

# THE CRX STORY

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**T**he history of cymbals began about 5,000 years ago when ancient metalsmiths discovered that they could make their tools and weapons stronger by combining copper with a little tin. They called their new alloy Bronze and it was an instant hit.

Over the next several thousand years this breakthrough— along with the processes of mixing, casting, shaping and tempering (further strengthening the material by heating and quickly cooling it)— were further refined and spread throughout the world. Gradually some of the more creative craftsmen began using Bronze to produce chimes, bells and cymbals in addition to weapons and tools.

Fast forward to the early 1900's when the modern drumset was born and cymbals began to take on the main time-keeping role in new forms

of popular music. From Jazz and Latin to Pop and Rock, the versatility, warmth and character of handcrafted Bronze cymbals became the standard for virtually every musical style that emerged in the 20th Century.

Today, CRX continues the long tradition of high-quality, hand-made cymbals while pioneering new innovations. Although CRX cymbals are individually formed from B20 Bronze by modern cymbalsmiths, and never mass produced or made by machines, they offer pro-level sound and performance at an affordable price. In addition, CRX is the first and only budget-priced cymbal line that is available in a full range of dark, medium and bright tonal options as well as a wide selection of types and sizes— giving every drummer the opportunity to develop their own sound and their own style.

**CRX**<sup>™</sup>  
EXTREME IS THE NEW MAINSTREAM.

**B**ased on the dark-medium-bright tonal spectrum that forms the foundation of modern music— along with the quality, consistency and innovation that are core values of the TRX Cymbal Co.— CRX Cymbals are a new range of high-performance cymbals designed to provide a great sounding yet affordable alternative for today's student and semi-pro drummers.

CRX features an extended selection of Ride, Crash, Hi-Hat and Effects cymbals created from our proven B20 Bronze formula and crafted using a combination of traditional methods and progressive designs. CRX's three tonal/performance categories— represented by the **CLASSIC**, **ROCK** and **XTREME** lines— allow all players to choose their cymbal sets from the widest variety of complementary and contrasting cymbal sounds regardless of their age, interests, or playing level.

# CRX CLASSIC SERIES AVAILABILITY

CLASSIC HI-HATS	CLASSIC RIDES	CLASSIC CRASHES	CLASSIC CRASH-RIDES
10 13 14 15	20 21 22	14 16 18 20	18 20 22
CLASSIC SPLASHES	CLASSIC CHINAS	CLASSIC STACKERS	
8 10 12	12 14 16 18 20 22	14 16 18 20	

Characterized by their natural, unlathed finish, thin weight and deep hammering, CRX **CLASSIC** cymbals have a dark, earthy sound that is recommended for jazz, R&B, Latin and World music.

# CRX ROCK SERIES AVAILABILITY

ROCK HI-HATS	ROCK RIDES	ROCK CRASHES	ROCK CRASH-RIDES
10 13 14 15	20 21 22	14 16 18 20	18 20 22
ROCK SPLASHES	ROCK CHINAS	ROCK STACKERS	
8 10 12	12 14 16 18 20 22	14 16 18 20	

With their medium weight and conventional lathing and hammering, CRX **ROCK** cymbals provide well-balanced, all-around sound and performance in a variety of contemporary drumming situations.

# CRX XTREME SERIES AVAILABILITY

XTREME HI-HATS	XTREME RIDES	XTREME CRASHES	XTREME CRASH-RIDES
10 13 14 15	20 21 22	14 16 18 20	18 20 22
XTREME SPLASHES	XTREME CHINAS	XTREME STACKERS	C-BELLS
8 10 12	12 14 16 18 20 22	14 16 18 20	6 8 10

Developed for more aggressive, high-volume musical styles, CRX **XTREME** cymbals are bright, powerful and penetrating; featuring heavy castings with a polished, unlathed, heavily hammered finish.

