

Edoardo Micheli

SUMMER 2013/II, 11

suspended cymbal

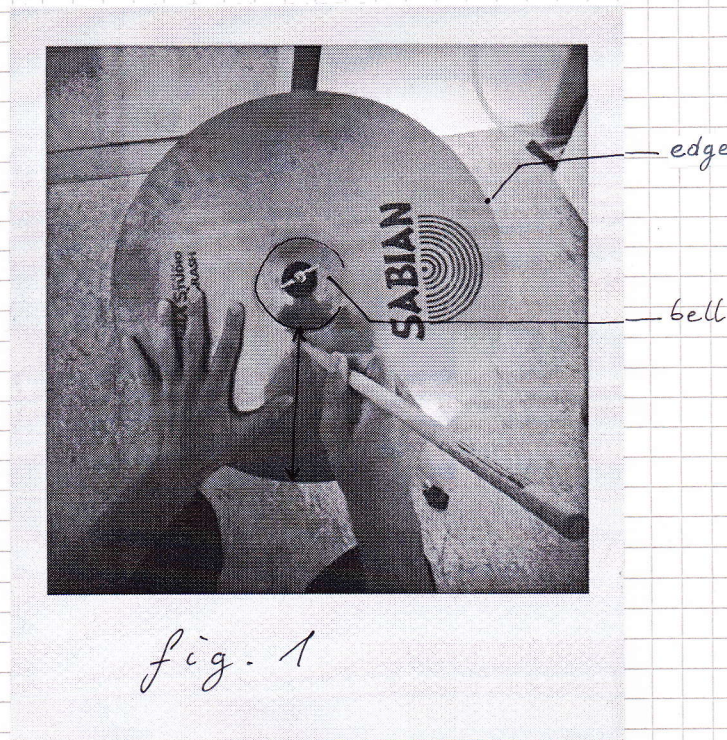




## PRELIMINARY INSTRUCTIONS

Sitting on a chair, or standing; a turkish<sup>(1)</sup> suspended cymbal in front of yourself, and a drum stick held with the right hand [RH] like a pencil, with the tip facing the cymbal surface.

Consider an imaginary line coincident with the radius of the cymbal that lies in front of you. Left to this line the left hand [LH], (e-  
aned open on the cymbal, with palm and fingers adherent to its surface.<sup>(2)</sup>  
The thumb's tip almost touches the line, the other fingers wide open  
(fig. 1). Left-handed just inverts the hands.



All along the performance, the RH beats the cymbal with the tip of the drumstick, without making any breaks, with a rather regular rhythm<sup>(3)</sup> (not too slowly), and goes up and down along the imaginary line, moving with extreme slowness (and keeping going beating the cymbal with the same rhythm).

In the next pages every RH downward and upward movements are described. They have to be performed once after the other, without breaks, in a freely chosen order, but always alternating a downward and an upward movement.

N.B. Focus your attention exclusively on the hands gestures, on the sounds you are producing and on their transformations.

With the LH in the starting position you obtain a rather deaf, metallic, poor



and dry noise but, in some points of the cymbal surface you can hear faint and high resonance that can change according to the point you are beating. Approaching the cymbal edge, deeper, darker and lower resonances raises. Varying the position of the LH, as described in the next pages, a big range of new resonances, both high and low, appears and makes the sound richer, deeper, sometimes more brilliant, sometimes more noisy and caothic.

## PERFORMANCE

### FIRST DESCENT

**[RH]**: from the bell top to the edge

**[LH]**: in the same time used by the RH to go from the middle of the bell to the cymbal edge

- 1- rise all the fingers as much as possible holding the palm adherent to the cymbal surface, then
- 2- come back to the starting position.

### FIRST ASCENT

**[RH]**: from the edge to the bell top

**[LH]**: in the same time used by the RH to go from the cymbal edge to the bell rim

- 1- rise all the fingers as much as possible holding the palm adherent to the cymbal surface, then
- 2- come back to the starting position.

### SECOND DESCENT

**[RH]**: from the bell top to the edge

**[LH]**: in the same time used by the RH to go from the middle of the bell to the cymbal edge

- 1- rise the wrist as much as possible holding the phalanges of forefinger, middle finger, ring finger, little finger, and the fingertip of the thumb adherent to the cymbal surface, then
- 2- come back to the starting position.



## SECOND ASCENT

**RH**: from the edge to the bell top

**LH**: in the same time used by the RH to go from the cymbal edge to the bell rim

- 1- rise the wrist as much as possible holding the phalanges of forefinger, middle finger, ring finger, little finger, and the fingertip of the thumb adherent to the cymbal surface, then
- 2- come back to the starting position

## THIRD DESCENT

**RH**: from the bell top to the edge

**LH**: in the same time used by the RH to go from the middle of the bell to the cymbal edge

- 1- rise the whole hand as much as possible, holding the five fingertips adherent to the cymbal surface, then
- 2- come back to the starting position

## THIRD ASCENT

**RH**: from the edge to the bell top

**LH**: in the same time used by the RH to go from the cymbal edge to the bell rim

- 1- rise the whole hand as much as possible, holding the five fingertips adherent to the cymbal surface, then
- 2- come back to the starting position

## FOURTH DESCENT

**RH**: from the bell top to the edge

**LH**: in the same time used by the RH to go from the middle of the bell to the cymbal edge

- 1- rise the whole hand as much as possible, holding the fingertips of middle finger and thumb adherent to the cymbal surface, then
- 2- come back to the starting position



## FOURTH ASCENT

**RH** : from the edge to the bell top

**LH** : in the same time used by the RH to go from the cymbal edge to the bell rim  
 1- rise the whole hand as much as possible, holding the fingertips of middle finger and thumb adherent to the cymbal surface, then  
 2- come back to the starting position.

## FIFTH DESCENT

**RH** : from the bell to the edge

**LH** : in the same time used by the RH to go from the middle of the bell to the cymbal edge  
 1- rise the whole hand as much as possible, finger by finger, starting from the little one, holding only the thumb fingertip on the cymbal surface, then  
 2- come back to the starting position, finger by finger, starting from the forefinger.

## FIFTH ASCENT

**RH** : from the edge to the bell top

**LH** : in the same time used by the RH to go from the cymbal edge to the bell rim.  
 1- rise the whole hand as much as possible, finger by finger, starting from the little one, holding only the thumb fingertip on the cymbal surface, then  
 2- come back to the starting position, finger by finger, starting from the forefinger.

## SIXTH DESCENT

**RH** : from the bell top to the edge

**LH** : in the same time used by the RH to go from the middle of the bell to the cymbal edge  
 1- rise the whole hand as much as possible, finger by finger, starting from the little one, until no parts of the hand touch the cymbal surface anymore, then  
 2- finger by finger, starting from the thumb, come back to the starting position



## SIXTH ASCENT

**RH**: from the edge to the bell top

**LH**: in the same time used by the RH to go from the cymbal edge to the bell rim

1- rise the whole hand as much as possible, finger by finger, starting from the little one, until no parts of the hand touch the cymbal surface anymore, then

2- finger by finger, starting from the thumb, come back to the starting position.



## NOTES

- (1) Cymbal size can be freely chosen (a first performance was made with a cymbal 17"/43 cm).
- (2) In this way the cymbal is damped. Anyway, high partials appear when beating some particular points of the surface (for instance, at the middle of the bell).

(3) For instance, this rhythm can be

