

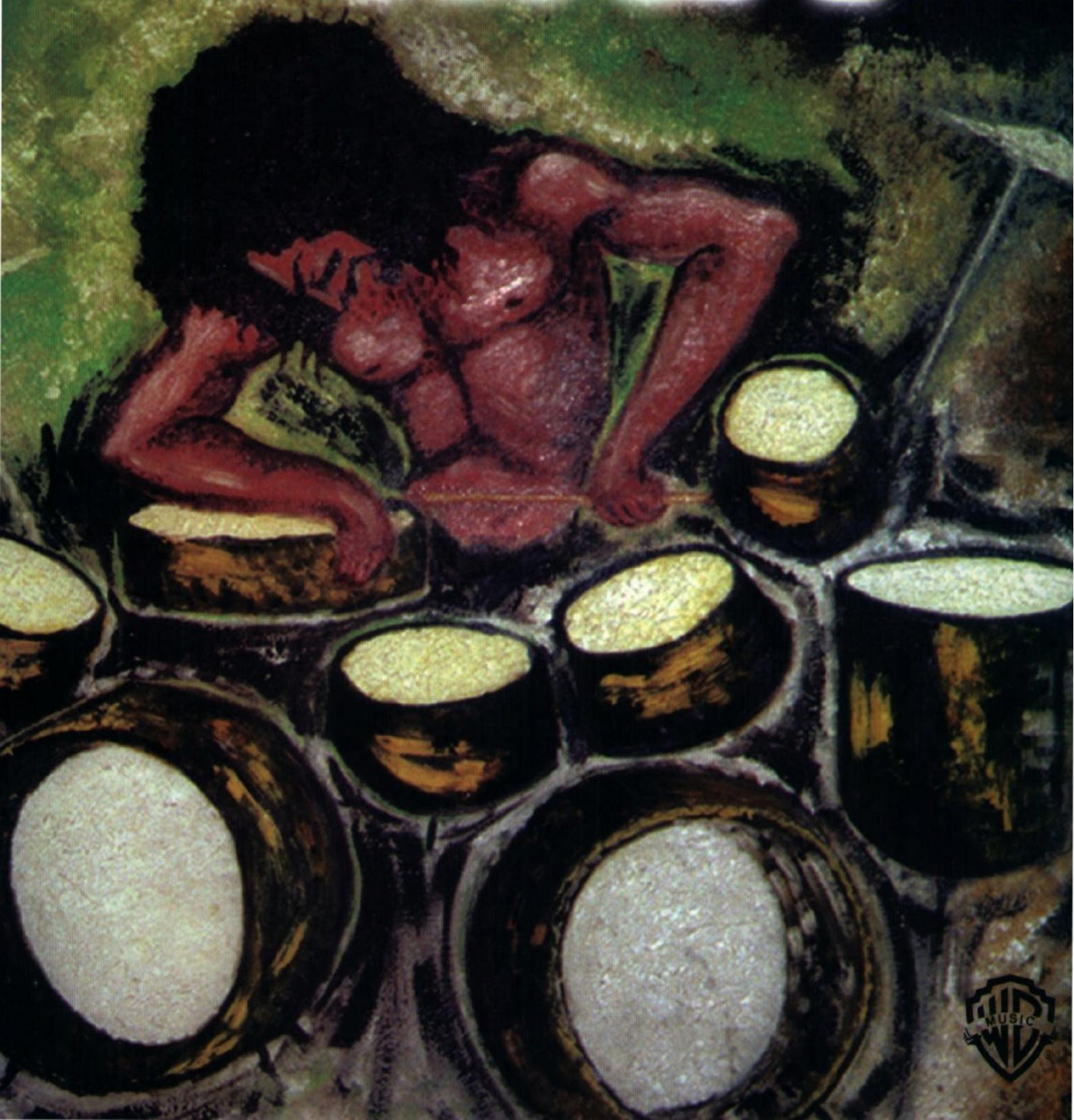
U l t i m a t e

REALISTIC W^WROCK

by CARMINE APPICE



DRUM METHOD



Ultimate **REALISTIC** **W⁺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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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.

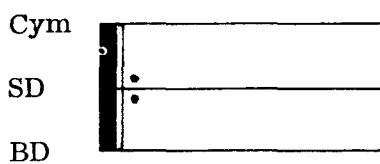


Part 1

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

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

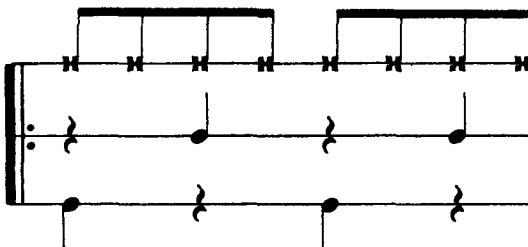


TRK 1

Quarter Notes

1.

Cym



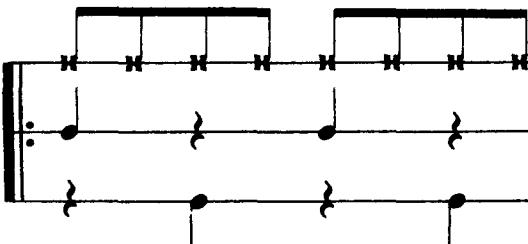
SD

BD

The notation consists of three horizontal staves. The top staff is labeled 'Cym' and shows a repeating eighth-note pattern. The middle staff is labeled 'SD' and shows a quarter-note pattern. The bottom staff is labeled 'BD' and shows a quarter-note pattern. The SD and BD patterns are aligned with the Cym pattern's beats. The notation is divided into four measures.

2.

Cym



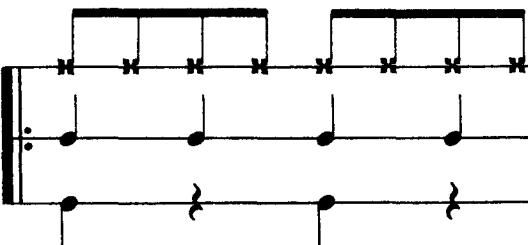
SD

BD

The notation consists of three horizontal staves. The top staff is labeled 'Cym' and shows a repeating eighth-note pattern. The middle staff is labeled 'SD' and shows a quarter-note pattern. The bottom staff is labeled 'BD' and shows a quarter-note pattern. The SD and BD patterns are aligned with the Cym pattern's beats. The notation is divided into four measures.

3.

Cym



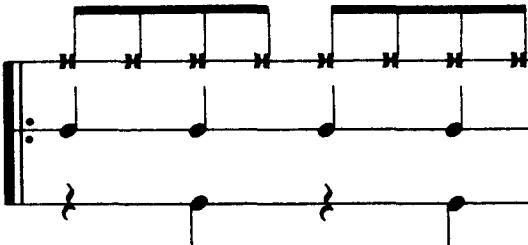
SD

BD

The notation consists of three horizontal staves. The top staff is labeled 'Cym' and shows a repeating eighth-note pattern. The middle staff is labeled 'SD' and shows a quarter-note pattern. The bottom staff is labeled 'BD' and shows a quarter-note pattern. The SD and BD patterns are aligned with the Cym pattern's beats. The notation is divided into four measures.

4.

Cym



SD

BD

The notation consists of three horizontal staves. The top staff is labeled 'Cym' and shows a repeating eighth-note pattern. The middle staff is labeled 'SD' and shows a quarter-note pattern. The bottom staff is labeled 'BD' and shows a quarter-note pattern. The SD and BD patterns are aligned with the Cym pattern's beats. The notation is divided into four measures.

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

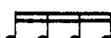
This exercise is a review of the quarter and eighth note sections.

Cym SD BD

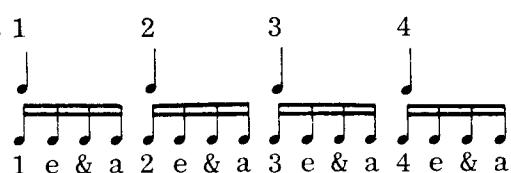
The exercise consists of four staves, each containing three measures. The first staff begins with eighth-note strokes on the cymbal and sixteenth-note patterns on the snare drum. The second staff begins with sixteenth-note patterns on the snare drum. The third staff begins with eighth-note strokes on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



Another figure used in this section is  1 e & a

This is a syncopated rhythm.

