



Henk Mennens

LIKE ROCK RHYTHMS

For Drumset



Postbus 3014
NL-6093 ZG Heythuysen
Netherlands

☎ +31 (0)475 491989
Fax: +31 (0)475 440936

www.dmpnet.nl

© Worldcopyright by **DA CAPO MUSIC**
Houten – The Netherlands
All rights reserved



Like Rock Rhythms

Introductie

Het vak slagwerk heeft de laatste jaren een enorme evolutie ondergaan, waardoor goede opleidingen onontbeerlijk zijn geworden.

Muziekscholen, conservatoria en andere instituten kunnen, door middel van goed opgezette studieprogramma's, workshops en bijscholingscursussen, aan de vraag naar slagwerkopleidingen voldoen. Echter, de studiemiddelen en methodieken zijn schaars.

Vanaf mijn 6^e levensjaar ontstond de affiniteit met slagwerkmuziek. In de HABA-wereld, ben ik terecht gekomen in de klassieke muziek. Later naar de pop- en de jazzmuziek.

In al die jaren kwam ik geen methode tegen, die voldeed aan een geleidelijke beginnende tot gevorderde slagwerkers.

Tijdens en na mijn studie aan het conservatorium te Tilburg en Maastricht muziekscholen in Nederland en Duitsland.

De methodieken die gebruikt werden, bestonden uit tal van boeken waarvan de elementen bruikbaar waren. Vanuit deze optiek kwam ik op het idee : Op deze wijze ontstonden "Like Rock Rhythms", "Like Funk Rhythms Snaredrum".

Naderhand besloot ik een "full" band methode te schrijven, die zowel in groepsverband als individueel gebruikt kan worden: 'PERCUSSION ALL IN ©'

"Percussion All In ©" is er voor mallets, snaredrum, timpani, tom's, bass&tenordrum en drumset.

In "Percussion All In"© voor drums worden aspecten als theorie, techniek, études en voordracht diepgaand behandeld. Bovendien worden verschillende stijlen besproken.

"Like Rock Rhythms" en "Like Funk Rhythms", en "Duets for the drumset (met meespeel CD!)" kunnen als aanvullend lesmateriaal worden gebruikt.

"Solo's en Duets for the snaredrum" vormen een aanvulling op "Percussion All In © for Snaredrum".

Ik wens iedereen veel speelvreugde toe en hoop dat deze methode ertoe bijdraagt dat het vak slagwerk verder evolueert.

Henk Mennens

CHAPTER 1
KAPITEL 1
HOOFDSTUK 1

NOTATION

Two staves of musical notation in bass clef, 4/4 time. The first staff shows three notes: 'hi hat (hand)' with a cross symbol, 'ride cymbal (R.C.)' with a circle symbol, and 'crash cymbal (C.C.)' with a circle and a horizontal line symbol. The second staff shows three notes: 'snare drum' with a quarter note, 'bass drum' with a quarter note, and 'hi tomtom' with a quarter note. The third staff shows three notes: 'bass drum' with a quarter note, 'floor tomtom' with a quarter note, and a blank space.

ZEICHENERKL

Two staves of musical notation in bass clef, 4/4 time. The first staff shows three notes: a cross symbol, 'Hi hat (Fuss)' with a cross symbol, and 'Crash Cymbal (C.C.)' with a circle and a horizontal line symbol. The second staff shows three notes: 'kleine Trommel' with a quarter note, 'grosse Trommel' with a quarter note, and 'kleines TomTom' with a quarter note. The third staff shows three notes: 'grosse Trommel' with a quarter note, 'stand TomTom' with a quarter note, and a blank space.

