

**IOWA STATE UNIVERSITY
DRUMLINE
CYMBAL PACKET**



FOREWORD

OUR MISSION

Individual improvement is the key to our success as an ensemble. One person does not make our drumline great; everyone must work to achieve greatness. As members of this organization, we obligate and challenge ourselves to improve our abilities as players. By striving to achieve nothing less than personal excellence, we ensure the quality of our ensemble.

OUR PHILOSOPHY

The Iowa State Drumline has the crucial role of providing a solid rhythm and tempo to an ensemble in excess of 340 members. To do this, drumline members must individually play accurate rhythms and parts. There is no “hiding” one’s playing in the line. Each member is expected to equally contribute to the overall sound of the line. Thus, the line is able to produce a full quality sound with the volume to project into a full stadium.

HOW TO USE THIS PACKET

It is inadvisable to attempt to learn everything in this packet in one sitting. The packet is generally set up in the order of the learning process, so it is logical to start at the beginning and work through the packet. All the advanced concepts are fundamentally based upon the previous concepts, so an understanding of the core concepts in this packet is necessary for progression onto advanced drumming.

Practice with a metronome is required; this will promote accurate rhythms and the ability to play much more consistently as an individual. Also, play in front of a mirror and observe how your hands move. Make sure you flow when you play and avoid awkward, jagged motions that look or feel uncomfortable. Feel the rebound and use it to your advantage. Keep your hands relaxed and fingers on the stick, turn your wrists, and hit the drum with sufficient velocity. Play with confidence and don’t be afraid to ask questions.

Throughout the summer, the Iowa State Drumline will be hosting several clinics to facilitate improvement among its current members and potential new members. The dates and times can be located on the drumline page of the website. These camps are valuable sources of information and instruction regarding technique. It is highly recommended to attend some of these camps to get a hands-on look at technique. Technique is not something that can be learned overnight - it is a long process. With enough time and practice, the concepts covered in this book will become a fundamental part of your drumming.

Good luck and happy drumming!

The first draft of this packet was written and compiled by Brett Ebert, Kelsey Knief, Luke Sesker, Dave Reid, and Scott Szurek in 2011. The current version has been updated annually by Luke Sesker and Travis Hattery since 2018. Our mission is to educate as many students as possible and to be transparent with our technique and approach. The information is not proprietary; please feel free to distribute this packet.

Tacet Position

Set

When in set position your body is at attention ready to acknowledge movement. Both cymbals should be relaxed at your sides with your arms slightly bent. Your cymbals should be perpendicular to the ground and should never rest against your body. From the set position you will be able to move or flip to any playing position.



Vertical

Vertical position is “home base” for crashing and playing your cymbals. Both cymbals are perpendicular to the ground and the bell of the cymbal is held at eye-level. There should be 1-2 inches between the front of the cymbals and a wider opening in the back creating a “tunnel” effect from your face outward. Your arms from wrist to elbow should create approximately a 45-degree angle.



Hip Rest

Hip rest is another position to play and create visuals with your cymbals. At hip rest your cymbals are position right at each hip bone creating an open “V”. Your arms should be bent at approximately a 45-degree angle. The bottom of the “V” should have a 1 inch gap between the cymbals. Your arms should be out away from your body; not resting against your sides.



Flat Set

Flat set can be used as another position to play and create visuals with your cymbals. Flat set is held directly in front of your body. The right cymbal is place on top of the left cymbals leaving a 1-2 inch gap between each plate. The angle of both cymbals should be tilted to the left resembling that of wearing a seat belt.



Cymbal Effects:

The “A-V” Crash

Counts for the Crash: Prep “A” on count 4 of a measure. Prep “V” on the “&” of 4. Crash on count 1. Sustain crash for counts “1 & 2”. Resolve “V” on “&” of 2. End in “vertical” on count 3.

1. First Prep Step: From “vertical” pull the cymbals out to an “A” position with the tops of the cymbals together with a 1 inch space and the bottoms of the cymbals outward.
2. Second Prep Step: From the “A” move the cymbals to a “V” position with the bottoms of the cymbals now 1 inch apart and the tops open outward.
3. To create the crash the bottom edges of the “V” should roll through to the top while hitting the cymbals together ending back in the “A” position. The crash is caused by a flam effect between the cymbals. ***Tip: Bring your fingertips off of the cymbals as you crash in order to ensure the sound resonates and does not dampen.***
4. First Step in Resolution: Hold the “A” position after crashing for 1 and a half counts
5. Second Step in Resolution: After holding the crash, bring the cymbals back to the “V” position and then back to “vertical” to complete the whole move.

Tip: All movements for a crash should be fluid.