Available

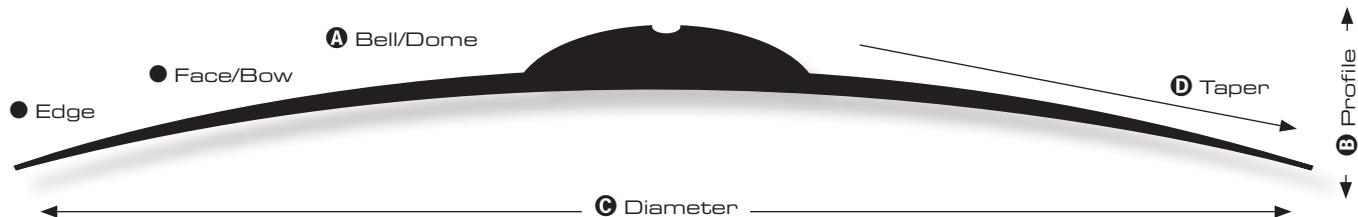


Most Popular



# CYMBAL ANATOMY & TERMINOLOGY

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**T**he fundamental characteristics of a cymbal's sound and performance (including pitch, power, tone, definition, sustain and durability) are primarily determined by its size and weight. In fact, until terms like Ride, Crash, Hi-Hat and Splash were introduced in the 1940's and 50's, "size" and "weight" were pretty much the only descriptions applied to cymbals. This glossary includes definitions of commonly used cymbal terms and factors that can influence or modify a cymbal's performance characteristics.

**A Bell** - The raised area in the center; also called the cup or dome. Cymbals with larger bells have a more controlled frequency range and shorter sustain.

**B Profile** - The cymbal's curvature and height. A cymbal (such as a crash) with a higher profile will be "wetter" and higher in pitch while one with a lower profile (such as a ride) will be "drier" and lower in pitch.

**C Diameter (Size)** - Larger cymbals are generally louder, lower in pitch and sustain longer than smaller ones.

**D Taper** - Taper is the change in thickness from the edge to the bell. Cymbals with a gradual taper are faster and more explosive than those with a uniform thickness.

● **B20** - B20 Bronze (80% copper with 20% tin) is the formula that is preferred by most cymbal makers and professional drummers. Other formulations, from B24 (used for gongs) to B12, B10 and B8 (used for cymbals), also exist.

● **Finish Types** - **Regular** hammering patterns produce a more focused sound. **Irregular** hammering produces a darker sound. **Deep** hammering creates a drier sound. **Lathing** creates tonal grooves for a fuller sound. A **Natural** finish produces a darker, drier tone. A **Brilliant** finish increases the brightness and wash.

● **Weight - Thicker**, heavier cymbals are higher in pitch with more articulation, projection and durability than thin ones. **Thinner**, lighter cymbals have a more shimmering quality and speak more quickly.

● **Cast vs. Sheet** - **Cast** cymbals are each made from a single, individual bronze casting. The process where multiple cymbals are cut from large sheets of metal is called **Sheet**.

# CYMBAL TYPES

TIME KEEPING

## HI-HAT

Hi-Hats are a pair of cymbals (usually with the top hi-hat lighter than the bottom) played with sticks and controlled by the foot. Time is kept with either or both. Opening and closing the Hi-Hat while playing on it can create anything from an explosive, trashy sound to a silky smooth one. Sometimes more than one or more additional Hi-Hats (called a Remote Hi-Hat or X-Hat) are used as effect cymbals.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
light to heavy	normal	medium	medium	10 13 14 15

## RIDE

Although the Hi-Hat has become the primary time keeper for many contemporary styles of music, the Ride is the more traditional keeper of the rhythmic pulse. A heavy Ride cymbal will have a very dry, well-defined stick sound and a penetrating bell. Lighter Rides have a “washer” sound that is often described as being “wetter”.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
medium to extra-heavy	low	even	large	20 21 22

## CRASH-RIDE

Heavier than a Crash but lighter than a Ride, Crash-Rides don't have the dryness and clarity of a Ride or the fullness and sparkle of a Crash. However, Crash-Rides have their own sound and purpose and are used more and more in modern music situations to both sustain the pulse and create accents.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
medium	normal	medium	medium	18 20 22

## CRASH

Crash cymbals explode on impact and have a shimmering, although relatively short, decay. They are used to accent a section, phrase or fill as well as to create dynamic swells and sustained roars.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
light to heavy	high	maximum	small	14 16 18 20

## STACKER

Stackers are vented cymbals that can be used individually or in combination with other cymbals. Their holes interrupt the cymbal's normal vibration patterns to create a trashy, focused effect.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
light to medium	high	maximum	small	14 16 18 20

## CHINA

Named for its country of origin, the China cymbal provides a short, trashy, colorful contrast to other cymbals and is used for riding, crashing and special effects.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
light to medium	inverted	even	small	12 14 16 18 20 22

## SPLASH

Small in size and short in duration, the distinctive “cough” of Splash cymbals is effective in virtually every musical application, from Jazz and Latin to R&B and Metal.

