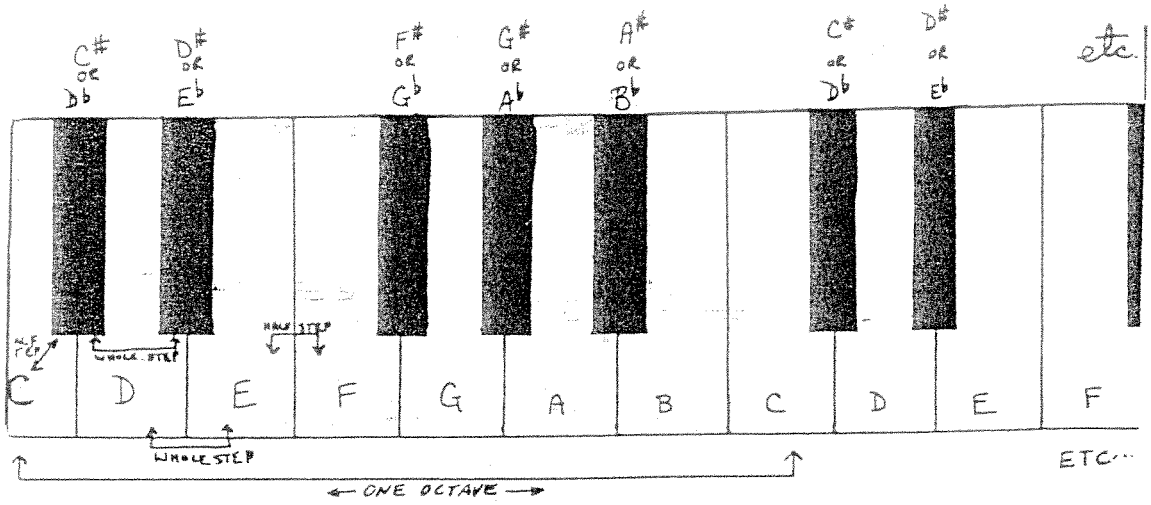
MALLETS

BASIC KEYBOARD and CHROMATIC SCALE

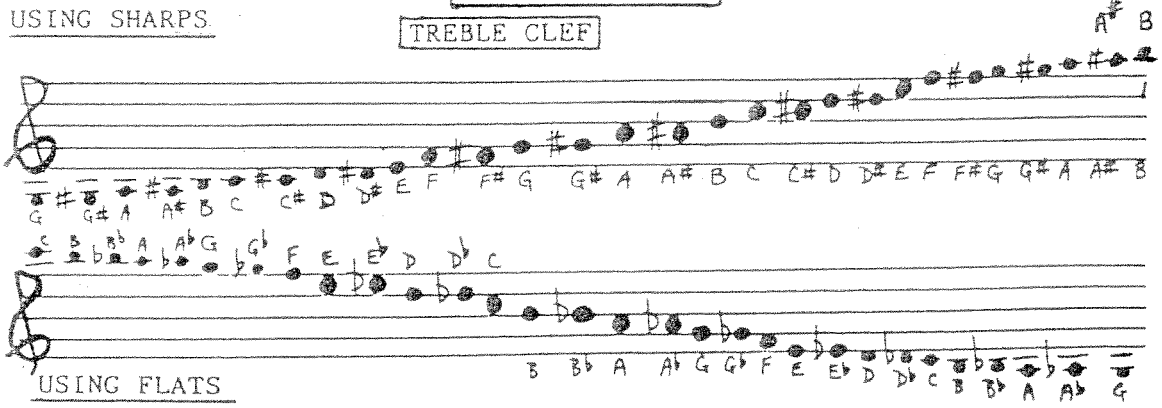
2. Notes descend as they go to the keyboards left.
3. An interval is the distance between two notes.
4. Half-steps and whole steps are the units which are used to measure intervals.
5. The interval between any two successive notes on the keyboard is a half-step. Two half-steps equal 1 whole step.



CHROMATIC SCALE

USING SHARPS

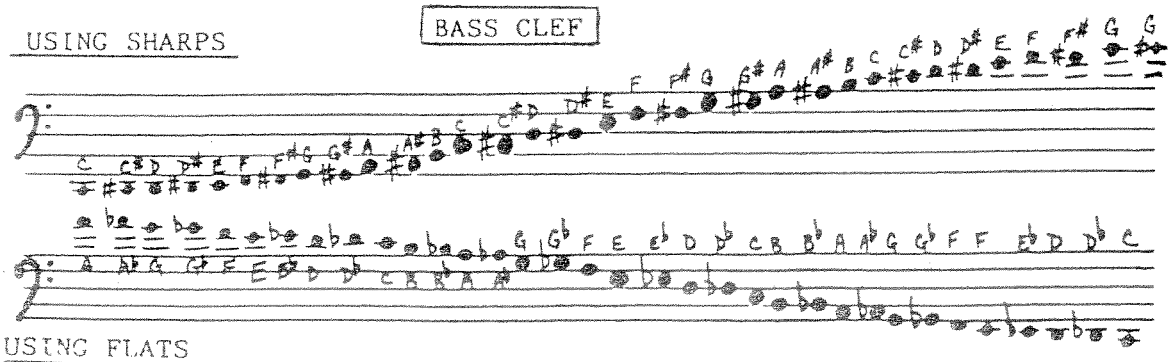
TREBLE CLEF



USING FLATS

USING SHARPS

BASS CLEF



USING FLATS

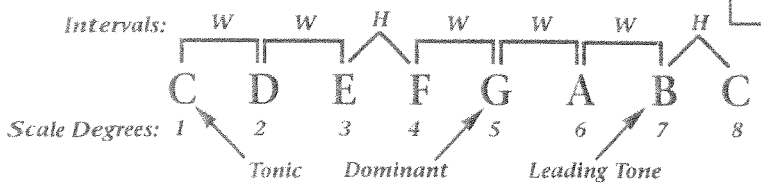
Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave.

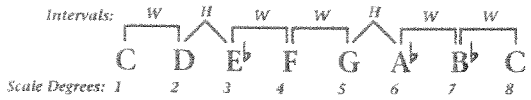
Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervalic relationship with each other.

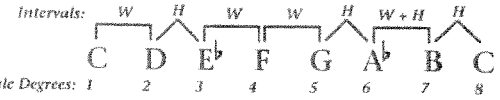
C major scale (half steps are between scale degrees 3 - 4 and 7 - 8).



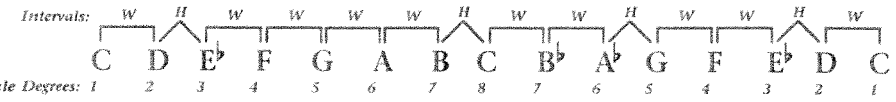
C natural minor scale (lower the 3rd, 6th, and 7th scale degrees a half step).



