



Foremost In Marching & Concert Percussion Literature

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# Warm-Up Building Blox

by John R. Hearnnes

*A collection of 10 medium exercises  
and one Lot Jam for marching percussion.*

## Instrumentation

**Snare, Tenors, Crash Cymbals, 3, 4 or 5 Bass Drums,  
Assortment of Keyboards**

*- Performance Notes Included -*

**Warm Up Building Blox** is designed to be used as both a warm up package and as an instructional tool for learning one of the most important aspects of percussion: **stroke types**. Knowing and applying the four stroke types to percussion performance is essential to playing correct phrases in time and with the best and most efficient technique possible.

Determining what kind of stroke is applied to a note is simple in its explanation, but takes practice and patience to execute correctly in performance. With proper training, using the correct stroke type becomes habitual and requires little to no advanced planning.

### **THE FOUR STROKE TYPES**

#### **Full** - “Start high, end high”

A full stroke is used for a note that is played from six to fifteen inches off the head, sometimes marked with an accent. The stick bead starts at a high position off the head and returns to that same starting point. The wrist provides the downward push, the head provides the rebound back to the starting point.

#### **Tap** - “Start low, end low”

A tap stroke is similar to a full stroke in that it begins and ends at the same point, except tap strokes are played about three inches off the head. These can be notes used in softer passages or unaccented notes in a two-height drumming passage (accents and inner beats).

#### **Down** - “Start high, end low”

A down stroke starts like a full stroke but ends like a tap stroke, requiring the player to stop the stick’s natural tendency to rebound. Starting at six to fifteen inches, down strokes are played by using the wrist to push the stick toward the head, but instead of letting the stick rebound back to the starting position, the wrist stops the rebound at about the three-inch height. Down strokes take a little bit of pressure from the wrist to execute (especially on a tight marching head), but a player should use only what is required to keep the stick from rebounding; overkill on the tension in the wrist and arm can hamper fluidity of playing and could lead to injury.

#### **Up** - “Start low, end high”

Like the down strokes, up strokes also require the player to help the stick go against what it wants to do naturally. Up strokes start like tap strokes (3”) but end like full strokes (6”-15”). The wrist performs a tap stroke but then pulls the stick up to a higher ending height; in other words, the wrist creates a rebound higher than the head would. The motion is similar to a check mark, except the stick only goes up instead of up and out to the side.

**Warm Up Building Blox** provides the notation above the note for whether it is a full (F), tap (T), down (D), or up (U) stroke. What stroke is used is determined by whether a note is loud or soft (or accented or unaccented) and what the next note on that same hand will be (loud or soft, accented or unaccented). In other words, “what am I playing now and what is coming next for this hand?” Exercises that only use one hand per phrase are easy to figure out; those that combine the hands are a little trickier.

### **NOTES FOR BASS DRUMS:**

1) Stroke types have been given as a starting point for performing the bass drum split parts. However, tempo is definitely a factor for determining stroke types for parts written this way, so some stroke types may need to be adjusted as the tempo is increased. For example, a bass drummer that plays on counts 1 and 2 at a slow tempo may see those marked as down strokes so the mallet is not hanging in the air for an unnaturally long amount of time. The same part played at a fast tempo would probably change to a full stroke followed by a down stroke. Use common sense and follow the advice of an instructor.

2) When the stroke types for a unison bass drum note differ down the line, the notation is marked by a stroke type for the majority of drummers above a stroke type written just for one bass drummer. The number of the bass drum is given first (with “1” being the smallest drum and so on down the line), and then the stroke type follows the number. For example, “D” over “3F” would mean all bass drums play a down stroke except drum 3 who plays a full stroke.

### **FINAL NOTES REGARDING STROKE TYPES:**

All stroke types are notated to show the flow of hands from one measure into the next. If a measure were to be played in isolation or in another context, the stroke types might change.

### **SUGGESTIONS FOR USING THIS PACKAGE:**

1) Snare, tenors, and bass drums can all begin by reading a snare part to work as a drum line in unison. Following that, the tenors and basses can play the splits written on their respective parts.

2) For those exercises that contain a “Level Up!” section, drum lines can consider those as “intermediate” extensions of the exercise and do not have to be learned until the basics are learned. Drum lines not performing the “Level Up!” section can play a count 1 release on the “Level Up!” measure and then tap off to begin the first part of the exercise again.

3) The final note for each exercise is given as a single beat so that drum lines can tap off the exercise again in whatever way is best for each line (one measure, two measures, etc.).

4) Mallet parts are included but do not include stroke types. Players should use full, relaxed strokes where applicable and should listen to the instruction from their director regarding how he or she would like mallet strokes executed.

5) Mallet parts are given in the key of two flats throughout the package (excluding the chromatic exercise). Players should feel free to transpose the exercises into as many keys as possible, especially those keys that would be required in their show music.

