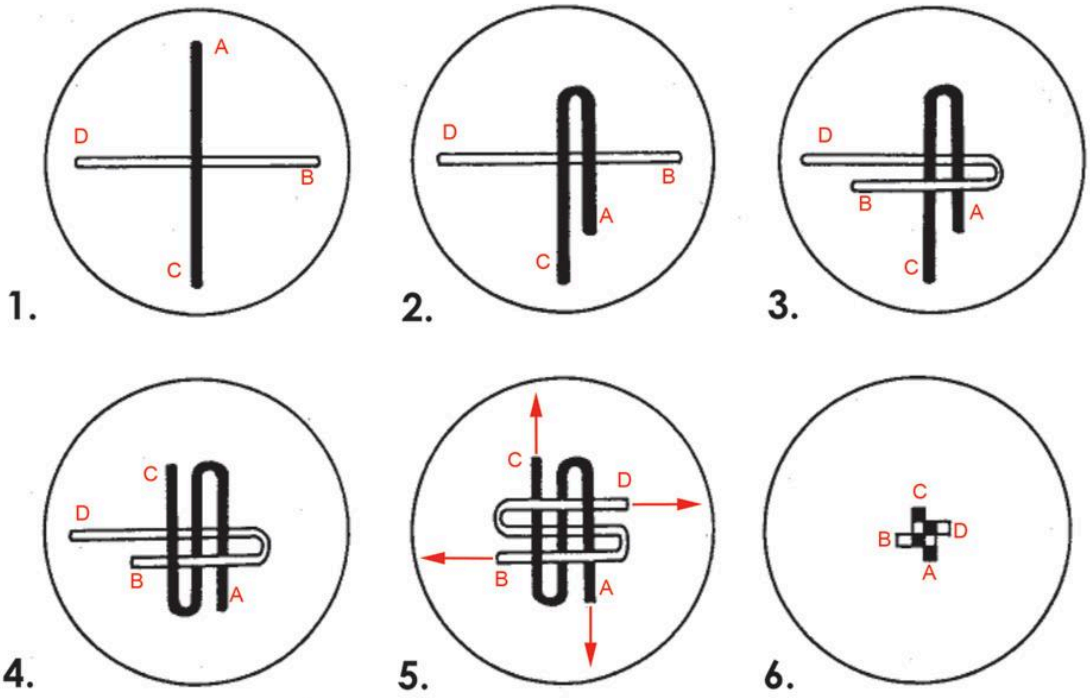
STRAPPING UP

Cymbal straps are to be tied comfortably prior to the start of each rehearsal block.
Seavine Example Video Knot Tying

- *Your cymbal straps should be comfortable and not excessively tight or loose.*
- The hand should sit gently on the pad without cupping the fingers.
- We will use off hand techniques often so try to have the strap more on the loose side than tight.



POSITIONS

SET

- The cymbals should be perpendicular to the ground, parallel to each other.
- The cymbals should appear straight up and down from the front without flashing, as blades. Achieve this by using the fingers and thumb.
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- The elbows should be slightly bent, like parentheses. This will put the knots of the cymbals at or around the hips, without touching the body.

This same arm shape will be preserved through the Flat and Vertical playing positions!

FLAT

- Cymbals are at a 30 degree angle with the “southeast” edge slightly tilted down.
- Cymbals are in the center of your body. The top edges of the cymbals will be in line with your chin.
- Cymbals should be an inch apart and the edges should be even.
- The cymbals should sit naturally without contorting the wrist from the rest of the forearm, creating a straight line from the tip of the middle finger to the elbow.

VERTICAL

- The cymbals should be perpendicular to the ground, parallel to each other.
- With the arms at the same shape as set and flat, the biceps are parallel to the ground. The cymbals are in front of the face.
- The thumbs are even with the nose.
- Cymbals should be an inch apart and the edges should be even.
- The inside of the cymbals should not be seen from the audience perspective.

TAP / KLANK / CHOKE

- The cymbals are resting on the stomach and with the wrists flexed so the edges point towards each other.
- Both cymbals will be even with each other without displacement at the edges.
- The front edges of the cymbals furthest away from the player will be 1 inch apart from each other.

SOUND PRODUCTION

CRASHES

From flat position.