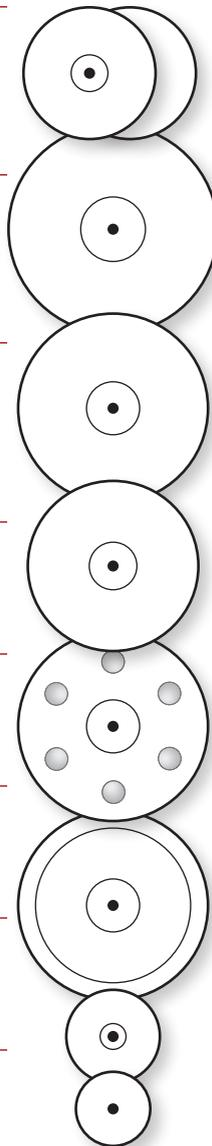
<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
extra-light	high	even	small	8 10 12

## BELL

Heavy Bells have a piercing tone and a long decay— providing an ear-catching effect that cuts through any musical situation.

<i>weight</i>	<i>profile</i>	<i>taper</i>	<i>bell</i>	<i>sizes</i>
extra-heavy	high	even	n/a	6 8 10

ACCENTS & EFFECTS



# CYMBAL VARIATIONS

**A**s music continues to change, cymbals have always adapted to support those changes. Some of the most recent developments involve the use of both conventional and unconventional types of cymbals individually and in combination to create new sounds.

**A B20 Bronze** - The versatile nature of B20 Bronze allows cymbals to be produced with a wide variety of sounds and tonalities. These differences are created in the way that each cymbal is formed, hammered, lathed and polished. This is why all B20 Bronze cymbals are extremely musical even though they can be dark, bright, high, low, long, short, dry, wet— and everything in between.

**B Hybrids** - Hybrid cymbals combine multiple features in a single cymbal. Examples of these are Crash-Rides, China-Splashes, lathed cymbals with natural or polished bells and cymbals that employ several different finish types or zones to offer a variety of tonal qualities.

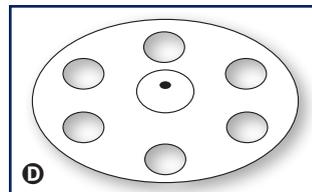
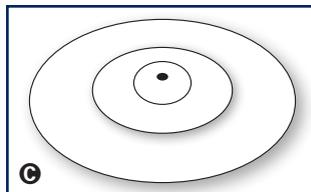
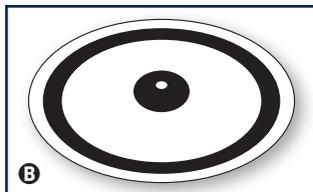
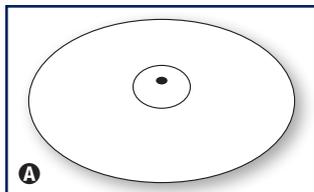
**Cross-Matched** - Although hi-hats usually match a heavier bottom cymbal and a lighter top, cross-matched hi-hats that are made by pairing extreme weights or different types of cymbals than normal.

**C Stacks** - Also called piggy-backs, stacking two or more cymbals on top of each other creates a short, metallic quality of sound. To achieve this effect, a drummer will place a smaller cymbal on top of a larger one. For the best results, there should be a 2 inch size difference between the cymbals and the bell of top cymbal must fit over the bottom one without resting on it; creating maximum cymbal-to-cymbal contact. Among the more popular combinations are:

10" Splash on 12" China	12" Splash on 14" China
14" Stacker on 16" China	16" Stacker on 18" China
18" Stacker on 20"	20" Stacker on 22" China
10" Splash on 16" Stacker	12" Splash on 18" Stacker
8" Splash on 10" Splash	14" Stacker on 18" Crash

**D Venting** - In addition to crash cymbals with large holes cut out of them, Vented cymbals include bottom hi-hats with crimped edges, small holes or notches to allow better air flow. This gives them a drier, shorter, trashier sound. (refer to the section on "Cymbal Types")

**Rivets, Jingles and Sound Modifiers** - The addition of rivets, jingles and other items changes the cymbal's sound qualities. Sound modifiers can be used with any type of cymbal. However, this may require drilling which should only be done by an experienced technician.



