

# U l t i m a t e REALISTIC ROCK


by CARMINE APPICE



DRUM METHOD



# Ultimate REALISTIC ROCK




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

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

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## 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 written in a cursive, flowing style. The first name "Vinny" is written in a large, rounded script, and "Appice" is written in a more compact, cursive style to the right.

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



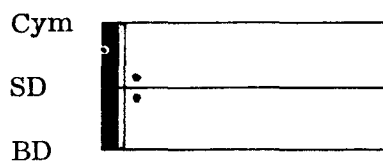
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## Part 1

### 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

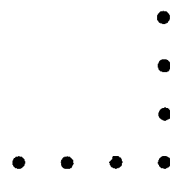
1. As written (right hand on cymbal)
- \* 2. Backwards (left hand on cymbal)
3. Right hand on quarter notes
- \* 4. Backwards on quarter notes (left hand on cymbal)
5. Right hand on the "&"
6. Backwards on the "&" (left hand on cymbal)

#### 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

2.

Cym

SD

BD

3.

Cym

SD

BD

4.

Cym

SD

BD

**5.**

**Eighth Notes**

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

**6.**

**7.**

**8.**

**9.**

**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

**9.**  
Cym  
SD  
BD

**10.**  
Cym  
SD  
BD

**Twelve Bar Exercise**

CD 1




TRK 2

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

Cym  
SD  
BD

**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 2 3 4

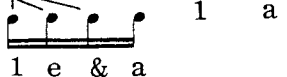


A 16th note rest  has the same value as a 16th note—1/4 of a beat. In this figure , count 1-e-&-a but hit only the last three notes. A

1 e & a

rest can be anywhere in the figure. Eighth note rests  can also appear.

This section also introduces the dotted eighth and sixteenth: . 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:  or . This rhythm is played with a bounce.



Another figure used in this section is 

1 e & a

This is a syncopated rhythm.

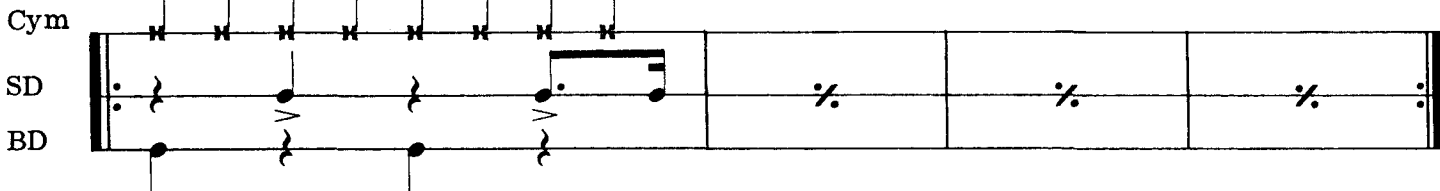
CD 1




TRK 3

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

**1.**



**2.**



**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

### More Sixteenths

**1.**  
Cym  
SD  
BD

**2.**  
Cym  
SD  
BD

**3.**  
Cym  
SD  
BD

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

**4.**  
Cym  
SD  
BD

**5.**  
Cym  
SD  
BD

2

**6.**  
Cym  
SD  
BD

**7.**  
Cym  
SD  
BD

**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

SD

BD

1 a 2 e + a 3 e + a 4

**16.**

Cym

SD

BD

**Twelve Bar Exercise – Sixteenth Notes**

This exercise should be played slowly at first.

Cym

SD

BD

1 e + a

1 e + a

2 e + a

**Part 5**

CD 1



**TRK 4 Sixteenth Note Triplets**

3 3 Two groups

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

note triplets equal two eighth notes: 1 + The secret for reading sixteenth note triplets is simple. The first 16th note of the triplet is usually left out:

1 ti ta

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

**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

**7.**

Cym

SD

BD

**8.**

Cym

SD

BD

**9.**  
Cym  
SD  
BD

**10.**  
Cym  
SD  
BD

**11.**  
Cym  
SD  
BD

**12.**  
Cym  
SD  
BD

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

**13.**  
Cym  
SD  
BD

**14.**  
Cym  
SD  
BD



**15.**

Cym  
SD  
BD

This exercise consists of a 12-bar piece. The Cym (Cymbal) part features a steady eighth-note pattern with a triplet of eighth notes in the first two bars. The SD (Snare Drum) part has a simple pattern of quarter notes and rests. The BD (Bass Drum) part plays a consistent eighth-note triplet pattern throughout the first two bars, followed by rests in the remaining nine bars.

**Twelve Bar Exercise**

**Sixteenth Note Triplet**

Cym  
SD  
BD

This exercise is a 12-bar piece. The Cym part features a steady eighth-note pattern with a triplet of eighth notes in the first two bars. The SD part has a complex pattern of sixteenth notes and eighth notes, with a triplet of sixteenth notes in the first two bars. The BD part plays a consistent eighth-note triplet pattern throughout the first two bars, followed by rests in the remaining nine bars.

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.

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.

1 e + a 2 e + a 3 e + a 4 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**

First musical staff with guitar fretboard diagrams above. It features a sequence of notes with three triplet markings (indicated by a '3' and a bracket) and a final measure containing a double bar line and a repeat sign.

Second musical staff with guitar fretboard diagrams above. It contains a series of notes, some with accents, and ends with a double bar line and a repeat sign.

Third musical staff with guitar fretboard diagrams above. It shows a sequence of notes with accents and slurs, ending with a double bar line.

Fourth musical staff with guitar fretboard diagrams above. It includes a triplet marking and notes with accents and slurs, ending with a double bar line.

Fifth musical staff with guitar fretboard diagrams above. It features notes with accents and slurs, ending with a double bar line.

Sixth musical staff with guitar fretboard diagrams above. It contains notes with accents and slurs, ending with a double bar line and a repeat sign.



