



RIVER CITY RHYTHM

DRUM & BUGLE CORPS

2024 AUDITION PACKET
CYMBALS



Hello, and welcome to River City Rhythm's 2024 auditions!

As the summer season approaches, we are thrilled to extend a warm invitation to all aspiring drum corps talents of every experience level.


Our auditions are not only a gateway to exceptional musical experiences, but also an opportunity to join a close-knit family of passionate performers and instructors. RCR takes pride in the community and culture we have been building together and would love for YOU to come join us!

This packet contains the necessary audition materials and music exercises RCR will be playing throughout the season. Please prepare this material to the best of your ability to receive the best possible experience at our auditions!

Most importantly, please bring a positive attitude and be willing to learn new things!

We eagerly await your audition, and we are ready to witness the energy and enthusiasm you'll bring to River City Rhythm.

Calvin Stromwall
Percussion Caption Head
calvin@rivercityrhythm.org



2024

RIVER CITY RHYTHM
CYMBAL PACKET



INTRODUCTION

Welcome, and thank you for your interest in the 2024 edition of the River City Rhythm cymbal line (RCRC). Since its inception in 2015, the RCRC has been driven to put out a better product each and every year, and we plan to continue that trajectory this season. We, for the most part, use a pretty standard East Coast technique in terms of sounds and visuals, and we firmly believe in setting up a strong foundation of technique before adding to the visual side of things, although we plan to have the best of both worlds. The information in this packet should set you up for success and get you prepared to use our technique when you show up to auditions!

How to Prepare:

- Study the information in this packet. We will go through and review it a bit at auditions, but you should be prepared to follow our technique before you get there.
- Build strength. In order to get through an entire summer of drum corps, you need to be able to push through muscle fatigue and get stronger each day. Start holding up cymbals or any moderately heavy object you can find now so you are stronger by auditions.
- Expand your visual vocabulary. Part of the responsibility of being in RCRC will be helping to write the visual book throughout the season. Watch YouTube videos of cymbal lines, learn some of the things you see them doing, and try to create your own original ideas based on what you know.
- Get ready to move and play. Playing cymbals is only one part of the audition. Marching, and especially marching while playing cymbals, is another part that is equally important. If you aren't used to doing both at once, practice this. Even if it is just marking time or going back and forth in your living room, it will help you get better!

POSITIONS



STANDBY

- Right cymbal tucked underneath the pad of the left cymbal
- Logos aligned so someone facing the player could read them
- Cymbals pressed against the front of the body, perpendicular to the ground
- Elbows slightly bent
- Feet in second position



SET

- Cymbals parallel to each other and perpendicular to the ground so only blades are visible from the front
- Knots of the cymbals slightly behind seams of pants
- Elbows slightly bent
- Cymbals will not touch the legs but hover slightly away from the body



HORIZONTAL

- Knots will be in the center of your body at mid-sternum level
- Cymbals are angled from the left shoulder to right hip - "seat belt" angle
- Cymbals are 2 inches apart all around
- Arms maintain the same shape they had at set
- Elbows out to maintain an open posture