## *Individual Warm-Up Notes*

### **8-Up**

This exercise is used for warming up the hands and working on mostly full and tap strokes. Mallets are working on the major scale.

### **Pass the Bux, Part 1**

This exercise combines accents and inner beats played on one hand. All four stroke types are represented. This type of exercise is the first step toward playing two-height passages later. These types of combinations are examples of what one hand might play inside of a phrase that alternates between hands. Remember that down strokes should not be slammed with extra tension in the wrist and arms. Mallets go through all three forms of the minor scale and the Dorian modal scale. It is possible to split the battery with the bass drums playing the "Level Up!" section before measures 1-4 and the other instruments starting in measure 1.

### **Pass the Bux, Part 2**

Part 2 works the same as Part 1, except this exercise is triple based instead of duple. The time signature of 15/8 can be thought of as five groups of three, similar to what triplets in 5/4 would feel like. Mallets are working on the chromatic scale. It is possible to start the chromatic scale on any pitch and then follow the same written pattern.

### **Accentuation Modulation, Part 1**

After working on the stroke types on one hand, it is time to put the hands together. Remember that the same kinds of combinations of stroke types seen in Bux are located in this exercise, although you have to focus on what each hand is doing in order to see those combinations. The mallet part works on the inversions of a major chord and can be played with two or four mallets.

### **Accentuation Modulation, Part 2**

This exercise continues two-height drumming, now in a triple feel. Mallets are working on arpeggios of different types of chords.

### **Right on Time**

This exercise works on the timing of different combinations of eighth and sixteenth note patterns. To help with keeping the tempo steady, remember that in measures 1-5, the right hand does not stop moving in full strokes. The left hand does the same from measures 6-10. Mallets are working on four note major scale patterns.

### **Singled Out**

*Singled Out* is one of only a few exercises in this package that do not list each individual stroke type. This exercise is written to work on the dexterity between hands when playing alternating patterns. Snares and tenors should play all passages with relaxed, rebounded strokes. The hands should flow until the patterns stop in measures 6 and 12. Mallets practice scales in thirds and double stops in thirds.

### **Double Down**

*Double Down* is another exercise that does not contain stroke types. The hands should flow as they alternate, even when one hand performs a double stroke, until the exercise ends with a down stroke. At a slow tempo, the double strokes should be relaxed and rebounded. When the tempo increases, the doubles can be played with some bounce. Instructors teach differently on how to approach the second note in a double, such as bounced with a little bit of pressure added to the second note, or by snapping the second double with the back fingers. Follow the instructions of the director for how to properly execute the doubles. Mallets practice arpeggios with chord progressions.

### **FlimFlam**

This exercise breaks down the stroke types for alternating flams, then presents several flam rudiments: flams, flam taps, flam accents, pataflafas, and flamacues. Mallets can either work on two mallets playing double stops in thirds, fourths, and fifths (choose a register), or both octaves can be played simultaneously with four mallets.

- For snares and tenors, flams are notated by two stroke types separated by a slash, with the left hand playing the stroke type to the left of the slash and the right hand playing the stroke type to the right of the slash. For example, "U/D" would mean the left hand plays an up stroke and the right hand plays a down stroke.

- There is a school of thought that grace notes should be lower than tap notes (1.5" instead of 3"). In order to avoid too much confusion on the page, grace notes that end low are still marked as "T." Stick height can be adjusted per a director's instructions for these grace notes; this does not change whether a grace note should remain low (T) or if it should be pulled up (U).

### **Row-Lon**

The first eight measures are left free of stroke types for the snares and tenors; the hands should flow with relaxed, rebounded strokes. At the "Level Up!" section, stroke types are given. Follow the director's instructions on how to execute double strokes. Mallets are working on double strokes in scale patterns and scales in thirds.

### **The Band Lot**

After all exercises are learned, *The Band Lot* can be used as a shorter parking lot warm up before performances or contests. No stroke types are marked: By the time this exercise is needed, all intricacies of each individual exercise should have been learned.

# 8-Up

by John R. Hearnese

♩ = 92-150

**Snares**  
F F F F F F F D 2 F F F F F F F D 3 F (decreasing in height) T 4 F (sim.) T  
R R R R R R R R L L L L L L L L R R R R R R R R R R L L L L L L L L L L  
*f* *p* *f*

**Tenors**  
F F F F F F F D 2 F F F F F F F D 3 F (decreasing in height) T 4 F (sim.) T  
R R R R R R R R L L L L L L L L R R R R R R R R R R L L L L L L L L L L  
*f* *p* *f*

**Cymbals**  
*f*

**3 BD**  
D D D D D D D D 2 D D D D D D F D 3 F (decreasing in height) T 4 F (sim.) T  
R L R L R L R L R L R L R L R L R R R R R R R R R R L L L L L L L L L L  
*f* *p* *f*

