

EXHIBIT C

Exhibit C (Declaration by A. Ricigliano)

List of drum method books reviewed in order of year of copyright.

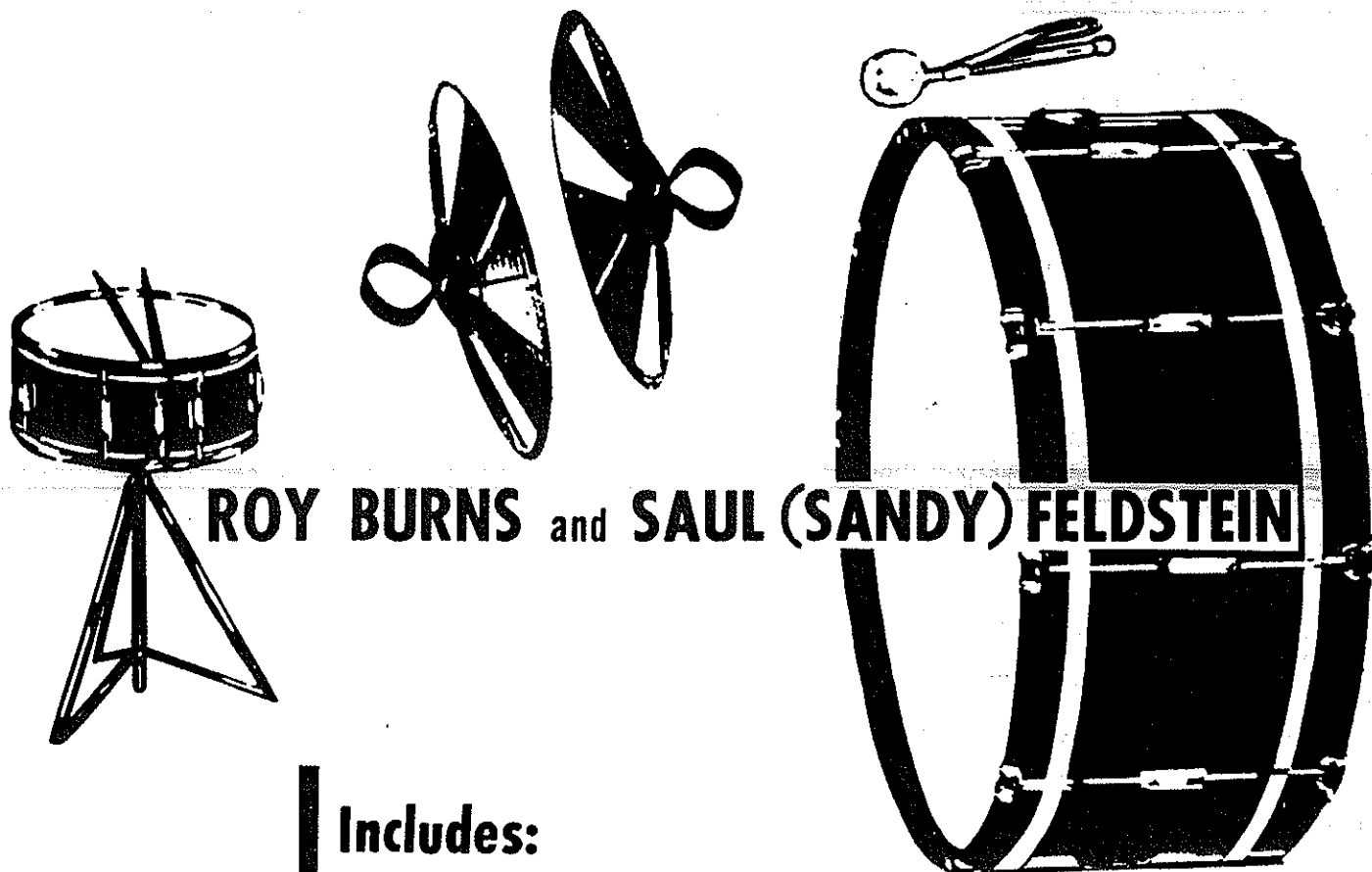
1. Burns, Roy, and Feldstein Saul (Sandy). *Intermediate Drum Method*. Belwin-Mills Publishing Corp.1967.
2. Burns, Roy and Halpern, Howard. *Elementary Rock and Roll Drumming*. Belwin, Inc., Rockville Centre, NY, 1968.
3. Cusatis, Joe. *Rudimental Patterns (Full Drum Set Studies for the Modern Drummer)*. Belwin-Mills Publishing Corp.1968.
4. Appice, Carmine. *Ultimate Realistic Rock Drum Method*. Warner Bros. Publications, Miami, FL, 1972.
5. Wilson, Patrick. *Basix Rock Drum Method*. Alfred Publishing Co., Inc. U.S.A. 1996.
6. Morgenstein, Rod and Mattingly, Rick. *The Drumset Musician*. Hal Leonard Corporation, Milwaukee, WI 1997.
7. Ernest, Bob. *The Phunky Hip-Hop Drummer*. Carl Fischer, New York, NY 1999.
8. Rothman, Joel. *Step One: Play Rock Drums*. Amsco Publications, New York, 1999.
9. Zubraski, Dave. *Absolute Beginners Drums*. Amsco Publications, New York, 1999.
10. Schroedl, Scott. *Play Drums Today!* Hal Leonard Corporation Milwaukee, WI, 2001.
11. Schroedl, Scott. *Hip-Hop and Rap Drum Beats & Loops*. Hal Leonard Corporation Milwaukee, WI, 2001.

1

INTERMEDIATE DRUM METHOD - BURNS - FELDSTEIN

INTERMEDIATE DRUM METHOD

IDM





ROY BURNS and SAUL (SANDY) FELDSTEIN

Includes:

- *RUDIMENTAL STUDIES*
- *ROLL STUDIES*
- *READING EXERCISES*

Each drum rudiment, except for those employing grace notes, is a combination of single and double strokes. The rudiment is the sticking pattern.