NOTATIE

Two staves of musical notation in bass clef, 4/4 time. The first staff shows three notes: 'hi hat (met stok)' with a cross symbol, 'ride cymbal (R.C.)' with a circle symbol, and 'crash cymbal (C.C.)' with a circle and a horizontal line symbol. The second staff shows three notes: 'kleine trom' with a quarter note, 'grote trom' with a quarter note, and 'kleine tomtom' with a quarter note. The third staff shows three notes: 'grote trom' with a quarter note, 'staande tomtom' with a quarter note, and a blank space.

technical exercises
 technische Übungen
 technische oefeningen

[A] [B]

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

[C] [D]

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

[E] [F] paradiddle

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

[H]

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

[I] [J] double paradiddle

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

[K] [L]

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

[M] (paradiddle) (paradiddle)

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

Exercises for the co-ordination

Koordinationsübungen

Coördinatieoefeningen.

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[H]

[I]

[J]

[K]

breaks

[A] [B] [C] [D]

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

[E] [F] [G] [H]

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

combinations
Kombinationen
kombinaties

[A]

[B]

[C]

[D]

[E]

[F]

[G]

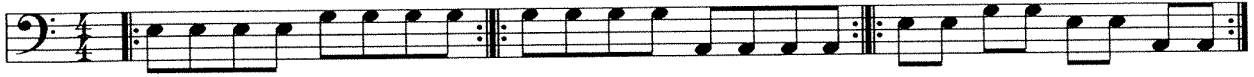
[H]

breaks

[A]

[B]

[C]



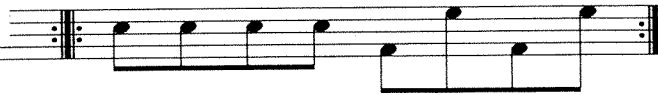
[D]

[F]



[G]

[H]



[I]

[J]

[K]



[L]

[M]

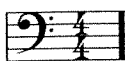
[N]



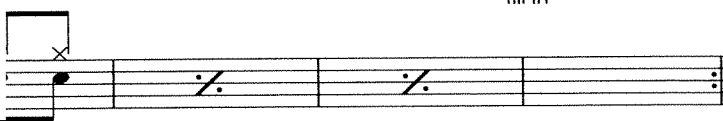
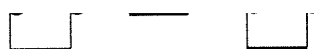
fill in

[A1]

fill in

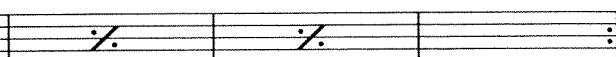
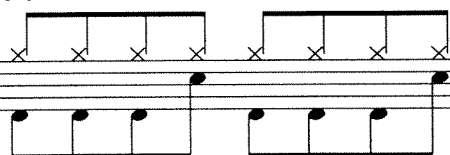


fill in



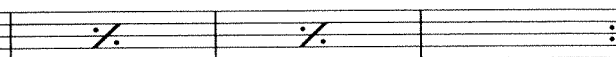
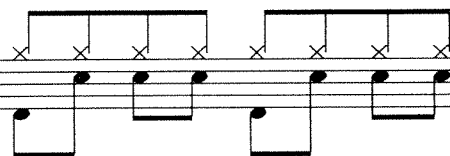
[C]

fill in



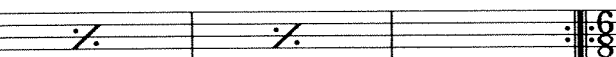
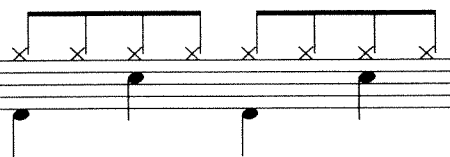
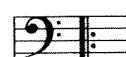
[D]

fill in



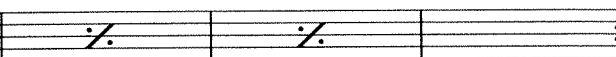
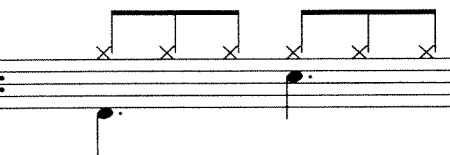
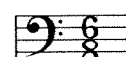
[E]

fill in



[F]

fill in



SOLO 1

1 *f*

2 3 4

5 6 7 8

9 11 12 C.C.

