

EXHIBIT J-

PART 2

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**

Table of Contents

Section I: Left Hand Patterns	3
Eighth-Note Studies	3
Triplet Studies	6
Section II: Rudimental Patterns	12
The Three Stroke Ruff	12
The Four Stroke Ruff	17
The Five Stroke Ruff	27
The Five Stroke Roll	33
The Seven Stroke Ruff	35
The Seven Stroke Roll	36
The Nine Stroke Ruff	40
The Nine Stroke Roll	42
The Flam	47
The Paradiddle	63
The Double Paradiddle	67
The Triple Paradiddle	70

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.

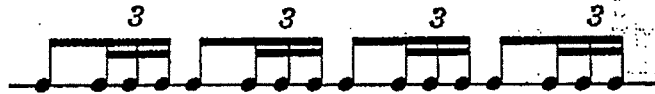
CODE

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 versions: 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

Cym

SD

BD

⋮

This section contains three systems of musical notation for a drum set. Each system consists of three staves: the top staff for Cymbal (Cym), the middle staff for Snare Drum (SD), and the bottom staff for Bass Drum (BD). The notation includes various rhythmic patterns, rests, and dynamic markings such as accents (v) and hairpins. The first system has four measures, the second has four measures, and the third has four measures. There are asterisks (*) at the end of the second system and the beginning of the third system.

Steady Four On The Snare

This section is titled "Steady Four On The Snare" and contains four systems of musical notation. Each system includes three staves: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The notation shows a consistent rhythmic pattern on the snare drum, with the cymbal and bass drum providing accompaniment. The first system has four measures, and each of the subsequent three systems also has four measures. The notation includes various rhythmic values, rests, and dynamic markings.

5



BTM
basix

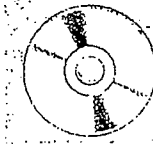
Rock Drum Method

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
SD



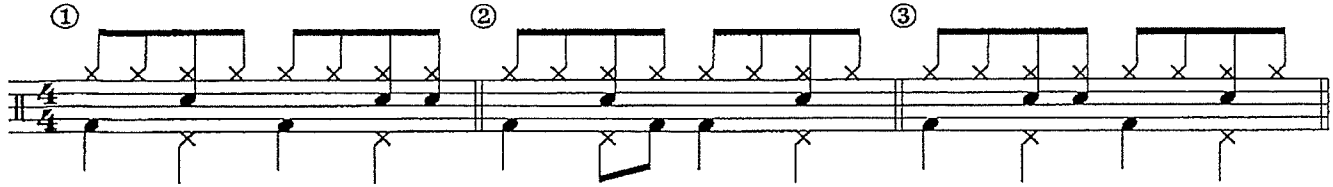
◀ **Keith Moon** (The Who)
Photo: Courtesy of M.C.A.

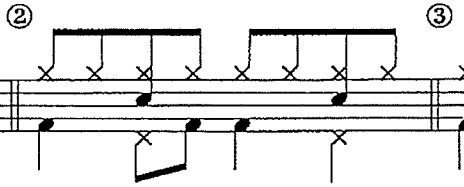
Keith Moon of The Who was one of the most influential rock drummers of all time; his often wild, expressive style reflected the general attitude of freedom and intensity that characterized the best classic rock of the 1960s and 1970s.

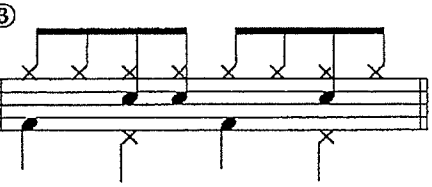
Early Rock as in *Johnnie B. Goode* (Chuck Berry) and *Proud Mary* (Creedence Clearwater Revival)

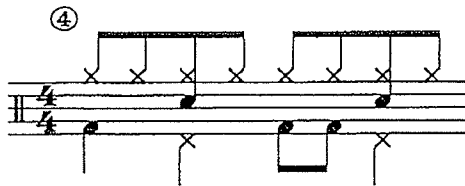
$\text{♩} = 100-160$

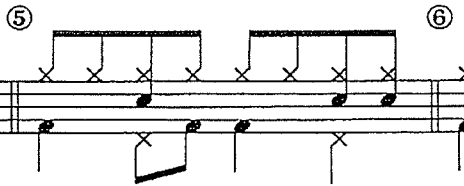
Patterns (One-bar)

