

JMU MARCHING ROYAL DUKES 2026 BATTERY PERCUSSION

OVERVIEW

Thank you for your interest in the 2026 JMU Marching Royal Dukes battery percussion section. Our goal as a staff is to create a positive and fun experience as well as give you a well-rounded education in the world of marching percussion. The exercises in this packet will be used throughout the audition process, with an added marching component on the live audition day.

IMPORTANT DATES

June 1st, 2026: Video auditions due

June 27th, 2026: Live audition day

APPROACH

It is important to note that our philosophies are not the right OR wrong way of approaching marching percussion, it is just how we approach it here in the MRDs. In general terms when auditioning, it is important to make sure you are comfortable behind the instrument, play in a natural and relaxed manner to achieve a full sound, and most importantly, have fun!

Please email Josh Sheppard at sheppajc@dukes.jmu.edu for any questions regarding this packet and/or auditions.

INFO. & VIDEO INSTRUCTION

(DUE June 1ST, 2026)

TECHNIQUE

Snare drums use traditional grip.

Tenors and **bass drums** use matched grip.

Cymbals will have their own section dedicated to technique and video requirements at the end of the packet.

GENERAL VIDEO REQUIREMENTS

The video should include your **instrument** and **full body**, with an **audible metronome**.

The player must **mark time to everything**. We mark time starting off **the left foot**.

The whole video can be recorded in separate takes (Please take one continuous video per exercise). The staff does ask that you **label each exercise on-screen along with the bpm used**.

PLEASE READ CAREFULLY AND FOLLOW THE INSTRUCTIONS EXACTLY!

BY INSTRUMENT VIDEO REQUIREMENTS

(TENORS: Please follow around instructions)

Snare Drum/Tenors:

8-8-16: 1 rep @ 140 bpm, 1 rep @ 155 bpm, 1 rep @ 170 bpm.

(All @ Forte) (Tenors on around)

RUDIMENT SHEET: 1 rep of the first 7 lines @ 130 bpm

(Tenors on drum 2)

5:45: 1 rep @ 130 bpm (Tenors on around)

PARA-PARA: 2 reps @ 180 bpm (Tenors on arounds)

CHECK PLEASE: 2 reps @ 160 bpm (Tenors on around).

FLUID FLAMS: 2 reps @ 96 bpm. (Tenors on around)

2025 SHOW EXCERPT: 1 rep from B-C @ 136 bpm

Bass Drums:

8-8-16: 4 rep @ 160 bpm (1st rep play snare part, 2nd rep play 1s, 3rd rep play 2s, 4th rep play Float Variation) (Split of drum auditioning on).

5:45: 1 rep @ 130 bpm (Split of drum auditioning on).

PARA-PARA: 2 reps @ 180 bpm (Split of drum auditioning on).

CHECK PLEASE: 2 reps @ 160 bpm (Split of drum auditioning on).

FLUID FLAMS: 2 reps @ 96 bpm (Split of drum auditioning on).

2025 SHOW EXCERPT: 1 rep from B to the end @ 136 bpm (Split of drum auditioning on).

HEIGHTS

Marching percussion dynamics generally follow a 3 inch height system. As the strokes increase in height, the bead travels around the wrist in an arch that is perpendicular from the playing surface. See the chart below for height definitions.

<i>pp</i>	1"	beads as close to the head as possible
<i>p</i>	3"	horizontal stick angle
<i>mp</i>	6"	slightly above horizontal
<i>mf</i>	9"	45 degree stick angle
<i>f</i>	12"	almost vertical
<i>ff</i>	15"	vertical, arm usage
<i>fff</i>	18"+	big lift, arm extension

RUDIMENT SHEET

Snares

Flam Accents

R L R L R L R L

Flam Taps

R L R L RR LL RR LL RR LL

Flam Paradiddle

R L R L R l r r L r l l R l r r
L R L R L r l l R l r r L r l l

Single Flammed Mill

R L R L RR l r L L r l RR l r
L R L R LL r l RR l r LL r l

Flam Paradiddlediddle

R L R L R l r r l l L r l l r r
L R L R

Pata-FlaFla

R L R L R l r L R l r L R l r L
L R L R

Swiss Army

R L R L RR l RR l RR l RR l
R L R L R l L r R l L r

Inverted Flam Taps

R L R L R l L r R l L r R l L r
L R L R

Flam Drags

R L R L R l l r L r r l R l l r L r r l
L R L R

Swiss-A-Diddle

R L R L RR l RR LL r LL RR
L R L R LL r LL RR l RR LL

Choo-Choo

R L R L R l r r L r l l R l r r
L R L R L r l l R l r r L r l l

Cheeses

R L R L RR l r LL r l RR l r LL r l
L R L R

Flam Fives

R L R L RR l l r LL r l RR l l r LL r l
L R L R

Book Reports

R L R L RR l r r LL r l l RR l r r
L R L R LL r l l RR l r r LL r l l

Flam Five Pata-FlaFla

R L R L RR l l r LL l l r L RR l l r L
L R L R

Double Flam Drags

R L R L R l l r l l r l r r l r r l RR
L R L R L r l r l R l l r l l r L L

Cheese FlaFla

R L R L RR l r L RR l r L RR l r L
L R L R

Inverted Cheese

R L R L RR l LL r RR l LL r RR l LL r
L R L R

Egg Beater

R L R L R r r l l R r r l l R r r l l R r r l l
L R L R

Egg Beater Combo

R L R L R r r l l R r l l l R r r l l R r l l l
L R L R

Cheese Cha

R L R L RR l r LL r l RR l r LL r l
L R L R

Cheese Combo

R L R L RR l r LL r RR l r LL r RR l
L R L R LL r l RR l LL r l RR l LL r

Hertas

R L R L R L R L R L R L R L R L R L
mf

Herta-Combo

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 R L R L R
mf

Snare

47 48 Float

C 50 51 52

53 54 55 56

$\text{♩} = 130$

R l r L r l R l r l R l r l r l etc...

mp

6

7 8 9 10

11

12 13 14 15

16

A

18 19 20 21 22

R l r l r l R L R R R ... L L L ... R R R ...

f

23

24 25 26 27 28

L L L ... R r R r R r L l L l L l R r R r L l L l R l r l r l R

p

B

30 31 32 33

R R ... L L ... R R ... L L ...

f

34

35 36 37 38

R R ... L L ... R r r ... L l l ...