Example:

<p>Groups of single strokes:</p>  <p>R L R L R L R L or: L R L R L R L R</p>	<p>Groups of double strokes:</p>  <p>R R L L R R L L or: L L R R L L R R</p>
---	--

For example, by combining one group of singles $\begin{pmatrix} R & L \\ L & R \end{pmatrix}$ and one group of doubles $\begin{pmatrix} R & R \\ L & L \end{pmatrix}$, we form the rudiment known as the single paradiddle $\begin{pmatrix} R & L & R & R \\ L & R & L & L \end{pmatrix}$

Accents may be added to this rudiment.

Example:



R L R R L R L L R L R R L R L L R L R R L R L L

The fingering of a rudiment may also be subjected to permutation.

Example:



R R L R L L R L

Since all standard rudiments are formed by combining groups of singles and groups of doubles, it is impossible to play anything on a drum that is not a variation of some rudiment.

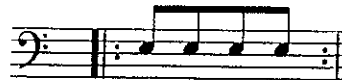
A RUDIMENT IS (SHOULD BE) A MOST PRACTICAL FINGERING TO EXECUTE A MOST POPULAR RHYTHM. When fingerings are written in they are to be strictly observed. In the exercises below, it should be noted that each fingering produces a different sound, even though the rhythm remains unchanged. Each of these sounds will have its proper place under some future musical condition.

Practical Rudiment:



R L R L
L R L R
R R L L
L L R R
R L R R
L R L L

Effect Rudiment:



R L L L
L R R R
R R R L
L L L R
R R R R
L L L L

The "effect rudiment" is appropriate at times (especially when playing on a drum set), but it is difficult to execute smoothly and cleanly.

The "practical rudiment" can be played faster, with less effort and with a flowing rhythmic feeling. The practical rudiment, except for those incorporating grace notes, never has more than two beats in a row in one hand.

8.
 L R R R L L L R R R L R L L R L R L R L L L R R R L L L R L R R L R L

9.
 L R L R L R L L R L R L R L L R L R R L R L L R L R L L R L L L R L L

10.
 L R R L L R L R L L L R L R R L R L L R L R L L R R L L R L R R L R L

L R R L L R L R L L L R L R R L R L L R L R L L R L R L L R L R R L

THE RUFF

(Review)

A "ruff" is a combination of two or more single-stroked grace notes and a main note. The grace notes are much softer than the main note, and are always to be played as delicately as possible.

Examples:

The 3 Stroke Ruff:
 grace notes main note grace notes main note

The 4 Stroke Ruff:
 grace notes main note grace notes main note

The 3 Stroke Ruff: (Single Strokes)

R L R L R L L R L R L R L

Exercises for developing the Three Stroke Ruff

R L R L R L R L R L R L

R L R L R L R L R L R L

The 4 Stroke Ruff:
(Single Strokes)

R L R L L R L R R L R L R L R

Exercises for developing the Four Stroke Ruff

R L R L R R L R L L R L R R L R

R L R L L R L R R L R L R L R

The 5 Stroke Ruff:
(Single Strokes)

R L R L R L R L R L R L R L R L

Exercises for developing the Five Stroke Ruff

R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L

2

ELEMENTARY ROCK and ROLL DRUMMING

By **ROY BURNS** and **HOWARD HALPERN**

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	7	Playing the Hi-Hats
	8	Ride Cymbal, Bass Drum and Hi-Hat Exercises
	10	Ride Cymbal, Bass Drum, Hi-Hat and Snare Drum Exercises
	12	Eighteen Exercises Introducing Eighth Notes on Snare Drum against the Rock & Roll Cymbal Rhythm
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	15	Rock & Roll Rhythms
	18	Adding the Hi-Hat
	19	Fill-ins

After you have practiced all exercises from page 6 to 16 inclusive, using the R.C. Beat as written, practice them again and substitute the Quarter note R.C. Beat wherever applicable.

Example: Ex. 1 as written below:

Ex. 1 using Quarter note R.C. Beat:

1 & 2 & 3 & 4 &

RIDE CYMBAL and BASS DRUM EXERCISES

1 1 & 2 & 3 & 4 & 2

3 4

5 6

7 8

9 10

11 12

13 14

Elementary R & R Drum.

7 8

R.C.
S.D.
B.D.
H.H.

→ 9 10

R.C.
S.D.
B.D.
H.H.

11 12

R.C.
S.D.
B.D.
H.H.

13 14

R.C.
S.D.
B.D.
H.H.

3

Rudimental **PATTERNS**

Full Drum Set Studies for the Modern Drummer
by **JOE CUSATIS**

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Cover Design: Debbie Johns Lipton

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RULES

- 1. Practice slowly at first without Hi-Hat and Bass Drum.
- 2. Memorize each exercise.
- 3. Add Hi-Hat and then Bass Drum.
- 4. Note sticking.

CODE

Small Tom Tom
 Snare Drum
 Large Tom Tom
 Bass Drum

Hi-Hat



THE FOUR STROKE RUFF

The following Patterns contain almost all of the possible drum set applications of the Four Stroke Ruff. Patterns 1 through 3 are each presented in three version: A) right hand lead; B) left hand lead; C) combination, using alternating Four Stroke Ruffs.

PATTERN 1.

A

B

C

4

U l t i m a t e REALISTIC ROCK



This new edition is dedicated to my mother, Mary N. Appice

Project Manager: Ray Brych • Editor: Rick Gratton • Inside poster photo: Robert Knight • Original oil painting of cover design: Arlene Lawin

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Some exercises, such as polyrhythms, cannot be varied because the ride cymbal or Hi-Hat hand is playing set patterns. For polyrhythms, play the A, B and C patterns on the Hi-Hat (worked by foot).

Part 2

CD 1



TRK 1

Quarter Notes

1.

Cym

SD

BD

2.

Cym

SD

BD

3.

Cym

SD

BD

4.