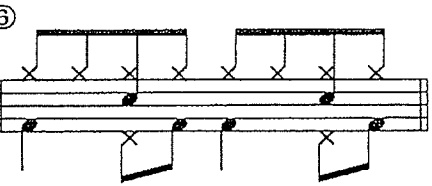
① 

② 

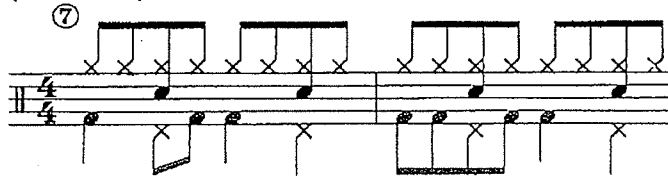
③ 

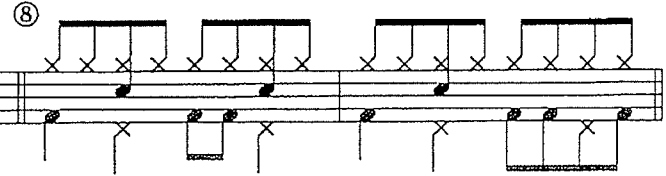
④ 

⑤ 

⑥ 

(Two-bar)

⑦ 

⑧ 

Fills (One-bar)

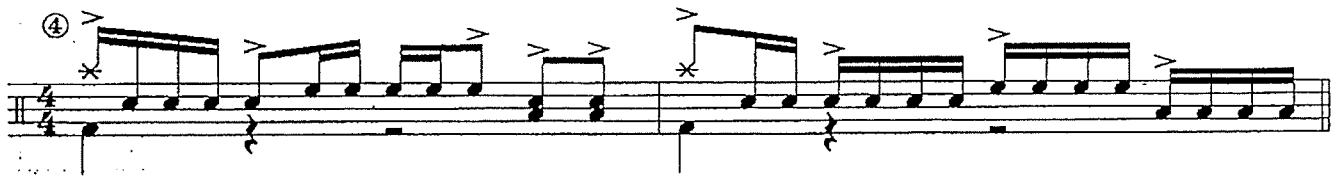
① 

② 

③ 

R.S. 

(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

Drumset Musician

by Rod Morgenstein and Rick Mattingly

ISBN 0-7935-6554-5



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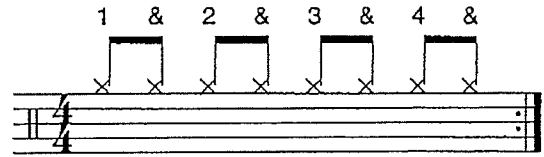
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■ CHAPTER ONE

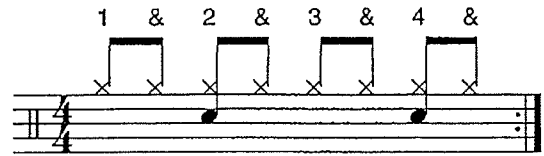
8th-note beats

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.

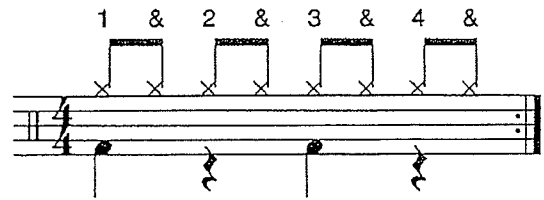
We will start with an 8th-note ride pattern. Since we are in 4/4 time, the 8th notes are dividing each beat in half, and so they are counted “1 & 2 & 3 & 4 &.” To begin, play straight 8th notes over and over on the ride cymbal or closed hi-hat with one hand, counting as in the example at right.



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.



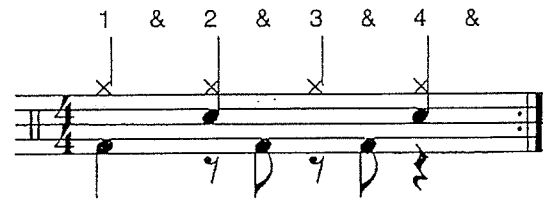
Now, try playing the bass drum along with either the ride cymbal or hi-hat. The bass drum notes should be played on counts 1 and 3, as in the example at right.



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.