39

40 41 42 43

R r r ... R r r L r r r L R r r L R r r L l l ... R r r ... L l l ...

44

45 46

L l l R l l R l l R l l l R r r r ... L l l l ...

Tenor

47 48 Float

R r r r L l l l R r r r L l l l R r r r L l l l R l R l R

C 50 51 52

R R R R R R r r L l l r L l R r r L l R r r L l l l r R r r L l l r R r r L l l l R L R L L

f

53 54 55 56

R r L R r r L L L R L l l l R r r r L l L r r R l l L r r r l l l R r r r L l l l R B B B B

Edge $\frac{1}{3}$ = 130

R l r L r l R l r L r l r l r etc ...

mp

5 6 7 8

9 10 11 12

13 14 15 16 to Center

R l r l r l R L

A

18 19 20 21 22

R R R ... L L L ... R R R ...

f

23 24 25 26 27 28

L L L ... R r R r R r L l L l L l R r R r L l L l R l r l R

p

B

30 31 32 33

f

34 35 36 37

R r r ...

38 39 40 41

L l l ... B b b ... R r r L R r r L R r r L L l l ...

Bass Drum

42 *R r r ...* 43 *B b b ...* 44 *L I I R L I I R L I I R* 45

46 47 48 *R r r r L I I I R r r r L I I I R R R I R L R* Float

C 50 51 52 *R R R R L R R R R R r r L I I I R R R* *f*

53 54 55 56 *R R r L I R R R L R L R*

Para-Para

Josh Sheppard

Snare
Tenor
Bass Drum

p

J = 180

Snare
Tenor
Bass Drum

Snare
Tenor
Bass Drum

f

A

R L R R r r ...

Snare
Tenor
Bass Drum

Snare
Tenor
Bass Drum

p *f* *f*

B

R L R R

Snare
Tenor
Bass Drum

R R L R R

C

Snare
Tenor
Bass Drum

mp *mf* *f* *mp* *mf* *f*

Accent only BD 6

Para-Para

♩ = 180

1 2 3 4 5

p

6 7 8 9

10 11 12 13

14 15 16

17 18 19 20 21

A

f

22 23 24 25

26 27 28 29 30

31 32 33

34 35 36

p *f*

Snare

B

38

R l r r l l r r l l r r L L R l r r l l r r l l r r L L R l r r L L R l r r l l R

f⁺

40

41

42

43

I R R L r l l r r l l r r l l R R L r l l r r l l r r I R R L r l l R R L r l l R R L r l l r r L r L L

C

45

46

R l r r l R L r r l R l r r l r L r r l R l r r l l R l r r l l R l r r L r l l

mp mf f mp mf

47

48

49

50

R I R R I R I I R I R R I R I I R I R R I R I I r R L r r l l R R L R

f⁺

Tenor

Para-Para

Josh Shepard

♩ = 180

1 2 3 4 5

p

6 7 8 9

10 11 12 13

14 15 16

17 18 19 A 20 21

f

22 23 24 25

26 27 28 29 30

31 32 33

34 35 36

p *f*

V.S.

Para-Para

♩ = 180

1 2 3 4 5

p

6 7 8 9

10 11 12 13

14 15 16

17 18 19 20 21

f R L R R r r ...

22 23 24 25

26 27 28 29

30 31 32

33 34 35 36

p *f* R L R

Bass Drum

B

38 39

R R L R R L R R L R R L R

f

40 41 42 43

R R L R R L R R L R R L R

C

45 46

R R R R

mp mf f mp mf

47 48 49 50

Accent only BD 6

f R I r r I r I r I r I r I R I R R I R I I R L R L R

Check Please

Josh Sheppard

♩ = 160

Snare
All Up
R L R L etc...
f

Tenor
All Up
R L R L etc...
f

Bass Drum
All Up
R L R L etc...
f

Cymbals
Vis Sequence

Snare
11 12 13 14 15 16 17 18 19 20
p *f*

Tenor
All Up
p *f*

Bass Drum
p *f*

Cymbals

Snare
21 22 23 24 25 26 27 28
Normal Heights
p *f*

Tenor
Normal Heights
p *f*

Bass Drum
6
p *f*

Cymbals

Snare
29 30 31 32 33 34 35
p *f*

Tenor
p *f*

Bass Drum
6
p *f*

Cymbals

Snare
36 37 38 39 40 41 42 43 44
f *p* *ff*

Tenor
f *p* *ff*

Bass Drum
f *p* *ff*

Cymbals
HC Sizz TC Prep Taps HC CC
f *p* *ff*

D

45 46 47 48 49 50 51 52 53

Snare
Tenor
Bass Drum
Cymbals

45: Snare *p*, Tenor *p*, Bass Drum *p*, Cymbals
46: Snare *f*, Tenor *f*, Bass Drum *f*, Cymbals HC *f*
47: Snare, Tenor, Bass Drum, Cymbals 1 2 3 4 5
48: Snare, Tenor, Bass Drum, Cymbals HC *f*
49: Snare, Tenor, Bass Drum, Cymbals Sizz-Suck
50: Snare, Tenor, Bass Drum, Cymbals Bell Tap Press
51: Snare, Tenor, Bass Drum, Cymbals
52: Snare, Tenor, Bass Drum, Cymbals
53: Snare, Tenor, Bass Drum, Cymbals