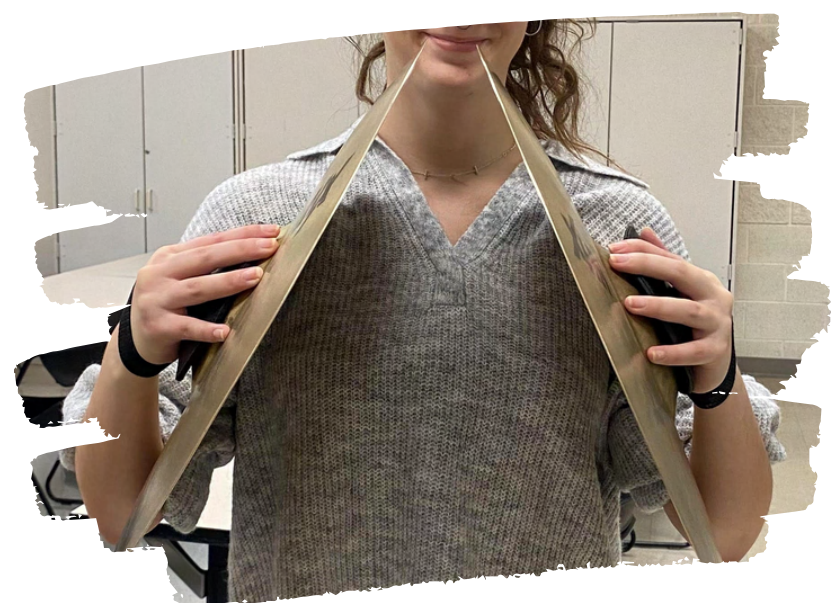
VERTICAL

- Cymbals parallel to each other and perpendicular to the ground
- Biceps parallel to the ground
- Knots are in the center of the body at eye level
- Cymbals are 2 inches apart all around
- Arms maintain the same shape they had at set and horizontal
- Elbows out to maintain an open posture



CHOKE

- Cymbals are held tight to the body, making as much contact with the torso as possible
- Tops of the cymbals will be under the arms and bottoms pressed against the body at or near the hips
- Fronts of cymbals 2 inches apart
- Forearms pressed firmly against the cymbals
- We also may utilize vertical choke position, shown on the right



In all positions:

- *Fingers should be spread as much as possible and pressed on the cymbals for optimal control*
- *Wrists not bent - keep a straight line from your elbow down to the tip of your middle finger*

SOUNDS

HORIZONTAL CRASH

PREP

- With the left hand, pressure is applied with the fingertips to push the back edge of the cymbal into the forearm
- With the right hand, pressure is also applied to push the back edge of the cymbal into the forearm, however, the right hand moves slightly out on the horizontal plane and the wrist rotates forward
- There should be no visible gap between the cymbals from the front

CONTACT/CRASH/RESET

- The right cymbal makes contact 2 inches inside the edge of the left cymbal. This is also known as “front contact”
 - If the left cymbal were a clock, the contact would occur at about 3 o’clock
- From the front contact point, the right cymbal pushes straight through the left until the right arm is fully extended. While this is happening, the left hand is pushed back into Horizontal position. This part of the crash is known as the “back contact”
- After the front contact, the fingers on both hands will lift slightly to allow the cymbals to ring
- Two counts after the crash, the right cymbal will reset back into Horizontal position by pulling the right hand back



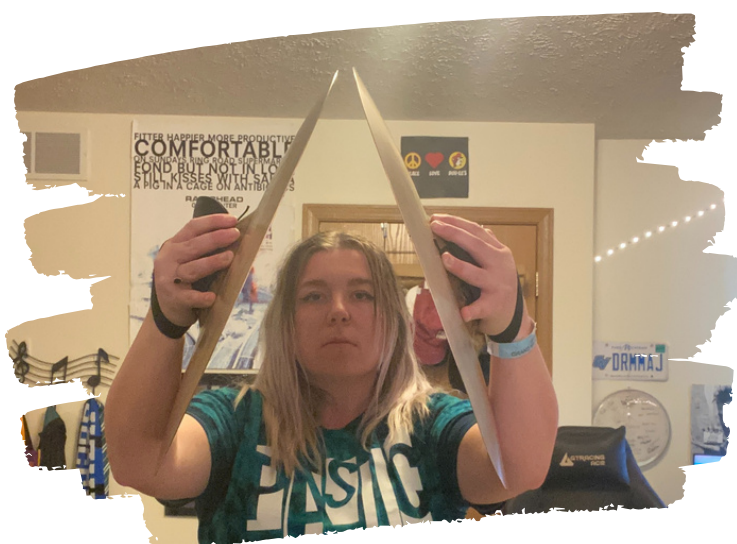
VERTICAL CRASH

PREP

- The prep for a vertical crash spans two counts instead of one, with the cymbals forming an A on the first count, then a V on the second
- Fingertip pressure should be applied to the cymbals as to not flare out the inside of the cymbal