13 15 16 *p*

17 18 19 20 C.C.

21 22 23 24 *f*

25 26 27 28

29 30 31 32 C.C.

CHAPTER 2
KAPITEL 2
HOOFDSTUK 2

[1]

Exercise [1] consists of a bass clef staff with a 4/4 time signature. The melody is written on a five-line staff with a treble clef. The melody starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[2]

Exercise [2] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[3]

Exercise [3] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[4]

Exercise [4] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[5]

Exercise [5] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[6]

Exercise [6] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[7]

Exercise [7] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[8]

Exercise [8] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[9]

Exercise [9] is similar to [1], but the melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This sequence is repeated four times. Above the melody, there are four groups of four 'x' marks, each enclosed in a rectangular box, indicating fingerings for the notes G, A, B, and C. The exercise concludes with a double bar line, a repeat sign, and a final double bar line.

[1]

[2]

[3]

[4]

breaks

[A]

[B]

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

[C]

[D]

R L R L R L R L 1 2 3 4 (5 6)

[F]

4 (5) 6 1 2 3 4 (5) 6

combinations
Kombinationen
kombinaties

[A]

Musical notation for combination [A] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[B]

Musical notation for combination [B] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[C]

Musical notation for combination [C] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[D]

Musical notation for combination [D] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[E]

Musical notation for combination [E] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[F]

Musical notation for combination [F] in bass clef, 6/8 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

[G]


Musical notation for combination [G] in bass clef, 6/8 time. It features a sequence of notes with 'x' marks above them, followed by two measures with repeat signs, and a final sequence of notes.

summary


Zusammenfassung

samenvatting


[A]



[B]



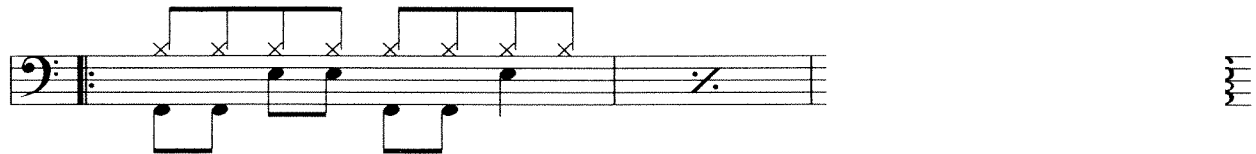
[C]



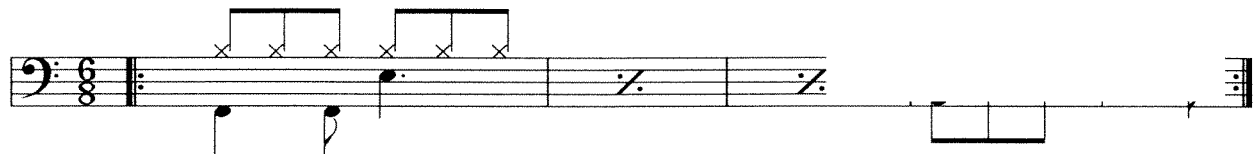
[D]




[E]




[F]



[G]



[H]



SOLO 2

1 2 3 4

5 6 7 8

9 10 11 12

R.C. 13 14 15 16

17 18 19 20 C.C.

21 22 23 24

25 26 27 28 C.C.