- To prep, flex the wrists fully and push the elbows out slightly to point the right cymbal into the left where the first point of contact will be. *Generally 1 count before the crash.*
- The first point of contact will be 1 inch in from the edge on the left cymbal.
- The right arm does not need to push back to prep.
- To crash, drive the front edge of the right cymbal through the left by straightening the right arm. This is the main driver in sound creation at the flat position.
- When crashing, the left arm will remain in place while the left wrist relaxes. This allows the right cymbal to pass through the left naturally.
- To choke, make full contact with the cymbals, and then return to *choke* position as quickly as possible.

From vertical position.

- To prep, flex the wrists backwards to create a 45 degree angle hinging from the edge of the cymbals closest to the ground, creating a V shape. *Generally 1 count before the crash.*
- The first point of contact will be 1 inch back from the furthest point down on the left cymbal.
- To crash, push both cymbals into each other and roll through with relaxed hands to achieve the second point of contact at the top edges of the cymbals, creating an A shape.
- To choke, make full contact with the cymbals, and then bring the cymbals into vertical choke position. This position is the same angle as an “A”, but placed underneath the armpits. The forearms will be in contact with the cymbals at this position.

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TAP

- Meant to emulate a ride cymbal sound. This is a legato sound with a crisp attack.
- Use your wrist to drive the right cymbal down onto the left and allow it to rebound naturally to the "A."
- Can be done at vertical or from choke position.

TAP CHOKES / KLANKS

From choke position.

- To prep. Set the left cymbal at the open tap position, 1 inch off the body. Push the right cymbal forward and tuck the palm so when viewed from overhead, the cymbals are at parallel 45 degree angles. *Generally 1 count before the tap.*
- To klank. Sharply rotate the right cymbal to strike the edge of the left cymbal about 1 inch from the edge, creating a distinct overtone or "break" in the sound.
- To choke. Return both cymbals to choke position.

From vertical position.

- To prep. Set the left cymbal at the A position. Push the right cymbal up and tuck the palm so the cymbals are at parallel 45 degree angles.
- To tap. Sharply rotate the right cymbal to strike the edge of the left cymbal about 1 inch from the edge, creating a distinct overtone or "break" in the sound.
- To choke. From the A position, contract the elbows to bring the cymbals into the armpits. The forearms will be in contact with the cymbals at this position.

CLOSED TAP / KLUNK

- Start at choke position with the right cymbal overlapping the left by about one inch.
- Leaving the left cymbal in place against the body and under the forearm, drive the right cymbal into the left and allow the rebound to occur naturally in order to return to choke position.

SIZZLE

- An elongated sound that can last for several counts.
- There is no prep, and the cymbals simply start at vertical or flat position.
- Let the cymbals gently drop into each other, leaving the fingers off the cymbals for the duration of the note.
- It will be a soft drop with no “big” bounces, texturally similar to a buzz roll.

SIZZUCK

- Same instructions as a sizzle, but after the cymbals are dropped into each other, pull the right cymbal away from the left, then press in and pull back to catch the air pocket, which mutes the sound.

SUCK

- Start with the right cymbal pushed away from the left, but still gently making contact.
- Press in and pull back the right hand to create a muted, staccato sound.
- Can be done at flat or vert.

PRESS / CRUNCH

- At Flat position, press both cymbals together forcefully while engaging the pectoral muscles, palms, and fingers.
- The cymbals are displaced by half an inch at the top to avoid air pockets / suction cupping.

ZING / ZISCHEN

- Drive the right cymbal inwards and upwards to drag it across the inside of the left cymbal.

HIGH HAT

- Cymbals are in the center of the body at waist (belly button) height with the right over the left. They are pressed together, and the edges should be even.
- The cymbals should be completely flat, not tilted up or down.
- The back of the cymbal’s edges should be anchored in the belly and played using this area as a hinge.

BELL TAPS / BONGS

- With the left cymbal at flat and the right cymbal perpendicular to the left, strike the front edge of the inside of the bell of the left cymbal with the edge of the right cymbal.

FLIPS

IN FLIP

- The hand rotates inwards starting from the thumb.
- The palm will briefly flash towards the ground, then forward, and then the cymbal lands at the desired position.

OUT FLIP

- The hand rotates outwards from the body.
- The palm will briefly flash upwards or towards the body, then forward (with the fingers facing down towards the ground), and then the cymbal lands at the desired position.

SONES

- The right hand and left hand flip in opposite directions to create a flashpoint at the same time.
- The right hand completes the outward flip rotation and the left hand completes the inward flip rotation.

Flip exercises

Ups - Things in Life by Nameless Warning, Feet in open second. Can be done with vert or flat positions.