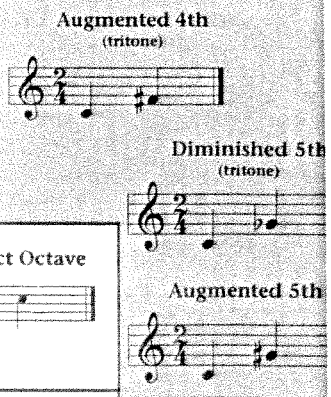
C harmonic minor scale (lower the 3rd and 6th scale degrees a half step).



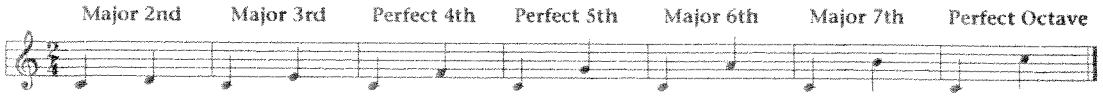
C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).



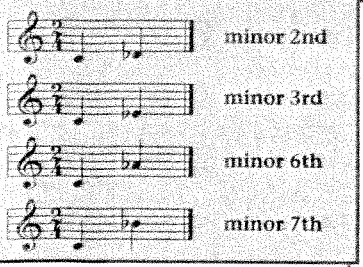
Augmented & Diminished Intervals from C



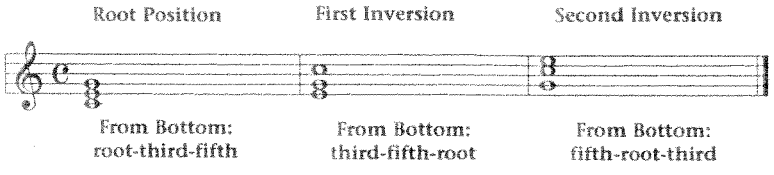
Intervals of the C major scale:



Minor Intervals from C



C major triad (three note chord) in root position and inversions.



Essential Vocabulary:

Interval - the distance between two notes

Half Step - the closest interval between two notes

Whole Step - an interval of two half steps

Third - the distance of two adjacent lines or two adjacent spaces

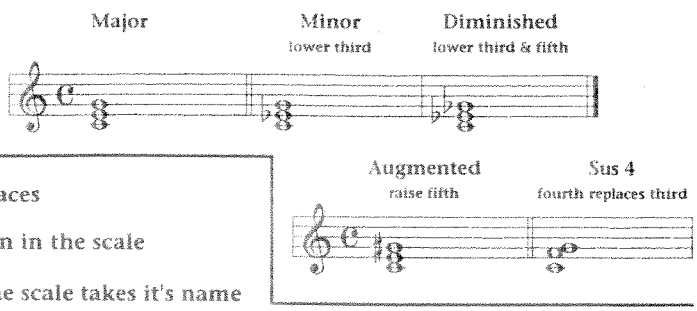
Scale Degree - a note's classification according to it's position in the scale

Tonic - the first note of a scale, the "key-note" from which the scale takes it's name

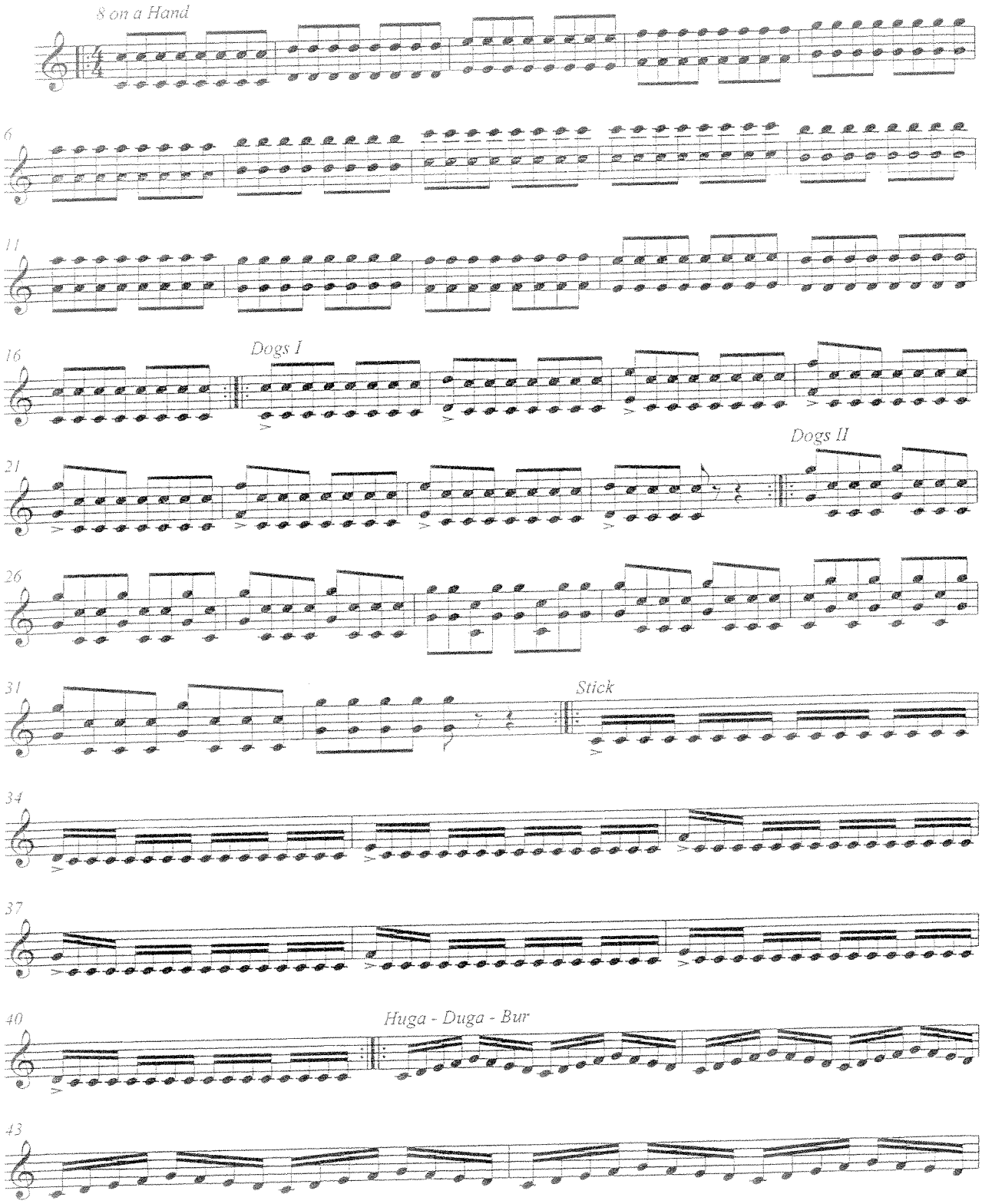
Dominant - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

