *mf*. The third staff has a quarter note on G4 marked *mp*, followed by a quarter rest marked (muffle), a quarter note on A4 marked *p*, and a quarter rest marked (muffle). The fourth staff has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5, followed by a quarter rest marked *ff*.

Sources

Zildjian Classic Orchestral 18" #A0759 medium light OR 16" #A0751 medium light

OR

Zildjian S Band pair 18" #S18BP

Zildjian Leather straps P0750

Video for cymbal knot: <https://www.youtube.com/watch?v=edLeFAz7nts>

Etudes/Playing Techniques:

Complimentary Percussion – Keith Aleo

The Art of Bass Drum and Cymbal Playing – Anthony Cirone & Garwood Whaley

Cinellen, Grosse Trommel und Anderes – Richard Hochrainer

Techniques of Playing Bass Drum, Cymbals and Accessories – Al Payson

Ultimate Guide to Cymbals - Nick Petrella

Cymbals: A Crash Course – Mitchell Peters & Dave Black

Cymbal solos and ensembles:

Music for Multiple Metals – Collection of cymbal solos, compiled by Keith Aleo (one player)

Blanchard Canyon - John Bergamo (five players playing one suspended cymbal each)

Tune - Mario Bertoncini – (5 suspended cymbals, one player or can be played as an ensemble piece)

The Big Audition – Casey Cangelosi (one player, one pair of hand cymbals and playback)

RINGING - Joseph Celli (one player, for amplified antique cymbals)

Whet – Nathan Davis (Percussion Trio and 18 Amplified cymbals)

Rings - Craig Farr (one player, amplified cymbals and Digital Delay)

60 - Fritz Hauser (sounds on 12 different cymbals. May be realized by 1-12 percussionists)

Zeichnung - Fritz Hauser (two percussionists playing a total of four cymbals)

Crash - Terry Longshore (one player using cymbals and hi hats)

Resonance Alloy - Keeril Makan - (one player, cymbals and gong)

Musica para 30 Metais - Luís Antunes Pena (one player, for 30 different metal cymbals and electronics)

Dark Full Ride - Julia Wolfe (only movement 1 – four players using hi hats and cymbals)

History and information about cymbals:

History of the Legendary Cymbal Makers - Jon Cohan

The Cymbal Book - Hugo Pinksterboer

Sounding Brass and Clanging Cymbals - E. Choate, William Woodson