

OSU Marching Percussion Exercises 2013

Volume 6

OSU 2001
TCM and WEB

Keyboard



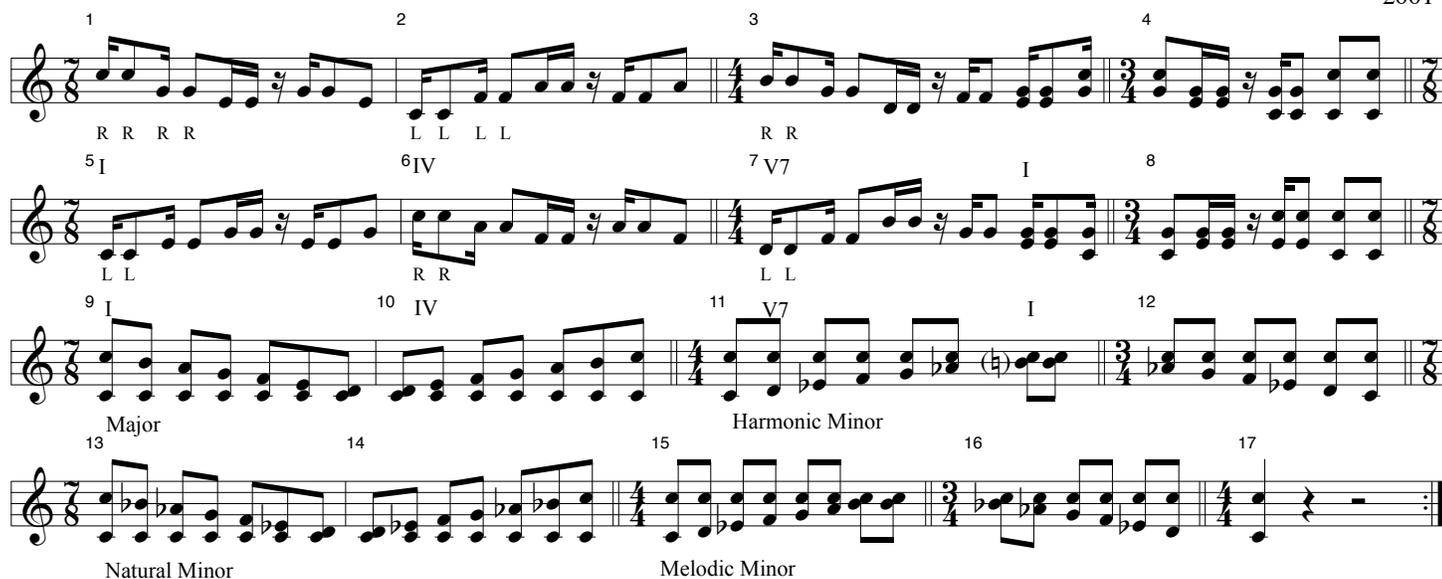
(Play at all intervals, especially M3, P4, P5, and M6)

This exercise consists of four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff changes to two sharps (F# and C#). The third staff changes to two flats (Bb and Eb). The fourth staff is in a lower register, starting with a treble clef and a key signature of one flat (Bb).

Keyboard

7/8 Double Beat

Wayne Bovenschen
Josh White
Tom McGillen
2001

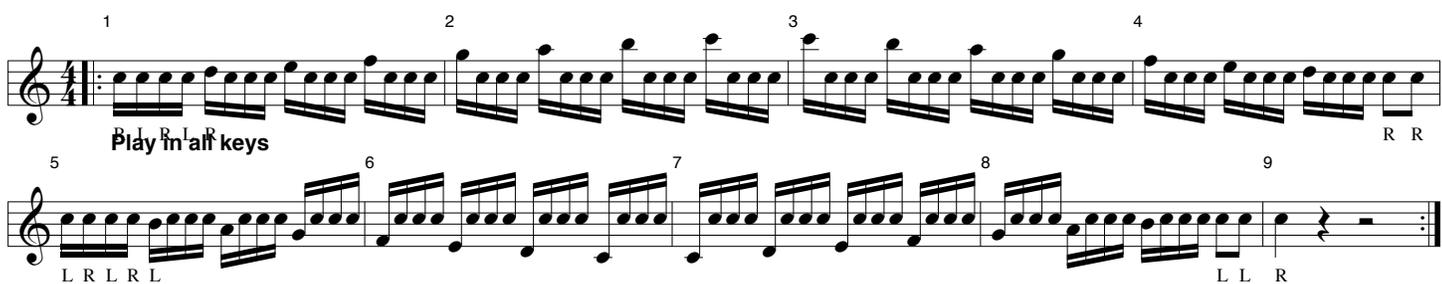


This exercise is in 7/8 time and consists of four staves of music. It is divided into measures numbered 1 through 17. The key signature changes from one sharp (F#) to one flat (Bb) at measure 12. The notation includes rhythmic patterns and chord symbols: 5 I, 6 IV, 7 V7, I, 8, 9 I, 10 IV, 11 V7, I, 12, 13 Major, 14, 15 Harmonic Minor, 16, 17 Natural Minor, and Melodic Minor.