29 32

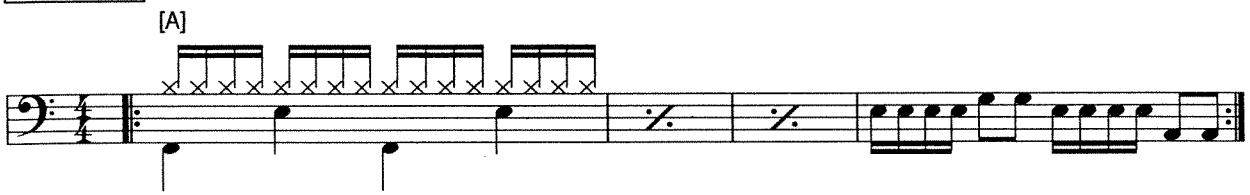
33 36

variations

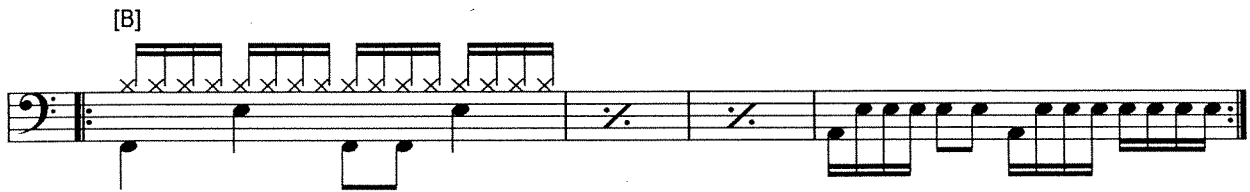
Variationen

varieties

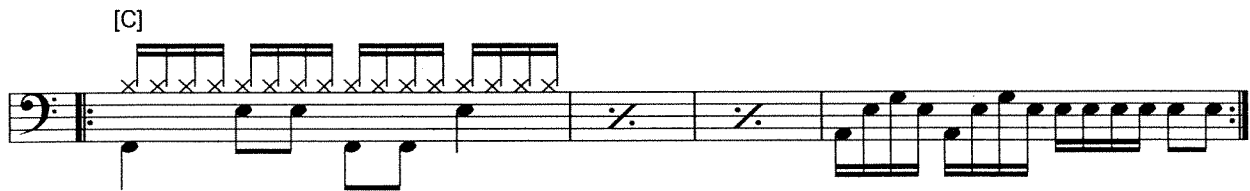
[A]



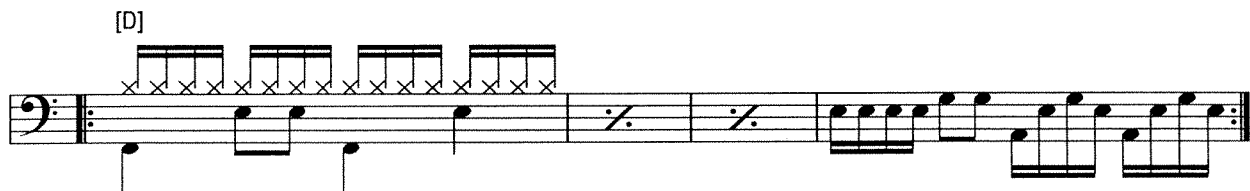
[B]



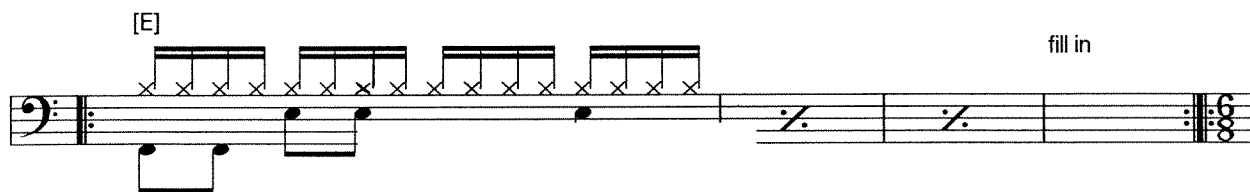
[C]



[D]



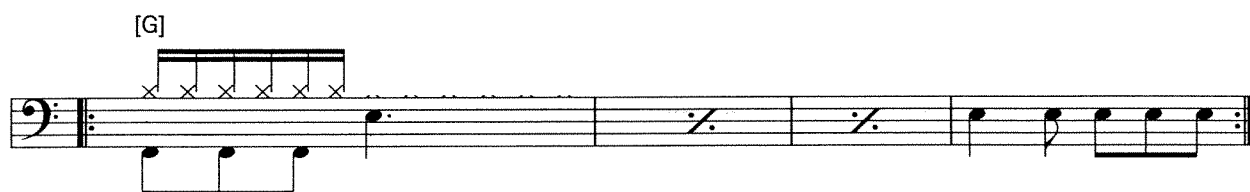
[E]