# CYMBAL SELECTION

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**C**hoosing cymbals is a very personal experience that involves many variables. How, what and where you play will need to be considered. Plus, when you're picking from an assortment of individually handcrafted cymbals, the process can become a little confusing since no two cymbals sound exactly alike.

Regardless of the names, types or brands that may be stamped on them, the most important factors in cymbal selection are your ears. It all comes down to how the cymbals sound to you and how well-suited they are for your music. One general rule is that whatever sounds right, is right.

When you're ready to pick your cymbals— whether you need just one or a whole cymbal set— find a store that has a good assortment and an isolated sound room. Here are a few more selection tips:

✦ Bring your current cymbals. They can be useful as a reference point to compare the new ones.

✦ Bring your regular sticks. Listen to how the cymbals respond to your own sticks as well as different stick sizes and tip styles, shapes and types. If you're going to be using brushes, mallets or bundles, try to those, too.

✦ Consider the style of music you play. Choose the types, sizes, weights and finishes that fit the style and frequency spectrum of the music you play. Decide whether the performance factors (pitch, power, durability, tone, etc.) of the cymbals you're testing will meet your needs.

✦ Try the cymbals on a drumset that's close to the sound and configuration of your drumset. Let another drummer hit the cymbals so you can hear what they'll sound like out front, as well.

✦ Know what you want but keep an open mind. Try several cymbals of the same size and model, as well as different sizes and models. Don't be afraid to try something different whether you're seeking a cymbal set chosen from cymbals within a single series or a mix-and-match set-up made from a variety of series and tonalities.

✦ Think of your "cymbal set" as you do your drumset. You have a low-pitched bass drum, a high-pitched snare drum and midrange tomtoms. You should create a similar range of tones and pitches with your cymbals. While some drummers choose cymbals from just one line, many modern players choose from multiple lines so that their cymbals contrast and complement each other and so their cymbal set covers the complete spectrum of sounds.

## A Final Check-List

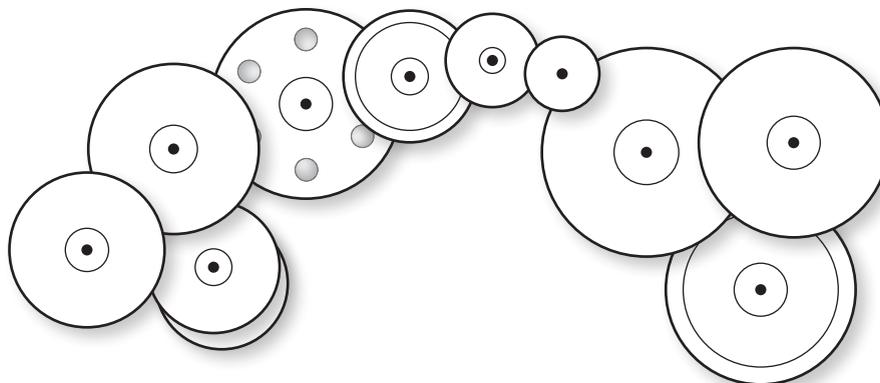
- Check the articulation and wash of the face, bell and edge on **Rides** and **Crash-Rides**.
- Are the **Hi-Hats** crisp when played closed yet explosive as you open them? Is there a good "chick" when played with the foot?
- Listen for the initial explosion of the **Crashes** as well as the tone quality, frequency and length of the decay.
- Make sure the **Chinas**, **Splashes** and **Effects** cymbals have the characteristic sounds you're looking for.
- Does the **Cymbal Set** have a balance/blend/contrast that will fit the style of music you play?

# CYMBAL SETS

**S**ince no two drummers (or hand-made cymbals) are exactly alike, no two drummers' cymbal set-ups are exactly alike. Each player chooses their cymbals to reflect his or her tastes and personality as well as the style of music they play. However, the most successful drummers are those that “play for the music” which means that they put the musical style first and their personal style, second.