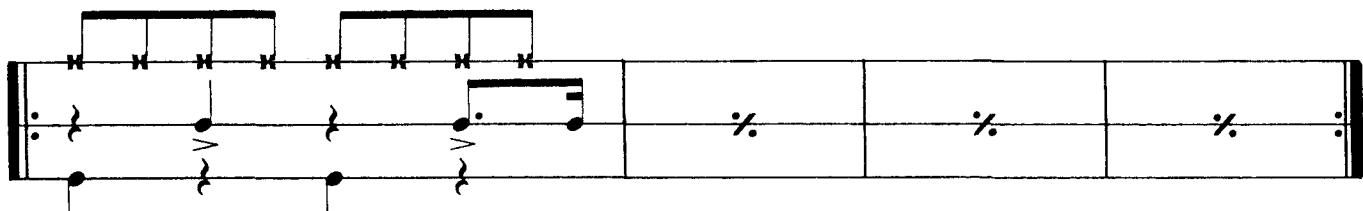
Hit on 1, e. Rest on &. Hit on a.



CD 1
TRK 3

1.

Cym

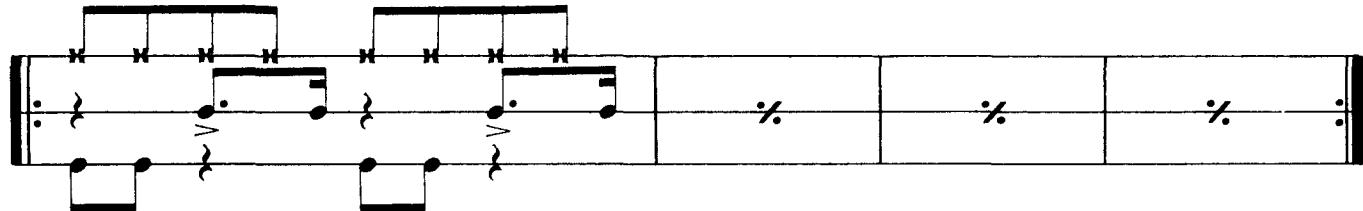


2.

Cym

SD

BD



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

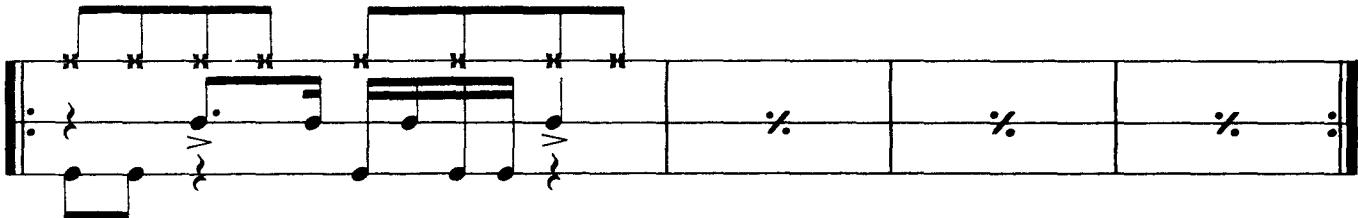
Cym SD BD

Cym SD BD

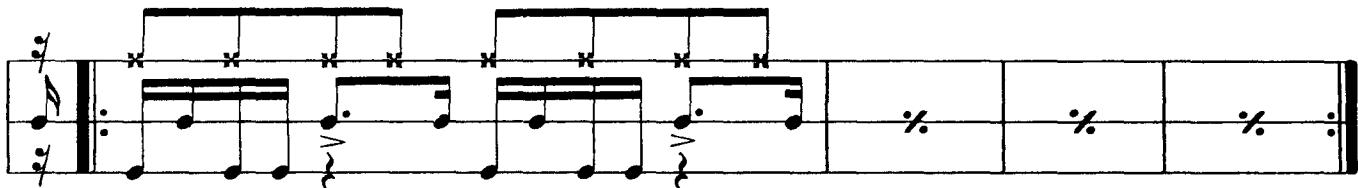
More Sixteenths

1.

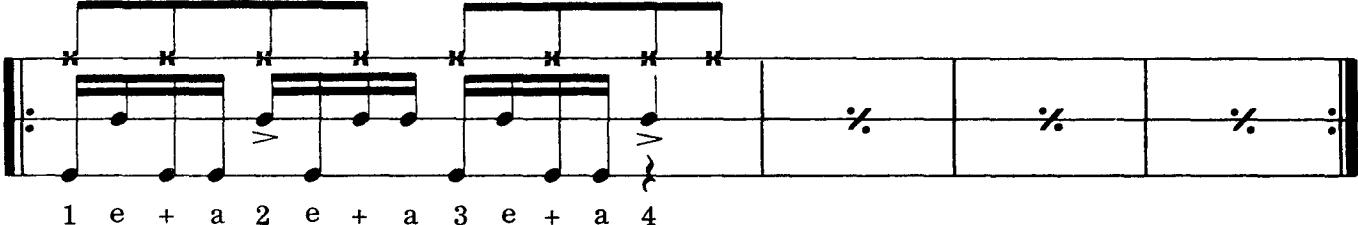
Cym

**2.**

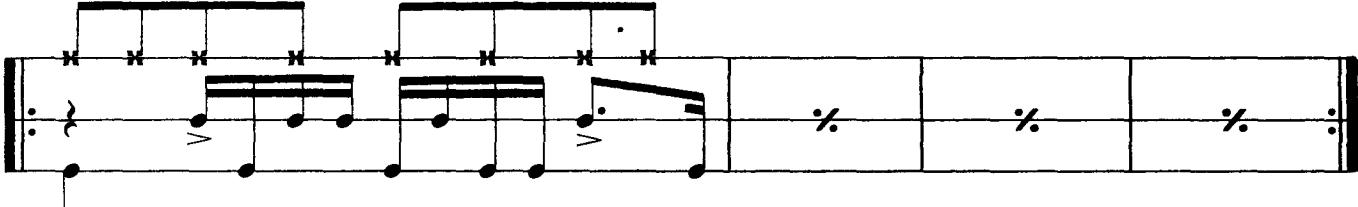
Cym

**3.**

Cym

**4.**

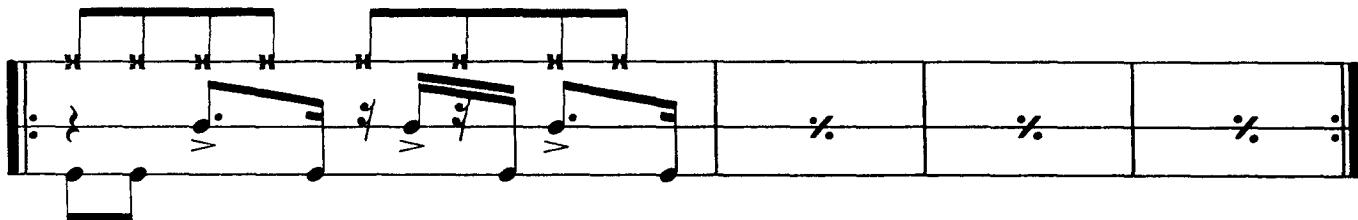
Cym

**5.**

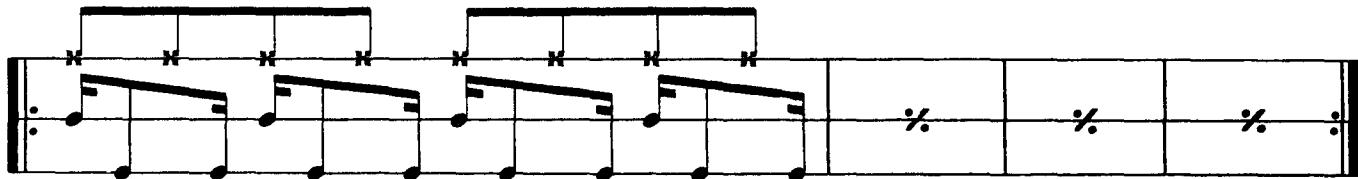
Cym

**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

The image shows two sets of drum notation patterns. The top set is labeled '1 e + a' and the bottom set is labeled '2 e + a'. Both sets consist of four measures of sixteenth-note patterns on three drums: Cymbal (top), Snare Drum (middle), and Bass Drum (bottom). The patterns involve various strokes like single strokes, double strokes, and triplets, with specific counts indicated by 'e' and '+' symbols.

