

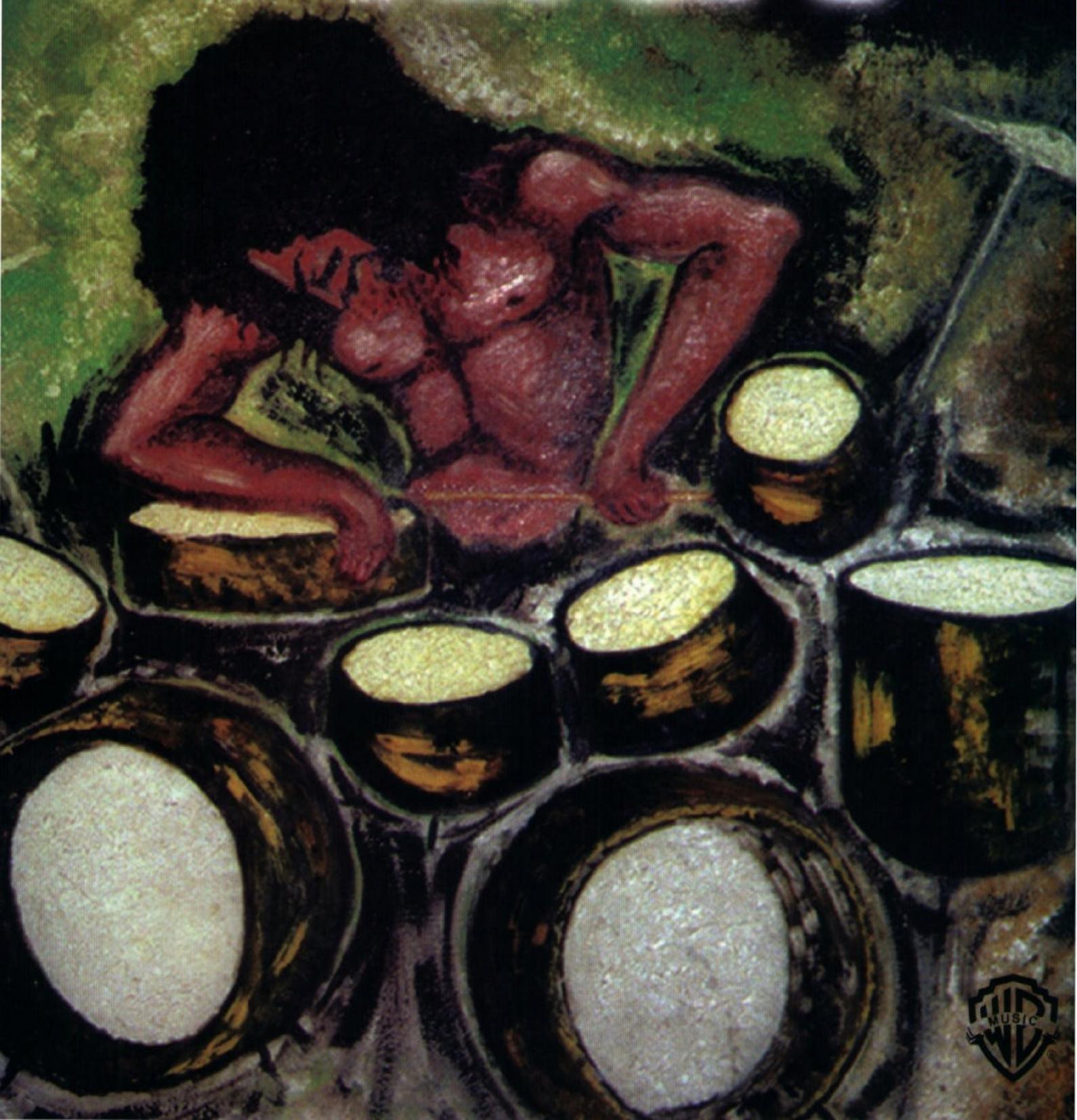
U l t i m a t e

REALISTIC W^WROCK

by CARMINE APPICE



DRUM METHOD



Ultimate REALISTIC W^WROCK!



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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DBA Derringer, Bogert, Appice titled Doin' Business As
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CD CREDITS

CD produced by Carmine Appice for Bianic Music
Recorded at Sound Asylum
Digital editing and engineering by Steve (The Lunatic) Werbelow

FOREWORD

Welcome to the ULTIMATE REALISTIC ROCK DRUM METHOD! I have added many new exercises and applications to this edition that will make it the most complete rock book ever!

There are now two CDs for you to listen to the grooves and exercises and play along with.

Odd time signatures will no longer be a challenge. The 7/8 and 9/8 sections will have you playing them as easily as 4/4.

The combinations (hand and foot) section will explore more double bass (double pedal) patterns using your China cymbals in a variety of musical situations.

The play-along songs have been recorded without drums so that you can now practice and apply your favorite *Realistic Rock* patterns.

I have added more albums on my discography and updated my endorsements for you to see.

All of this, along with all of the classic exercises from the original *Realistic Rock* book and the updates, creates an exciting new dimension for you to learn how to play rock drums!

Now you can become one of the many great drummers who have gone through *Realistic Rock*—drummers like Dave Weckl, Greg Bissonnette, and Vinny Appice, just to name a few.

I hope this book continues to help drummers of all ages around the world just like the original book has done in the past. Now let's ROCK!

A handwritten signature in black ink that reads "Vinny Appice". The signature is fluid and cursive, with "Vinny" on the left and "Appice" on the right, both ending in a small upward flourish.

Special thanks to Dave, Ray, Mike, and all at Warner Bros. Publications.

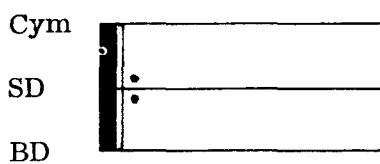


Part 1

Key To The Book

This book should be practiced at a slow tempo, at first. Then, as it becomes easier, bring the tempo up, little by little. Every exercise in the book is in 4/4, so the 4/4 time signature at the start of each exercise has been eliminated.

At the beginning of each exercise each line is marked for easy identification.



- Legend:

Cym = Ride Cymbal or Hi-Hat Cymbals

(Either can be used . . . it is up to you, unless specified.)

SD = Snare Drum

BD = Bass Drum

At the end of each exercise is a repeat sign :|| which means repeat once. Some exercises will be played at least eight times. The more you play the exercise, the better you'll get!

Now let's go to the note values which are used in this book!

- Note Type:

Quarter Notes		=	1 Beat
Eighth Note.....		=	1/2 Beat
Sixteenth Notes		=	1/4 Beat
Thirty-second Notes		=	1/8 Beat

- Length of Beats:

- How to Count:

= 1 2 3 4

= 1 & 2 & 3 & 4 &

= 1 e & a 2 e & a 3 e & a 4 e & a

= No counting system; just "feel it" against the sixteenth note count.

Eighth notes are twice as fast as quarters.

Sixteenth notes are twice as fast as eighths.

Thirty-second notes are twice as fast as sixteenths—that is how to feel thirty-seconds instead of counting them. All rest values are the same and will be explained as they are used.

Part II deals with eighth notes on the cymbal, quarter and eighth notes between hand and foot. Part II is the elementary part of the book.

At the end of Part III is a 12 bar exercise. To get the feel of playing different rhythms side by side, this exercise was designed as a collage of all the rhythms played up to that point. It's a review in the form of a drum solo. You'll find such exercises at the end of each part.

If possible, all exercises should be played at the drum set to get the right rhythmic feel and the correct balance needed for tonal separation.

18 Ways To Use This Book

Here are eighteen ways to play the rhythms in this book. First play each exercise as written. Then play one of the ways shown below by matching the hand rhythms (numbers 1 - 6) with the Hi-Hat rhythms (letters A - C). Any rhythm pattern that has eighth notes on the right hand (left hand for left-handed drummers) can be varied this way.

HAND RHYTHMS

- | | |
|---|--|
| 1. As written (right hand on cymbal)
* 2. Backwards (left hand on cymbal)
* 3. Right hand on quarter notes
* 4. Backwards on quarter notes (left hand on cymbal)
5. Right hand on the "&"
6. Backwards on the "&" (left hand on cymbal) | HI-HAT RHYTHMS
A. Hi-Hat on quarter notes
B. Hi-Hat on eighth notes
C. Hi-Hat on "&” |
|---|--|

* "Backwards": right handed drummers play left hand on the ride cymbal; left handed drummers play right hand on the ride cymbal.

EXAMPLE

The musical score example consists of four staves. The CYM (Cymbal) staff has vertical strokes (x) and diagonal strokes (y). The SD (Snare Drum) staff has vertical strokes (x) and a single vertical stroke at the beginning. The BD (Bass Drum) staff has a continuous vertical line with dots. The HH (Hi-Hat) staff has vertical strokes (x). To the right, a series of dots indicates the continuation of the pattern.

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

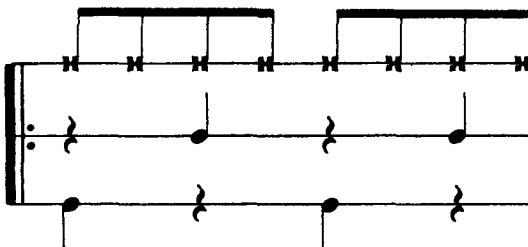


TRK 1

Quarter Notes

1.

Cym

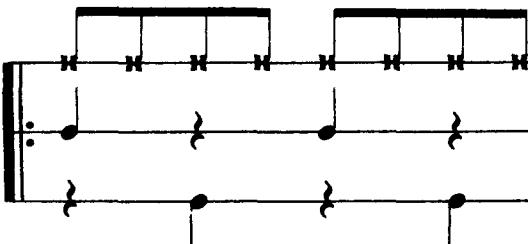


SD

BD

2.

Cym

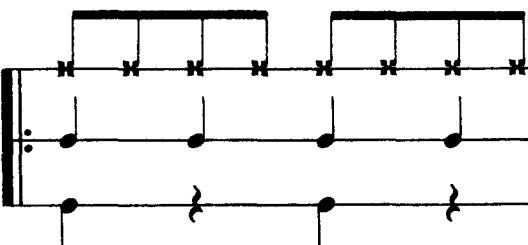


SD

BD

3.

Cym

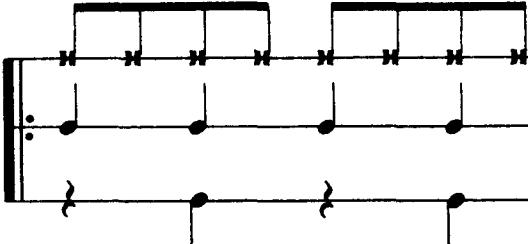


SD

BD

4.

Cym



SD

BD

5.

Cym SD BD

Eighth Notes

(>) = Emphasize (play louder) notes with this mark.

6.

Cym SD BD

7.

Cym SD BD

8.

Cym SD BD

9.

Cym SD BD

Part 3**Accented Bass Drum**

In this exercise, accent the bass drum by playing on the "&" of the beat.
This kind of accent is called an "off" kick.



1.

Cym SD BD

2.

Cym SD BD

3.

Cym SD BD

4.

Cym SD BD

5.

Cym SD BD

6.

Cym SD BD

7.

Cym SD BD

8.

Cym SD BD

This row shows a continuous pattern of eighth-note strokes on the cymbal, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum.

9.

Cym SD BD

This row shows a continuous pattern of eighth-note strokes on the cymbal, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum.

10.

Cym SD BD

This row shows a continuous pattern of eighth-note strokes on the cymbal, sixteenth-note patterns on the snare drum, and eighth-note patterns on the bass drum. A measure number '2' is present at the end of the row.

Twelve Bar Exercise

CD 1



TRK 2

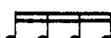
This exercise is a review of the quarter and eighth note sections.