Outs - Party by Planet 1999, feet in open second.

Flip 1 at 120 bpm, marking time

Flip 2 at 120 bpm, marking time

Flip 2* at 120 bpm, marking time

Flip 3 at 120 bpm, marking time

VISUALS

Visual implements are the cymbal's unique contribution to the battery. At Imperial Dynasty, we use the full east coast visual vocabulary (flips, release / reloads, contact / juggles, etc). Please prepare a robust visual repertoire for auditions, we are excited to see what you got :)

Rolls ~ 160 bpm. We utilize this as a basic juggles sequence

If you are curious of what to expect, check out our 2025 seavine lot video and 2026 seavine lot video

CONTACT

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jjc022003@gmail.com Jeffrey Canfield, Cymbal Technician

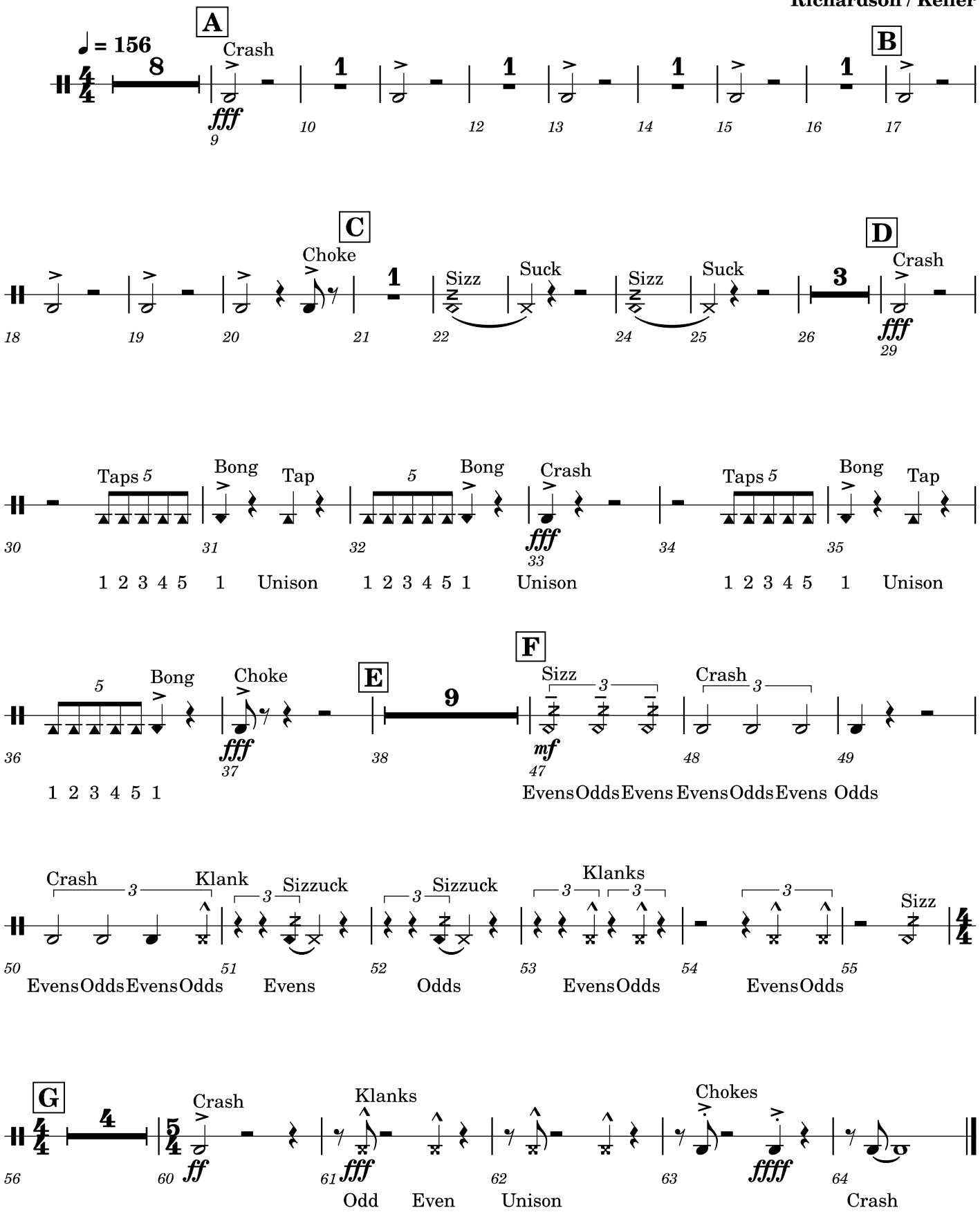
If you have any questions about the packet materials or what to expect at auditions, please reach out to either or both of us, we're always happy to help.