Choke

Follow the first three steps of the “Crash” and immediately pull each cymbal in to the muscle of the armpit at a 45-degree angle. This will cut off the sound creating the “choke” effect.

Hi-Hat

Place the cymbals vertically at stomach level. Open the cymbals approximately 1 inch leaving the back part of the cymbals hinged at the stomach. Push the cymbals together in the front using force from the wrists creating a sound resembling that of a drum set “hi-hat”.

Clap

Hold the cymbals at “vertical” or “flat” set. Pull each cymbal apart to create a 1 to 2 inch gap. Quickly push the cymbals together to make a sharp/cut off sound.

Sizzle

Hold the cymbals at “vertical” or “flat” set. Pull each cymbal apart to create a 1 to 2 inch gap. Loosely drop the cymbals together letting them vibrate between each other creating a “sizzle” sound. To stop the sound, pull the cymbals apart again.

Siz-Suck

Hold the cymbals at “vertical” or “flat” set. Push the right hand up or forward (depending on the set position). This push will create a “sizzle” sound. Pull the cymbal back and push together catching an air pocket at the bell of the cymbal to create the “suck” sound. This “suck” will stop all sound. Each Siz-Suck will be determined by rhythmic notation in the music.

Vertical Tap

Hold the cymbals at “vertical” set in an “A” prep. Place the right cymbal over the left. Raise the right cymbal by breaking the wrist. Bring the raised cymbal back down bouncing the plate off the left cymbal creating a “ting” sound. Only the edge of the right cymbal should hit the left (approximately 1-2 inches in from the edge).

Bell Tap

Hold the cymbals at “Hip Rest” set. Move the right cymbal over the center of the left cymbals; still in the “Hip Rest” position. Hit the edge of the right cymbal on to the outer edge of the inside bell of the left cymbal. Move the right cymbal in a circular motion after the hit to pull the sound from the cymbal.

Wam

Hold the cymbals at an open “A” position facing the body at stomach height. Turn the right hand so the inside of the cymbal is facing outward to the left cymbal. Bring the right cymbal back to tap the edge of the left cymbal; try to only hit 2 inches from the edge of the right cymbal. Quickly after the edges hit together pull the cymbals in to the body underneath the armpits to cut off the sound. The force should be enough to create a loud striking sound.

Zing

Hold the cymbals at “vertical” set in an “A” prep. Place the right cymbal close to the inside bell of the left cymbal. Scrape the right cymbal upwards against the ridges of the left plate to create the zing.

DYNAMICS

Dynamics will be played by altering the velocity, not the largeness of movements. The louder we want to play, the faster we make our movements. The softer we want to play, the slower we make our movements.

8816 is meant to be a “stock” exercise that has the option of applying the hand-to-hand pattern to many different rudiments, rhythms and stickings. While 10 variations are included, many more will be taught throughout the season, and applied to the same pattern of 8/8/16. You can even get creative and come up with your own variations!

All variations should be played at all heights and a wide variety of tempos. Play this exercise VERY SLOW, as well as very fast. This will help develop control. A great practice method is to play one beat by itself and master the timing, and then apply the 8816 pattern to gain a greater amount of consistency in approach through repetition.

Utilizing a metronome for tempo control and a mirror for self-critique of hand motion and flow are absolutely critical. Individual rhythmic integrity and tempo maintenance are essential for the success of the drumline.

Bass drums should be prepared to isolate any rhythmic partials of any variation. (i.e. only play on the “and of 1” or “play on the up-beats”)

Additional around patterns for Tenors and splits for Bases will be created and taught throughout the season. Come to camps prepared to learn!

Cymbals will find a guide to the standard notation utilized by Iowa State in this exercise as well. Timing and consistency are crucial to develop as you isolate each sound.

Happy Drumming!

Cymbal Notation Guide

The image displays two staves of musical notation in 4/4 time, illustrating various cymbal sounds. Each staff contains four measures, with the first measure of each staff showing the key signature (two flats) and the time signature (4/4). The notation uses various note heads, stems, and accidentals to represent different cymbal effects, with labels provided below each measure.

Staff 1:

- Zing:** A quarter note with a wavy line above it, indicating a sustained, ringing sound.
- Sizzle:** A quarter note with a wavy line below it, indicating a sustained, vibrating sound.
- SizSuck:** A quarter note with a wavy line above it and a cross (x) on the stem, indicating a sustained sound with a sharp attack.
- BellTap:** A quarter note with a square note head, indicating a sharp, bell-like sound.
- VerticalTap:** A quarter note with a downward-pointing triangle on the stem, indicating a sharp, vertical sound.
- Wam:** A quarter note with a dot above it, indicating a sharp, wailing sound.

