

# Multi-Beat Cushion Strokes & Fourteen Variations

M. Lemieux

Here is a simple accent/sticking pattern that combines the challenges of multi-beat figures with those of two-height figures. **Quickness of the wrist turn motion** and **efficient use of rebound** will be crucial in the multi-beat figures. However, your commitment to these efforts might conflict with the need to **cushion the final stroke of the accented series**. It *shouldn't*, but these concepts tend to mentally contrast with the notion of rebounding *only up to the tap height*. The demand, then, is to fully manifest *both* aspects of your drumming mechanics: powerful, relaxed, rebounded accents, and then... after the last one hits the drum, only get your hand out of the way enough for the stick to return to the tap height—no lower or higher.

Listen to the sound quality of the accents to diagnose how you can better meet these competing demands. As you lean into the rebound and wrist turn of the accents, the final accent in the series may begin to sound harsh, choked, or otherwise different than the other accents: a sign that you are squeezing or otherwise acting on the stick to cushion it (to be clear: the cushion after an accent is more of an *inaction* than an action). With greater velocity into the drumhead, the stick's increased rebound may feel unfamiliar, leading you to expend effort in unproductive ways in an attempt to control the additional rebound.

The fourteen variations add a variety of wrinkles to this list of demands. Generally, the challenge will be to accommodate different applications of fulcrum pressure within the wrist turn and rebound demands of the skeleton pattern. Take note, however, when the variation includes some additional challenges at the ends of measures 4 and 8. As you get comfortable with these patterns, start chaining them together into larger assignments!

## Accents

The musical score consists of six staves of common time (4/4). Each staff contains a series of eighth-note patterns with specific accents (marked with '>') and sticking (marked with 'R' for right hand and 'L' for left hand). The patterns transition through various combinations of R and L strokes across the staves.

Staff 1: >>> | >>> | >>> | >> | >> | >> | >>

Staff 2: R R R I r L L L r I R R R I r L L L r I R R I r L L L r I R R I r

Staff 3: >> | >> | >> | >> | >> | >> | >>

Staff 4: L L r I R I r L r I R I r L r I R I r L r I R r L I R r L I R r

Staff 5: >>> | >>> | >>> | >> | >> | >> | >>

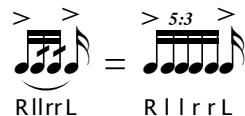
Staff 6: L L L r I R R R I r L L L r I R R R I r L L r I R R I r L L r I

Staff 7: >> | > | > | > | > | > | >

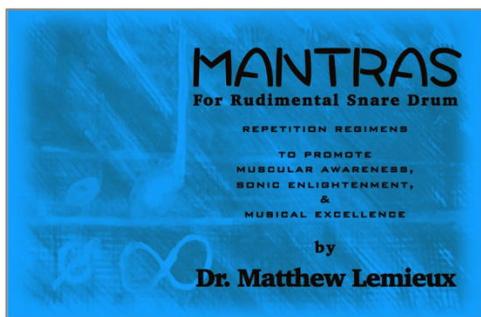
Staff 8: R R I r L r I R I r L r I R I r L r I R r L I R r L I R

# **Tap Rolls**

## Slurred Roll Notation



# **Slurred Tap Rolls**



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### Accented Rolls

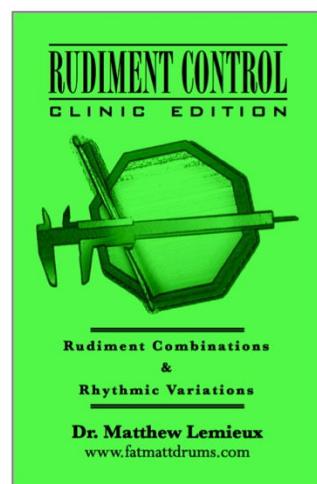
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>>> >>> >>> >>> >>> >>> >>> >>>

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**Piano**

4/4

R R Rl r L L Lrl R R Rl r L L Lrl R Rl r L Lrl R Rl r

3 > > > > > > > > > > > > > > > >

L L Lrl Rl r Lrl Rl r Lrl Rl r Lrl RI Lr RI Lr RI

5 > > > > > > > > > > > > > > > > >

L L Lrl R R Rl r L L Lrl R R Rl r L Lrl R Rl r L Lrl

7 > > > > > > > > > > > > > > > > >

R Rl r Lrl BIR Lrl Rl r BIR Lrl Rl r BIR Lr BI Lr BI Lr R

## TO THE SNAP

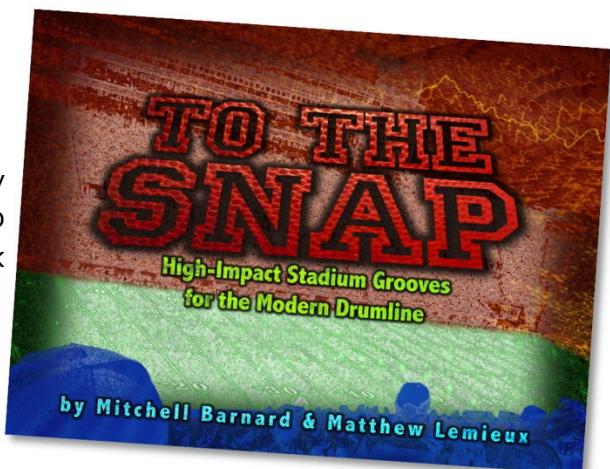
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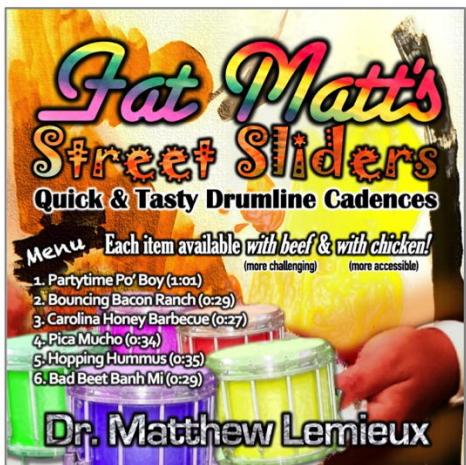
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### Cheese

4

R R RR|r L L LLrI R R RR|r L L LLrI R R R|r L L L|r I  
3 >>> >>> >>> >>> >>> >>> >>>  
L L LLrI RR|r L L LLrI RR|r L L LLrI RR|r L L L|r I  
5 >>> >>> >>> >>> >>> >>> >>>  
L L LLrI R R RR|r L L LLrI R R RR|r L L LLrI R R R|r L L L|r I  
7 >>> >>> >>> >>> >>> >>> >>>  
R R R|r L L LLrI RR|r L L LLrI RR|r L L LLrI R R R|r L L L|r I

### Cheese Five

4

R R RR||r L L LLrrI R R RR||r L L LLrrI R R R|r L L L|r I  
3 >>> >>> >>> >>> >>> >>> >>>  
L L LLrrI RR||r L L LLrrI RR||r L L LLrrI RR||r L L L|r I  
5 >>> >>> >>> >>> >>> >>> >>>  
L L LLrrI R R RR||r L L LLrrI R R RR||r L L LLrrI R R R|r L L L|r I  
7 >>> >>> >>> >>> >>> >>> >>>  
R R R||r L L LLrrI RR||r L L LLrrI RR||r L L LLrrI R R R|r L L L|r I

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