Cym

SD

BD

Realistic Rock page 17

8.
Cym
SD
BD
1 e + a 2 e + a 3 e + a 4 e + a

9.
Cym
SD
BD

10.
Cym
SD
BD

11.
Cym
SD
BD

→ **12.**
Cym
SD
BD

13.
Cym
SD
BD

14.
Cym
SD
BD

Changing Bass Drum Patterns

Sixteen Bar Solo Using Hand On 2 And 4

The musical score is organized into five systems, each containing three staves: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The notation uses standard drum symbols: 'x' for cymbal hits, vertical lines for snare hits, and notes with stems for bass drum hits. The first system shows a consistent pattern of cymbal hits and snare hits on the 2nd and 4th beats, with a bass drum pattern of eighth notes. The second system introduces a change in the bass drum pattern, featuring a mix of eighth and sixteenth notes. The third system continues with a different bass drum pattern, primarily using eighth notes. The fourth system shows another variation in the bass drum pattern, incorporating sixteenth notes. The fifth system concludes the solo with a final bass drum pattern. Asterisks at the end of the second, third, and fourth systems indicate the end of a phrase or a change in the pattern. The score ends with three vertical dots, suggesting further notation on the following page.

Three staves of musical notation for a drum set. The top staff shows a steady four-beat pattern on the snare drum, indicated by 'x' marks on the top line of the staff. The middle and bottom staves show the bass drum and cymbal parts, respectively, with various rhythmic patterns and accents. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'V'.

*

Steady Four On The Snare

Cym
SD
BD

Three staves of musical notation for a drum set. The top staff is labeled 'Cym' and shows a steady four-beat pattern on the cymbal, indicated by 'x' marks on the top line of the staff. The middle and bottom staves are labeled 'SD' and 'BD' respectively, showing the snare drum and bass drum parts with various rhythmic patterns and accents.

Two staves of musical notation for a drum set, showing rhythmic patterns for the snare drum and bass drum.

Two staves of musical notation for a drum set, showing rhythmic patterns for the snare drum and bass drum.

Two staves of musical notation for a drum set, showing rhythmic patterns for the snare drum and bass drum.

5



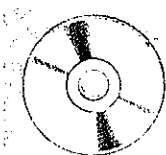
Rock Drum Method

Patrick Wilson

It's not easy learning a musical instrument, even for those who seem to have a natural ability or talent. It takes time to develop skills through practice and patience. While playing rock drums may seem easier than, perhaps, keyboard or guitar, it takes real dedication to become a virtuoso!

The ideal situation in learning any instrument is to find a great teacher. Very, very few of today's awesome players made it without someone's help. If you find you really love playing drums, you'll also find a way to study with an experienced drummer who has talent and the ability to help you do what you love: laying down great grooves and monster drives!

ABOUT THE CD



The CD that is available with the book features play-along pieces, so you can learn without having all your musician friends come over, watching and waiting while you work on playing! The right channel of the recording can be turned off, which has the drum track. Look for the CD logo throughout the book . . . it indicates where there are companion recorded examples!



Play Now!

The opening of the optional CD (Tracks 1-12) does not require use of the book. By just listening, it will take you step-by-step through the instruction needed to play a simple rock beat in less than 20 minutes! By the end of this session, you will be ready to play along with studio musicians laying down a basic rock beat!!!

Featured drummer: Dave Tull

Keyboards: Greg Hilfman

Bass: Tre Henry

Guitar: Steve Hall



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Cover photo courtesy of Yamaha Corporation of America

DIGGING IN!

Here are some basic rock-oriented patterns using sixteenths and dotted rhythms. Fills are played in the fourth bar. *The right hand*

plays on a closed hi-hat, read from the ride-cymbal line. (Because of this, the hi-hat has been omitted here.) These are

tricky, so it may take extra effort until you feel comfortable with them. Also, watch for dynamic markings (see the previous page).

♩ = 84-112 (all lines)

HH
S>

1. *f* *ff*

2. *mf* *f* *ff*

3. *mf* *f* *ff* (3 e+ ah 4 e+ ah)

4. *f* *ff*



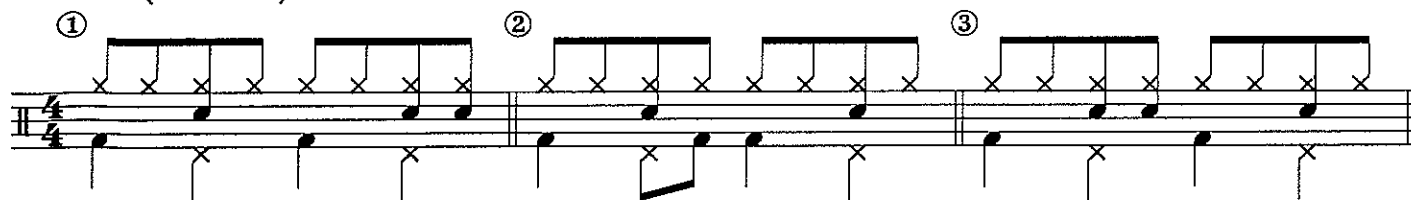
◀ **Keith Moon** (The Who)
Photo: Courtesy of M.C.A.

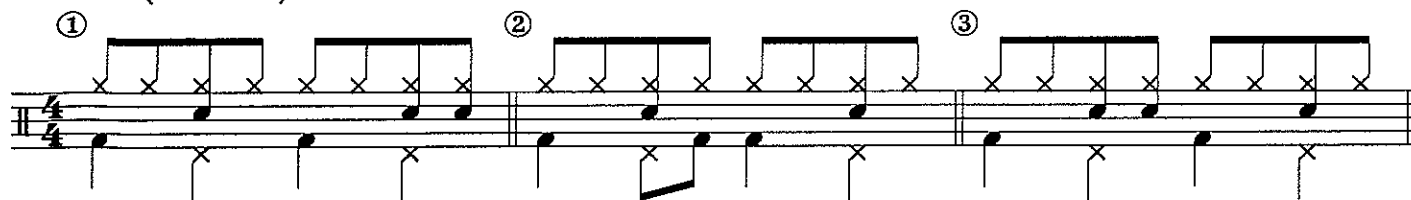
Keith Moon of The Who was one of the most influential rock drummers of all time; his often wild, expressive style reflected the general attitude of freedom and intensity that characterized the best classic rock of the 1960s and 1970s.