Cym SD BD

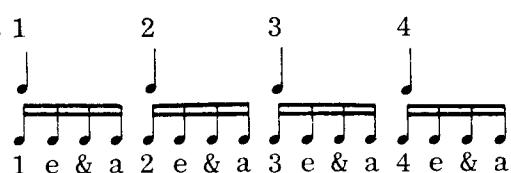
The exercise consists of four staves, each containing three measures. The first staff begins with eighth-note strokes on the cymbal and sixteenth-note patterns on the snare drum. The second staff begins with sixteenth-note patterns on the snare drum. The third staff begins with eighth-note strokes on the cymbal and sixteenth-note patterns on the snare drum. The fourth staff begins with eighth-note strokes on the cymbal and sixteenth-note patterns on the snare drum.

Part 4

Sixteenth Note Rhythms

Rock drummers rely heavily on sixteenth notes. The count for a set of 16th notes is  . Each set of four 16th's is equal to one

1 e & a quarter note: 1



1 e & a 2 e & a 3 e & a 4 e & a

A 16th note rest  has the same value as a 16th note— $\frac{1}{4}$ of a beat. In this figure  , count 1-e-&a but hit only the last three notes. A rest can be anywhere in the figure. Eighth note rests  can also appear.

This section also introduces the dotted eighth and sixteenth:  or  . The dot increases the value of the preceding note by one half. Since an eighth note equals two sixteenth notes, a dotted eighth equals three sixteenth notes. A dotted eighth and a sixteenth add up to one beat. Count the figures like this:



1 e & a

Another figure used in this section is  .

1 e & a

This is a syncopated rhythm.

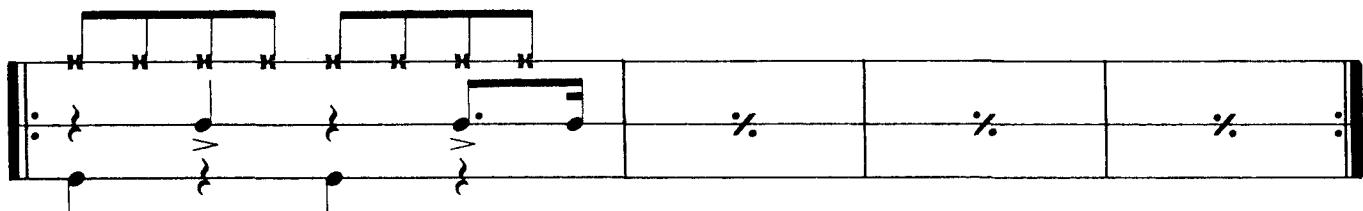
Hit on 1, e. Rest on &. Hit on a.



CD 1
TRK 3

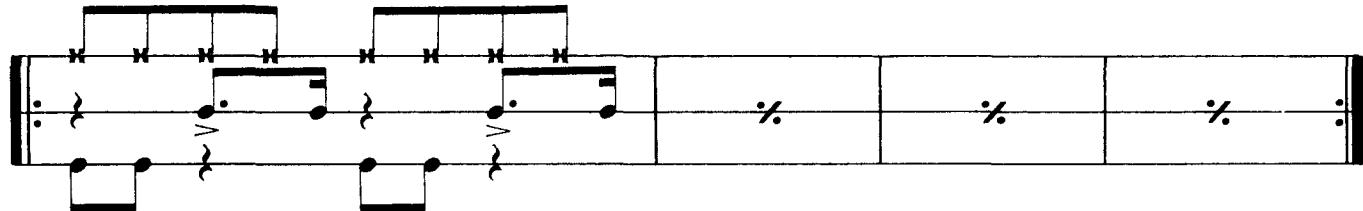
1.

Cym



2.

Cym



3.

Cym SD BD

4.

Cym SD BD

5.

Cym SD BD

6.

Cym SD BD

Eight Bar Exercises In Sixteenth Notes

Cym SD BD

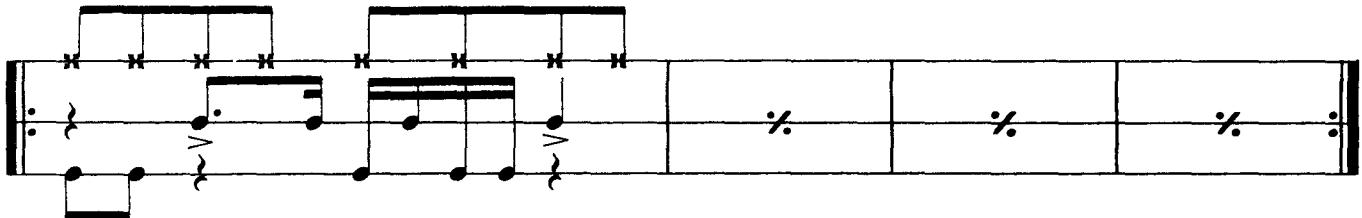
Cym SD BD

Cym SD BD

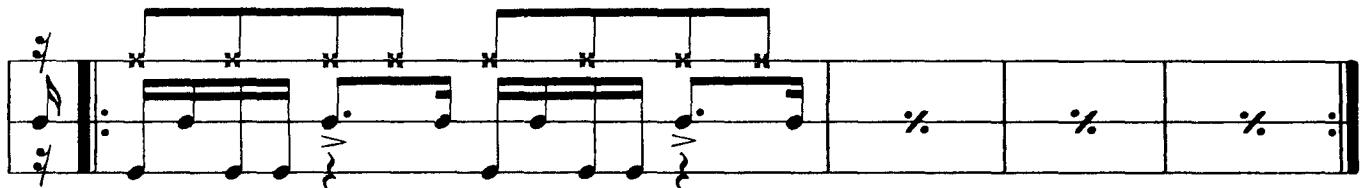
More Sixteenths

1.

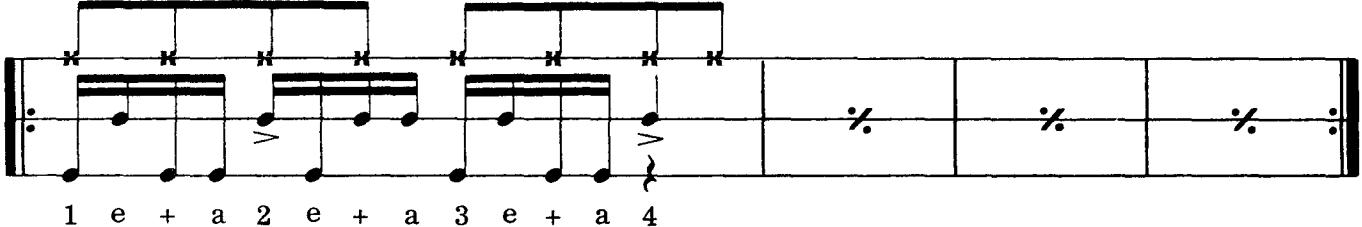
Cym

**2.**

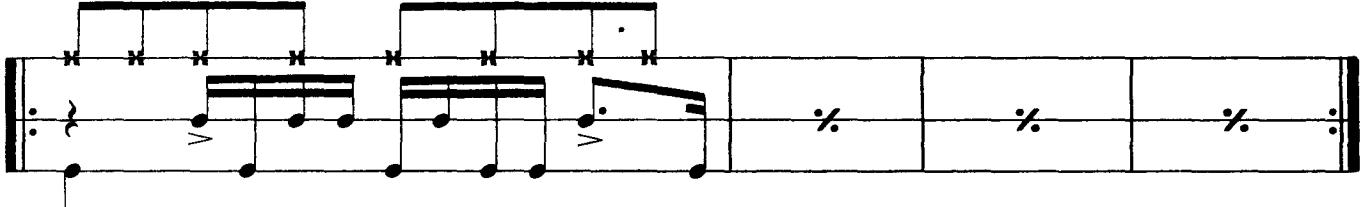
Cym

**3.**

Cym

**4.**

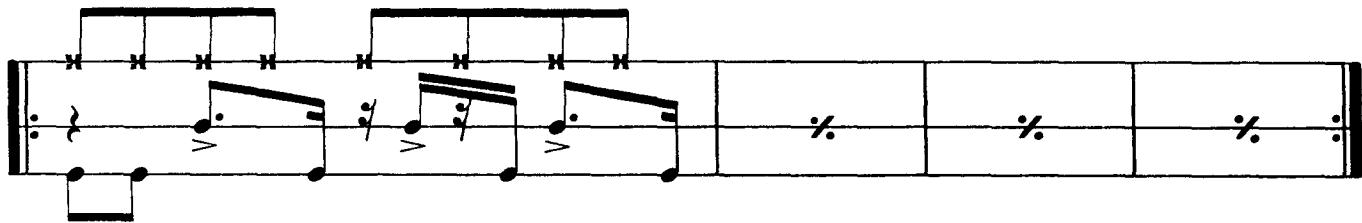
Cym

**5.**

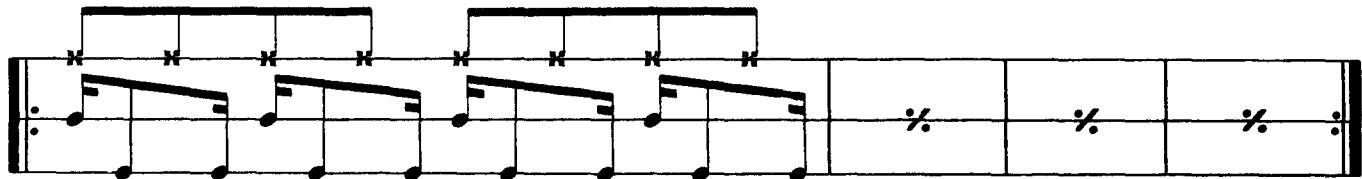
Cym

**6.**

Cym

**7.**

Cym



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

15.

Cym

1 a 2 e + a 3 e + a 4

16.

Cym

Twelve Bar Exercise — Sixteenth Notes

This exercise should be played slowly at first.

Cym

1 e + a

Diagram illustrating a hand drumming pattern for the phrase "1 e + a". The pattern consists of four measures. The first measure features two eighth-note strokes on the left hand (indicated by vertical lines) and one eighth-note stroke on the right hand (indicated by a vertical line with a downward arrow). The second measure shows a sixteenth-note stroke on the left hand followed by a sixteenth-note stroke on the right hand. The third measure contains two eighth-note strokes on the left hand. The fourth measure includes two eighth-note strokes on the left hand and one eighth-note stroke on the right hand. Below the diagram, the text "1 e + a" is centered.

Part 5

CD 1



TRK 4 Sixteenth Note Triplets

 Two groups

note triplets equal two eighth notes:  + The secret for reading sixteenth note triplets is simple. The first 16th note of the triplet is usually left out:

A musical staff with a common time signature. The first beat is a dotted half note followed by a quarter note, both with vertical stems pointing down. The second beat is a single eighth note. The third beat is a single eighth note. Below the staff, the lyrics "ti ta" are written under each note respectively.

therefore, the triplet fits between the eighth notes that are being played on the Cymbal. Example:



Sixteenth note triplet figures are easy to play if this is kept in mind. The only possible problem—a fast, basic beat—can be solved by playing these exercises very slowly. Gradually increase the tempo.

- Musical score for three instruments: Cym, SD, and BD. The score consists of two measures. In the first measure, the Cym part has four eighth-note strokes. The SD part has a bass clef, a colon, and a vertical bar with a brace, indicating a sustained note. The BD part has two eighth-note strokes. In the second measure, the Cym part has two eighth-note strokes. The SD part has a bass clef, a vertical bar with a brace, and a vertical bar with a brace above it. The BD part has two eighth-note strokes.

2.

Cym SD BD

2 + ti ta 4 + ti ta

3.

Cym SD BD

4.

Cym SD BD

5.

Cym SD BD

Sixteenth Note Triplets For Bass Drum

6.

Cym SD BD

—3— —3—

7.

Cym SD BD

—3— —3—

8.

Cym SD BD

—3— —3— —3— —3—

9.

Cym SD BD

10.

Cym SD BD

11.

Cym SD BD

12.

1 ti ta 2 ti ta + ti ta 3 ti ta + ti ta

Cym SD BD

13.

Cym SD BD

14.

Cym SD BD

● ● ● ● ● ● ● ● ●

15.

