

U l t i m a t e **REALISTIC ROCK**

by CARMINE APPICE



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

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, reading "Vinny Appice". The signature is stylized, with a large, circular "V" and a cursive "Appice".

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

Exercise 1: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

2.
Cym
SD
BD

Exercise 2: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

3.
Cym
SD
BD

Exercise 3: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

4.
Cym
SD
BD

Exercise 4: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

5.
Cym
SD
BD

Exercise 5: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

6.
Cym
SD
BD

Exercise 6: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.

7.
Cym
SD
BD

Exercise 7: Cym (Cymbal) plays a continuous sixteenth-note pattern. SD (Snare Drum) and BD (Bass Drum) play quarter notes on a descending line. The exercise is divided into four measures, with the last three containing a repeat sign.