Pro drummers often carry a number of different cymbals so that can cover the variety of music they play. The general rule is to create a style-appropriate foundation before you start to customize and personalize it. Here are some basic guidelines and suggested CRX cymbal configurations for common musical genres.

<i>style</i>	<i>tone/pitch</i>	<i>power</i>	<i>size</i>	<i>weight</i>	<i>finish</i>
<b>World/Jazz/Latin</b>	dark/low	low	small—medium	light—medium	natural/hammered
<b>General/Pop/R&amp;B</b>	medium	medium	medium—large	medium—heavy	lathed
<b>Rock/Punk/Metal</b>	bright/high	high	large—extra-large	heavy—extra-heavy	polished/hammered



<b>General</b>	<b>Jazz/World</b>	<b>Latin</b>	<b>Pop</b>	<b>R&amp;B</b>	<b>Rock/Punk</b>	<b>Metal</b>
14" Hi-Hats*	14" Classic Hi-Hats	15" Classic Hi-Hats	14" Rock Hi-Hats	14" Classic Hi-Hats	14" Xtreme Hi-Hats	15" Xtreme Hi-Hats
20 or 21" Ride*	20 or 21" Classic Ride	20" Xtreme Ride	21" Rock Ride	22" Xtreme Ride	21" Xtreme Ride	22" Xtreme Ride
16 or 18" Crash*	18" Classic Crash	16" Rock Crash	16" Rock Crash	16" Classic Crash	18" Xtreme Crash	18" Xtreme Crash
		18" Rock Crash	18" Rock Crash	18" Rock Stacker	20" Xtreme Crash-Ride	20" Xtreme Crash
	22" Classic China			12" Classic China	18" Rock China	22" Xtreme China
				8" Rock Splash	8" C-Bell	10" Xtreme Splash
				10" Rock Splash		16" Xtreme Crash
				20" Rock Crash-Ride		10" Xtreme Hi-Hats
				13" Xtreme Hi-Hats		14" Xtreme China

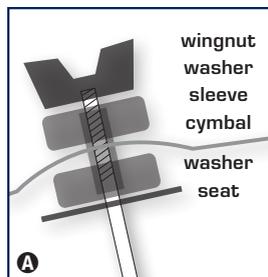
\*Classic, Rock or Xtreme

# CYMBAL CARE & MAINTENANCE - PART 1

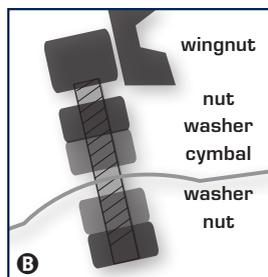
## Stands and Holders

Avoid metal-to-metal contact between your cymbals and mounting hardware by using plastic or rubber sleeves on the center rods and felt or foam washers above and below the cymbals. CRX recommends **Cympad** cellular foam cymbal washers. These parts tend to wear out over time and should be inspected and replaced as needed. Individual parts and repair kits are also offered by cymbal, hardware and accessory companies and available at most drum shops and music stores.

Use a top mounting screw to prevent the cymbal from falling off the stand during heavy playing but do not over-tighten it. Make sure that the cymbals can move freely as they will sound better, absorb the striking force and, ultimately, last longer. This is especially true in crash, china and top hi-hat cymbals.



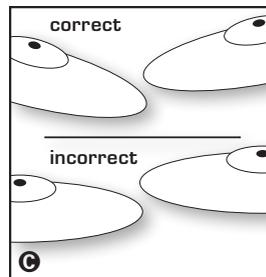
It is important to properly maintain the parts of your cymbal stands that contact and support the cymbals because they also help protect the sound and condition of the cymbals. This includes the use of wingnuts, washers, seats and sleeves on the tilter section of the cymbal stand (A).



Also check and replace the washers on the hi-hat clutch and seat from time to time (B). Use the threaded adjustment screw that is below the bottom hi-hat cymbal to angle the cymbal slightly and improve the sound.