Cym

SD

BD

3 3 3 3 3 3

Twelve Bar Exercise

Sixteenth Note Triplet

Cym

SD

BD

The first section contains two staves of rhythmic exercises for snare drum. The top staff features a variety of patterns: eighth-note pairs, sixteenth-note groups, and eighth-note triplets. The bottom staff follows a similar pattern of eighth-note pairs and sixteenth-note groups.

The next pages will be a combination of all the rhythms learned up to this point, plus some new ones. You should be able to play these if you learned the preceding exercises.

CD 1

Part 6



TRK 5

Review Exercises

The following exercises will develop one's ability to improvise on the rhythms previously learned. In this section the rhythms appear in 12, 14 and 16 bar exercises and solos. Play these slowly at first. Repeat at gradually faster tempos.

The second section contains three staves of rhythmic exercises for Cym (cymbal), SD (snare drum), and BD (bass drum). The top staff shows eighth-note pairs and sixteenth-note groups. The middle staff shows eighth-note pairs and sixteenth-note groups. The bottom staff shows eighth-note pairs and sixteenth-note groups.

Below the staves, a series of eighth-note pairs and sixteenth-note groups are shown, each labeled with a number and a letter: 1 e + a, 2 e + a, 3 e + a, 4 e + a.

1 e + a 2 e + a

*Keep same foot rhythm as preceding measure and double snare drum figure—count is 1 e 2 e 3 e 4 e for snare drum.

Sixteen Bar Exercise

Cym SD BD

A six-line musical staff consisting of six horizontal lines. The staff features various rhythmic patterns and markings, including:

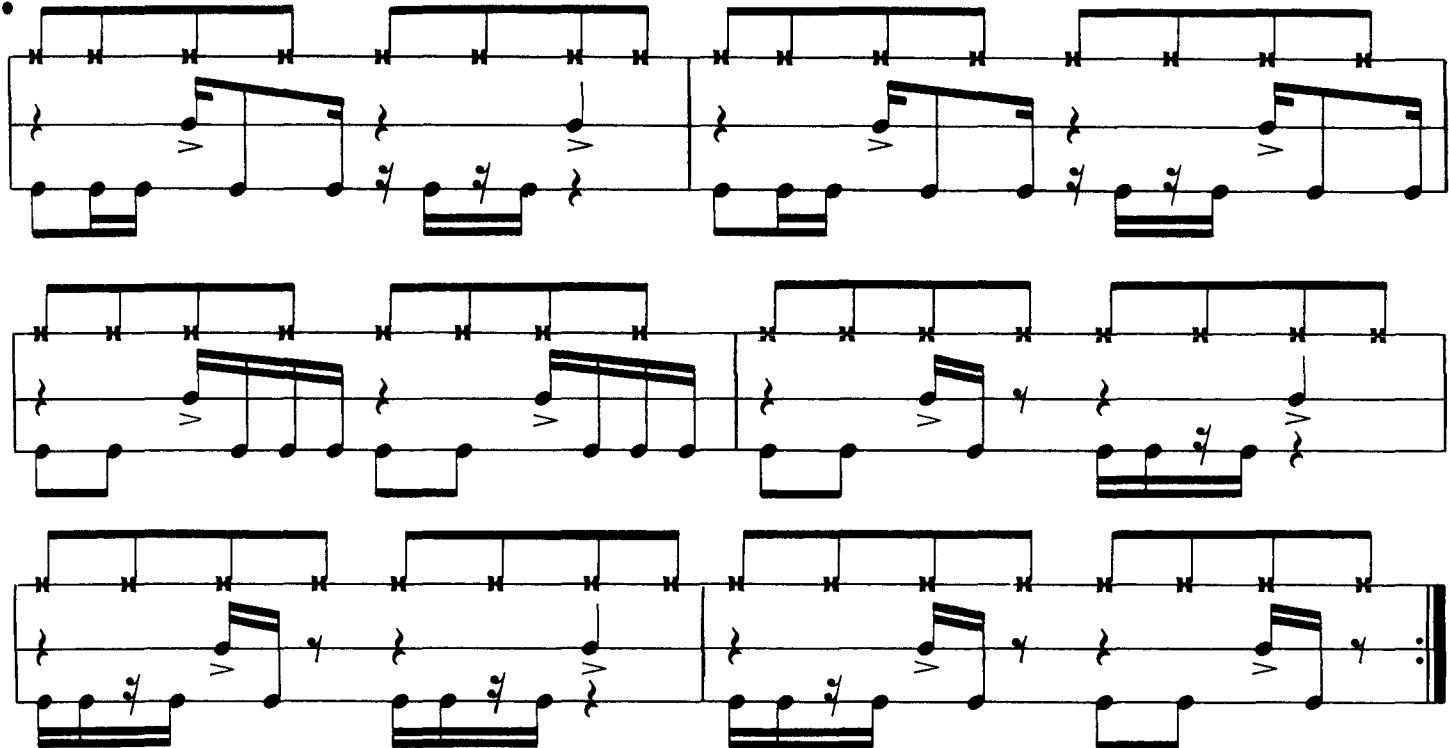
- Notes: eighth notes, sixteenth notes, thirty-second notes, and sixteenth-note pairs.
- Meter signatures: "3" above the staff, and "3" with a vertical line below the staff.
- Dynamic markings: "v" (velocity), "z" (staccato), and "x" (acciaccatura).
- Articulation marks: small dots and dashes under or over the notes.
- Bar lines: dividing the staff into measures.
- Measure repeat signs: small squares placed at the beginning of some measures.

Changing Bass Drum Patterns

Sixteen Bar Solo Using Hand On 2 And 4

Drum set notation for a sixteen-bar solo, featuring Cymbal (Cym), Snare Drum (SD), and Bass Drum (BD). The notation is organized into four staves, each containing four measures. The first staff begins with a bass drum stroke. The second staff begins with a snare drum stroke. The third staff begins with a bass drum stroke. The fourth staff begins with a bass drum stroke. The notation uses vertical stems to indicate the direction of the strokes.

The notation consists of four staves, each with four measures. The first staff starts with a bass drum (BD) stroke. The second staff starts with a snare drum (SD) stroke. The third staff starts with a bass drum (BD) stroke. The fourth staff starts with a bass drum (BD) stroke. The notation uses vertical stems to indicate the direction of the strokes. The first staff has a bass drum stroke at the beginning of measure 1. The second staff has a snare drum stroke at the beginning of measure 1. The third staff has a bass drum stroke at the beginning of measure 1. The fourth staff has a bass drum stroke at the beginning of measure 1. The notation uses vertical stems to indicate the direction of the strokes.



Steady Four On The Snare

Cym SD BD

The image shows three staves of musical notation. Each staff consists of five horizontal lines. The first two staves begin with a series of eighth notes (marked with 'x') followed by sixteenth notes (marked with dots). The third staff begins with a series of eighth notes (marked with 'x') followed by sixteenth notes (marked with dots), and includes a measure with a bass drum (BD) symbol. Below the first two staves, there are two groups of three vertical stems each, labeled with a bracket and the number '3' underneath.

Part 7

Syncopation



TRK 6

Syncopation is an off-beat rhythm. Beats that are not usually accented are now emphasized; the rhythm is broken up. The hard presence of the 2 & 4 after-beat disappears, but is still felt. Syncopation is used in musical styles as divergent as rhythm and blues and hard rock.

1.

Cym SD BD

2.

Cym SD BD

3.

Cym SD BD

4.

Cym SD BD

5.

Cym SD BD

*Half note rest (—) gets two full beat rests.

6.

Cym SD BD

7.

Cym SD BD

Sixteen Bar Exercise

This 16 bar exercise could easily be used as a drum break in a song with this type of feel.

Cym SD BD

Two Bar Breaks

Syncopation is usually played in 2 to 4 measure sequences, followed by the original rhythm.

1.

Cym				
SD				
BD				

2.

Cym SD BD

Drum part 2 consists of three staves: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The Cym staff features a constant eighth-note pattern. The SD staff shows pairs of eighth notes with downward strokes. The BD staff maintains a steady eighth-note pulse.

3.

Cym SD BD

Drum part 3 follows the same structure as part 2, with Cym, SD, and BD parts. The Cym staff has a continuous eighth-note pattern. The SD staff shows pairs of eighth notes with downward strokes. The BD staff maintains a steady eighth-note pulse.

4.

Cym SD BD

Drum part 4 follows the same structure as parts 2 and 3, with Cym, SD, and BD parts. The Cym staff has a continuous eighth-note pattern. The SD staff shows pairs of eighth notes with downward strokes. The BD staff maintains a steady eighth-note pulse.

5.

Cym SD BD

Drum part 5 follows the same structure as parts 2, 3, and 4, with Cym, SD, and BD parts. The Cym staff has a continuous eighth-note pattern. The SD staff shows pairs of eighth notes with downward strokes. The BD staff maintains a steady eighth-note pulse.

6.

Cym SD BD

7.

Cym SD BD

8.

Cym SD BD

Part 8**Hi Hat Rhythms**

In recent years many original variations have been added to the standard repertoire of Hi-Hat rock rhythms. The Hi-Hat studies in parts VIII and IX will cover both the old and the new.

+ = closed

o = open

Study the vertical and horizontal relationship of the notes on all lines. Notice that as the Hi-Hat opens and closes, a more complete, rhythmic sound is created

Remember to play these slowly at first. Repeat at gradually faster tempos.

CD 1



TRK 7

Basic Eighth Note Hi-Hat Rhythms

1.

HH SD BD

2.

HH SD BD

3.

HH SD BD

4.

HH SD BD

5.

HH SD BD

6.

7.

8.

9.

10.

HH accents are very effective when accenting BD with it.

Slightly Syncopated

1.

HH + + + + + + + 0

SD : : > V : : : :

BD : : : :

2.

HH + + + 0 + 0 + 0

SD : : > : : V : : : :

BD : : : :

3.

HH + + + 0 + + + 0

SD : : > : : : : : :

BD : : : :

4.

HH + 0 + 0 + + + +

SD : : > : : V : : : :

BD : : : :

5.

HH + + + + + 0 + 0

SD : : > : : : V : : : :

BD : : : :

Sixteen Bar Exercise (Eighth Notes)

This image shows a page of drum set sheet music. The top line contains six measures of rhythmic patterns for the Hi-Hat (HH), consisting of various combinations of '+' and '0' symbols. Below the HH line are three staves: Snare Drum (SD) and Bass Drum (BD). The SD staff features eighth-note strokes and sixteenth-note grace patterns. The BD staff features eighth-note strokes and bass drum rolls. Measures 1-3 show a repeating pattern of eighth-note strokes followed by grace notes. Measures 4-5 show a similar pattern with a bass drum roll. Measures 6-7 show a variation with grace notes and bass drum rolls. Measures 8-9 show a return to the original pattern. Measures 10-11 show a final variation with grace notes and bass drum rolls. Measure 12 concludes the section with a bass drum roll.

The image shows three staves of 16th note hi-hat rhythms. Each staff has four measures. Above each measure is a sequence of symbols representing the hi-hat pattern: '+' for open, '0' for closed, and '=' for muted. The first staff has patterns like '+ + + + 0 + 0', '++ + + + + + 0', '+ + + 0 + 0 + +', and '+ + + 0 + + + 0'. The second staff has patterns like '+ 0 + 0 + 0 + + +', '+ 0 + 0 + + + +', '+ + + + + + + +', and '+ + + 0 + 0 + 0'. The third staff has patterns like '+ 0 + 0 + + + +', '+ 0 + 0 + 0 + 0', '+ + + 0 + 0 + +', and '+ 0 + 0 + + + +'. Below each staff are three sets of drum stick strokes: HH (Hi-Hat), SD (Snare Drum), and BD (Bass Drum). The SD and BD strokes are primarily on the downbeat, while the HH strokes are on the upbeat.

Sixteenth Note Hi-Hat Rhythms

Play HH sixteenths on closed Hi-Hat Cymbals.

1.

HH	SD	BD
1 e + a 2 e + a 3 e + a 4 e + a	: > : > : > : >	— — — —
— — — —	— — — —	— — — —

2.