Keyboard

Stick Control

Wayne Bovenschen 2003



This exercise is in 4/4 time and consists of two staves of music. The first staff is marked 'Play in all keys' and includes measures 1 through 4. The second staff includes measures 5 through 9. The notation features complex rhythmic patterns and includes the instruction 'L R L R L' at the end of the second staff.

Marimba

Derp Diddles

Dan Pulter Jr. / The Michael Barnes

$\text{♩} = 152$

Musical score for Marimba, consisting of five staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The piece features a rhythmic pattern of eighth and sixteenth notes. The first four staves (measures 1-16) follow a consistent rhythmic motif. The fifth staff (measures 17-24) introduces a more complex rhythmic pattern with various accidentals and rests.

Keyboard

seivaC

Wayne Bovenschen 2004

Musical score for Keyboard, consisting of three staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a rhythmic pattern of eighth and sixteenth notes. The first staff (measures 1-3) includes a 'R' marking. The second staff (measures 4-6) includes the instruction 'Play in all major AND minor keys'. The third staff (measures 7-9) concludes the piece with a final measure containing a repeat sign.

Keyboard

SCV Threes

Wayne Bovenschen
Becca Baggenstoss
Cody Byassee
2004

Musical score for Keyboard, consisting of three staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a rhythmic pattern of eighth and sixteenth notes. The first staff (measures 1-3) includes a 'R' marking. The second staff (measures 4-6) includes the instruction 'Play in all major AND minor keys'. The third staff (measures 7-9) concludes the piece with a final measure containing a repeat sign.

Keyboard

Porgy & Bess

arr. Wayne Bovenschen
1989 & 2003

Musical score for Keyboard, measures 1 through 15. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature starts in 4/4 and changes to 2/4 at measure 3. The music consists of a continuous eighth-note pattern with various rhythmic accents and dynamics. Measure 8 includes a 'pizz' (pizzicato) marking. The piece concludes with a repeat sign at the end of measure 15.

Four Mallet Exercise for Stick Control

Wayne Bovenschen
Tom McGillen
2001

Keyboards

Musical score for Keyboards, measures 1 through 9. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The exercise consists of a series of chords, each with four mallets indicated by four dots above the notes. The chords are labeled with Roman numerals: I, IV, I, V, I, IV, V7, I. The piece ends with a repeat sign at the end of measure 9.

IX Srpska igra N. J. Živković

Tänzerisch nicht zu schnell

*¹⁾ Anstatt Tremolo in R.H. können auch in Oktaven gespielt werden / instead of tremolo in R. H., also notes in octaves can be played

1. x *p*
2. x *mp* *²)

25 26 27 28 29

30 31 32 (poco) 33 34

35 36 37 38 39

A. 40 *f* 41 *³) 42 43 44

f 45 46 47 48 (Repet. ad libitum) 49

*²) falls kein F - Marimba vorhanden, die Töne in () spielen / if you have no F - Marimba, play the notes in ()

*³) ossia *8va* höher / ossia *8va* higher

Bluelight Special

♩=160

The musical score is written for a keyboard instrument in 12/8 time. It consists of 43 numbered measures. Measures 1 through 28 are written on a single treble clef staff. At measure 29, the score splits into two staves: a treble clef staff and a bass clef staff. The treble staff continues with measures 29 through 43, while the bass staff contains measures 36 through 43. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes, particularly in measures 34, 35, 41, and 43. Measure 30 contains a whole rest. Measure 39 has a fermata. Measure 40 is marked 'around the pit' and features a complex rhythmic pattern with many sixteenth notes. Brackets with the number '4' are placed under measures 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, and 42, indicating a four-measure phrase. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 10, and then to one flat (B-flat) at measure 22.

