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Tim Koehler of the municipal band Eau Claire In rock and popular plate-breaking drum styles often follow the fill, replacing the first note the next measure and accompanying the bass drum. [1] Playing Crash Cymbal is a type of plate that produces a loud, sharp wreck and is used mainly for random accents, as opposed to ostinato. The term collapse may have been first used by Zildjian in 1928. They can be mounted on a stand and play with a drumstall, or manually paired. One or two crash plates are a standard part of drum kits. Hanging crash plates are also used in bands and orchestras, either playing with a drumstick, or rolling with a pair of hammers to produce a slower, swollen accident. Sometimes a drummer can hit two different crash plates complete at the same time to produce a very loud accent, usually in rock music. While crash plates range in thickness from thin paper to very heavy, all crash plates have a fairly thin edge. They are typically 14 to 18 inches (36 to 46 cm) in diameter, but dimensions up to 8 inches (20 cm) and up to 24 inches (61 cm) are produced. Custom crash plates up to 28 inches (71 cm) in diameter were used in large stripes. Different thicknesses are used for different types of music, and the alloy for each manufacturer's models varies. The thick plate is more likely to be used by a metal or rock band, while thinner plates are generally used in lighter rock. The sound of the accident is changed by its brilliance. A cleaner plate creates a clearer sound, while a plate showing signs of icing [commonly called a raw plate, when used deliberately] will have a dumber sound. Table of Contents 1 Position 2 Cracking 3 Orchestral Collision Plates 4 Sources Position Crash plates have traditionally been placed on the left side of the drum set (for the right drummer), as the usually larger ride plate is usually on the right, however some drummers have set their accident to the right. Often the drummer will have multiple accidents and so can adjust them with one or two on each side, or less often, with one set very close over the other, usually a bigger accident or ride. 16Zildjian custom crash projections. 18-Sabian AAX X-plosion crash. Cracking accidents is often the first plate in the settings to disarm and eventually crack through the re-striking edge. Cracking a plate, usually in the form of a fracture along the edge, or across the bow, often comes from the edge. Cracks in cymbals are caused by poor technique or excessive play, or more rarely, the result of a defect derived from production, or damage to a plate not caused by a game, such as a fall. If the crack remains untreated, it will begin to follow the grooves of the toret around the plate, and could potentially spread all the way around the plate and back to the point where crack, resulting in the outside part just just Off. Often lower quality leaf plates are more likely to crack, due to stress caused in some areas by pushing sheet metal. Thicker plates are also more likely to crack because of their fragility, and less freedom to vibrate. Some have speculated that wear and tear on the cymbal can be reduced by playing with brilliant punches, angled to the side and a little away from the vertical, about a quarter of the way between edge and center and allowing the drumstick to bounce naturally rather than forcing the stick down onto the plate with its head. This allows the cymbal to vibrate freely and for the slight stress caused on the edge or in the center hole, thereby reducing the likelihood of a crack. Cracked plates are often fixed either temporarily or permanently, drilling a hole at either end of the crack (often the crack will spread further than it seems to the disarming gaze, so this method is often not as effective), either by completely removing the cracked part, or cutting the edge of the cymbal down, although this method can dramatically change the sound of the plate. Both of these methods are often ineffective at stopping cracks, but usually slow the spread of crack downwards. Orchestral collision plates A pair of identical kimbal accidents held in either hand by leather thongs running through holes in the bells are called a clash of cymbals, and are a standard part of the orchestral section of percussion. Two tones are commonly used by large orchestras known as Germanic or Wagner (heavier) and Viennese (lighter); the third, rarer tone is known as French (lighter still). Clashes of cymbals are also used in stage, concert, marches and military bands. 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