CONTACT/CRASH/RESET

- The right cymbal makes contact 2 inches inside the bottom edge of the left cymbal
- From the contact point, the cymbals roll through each other, pushing straight back to an A. This entire motion (contact/crash) occurs in one count.
- The reset will also span two counts instead of one, with the count following the crash being a return to the V, and the following count going back to vertical



"A"



"V"

SOUNDS

CRASH CHOKES

HORIZONTAL

- Prep and contact are the same as horizontal crash
- When pushing through the front/back contact there is no extension
- Instead, the cymbals are pulled into choke position as quickly as possible

VERTICAL

- Prep and contact are the same
- As the cymbals pull apart into an A during the crash, they are pulled down into the body, maintaining the same A shape. The edges of the cymbals will rest against the player's armpits and forearms.

TAP CHOKES

PREP

- Left hand will be almost in choke position but lifted slightly forward off the body
- The right hand will also lift forward off the body while the wrist extends outward until the right cymbal is parallel with the left
- Both cymbals will drop slightly downward when they come off the body, remaining at the same height



THE NOTE

- From this prep position, the player should be able to rotate their right wrist inward without moving the left and have the right cymbal make contact with the left so that it is 2 inches in from the edge of the cymbal
- The cymbals will then quickly be pulled into choke position after the contact
 - It is critical that the contact happens before the cymbals move toward the body so the sound is not muted prematurely
- The fingers will lift momentarily upon contact to allow the cymbals to ring before they are brought into the body

SOUNDS

PRESS

- To impact, cymbals are firmly pressed together from horizontal or vertical
- No prep
- Right cymbal is offset from left cymbal 2 inches down
- To release, cymbals are pulled apart back to flat or vertical

SIZ

- To impact, the cymbals are lightly pressed together while the fingers lift to allow the cymbals to vibrate on one another
- No prep
- Fronts and backs of cymbals should make contact and allow the sound to sustain for the duration of the note
- To release, cymbals are pulled apart back to flat or vertical

SUC

- Right arm is extended until the back edge of right cymbal is lined up with the edge of the left cymbal's bell closest to the player
- Right cymbal makes contact with the left cymbal while simultaneously being pulled back to create a suction sound
- Fingers stay on and the heel of the hand is used to maintain tight contact between the cymbals

BODY TAP

- From Choke position, the right cymbal moves out slightly then makes contact with the edge of the left cymbal to create a staccato sound
- The contact point will be about 2 inches into the edge of the cymbal

OPEN TAP

- From Choke position, the cymbals move slightly off the body and the same motion as the body tap is used. For open taps, the fingers will come off the right cymbal so it can create a sustained ringing sound
- The contact point will be about 2 inches into the edge of the cymbal

BELL TAP

- From Horizontal position, the right cymbal rotates to be perpendicular to the left cymbal, with the bottom edge of the right cymbal aligned with the left cymbal's bell
- Using a small circular motion, the edge of the right cymbal will make contact with the outer edge of the left cymbal's bell to create a sustained sound similar to that of a gong
- The fingers will lift slightly on the right hand to allow the cymbal to ring

ZING

- Starting from the same position as the bell tap, the edge of the right cymbal makes contact with the left slightly below the bell then scrapes downward to the bottom edge of the cymbal
- The fingers will lift slightly on the right hand to allow the cymbal to ring

16th Note Grid

3

5

7

We will be playing ONLY the accents.

On top of this timing exercise, please be prepared to work on the following exercises you find in the playlist linked below. Each exercise has an explanation video as well as a video of what the exercise looks like. There is also a video outlining our flip technique. Any additional exercises will be learned in person.

Videos

WE LOOK FORWARD TO SEEING YOU AT AN AUDITION!
Any questions regarding cymbal auditions can be sent to rcrcymbals@gmail.com