Part 5

CD 1



TRK 4 Sixteenth Note Triplets



Sixteenth note triplets are counted: 1 ti ta + ti ta of sixteenth

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:



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.

1.

Cym

SD

BD

This block contains three horizontal staff lines for Cymbal (top), Snare Drum (middle), and Bass Drum (bottom). The Cymbal staff has 'x' marks above the notes. The Snare Drum staff includes sixteenth-note patterns with 'e' and '+' symbols. The Bass Drum staff shows continuous strokes. Measure 1 starts with a Cymbal 'x', followed by a Snare Drum sixteenth-note pattern (including 'e' and '+') and a Bass Drum stroke. Measures 2 through 5 show alternating Cymbal 'x' and Snare Drum patterns, with the Bass Drum continuing its pattern throughout.

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

8.

Cym SD BD

—3— —3— —3— —3—

9.

Cym SD BD

10.

Cym SD BD

11.

Cym SD BD

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

12.

Cym SD BD

13.

Cym SD BD

14.

Cym SD BD

3 3

• • • • • • • •

15.

Cym SD BD

Twelve Bar Exercise**Sixteenth Note Triplet**

Cym SD BD

• • •

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.

Cym SD BD

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 containing six measures of rhythmic patterns. The patterns include eighth-note pairs, sixteenth-note pairs, eighth-note triplets, sixteenth-note triplets, eighth-note groups, sixteenth-note groups, and sixteenth-note sixteenth-note pairs. Various performance markings are present: '3' over three notes, 'V' over notes, '3' over a bar, and a fermata over a note. The staff begins with a measure of eighth-note pairs followed by sixteenth-note pairs. The second measure features eighth-note triplets. The third measure contains sixteenth-note triplets. The fourth measure consists of eighth-note groups. The fifth measure includes sixteenth-note groups. The sixth measure shows sixteenth-note sixteenth-note pairs.

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 five staves, each containing four measures. The bass drum pattern changes every two measures, while the snare and cymbal patterns remain constant.

The notation consists of five staves, each with four measures. The instruments are: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The snare and cymbal patterns are constant across all staves and measures. The bass drum pattern changes every two measures. The first staff shows a hand on 2 and 4 pattern. The second staff shows a hand on 4 pattern. The third staff shows a hand on 2 and 4 pattern. The fourth staff shows a hand on 4 pattern. The fifth staff shows a hand on 2 and 4 pattern. The notation uses vertical stems for bass drum, diagonal stems for snare drum, and horizontal stems for cymbal.



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 symbol (double bar) and a cymbal symbol (dot) at the beginning. The notation uses vertical stems for all notes.

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

Drum set notation for Cym (cymbal), SD (snare drum), and BD (bass drum). The cymbal staff shows a continuous eighth-note pattern. The snare drum staff shows sixteenth-note patterns with vertical stems. The bass drum staff shows a steady eighth-note pattern. The notation ends with a '2'.

2.

Cym

Drum set notation for Cym (cymbal), SD (snare drum), and BD (bass drum). The cymbal staff shows a continuous eighth-note pattern. The snare drum staff shows sixteenth-note patterns with vertical stems. The bass drum staff shows a steady eighth-note pattern. The notation ends with a '2'.

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

Four measures of drum parts for Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The Cym part consists of eighth-note patterns. The SD part includes measures with V and V strokes. The BD part consists of eighth-note patterns.

3.

Cym SD BD

Four measures of drum parts for Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The Cym part consists of eighth-note patterns. The SD part includes measures with V and V strokes. The BD part consists of eighth-note patterns.

4.

Cym SD BD

Four measures of drum parts for Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The Cym part consists of eighth-note patterns. The SD part includes measures with V and V strokes. The BD part consists of eighth-note patterns.

5.

Cym SD BD

Four measures of drum parts for Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The Cym part consists of eighth-note patterns. The SD part includes measures with V and V strokes. The BD part consists of eighth-note patterns.

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 SD BD

2.

HH SD BD

3.

HH SD BD

4.

HH SD BD

5.

HH SD BD

Sixteen Bar Exercise (Eighth Notes)

HH SD BD

The image shows three staves of sixteenth-note hi-hat rhythms. Each staff has a corresponding rhythm pattern above it, consisting of vertical bars with '+' and '0' symbols indicating when the hi-hat is open and closed respectively.

- Staff 1:** + + + + + 0 + 0
- Staff 2:** + + + + + + + 0
- Staff 3:** + + + 0 + 0 + +
- Staff 4:** + 0 + 0 + 0 + +
- Staff 5:** + 0 + 0 + + + +
- Staff 6:** + + + + + + + +
- Staff 7:** + + + 0 + 0 + 0
- Staff 8:** + 0 + 0 + 0 + 0
- Staff 9:** + 0 + 0 + + + +
- Staff 10:** + 0 + 0 + + + +
- Staff 11:** + 0 + 0 + + + +
- Staff 12:** + 0 + 0 + + + +

Sixteenth Note Hi-Hat Rhythms

Play HH sixteenths on closed Hi-Hat Cymbals.

1.

HH	1 e + a	2 e + a	3 e + a	4 e + a			
HH	x x x x	x x x x	x x x x	x x x x			
SD	:	z	z	z	%	%	%
BD	•	•	•	•			

2.

HH	1 e + a	2 e + a	3 e + a	4 e + a			
HH	x x x x	x x x x	x x x x	x x x x			
SD	:	z	z	z	%	%	%
BD	•	•	•	•			

3.

HH SD BD

This row shows a continuous pattern for the High Hat (HH) consisting of sixteenth-note pairs. The Snare Drum (SD) has a steady eighth-note pulse. The Bass Drum (BD) provides a strong eighth-note pulse every two measures.

4.

HH SD BD

This row features a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two measures.

5.

HH SD BD

This row shows a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two measures.

6.

HH SD BD

This row features a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two measures.

7.

HH SD BD

This row shows a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two measures.

8.

HH SD BD

This row features a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two measures.

9.

HH SD BD

This row shows a continuous pattern for the High Hat (HH) with sixteenth-note pairs. The Snare Drum (SD) has eighth-note pairs. The Bass Drum (BD) has eighth-note pairs every two 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

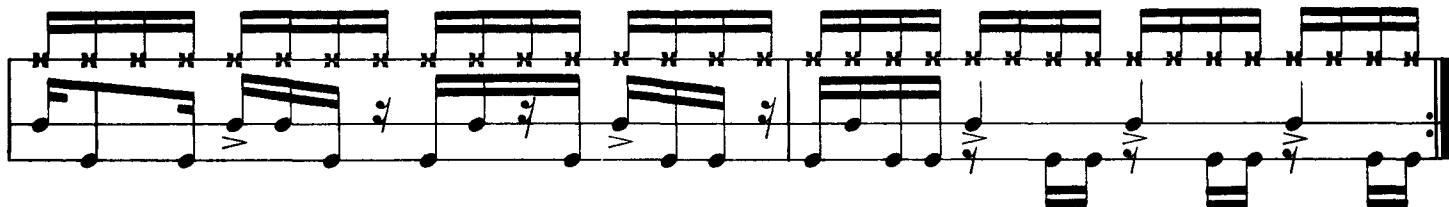
Sixteen Bar Exercise (Sixteenth Notes)

Play HH sixteenths on closed Hi-Hat Cymbals.

HH

SD

BD



Sixteenth Notes — Accented — Open And Closed

1.

$+ \quad 0 \quad + \quad +$ HH 	$+ \quad + \quad + \quad +$ SD 	$+ \quad + \quad + \quad +$ BD
--	--	--

2.

$+ \quad + \quad + \quad +$ HH 	$+ \quad 0 \quad + \quad +$ SD 	$+ \quad + \quad + \quad +$ BD
--	--	--

3.

$+ \quad + \quad + \quad +$ HH 	$+ \quad + \quad + \quad +$ SD 	$+ \quad 0 \quad + \quad +$ BD
--	--	--

4.