Leading Tone - the seventh scale degree, it is one half step below tonic and it's tendency is to "lead" or rise to the tonic

Basic chord types constructed from C:

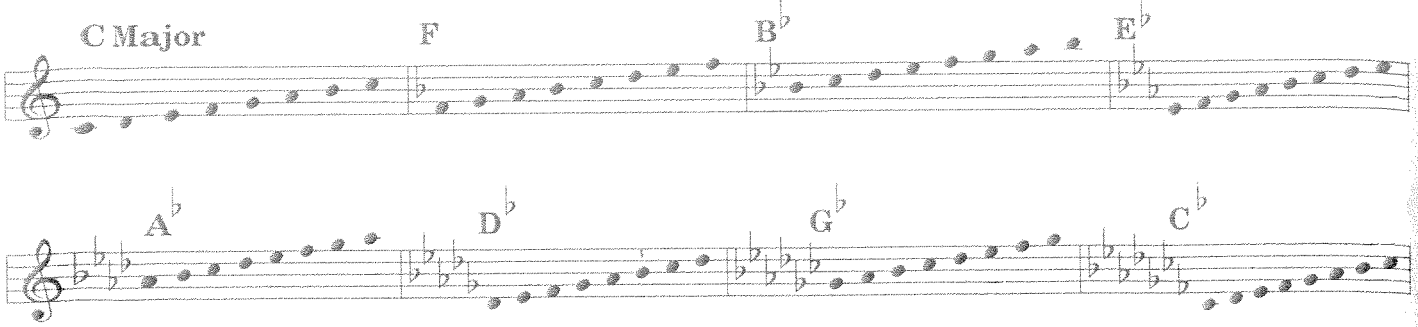


Pit Warm - Ups

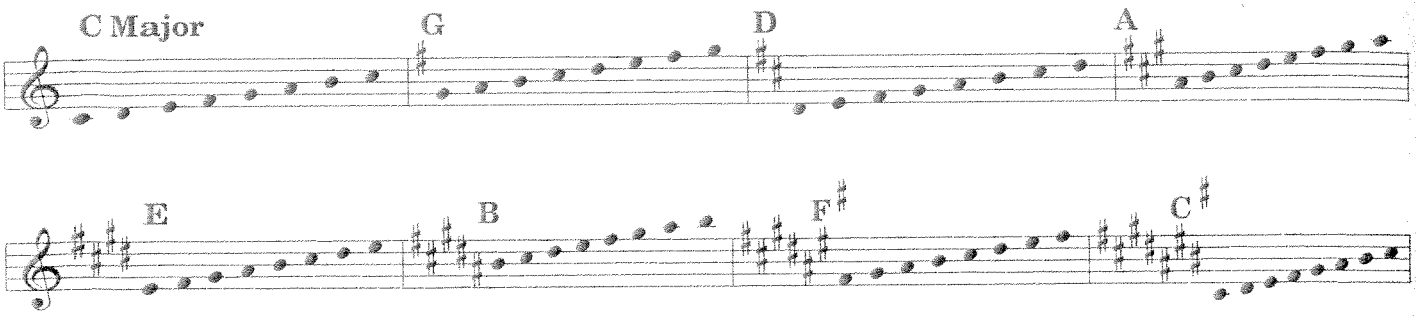

8 on a Hand
6
11
16
Dogs I
Dogs II
21
26
31
Stick
34
37
40
Huga - Duga - Bur
43

Major Keys

A. The Flat (♭) Keys

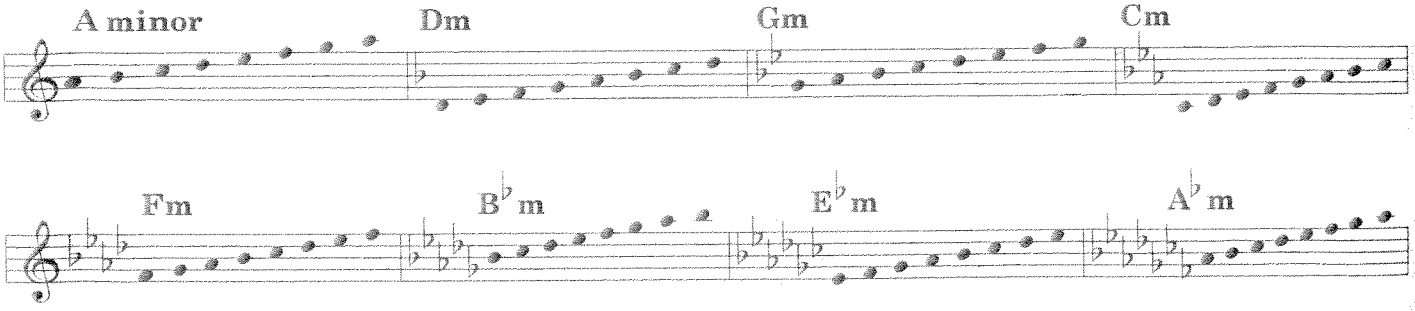


B. The Sharp (♯) Keys

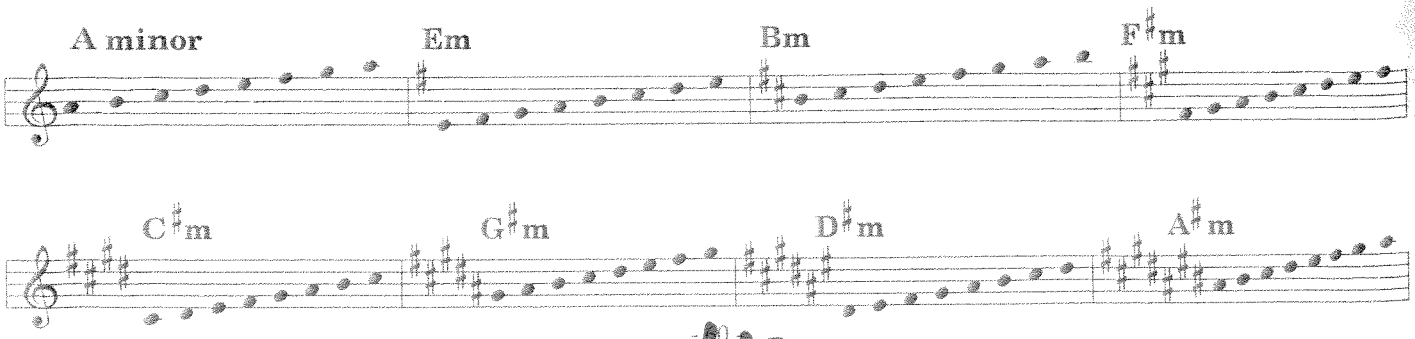


Minor Keys

A. The (minor) Flat Keys



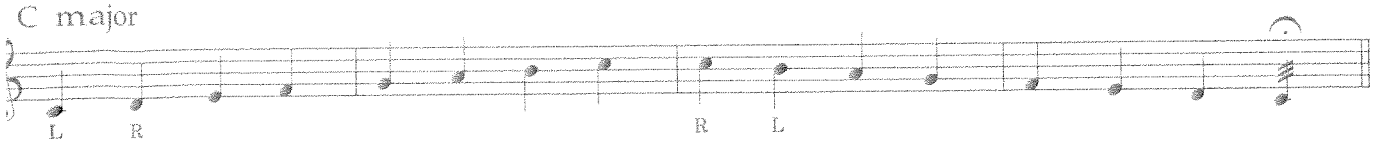
B. The (minor) Sharp Keys



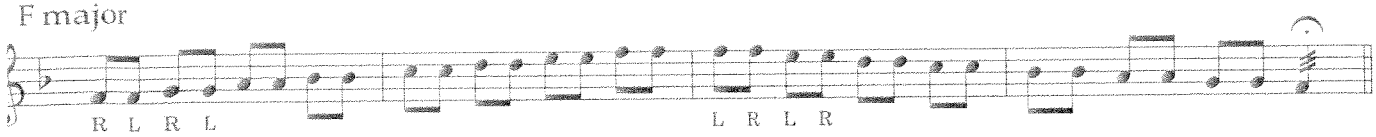
Rhythmic Scales

1. Start Slowly - Play accurately and musically.
2. Play in all keys.