HH	SD	BD
— — — — — — — — — — — — — — — —	— — — — — — — — — — — — — — — —	— — — — — — — — — — — — — — — —
— — — —	— — — —	— — — —

3.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

4.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

5.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

6.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

7.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

8.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

9.

HH SD BD

This exercise consists of three staves. The first staff (HH) has a repeating pattern of sixteenth-note pairs. The second staff (SD) has a steady eighth-note bass line. The third staff (BD) has a steady eighth-note kick pattern. The measures end with a vertical bar line followed by three empty measures.

10.

HH SD BD

11.

HH SD BD

12.

HH SD BD

13.

HH SD BD

14.

HH SD BD

15.

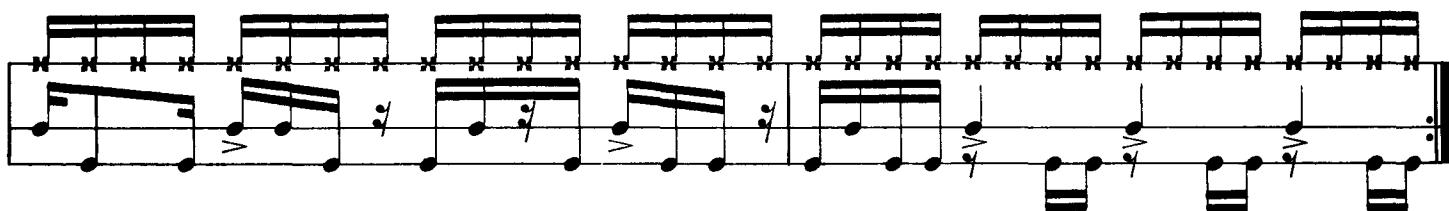
HH SD BD

Sixteen Bar Exercise (Sixteenth Notes)

Play HH sixteenths on closed Hi-Hat Cymbals.

HH SD BD

HH SD BD



Sixteenth Notes — Accented — Open And Closed

1.

HH	+ 0 + +	+ + + +	+ + + +	+ + + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	• • •	• • •	• • •

2.

HH	+ + + +	+ 0 + +	+ + + +	+ + + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	v • •	v • •	v • •

3.

HH	+ + + +	+ + + +	+ 0 + +	+ + + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	v • •	v • •	v • •

4.

HH	+ + + +	+ + + +	+ + + +	+ 0 + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	v • •	v • •	v •

5.

HH	+ 0 + +	+ + + +	+ 0 + +	+ + + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	v • •	v • •	v • •

6.

HH	+ + + +	+ 0 + +	+ + + +	+ 0 + +
SD	x x x N	x x x x	x x x x	x x x x
BD	• • •	v • •	v • •	v • •

7.

HH SD BD

8.

HH SD BD

9.

HH SD BD

10.

HH SD BD

11.

HH SD BD

12.

HH SD BD

13.

HH SD BD

14.

+ 0 + 0 ÷ 0 + 0 + 0 + 0 + 0

HH SD BD

This section shows four measures of drumming. The first measure has a '÷' symbol above it. The second measure has a '%' symbol above it. The third and fourth measures also have '%' symbols above them.

15.

+ 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0

HH SD BD

This section shows four measures of drumming. The first measure has a '+' symbol above it. The second measure has a '%' symbol above it. The third and fourth measures also have '%' symbols above them.

12 Bar Exercise

The following is a twelve bar exercise of accented sixteenth notes with the Hi-Hat opening and closing. The accent occurs when the cymbals are played in the open position.

HH SD BD

This block contains the first three bars of the 12-bar exercise. It features a continuous pattern of sixteenth-note strokes on the Hi-Hat, with accents on specific strokes indicated by vertical lines and 'v' symbols below the staff.

HH SD BD

This block contains the next three bars of the 12-bar exercise, continuing the pattern of sixteenth-note strokes on the Hi-Hat with accents indicated by vertical lines and 'v' symbols.

HH SD BD

This block contains the final six bars of the 12-bar exercise, concluding the pattern of sixteenth-note strokes on the Hi-Hat with accents indicated by vertical lines and 'v' symbols.

The image shows three staves of drum notation. Each staff consists of three horizontal lines representing different drum heads. The notation uses vertical strokes and dots to indicate note heads, and horizontal dashes to indicate strokes. The first staff has a pattern of '+' signs above it. The second staff has a pattern of '+ 0 +' above it. The third staff has a pattern of '+ 0 + 0 +' above it. The fourth staff has a pattern of '+ + + +' above it. The fifth staff has a pattern of '+ 0 + 0 +' above it. The sixth staff has a pattern of '+ + + +' above it.

Accented Sixteenth Notes — Open And Closed

1.

HH	+ 0 + 0	+ + + +	+ + + +	+ + + +			
SD	⋮	⋮	⋮	⋮	⋮	⋮	⋮
BD	⋮	⋮	⋮	⋮	⋮	⋮	⋮

2.

HH	+ + + +	+ 0 + 0	+ + + +	+ + + +			
SD	⋮	⋮	⋮	⋮	⋮	⋮	⋮
BD	⋮	⋮	⋮	⋮	⋮	⋮	⋮

3.

HH	+ + + +	+ + + +	+ 0 + 0	+ + + +			
SD	⋮	⋮	⋮	⋮	⋮	⋮	⋮
BD	⋮	⋮	⋮	⋮	⋮	⋮	⋮

4.

HH SD BD

5.

HH SD BD

6.

HH SD BD

7.

HH SD BD

Twelve Bar Exercise

HH SD BD

HH SD BD

The image shows four staves of drum notation, likely for a snare drum or hi-hat part. Each staff is divided into two measures. The first measure of each staff begins with a '+' sign above the first sixteenth note, and the second measure begins with a '0' sign above the first sixteenth note. The notation includes various rhythmic patterns such as sixteenth-note groups, grace notes, and stickings indicated by 'R' (right hand) and 'L' (left hand).

Advanced Sixteenth Note Rhythms

Exercises 1-5 are played on the HH and SD using alternate stickings.

CD 1



TRK 8

1.
HH

SD

BD

1. This section provides the first exercise for the High Hat (HH) and Snare Drum (SD). The HH part features a repeating pattern of R-L-R-L followed by L-R-L. The SD part also features a repeating pattern of R-L-R-L followed by L-R-L. The Bass Drum (BD) part provides a steady eighth-note bass line.

2.

HH SD BD

3.

HH SD BD

4.

HH SD BD

5.

HH SD BD

6.

HH SD BD

7.

HH SD BD

*This is a drummer's flam. The small note is played lightly in front of the larger note.

8.

HH
SD
BD

Eight Bar Exercise

HH
SD
BD

CD 1

TRK 9 **Rock Poly-Rhythms**

In these exercises the right foot plays the same pattern as the right hand!

Right hand on cymbal or Hi-Hat ()

Left hand on snare drum ()

(Left-handed drummers should reverse the sticking.)

R L L R L R R L

R L R R L R R L

R L R L L R L R

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

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

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

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

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

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

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

Part 9**Review**

All the rhythms in parts II-VIII are covered in this review.

These exercises can be played as professional rock solos in 14 or 16 bar breaks. The cymbal line can be played on either the ride cymbal (RC) or Hi-Hat cymbals (HH) except where specifically noted for HH (+/o).

HH
RC
SD
BD

+ 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0

R R

-3

-3

-3

-3

1 e + a

Sixteen Bar Solo 2.

HH
RC
SD
BD

R L R L L R L R L R L R L R L + 0 + 0

A six-line musical staff showing a continuous sequence of notes and rests. The staff includes vertical bar lines and measures separated by vertical bar lines. The notes and rests are represented by various symbols such as 'x', 'v', '+', '0', and diagonal strokes. The sequence starts with a measure of 'x' followed by a measure of 'v'. Subsequent measures include sequences of '+' or '0' symbols, with some measures containing multiple '+' or '0' symbols. The staff ends with a final measure containing a '+' symbol.

Sixteen Bar Solo 3.

This figure displays a drum set performance chart across four measures. The top section lists the instruments: HH (High Hat), RC (Ride Cymbal), SD (Snare Drum), and BD (Bass Drum). The bottom section shows a bass part with vertical stems and note heads. Each measure is divided into six time units, indicated by '+' symbols above the staff. The first measure starts with a bass note at the beginning of the first time unit. The second measure begins with a bass note at the start of the third time unit. The third measure begins with a bass note at the start of the fifth time unit. The fourth measure begins with a bass note at the start of the seventh time unit.

This section contains five staves of musical notation for a 16-bar solo. The staves are:

- Snare Drum (Top Staff):** Shows a continuous pattern of vertical stems and horizontal bars.
- Tom-Tom (Second Staff):** Shows vertical stems with 'x' and 'n' strokes, and horizontal bars with 'v' and 'y' strokes.
- Bass Drum (Third Staff):** Shows vertical stems with 'x' and 'n' strokes, and horizontal bars with 'v' and 'y' strokes.
- Floor Tom (Fourth Staff):** Shows vertical stems with 'x' and 'n' strokes, and horizontal bars with 'v' and 'y' strokes.
- Hi-Hat/Cymbal (Bottom Staff):** Shows vertical stems with 'x' and 'n' strokes, and horizontal bars with 'v' and 'y' strokes.

The notation includes vertical stems, horizontal bars, and various symbols like 'x', 'n', 'v', 'y', and '3' indicating specific drum strokes or techniques.

Sixteen Bar Solo 4.

	+	0	+	0	+	0	+	+
HH	x	x	x	x	x	x	x	x
RC	x	x	x	x	x	x	x	x
SD	v		v		v		v	
BD	y		y		y		y	

This section shows a breakdown of the drum parts for the 16-bar solo. It lists the instruments and their corresponding notes or strokes across four measures. The instruments are: HH (High Hat), RC (Ride Cymbal), SD (Snare Drum), and BD (Bass Drum).

A page of musical notation for a string instrument, likely guitar, featuring six staves of tablature. The notation uses a standard six-string guitar tuning (E-A-D-G-B-E) with vertical bar markers indicating fret positions. The music consists of six measures per staff, with each measure divided into four eighth-note groups by vertical bar lines. The first three staves contain mostly eighth-note patterns with occasional sixteenth-note grace notes and slurs. The fourth staff includes numerical markings (+, 0, +, 0) above the notes. The fifth staff features a 'R' marking above the first note of the first measure. The sixth staff concludes with a '0' marking above the first note of the first measure. The notation is highly rhythmic, emphasizing eighth-note patterns and specific performance techniques.

• • • •

Part 10**CD 1****TRK 10****Shuffle Rhythms (Bounce)**

To create a bounce feeling, the shuffle rhythm uses dotted eighth and sixteenth notes between hands and feet. Quarter notes are played on the cymbal, instead of the usual eighths. The natural emphasis is on 2 and 4.