**Changing Bass Drum Patterns****Sixteen Bar Solo Using Hand On 2 And 4**

The musical score is organized into five systems, each containing three staves: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The notation is as follows:

- System 1:** Cym has a continuous pattern of eighth notes. SD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7. BD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7.
- System 2:** Cym has a continuous pattern of eighth notes. SD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7. BD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7.
- System 3:** Cym has a continuous pattern of eighth notes. SD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7. BD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7.
- System 4:** Cym has a continuous pattern of eighth notes. SD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7. BD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7.
- System 5:** Cym has a continuous pattern of eighth notes. SD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7. BD has a pattern of eighth notes with accents on measures 1, 3, 5, and 7.

The score concludes with three dots at the bottom right, indicating further notation on the following page.

The first three staves of musical notation show a drum set arrangement. Each staff has a top line with 'x' marks representing cymbals and a bottom line with notes representing bass and snare drums. The snare drum part is a steady four-beat pattern. The bass drum and cymbal parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

**Steady Four On The Snare**

Cym  
SD  
BD

The next four staves continue the drum set arrangement. The snare drum part remains a steady four-beat pattern. The bass drum and cymbal parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes 'x' marks for cymbals and notes for bass and snare drums.

Part 7

### Part 7

### Syncopation

CD 1



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

Musical notation for section 2, measures 1-4. The notation is arranged in two systems. The first system consists of three staves: Cym (Cymbal), SD (Snare Drum), and BD (Bass Drum). The second system consists of two staves: Cym and SD. The Cym staff contains a series of 'x' marks indicating cymbal hits. The SD and BD staves contain rhythmic notation with stems and flags, and some notes have accents (>). The first system ends with a repeat sign (double bar line with dots).

3.

Cym

SD

BD

Musical notation for section 3, measures 1-4. The notation is arranged in two systems. The first system consists of three staves: Cym, SD, and BD. The second system consists of two staves: Cym and SD. The Cym staff contains a series of 'x' marks. The SD and BD staves contain rhythmic notation with stems and flags, and some notes have accents (>). The first system ends with a repeat sign (double bar line with dots).

4.

Cym

SD

BD

Musical notation for section 4, measures 1-4. The notation is arranged in two systems. The first system consists of three staves: Cym, SD, and BD. The second system consists of two staves: Cym and SD. The Cym staff contains a series of 'x' marks. The SD and BD staves contain rhythmic notation with stems and flags, and some notes have accents (>). The first system ends with a repeat sign (double bar line with dots).

5.

Cym

SD

BD

Musical notation for section 5, measures 1-4. The notation is arranged in two systems. The first system consists of three staves: Cym, SD, and BD. The second system consists of two staves: Cym and SD. The Cym staff contains a series of 'x' marks. The SD and BD staves contain rhythmic notation with stems and flags, and some notes have accents (>). The first system ends with a repeat sign (double bar line with dots).

**6.**  
Cym  
SD  
BD

This section consists of two systems of music. The first system has three staves: Cym (top), SD (middle), and BD (bottom). The Cym staff contains four measures of rhythmic notation with 'x' marks. The SD staff has a melodic line with eighth notes and rests, and a double bar line with repeat dots. The BD staff has a bass line with eighth notes and rests. The second system continues the Cym and SD parts, with the SD part ending with a double bar line and repeat dots.

**7.**  
Cym  
SD  
BD

This section consists of two systems of music. The first system has three staves: Cym (top), SD (middle), and BD (bottom). The Cym staff contains four measures of rhythmic notation with 'x' marks. The SD staff has a melodic line with eighth notes and rests, and a double bar line with repeat dots. The BD staff has a bass line with eighth notes and rests. The second system continues the Cym and SD parts, with the SD part ending with a double bar line and repeat dots.

**8.**  
Cym  
SD  
BD

This section consists of two systems of music. The first system has three staves: Cym (top), SD (middle), and BD (bottom). The Cym staff contains four measures of rhythmic notation with 'x' marks. The SD staff has a melodic line with eighth notes and rests, and a double bar line with repeat dots. The BD staff has a bass line with eighth notes and rests. The second system continues the Cym and SD parts, with the SD part ending with a double bar line and repeat dots.



**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.

**Basic Eighth Note Hi-Hat Rhythms**

CD 1



TRK 7

**1.**

HH: + + + + + + + 0

SD: : ♪ ♪ ♪ ♪ % % % :

BD: ♪ ♪ ♪ ♪

**2.**

HH: + + + + + + + 0

SD: : ♪ ♪ ♪ ♪ % % % :

BD: ♪ ♪ ♪ ♪

**3.**

HH: + + + + + + + 0

SD: : ♪ ♪ ♪ ♪ % % % :

BD: ♪ ♪ ♪ ♪

**4.**

HH: + + + 0 + + + 0

SD: : ♪ ♪ ♪ ♪ % % % :

BD: ♪ ♪ ♪ ♪

**5.**


HH: + + + 0 + 0 + +

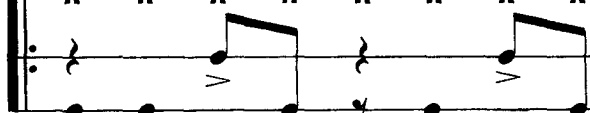
SD: : ♪ ♪ ♪ ♪ % % % :