3. Play one octave (up and down).
4. Play two octaves (up and down).
5. Don't expect to play every exercise equally well - some are harder than others.

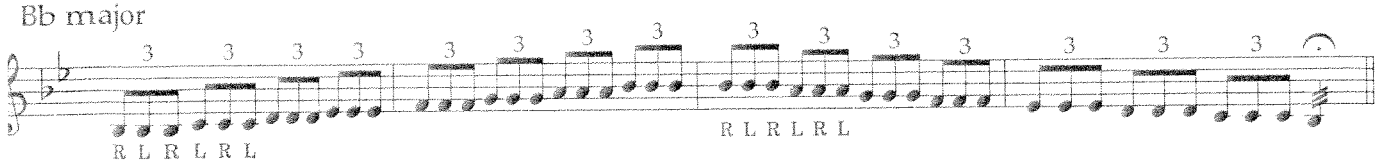
C major



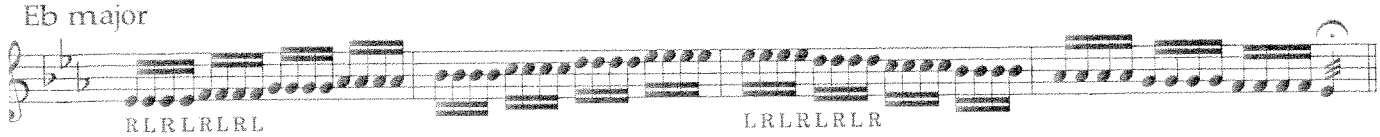
F major



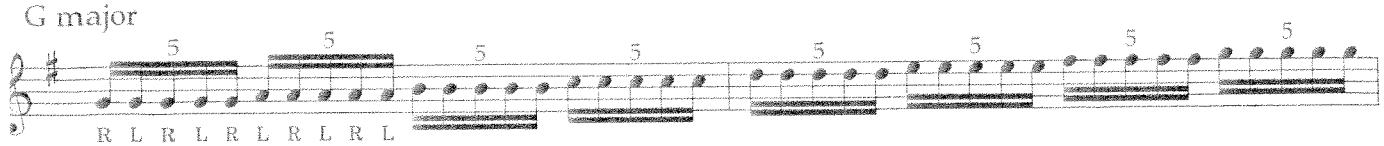
Bb major

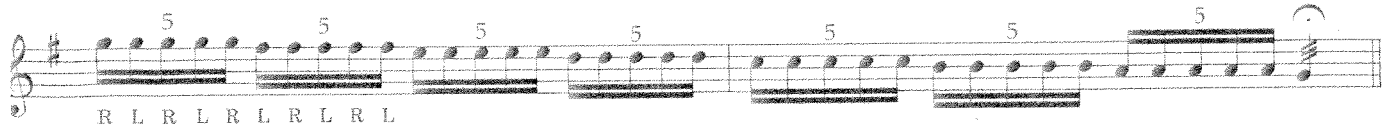


Eb major

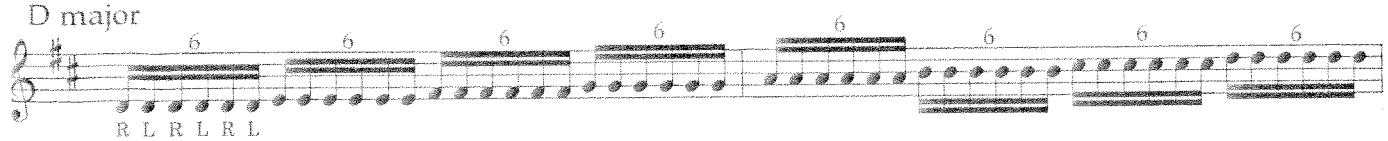


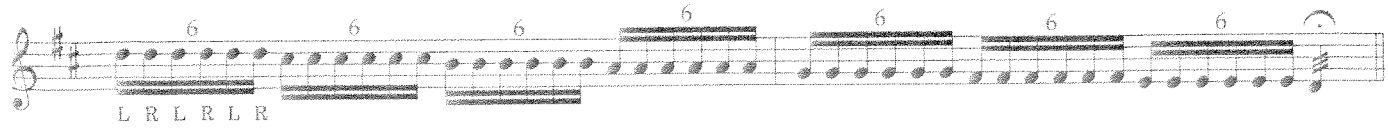
G major





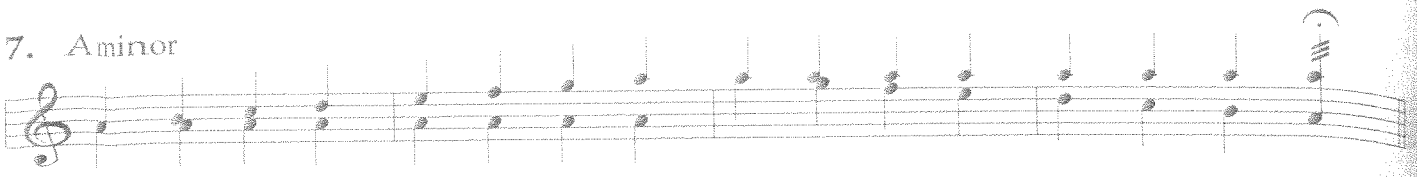
D major



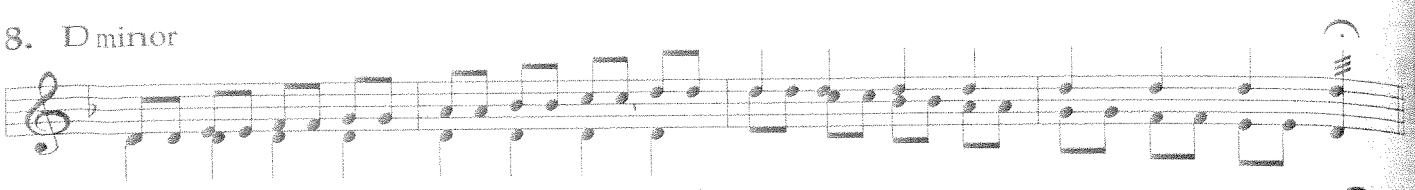


In numbers 7 - 12, the right hand moves on the ascending scales (left hand stays on the tonic).
On the descending scales the left hand moves (right hand stays on the tonic).