1.HH
RC
SD
BD

2.HH
RC
SD
BD

3.HH
RC
SD
BD

4.HH
RC
SD
BD

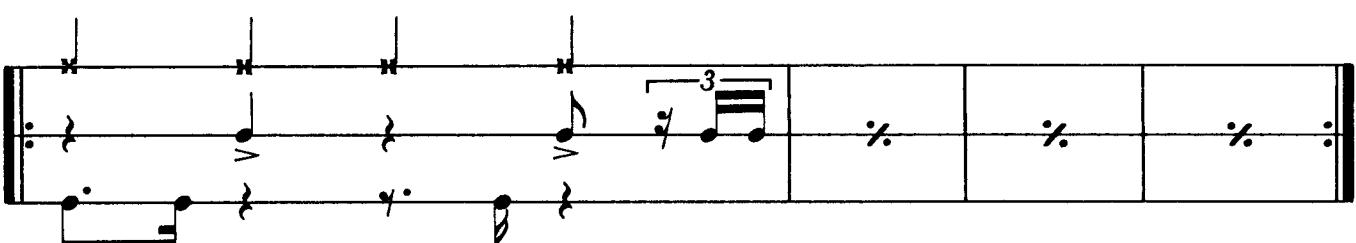
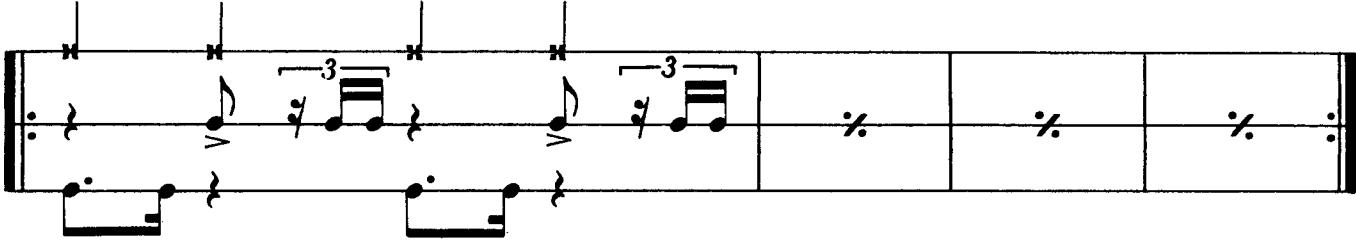
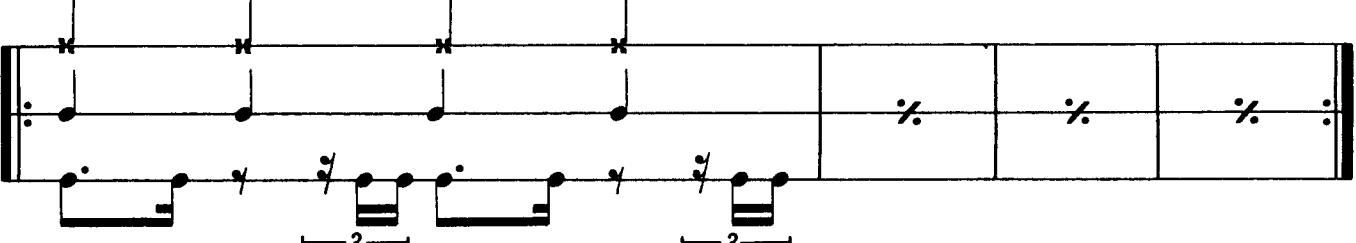
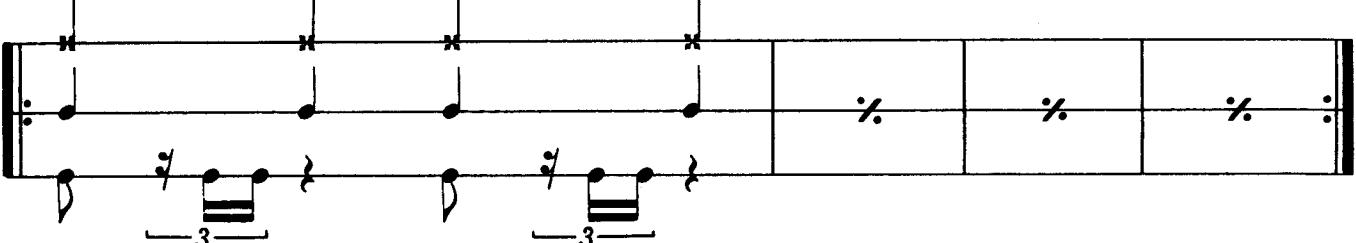
5.HH
RC
SD
BD

6.HH
RC
SD
BD

7.HH
RC
SD
BD

8.HH
RC
SD
BD**Triplet Ruffs**

The sixteenth note triplets on this page are part of an embellishment known to drummers as a "ruff." In the following exercises, triplets are played against quarter notes on the cymbal. In this section, eighth note triplets are counted:

**1.**HH
RC
SD
BD**2.**HH
RC
SD
BD**3.**HH
RC
SD
BD**4.**HH
RC
SD
BD**5.**HH
RC
SD
BD

Eighth Note Triplets For Bass Drum

1.

HH RC SD BD

3 3

2.

HH RC SD BD

3 3 3

3.

HH RC SD BD

3 3 3 3

4.

HH RC SD BD

3 3

5.

HH RC SD BD

3 3 3

6.

HH RC SD BD

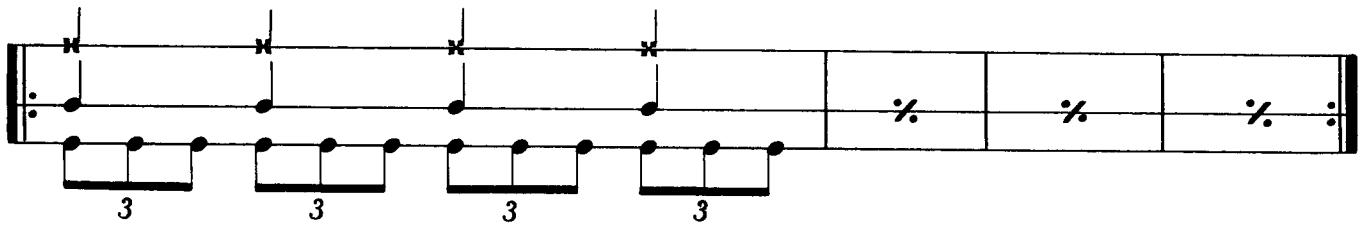
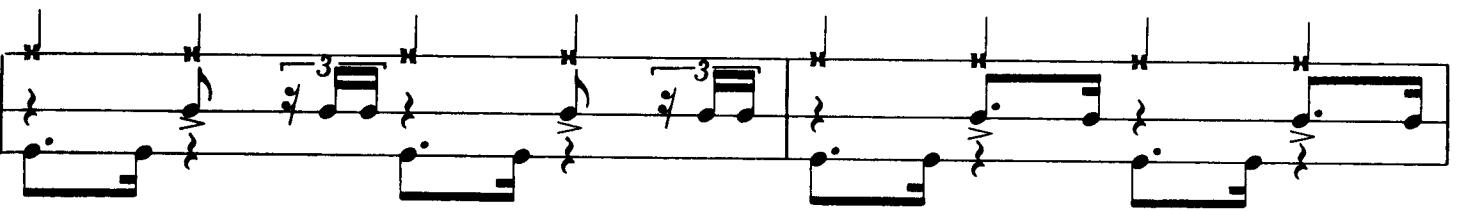
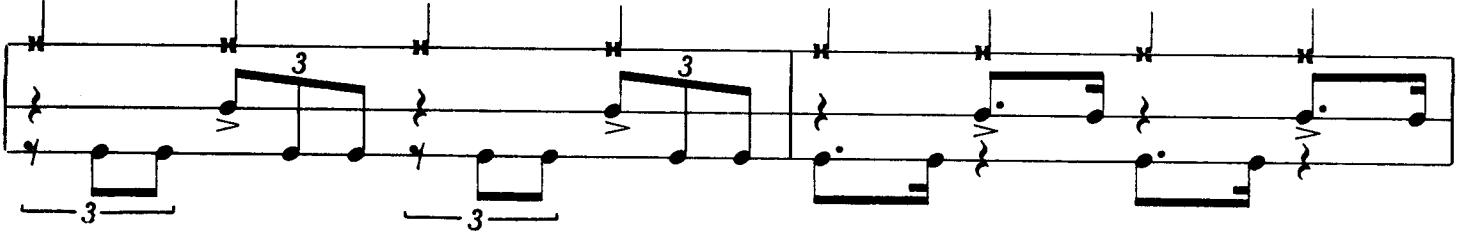
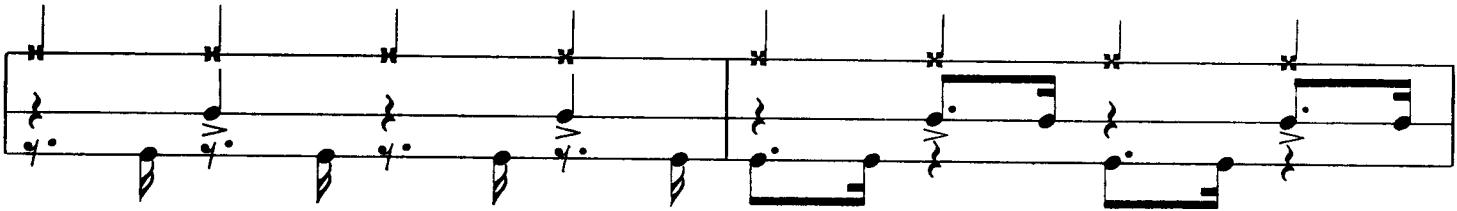
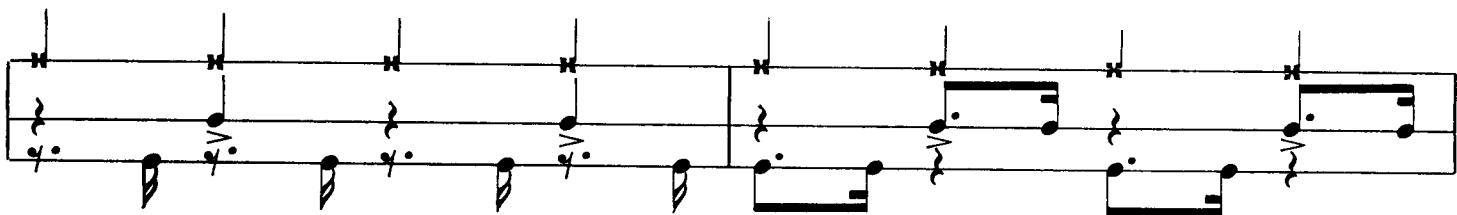
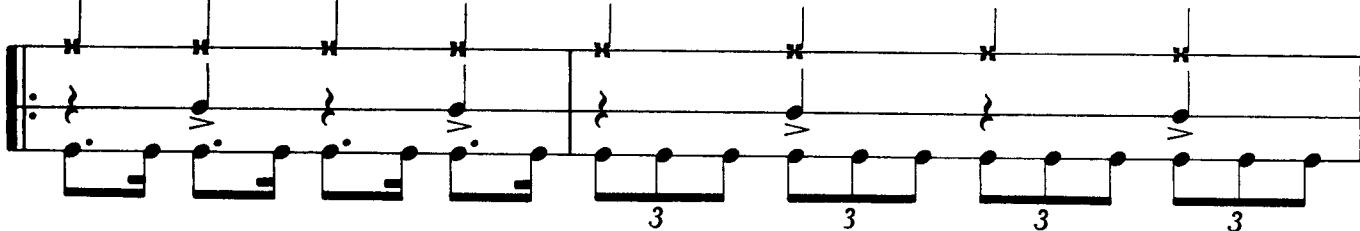
3 3 3 3

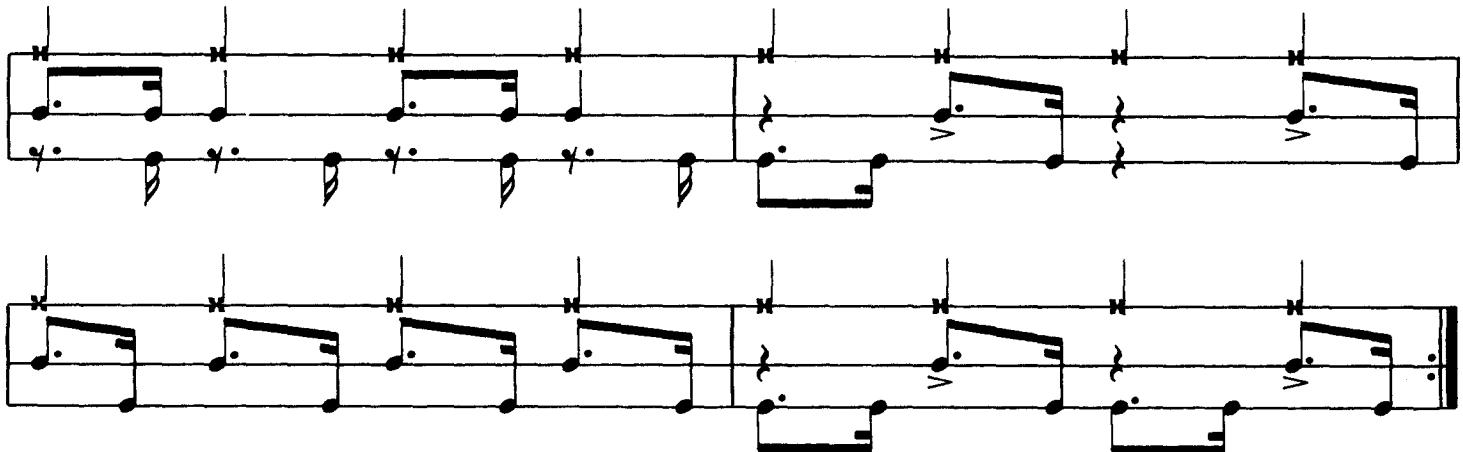
7.