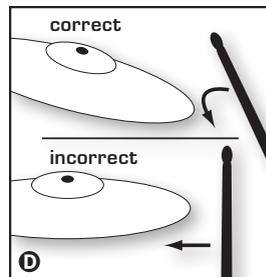
## Mounting and Playing Techniques

Two basic yet often overlooked aspects of cymbal care are correct positioning and playing techniques. Applying the following simple rules will protect your cymbals and allow you to get the best sound, performance and life-span from them:



❶ Keep your cymbals tilted at a slight angle so that you are striking them on the face; not directly on the edge (C).

❷ Use a glancing stroke to “pull” the sound out of the cymbal rather than a stroke straight into the edge of cymbal (D).



❸ Relax. Developing a smooth, fluid playing style will enhance your sound while protecting your cymbals as well as your hands and wrists.

# CYMBAL CARE & MAINTENANCE - PART 2

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**Y**our cymbals are among the most important parts of your sound as well as one of the most expensive parts of your kit. In addition, where the sound of your drums can be modified by the use of different heads, tuning and muffling, cymbals perform best in their natural state. Therefore, keeping them in optimum condition is critical for a number of musical, visual and financial reasons.

## **Bags and Cases**

Always use a top-quality, well-padded cymbal bag or hard case to protect your cymbals during storage and transport. For local gigs, a soft bag or light to medium-weight hard case offer protection and practicality without breaking your back or your bank account. Major tours require the strength and protection of heavy-duty road cases.

A full range of hard and soft cases are available from a wide variety of cymbal and case companies. Compare prices and features and choose the one that best meets your needs.

In either “case”, make sure your cymbals are separated from each other by cloth dividers or plastic bags to avoid cymbal-on-cymbal contact.

## **Cleaning**

Regular cleaning will help keep your cymbals looking and sounding like new. For light dirt, fingerprints and tarnish, try gentle cleaning with warm, soapy water. In more extreme instances, a specially-formulated cymbal cleaner may be required. Several good cymbal cleaning and polishing products are commercially available, including **Groove Juice**, which is highly recommended for CRX and other B20 cymbals. Be sure to consult the manufacturer’s directions and try cleaning a small test area before using any polish or cleaner on your cymbals.

# CYMBAL MIKING

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**S**electing and maintaining your cymbals as discussed in the previous sections of this guide are essential parts of developing a professional drum sound and attitude. Making sure that you, your band and your audience can hear your cymbals is equally important. Any acoustic instrument has physical limitations and forcing it to compete with amplified instruments on stage puts it at an often overwhelming disadvantage. Today more than ever, it is the drummer's responsibility to ensure that their cymbals, as well as the drums and other percussion effects, are properly heard.

In studio applications, a drummer will work with the producer and sound engineer to find the right mic's and recording techniques to capture the full range of drum and cymbal sounds. In live rehearsal and performance situations, it is in a drummer's best interests to understand how to mic, mix and monitor his or her own drumset—and possess the necessary equipment.

Beyond the obvious benefit of amplifying the drums in live situations and recording them in the studio, there are other reasons to mic the drums.

- Even in low volume conditions, drum miking can add a higher level of comfort to your playing and presence to your sound.
- Miking gives you control of your sound— letting you balance the volume and equalization of your kit individually and with the band.
- With your own mic's you won't be at the mercy of a sound person who may not have the right quality or quantity of mic's to cover your set-up.

Purchasing your own mic's, a mixer and monitors may not seem high on your priority list at first but it's an investment that will pay off quickly by saving you money on replacing sticks, heads and cymbals. More than that, it may ultimately save your hearing and your hands while advancing your knowledge and your career.

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Optimum live cymbal miking is accomplished through the use of a dedicated mic on the hi-hat and two overheads. These mic's are then mixed with the rest of the drum mic's and sent to the drummer's in-ear or external monitor speakers and the house PA system.

Use a separate mic with a tight frequency range, sensitivity and pattern for the hi-hat (A). Position the mic 3-4" above the open, top hi-hat cymbal at 10 o'clock and pointing straight down.

To capture the sound of the other cymbals, position two mic's with a wider range, response and pick-up pattern on boom stands over the drums and 12 to 18" above the highest cymbals (B). Place one at 10-11 o'clock and the other at 1-2 o'clock. For the best overall coverage pattern, angle the mic's downward at around 45° and pointing towards the middle of the kit.