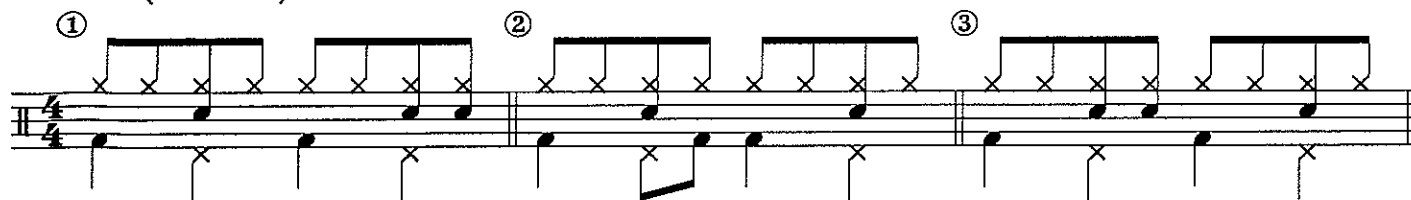
Early Rock as in *Johnnie B. Goode* (Chuck Berry) and *Proud Mary* (Creedence Clearwater Revival)

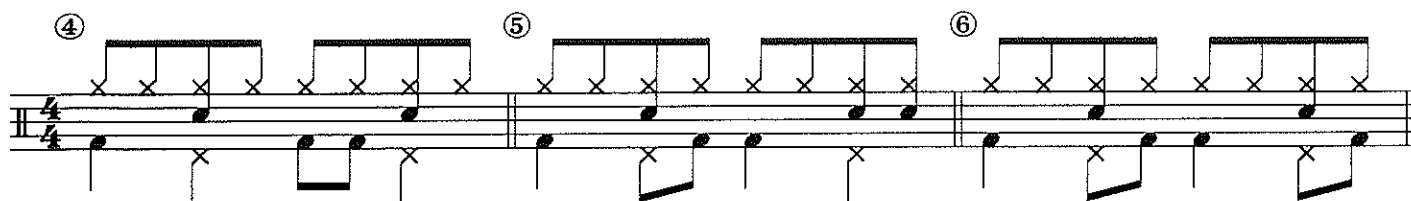
♩ = 100-160

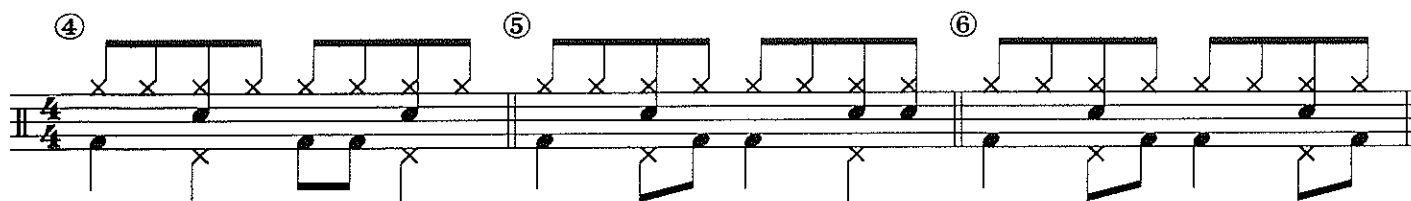
Patterns (One-bar)

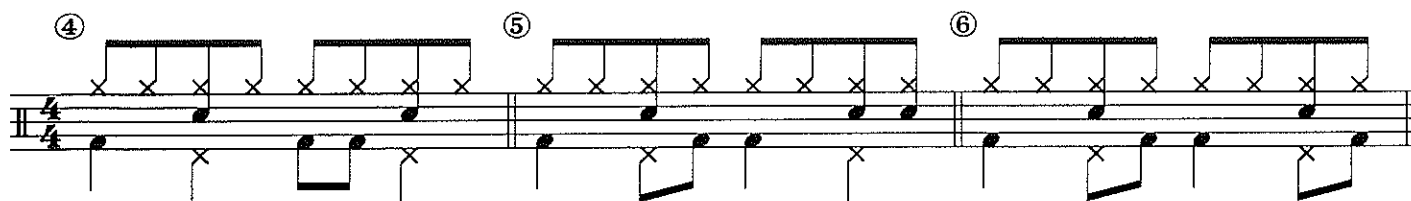
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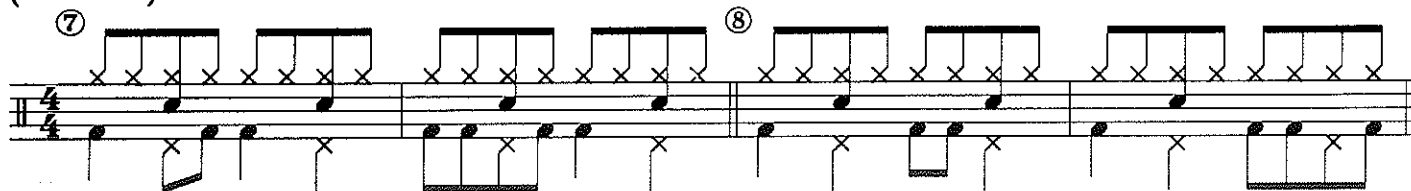
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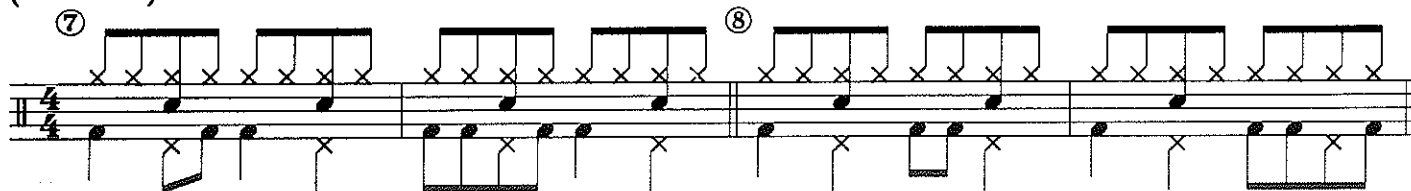
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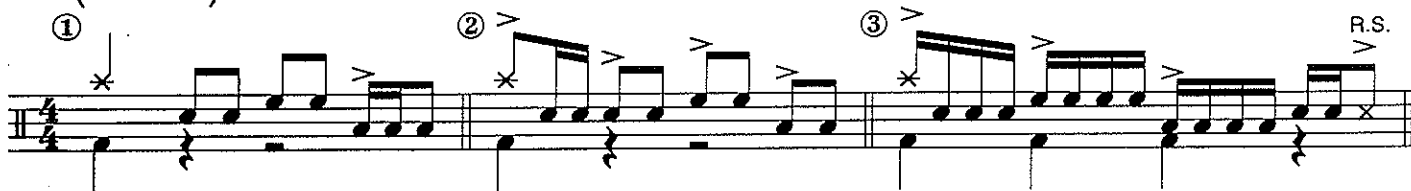
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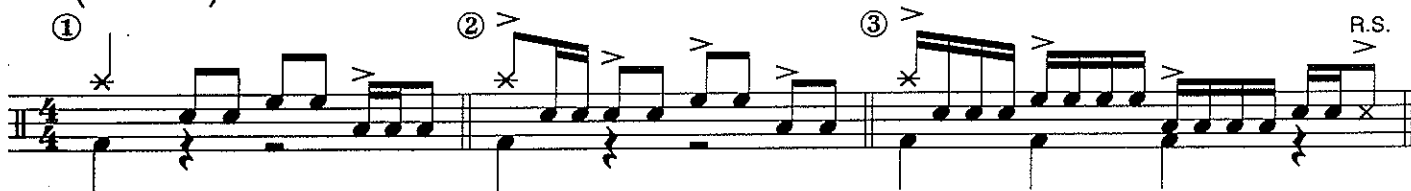
(Two-bar)