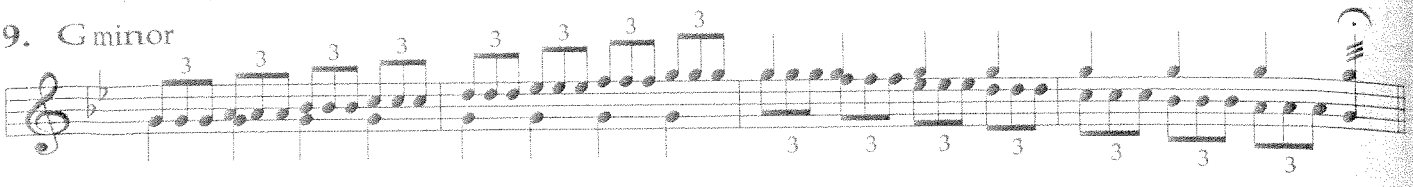
7. A minor



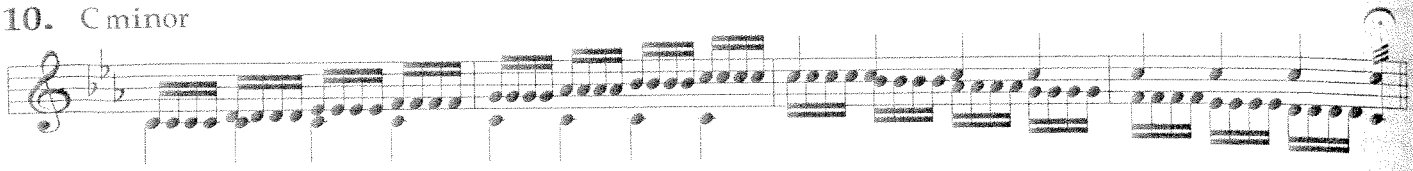
8. D minor



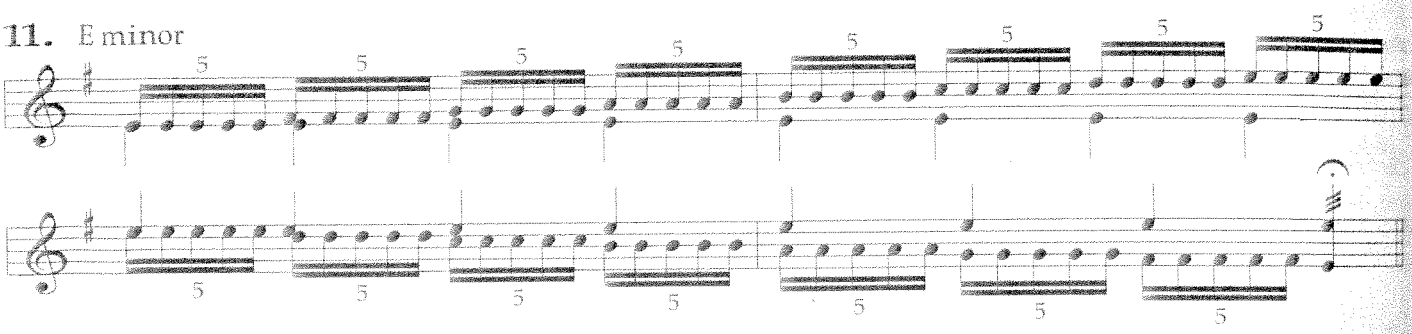
9. G minor



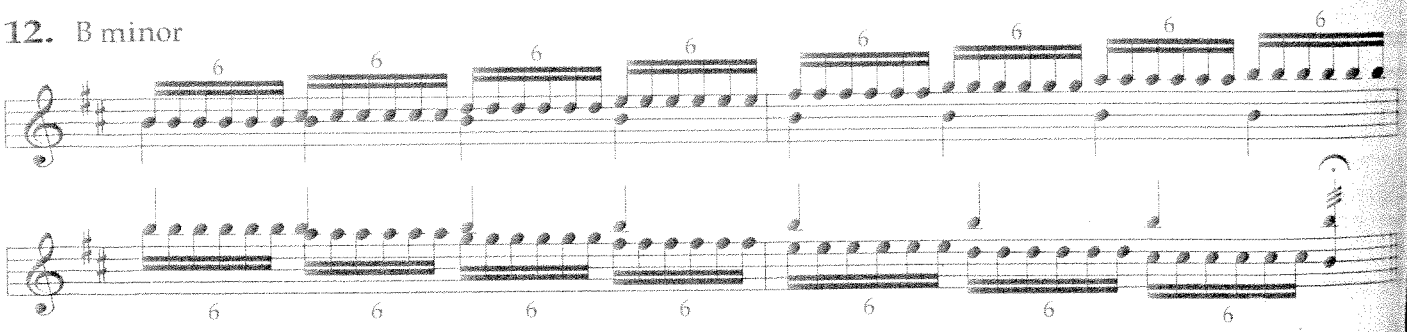
10. C minor



11. E minor

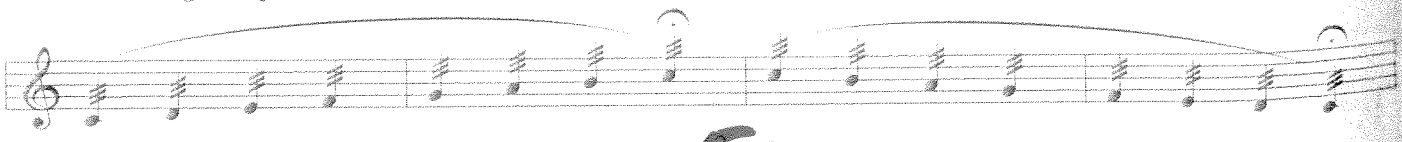


12. B minor



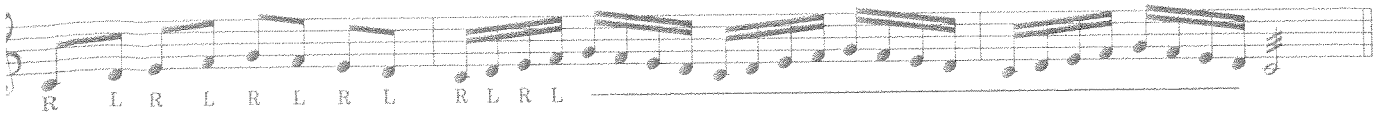
13. Rolling Scales

Play in all keys. Play at different tempos and volumes.
Play one octave until smooth; then play two octaves.
On ascending roll patterns lead with the right hand, on descending roll patterns lead with the left hand.