$+ \quad + \quad + \quad +$ HH 	$+ \quad + \quad + \quad +$ SD 	$+ \quad + \quad + \quad +$ BD
--	--	--

5.

$+ \quad 0 \quad + \quad +$ HH 	$+ \quad + \quad + \quad +$ SD 	$+ \quad 0 \quad + \quad +$ BD
--	--	--

6.

$+ \quad + \quad + \quad +$ HH 	$+ \quad 0 \quad + \quad +$ SD 	$+ \quad + \quad + \quad +$ BD
--	--	--

7. + 0 + 0 + + + + + + + + + + + + + +

HH SD BD

8. + + + + + 0 + 0 + + + + + + + + + +

HH SD BD

9. + + + + + + + 0 + 0 + + + + + + + +

HH SD BD

10. + + + + + + + + + 0 + 0

HH SD BD

11. + 0 + 0 + + + + + 0 + 0 + + + + + + + +

HH SD BD

12. + + + + + 0 + 0 + + + + + 0 + 0

HH SD BD

13. + 0 + 0 + 0 + 0 + 0 + 0 + 0 + + + + + + + +

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 eighth-note hi-hat, sixteenth-note snare, and sixteenth-note bass drum. The first bar starts with an open hi-hat. The second bar starts with a closed hi-hat. The third bar starts with an open hi-hat.

HH SD BD

This block contains the next three bars of the 12-bar exercise. The pattern continues with eighth-note hi-hat, sixteenth-note snare, and sixteenth-note bass drum. The first bar starts with a closed hi-hat. The second bar starts with an open hi-hat. The third bar starts with a closed hi-hat.

HH SD BD

This block contains the final six bars of the 12-bar exercise. The pattern continues with eighth-note hi-hat, sixteenth-note snare, and sixteenth-note bass drum. The first bar starts with an open hi-hat. The second bar starts with a closed hi-hat. The third bar starts with an open hi-hat.

The image displays three staves of musical notation for a 12-string guitar, arranged vertically. Each staff consists of six horizontal lines representing the strings. The notation includes various symbols above the staff, such as '+' and '0', which likely indicate specific fingerings or string muting. The first staff begins with a series of eighth-note patterns. The second staff continues with similar patterns, featuring a 'V' symbol indicating a vibrato or吟唱 technique. The third staff concludes with a series of eighth-note patterns.

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

Diagram illustrating hand positions for exercises 1-5 on a drum set. The top row shows the snare drum (SD) and bass drum (BD). The bottom row shows the hi-hat (HH), ride cymbal (R), and left (L) and right (R) tom-toms. Hand positions are indicated by letters: R, RL, LR, LRL, RLRL, LRRL, RLRL, R, RL, LR, LRL, RLRL, LRRL, RLRL, R, RL, LR, LRL, RLRL, LRRL, RLRL.

CD 1
TRK 8

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

1. HH
SD
BD

Advanced Sixteenth Note Rhythms

Four staves of sixteenth note rhythmic patterns for exercises 1-5. Each staff includes a corresponding sequence of 16th note patterns below it, with '0' or '+' indicating the start of each pattern. The patterns involve various combinations of eighth and sixteenth note attacks, often starting with a sixteenth note followed by an eighth note.

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



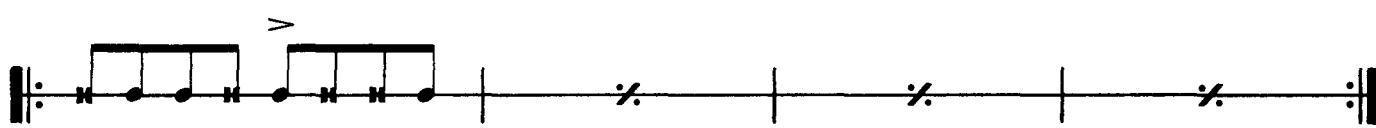
TRK 9 Rock Poly-Rhythms

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

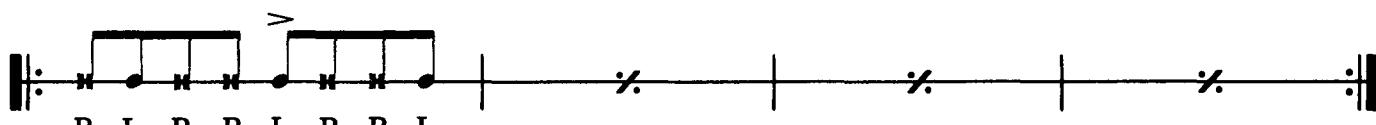
Right hand on cymbal or Hi-Hat ()

Left hand on snare drum ()

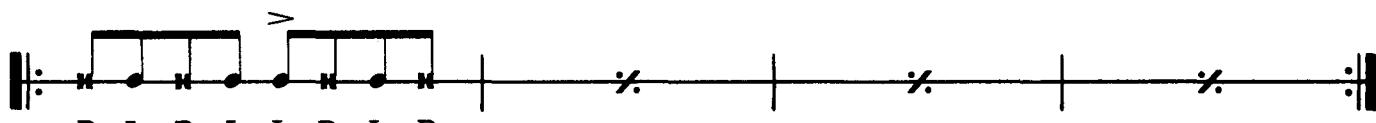
(Left-handed drummers should reverse the sticking.)



R L L R L R R L



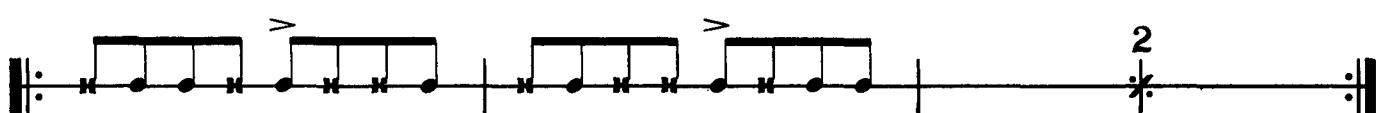
R L R R L R R L



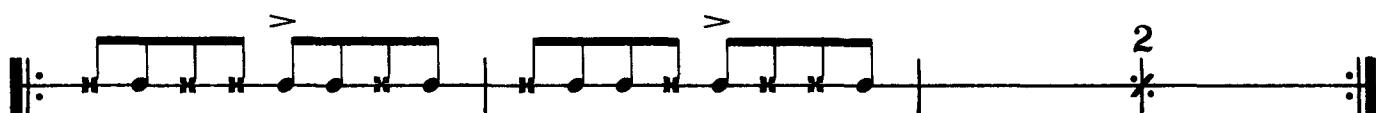
R L R L L R L R



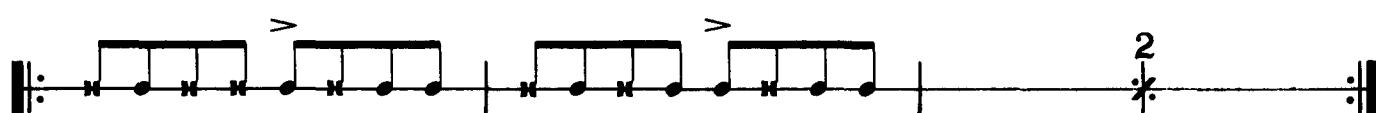
R L L R L R R R L R L R L L R L R



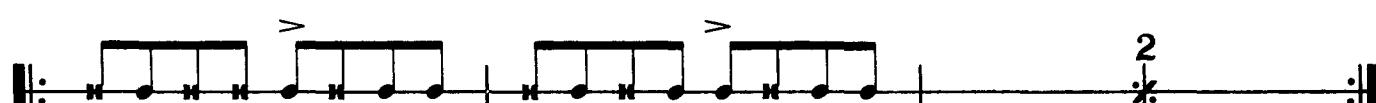
R L L R L R R R L R L R R L R L L



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

Sixteen Bar Solo 3.

| | | | | |
|----|----------------|----------------|----------------|----------------|
| HH | + + + + | + + + 0 | + + + 0 | + + + 0 |
| RC | [drum pattern] | [drum pattern] | [drum pattern] | [drum pattern] |
| SD | V | V | V | V |
| BD | [drum pattern] | [drum pattern] | [drum pattern] | [drum pattern] |

| | | | |
|----------------|----------------|--|--|
| + + + 0 | + + + 0 | | |
| [drum pattern] | [drum pattern] | | |

A 16-bar solo drum score for a snare drum. The score is divided into four 4-bar sections. Each section starts with a common time signature. The first section has a bass drum on the first beat of each bar. The second section adds a high hat on the first beat of each bar. The third section adds a ride cymbal on the first beat of each bar. The fourth section adds a bass drum on the first beat of each bar. The score includes various strokes like 'x', 'n', 'v', 'y', and 'z' with specific counts like '3' and '0'.