**4 BD**  
D D D D D D F F 2 D D D D D D F D 3 F (decreasing in height) T 4 F (sim.) T  
R L R L R L R L R L R L R L R L R R R R R R R R R R L L L L L L L L L L  
*f* *p* *f*

**5 BD**  
D D D D D D D D 2 D D D D D D F D 3 F (decreasing in height) T 4 F (sim.) T  
R L R L R L R L R L R L R L R L R R R R R R R R R R L L L L L L L L L L  
*f* *p* *f*

**Mallets**  
*f* *p* *f*

**Snares**  
5 T T T T T T T T 6 T T T T T T T T 7 T (increasing in height) D 8 T (sim.) D 9 D  
R R R R R R R R L L L L L L L L R R R R R R R R R R L L L L L L L L R  
*p* *f* *p* *f*

**Tenors**  
T T T T T T T T 6 T T T T T T T T 7 T (increasing in height) D 8 T (sim.) D 9 D  
R R R R R R R R L L L L L L L L R R R R R R R R R R L L L L L L L L R  
*p* *f* *p* *f*

**Cymbals**



# Pass the Bux

(Part 1)

by John R. Hearnese

♩ = 90-132

Score for Snares, Tenors, Cymbals, 3 BD, 4 BD, 5 BD, and Mallets.

**Snares:** 1. D T T U D T T U (R R R R R R R R) 2. D T U D T U D U D T (R R R R R R R R R R) 3. D T T U D T T U (L L L L L L L L) 4. D T U D T U D U D T (L L L L L L L L L L)

**Tenors:** 1. D T T U D T T U (R R R R R R R R) 2. D T U D T U D U D T (R R R R R R R R R R) 3. D T T U D T T U (L L L L L L L L) 4. D T U D T U D U D T (L L L L L L L L L L)

**Cymbals:** *hi-hat choke*

**3 BD:** 1. D (R) 2. D (R) 3. D D F D (R R) 4. D D (L) 5. D D F D (L L)

**4 BD:** 1. D (R) 2. D (R) 3. D D F D (R R) 4. D D (L) 5. D D F D (L L)

**5 BD:** 1. D (R) 2. D (R) 3. D D F D (R R) 4. D D (L) 5. D D F D (L L)

**Mallets:** *Natural Minor* (sim.) 4/4 5/4 *Harmonic Minor* (sim.) 4/4 5/4

Level up!

Score for Snares, Tenors, and Mallets.

**Snares:** 5. D T U D U D U D (R R R R R R R R) 6. U F D U F D U F F D (R R R R R R R R R R) 7. D T U D U D U D (L L L L L L L L) 8. U F D U F D U F F D (L L L L L L L L L L) 9. D (R)

**Tenors:** 5. D T U D U D U D (R R R R R R R R) 6. U F D U F D U F F D (R R R R R R R R R R) 7. D T U D U D U D (L L L L L L L L) 8. U F D U F D U F F D (L L L L L L L L L L) 9. D (R)

**Mallets:** (sim.)



# Pass the Bux

(Part 2)

by John R. Hearnes

♩ = 60-100

Drum score for Snares, Tenors, Cymbals, 3 BD, 4 BD, 5 BD, and Mallets. The score is divided into three measures with time signatures 12/8, 15/8, and 12/8. It includes rhythmic notation and drum letters (D, T, U, F, R, L) for snare and tenor parts, and chord symbols (D, F, R, L) for the bongo and mallet parts. A *hi-hat choke* is indicated in the Cymbals part.

Level up!

Drum score for Snares, Tenors, and Tom-Toms. The score is divided into three measures with time signatures 15/8, 12/8, and 15/8. It includes rhythmic notation and drum letters (D, T, U, F, R, L, H) for snare and tenor parts, and chord symbols (D, F, R, L) for the bongo and mallet parts.





# Accentuation Modulation

(Part 2)