HH RC SD BD

3 3 3 3

8.

HH
RC
SD
BD**Sixteen Bar Exercise**HH
RC
SD
BD



Shuffle Rhythms

These shuffle rhythms are played with dotted eighth and sixteenth notes, rather than quarter notes, on cymbal. Improvising occurs between the snare and bass drum.

Dotted Eighth and Sixteenth On Top

Improvising on Snare and Bass Drum

1.

HH	x.	x.	x.	x.	x.	x.					
RC											
SD	:	z	z	z	z	z					
BD	z	z	z	z	z	z					

2.

HH	x.	x.	x.	x.	x.	x.					
RC											
SD	:	z	z	z	z	z					
BD	z	z	z	z	z	z					

3.

HH	x.	x.	x.	x.	x.	x.					
RC											
SD	:	z	v	z	z	z					
BD	z	z	z	z	z	z					

4.

HH	x.	x.	x.	x.	x.	x.					
RC											
SD	:	z	v	z	z	z					
BD	z	z	z	z	z	z					

•

5.

HH RC SD BD

6.

HH RC SD BD

7.

HH RC SD BD

8.

HH RC SD BD

Eight Bar Exercise

Dotted Eighth And Sixteenth Notes

HH RC SD BD

• . . .

Part 11

Rock Fills

Here are a number of fills that I use. They can be easily adapted for any playing situation. The drums are marked at the beginning of each line as follows:

RC	Ride Cymbal
ST	Small Tom-Tom
SD	Snare Drum
LT	Large Tom-Tom
BD	Bass Drum

Sticking choice is dependent upon physical set-up and musical inflection.

Stickings which have worked well for me are indicated with R and L.

One Bar Breaks

The first measure is the fill. The second measure shows the standard rhythm that might come before and after the fill.

1.

Rock Fill

Time

RC

ST

SD

LT

BD

2.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 2. The staff includes RC (Ride Cymbal), ST (Snare Drum), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The rhythm pattern consists of a 16th-note figure followed by a 16th note, then a 16th note followed by a 16th note. The SD part features a continuous eighth-note pattern. The LT part has a single eighth note. The BD part has two eighth notes. The RC part has two eighth notes.

3.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 3. The staff includes RC, ST, SD, LT, and BD. The SD part has a continuous eighth-note pattern. The LT part has a single eighth note. The BD part has two eighth notes. The RC part has two eighth notes.

4.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 4. The staff includes RC, ST, SD, LT, and BD. The SD part has a continuous eighth-note pattern. The LT part has a single eighth note. The BD part has two eighth notes. The RC part has two eighth notes.

5.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 5. The staff includes RC, ST, SD, LT, and BD. The SD part has a continuous eighth-note pattern. The LT part has a single eighth note. The BD part has two eighth notes. The RC part has two eighth notes.

6.

RC

ST

SD

LT

BD

7.

RC

ST

SD

LT

BD

Two Bar Breaks

The first two measures are the fill.

1.

RC

ST

SD

LT

BD

Rock Fill

Time

2.

3.

A musical score for five percussion instruments: RC, ST, SD, LT, and BD. The score consists of eight measures. Measures 1-3 show complex patterns with triplets and RLR/LRL/LRL patterns. Measures 4-6 show LR patterns with grace notes and accents. Measures 7-8 show sustained notes and eighth-note patterns.

4.

5

6.

RC: > R R

ST: > R L R L R L R

SD: >

LT: >

BD: >

3. > > >

R L R L R L R

3. > > >

3. > > >

6.

RC: > R L

ST: > R L

SD: >

LT: > R

BD: >

6.

RC: > > R R L R L R L R

ST: > > R L R L R L R

SD: >

LT: > > >

BD: > > >

3. > > >

R L R L R L R

3. > > >

3. > > >

7.

RC: >

ST: > R L R L R R R L R L R L R L

SD: >

LT: > > >

BD: > > >

3. > > >

R L R L R L

3. > > >

3. > > >

8.

RC
ST
SD
LT
BD

Part 12**Double Bass**

CD 1



TRK 11

Double bass drumming is not as hard as it looks—it's just like adding another line to the music.

Example•

Cym	_____	Cym	_____	•
SD	_____	SD	_____	•
BD	_____	BD1	_____	•
	_____	BD2	_____	

Use the ride cymbal as indicated. BD1 is the main bass drum (right for right handed drummers, left for left handed drummers) and BD2 is the second bass drum. Look at relationships. Figure out the rhythms. Take it slow!

Using Quarter Notes on BD2

1.

RC
SD
BD1
BD2

2.

RC SD BD1 BD2

3.

RC SD BD1 BD2

4.

RC SD BD1 BD2

5.

RC SD BD1 BD2

More Double Bass Rock Rhythms

(Using Quarter Notes on BD2)

6.

RC SD BD1 BD2

7.

RC SD BD1 BD2

8.

RC SD BD1 BD2

9.

RC SD BD1 BD2

10.

RC SD BD1 BD2

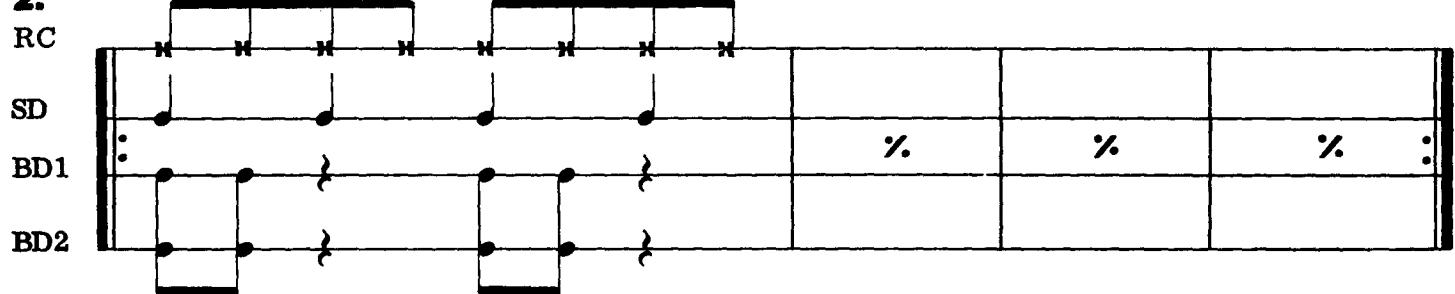
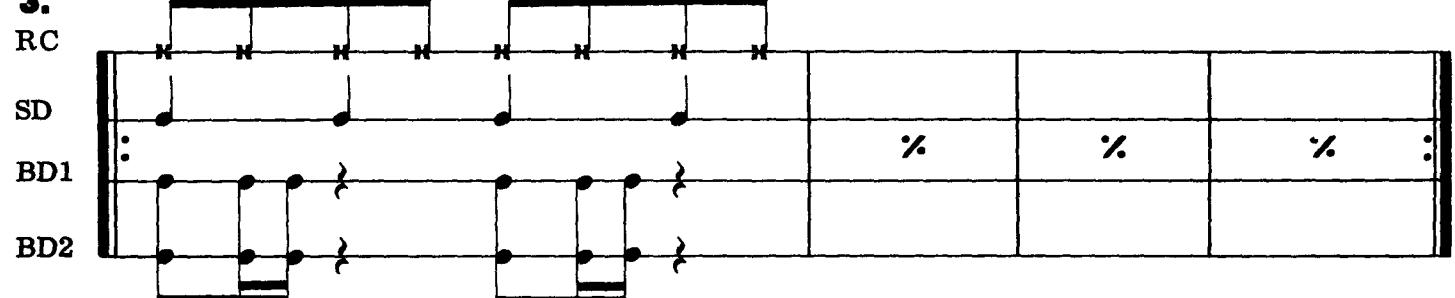
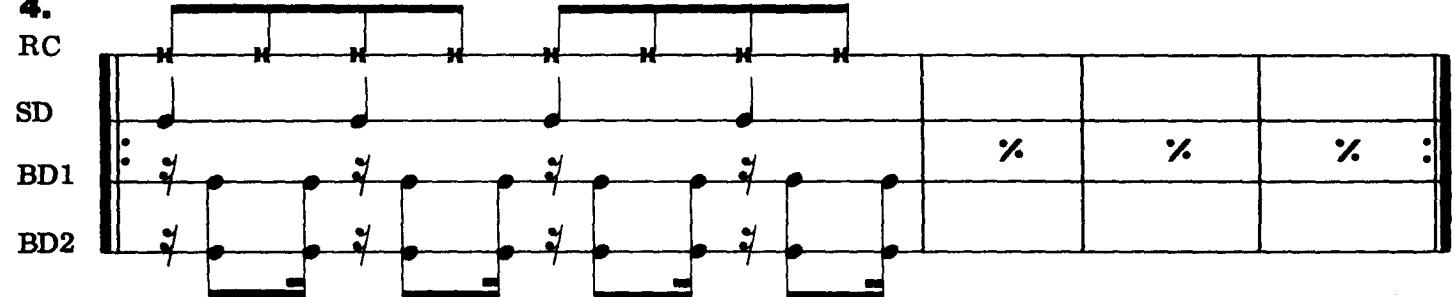
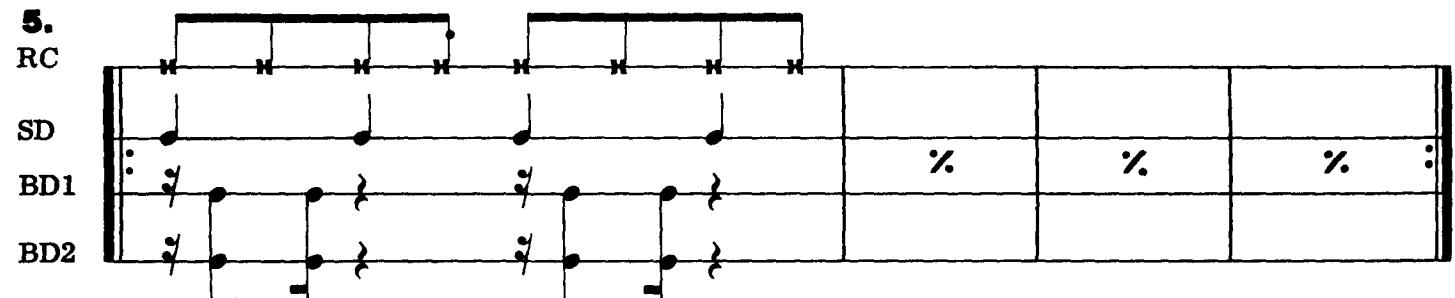
BD2 and BD1 Together as a Unit

Snare Drum on Each Beat

1.

RC SD BD1 BD2

* For extra heavy rhythms of the feet.

2.**3.****4.****5.**

BD2 and BD1 — Together**Snare Drum on 2 and 4****1.**

RC

Snare Drum (SD) plays eighth notes on beats 2 and 4. Bass Drums (BD1 and BD2) play eighth notes on beats 1 and 3. Ride Cymbal (RC) has sixteenth-note patterns on beats 1 and 3.

2.

RC

Snare Drum (SD) plays eighth notes on beats 2 and 4. Bass Drums (BD1 and BD2) play eighth notes on beats 1 and 3. Ride Cymbal (RC) has sixteenth-note patterns on beats 1 and 3.

3.

RC

Snare Drum (SD) plays eighth notes on beats 2 and 4. Bass Drums (BD1 and BD2) play eighth notes on beats 1 and 3. Ride Cymbal (RC) has sixteenth-note patterns on beats 1 and 3.

