

# Zildjian

**A2** — see crash cymbals.

**A2 Roll** — see two plate roll.

**Air Lock** — 1. an undesired effect caused when a pair of hand cymbals are incorrectly struck together, resulting in the cymbals locking together. 2. an undesired effect caused when air becomes stuck between a pair of HiHats causing them to lock together.

**Ancient Cymbals** — see crotales.

**Antique Cymbals** — see crotales.

**Bass Drum/Cymbals Attached (BD/Cym.)** — one player playing both bass drum and cymbals. One cymbal is attached (upside down) to the bass drum with a mounting bracket and the other cymbal is held in the player’s weak hand. The bass drum is played by the player’s strong hand.

**Bell** — the raised center of a cymbal. The size of the bell determines the amount of overtones that will emanate from the instrument. Large Bell — more overtones, small bell, fewer overtones.

**Bow** — the gradual curving section from the bell to the edge of a cymbal. The height of the bow (or profile) of the cymbal will often determine the range of overtones that will occur from the instrument. Higher bow – emphasis on mid and upper mid range overtones, lower bow – emphasis on lower and darker overtones.

**Bowed Cymbal** — a suspended cymbal (or crotale) played by drawing a bass bow across the edge. The sound produced is a varied array of harmonics.

**Bring Up/Down** — a direct line motion bringing any cymbal(s) from one spot in space to another. Usually done with great speed.

**Charleston Cymbals** — outdated term used to indicate HiHats.

**Chick** — the sound produced by HiHats when closed with the foot.

**Chinese Cymbal** — a cymbal with an edge that is flanged and turned upwards. Usually the bell is more square shape than a normal cymbal. Chinese cymbals produce a “pangy” and “funky” sound and are often times mounted upside down on a cymbal stand.

**Choked** — muffle the cymbal(s) with a hand, a second cymbal, or against the torso.

**Choked T** — see smak.

**Clash Cymbals** — see crash cymbals.

**Crash Choke** — a crash technique where two cymbals are brought to the mid-torso immediately after crashing “choking” the sound. Primarily used as a marching technique.

**Crash Cymbal** — one cymbal with a relatively short decay, used to accentuate musical phrases mounted on a cymbal stand. Primarily used within a drumset and not to be confused with Crash Cymbals— plural.

**Crash Cymbals** — a pair of cymbals, one in each hand, struck together. Primarily used in concert or marching percussion playing.

**Crotale(s)** — small thick discs with definite pitches. Mounted on a stand either as a single instrument or within a chromatic scale (see crotale bar). They are struck with a mallet or mounted with rope and then struck against one another.

**Crotale Bar** — chromatic mounting rack for one octave of crotales.

**Cup** — see bell.

**Cup Grind** — digging and rotating one cymbal into the bell of another with enough pressure to cause a grinding sound. If done correctly, many uncomfortable overtones can be produced.

**Cymbal** — a metal plate made from an alloy of copper and tin that usually has a raised bell in the center. Played individually or in pairs. Note: cymbals do not have to be round and do not have to have bells!

**Cymbals attached to the bass drum** — see bass drum/cymbals attached.

**Cymbal Pads** — the cushion on crash cymbals (usually made from leather or felt) around the leather straps to protect a players hands.

**Cymbal Knot** — the square knot (also called sailor’s knot) used to secure a leather strap to a hand cymbal. See page 9.

**Cymbal Roll** — a fast succession of single or double notes on a cymbal (usually at the edge) with sticks or mallets.

**Cymbal Scank** — Taking the outer edge of a cymbal and striking the underside of the other cymbal in the bell area.

**Cymbal Scrape** — a scraping sound achieved in two ways: (1) scraping two cymbals together from the bell to the edge. Primarily used as a marching technique. (2) scraping one cymbal with a coin or metal object.

**Cymbal Straps** — handles that are tied with a special knot so a player can hold the cymbals for crashing together or to hang a suspended cymbal. Usually made from leather.

**Cymbal Tongs** — see metal castanets.

**Cymbal Tree** — an array of suspended cymbals, one on top of another and mounted on a special stand.

**Dampen** — muffle the cymbals.

**Decay** — the reduction in sound after a cymbal is struck.

**Dome** — see bell.

**Dry** — (1) muffle the cymbal(s). (2) overtones that are inhibited due to a lack of lathing or extensive hammering to limit the decay time and the amount of overtones.

**Edge** — the outer edge of a cymbal which usually responds immediately.

**Finger Cymbals** — a pair of small un-pitched cymbals mounted on elastic straps and struck together to produce a high pitched sound.

**Flanged HiHats** — specially designed HiHats with flanged edges that increase the contact surface and the “chic” sound when the top and bottom cymbals meet.

**Flings** — scraping the edge of one cymbal against the underside of another from the inside out in a downward motion. Primarily a marching technique.