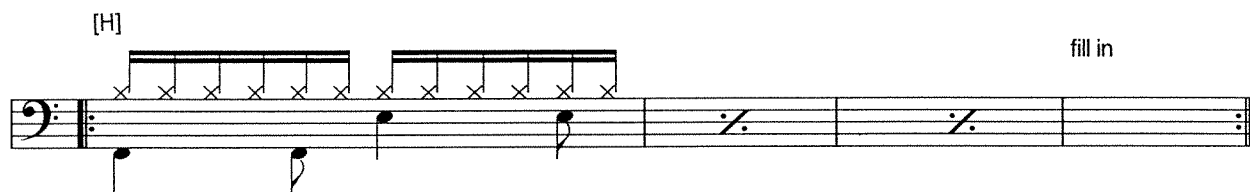
[F]



[G]



[H]



SOLO 3

1 *mf*

5 *f* C.C. 6 C.C. 7 8

9 10

R.C. 13

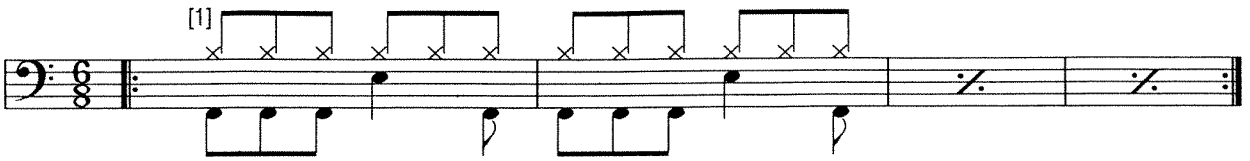
16

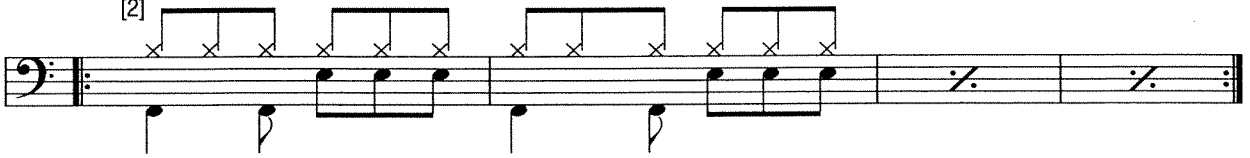
17 18 19 20

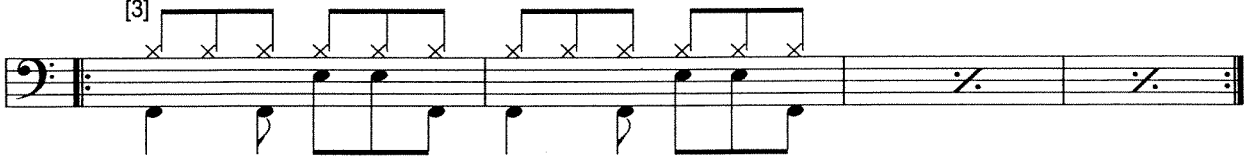
21 22 23 24 C.C. *D.C. al CODA*

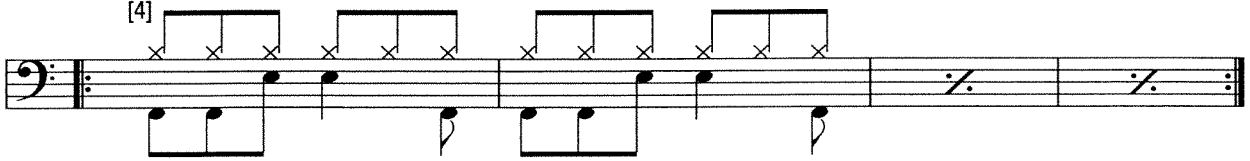
25 C.C. 26 27 C.C. 28 C.C. *f p f*

29 30 31 32 C.C. *p mf f*


[1] 