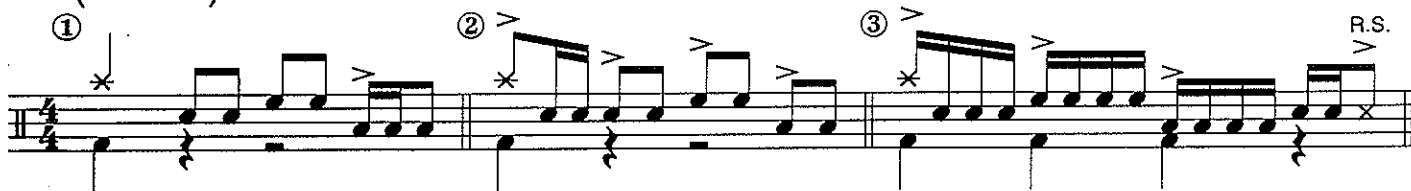
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⑧ 

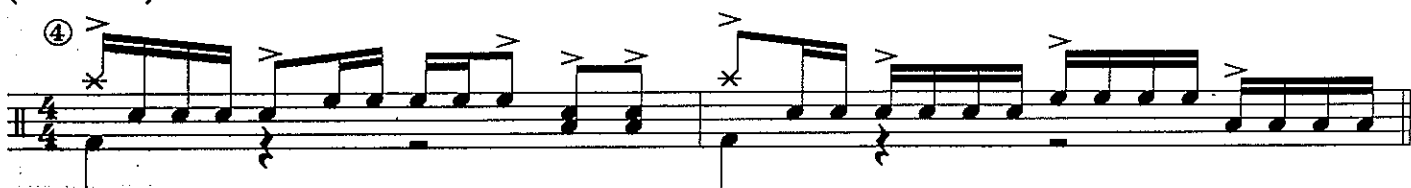
Fills (One-bar)

① 

② 

③ 

(Two-bar)

④ 

VARIATIONS

- A Try rim shots on the snare for an extra "kick."
- B Play the hi-hat on all four beats or play the ride cymbal part on closed hi-hat.
- C Instead of constant eighth notes on the ride cymbal, occasionally mix in quarter notes.

6

THE Drumset MUSICIAN

by Rod Morgenstein and Rick Mattingly

ISBN 0-7935-6554-5



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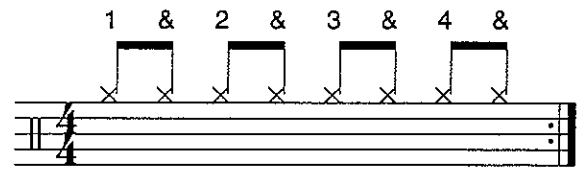
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CHAPTER ONE

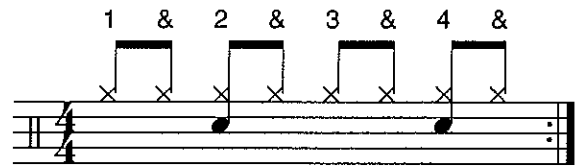
8th-note beats

This chapter begins with rock beats featuring both 8th-note and quarter-note ride patterns. The examples in this section are all in 4/4 time, which is the most common time signature used in rock music. In fact, 4/4 is also known as “common time” and instead of the 4/4 time signature you’ll sometimes see a large C at the beginning of the staff.

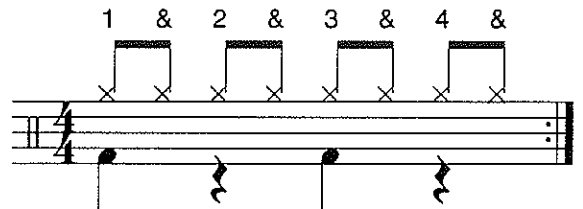
We will start with an 8th-note ride pattern. Since we are in 4/4 time, the 8th notes are dividing each beat in half, and so they are counted “1 & 2 & 3 & 4 &.” To begin, play straight 8th notes over and over on the ride cymbal or closed hi-hat with one hand, counting as in the example at right.