4.

RC

Snare Drum (SD) plays eighth notes on beats 2 and 4. Bass Drums (BD1 and BD2) play eighth notes on beats 1 and 3. Ride Cymbal (RC) has sixteenth-note patterns on beats 1 and 3.

5.

5.

RC

SD

BD1

BD2

Sixteen Bar Exercise

The figure shows a musical score for four instruments: RC, SD, BD1, and BD2. The score is divided into four measures. Each measure contains two staves for each instrument. RC (Ride Cymbal) has a continuous eighth-note pattern. SD (Snare Drum) has eighth-note patterns with grace notes and slurs. BD1 (Bass Drum 1) and BD2 (Bass Drum 2) have eighth-note patterns with grace notes and slurs.

A musical score for a three-part ensemble. The top staff consists of three vertical stems with 'x' marks at the top. The middle staff has two vertical stems with 'z' and 'y' marks. The bottom staff has two vertical stems with 'y' marks. The first measure shows a bassoon part with a sustained note and a grace note, a trombone part with an eighth-note chord, and a bass part with a sustained note. The second measure shows a bassoon part with a sustained note and a grace note, a trombone part with an eighth-note chord, and a bass part with a sustained note. The third measure shows a bassoon part with a sustained note and a grace note, a trombone part with an eighth-note chord, and a bass part with a sustained note. The fourth measure shows a bassoon part with a sustained note and a grace note, a trombone part with an eighth-note chord, and a bass part with a sustained note.

A five-line musical staff consisting of two systems of measures. The top system starts with a measure of eighth notes followed by a measure of sixteenth-note pairs. The bottom system starts with a measure of eighth notes followed by a measure of sixteenth-note pairs. The staff features various rhythmic patterns, including eighth and sixteenth notes, and includes markings such as 'V' and '3' with horizontal lines.

CD 1



TRK 12

Part 13**Realistic Linear Rudiments**

The definition of linear is...Nothing hits together. Until now we've played patterns where different limbs play at the same time as other limbs. The following exercises will give you a new outlook on playing and will open up many new concepts for you to play.

Linear Rudiments

These rudiments should be practiced slowly at first, and gradually speed them up. These are LINEAR GROUPINGS as well as rudiments. A grouping is a group of notes that when played create a phrase or melody.

R = RIGHT HAND

L = LEFT HAND

(F) = FOOT

A- The Three note grouping = R L (F)
1 2 3

B- Four note grouping R L L (F)
1 2 3 4

Use a metronome playing quarter notes to practice to!!!!

C- The Five = R L R R (F) Play hand to hand over and over.
L R L L (F)
1 2 3 4 5

D- The Six = R L R L L (F) repeat over and over
1 2 3 4 5 6

Now, practice these very seriously because these patterns are the basis for linear playing.

Putting It Together

Let's put some of these rudiments together so we can use them as grooves and fills. The first combination we will use is using the 7 and 9 grouping.

The six and three together = the nine grouping. 9= R L R L L (F) R L (F)
repeat, etc. 1 2 3 4 5 6 7 8 9

The four and three together = the seven grouping. 7= R L L (F) R L (F) repeat etc.

All linear rudiments can be played as follows to create independence. Practice all of the following ways:

1-Rights Bass Drum (right foot when you see the " (F) ").

2-Left Bass Drum (left foot when you see the " (F) ").

3-Alternate Bass Drums (if your first hit is a right the next Bass Drum (BD) hit is a left etc.) You can also use your left foot on your Hi-Hat.

How To Use These Rudiments

Now, in 4/4 time there are 16 sixteenth notes to a bar. So let's count our LINEAR GROUPINGS as 16th notes. We need two groupings that would sub-divide into 16. A good one to start with is the 7 and 9, together they equal 16, which equals one bar. The syncopation created by this combination is what makes this stuff interesting, fresh and new. Below are some examples of this concept: play them slow at first, then build up speed.

1 e & a 2 e & a 3 e & a 4 e & a

R L R L L F R L L F R L L F R L L F

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 9

9+7=16 notes Repeat etc.

Two bar phrases sound great doing these patterns. Here are some two bar combinations. Thirty-two sixteenth notes.

2- Repeat #1 for two bars = 9-7 9-7 and play over and over. Put two bars of straight time in between the LINEAR GROUPING patterns.

2a- You can do 9-7 or reverse it to 7-9; it still has the same total of notes. (1 bar =16, 2 bars =32).

Here is the 9-7 (A), and 7-9 (B) sequences. Play A & B together as a two bar phrase

A) 1 e & a 2 e & a 3 e & a 4 e & a

R L R L L F R L F R L L F R L F

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 9

B) 1 e & a 2 e & a 3 e & a 4 e & a

R L L F R L F R L R L L F R L F

1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

1-Once you get these down, put your right hand on the Hi-Hat, the left hand on the snare drum and play the exercise.

2-Put your left hand on the Hi-Hat and your right hand on the snare and Toms. This will create a different variation of syncopation.

Here are some more LINEAR GROUPING combinations to try: (2 bars).

#5) 9-9/7-7 #6) 7-7/9-9 #7) 7-7-2/9-7 #8) 5-5-1 (one bar)

#9) 4 bars 64 -16th notes: 4 bars 7-7-7-7 7-7-7-7-7-1 = 4 Bars
 $9 \times 7 + 1 = 64$ sixteenth notes

If you want to learn more about LINEAR patterns check out a video called RICK'S LICKS by Rick Gratton. This video was released by POWER ROCK DRUM SYSTEM music instructional videos.

You can order by telephone by calling 818-377-9782 for \$29.95 + \$3.00 handling charge, or order online at: www.powerrock.com.

NOTE: Use a metronome playing quarter notes to practice.

Now go to CD#1 and pick a song to play along with. There are no drums, so choose some of your favorite beats and play along to **Everybody's Comin'** and **Gray Day**, which are in 4/4!

This page has been left open for you to write your own rhythms. Good luck, and have fun!

RC

RC	
SD	
BD	

RC

RC	
SD	
BD	

RC

RC	
SD	
BD	

RC

RC	
SD	
BD	

RC

RC	
SD	
BD	

RC

RC	
SD	
BD	



Part 14

Realistic Rock 7/8 Timing

Welcome to the odd time signatures of Realistic Rock. In this section we will learn how to play in 7/8 and 9/8 time signatures. These two odd time signatures are very close when learning to play them. What makes them different are two eighth notes.

Our first odd time signature will be 7/8.

In 4/4 we have eight eighth notes in one bar and in 7/8 we have seven eighth notes in one bar.

Counting out loud and repeating each count will only increase your ability to feel natural with these odd time signatures. Once comfortable, each downbeat will be easily anticipated as if you were playing in 4/4. Emphasizing the one of each count with your bass drum will speed up the process!

The count is simple: **1, 2, 3, 4, 5, 6, sev**,... saying **SEV** instead of seven makes it easier to count so that all the counts are one syllable.

Remember—count over and over... **1, 2, 3, 4, 5, 6, sev, 1, 2, 3, 4, 5, 6, sev**, etc.

It is important to note that the 7/8 grooves will change the note values in relation to 4/4.

Example:

Eighth notes = one beat

Sixteenth notes = half a beat

Eighth notes are now counted **1, 2, 3, 4, 5, 6, sev**.

Sixteenth notes are now counted **1 &, 2 &, 3 &, 4 &, 5 &, 6 &, 7 &**, etc.

Sixteenth note triplets are now counted **1 & a, 2 & a, 3 & a, 4 & a, 5 & a, 6 & a, 7 & a**, etc.

In order to make each exercise easier to read, think of them as bars of 4/4 stopping on the count of four and where the & of four should be we now think of it as beat one... in other words, we cut off the last eighth note of the 4/4 bar.

Count **1 &, 2 &, 3 &, 4, 1 &, 2 &, 3 &, 4**—no space between **4** and **1**... when counting, as previously mentioned, emphasize the count of one (downbeat) with your bass drum in order to feel comfortable with the 7/8 time signature.

Good luck... now go to **Ex.1** and have some fun!

Realistic 7/8 Time—Eighth Notes

1.

HH/Cym. SD BD

optional

2.

HH SD BD

3.

HH SD BD

4.

HH SD BD

5.

HH SD BD



CD 2

Track 2

6.

HH/Cym SD BD

2 2

7.

HH/Cym SD BD

2 2

8.

HH/Cym SD BD

2 2

Eight Bar Exercise

HH/Cym SD BD

CD2



Track 3

Realistic 7/8 Time—Sixteenth Notes

1.

HH/Cym SD BD

7 8

2.

HH SD BD

7 8

3.

HH SD BD

7 8

4.

HH SD BD

7 8

5.

HH SD BD

7 8

6.

HH SD BD

7 8

7.

HH SD BD

7 8

7/8 Time—Sixteenth Notes

8.

HH/Cym SD BD

2 2

9.

HH/Cym SD BD

⋮ ⋮ ⋮

10.

HH/Cym SD BD

⋮ ⋮ ⋮

CD2

Track 4

Eight Bar Exercise

HH/Cym SD BD

7/8 Bonus Groove
7/8 Against 4 on the Snare

CD2



Track 5

1 2 3 4 5 6 7 1 2 3 4 5 6 7

HH SD BD

7 8 : :

This block shows a drum pattern for Track 5. It consists of two measures of 7/8 time. The top line shows hand drum strokes numbered 1 through 7. The bottom line shows the corresponding snare and bass drum strokes. The time signature 7/8 is indicated at the beginning of each measure, followed by a colon and a vertical bar.

The above exercise creates a 4/4 feel on the snare even though we are playing in 7/8. This technique can and should be applied to all odd time signatures... 7/8 - 9/8 - 11/8 - 13/8, etc.

CD2



Track 6

7/8 Fills

***7/8 Fills**
Fill 1

1. 1 2 3 4 5 6 7

HH SD BD

7 8 : :

This block shows the first fill for Track 6. It starts with a crash cymbal (indicated by a circled X) on beat 1. The pattern continues with hand drum strokes numbered 2 through 7, followed by a crash cymbal on beat 5. The time signature 7/8 is indicated at the beginning of each measure.

2. **Fill** **Time/Groove**

HH SD BD

7 8 : :

This block shows the second fill for Track 6. It consists of a continuous groove of eighth-note strokes on the snare and hand drums, divided into measures by vertical bar lines. The time signature 7/8 is indicated at the beginning of each measure.

3. **Fill** **Time/Groove**

HH SD BD

7 8 : :

This block shows the third fill for Track 6. It consists of a continuous groove of eighth-note strokes on the snare and hand drums, divided into measures by vertical bar lines. The time signature 7/8 is indicated at the beginning of each measure.

* Play fill and then play time.

7/8 Drum Fills

4.

SD

BD

Time/Groove

5.

SD

BD

Time/Groove

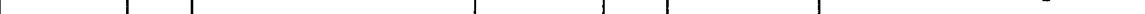
CD 2



7/8 to 4/4—Four Bar Phrases

Track 7	1.	
----------------	-----------	--

2.				
HH				
SD				
BD				

3.	
HH	
SD	
BD	

The musical score consists of a single staff with six horizontal lines. It begins with a 4/4 time signature, indicated by the number '4' above the staff. A 'Fill' section is marked with a bracket above the staff, showing a sequence of sixteenth-note patterns. This is followed by a change to a 7/8 time signature, indicated by the numbers '7.' and '8.' above the staff. The staff concludes with a vertical bar line.

7/8 Bonus Groove

Note: On **CD 1** there is a **Play-along song** called **STASH**.

The solo is played as three bars of **7/8** and one bar of **4/4**.

Here is an example of the three bars of **7/8** and one bar of **4/4** on the **CD 1** play-along **STASH**.



CD 1
Track 15

Part 15

Realistic Rock 9/8 Timing



CD 2
Track 9

Now that you have finished the 7/8 exercises it is time to add the two eighth notes we talked about and have some fun with 9/8!

In 9/8, just like 7/8, the eighth notes are counted as one beat. There are nine eighth notes to a bar. The count is **1, 2, 3, 4, 5, 6, sev(7), 8, 9**.