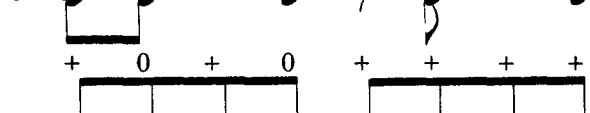
BD: ♪ ♪ ♪ ♪



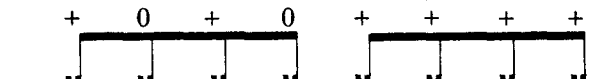
**6.**

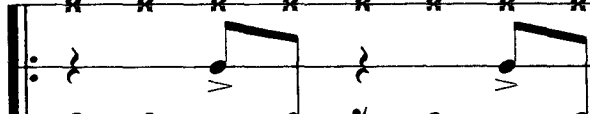
HH 

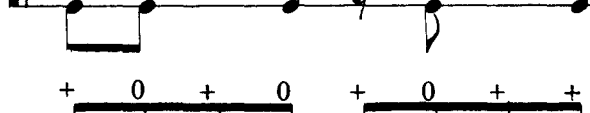
SD 

BD 

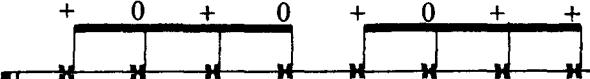
**7.**

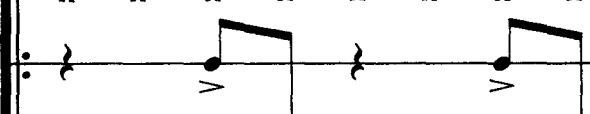
HH 

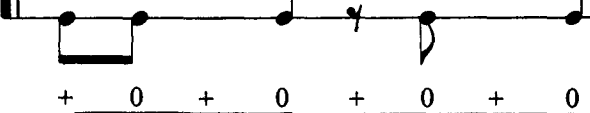
SD 

BD 

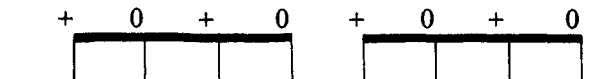
**8.**

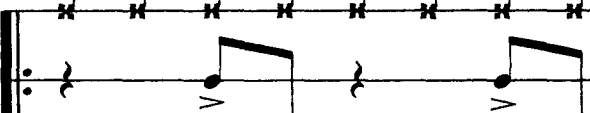
HH 

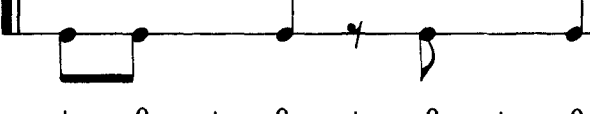
SD 

BD 

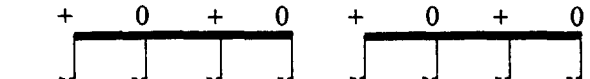
**9.**

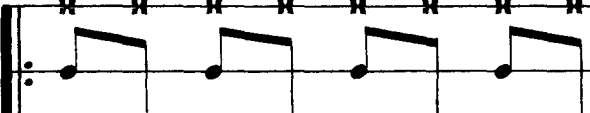
HH 

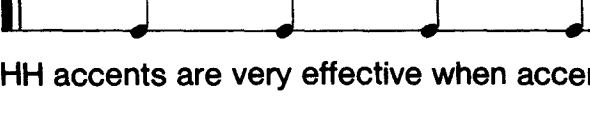
SD 

BD 

**10.**

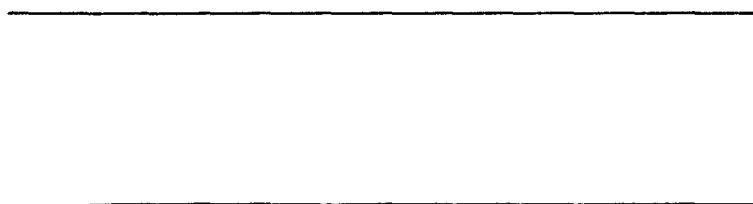
HH 

SD 

BD 

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

**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

**2.**

**3.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**4.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**5.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**6.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**7.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**8.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**9.**  
HH  
SD  
BD

HH: Four groups of sixteenth notes. SD: Quarter notes with repeat signs. BD: Eighth notes with repeat signs.

**10**  
HH  
SD  
BD

**11.**  
HH  
SD  
BD

**12.**  
HH  
SD  
BD

**13.**  
HH  
SD  
BD

**14.**  
HH  
SD  
BD

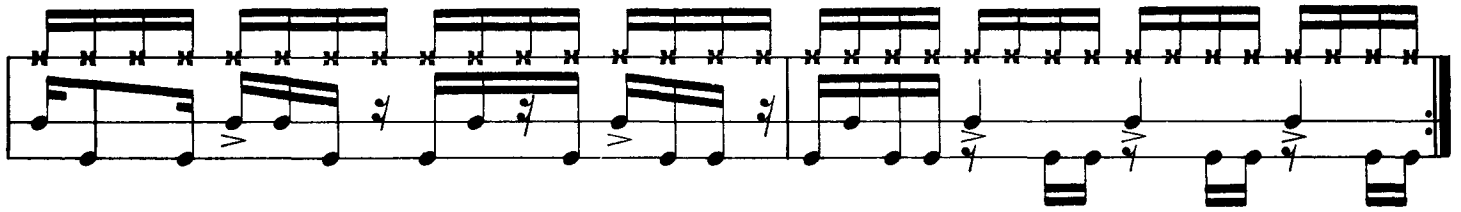
**15.**  
HH  
SD  
BD

**Sixteen Bar Exercise (Sixteenth Notes)**

Play HH sixteenths on closed Hi-Hat Cymbals.

HH  
SD  
BD

This page of musical notation is for a drum set, specifically for the HH (Hi-Hat), SD (Snare Drum), and BD (Bass Drum). The notation is organized into seven systems, each consisting of three staves. The HH part is represented by 'x' marks on a staff, indicating the timing of hi-hat cymbal hits. The SD and BD parts are written as standard musical notation with notes, rests, and dynamic markings. The first system includes a repeat sign at the beginning of the SD and BD staves. The notation is dense and rhythmic, typical of a drum score for a specific piece of music.



**Sixteenth Notes — Accented — Open And Closed**

**1.**  
HH  
SD  
BD

**2.**  
HH  
SD  
BD

**3.**  
HH  
SD  
BD


**4.**  
HH  
SD  
BD


**5.**  
HH  
SD  
BD


**6.**  
HH  
SD  
BD

Six numbered musical exercises, each consisting of three staves: HH (Hand H), SD (Snare Drum), and BD (Bass Drum). Each exercise shows a sequence of notes and rests, with some notes being accented. The exercises are arranged in a grid-like format, with the HH staff at the top, SD in the middle, and BD at the bottom of each exercise. The exercises are numbered 1 through 6. Each exercise includes a sequence of notes and rests, with some notes being accented. The exercises are arranged in a grid-like format, with the HH staff at the top, SD in the middle, and BD at the bottom of each exercise. The exercises are numbered 1 through 6. Each exercise includes a sequence of notes and rests, with some notes being accented.