Sixteen Bar Solo 4.

| | | | | |
|----|---------|---------|---------|---------|
| HH | + 0 + 0 | + 0 + + | | |
| RC | x x n n | x x n n | x x n n | x x n n |
| SD | v v | v v | v v | v v |
| BD | b b | b b | b b | b b |

A 16-bar solo drum score for a snare drum, ride cymbal, snare drum, and bass drum. The score is divided into four 4-bar sections. Each section starts with a common time signature. The first section has a bass drum on the first beat of each bar. The second section adds a high hat on the first beat of each bar. The third section adds a ride cymbal on the first beat of each bar. The fourth section adds a bass drum on the first beat of each bar. The score includes various strokes like 'x', 'n', 'v', 'y', and 'b'.

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 last note of the third 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

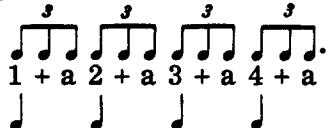
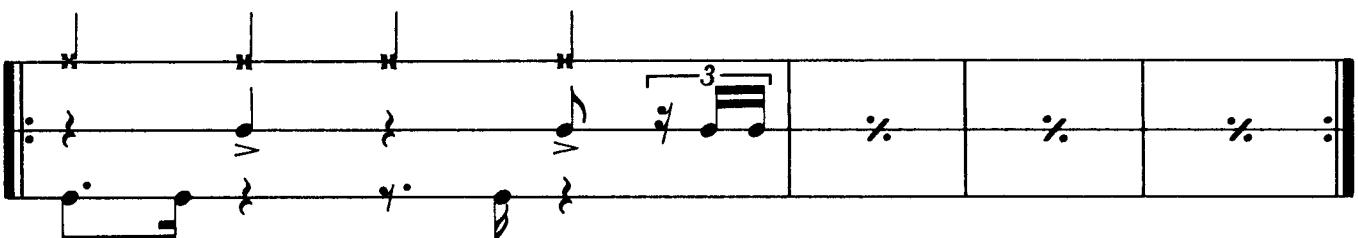
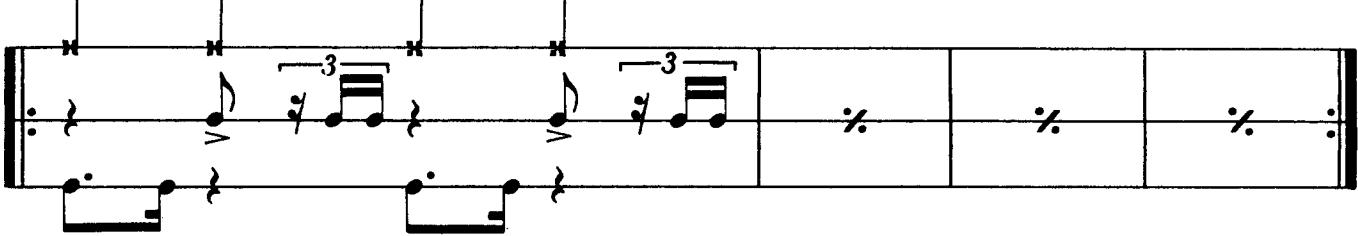
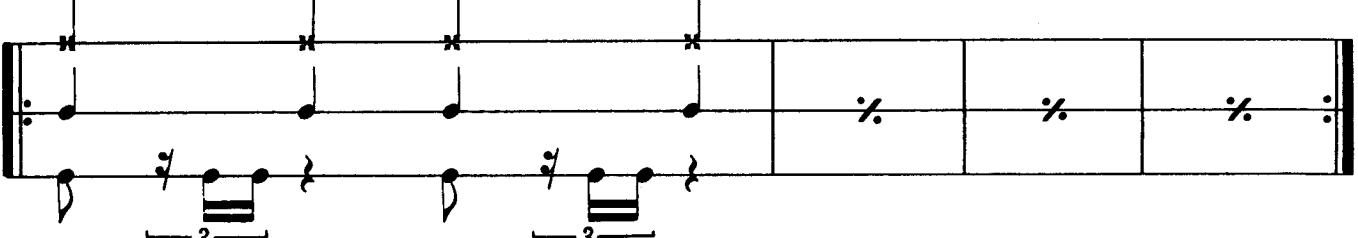
5.HH
RC
SD
BD