Once again, keep counting out loud so that the time becomes automatic and you can feel each downbeat naturally!

Count this over and over... **1, 2, 3, 4, 5, 6, sev(7), 8, 9, 1, 2, 3, 4, 5, 6, sev(7), 8, 9**, etc.

With each count, remember to play your bass drum on the count of one (downbeat) in order to feel comfortable with 9/8, just like the way we practiced in the 7/8 section.

Once again, the eighth note gets a full beat and the sixteenth note gets half a beat. You should have the idea by now, if not, go back to the 7/8 text and review.

9/8 is the same as playing one bar of 4/4 except you now add one eighth note and count **1 &, 2 &, 3 &, 4 &, 5**—the count stops on the fifth beat... there is no **&** of **5**—the count starts over again after **5** and then immediately back to **1**.

Go for it... **Good Luck!**

Realistic 9/8 Time—Eighth Notes

1.

HH/Cym SD BD

1. 1 2 3 4 5 6 7 8 9

optional

2.

HH SD BD

9 8 : : : : : : : :

3.

HH SD BD

9 8 : : : : : : : :

4.

HH SD BD

9 8 : : : : : : : :

5.

HH SD BD

9 8 : : : : : : : :

6.

HH SD BD

9 8 : : : : : : : :

7.

HH
SD
BD

8.

HH
SD
BD



Eight Bar Exercise

HH
SD
BD

Note: Bars seven and eight imply a 4/4 time signature in the bass drum while playing in 9/8.



Track 11

Realistic 9/8 Time—Sixteenth Notes

1.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

2.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

3.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

4.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

5.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

6.

HH	x x x x	x x x x x			
SD	9 :<	· < · <			
BD	8	< < <			

7.

HH
SD
BD

8.

HH
SD
BD

9.

HH
SD
BD

10.

HH
SD
BD

CD2



Eight Bar Exercise

Track 12

HH
SD
BD



Track 13

9/8 Against 4 on the Snare 9/8 Bonus

1.

HH
SD
BD

Note: The snare plays on all of the downbeats in the first bar and then automatically switches to the off-beats in the second bar.

CD2



Track 14

9/8 Drum Fills

1.

HH
SD
BD

*Fills

2.

HH
SD
BD

3.

HH
SD
BD

* Play Groove and apply fills then back to Groove.

Realistic Rock 9/8
9/8 to 4/4 Time



Track 15

1.

HH SD BD

2.

HH SD BD

3.

HH SD BD

Part 16

Track 17

Combinations**Cymbals/Snare Drum**

In this section we will explore various hand and foot combinations that can be played in a variety of musical situations.

Here we will present these “cutting edge” combinations as drum fills using triplets and sixteenth notes. Once you are comfortable with them, you will quickly discover how melodic and powerful your drumming will become which is a trademark of all great rock drummers!

Combination #1

Each exercise will include the count with the appropriate sticking and foot combination written underneath. Play them as sixteenth notes with an **even** and **steady** flow!

Ex. 1

1 e & a 2 e & a 3 e	repeat over and over
1 2 1 2 1 2 1 2 3 4	
Hands R L R L R L R L	Feet R L R L R L R L

LISTEN TO
THE **FILL**
ON THE **CD**.

Practice slowly at first then build up speed.

Ex. 2**Played as sixteenth notes**

1 e & a 2 e & a 3 e & a 4 e & a	repeat
1 2 1 2 1 2 1 2 3 4 1 2 1 2 3 4	
Hands R L R L R L R L R L R L R L	Feet R L R L R L R L R L

CHECK OUT
THE **SLOW** and
FAST
VERSIONS ON
THE **CD**.

Practice slowly at first to build up speed.

Ex. 3

1 e & a 2 e & a 3 e & a 4 e & a	
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4	
Hands R L R L R L R L R L R L R L	Feet R L R L R L R L R L

CHECK OUT
THE **SLOW** and
FAST
VERSIONS ON
THE **CD**.

Combinations #2

The combinations below are played with the hands on the snare or toms and two China cymbals. The China cymbals are to be played together with your bass drums. As you gradually increase your speed, the short "staccato" sound of the Chinas will help your momentum until you are playing these patterns as fast and as clean as you want.

In order to feel comfortable with these patterns, it is recommended that you first learn to play the patterns between the snare and the double bass drums and gradually introduce the China cymbals and then the toms.

These combinations are similar to Ex.1 except the bass drums are now answering the hand patterns.

Practice Between Snare and Bass Drums... Play all sixteenth notes as even strokes.

Ex. 1

1	e	&	a	2	e	&	a	repeat
1	2	1	2	1	2	3	4	
Hands R	L	R	L	R	L	R	L	
Feet	R	L		R	L	R	L	

CC = China Cymbal

LISTEN TO THE **FILL**
ON THE **CD**.

Ex. 2

1	e	&	a	2	e	&	a	3	e	repeat
1	2	3	4	1	2	1	2	3	4	
Hands	R	L	R	L	R	L	R	L	R	
Feet	R	L	R	L	R	L	R	L	R	

Play these slow at first then build up speed.
After you build up speed... Practice playing
the hands and feet together with the China
cymbals. (See Below)

LISTEN TO THE **FILL**
ON THE **CD**.

Ex. 3

1	e	&	a	2	e	&	a	repeat
1	2	1	2	1	2	3	4	
Hands R	L	R	L	R	L	R	L	
Feet				R	L	R	L	

LISTEN TO THE **FILL**
ON THE **CD**.

CD2

Track 19

Combinations with Triplets

Play evenly as triplets.

Practice slowly at first and build up speed!

Ex. 1

1	&	a	2	&	a	3	&	a	4	&	a
1	2	3	1	2	3	1	2	3	1	2	3
Hands	R	L	R	R	L	R	R	L	R	L	R
Feet			R	L	R	R	L	R	R	L	R

Ex. 2

1	&	a	2	&	a	3	&	a	4	&	a
1	2	3	1	2	3	1	2	3	1	2	3
Hands	R	L	R	R	L	R	R	L	R	L	R
Feet			R	L	R	R	L	R	R	L	R

Ex. 3

1	&	a	2	&	a	3	&	a	4	&	a
1	2	3	1	2	3	1	2	3	1	2	3
Hands	L	R	L	R	L	R	R	L	R	L	R
Feet			R	L	R	R	L	R	R	L	R

Note: Play **Ex. 2** with the **R L** on the feet together with the China cymbals.

Ex. 4

1 & a **2** & a **3** & a **4** & a
 Hands L R L R L R L R L R L R
 Feet R R R R R R R R R R R R

CC1 CC2 SD BD1 BD2

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

LISTEN TO THE FILL ON THE CD.

The China cymbals are to be played together with the bass drums.

Part 17.



Hom

Here are some of the basic **Rave** patterns played today. The opening and closing Hi-Hat and the steady quarter notes on the bass drum are the “trademark” of these rhythms. Practice at **160** Tempos or more!

Rave / Dance

+ = closed Hi-Hat
0 = open Hi-Hat

2.

SD

3.

4.

This figure shows a drum stick chart for exercise 4. The top row contains three sets of vertical bars with horizontal strokes above them, each ending in a greater-than symbol (>). The middle row has three vertical bars with dots below them, each ending in a less-than symbol (<). The bottom row has four vertical bars with dots below them, each ending in an equals sign (=). The left side of the chart features vertical labels: 'HH' at the top, 'SD' in the middle, and 'BD' at the bottom. To the left of 'SD' and 'BD' are vertical bars representing the stick's position. The right side of the chart ends with vertical bars representing the stick's position.

Note: Practice all of the exercises opening the Hi-Hat on all the **upbeats** or **&’s** with these two examples.

DISCOGRAPHY

Artist	Album	Record Label
Vanilla Fudge	Vanilla Fudge	Atco/Atlantic
Vanilla Fudge	The Beat Goes On	Atco/Atlantic
Vanilla Fudge	Renaissance	Atco/Atlantic
Vanilla Fudge	Near The Beginning	Atco/Atlantic
Vanilla Fudge	Rock And Roll	Atco/Atlantic
Vanilla Fudge	2001	Hyperspace
Cactus	Cactus	Atco/Atlantic
Cactus	One Way Or Another	Atco/Atlantic
Cactus	Restrictions	Atco/Atlantic
Cactus	'Ot 'N Sweaty	Atco/Atlantic
Jeff Beck, Tim Bogert, Carmine Appice	Beck, Bogert & Appice	Epic/CBS
KGB	KGB	MCA
KGB	Motion	MCA
Rod Stewart & Group	Foot Loose & Fancy Free	Warner Bros.
Stanley Clarke	Modern Man	CBS
Paul Stanley	Kiss - Paul Stanley	Casablanca/Polygram
Rod Stewart & Group	Blondes Have More Fun	Warner Bros.
Rod Stewart & Group	Foolish Behavior	Warner Bros.
Ron Wood	1, 2, 3, 4	CBS
Rod Stewart & Group	Tonight I'm Yours	Warner Brothers
Carmine Appice	Carmine Appice/Rockers	Pasha/CBS
Ted Nugent	Nugent	Atlantic
King Kobra	Ready To Strike	Capitol
King Kobra	Thrill Of A Lifetime	Capitol
Soundtrack/TriStar	Iron Eagle	Capitol
King Kobra	King Kobralll	Rocker
Pink Floyd	Momentary Lapse Of Reason	CBS
Blue Murder	Blue Murder	Geffen
Rod Stewart	Rod Stewart Anthology	Geffen
Jeff Beck	Beckology	Epic
Brad Gillis	Gilrock Ranch	Guitar Recordings
Jeff Watson	Lone Ranger	Shrapnel
Mothers Army (Japanese Release)	Mothers Army	Appollion (Fems)
Blue Murder	Nothin' But Trouble	Geffen
Ron Wood	1 2 3	
Vanilla Fudge	Mystery	Atco
Vanilla Fudge	Live, Best Of	Rhino
Cactus	Collection/Cactology	Rhino
Pearl	East Meets West	Polydor KK Japan
Pearl	4 Infinity	East West
Pearl	Live In Japan	Distribute/Sony
Guitar Zeus I	Carmine Appice	Apollion, No Bull (Europe)
Carmine Appice	Channel Mind Radio	Polydor KK
Guitar Zeus II	Carmine Appice	
Guitar Zeus	Japan	Rock Records Japan
Char, Bogert & Appice	CBA Live In Japan	Polydor KK
King Kobra	Lost Years	Cleopatra Records
Derringer & Appice	Party Tested	Boardwalk Records
Derringer, Bogert & Appice	DBA Doin' Business As	SPV (Europe)
King Kobra	Hollywood Trash	MTM (Europe)

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CALZONE CASES
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ESP GUITARS

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- Carmine Brass Signature all-gold snare drum
- 12" x 3" piccolo snare drum

Sabian Cymbals

- Carmine Signature Chinas - 17" and 19"
- Carmine Signature Ride - 21"
- Hand-hammered (HH) 18" and 20" crashes
- Carmine 15" shade cymbal
- 14" HH hi-hats
- 12" small Carmine Chinas as closed hi-hat

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AND, the Power Rock Time Table of Contents helps you locate sections of the video easily without hassle.

PRV1 - CARMINE APPICE • DRUM CLINIC - Seminar format that includes double bass, odd time signatures and a live solo by Carmine.

PRV2 - CARMINE APPICE • REALISTIC ROCK - Video version of Carmine's best selling book. Keyed to the book or can be used alone.

PRV5 - RICK GRATTON • RICK'S LICKS - People like Carmine and Vinny Appice, Tris Imboden and Greg Bissonette are into Rick. Includes: Linear Groupings and Phrasings.

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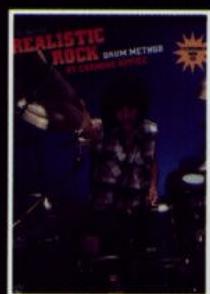
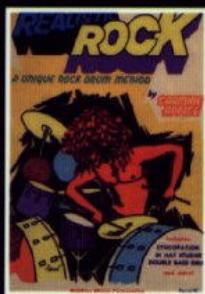
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