Staff 2:

- Clap:** A quarter note with a cross (x) on the stem, indicating a sharp, clapping sound.
- Crash:** A quarter note with a wavy line above it, indicating a sustained, crashing sound.
- HiHat:** A quarter note with a cross (x) on the stem, indicating a sharp, hi-hat sound.
- Choke:** A quarter note with a dot above it, indicating a sharp, choking sound.

Variations on a Theme

Hattery

Stock

Snareline

Tenorline

Bass Drums

Cymbal Line

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

S.Dr.

T. Dr.

B. Dr.

Cym.

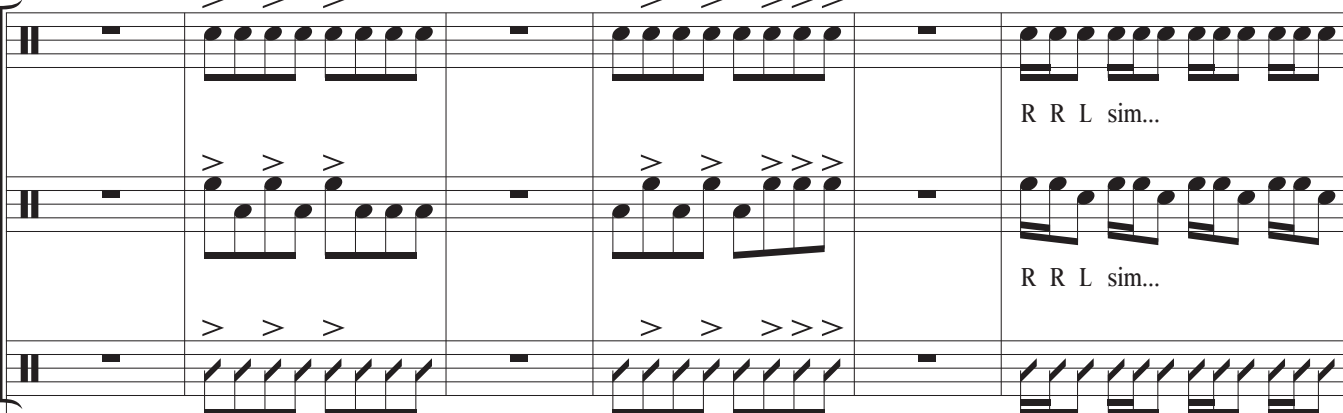
L R L R L R L R

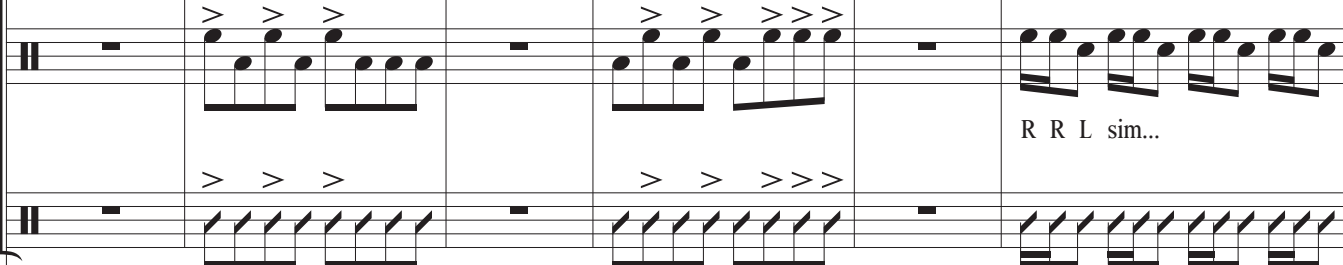
L R L R L R L R

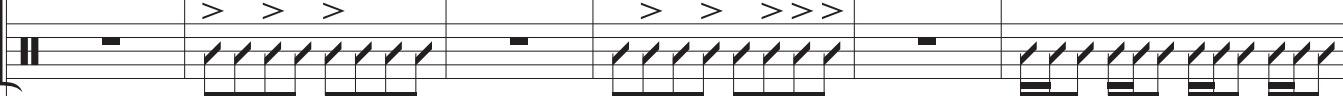
L R L R L R L R


L R L R L R L R

Bucks**Invert Bucks****Diddle Sticking**

S.Dr. 