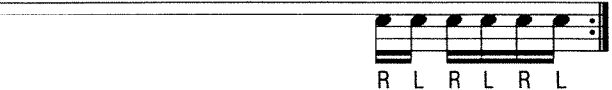
[2] 


[3] 


[4] 

breaks

[A]  R R L R L R R L R L

[B]  R L R L R L

[C]  R L R R L R L R L R L

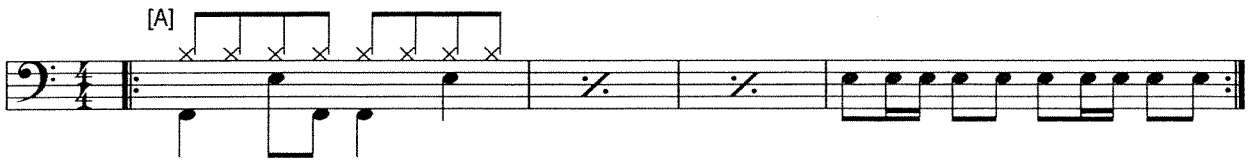
[E]  R L R L R L R L R R L R L R L

combinations

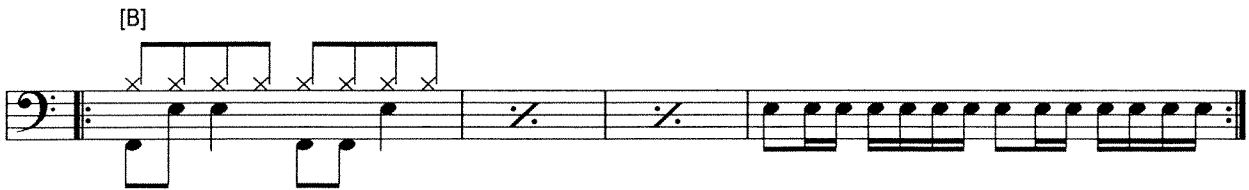
Kombinationen

kombinaties

[A]



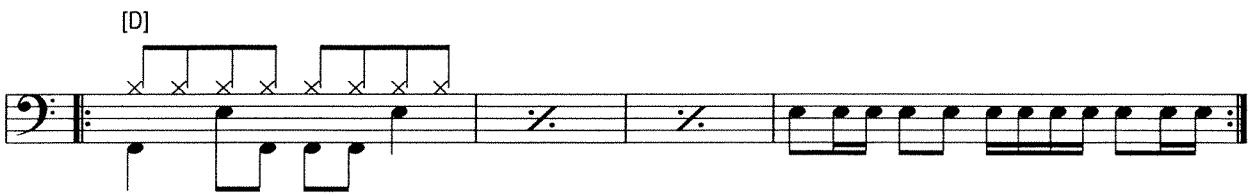
[B]



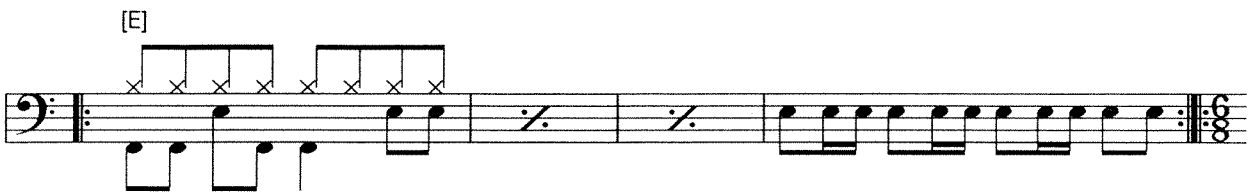
[C]