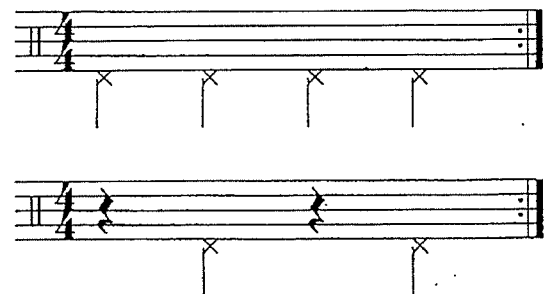
The right-hand columns on the following pages feature beats with a quarter-note ride. In each example, the bass drum and snare drum are playing the same pattern as you go across the page. The only difference is in the ride pattern. Even though you will not be playing 8th notes on every beat, you should 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 RHYTHM Hip-Hop DRUMMER

By
the Beat Professor,
Bob Ernest

INCLUDES CD

with 6 play-along grooves
featuring DJ Tonee McGuire

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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.
cle

1 + 2 + a 3 + 4 +

HH
SD
BD

2.

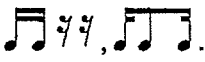
3.

4.

5.

Be 6.
Apr

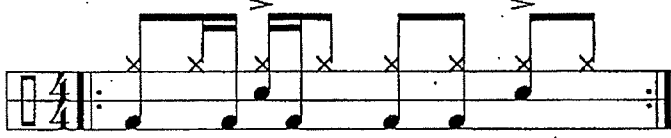
7.

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

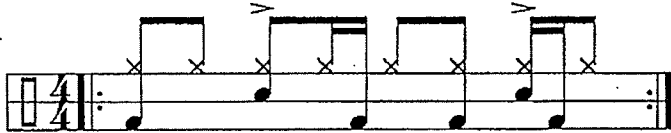
CD
11

1 + a 2 e + 3 + 4 +

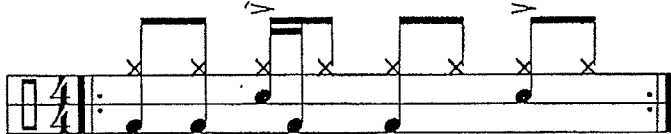
① HH
SD
BD



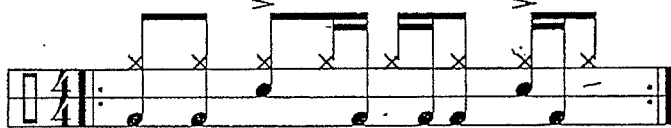
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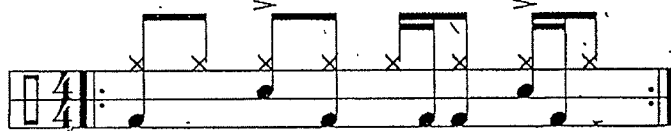
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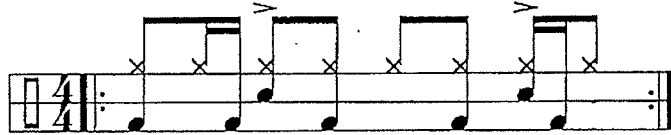
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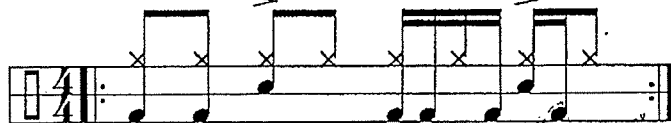
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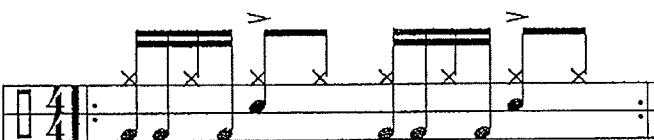
* ⑦.

