



2025 Cymbal Audition Packet

Thank you for your interest in Palmetto Indoor Theatre! We want to make sure you can have as successful of an audition experience as possible, so we provided some guidelines to follow along with!

Auditions on cymbals will be majority in-person exercises that will be choreographed during audition camps. While this may be the case, we want you to make sure that you are familiar with certain terminology that will be thrown around during this process. Seavine's Cymbal Education online is an excellent free resource for cymbal players. We highly recommend becoming well acquainted with this information.

Audition

At the first audition, we will spend a majority of our time defining and teaching the foundations of our technique. This will include:

Playing positions: vertical, horizontal, table top, hip rest, rest

Playing techniques: crashes, tap chokes, AV crashes, zings, Sizz suck, open and muted Taps

Flips: variations, timing, pathways, quality of motion

Short visual & musical phrases:

unloads & reloads, simple to complex split patterns, visual sequences.

Pima Pressure: This is an exercise that will be used throughout the season to build endurance in relation to holding your cymbals up. It simply involves holding your cymbals at proper horizontal position for a set amount of time (gradually increases over time) and at the end of the timer breathing in for 4 seconds and out for 4 seconds.

After breathing you will slowly lower your cymbals to a proper set while maintaining correct arm position.

Included below in this packet are 3 exercise/rhythm sheets. The first exercise starts with simple 16th note isolations then some doubled 16th work, finally 8th note triplet timing.

Cymple Timing

Practice this exercise slowly (~60 bpm), and work your way up in small increment to the written 112 bpm tempo

Splyts & Paracyddal

Practice this piece at the same tempos as the previous exercises, but on this one, work staff by staff. For example, practice the entire 'E' staff, from measure 1 to the end of the piece, at all the tempos, and do the same for the 'C' staff, and again with the 'A' staff, and finish with the 'F' staff. So you will have one part at a time per repetition. Practice both pieces at hi-hat. We will add the correct sounds to Paracyddal later on.

Individual Audition

Please prepare a 16-bar visual composition to a song between 120 and 150 beats per minute.

This composition can consist of:

- Single cymbal visuals
- Double cymbal visuals
- Tosses
- On-the-strap technique
- Off-the-strap technique
- Any variation of juggles.
- * Keep emotion and visual pedagogy in mind while creating your composition.
- ** Avoid any musical selection with vulgar language or themes.



Set Position



Hip Rest



Vertical



Horizontal



Crash Prep



Crash Contact

Cymple Timing

112

Singles Timing

112 Singles Timing

1 2 3 4 5 6 7 8 9 10 11 12 13

This section contains 13 numbered exercises for single notes. Exercises 1-5 are on a single staff, and exercises 6-13 are on a double staff. The exercises involve various rhythmic patterns of quarter notes, eighth notes, and sixteenth notes, often with rests.

Doubles Timing

Doubles Timing

1 2 3 4 5 6 7 8 9

This section contains 9 numbered exercises for double notes. Exercises 1-4 are on a single staff, and exercises 5-9 are on a double staff. The exercises involve various rhythmic patterns of eighth notes and sixteenth notes.

Triplet Timing

Triplet Timing

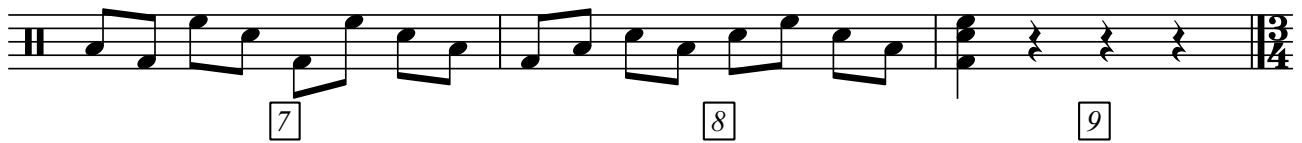
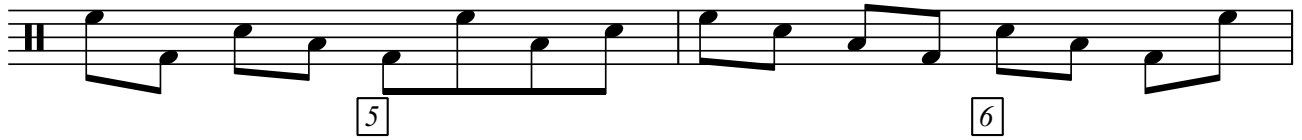
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

This section contains 17 numbered exercises for triplet timing. Exercises 1-4 are on a single staff, and exercises 5-17 are on a double staff. The exercises involve various rhythmic patterns of eighth notes and sixteenth notes, often with rests.

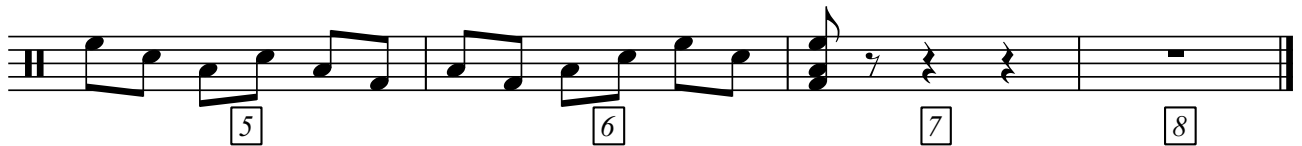
Splyts

Splyt 1

♩ 120



Splyt 2



Paracyddal

2 HiHat
3 Tap Choke
5 Sizz
6 Closed Tap

7
8
9 Sizz Suck
10
11 Crash Choke
12 Crunch

13
14
15
16
17
18

19 Zing
20
21
22
23

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *f* *mp* *p* *ff* *p* *mp* *mf* *ff*

Detailed description: The score is written in 4/4 time on a single treble clef staff. It consists of 23 numbered measures. Measures 2, 3, 5, and 6 are marked with specific percussion effects: HiHat, Tap Choke, Sizz, and Closed Tap. Measures 9, 11, and 12 are marked with Sizz Suck, Crash Choke, and Crunch. The dynamics range from piano (*p*) to fortissimo (*ff*), with many measures showing crescendos or decrescendos. The piece concludes with a final measure (23) marked with an accent (^) and fortissimo (*ff*).