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

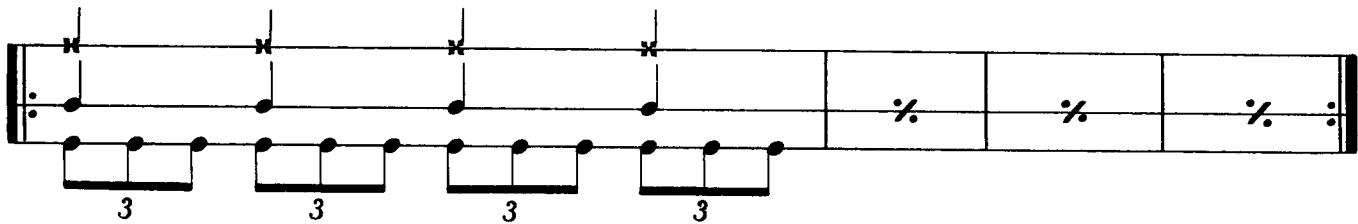
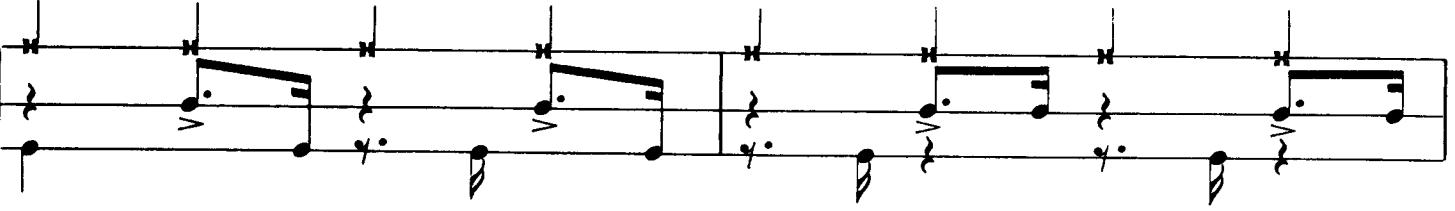
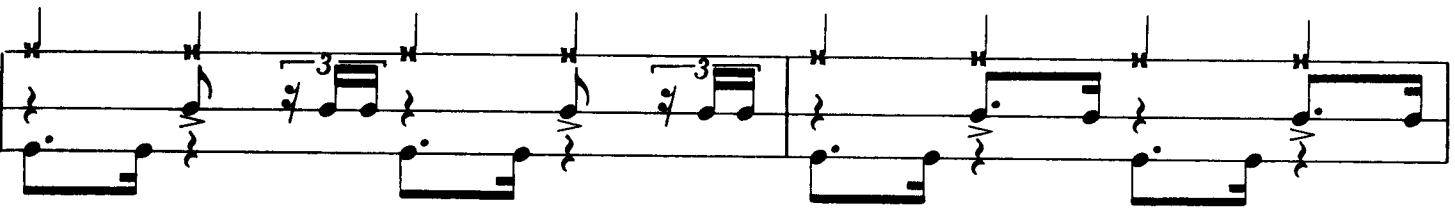
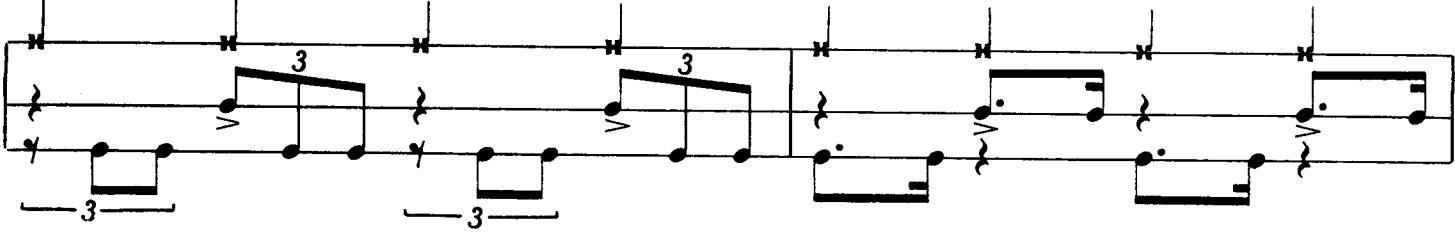
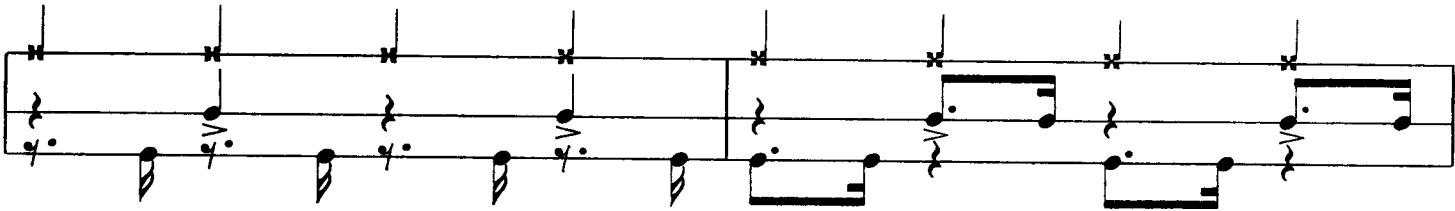
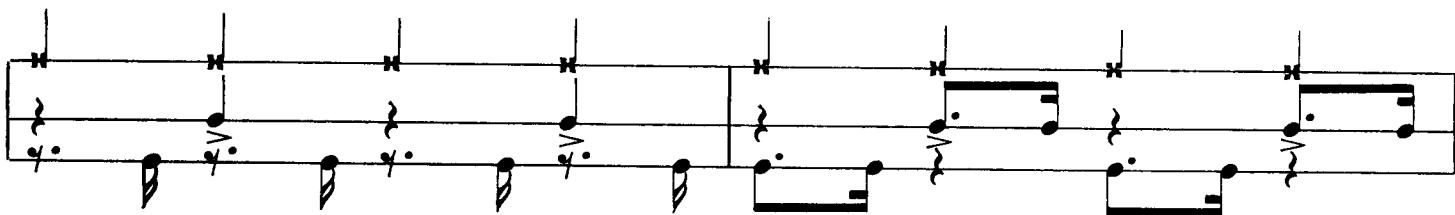
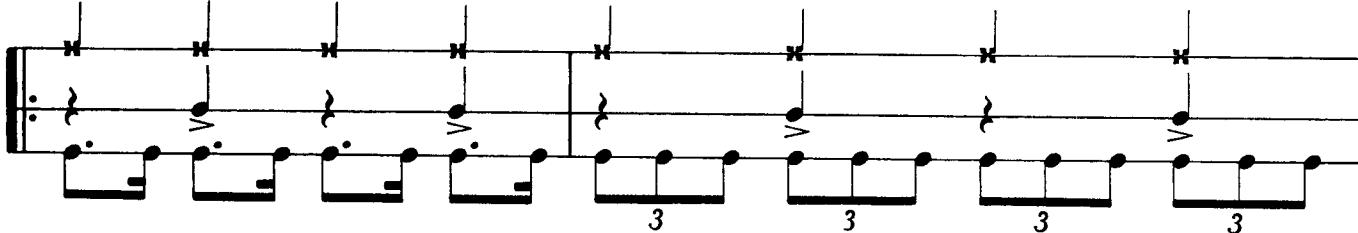
3 3 3 3

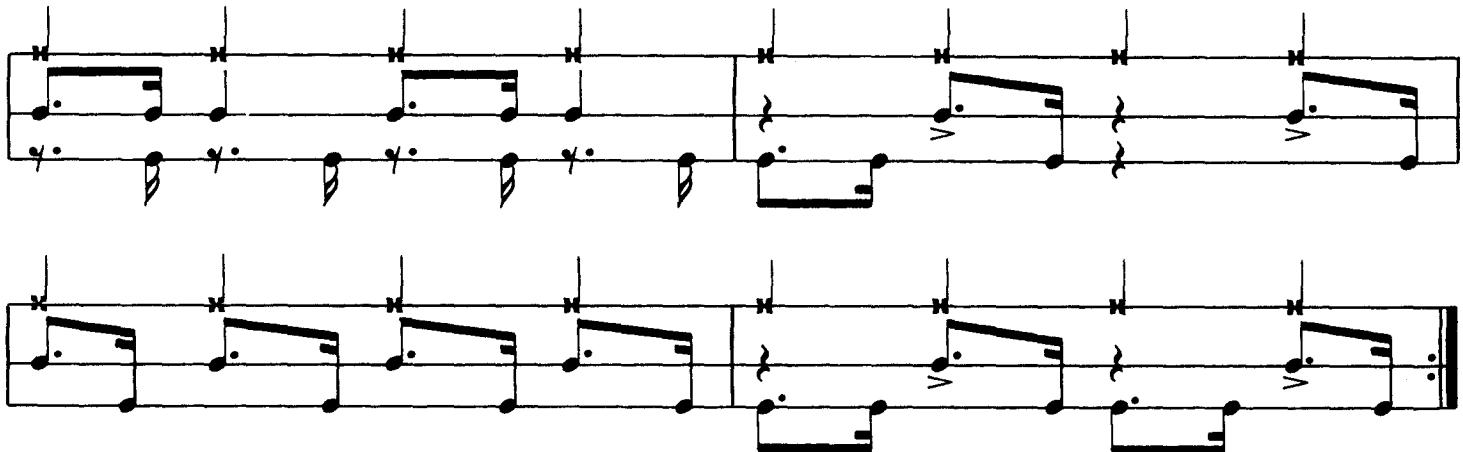
7.

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. The first measure ends with a vertical bar line. The second measure continues with the same patterns.

3.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 3. The staff includes RC (Ride Cymbal), ST (Snare Drum), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The rhythm pattern includes eighth-note pairs (RR) and sixteenth-note figures (LRL, RL, LL). 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. The first measure ends with a vertical bar line. The second measure continues with the same patterns.

4.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 4. The staff includes RC (Ride Cymbal), ST (Snare Drum), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The rhythm pattern includes eighth-note pairs (RL) and sixteenth-note figures (RL). 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. The first measure ends with a vertical bar line. The second measure continues with the same patterns.

5.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 5. The staff includes RC (Ride Cymbal), ST (Snare Drum), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The rhythm pattern includes eighth-note pairs (LLR, LRL, RLR, LRL) and sixteenth-note figures (3, RL, RL). 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. The first measure ends with a vertical bar line. The second measure continues with the same patterns.

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.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 2. The score is divided into four measures. The first measure shows the SD and LT parts. The second measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The third measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The fourth measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The SD and LT parts include stickings such as RLRLRLRLRLRL and RLRLRLRLRLRL respectively. The RC part consists of eighth-note patterns. The BD part provides a steady bass line.

3.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 3. The score is divided into four measures. The first measure shows the SD and LT parts. The second measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The third measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The fourth measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The SD and LT parts include stickings such as RLRLRLRLRLRL and LRLRLRLRLRL respectively. The RC part consists of eighth-note patterns. The BD part provides a steady bass line.

4.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 4. The score is divided into four measures. The first measure shows the SD and LT parts. The second measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The third measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The fourth measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The SD and LT parts include stickings such as RLR, RLR, L, L, LRLR, and R respectively. The RC part consists of eighth-note patterns. The BD part provides a steady bass line.

5.

RC

ST

SD

LT

BD

Drum set sheet music for exercise 5. The score is divided into three measures. The first measure shows the SD and LT parts. The second measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The third measure shows the ST part with a 3-beat pattern, and the RC, SD, LT, and BD parts. The SD and LT parts include stickings such as R, R, and R respectively. The RC part consists of eighth-note patterns. The BD part provides a steady bass line.