E

54 55 56 57 58 59

Snare
Tenor
Bass Drum
Cymbals


54: Snare, Tenor, Bass Drum, Cymbals
55: Snare, Tenor, Bass Drum, Cymbals
56: Snare, Tenor, Bass Drum, Cymbals
57: Snare *p* *mf*, Tenor *p* *mf*, Bass Drum *p* *mf*, Cymbals
58: Snare *p*, Tenor *p*, Bass Drum *p*, Cymbals
59: Snare, Tenor, Bass Drum, Cymbals


60 61 62 63 64

Snare
Tenor
Bass Drum
Cymbals


60: Snare, Tenor, Bass Drum, Cymbals
61: Snare, Tenor, Bass Drum, Cymbals
62: Snare, Tenor, Bass Drum, Cymbals to Center
63: Snare, Tenor, Bass Drum, Cymbals
64: Snare *ff*, Tenor *ff*, Bass Drum *ff*, Cymbals HC *f*

Snare

48 
R R L r l r B *f*
R l r L R L R R L R R l r L R l r l r l R l r L R L L R L R R L L R R L L B

53 
R l r L R L R R L R R l r L R l r l r l R l r L R L L R r l r l r l R L r l R R l r l r R l r l
p mf

E
59 Edge 
p
r r l r l r l r r l r l r l R L L R l r l r l r l r l r l

61 
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 L R
ff

Check Please

All Up ♩ = 160

R L R L etc...

f

7 8 9 10 11

12 13 14 15 16

A

17 19 20 21

p *f*

22 23 24 25

B

27 28 29

R L R L R L R L R L R L R L

30 31 32 33

R L R L R L R L R L R L R L

C

34 35 37

p *f*

l r i r l R R l r i r l R l r i l R L

38 39 40 41 42

R l r i r l R l r i l R R l r i r l R l r i l R R L L R l r i r l R l r i r l

Bass Drum

43 *p* *ff* *p* *f*

48 *f*

53 *p* *mf*

to Edge

E *p*

61 *ff*

62 to Center

Check Please

$\text{♩} = 160$
Vis Sequence

A 17 8 **B** 10

C HC 37 Sizz 38 39 40 TC 5 Prep 41 Taps 5 42 5 Prep 43

f

44 HC CC **D** 46 HC 47 48 49 HC Sizz-Suck 50 Bell Tap Press

p *ff* *f* *f*

1 2 3 4 5

51 52 53 54 55 56 HC 57

E 59 60 3 63 64 HC

p *f*

The image shows a musical score for cymbals, titled "Check Please" by Josh Shepard. The tempo is marked as quarter note = 160. The score is divided into sections A, B, C, D, and E. Section A (measures 17-24) is marked with a box 'A' and a duration of 8 measures. Section B (measures 25-34) is marked with a box 'B' and a duration of 10 measures. Section C (measures 35-43) starts with a box 'C' and includes notes for HC, Sizz, TC, Taps, and Prep. Section D (measures 44-50) starts with a box 'D' and includes notes for HC, CC, HC, Sizz-Suck, Bell Tap, and Press. Section E (measures 51-64) starts with a box 'E' and includes notes for HC and a triplet of 3 measures. Dynamics include *f*, *p*, and *ff*. The score is written on a single staff with a cymbal icon at the beginning of each line.

Fluid Flames

Josh Sheppard

Snare: $\text{♩} = 96$, 6, 1, 2, 3, 4, 5
Tenor: f
Bass Drum: f
Cymbals: HC, Sizz, 1, 2, 3, 4, 5

6, 7, 8, 9, 10, 11
Snare: A
Tenor: f
Bass Drum: f
Cymbals: 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, Bell Taps

12, 13, 14, 15, 16, 17, 18
Snare: $\text{♩} = 128$
Tenor: pp , f
Bass Drum: p , f
Cymbals: TC, Tap, HC, p , f

19, 20, 21, 22, 23, 24, 25, 26
Snare: Center, p/f , mp , f
Tenor: p/f , mp , f
Bass Drum: p/f , mp , f
Cymbals: HC, HC, HC, HC, HC, 3

27, 28, 29, 30, 31
Snare: $\text{♩} = 96$, C
Tenor: f
Bass Drum: f
Cymbals: HC, HC

Fluid Flams

♩ = 96

R ... R l r L l r L r r L R l r r l l r l R l R l r L l r L r R R R R l r L L L L r l R R R l r L L R l L l R

f

3

L r l R R l r L L L L r l R R R R l r l L L r l R R L r R l L R l r L L L r l R R R R l r L L L

6

L r l R R l r L L R l L l R L r l R R R l r L L L L r l R R R R l r l L L r l R R L r R l L

A

R l r r L r l l r l R r l r L l r l R l r L r l R r l R r l R L r l l R l r r l r L l r l R r l r L r l R l r L l r L l r L

13

R l r l r r r L r l r l l l R l r l r l r r L r l r l l R l R l R L R r L R r L R r L r L r L

16

r R l L r l R l R l R l r r

pp

f

L R l r L r l r l r L r l R r L R r r L l l R R R L

21

R r r r r r L r L r L r L r L L l R r L R l r l r L r l R l r l r l R l R l R l R l L

p/f

mp

f

24

R r r r L l l R r r r L l l R l r l r l r r L r l l R r r r L l l l R l R l R

C

R r r r L l l l R r r r L l l l R r r r L l l l R r r r L l l l R r r L l l R r r L l l R r r L

ff

Snare

31 

34 

Fluid Flams

♩ = 96
2

f

R R r L L r I R R R R r L L L L r I R R r I L L R I L I R L r I R R r I L L L L r I R R R

4

R I r L L r I R R L r R I L R I r L L r I R R R R r I r L L L L r I R R r I L L R I L I R