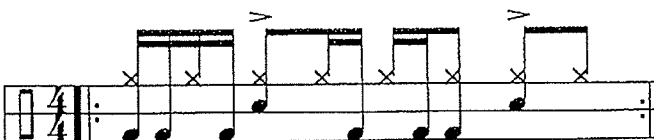


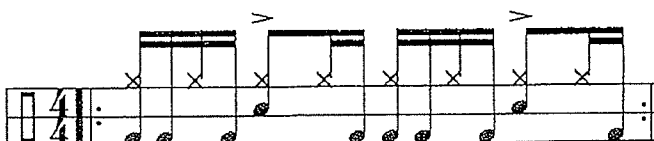
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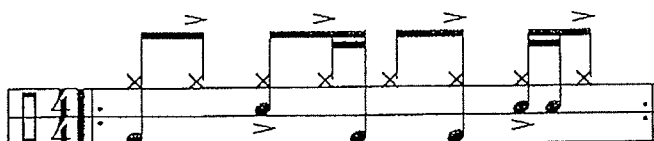
New Rhythms. Don't forget the accents in pattern twelve.

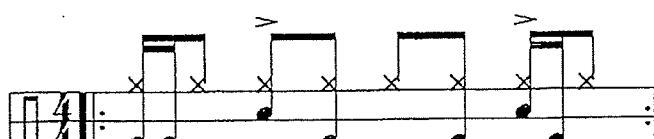
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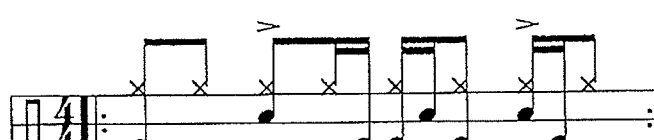
9. 

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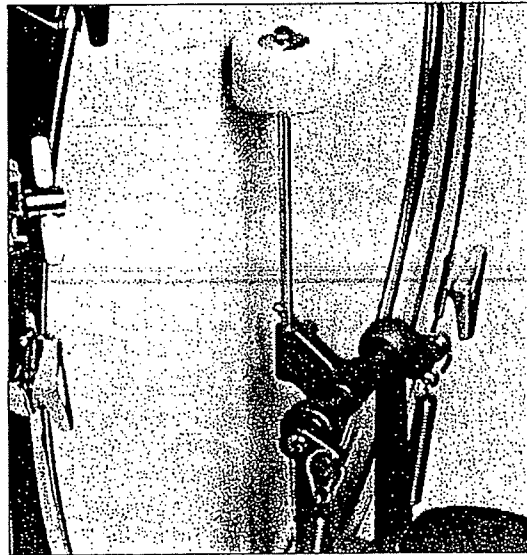
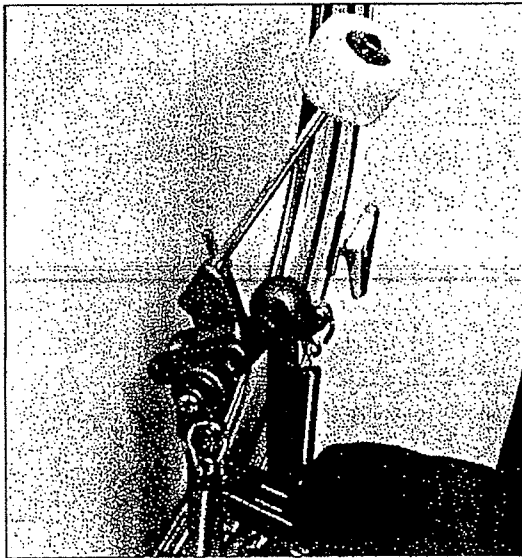
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Notice that the hi-hat rhythm is played continually, while the left stick strikes the snare only on the counts of two and four. This is the simplest, most basic pattern in rock drumming.