**Flip Up/Down** — a motion bringing any cymbal(s) from one spot in space to another while allowing the momentum of the cymbals to rotate or flash them around the hand.Usually done with great speed.

# the definitive cymbal **Glossary**

**Fusion Crash** — Using the “HiHat crash” technique move the top cymbal out and bring it back applying pressure as the cymbals come back together, creating an air pocket sound. Primarily used as a marching technique.

**Grinds** — a marching technique where one cymbal is aggressively rubbed against another. This is done by “winding-up” the players right hand and letting the cymbal spin freely against the other.

**Gooseneck** — a suspended cymbal stand shaped in the form of a curved neck where the cymbal hangs from a hook.

**Hammering** — A finishing technique used when making cymbals. The type of hammering used has a great influence on how a cymbal will sound.

**Hand Cymbals** — see crash cymbals.

**HiHat** — a pair of cymbals mounted, one above the other, on a stand that is activated by the player’s foot. Also called “sock cymbals”, “Charleston cymbals”, “foot cymbals”, “low-boys”, “hi-boys”, “hi-socks” and “off-beat cymbals”.

**Leather Straps** — see cymbal straps.

**Let Vibrate** — let the cymbals ring.

**LV** — same as let vibrate.

**Low Boy** — the predecessor to the modern HiHat.

**Metal Castanets** — heavy finger cymbals mounted in pairs on metal handles. Ideal for an authentic sound in the Baccha–nale from Saint-Saens Samson and Delilah.

**Overtones** — the sonorities produced that are above the fundamental frequency.

**Plates** — slang for cymbals, derived from the Italian word “piatti”.

**Plate Roll** — a symmetrical motion in which two cymbals are rubbed against each other in a circular pattern to create a continuous sizzle sound.

**Profile** — degree of the curvature of a cymbal from the bell to the edge. See bow.

**Prep** — any motion done before any particular crash.

**Ride Cymbal** — a cymbal to execute rhythmic patterns. Primarily used in more popular music.

**Rebound** — any motion done after the initial impact of any particular crash.

**Scratching** — a cymbal effect created when the tip of one cymbal is moved up and down on the underside of another cymbal. This creates a sound similar to scratching a record on a turntable.

**Secco** — dampen the cymbal.

**Sizzle Cymbal** — a cymbal with metal rivets installed in predrilled holes. The cymbal produces a sizzling or buzzing type of sound as the cymbal continues to vibrate.

**Sizzle Crash** — A sustained sizzle sound is created when the “plates” lightly remain together after impact.

**Sizzle Suck** — see fusion crash.

**Slam** — forcefully crashing two cymbals together from a short distance. This creates a choked sound. Primarily a marching technique.

**Slide** — a marching technique that combines a crash, a sizzle, and a vacuum. After two cymbals are struck and held for a sizzle effect, the cymbals are pressed together to create a vacuum. This chokes the sound.

**Sock Cymbals** — HiHat cymbals.

**Smak** — similar to a tap choke. Two cymbals are placed two inches from their outer edges and struck. They are dampened against the forearms. Usually played in groups of two or four.

**Special Effect Cymbals** — instruments that produce innovative and unusual sound colors.

**Splash Cymbal** — small cymbals, usually 6”–12” in diameter, with a very short decay. Often dampened immediately after struck. Also, called “choke cymbals”.

**Suspended Cymbal** — one cymbal mounted on a suspended cymbal stand or suspended cymbal arm with a leather strap. This term is used primarily in concert percussion playing.

**Sustain** — the duration of sound after a cymbal or gong is struck.

**Swell** — an increase in sound after a cymbal or gong is struck.

**Tap** — striking the edge of the top cymbal on the edge of the bottom cymbal. Primarily a marching technique.

**Tap Choke** — after using the tap technique, the cymbals are brought to the chest to dampen sound.

**Taper** — degree to which the cymbal changes in thickness from the cup to the edge.

**Tuned Cymbals** — see crotales.

**Two Plate Roll** — striking and/or rubbing together two crash cymbals.

**Twong** — lifting one cymbal and striking the underside of another cymbal in the bell area. Sometimes referred to as a cymbal scank. Primarily a marching technique.

**Vacuum** — (1) starting with the opposite edges of two cymbals pressed together, a vacuum effect is created when the cymbals meet at dead center. Primarily a marching technique. (2) see air lock.

**Vertical Crash** — a symmetrical motioned crash which is played in front of the body in a vertical manner.

**Zilchen** — scrapping one cymbal against the inside edge of another.

**Zils** — finger cymbals, usually used to accompany belly dancers.

**Zings** — scraping the edge of one cymbal against the underside of another from the inside out in an upwards motion. Primarily a marching technique.

**Zing Roll** — see grinds.