5.

Snare Drum:
 - Sixteenth-note pattern starting with a 'V' and ending with a '3'.
 - Bass Drum: Eighth-note pattern.
 - Hi-Hat: Eighth-note pairs.

6.

RC

ST

SD

LT

BD

Snare Drum:
 - Sixteenth-note pattern with 'R' and 'L' markings.
 - Bass Drum: Eighth-note pattern.
 - Low Tom: Eighth-note pattern.

7.

RC

ST

SD

LT

BD

Snare Drum:
 - Sixteenth-note pattern with 'RLRL' and 'RR' markings.
 - Bass Drum: Eighth-note pattern.
 - Low Tom: Eighth-note pattern.

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

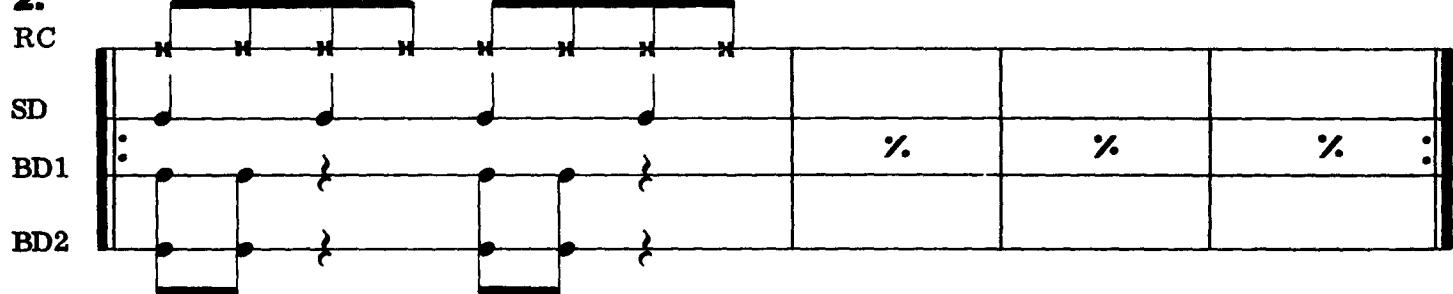
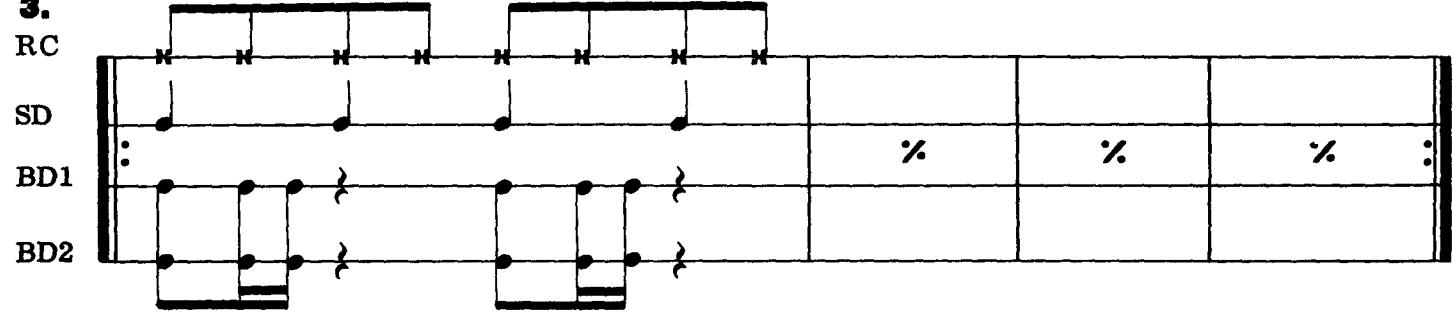
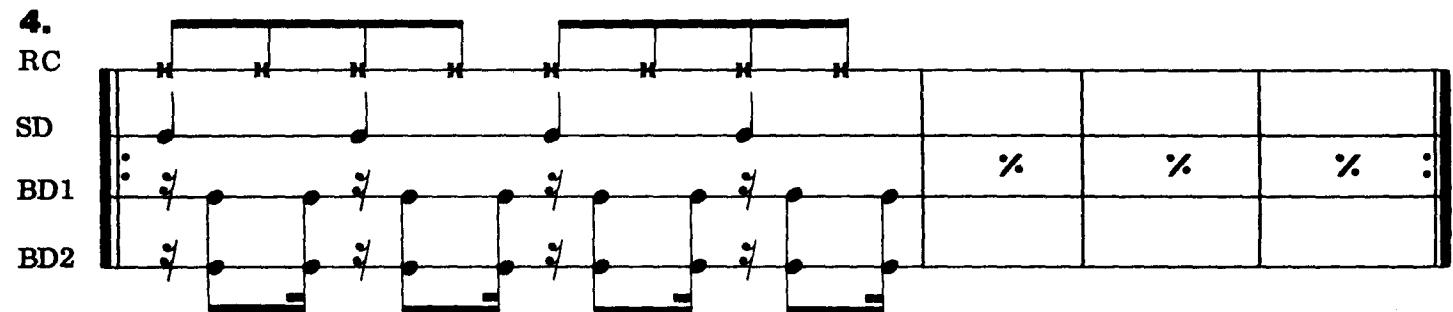
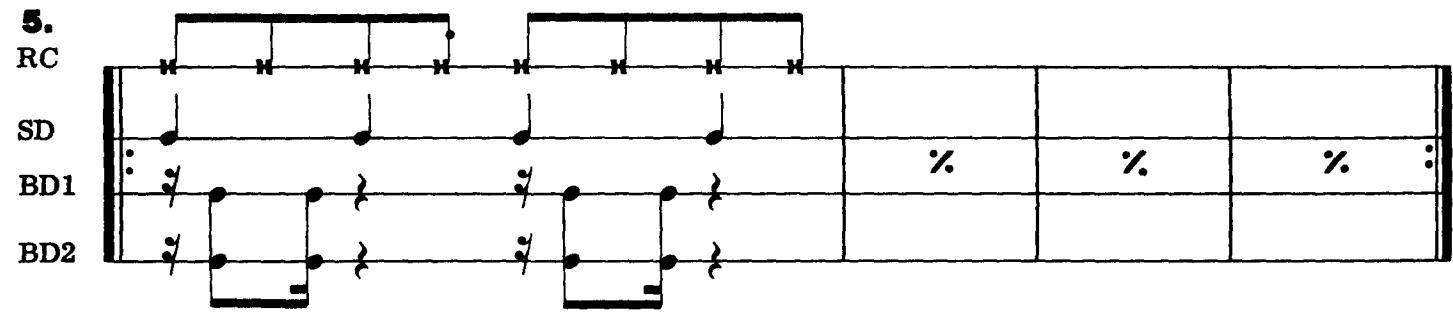
BD2 and BD1 Together as a Unit

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.

RC SD BD1 BD2

Sixteen Bar Exercise

RC SD BD1 BD2

RC SD BD1 BD2

RC SD BD1 BD2

A five-line musical staff with various rhythmic patterns and markings. The staff consists of two parts separated by a vertical bar line. The first part contains four measures. The second part contains three measures, followed by a repeat sign and three more measures. The notes are represented by small circles on the lines, and rests are indicated by empty rectangular boxes. There are several 'V' and 'Z' markings, which likely represent slurs or grace notes. Some notes have horizontal dashes above them, and some have vertical dashes to their right. Measures 1-2 show a repeating pattern of eighth and sixteenth notes. Measures 3-4 show a similar pattern with some variations. Measures 5-6 show a different pattern, possibly a transition. Measures 7-9 show a return to a similar pattern as the beginning.

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

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

: : :



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 7/8 drum pattern where the snare drum plays a continuous eighth-note loop (1, 2, 3, 4, 5, 6, 7) while the bass drum provides a steady eighth-note pulse. The hi-hat is used to create a 4/4 feel on the snare.

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 fill consists of two measures. In the first measure, the snare drum plays a sixteenth-note pattern (x, x, x, x) and the bass drum plays once. In the second measure, the snare drum plays a sixteenth-note pattern (x, x, x, x) and the bass drum plays once. A crash cymbal is indicated at the start of each measure.