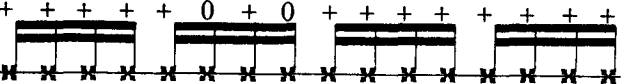
**7.**


HH 


SD 

BD 

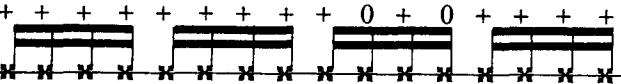
**8.**


HH 


SD 

BD 

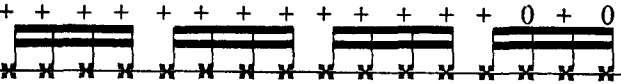
**9.**


HH 


SD 

BD 

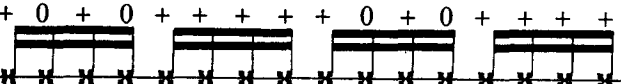
**10.**


HH 


SD 

BD 

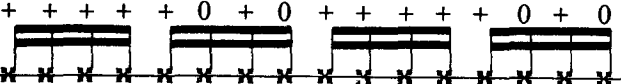
**11.**


HH 


SD 

BD 

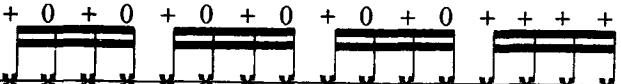
**12.**

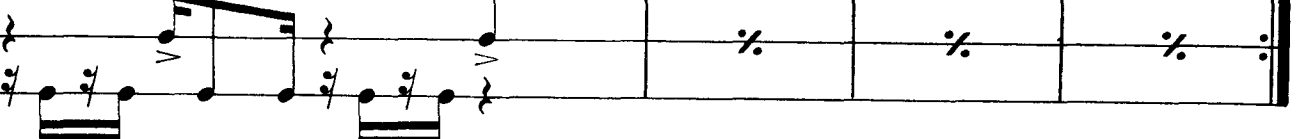
HH 

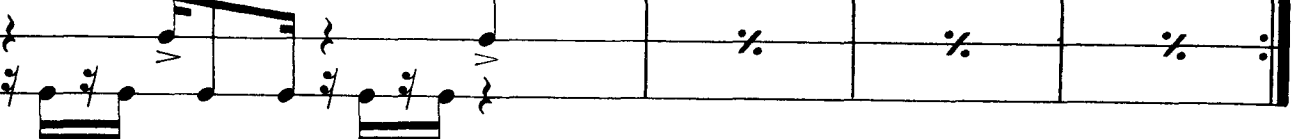
SD 

BD 

**13.**

HH 

SD 

BD 



14. + 0 + 0 + 0 + 0 + 0 + 0 + 0

HH  
SD  
BD

15. + 0 + 0 + 0 + 0 + 0 + 0 + 0

HH  
SD  
BD

### 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.

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

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

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

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

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

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

**Accented Sixteenth Notes — Open And Closed**

**1.** + 0 + 0 + + + + + + + + +

HH

SD

BD

**2.** + + + + + 0 + 0 + + + + + + + + +

HH

SD

BD

**3.** + + + + + + + + + 0 + 0 + + + + +

HH

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

**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 |  |  |  |  |  |  |



**2.**

HH  
SD  
BD

**3.**

HH  
SD  
BD

**4.**

HH  
SD  
BD

**5.**

HH  
SD  
BD

**6.**

HH  
SD  
BD

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

**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



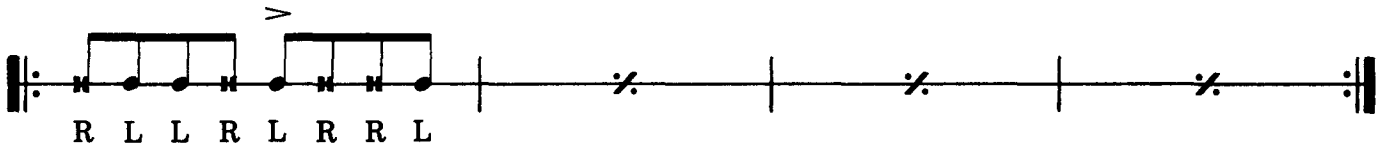
TRK 9 **Rock Poly-Rhythms**

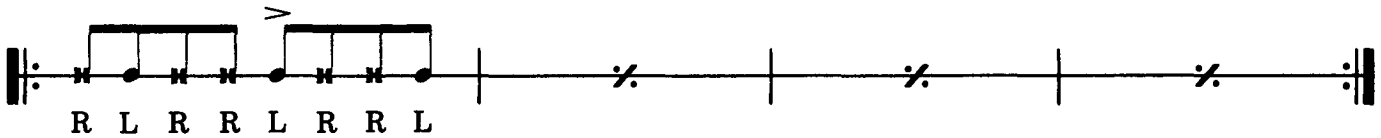
In these exercises the right foot plays the same pattern as the right hand!