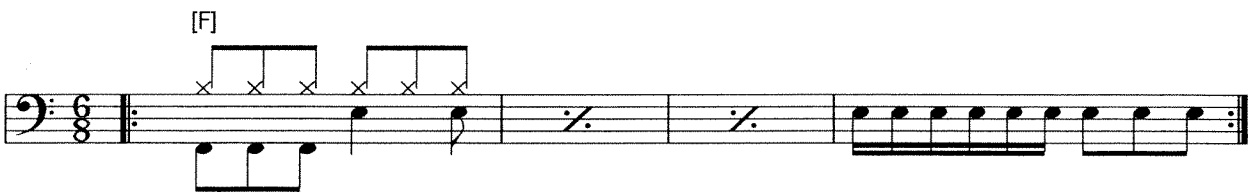
[D]



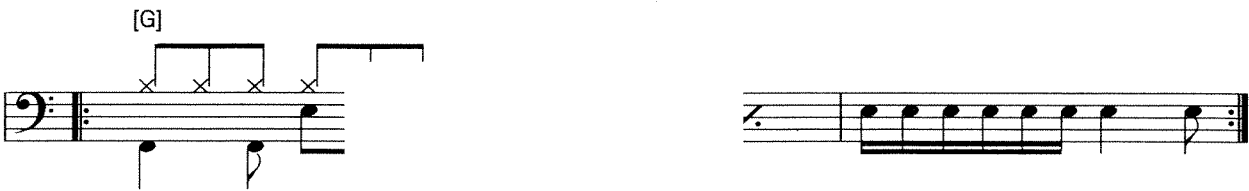
[E]



[F]



[G]



[H]



breaks

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[H]

[I]

[J]

[K]

[L]

[M]

[N]

accents

Akzente

accenten

[1a]

[1b]

[2a]

[2b]

[3a]

[3b]

[4a]

[4b]

summary

Zusammenfassung

samenvatting

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[H]

fill in

fill in

SOLO 4

1 2 3 4

5 6 7 8

9 C.C. 10 11 C.C.

12 C.C. C.C. 13 14 R.C. 15

16 17 18 19 20

21 22 23 24 25

27 28 C.C. C.C.

30 R.C. 31 32 C.C.

35 36 37

38 R.C. 39 40 41 C.C.

variations
Variationen
variaties

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[H]

SOLO 5

1 *mf* 2 3 4

5 6 7 8 9

10 11 12 *f*

13 C.C. 14 15 16

17 18 19 20

21 C.C. 22 R.C. C.C. 23 *p*

R.C. C.C. 25 26 27 28 *mf*

30 31

32 *p* *f* R.C. 34

35 36 37 38 39

40 41 42 43

44 45 C.C. 46 *p*

47 48

SOLO 6

1 *f* 2 3 C.C.

4 5 *mf* 6

7 8 9 R.C.

10 11 12

14 15 *f*

17 C.C. 18 C.C.

19 R.C. 20 21

22 23 24

R.C.

25 26 27

28 30 C.C.

31 33

p *crescendo* *f*

34 35 C.C.

(hi hat) *D.S. al CODA* *f* R L R R

36 37 38 C.C.

L

Exercises for the co-ordination

Koordinationsübungen

Coördinatieoefeningen.

**CHAPTER 4
KAPITEL 4
HOOFDSTUK 4**

[1a]

[1b]

[1c]

[1d]

[2a]

[2b]

[2c]

[2d]

[3a]

[3b]

[3c]

[3d]

[4a]

[4b]

[4c]

[4d]

variations
Variationen
varieties

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[G]

[1]

Musical staff 1: Bass clef, 4/4 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[2]

Musical staff 2: Bass clef, 4/4 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[3]

Musical staff 3: Bass clef, 4/4 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[4]

Musical staff 4: Bass clef, 4/4 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign. The piece ends with a double bar line, repeat sign, and a 6/8 time signature.

[5]

Musical staff 5: Bass clef, 6/8 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[6]

Musical staff 6: Bass clef, 6/8 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign.