T. Dr. 

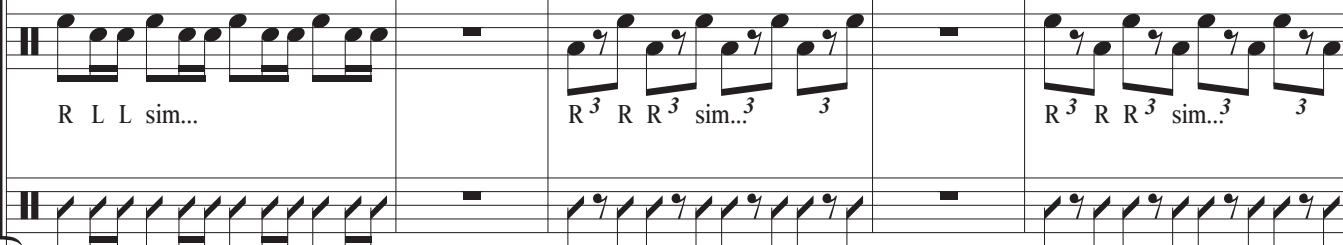
B. Dr. 


Cym. 


Zing Sizzle SizSuck

Swung

S.Dr. 

T. Dr. 

B. Dr. 

Cym. 

BellTap VerticalTap Wam

Swung - tap fill in

S.Dr.

 T. Dr.

 B. Dr.

 Cym.

 Clap Crash

Swung - Accent fill in

S.Dr.

 T. Dr.

 B. Dr.

 Cym.

 HiHat Choke

Bounce

Sesker

♩ = 110

7

13

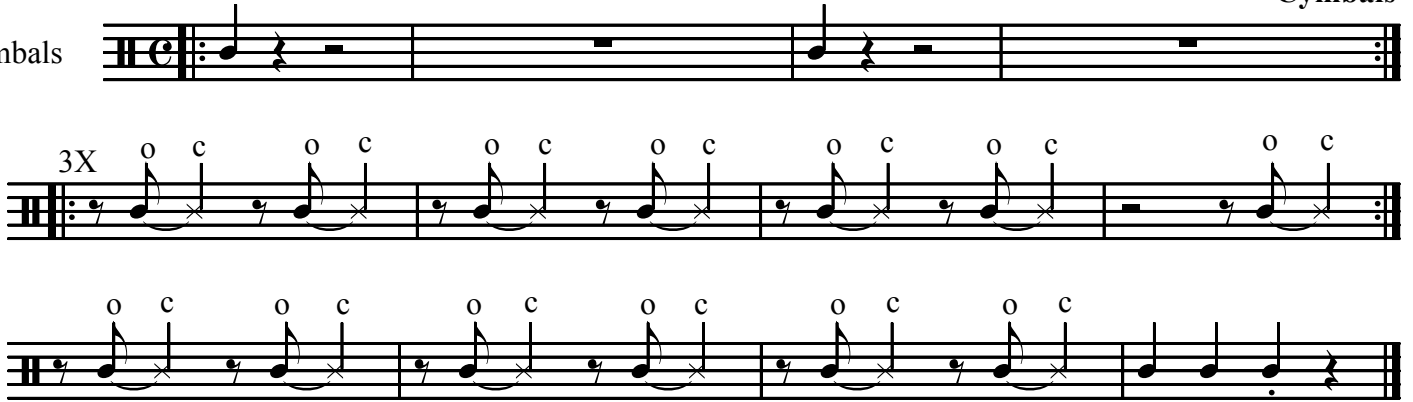
21

Cadences

Sticks and Swing

Cymbals

Cymbals



Cymbals

Legacy

Part I

Dan Kelly

ffff mf ffff f

6

mf

12

f

18

22

Cymbal Line

Offense Cheers

ISUCF^V'MB

O #1

First Down Cheer

4/4 2/2 2 2

O #2

Eat'em UP

4/4 2/2 2 2

19

4

2/2 4/4 4 4

38

O #3

Third Down Cheer

4/4 2/2 2 2

47

O #4

Cyclone Power

4/4 2/2 2 2

56

5

4/4 2/2 5 5

HOLD FOR SNARES

65 Let's Go State

O #5

Hero

O #6

74

Musical staff for measures 74-88. The staff contains various musical notations including notes, rests, and dynamic markings. There are two measures with a '2' below them, indicating a double bar line or a specific tempo change. The staff ends with a double bar line.

89

O #7

Speed

Musical staff for measures 89-95. The staff contains various musical notations including notes, rests, and dynamic markings. There are two measures with a '2' below them, indicating a double bar line or a specific tempo change. The staff ends with a double bar line.

96

Musical staff for measures 96-100. The staff contains various musical notations including notes, rests, and dynamic markings. The staff ends with a double bar line.

fp ————— *fff*

Defense Cheers 2017
ISUCF'V'MB

11 **Iron Man** **Throwdown** **3**

23 **Uranus** **5** **Who Knows?** **8** **HOLD** **PLAY!!!**

43 **Sad But True** **Brooklyn**

51 **Rock** ♩ = 100

59 **1st** **2nd** **Machine!**

67 **3**

Hold for Snares...loose HH