Marching Cymbals

Fletch

Imperial Dynasty 2026

Richardson / Keller

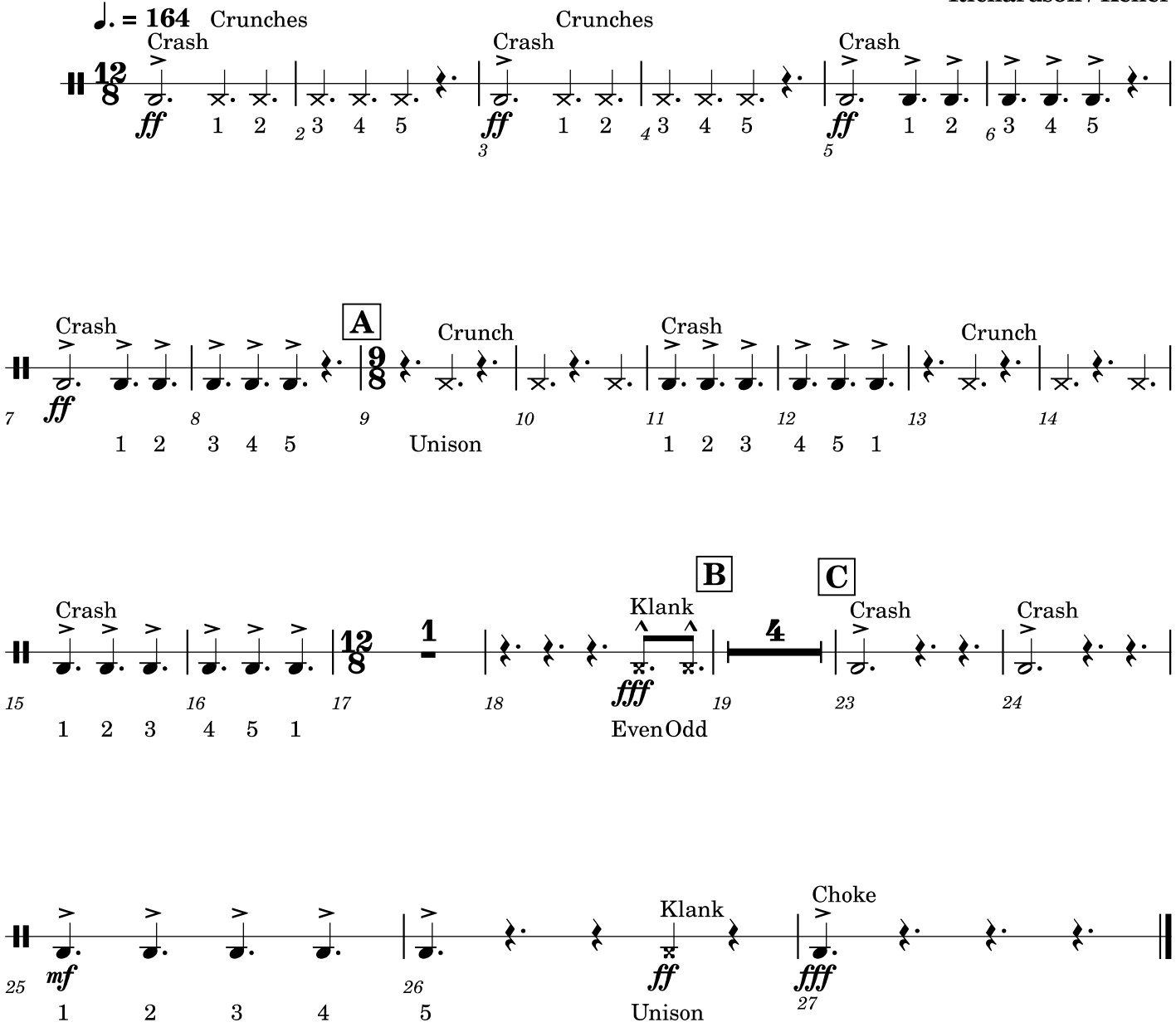


Marching Cymbals

Multi-Flam

Imperial Dynasty 2026

Richardson / Keller



Cymbals

Parachute

ID 26