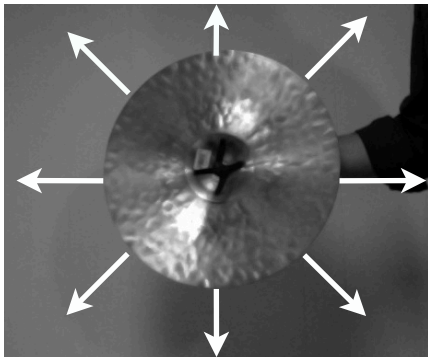
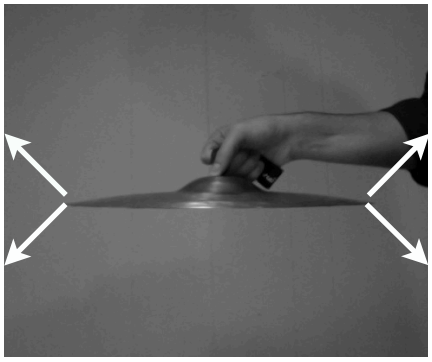
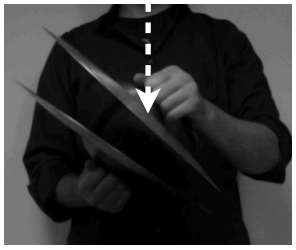
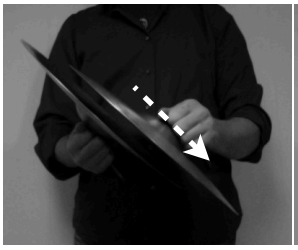
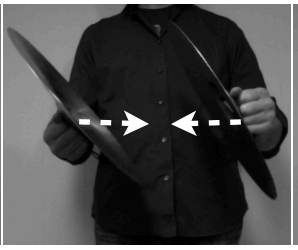
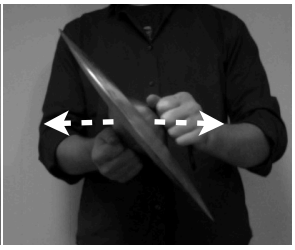
Concert cymbals provide a coloring effect to an ensemble, and have a wide range of tonal possibilities. They can be understood as a collection of a few variable elements.

Sound Projection:
Cymbals project their sound in a 90˚ cone from the edges. This means the sound can be aimed by pointing the edge towards or away from something. The bell *does not* project sound like a "spotlight".

Getting the Air Out:
Because most cymbals have smooth, flat edges it is possible to create a suction effect when crashing. This will distort the tone and possibly damage the cymbals.
-Connect the cymbals with about an inch of separation between them.
-Connect the cymbal at an angle so one side hits before the other

Grip and Motion:
Any contact with a cymbal dampens it, including the bell. For the best possible tone:
-Wedge first finger up against the strap, grip strap with back fingers, stabilize with thumb
Slow, smooth motions will relax you and allow the cymbals to connect correctly:
-Drop-Crash: Hold one cymbal straight above the other at an angle. Relax. Drop.
-Kung-Fu Crash: Hold cymbals apart at an angle. Move in slowly. Connect. Move out.
The purpose of both these methods is a natural and relaxed connection of the cymbals.


Grip


Drop Crash


Kung-Fu Crash

Adjusting Crash Cymbal Tone:
The sound of a cymbal crash can be spoken as the two-part word, "CH-A"
CH = The contact of the cymbals. Duration is adjusted by holding the cymbals together.
A = The ring after pulling the cymbals apart. Duration is adjusted by dampening.
Examples of crashes: CHHHH-AAAA / CHHHH-A / CH-AAAA / etc.