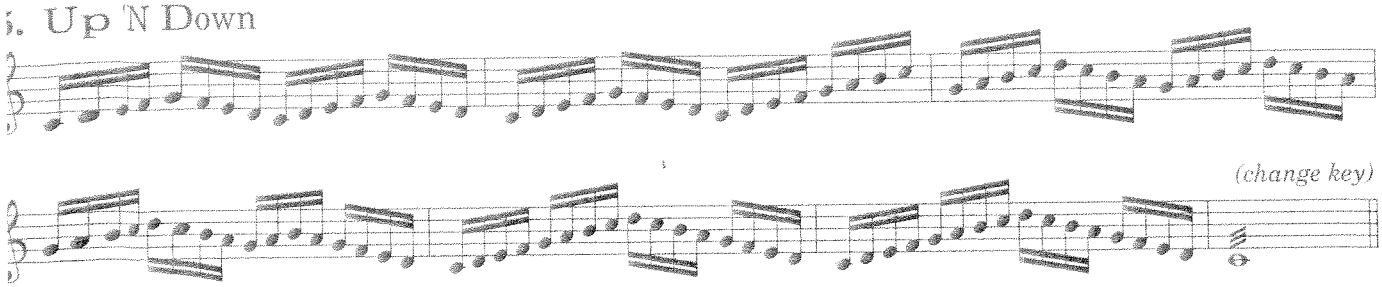


4. Eighths - Sixteenths On A Roll

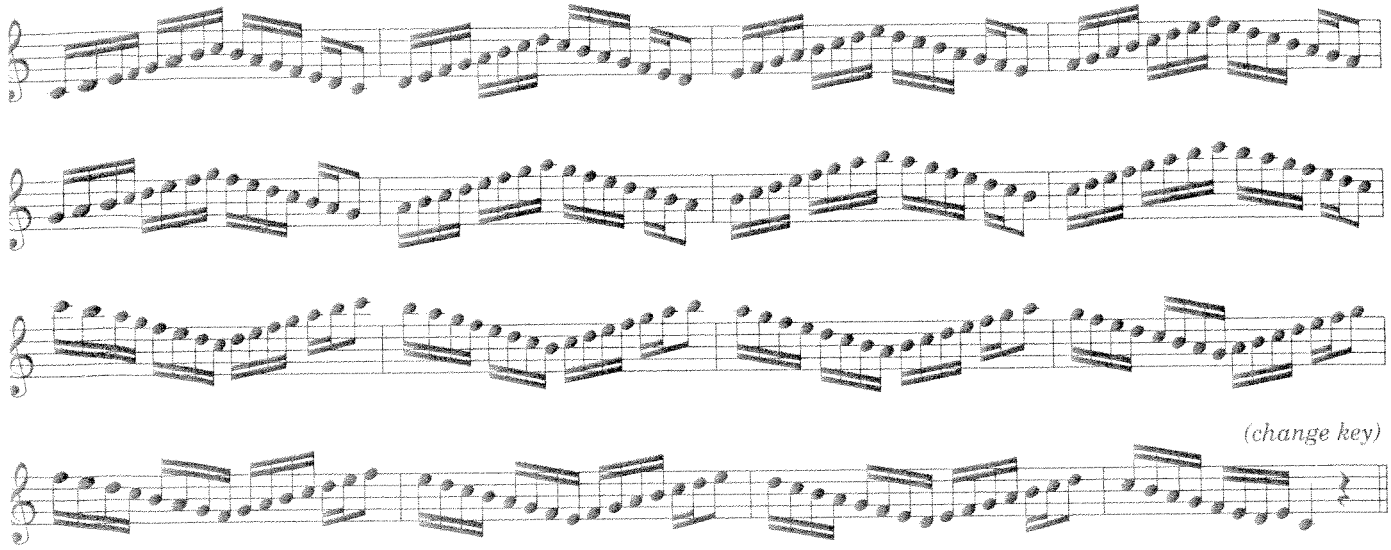
(change key)