Next, play the ride pattern with one hand on the ride cymbal or hi-hat, and also play the snare drum with the other hand on counts 2 and 4, as shown in the example at right.



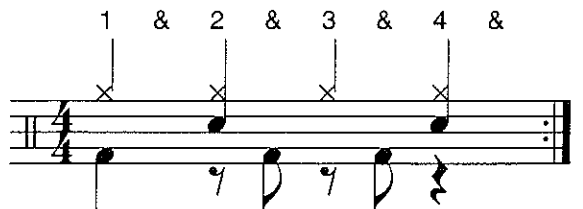
Now, try playing the bass drum along with either the ride cymbal or hi-hat. The bass drum notes should be played on counts 1 and 3, as in the example at right.



When you are comfortable with that, try playing ride cymbal (or hi-hat), snare drum and bass drum together, as in pattern 1a on page 11.

On the following pages, the left column consists of patterns with an 8th-note ride. Although the notation shows the 8th notes on the hi-hat, the examples should also be practiced with ride cymbal. Use the 8th-note ride as a framework and keep it very steady. Practice slowly at first so you can concentrate on accuracy and precision. Once you are playing a pattern correctly, you can work on playing it at faster tempos.

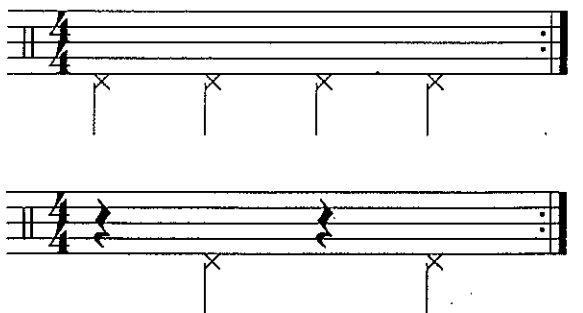
The right-hand columns on the following pages feature beats with a quarter-note ride. In each example, the bass drum and snare drum are playing the same pattern as you go across the page. The only difference is in the ride pattern. Even though you will not be playing 8th notes on every beat, you should still count “1 & 2 & 3 & 4 &” throughout the pattern so that when you do have an 8th on the second part of a beat in the bass drum or snare drum part, you will be able to place it precisely. Remember that the spaces between notes are just as important as the notes you play.



Listen to track 1 on the CD to hear how selected beats from this chapter should sound. Once you are comfortable with the patterns on a page, try playing them along with tracks 3, 5, 7 and 9 on the CD.

Left-foot hi-hat

When playing the ride cymbal, many drummers keep a pulse with the left foot on the hi-hat pedal. Two common hi-hat patterns are shown at right that can be used with the patterns in Chapter One. Be sure to bring the two hi-hat cymbals together sharply so as to produce a “chick” sound. Adding a fourth limb is a challenge, so be patient.



7



The Rhythmic Hip-Hop Drummer

By
the Beat Professor,
Bob Ernest

INCLUDES CD
with 6 play-along grooves
featuring DJ Tonee McGuire

Art Work Inspiration and Collaboration: Zachary Ernest. Audio produced and recorded by Chris Christensen at Mad Labs Studio. Special thanks to Richard Wilson, Scott Rosner, Stan Iceland, Chris Christensen, George Marsh, Chris and Eric at Chronic Music, Andrea, Berta, Matt, Alec, Zachary, Jim Long and Sandy Feldstein. Also, thanks to Jack Verga aka Cactusjack for the inspiration and technical assistance.

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The Basic Beat. Pattern number 1 is a must if you're going to play Hip-Hop or Funk. You've got to play it at all tempos and make it groove! Patterns 2-7 are simple variations of pattern number 1.

CD
2

1.
ice

1 + 2 + a 3 + 4 +

HH
SD
BD

2.

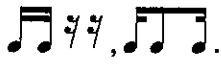
3.

4.

5.

Be
Appa 6.

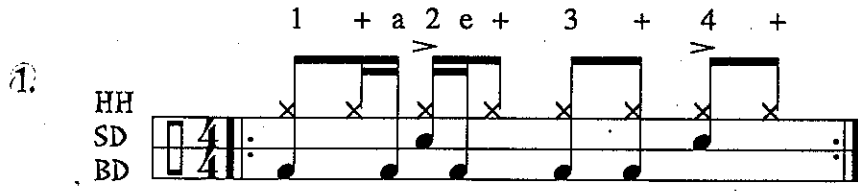
7.

New Rhythms.  Some new sixteenth note patterns to break-up between the Snare Drum and the Bass Drum.