7

L r I R R I r L L L L r I R R R R I r L L r I R R L r R I L

A

10

R I r r L r I I r I R r I r L I r I R I r L r I R r I R r I R L r I I R I r r I r L I r I R r I r L r I R I R L I r L I r L

13

R I r I r r r L r I r I I I R I r I r I r r L r I r I R I R L R r L R r L R L R r L R r L r L r L

16

r R I L r I R I L r I R L r I r

pp

18

f

L R I r L r I r I r L r I R r L R r r L I I R R R L

21

R r r r r r L r L r L r L r L L I R r L R I r I r I r L r I R I r I r L R I R L R L I

pf *mp* *f*

24

R r r r L I R r r r L I R I r I r I r r r L r I I R r r r L I I I R L R L R r I R L r I R I R L R L R L

f

C

29

R r r r L I I I R r r r L I I I R r r r L I I I R r r r L I I I R r r L I I R r r L I I R r r L

ff

Tenor

31 32 33

I I R r L I R r L I R r r L I I R r r L I I R r r L I R r L I R r L I R r r r L I I I R r r r

34 35 36 37 Through

L I I I R r r r L I I I R r r r L I I I R L I R L I R L I R L I r r L R R R L B

mp *ff*⁺

Bass Drum

C

29 30

R...
ff

31 32 33

34 35 36 37

R R R R r l r L (x) I R R R R

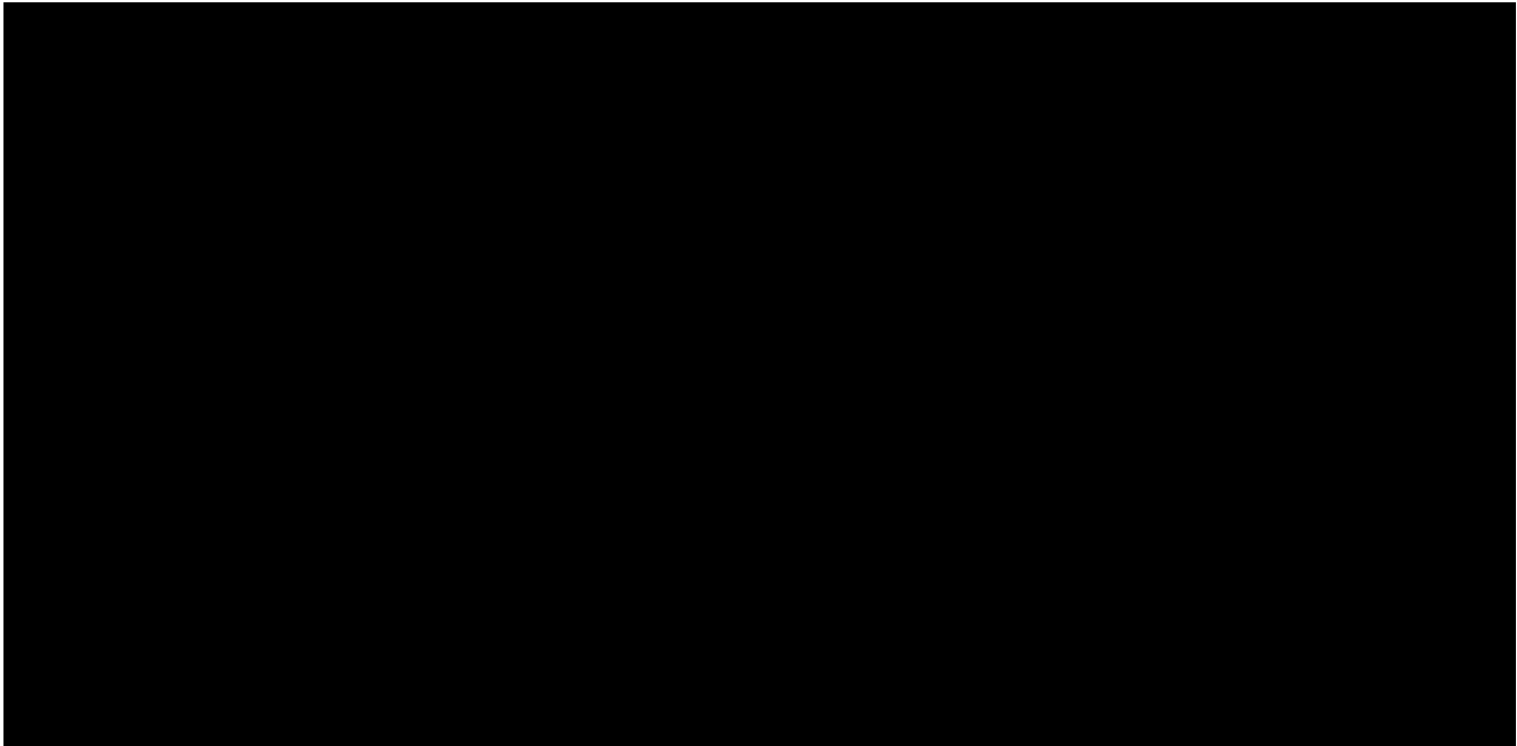
mp *ff+*

Fluid Flams

Section A: $\text{♩} = 96$, 2/4. Measures 1-8: HC, Sizz, HC, HC, HC, HC, HC, HC. Measure 9: *f*. Measures 10-15: Press, Bell Taps, TC, Tap, HC. Rhythmic patterns: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2, 1 2 1 2 3 4 3 4 4 5 4, 5 4 5 4 3 2 3 2 1.