[7]

Musical staff 7: Bass clef, 6/8 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[8]

Musical staff 8: Bass clef, 6/8 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

[9]

Musical staff 9: Bass clef, 6/8 time signature. Four measures of music with eighth-note patterns and rests. The first measure has a double bar line and repeat sign. The last two measures have a double bar line and repeat sign.

breaks

[A] [B]

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

[C] [D]

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

[E] [F]

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

[G] [H]

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

[I] [J]

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

[L]

R L L R R L R L R L

[N]

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

combinations

Kombinationen

kombinaties

[A]

Musical notation for combination [A] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[B]

Musical notation for combination [B] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[C]

Musical notation for combination [C] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[D]

Musical notation for combination [D] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[E]

Musical notation for combination [E] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[F]

Musical notation for combination [F] in bass clef, 6/8 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

[G]

Musical notation for combination [G] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

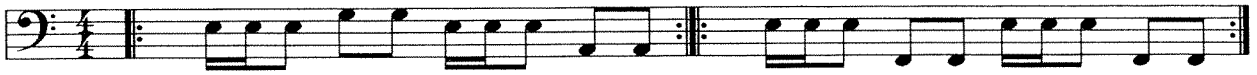
[H]

Musical notation for combination [H] in bass clef, 4/4 time. It features a sequence of notes with 'x' marks above them, followed by a repeat sign and a final melodic phrase.

breaks

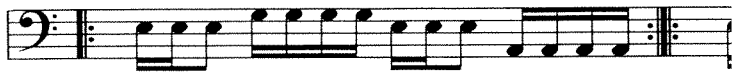
[A]

[B]



[C]

[D]



[E]

[F]



[G]

[H]



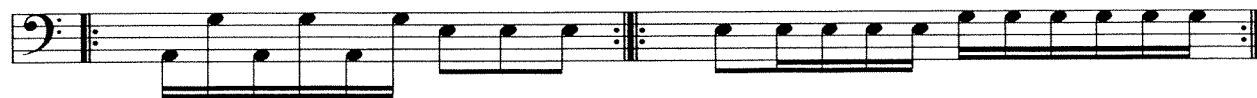
[I]

[J]



[K]

[L]



[M]

[N]



SOLO 7

1 *p* 2 3 4

5 *f* 6 7 8

10 11 12 C.C.

14 15 16

19 20

21 22 23 24

25 26 27 28

29 30 31 32 D.S. al CODA

33 34 35 36

37 38 39 C.C. 40 C.C.

variations

Variationen

variaties

[A]

[B]

[C]

[D]

[E]

[F]

[G]

[G]

SOLO 8

1 R.C. *mf*

2 3 4

5 6 7 8

9 *f* 10 11 *p* 12 *f*

13 C.C. 14 15 R.C. al CODA

17 18 *p* 19

21 22 23 24

25 26 27 28

29 30 31 32

33 C.C. 34 C.C. 35 36 C.C.

accents

Akzente

accenten

[1a] > > > > [1b] > >

[2a] > >> > >> [2b] > > > > >

[3a] > > > > >> [3b] > > > > >

[4a] > > > > > [4b] >

[5a] > > > > > > [5b] >

[6a] > >> >> > > [6b] > >> >> > >

[7a] > > > >> > [7b] > > > >> >

[8a] > >> > > > [8b] > >> > > >

SOLO 9

1 R.C. *mf*

2

3

4

5

6

7 *f*

8

10 C.C.

11

12

14

15 *mf*

16

17

18

19 *f*

20

21

22

23

24

25

26

27 *p*

28 *mf*

29 *f*

30 R.C.

31

32

33

34

35

36 *ritenuito*

37

38

39

40 *ff*

SOLO 10

1 *mf* 2 3 4

5 *f* 6 7 8

9 10 11 12

13 14 15 16 *C.C.* 17 *C.C.* 18 *C.C.*

19 *p* 20 *f*

21 22 23 24

26 27 *C.C.* 28

30 31 32 *D.S. al CODA*

33 34 35 36 *C.C.*