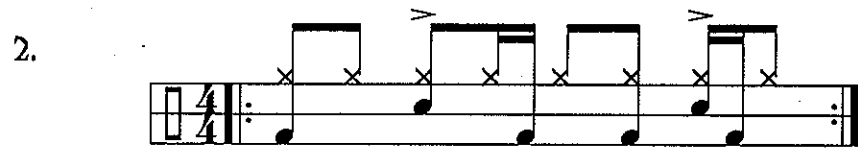


1. 1 + a 2 e + 3 + 4 +

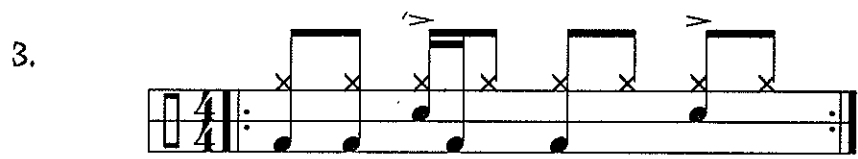
HH
SD
BD



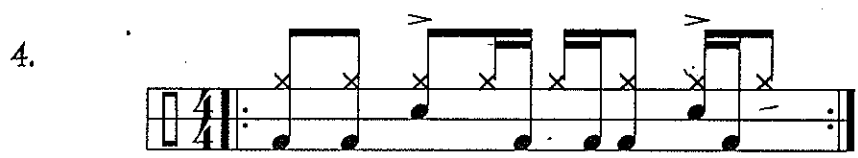
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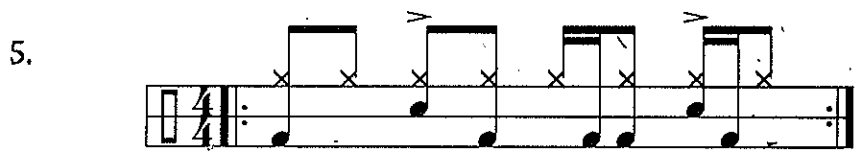
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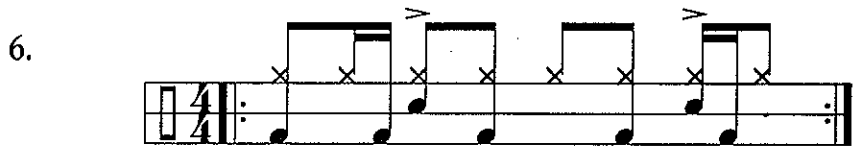
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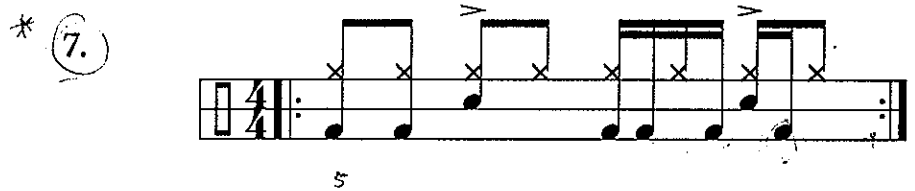
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5

New Rhythms. Don't forget the accents in pattern twelve.

8.

9.

10.

11.

12.

13.

14.

8

STEP ONE:

Play **Rock Drums**

by Joel Rothman

Everything you need to know to play rock drums like a pro.

No previous knowledge of drums necessary.

Packed with solid instruction and useful photos to help you every step of the way.

Cover photography by Randall Wallace

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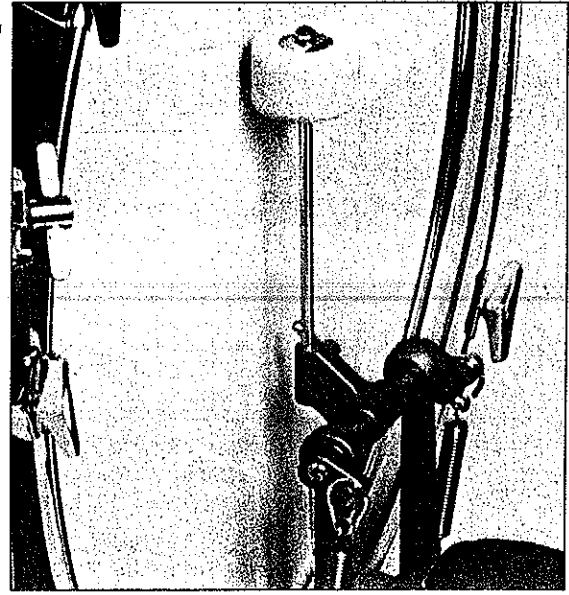
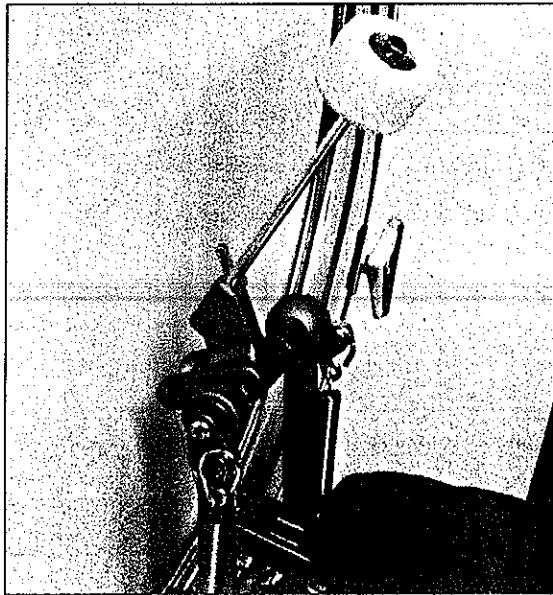
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Notice that the hi-hat rhythm is played continually, while the left stick strikes the snare only on the counts of two and four. This is the simplest, most basic pattern in rock drumming.

Elementary Rock Beats

The following group of exercises shows various possibilities for playing the bass drum, while the hi-hat and snare drum are played exactly as indicated in the last exercise.



Notes for the bass drum have their stems facing down, and the staff will now include a second line specifically for the bass drum part.

count: 1 + 2 + 3 + 4 +

hi-hat
snare
bass

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

The musical notation consists of three systems of drum notation. Each system has two staves: the top staff is for the hi-hat and snare, and the bottom staff is for the bass drum. The time signature is 4/4. The hi-hat part is represented by a continuous series of 'x' marks on a single line. The snare part is represented by quarter notes on a single line, with stems facing up. The bass drum part is represented by quarter notes on a two-line staff, with stems facing down. The first system shows a basic rock beat with snare on counts 2 and 4. The second and third systems show variations of this beat, with different bass drum patterns and snare accents.

9

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Drums



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Basic rock rhythms

Now let's try playing a basic rock rhythm. We'll break it down into three stages:

Stage 1 Play the following eighth-note rhythm on the closed hi-hat with your right hand.

Say the count as you play: 1 & 2 & 3 & 4 & etc.

1 & 2 & 3 & 4 & etc.

H.H.

Keep practicing this exercise until you can play it with smoothness and ease.

Track 2 demonstrates this rhythm slowly, and

Track 3 speeds it up a bit.

Stage 2 Play the hi-hat rhythm as before, but now also play the snare drum with your left hand on beats 2 and 4. This means that on beats 2 and 4 you are playing both the snare and hi-hat simultaneously.