Section B: $\text{♩} = 128$. Measures 16-27: HC, HC, HC, 2/4, HC, HC, HC, HC, HC. Measure 27 includes a triplet and $\text{♩} = 96$.

Section C: Measures 29-37: HC, 6/8, HC, HC, HC, HC, HC, HC. Rhythmic patterns: 1 3 5 2, 4 2, 2 4.



B

f

ff

f

ff

4

C

4



B

38 39 40 41 42

f

43 44 45 SC 46 47

48 49 50 51

ff *f*

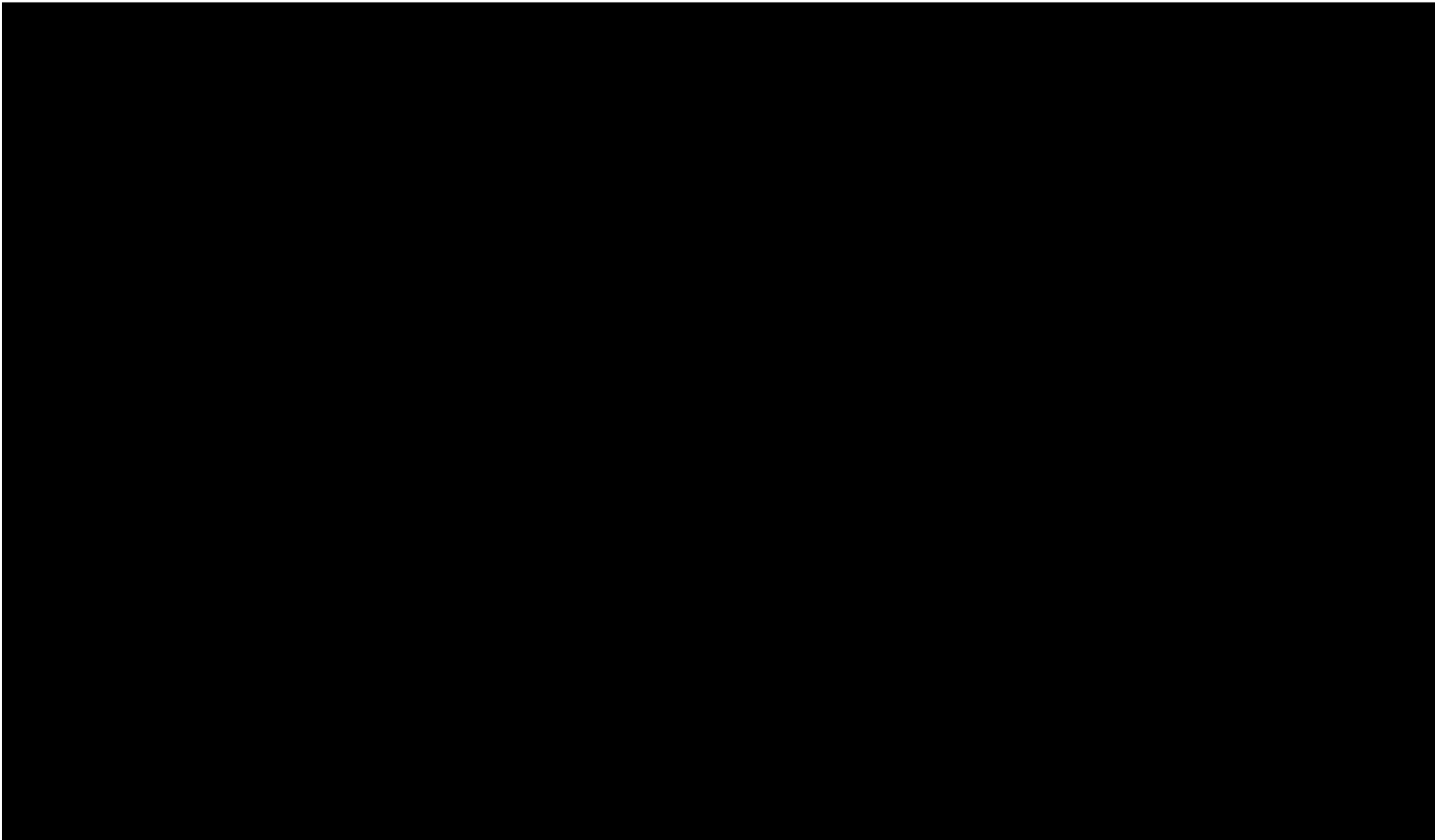
52 53 54 55 56

f *ff*

C

2025 Show Excerpt

Arr. Daniel Huggins
Perc. Arr. Josh Sheppard



B

36 38 39 40 41

R R R R L R R R R

42 43 44 45 46

R R R (●) R R R r L R L R R R L

47 48 49 50

R (●) (●) R L R r R r R L R L R L R L R *ff*

51 52 53 54 55

R R R R R R R R R R *f* *ff*

H2H

JMU Drumline Marching Cymbals Audition Packet

Fall 2026 Season



GENERAL VIDEO REQUIREMENTS :

- The video should include your **cymbals and full body, with an audible metronome.**
 - You must **mark time for everything.** We mark time starting off the **left foot.**
 - The whole video can be recorded in separate takes (Please take one continuous video per exercise).
 - The staff does ask that you **label each exercise on-screen along with the bpm used.** PLEASE READ CAREFULLY AND FOLLOW THE INSTRUCTIONS EXACTLY!
-

CYMBAL VIDEO AUDITION REQUIREMENTS:

UPS (Up flip breakdown)