by John R. Hearnese

♩ = 92-120

*alternating (RL) sticking throughout*

Snare

Tenors

Cymbals

3 BD

4 BD

5 BD

Mallets

*Major*

*optional 4-mallets*

*Dominant 7th*

Snare

Tenors

Cymbals

*break*

*Chorus*

# Right On Time

by John R. Hearnese

**Tempo:** ♩ = 76-120

**Snare:** 2/4, 4/4, 3/4. R L R L R L R L. R L R R L R R L R R L R. R R L R R L R R L R R L.

**Tenors:** 2/4, 4/4, 3/4. R L R L R L R L. R L R R L R R L R R L R. R R L R R L R R L R R L.

**Cymbals:** 2/4, 4/4, 3/4. *hi-hat choke*

**3 BD:** 2/4, 4/4, 3/4. R L R L R L R L. R L R R L R R L R R L R. R R L R R L R R L R R L D F 1F.

**4 BD:** 2/4, 4/4, 3/4. R L R L R L R L. R L R R L R R L R R L R. R R L R R L R R L R R L D F 1F.

**5 BD:** 2/4, 4/4, 3/4. R L R L R L R L. R L R R L R R L R R L R. R R L R R L R R L R R L D F 1F.

**Mallets:** *alternating (LR) sticking throughout*. L

**Snare:** 4/4, 5/4, 6/4. R L R R R L R L R R R L R R L R L R R R L R L R.

**Tenors:** 4/4, 5/4, 6/4. R L R R R L R L R R R L R R L R L R R R L R L R.

**Cymbals:** 4/4, 5/4, 6/4.



# Singled Out

by John R. Hearnnes

♩ = 90-112

All strokes should be relaxed and rebounded.

Snare

Tenors

Cymbals

3 BD

4 BD

5 BD

Mallets

Snare

Tenors

# Double Down

by John R. Hearn

♩ = 100-140

All strokes should be relaxed and rebounded.

3/4

Snares

Tenors

Cymbals

3 BD

4 BD

5 BD

Mallets

hi-hat choke

sizzle choke

L alternating (LR) sticking throughout phrase

4

5

6

Snares

Tenors

Cymbals

# FlimFlam

by John R. Hearnese

♩ = 66-112 stroke types notation for flams is LH/RH

**Snares**  
4/4  $\overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U$  2  $\overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D}$  3  $\overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U$

**Tenors**  
4/4  $\overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U$   $\overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D}$   $\overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U \ \overline{D} \ U$

**Cymbals**  
4/4 *hi-hat choke*

**3 BD**  
4/4  $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{F} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{D}$

**4 BD**  
4/4  $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{F} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{D}$

**5 BD**  
4/4  $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{F} \ \overline{D} \ \overline{D} \ \overline{D}$   $\overline{D}$   $\overline{D}$

**Mallets**  
(optional 4-mallets)  
(2-mallets can choose register)

**Snares**  
4  $\overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U}$  5  $\overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{T} \ \overline{D/U} \ \overline{T}$  6  $\overline{U/D} \ \overline{T} \ \overline{D/U} \ \overline{T} \ \overline{U/D} \ \overline{T} \ \overline{D/U}$

**Tenors**  
 $\overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{D/U}$   $\overline{U/D} \ \overline{D/U} \ \overline{U/D} \ \overline{T} \ \overline{D/U} \ \overline{T}$   $\overline{U/D} \ \overline{T} \ \overline{D/U} \ \overline{T} \ \overline{U/D} \ \overline{T} \ \overline{D/U}$

**Cymbals**

# Row-Lon

by John R. Hearnnes

♩ = 80-120 *All strokes in the first section should be relaxed and rebounded.  
Battery doubles can be bounced at a fast tempo.*

4/4

Snare: *alternating (RL) sticking, unless marked*

Tenors: *alternating (RL) sticking, unless marked*

Cymbals: *crash choke*

3 BD: F F F F D F F F F D F F F F D F F F F D F F F F D

4 BD: F F F F D F F F F D F F F F D F F F F D F F F F D F F F F D

5 BD: F F F F D F F F F D F F F F D F F F F D F F F F D F F F F D

Mallets: L R L L R R L R L L R R L R L L R R L R L L R R L R L L R R L R L L R R

4 5 6



# The Band Lot

A combination of exercises to be used as a parking lot warm up.  
Apply all stroke types learned in each individual exercise.

by John R. Hearn

♩ = 96-132

The musical score is for a drum set and mallets. It is in 4/4 time with a tempo of 96-132. The score is divided into three measures, each containing eight beats. Measure 1 (beats 1-8) features a snare drum pattern of eight right-hand strokes (R) and a tenor drum pattern of eight right-hand strokes (R). The cymbals play a single stroke on beat 1. The three bass drums (3 BD, 4 BD, 5 BD) play a pattern of eight right-hand strokes (R). The mallets are silent. Measure 2 (beats 9-16) features a snare drum pattern of eight left-hand strokes (L) and a tenor drum pattern of eight left-hand strokes (L). The cymbals play a single stroke on beat 9. The three bass drums play a pattern of eight left-hand strokes (L). The mallets are silent. Measure 3 (beats 17-24) features a snare drum pattern of eight right-hand strokes (R) and a tenor drum pattern of eight right-hand strokes (R). The cymbals play a hi-hat choke pattern of eight strokes. The three bass drums play a pattern of eight right-hand strokes (R) and left-hand strokes (L) in an alternating sequence. The mallets play a pattern of eight right-hand strokes (R) and left-hand strokes (L) in an alternating sequence. The dynamic marking *f* is present throughout the score.