If you have trouble putting the snare and hi-hat parts together, isolate the snare part and just play on beats 2 & 4. Once you've got that rock steady, add the eighth-note hi-hat part.

Track 4 is a slower example of this rhythm.


Track 5 is slightly faster.

1 & 2 & 3 & 4 & etc.

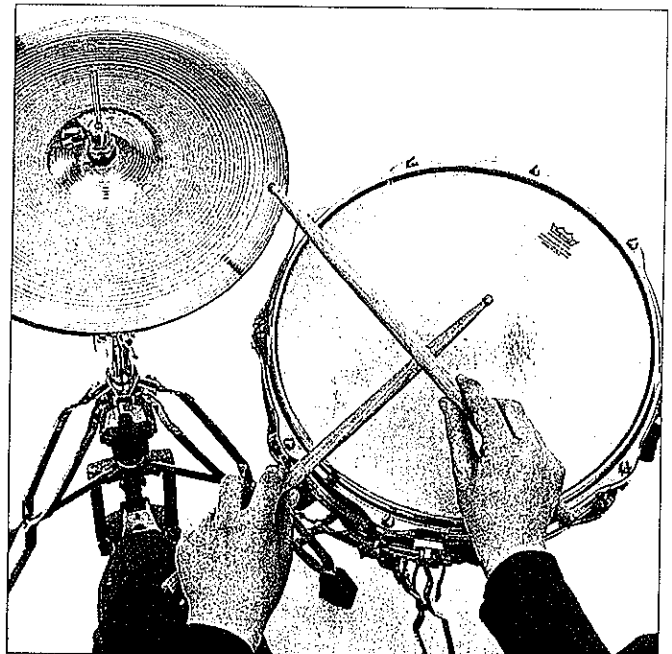
H.H.

Snare

Tip

This symbol  is called a repeat sign and it means you play all the bars that fall between two such signs twice. The first repeat sign is usually left out if it comes at the beginning of a piece.

When playing the closed hi-hat and snare drum your right hand crosses over your left hand as shown in the photograph.



10

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the Basics

by Scott Schroedl

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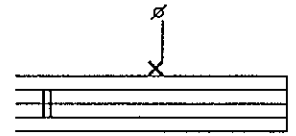
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Half-Open (Sloshy) Hi-Hat

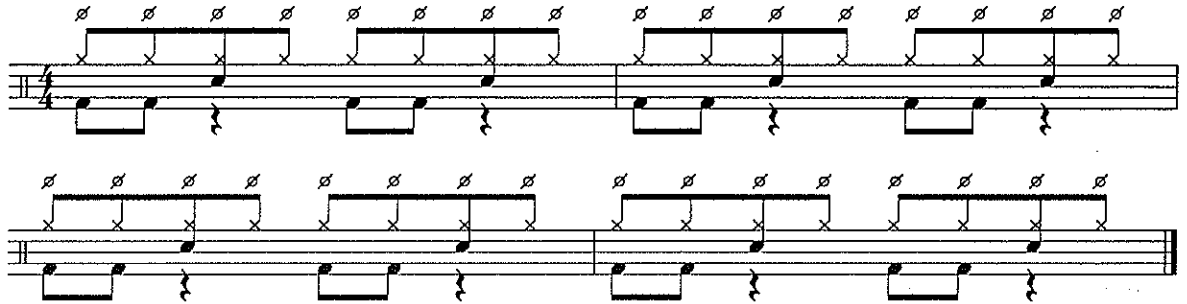
Half-open (sloshy) hi-hat notes is written on the top space above the staff, but has an "o" with a line through it above each note.



To achieve the half-open "sloshy" sound, release some pressure on the pedal so that, when you hit the cymbals, you hear a "sizzle." You can also think of this as sort of "sloppy" closed hat sound.

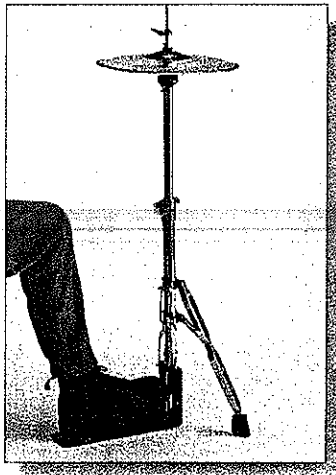


Sloshy Hat

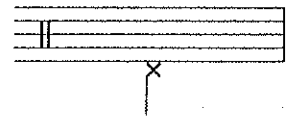


Foot Hi-Hat

You can also play the hi-hats without hitting them—by stepping on the pedal with your left foot.



■ Hi-hat played with the foot is written just below the staff, stem down.



Starting position for this technique is with your foot on the pedal, holding the cymbals closed. Just before the note to be played, open the cymbals by lifting your foot. Close the cymbals on the beat to be played, and hold them closed until you need to play them again. This way, you're not holding the cymbals open waiting for the next note. It's also easier to keep your balance on the stool.

11



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East Coast

1

$\text{♩} = 95$

Two staves of musical notation in 4/4 time. The tempo is marked as $\text{♩} = 95$. The first measure of each staff has a '+' sign above it. The second, third, and fourth measures of each staff have 'R L R L R' written above them, indicating a specific rhythmic pattern. The notation includes eighth notes, quarter notes, and rests.

2

$\text{♩} = 91$

A single staff of musical notation in 4/4 time. The tempo is marked as $\text{♩} = 91$. The first measure has a '+' sign above it. The notation includes eighth notes, quarter notes, and rests.

3

$\text{♩} = 91$

Two staves of musical notation in 4/4 time. The tempo is marked as $\text{♩} = 91$. The first measure of each staff has a '+' sign above it. The second measure of each staff has a circled 'o' above it. The notation includes eighth notes, quarter notes, and rests.

4

$\text{♩} = 97$ ($\text{♩} = \text{♩} = \text{♩}$)

A single staff of musical notation in 4/4 time. The tempo is marked as $\text{♩} = 97$ with a note indicating that the eighth note is equal to a quarter note. The first measure has a '+' sign above it. The notation includes eighth notes, quarter notes, and rests.