-1x To the song "Things in Life" by Nameless Warning, feet hold open

Flip Block 1

-1x camera filming front, 1x camera filming right side of body. 120bpm, feet marking time

Horizontal Crash Breakdown

-2x IN A ROW (same video), 130bpm, feet marking time

"Check Please" Play cymbal 1 split (Middle unison line, bottom odds line, anything with 1 Written in for split parts)

-2x C-End Tempo as written, feet marking time

"Fluid Flams" Play cymbal 1 split

-2x Top-C Tempo as written, feet hold open 2nd

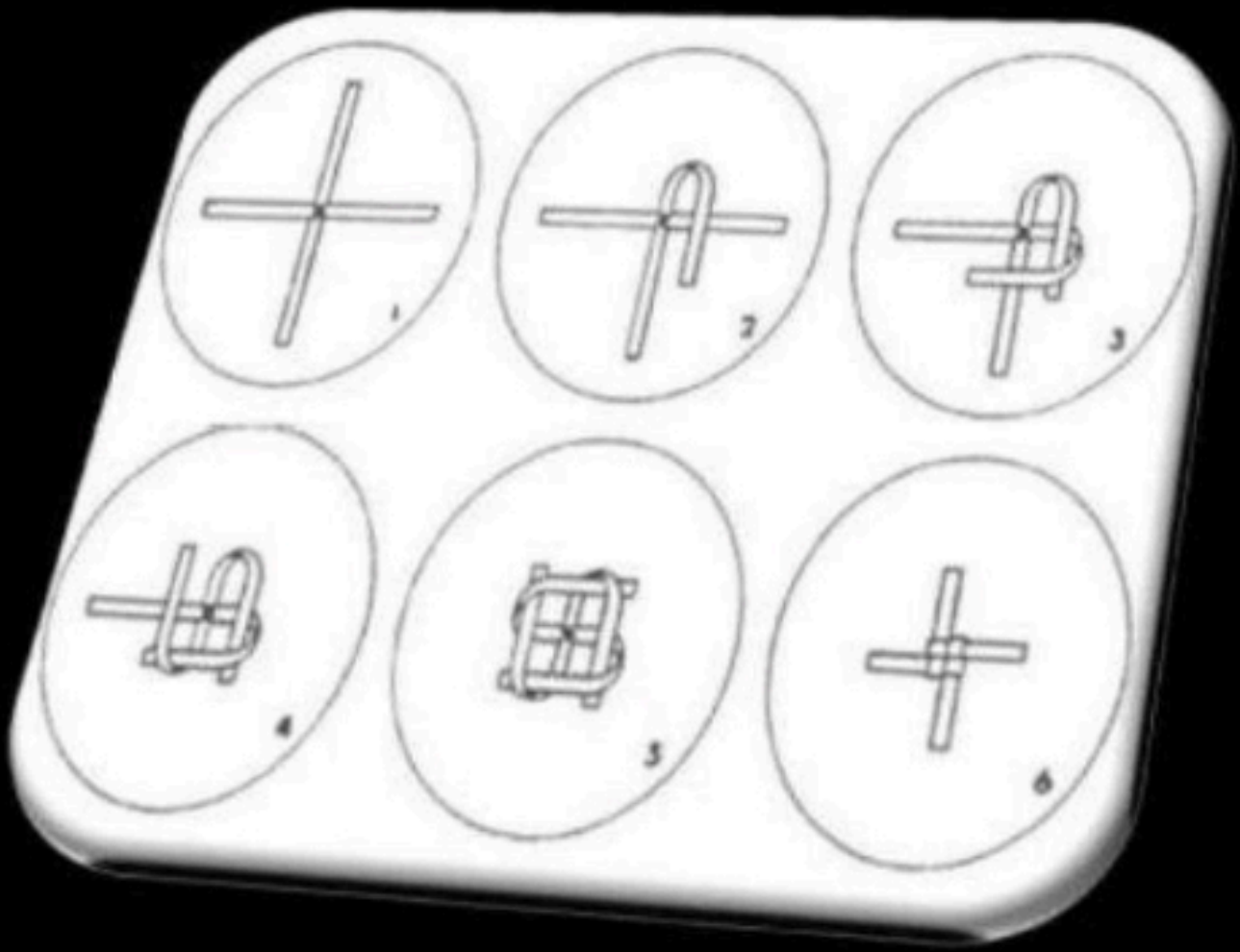
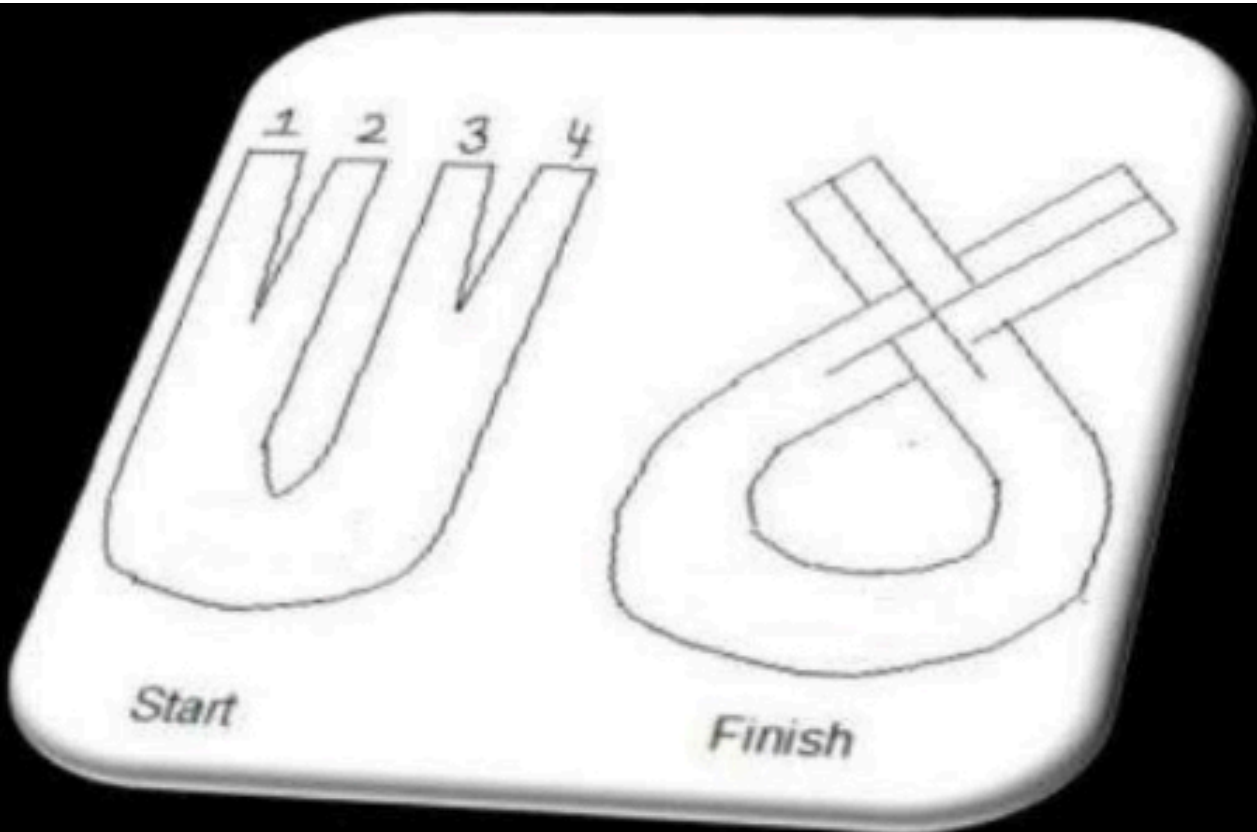
We're eager to meet you and excited about your interest in joining our family! But first- a few things to note before diving into the audition materials.