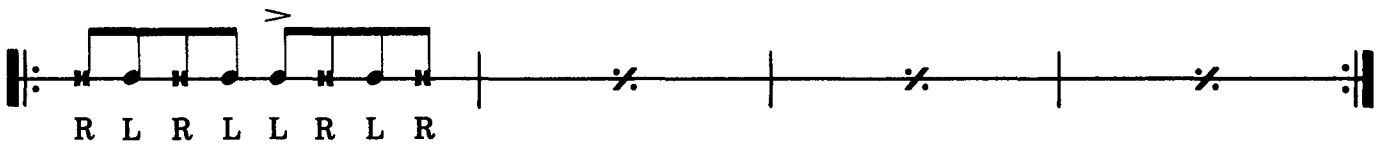
Right hand on cymbal or Hi-Hat (  )

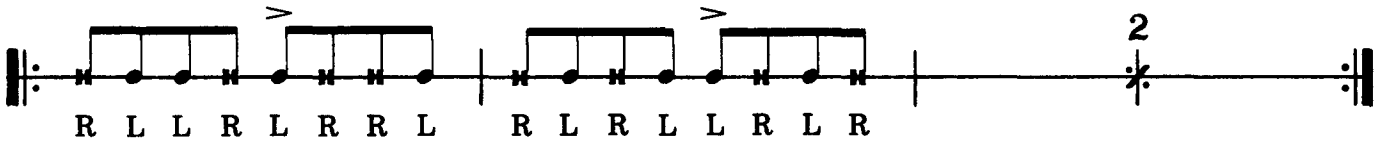
Left hand on snare drum (  )

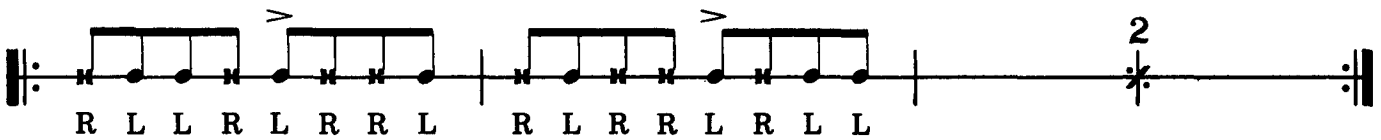
(Left-handed drummers should reverse the sticking.)

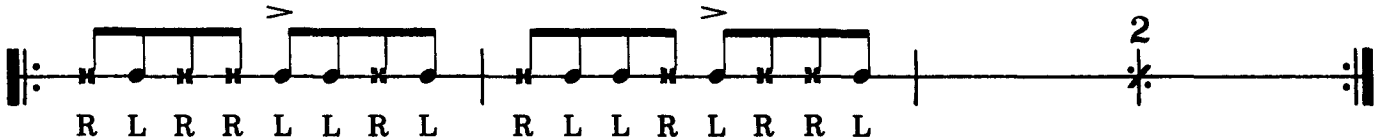
Exercise 1:   
 R L L R L R R L

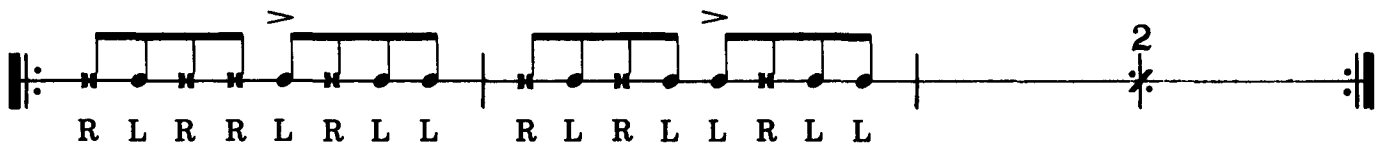
Exercise 2:   
 R L R R L R R L

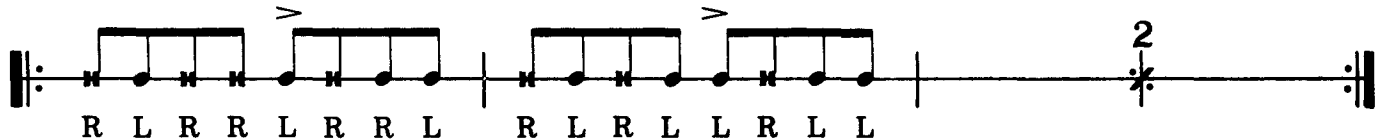
Exercise 3:   
 R L R L L R L R

Exercise 4:   
 R L L R L R R L    R L R L L R L R    2

Exercise 5:   
 R L L R L R R L    R L R R L R L L    2

Exercise 6:   
 R L R R L L R L    R L L R L R R L    2

Exercise 7:   
 R L R R L R L L    R L R L L R L L    2

Exercise 8:   
 R L R R L R R L    R L R L L R L L    2

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 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



1 e + a

**Sixteen Bar Solo 2.**

HH  
RC  
SD  
BD

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

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

### Sixteen Bar Solo 3.

HH  
 RC  
 SD  
 BD

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

The main musical score consists of six systems of guitar notation. Each system has two staves: a top staff for fretting and a bottom staff for picking. The notation includes various rhythmic values, slurs, and triplet markings. The first system shows a sequence of chords and eighth notes. The second system introduces slurs and accents. The third system features triplet markings over eighth notes. The fourth system continues with slurs and accents. The fifth system includes triplet markings and slurs. The sixth system concludes with triplet markings and slurs, ending with a double bar line.

**Sixteen Bar Solo 4.**

HH  
RC  
SD  
BD

The drum notation is aligned with the guitar score. It shows patterns for HH (Hi-Hat), RC (Rim Click), SD (Snare Drum), and BD (Bass Drum). The notation includes plus signs (+) and zeros (0) above the HH staff, indicating specific drum patterns. The SD and BD staves show rhythmic notation with slurs and accents, corresponding to the guitar accompaniment.

This page of musical notation is for guitar and consists of seven systems of staves. Each system typically includes a guitar staff (top) and a vocal or piano staff (bottom). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a guitar staff with a series of chords and a vocal staff with a melody.
- System 2:** Similar to the first system, with a guitar staff and a vocal staff.
- System 3:** Includes fretting symbols '+ 0 + 0' and 'R R' above the guitar staff, indicating specific fret positions and rests.
- System 4:** Features a guitar staff with a series of chords and a vocal staff.
- System 5:** Includes fretting symbols '+ + + + + 0 + 0 + + + +' above the guitar staff.
- System 6:** Includes fretting symbols '+ + + + + 0' above the guitar staff.
- System 7:** Includes fretting symbols '+ + + + + 0' above the guitar staff.