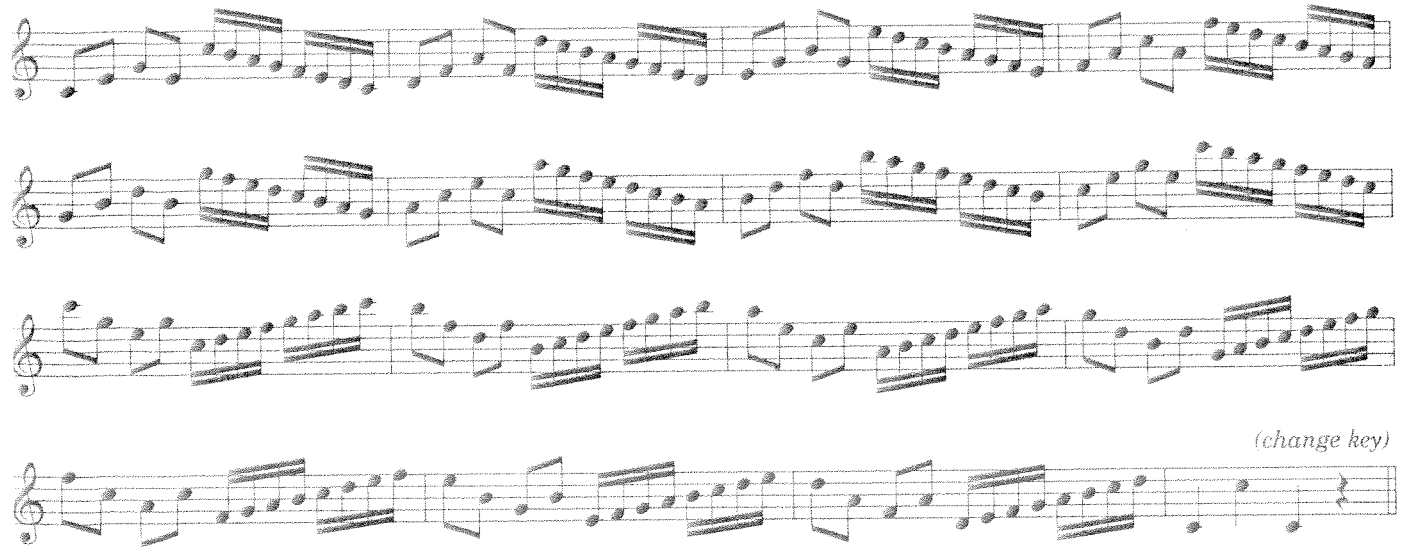
5. Up 'N Down



6. Skimming The Bars #1



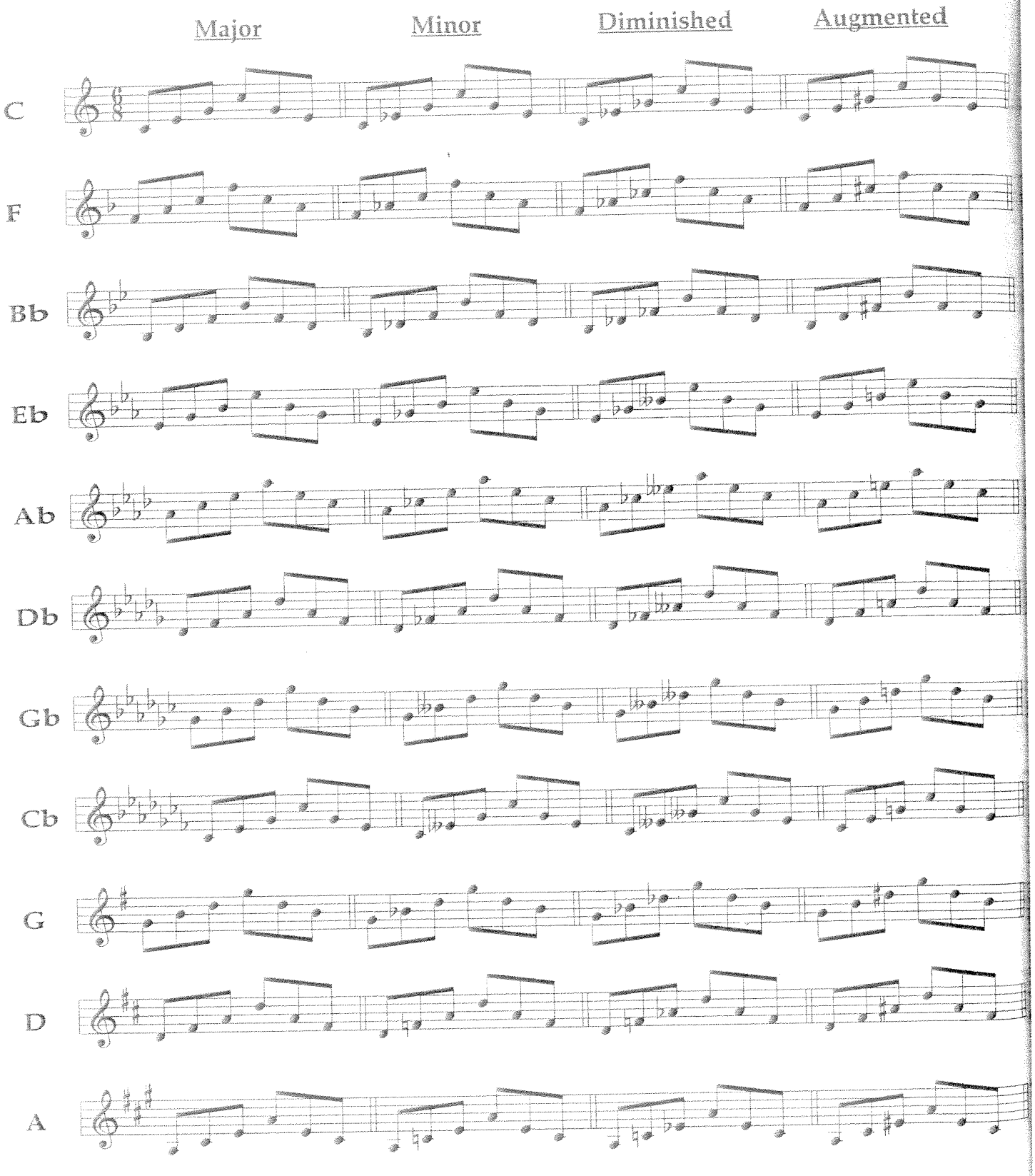
7. Skimming The Bars #2



Your Basic Arpeggios

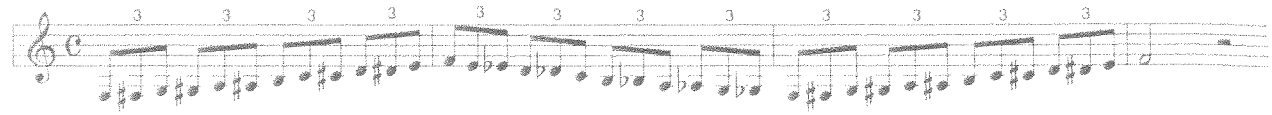
(Major, Minor, Diminished, Augmented)

Play each measure many times before moving on.