Fanfare 1992

Todd Malicoate
perc. Wayne Bovenschen 1997

Bells

♩ = 144 1 2 3 4 5

tr *tr*

ff *mf*

6 7 8 13 14 15

f *sfz* *f*

16 17 18 19 20 21

ff

22 23 29 30 31 32 33

6 3

34 35 36 37

Fanfare 1992

Todd Malicoate
perc. Wayne Bovenschen 1997

Xylophone

♩ = 144

1 2 3 4 5

ff *mf*

6 7 8 13 14

f *sfz* *mf*

15 16 17 18 19

ff

20 21 22 23 29 30

ff 6 3

33 34 35 36 37

p *sfz*

Fanfare 1992

Todd Malicoate

Vibraphone

perc. Wayne Bovenschen 1997

♩ = 144

1 2 3 4 5

6 7 8 13 14 15

16 17 18 19 20 21

22 23 29 30 31 32 33

34 35 36 37

ff *mf* *f* *sfz* *f* *ff*

Fanfare 1992

Todd Malicoate
perc. Wayne Bovenschen 1997

Marimba I

1 2 3 4 5 6

7 8 13 14 15

16 17 18 19 21

22 23 29 30 31 32 33

34 35 36 37

ff *sfz* *mf* *ff* *mf* *ff*

Fanfare 1992

Todd Malicoate

Marimba II

perc. Wayne Bovenschen 1997

144 1 2 3 4 5 6

ff *fp* *f*

7 8 13 14 15 16 17

sfz *mf*

18 19 20 21 22

ff *ff*

23 29 30 33 34 35 36 37

p *sfz*

6 5 3

Fanfare 1992

Todd Malicoate
perc. Wayne Bovenschen 1997

Marimba III

♩ = 144

1 2 3 4 5 6

ff *fp* *f*

7 8 13 14 15

sfz *mf*

16 17 18 19 21

ff

22 23 29 30 31 32 33

34 35 36 37

Fanfare 1992

Todd Malicoate

perc. Wayne Bovenschen 1997

Marimba IV

$\text{♩} = 144$ 1 2 3 4 5 6

ff *fp* *f*

7 8 13 14 15 16 17

sfz *mf*

18 19 20 21 22

ff *ff*

23 29 30 33 34 35 36 37

p *sfz*

6 5 3

Fanfare 1992

Todd Malicoate
perc. Wayne Bovenschen 1997

Auxiliary

Musical score for Auxiliary part of Fanfare 1992. The score is written on three staves. The first staff starts with a treble clef, a common time signature (C), and a tempo marking of 144. The first measure is marked with a '1' above it. The second measure is marked with a '2' above it. The third measure is marked with a '3' above it and contains a bass drum symbol. The fourth measure is marked with a '4' above it and has an accent (>) over the note. The fifth measure is marked with a '5' above it. The sixth measure is marked with a '6' above it. The seventh measure is marked with a '7' above it and has an accent (>) over the note. The eighth measure is marked with an '8' above it. The ninth measure is marked with a '13' above it. The tenth measure is marked with a '14' above it. The eleventh measure is marked with a '15' above it. The twelfth measure is marked with a '16' above it. The thirteenth measure is marked with a '17' above it. The fourteenth measure is marked with a '18' above it. The fifteenth measure is marked with a '19' above it. The sixteenth measure is marked with a '20' above it. The seventeenth measure is marked with a '27' above it. The eighteenth measure is marked with a '28' above it and contains a triplet of eighth notes. The nineteenth measure is marked with a '29' above it. The twentieth measure is marked with a '30' above it. The twenty-first measure is marked with a '33' above it and contains a triplet of eighth notes. The twenty-second measure is marked with a '34' above it. The twenty-third measure is marked with a '37' above it and contains a triplet of eighth notes. The score includes dynamic markings: *ff* under the first staff, *mf* under the second staff, and *ff* under the third staff. The score ends with a double bar line.

Waving Song

Bells

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

5

f

(Bass Drum)

1

Detailed description: This is the first musical staff, labeled with the number '1' at the beginning and '5' at the end. It features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes a series of eighth notes with stems pointing up, followed by a series of eighth notes with stems pointing down. A dynamic marking of *f* (forte) is placed below the staff. Above the staff, there are several accents (^) over the notes. The staff is labeled '(Bass Drum)' in parentheses above the first few notes.

13

11

Detailed description: This is the second musical staff, labeled with the number '11' at the beginning and '13' at the end. It continues the melody from the first staff with similar eighth-note patterns and accents (^) above the notes.

21

29

cresc.

21

Detailed description: This is the third musical staff, labeled with the number '21' at the beginning and '29' at the end. It features a dynamic marking of *cresc.* (crescendo) above the staff. The notation includes a long note with a slur over it, followed by eighth notes. Accents (^) are placed above the notes.

To end (touchdown)

To continue

ff

30

Segue to "Ride 'Em"

Detailed description: This is the fourth musical staff, labeled with the number '30' at the beginning. It contains two bracketed sections: 'To end (touchdown)' and 'To continue'. The notation includes eighth notes and a dynamic marking of *ff* (fortissimo) below the staff. Accents (^) are placed above the notes. At the end of the staff, there is a double bar line and the text 'Segue to "Ride 'Em"'.

Waving Song

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Xylophone

5

(Bass Drum)

1 *f*

13

11 *f*

21

21 *cresc.*

To end (touchdown) | To continue

ff

30

30 *ff*

Segue to "Ride 'Em"

Waving Song

Vibes

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

5

(Bass Drum)

1

13

11

21

21

29

cresc.