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 +

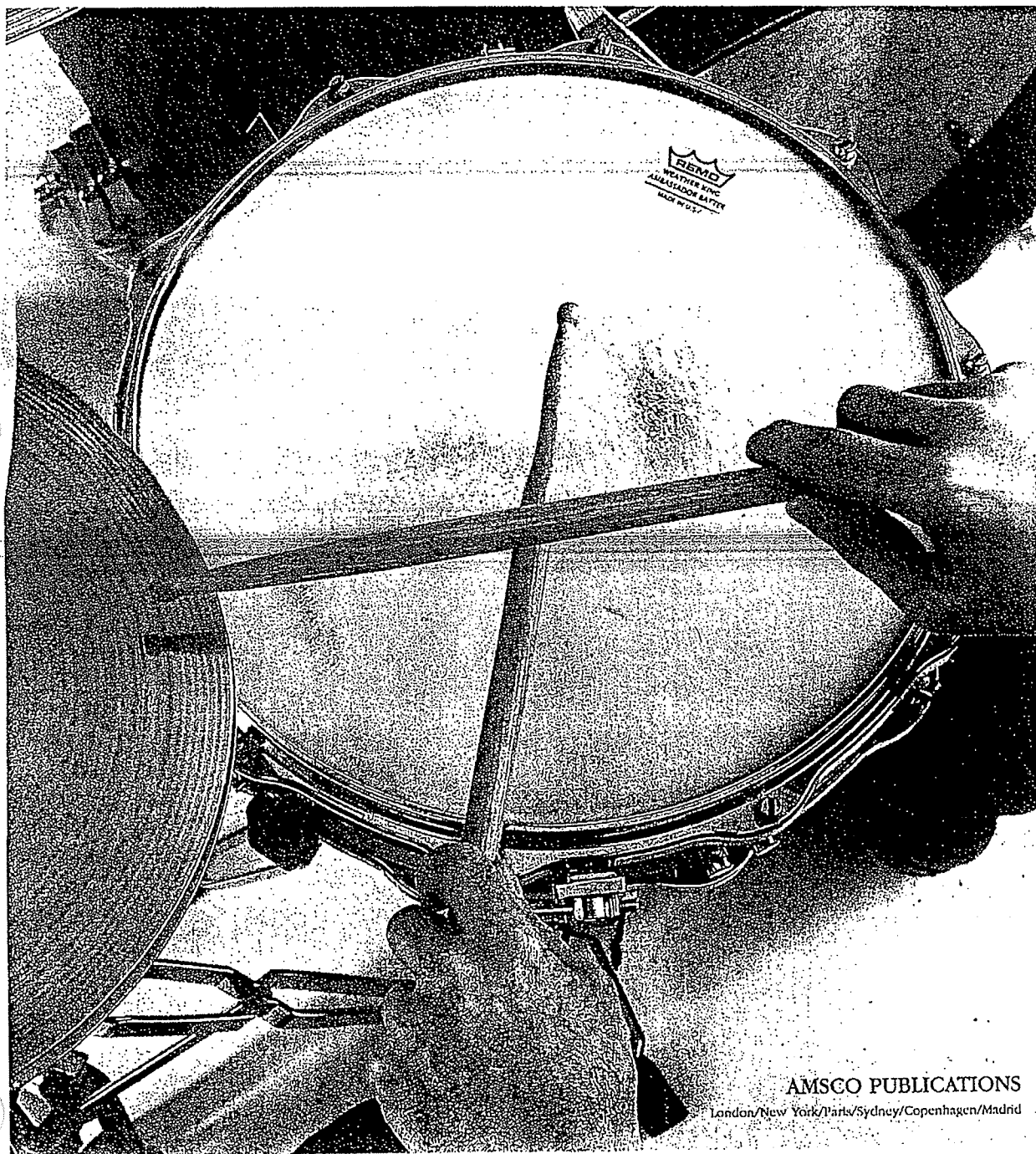
hi-hat
snare
bass

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

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

9

ABSOLUTE BEGINNERS Drums



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Model & drum consultant Jim Benham

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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.

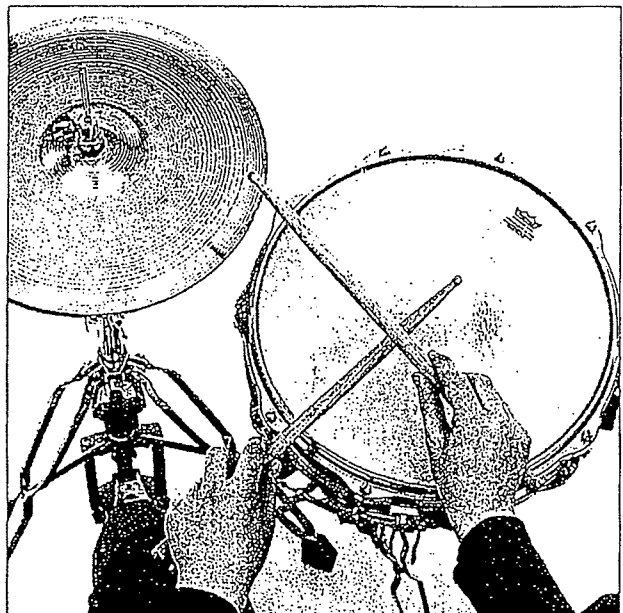
H.H.

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