Time/Groove

2. Fill

HH SD BD

7 8 : :

This fill consists of two measures. In the first measure, the snare drum plays an eighth-note pattern (1+, 2+, 3+, 4+) and the bass drum plays once. In the second measure, the snare drum plays an eighth-note pattern (5+, 6+, 7+) and the bass drum plays once. A crash cymbal is indicated at the end of the second measure.

Time/Groove

3. Fill

HH SD BD

7 8 : :

This fill consists of two measures. In the first measure, the snare drum plays an eighth-note pattern (1+, 2+, 3+, 4+) and the bass drum plays once. In the second measure, the snare drum plays an eighth-note pattern (5+, 6+, 7+) and the bass drum plays once. A crash cymbal is indicated at the end of the second measure.

* Play fill and then play time.

7/8 Drum Fills

4.

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

SD
BD

Time/Groove

5.

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

SD
BD

Time/Groove

CD2



Track 7

7/8 to 4/4—Four Bar Phrases

1.

HH/Cym
SD
BD

7/8 : x x x x x x x | x x x x x x x | 4/4 : x x x x x x x | x x x x x x x | 7/8 :

2.

HH
SD
BD

7/8 : x x x x x x x | x x x x x x x | 4/4 : x x x x x x x | x x x x x x x | 7/8 :

3.

HH
SD
BD

7/8 : x x x x x x x | x x x x x x x | 4/4 : x x x x x x x | x x x x x x x | 7/8 :

Fill

4/4 : x x x x x x x | Fill | x x x x x x x | x x x x x x x | 7/8 :

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 SD BD

2.

HH SD BD

3.

HH SD BD

4.

HH SD BD

5.

HH SD BD

6.

HH SD BD

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**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 |

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 | L | | R | L | |

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 |

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

CD2

 Track 20

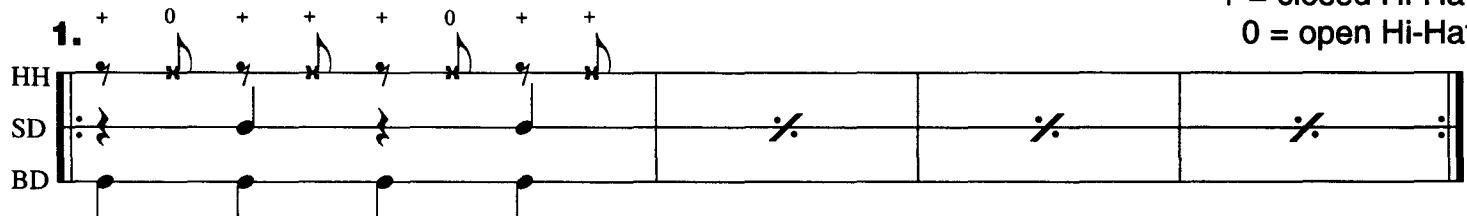
Rave / Dance

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!

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

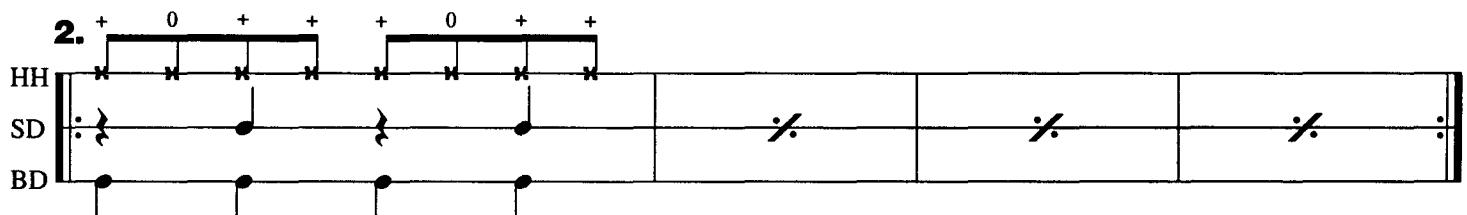
1.

HH SD BD



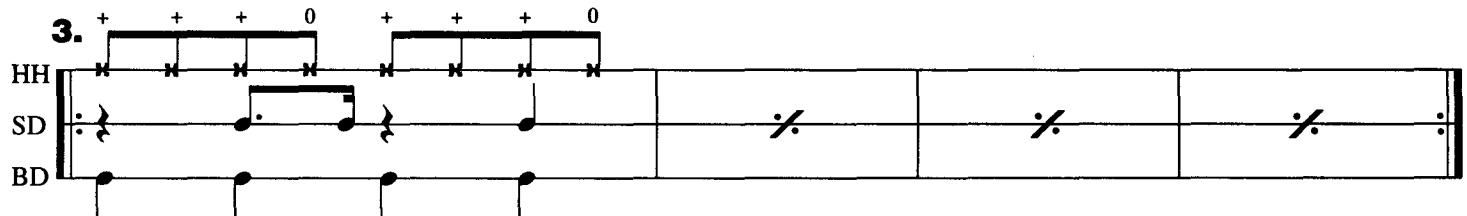
2.

HH SD BD



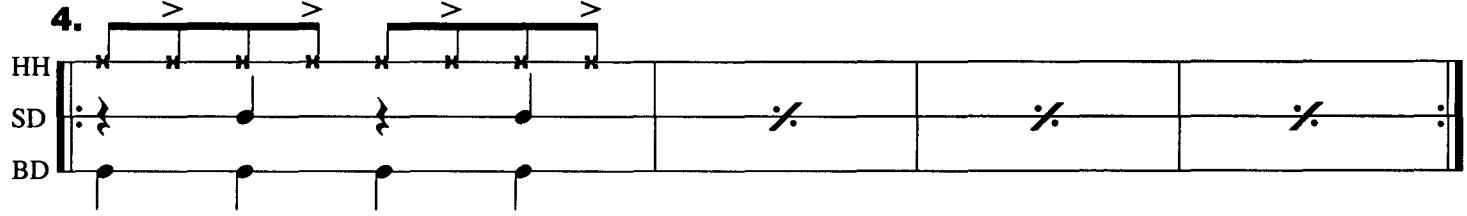
3.

HH SD BD



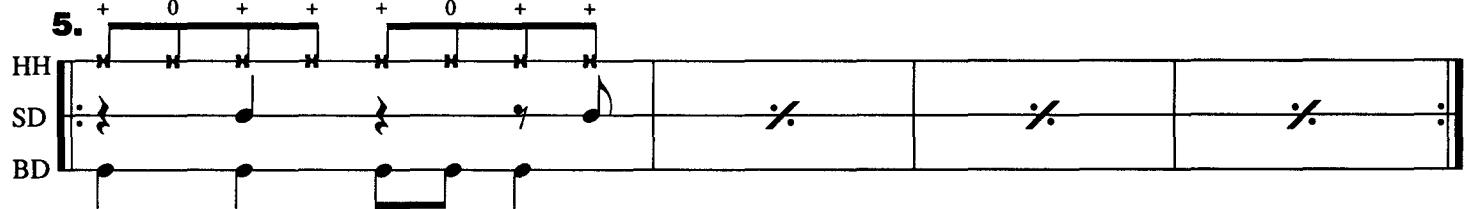
4.

HH SD BD

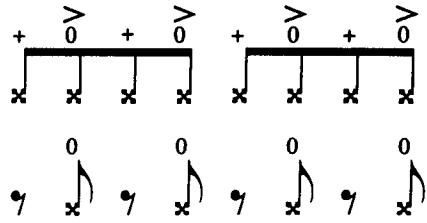


5.

HH SD BD



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



The first example shows a pattern where the first note of each measure is an open hi-hat (0). The second example shows a pattern where the first note of each measure is a closed hi-hat (+).

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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Visit the following Web sites for more information and updates:

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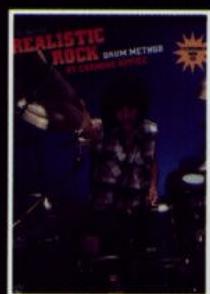
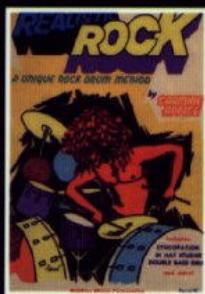
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