To continue

To end (touchdown)

30

Segue to "Ride 'Em"

Waving Song

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Marimba

5

(Bass Drum)

1 *f*

13

11 *f*

21

21 *f*

29

To end (touchdown) To continue

21 *ff* *cresc.*

30

Segue to "Ride 'Em"

Ride 'Em, Cowboys

Al Harkins
ed. Todd S. Malicoate
perc. Wayne E. Bövenschen

Bells

1 *ff* 9 *mp*

11 *f* 17 *mp*

21 *f* 25 *mp*

31 *ff* 33 *ff*

Ride 'Em, Cowboys

Al Harkins
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Xylophone

1 *ff* 9 *mp*

11 *f* 17 *mp*

21 *f* 25 *mp*

31 *ff* 33 *ff*

Ride 'Em, Cowboys

Al Harkins
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Vibraphone

9

17

25

33

1

11

21

31

ff

f

ff

f

mp

f

mp

ff

ff

Ride 'Em, Cowboys

Al Harkins
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Marimba

9

17

25

33

1

11

21

31

mp

f

mp

f

mf

ff

ff

OSU Chant

Bells

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

1 Go! Go! Go! Pokes! Go Pokes! Go! Go!

9 O! SI UI *f* *mf*

25 *f* *ff* Beat O UI!

33 *mf* O K L A

45 H O M AI *ff* State!

OSU Chant

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Vibraphone

Musical staff 1-8: Vibraphone part, measures 1-8. The staff contains rhythmic patterns with asterisks above the notes, indicating specific articulation or performance techniques.

1 Go! Go! Go! Go! Pokes! Go Pokes! Go!

Musical staff 9-24: Vibraphone part, measures 9-24. Includes dynamic markings *f* and *mf*. Measure numbers 9, 17, and 25 are indicated. The staff features melodic lines with accents and asterisks.

UI

25

Musical staff 25-32: Vibraphone part, measures 25-32. Includes dynamic marking *f*. Measure numbers 25 and 33 are indicated. The staff continues the melodic and rhythmic development.

f

ff Beat O UI!

Musical staff 33-48: Vibraphone part, measures 33-48. Includes dynamic markings *mf* and *f*. Measure numbers 33, 41, and 49 are indicated. The staff shows a transition in dynamics and includes the lyrics 'OKLA'.

41

ff

49

Musical staff 49-56: Vibraphone part, measures 49-56. Includes dynamic marking *ff*. Measure numbers 45 and 49 are indicated. The staff concludes the piece with the lyrics 'State!'.

State!

ff

OSU Chant

L. Mazur
ed. Todd S. Malicoate
perc. Wayne E. Bovenschen

Marimba

1 Go! Go! Go Pokes! Go Pokes! Go! Go!

Musical staff 1-8: Treble clef, key signature of one flat, 4/4 time. Measures 1-8 contain rhythmic patterns with asterisks above notes. Dynamics include *f* and *mf*.

9 O! SI UI

Musical staff 9-24: Treble clef, key signature of one flat, 4/4 time. Measures 9-24 contain melodic lines with lyrics. Dynamics include *f* and *mf*.

25 Beat O UI

Musical staff 25-40: Treble clef, key signature of one flat, 4/4 time. Measures 25-40 contain melodic lines with lyrics. Dynamics include *f* and *ff*.

41 O K L A

Musical staff 41-48: Treble clef, key signature of one flat, 4/4 time. Measures 41-48 contain melodic lines with lyrics. Dynamics include *f* and *ff*.

49 H O M AI ff State!

Musical staff 49-56: Treble clef, key signature of one flat, 4/4 time. Measures 49-56 contain melodic lines with lyrics. Dynamics include *f* and *ff*.

Oklahoma!

Richard Rodgers
arr. William L. Ballenger
perc. Wayne E. Bovenschen

Bells (Vibraphone)

Allegro (♩ = 144)

1 *mf sfz*

11 *mf sfz*

19 *mf sfz*

23 *sfz mf sfz* *mf sfz ff*

27 *f sfz* State!

Oklahoma!

Richard Rodgers
arr. William L. Ballenger
perc. Wayne E. Bovenschen

Xylophone (Marimba)

Allegro (♩ = 144)

The musical score is written on five staves, each containing a line of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into measures, with measure numbers 1, 11, 19, 23, and 27 indicated at the beginning of their respective lines. Dynamic markings include *mf* (mezzo-forte), *sfz* (sforzando), and *ff* (fortissimo). There are also accents (^) and slurs over certain notes. The piece concludes with the instruction "State!" followed by a final *sfz* marking.

1 *mf* *sfz* *mf*

11 *mf* *sfz* *mf*

19 *mf* *sfz* *mf*

23 *sfz* *mf* *mf* *sfz* *ff*

27 *f* *sfz* State!