## 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.

## Dotted Eighths And Sixteenths

**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 + a 2 + a 3 + a 4 + a

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

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

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  
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

**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.

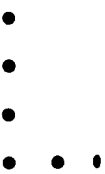
Stickings which have worked well for me are indicated with R and L.

**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



2.

RC  
ST  
SD  
LT  
BD

Musical notation for exercise 2. The RC staff contains two measures of rhythmic patterns: a sequence of six eighth notes and a sequence of six sixteenth notes. The ST staff contains a sequence of eighth notes with fingerings L, R, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The SD staff contains a sequence of eighth notes with fingerings L, R, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The LT staff contains a quarter note with a slur and fingerings R, L. The BD staff contains a sequence of eighth notes.

3.

RC  
ST  
SD  
LT  
BD

Musical notation for exercise 3. The RC staff contains two measures of rhythmic patterns: a sequence of six eighth notes and a sequence of six sixteenth notes. The ST staff contains a sequence of eighth notes with fingerings R, R, L, L, R, L, L, L, followed by a quarter note with a slur and fingerings R, R. The SD staff contains a sequence of eighth notes with fingerings R, R, L, L, R, L, L, L, followed by a quarter note with a slur and fingerings R, R. The LT staff contains a sequence of eighth notes with fingerings R, R, L, L, R, L, L, L, followed by a quarter note with a slur and fingerings R, R. The BD staff contains a sequence of eighth notes.

4.

RC  
ST  
SD  
LT  
BD

Musical notation for exercise 4. The RC staff contains two measures of rhythmic patterns: a sequence of six eighth notes and a sequence of six sixteenth notes. The ST staff contains a sequence of eighth notes with fingerings R, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The SD staff contains a sequence of eighth notes with fingerings R, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The LT staff contains a sequence of eighth notes with fingerings R, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The BD staff contains a sequence of eighth notes.

5.

RC  
ST  
SD  
LT  
BD

Musical notation for exercise 5. The RC staff contains two measures of rhythmic patterns: a sequence of six eighth notes and a sequence of six sixteenth notes. The ST staff contains a sequence of eighth notes with fingerings L, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The SD staff contains a sequence of eighth notes with fingerings L, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The LT staff contains a sequence of eighth notes with fingerings L, L, R, L, R, L, R, L, followed by a quarter note with a slur and fingerings R, L. The BD staff contains a sequence of 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.**

RC

ST

SD

LT

BD

**3.**

RC

ST

SD

LT

BD

**4.**

RC

ST

SD

LT

BD

**5.**

RC

ST

SD

LT

BD

Musical score for exercise 5. It consists of five staves: RC (Right Cymbal), ST (Snare Tom), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The RC staff features a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The ST staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The SD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The LT staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The BD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes.

6.

Musical score for exercise 6. It consists of five staves: RC (Right Cymbal), ST (Snare Tom), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The RC staff features a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The ST staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The SD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The LT staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The BD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes.

Musical score for exercise 6 (continued). It consists of five staves: RC (Right Cymbal), ST (Snare Tom), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The RC staff features a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The ST staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The SD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The LT staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The BD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes.

7.

Musical score for exercise 7. It consists of five staves: RC (Right Cymbal), ST (Snare Tom), SD (Snare Drum), LT (Low Tom), and BD (Bass Drum). The RC staff features a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The ST staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The SD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The LT staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes. The BD staff has a series of eighth notes, followed by a triplet of eighth notes, and then a triplet of sixteenth notes.

8.

RC  
ST  
SD  
LT  
BD

Part 12

Double Bass



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.**

RC

SD

BD1

BD2

Percentage signs in measures 3, 4, and 5.

**3.**

RC

SD

BD1

BD2

Percentage signs in measures 3, 4, and 5.

**4.**

RC

SD

BD1

BD2

Percentage signs in measures 3, 4, and 5.

**5.**

RC

SD

BD1

BD2

Percentage signs in measures 3, 4, and 5.

**BD2 and BD1 — Together**

**Snare Drum on 2 and 4**

**1.**

RC  
SD  
BD1  
BD2

Detailed description: This block contains the first measure of a drum set arrangement. It features four staves: RC (Right Congas), SD (Snare Drum), BD1 (Bass Drum 1), and BD2 (Bass Drum 2). The RC staff has a series of six 'x' marks, indicating a steady rhythm. The SD staff has a quarter note on beat 2 and a quarter note on beat 4. The BD1 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The BD2 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The measure is divided into four beats, with the last three beats containing a percentage sign (%) and a repeat sign (:).

**2.**

RC  
SD  
BD1  
BD2

Detailed description: This block contains the second measure of a drum set arrangement. It features four staves: RC (Right Congas), SD (Snare Drum), BD1 (Bass Drum 1), and BD2 (Bass Drum 2). The RC staff has a series of six 'x' marks. The SD staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The BD1 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The BD2 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The measure is divided into four beats, with the last three beats containing a percentage sign (%) and a repeat sign (:).

**3.**

RC  
SD  
BD1  
BD2

Detailed description: This block contains the third measure of a drum set arrangement. It features four staves: RC (Right Congas), SD (Snare Drum), BD1 (Bass Drum 1), and BD2 (Bass Drum 2). The RC staff has a series of six 'x' marks. The SD staff has a quarter note on beat 2 and a quarter note on beat 4. The BD1 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The BD2 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The measure is divided into four beats, with the last three beats containing a percentage sign (%) and a repeat sign (:).

**4.**

RC  
SD  
BD1  
BD2

Detailed description: This block contains the fourth measure of a drum set arrangement. It features four staves: RC (Right Congas), SD (Snare Drum), BD1 (Bass Drum 1), and BD2 (Bass Drum 2). The RC staff has a series of six 'x' marks. The SD staff has a quarter note on beat 2 and a quarter note on beat 4. The BD1 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The BD2 staff has a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The measure is divided into four beats, with the last three beats containing a percentage sign (%) and a repeat sign (:).

5.