CYMBAL BASICS:

Cymbals have a few key roles within the marching arts. First and foremost, we are musicians, adding texture, emphasis, and nuance to the show. Cymbals are also an incredibly visual instrument, stemming from our basic flips between playing positions all the way to complex off-hand visuals.

STRAPS

Most cymbal straps are made out of either leather or nylon. We use nylon straps here, as they reduce friction, especially in hot weather. For tying straps, there are a few simple steps. First, you will want to put the four ends through the hole in the pad and then stack them and feed them through the hole in the cymbal. Then, you will want to spread out the four ends and layer them across each other as shown in the picture. Finally, to secure the box knot, pull them all tight. To adjust, loosen the center of the knot and push or pull the strap before retightening. To get the correct tension for your hand, put your hand through the strap while the knot is loose, then pull it tight. If you hold the cymbal straight out with your hand in the strap, there should only be a small space in between your hand and the pad.



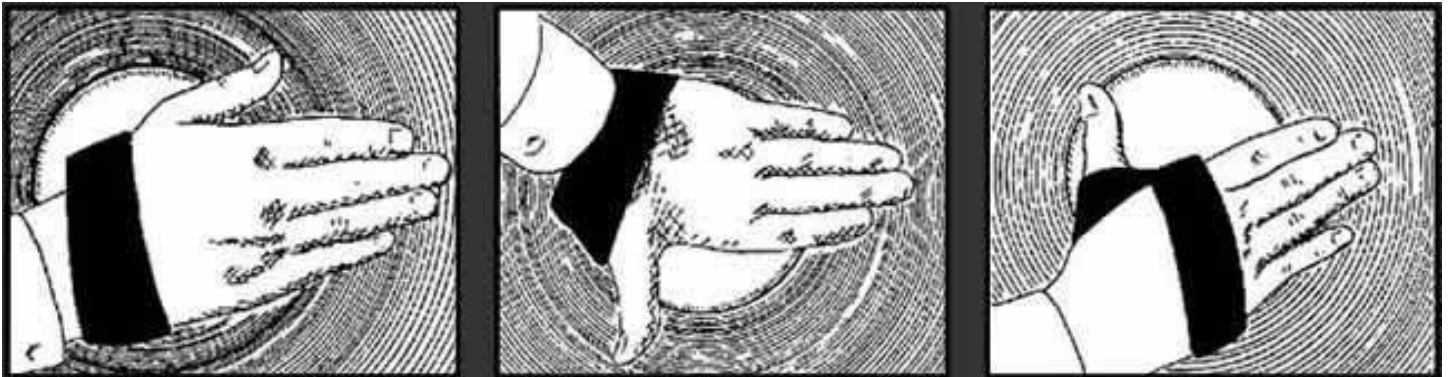
GARFIELD/STANDARD GRIP

The Garfield grip refers to the inventors, the Garfield Cadets, now known as the Cadets Drum and Bugle Corps. It is the most common grip used for marching cymbals.

Step 1: Place your hand through the strap.

Step 2: Turn your hand so your palm is facing away from the pad.

Step 3: Turn your entire hand downward until your palm contacts the pad. The strap should rest at the base of your thumb and forefinger.



Positions

([Positions/Sounds examples video](#))

Many different positions are used when playing cymbals. Here we will talk about the three most basic ones, SET, HORIZONTAL, and VERTICAL (AKA vert).

SET

For set position, you will stand upright, with your feet together and your shoulders back. Your arms will be down at your sides, not fully relaxed, but instead following a natural bend in the elbow to hold your cymbals at about hip height. Your cymbals should be perfectly vertical, and from the front, only the very edges of your cymbals should be visible; we call this 'blades'. Another important note is that your cymbals should not be pressed up against your body but instead hover slightly off to maintain the vertical alignment.