RC  
SD  
BD1  
BD2

### Sixteen Bar Exercise

RC  
SD  
BD1  
BD2

RC  
SD  
BD1  
BD2

RC  
SD  
BD1  
BD2

First system of musical notation. It consists of two staves. The upper staff features a series of chords, each with a thick black bar above it. The lower staff contains a melodic line with eighth notes and rests. Vertical bar lines divide the system into four measures.

Second system of musical notation. Similar to the first, it has two staves. The upper staff has chords with thick black bars above them. The lower staff has a melodic line with eighth notes and rests. Vertical bar lines divide the system into four measures.

Third system of musical notation. It features two staves. The upper staff has chords with thick black bars above them. The lower staff has a melodic line with eighth notes and rests. Vertical bar lines divide the system into four measures. A triplet of eighth notes is marked with a '3' in the second measure of the lower staff.

Fourth system of musical notation. It features two staves. The upper staff has chords with thick black bars above them. The lower staff has a melodic line with eighth notes and rests. Vertical bar lines divide the system into four measures. Triplet markings with the number '3' are present in the first and second measures of the lower staff.

Fifth system of musical notation. It features two staves. The upper staff has chords with thick black bars above them. The lower staff has a melodic line with eighth notes and rests. Vertical bar lines divide the system into four measures. The system concludes with a double bar line and three dots (ellipses) in the final measure of the lower staff.

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       $\textcircled{F}$  = FOOT

A- The Three note grouping = R L  $\textcircled{F}$       B- Four note grouping R L L  $\textcircled{F}$   
   1 2 3    1 2 3 4

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

C- The Five = R L R R  $\textcircled{F}$  Play hand to hand over and over.  
                             L R L L  $\textcircled{F}$   
                             1 2 3 4 5

D- The Six = R L R L L  $\textcircled{F}$  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  $\textcircled{F}$  R L  $\textcircled{F}$   
 repeat, etc.    1 2 3 4 5 6 7 8 9

The four and three together = the seven grouping. 7 = R L L  $\textcircled{F}$  R L  $\textcircled{F}$  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 "  $\textcircled{F}$  ").

2-Left Bass Drum (left foot when you see the "  $\textcircled{F}$  ").

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 9+7=16 notes Repeat etc.

R L R L L (F) R L (F) R L L (F) R L (F) R L (F)

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

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

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-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](http://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  
SD  
BD

|  |
|--|
|  |
|  |

RC  
SD  
BD

|  |
|--|
|  |
|  |

RC  
SD  
BD

|  |
|--|
|  |
|  |

RC  
SD  
BD

|  |
|--|
|  |
|  |

RC  
SD  
BD

|  |
|--|
|  |
|  |

RC  
SD  
BD

|  |
|--|
|  |
|  |

CD2



Track 1

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

CD2



Track 2

6.

HH/Cym 7 8

SD

BD

7.

HH/Cym 7 8

SD

BD

8.

HH/Cym 7 8

SD

BD

Eight Bar Exercise

HH/Cym 7 8

SD

BD

CD2



Track 3

## Realistic 7/8 Time—Sixteenth Notes

**1.**

HH/Cym

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

## 7/8 Time—Sixteenth Notes

**8.**

HH/Cym 7  
SD 8  
BD

**9.**

HH/Cym 7  
SD 8  
BD

**10.**

HH/Cym 7  
SD 8  
BD

CD2



Track 4

## Eight Bar Exercise

HH/Cym 7  
SD 8  
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

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

⊗ = Crash Time

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

### 2. Fill

### Time/Groove

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

### 3. Fill

### Time/Groove

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

\* Play fill and then play time.

## 7/8 Drum Fills

**4.**

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

SD  $\frac{7}{8}$  **Time/Groove**

BD

**5.**

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

SD  $\frac{7}{8}$  **Time/Groove**

BD

## CD2



## 7/8 to 4/4—Four Bar Phrases

Track 7

**1.**

HH/Cym  $\frac{7}{8}$

SD  $\frac{7}{8}$  % %  $\frac{4}{4}$   $\frac{7}{8}$

BD

**2.**

HH  $\frac{7}{8}$

SD  $\frac{7}{8}$  % %  $\frac{4}{4}$   $\frac{7}{8}$

BD

**3.**

HH  $\frac{7}{8}$

SD  $\frac{7}{8}$  %

BD

**Fill**

$\frac{4}{4}$   $\frac{7}{8}$



## 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

CD 2



Track 9

## Realistic Rock 9/8 Timing

Now that you have finished the 7/8 exercises it is time to add the two eighths 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

optional

**2.**

HH  
SD  
BD

**3.**

HH  
SD  
BD

**4.**

HH  
SD  
BD

**5.**

HH  
SD  
BD

**6.**

HH  
SD  
BD

7.

HH 9  
SD 8  
BD

8.

HH 9  
SD 8  
BD

CD2



Track 10

### Eight Bar Exercise

HH 9  
SD 8  
BD

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

CD2

## Realistic 9/8 Time—Sixteenth Notes



Track 11

1.

HH 9  
SD 8  
BD

2.

HH 9  
SD 8  
BD

3.

HH 9  
SD 8  
BD

4.

HH 9  
SD 8  
BD

5.

HH 9  
SD 8  
BD

6.

HH 9  
SD 8  
BD

**7.**

HH  
SD  
BD

**8.**

HH  
SD  
BD

**9.**

HH  
SD  
BD

**10.**

HH  
SD  
BD

CD2



Track 12

### Eight Bar Exercise

HH  
SD  
BD

HH  
SD  
BD

HH  
SD  
BD

CD2



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

Track 13

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

**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



### 9/8 Drum Fills

Track 14

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

#### \*Fills

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

3. 1 + a 2 + a 3 + a 4 + a 5 + a 6 + a 7 + a 8 + a 9

\* Play Groove and apply fills then back to Groove.

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

CD2



Track 15

**1.**

HH:

SD:

BD:

**2.**

HH:

SD:

BD:

**3.**

HH:

SD:

BD:

**4.**

HH:

SD:

BD:

## Part 16

CD2



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**

|       |                    |                    |            |                             |
|-------|--------------------|--------------------|------------|-----------------------------|
|       | <b>1 e &amp; a</b> | <b>2 e &amp; a</b> | <b>3 e</b> | <b>repeat over and over</b> |
|       | 1 2 1 2            | 1 2 1 2            | 3 4        |                             |
| Hands | R L                | R L                |            |                             |
| Feet  | 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**

|       |                    |                    |                    |                    |               |
|-------|--------------------|--------------------|--------------------|--------------------|---------------|
|       | <b>1 e &amp; a</b> | <b>2 e &amp; a</b> | <b>3 e &amp; a</b> | <b>4 e &amp; a</b> | <b>repeat</b> |
|       | 1 2 1 2            | 1 2 1 2            | 3 4 1 2            | 1 2 3 4            |               |
| Hands | 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**

|       |                    |                    |                    |                    |
|-------|--------------------|--------------------|--------------------|--------------------|
|       | <b>1 e &amp; a</b> | <b>2 e &amp; a</b> | <b>3 e &amp; a</b> | <b>4 e &amp; a</b> |
|       | 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            |                    |
| Feet  |                    | 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

|       |          |          |              |          |          |          |              |          |               |
|-------|----------|----------|--------------|----------|----------|----------|--------------|----------|---------------|
|       | <b>1</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>repeat</b> |
|       | 1        | 2        | 1            | 2        | 1        | 2        | 3            | 4        |               |
| Hands | R        | L        | R            | L        | R        | L        | R            | L        |               |
| Feet  |          |          | R            | L        |          |          | R            | L        |               |

CC = China Cymbal

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

Musical notation for Ex. 1. It consists of five staves: CC1, CC2, SD, BD1, and BD2. The notation shows rhythmic patterns for each part. CC1 and CC2 have notes on the first and second beats of each measure. SD has notes on the first and second beats. BD1 and BD2 have notes on the third and fourth beats. The pattern repeats for two measures. A diagonal slash with two dots indicates a fill at the end of the second measure.

#### Ex. 2

|       |          |          |              |          |          |          |              |          |          |          |               |
|-------|----------|----------|--------------|----------|----------|----------|--------------|----------|----------|----------|---------------|
|       | <b>1</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>3</b> | <b>e</b> | <b>repeat</b> |
|       | 1        | 2        | 3            | 4        | 1        | 2        | 1            | 2        | 3        | 4        |               |
| Hands | R        | L        | R            | L        | R        | L        | R            | L        | R        | L        |               |
| Feet  |          |          | R            | L        |          |          | R            | L        | R        | L        |               |

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**.

Musical notation for Ex. 2. It consists of five staves: CC1, CC2, SD, BD1, and BD2. The notation shows rhythmic patterns for each part. CC1 and CC2 have notes on the first and second beats of each measure. SD has notes on the first and second beats. BD1 and BD2 have notes on the third and fourth beats. The pattern repeats for three measures. A diagonal slash with two dots indicates a fill at the end of the third measure.

**Ex. 3**

|       |          |          |              |          |          |          |              |          |               |
|-------|----------|----------|--------------|----------|----------|----------|--------------|----------|---------------|
|       | <b>1</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>e</b> | <b>&amp;</b> | <b>a</b> | <b>repeat</b> |
|       | 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**

|       |          |              |          |          |              |          |          |              |          |          |              |          |
|-------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|
|       | <b>1</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>&amp;</b> | <b>a</b> | <b>3</b> | <b>&amp;</b> | <b>a</b> | <b>4</b> | <b>&amp;</b> | <b>a</b> |
|       | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        |
| Hands | R        | L            | R        |          |              |          | R        | L            | R        |          |              |          |
| Feet  |          |              |          | R        | L            | R        |          |              |          | R        | L            | R        |

**Ex. 2**

|       |          |              |          |          |              |          |          |              |          |          |              |          |
|-------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|
|       | <b>1</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>&amp;</b> | <b>a</b> | <b>3</b> | <b>&amp;</b> | <b>a</b> | <b>4</b> | <b>&amp;</b> | <b>a</b> |
|       | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        |
| Hands | R        | L            |          | R        | L            |          | R        | L            |          | R        | L            |          |
| Feet  |          |              | R        | L        |              |          | R        | L            |          |          | R            | L        |

**Ex. 3**

|       |          |              |          |          |              |          |          |              |          |          |              |          |
|-------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|
|       | <b>1</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>&amp;</b> | <b>a</b> | <b>3</b> | <b>&amp;</b> | <b>a</b> | <b>4</b> | <b>&amp;</b> | <b>a</b> |
|       | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        | 1        | 2            | 3        |
| Hands | L        | R            | L        |          |              |          | L        | R            | L        |          |              |          |
| 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**

|       |          |              |          |          |              |          |          |              |          |          |              |          |
|-------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|----------|--------------|----------|
|       | <b>1</b> | <b>&amp;</b> | <b>a</b> | <b>2</b> | <b>&amp;</b> | <b>a</b> | <b>3</b> | <b>&amp;</b> | <b>a</b> | <b>4</b> | <b>&amp;</b> | <b>a</b> |
| Hands | L        | R            | L        | R        | L            | R        | L        | R            | L        | R        | L            | R        |
| Feet  |          |              |          | R        | L            | R        |          |              |          | R        | L            | R        |

CC1  
CC2  
SD  
BD1  
BD2

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

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

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

Part 17

CD 2



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.

2.

3.

4.

5.

**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 KobraIII             | 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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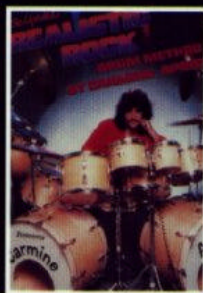
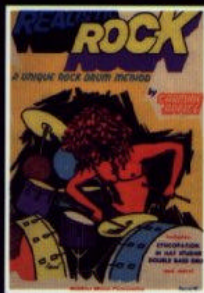
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