HORIZONTAL

For horizontal position, which is the first of two standard playing positions, you will start by maintaining the upright posture with your shoulders back and relaxed. From set, you will raise your cymbals until they are directly in front of you, with the center of the knots lined up with your sternum, still maintaining the same arm shape. They should be about 1-2 inches apart, with anyone looking at you from the front just seeing the edge of your cymbals, or 'blades'. For the angle, think about a seatbelt going from your left shoulder down to your right hip.

VERTICAL / VERT

For vertical, you will again maintain that same upright posture, this time raising the cymbals up to where the knots are directly in line with your eyes. The cymbals will now be perfectly vertical, with no tilt to either side, again showing 'blades' to any observers from the front. The arm shape will also stay the same, keeping a natural bend, with your upper arm being parallel to the ground. The cymbals should be 1-2 inches apart.

SOUNDS

There are many sounds that we use as cymbal players, and we are always looking for new ones. Here is a basic list of some sounds you will learn as part of the audition process:

- Crash
- Suck
- Crash Choke
- Sizz-Suck
- Open Tap
- Bell Tap
- Muted Tap/Klunk
- Zing
- Tap Choke/Klank
- Press
- Sizz
- Sizz-Press

Audition/Season Material

Exercise Material: Learn and memorize the structure of the following exercises

-Flip Exercises:

Ups (up flip breakdown)

Practice always to the song “Things in Life” by Nameless Warning, feet in open second

Flip Block 1

Practice at 120 BPM or a song of your choice around that tempo, mark time during exercise

-Sound Exercises (mark time during all - Practice around 130 bpm)

Horizontal Crash Breakdown

4-2-4 Sound Exercise

Horizontal Crash Choke Breakdown

-Full Battery Exercises (included in the battery packet)

“Check Please”

“Fluid Flams”

Horizontal Crash Breakdown

Count off

Flip up to horizontal

3 count

Prep

Contact

Crash Through

Pull back to horizontal

7

2 count

Prep

Contact

Crash Through

Pull back

Prep

Contact

13

Crash Through

Pull back

Prep

Contact

Crash Through

Pull back

1 count

19

Prep

Contact

Crash Through

Pull back

Prep

Contact

25

Full out

Crash Through

Pull back

Prep

Crash

Pull back

Prep

Crash

Pull back

Prep

31

Crash

Pull back

Prep

Crash

Pull back

34

Push/flip down

4-2-4 (Crashes)

Structured for a 4 person cymbal line

Count off

Musical notation for measures 1-6. The staff shows a sequence of notes and rests. Measure 1 is a whole rest. Measures 2-6 contain notes with stems pointing up or down, and some notes have an accent (^) above them. The notes are grouped in pairs or groups of three.

Flip up
to horizontal

Prep Crash Pull in

Prep Crash Pull in

Prep

Musical notation for measures 7-12. The staff shows notes with stems pointing up or down, and some notes have an accent (^) above them. The notes are grouped in pairs or groups of three.

Crash Pull in

Prep Crash Pull in

Prep Crash Pull in

Crash Pull in

Prep

Musical notation for measures 13-18. The staff shows notes with stems pointing up or down, and some notes have an accent (^) above them. The notes are grouped in pairs or groups of three.

Crash Pull in

Crash Pull in

Crash Pull in

Crash Pull in

Crash Pull in

Crash Pull in

Musical notation for measures 19-24. The staff shows notes with stems pointing up or down, and some notes have an accent (^) above them. The notes are grouped in pairs or groups of three.

Prep Crash Pull in

Prep Crash Pull in

Prep Crash Pull in

Musical notation for measures 25-28. The staff shows notes with stems pointing up or down, and some notes have an accent (^) above them. The notes are grouped in pairs or groups of three.

Prep

Crash

Pull in

Flip/push down

Horizontal Crash Choke Breakdown

Count off

4/4

Flip up to horizontal

3 count

Prep

Contact

Dead Crash/ 3 count pull into choke

Push out to horizontal

7

Prep

Contact

Dead Crash/ pull into choke

Push out to horizontal

2 count

Prep

Contact

13

Dead Crash/ 2 count pull into choke

Push out to horizontal

Prep

Contact

Dead Crash/ pull into choke

Push out to horizontal

1 count

19

Prep

Contact

Dead Crash/ pull into choke

Push out to horizontal

Prep

Contact

25

Full out

Dead Crash/ pull into choke

Push out to horizontal

Prep

Crash Choke

Push out

Prep

Crash Choke

Push out

Prep

31

Crash Choke

Push out

Prep

Crash Choke

Push down to set

BUILDING STRENGTH

*ALWAYS STRETCH BEFORE PLAYING CYMBALS
AND/OR CONDITIONING!*

Physical strength is one of the most important parts of playing cymbals. Cymbals are one of the most physically demanding instruments, so before playing them all semester, we highly recommend that you start preparing now. The earlier you start, the better you will feel, and the further you'll be able to reach by the end of the season. The number one way to train is simply to practice with cymbals. But apart from that, basic strength training exercises will also be incredibly helpful, such as holding weights, pushups, bicep and tricep exercises, and core exercises.

FURTHER RESOURCES

Any questions regarding this packet can be directed to **Brock Hayman**

Email - Brockhayman3@gmail.com

OR ask a question in the Facebook interest group!

Our friends over at Seavine have made some great playlists and videos breaking down the basics, as well as getting into exercises and even more advanced techniques such as juggles. To access, search "Seavine Cymbal Education" on YouTube, or follow this link to access a playlist put together of the basics in this packet:

[2026 Cymbal Materials](#)