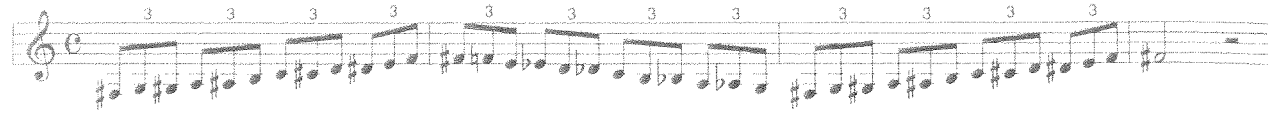


Chromatic Scales

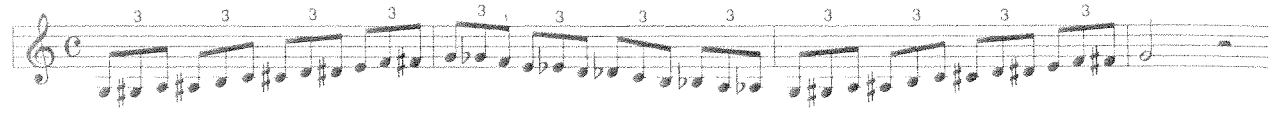
F



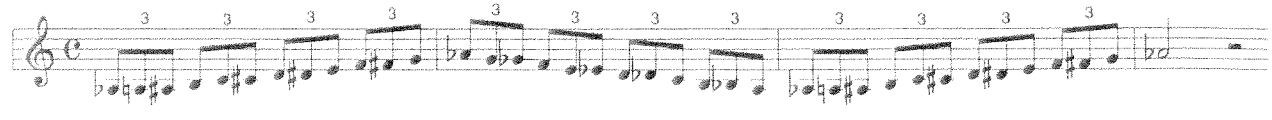
F♯



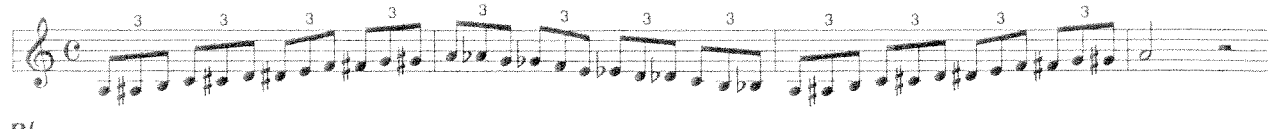
G



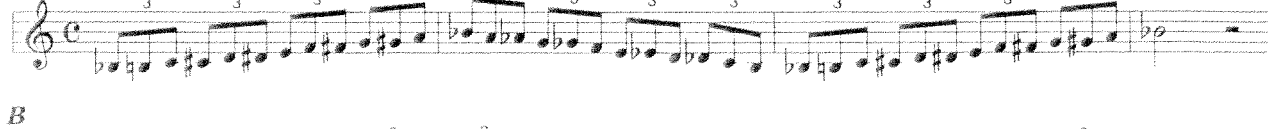
A♭



A

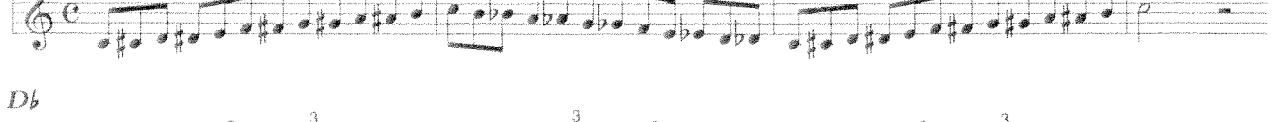


B♭

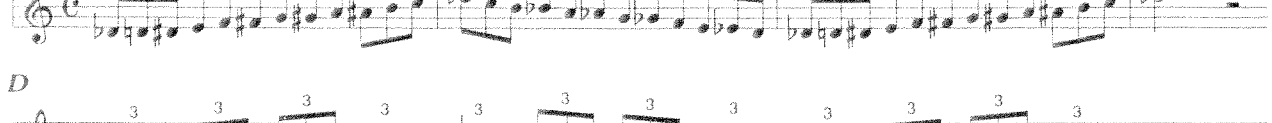


B

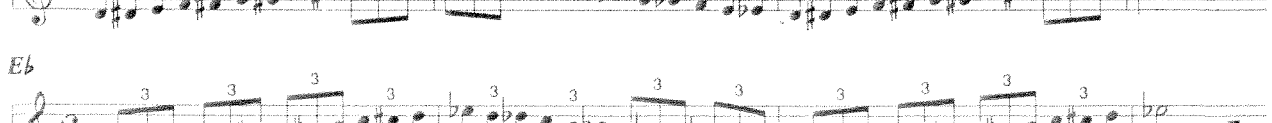
C



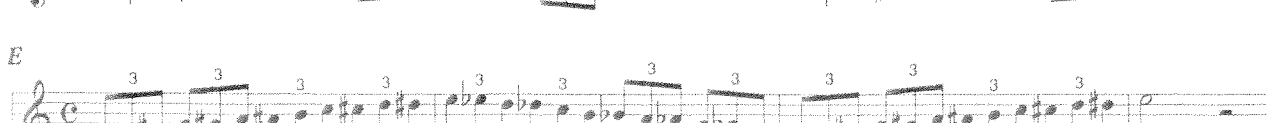
D♭



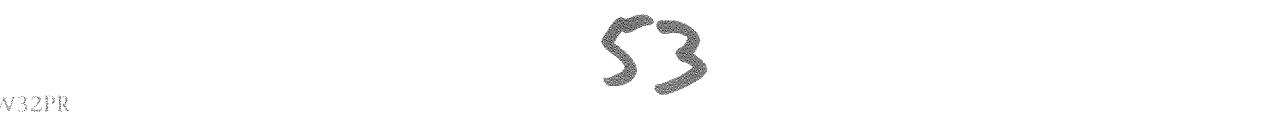
D



E♭



E



Standard Four Mallet Keyboard Percussion Grips

The Burton Four Mallet Grip ***(created by and named after vibraphonist, Gary Burton)***

1. Hold a single mallet between your thumb and index finger with all other fingers wrapped around it. The shaf should rest between the first and second joint of the index finger.

    - Slide a second mallet between your index and middle fingers on top of the shaft of the first mallet. The "outside" shaft should rest between the second joint and base of the middle finger. Allow the index finger to be loose and to extend between the mallet shafts.
    - Hold the mallets with your palm facing the floor.
    - Rotate your hand slightly to the right so that the mallet heads are parallel to the keyboard.
    - Do the same steps with the other hand to hold all four mallets.

2. The second or "outside" mallet will cross the "inside" mallet in the palm of the hand.

    - At the point where the mallets cross, grasp both mallet shafts with your fourth (ring) finger and little (pinkie) finger.

3. Movement of the mallet heads toward or away from each other to play different intervals of notes is created by the thumb and index finger moving the "inside" mallet in either direction.

    - The fourth finger tip anchors the shaft of the "outside" mallet against the palm for control during interval changing.

4. Use quick "down-up" strokes to strike the bars as if you are waving "good-bye." Strive to remain relaxed at all times.

The Stevens Four Mallet Grip **(created by and named after marimbist, Leigh Howard Stevens)**

1. Make a fist with one hand, palm down, creating a straight line between the elbow and base of the pinkie.

    - Rotate your hand so that the thumb faces the ceiling and the pinkie faces the floor.

2. Place the end of the "outside" mallet shaft between the middle and fourth fingers.

    - Push the shaft down into the fourth (ring) and little fingers leaving approximately 1/8" of the shaft below the little finger - wrap the fourth finger and pinkie around the shaft.
    - The mallet head should be held firmly and upright with these two fingers.

3. Slightly extend the middle finger out in a curve.

    - Take the second mallet (inside) and place the end of mallet between the base of the middle and fourth finger on the inside of the hand. *The middle finger base is the point where the finger connects to the hand.*
    - Balance the "inside" mallet on the first joint of the middle finger.
    - The index finger and thumb should not be touching the mallet shafts at this point.
    - There should be approximately one foot of space between the mallet heads.
    - The mallet heads should be parallel to the keyboard.

4. Allow the tips of the thumb and the index finger to touch the shaft of the "inside" mallet.

    - The top of the thumb should be facing the ceiling much like the "French" grip for timpani.
    - The mallet shafts do not cross in the palm of the hand.
    - Do the same steps with the other hand to hold all four mallets.

5. Movement of the mallet heads toward or away from each other to play different intervals of notes is best described in the four mallet marimba text, ***Method of Movement***, by Leigh Howard Stevens.

6. Use "down-up" strokes to strike the bars. This is also described in ***Method of Movement.***

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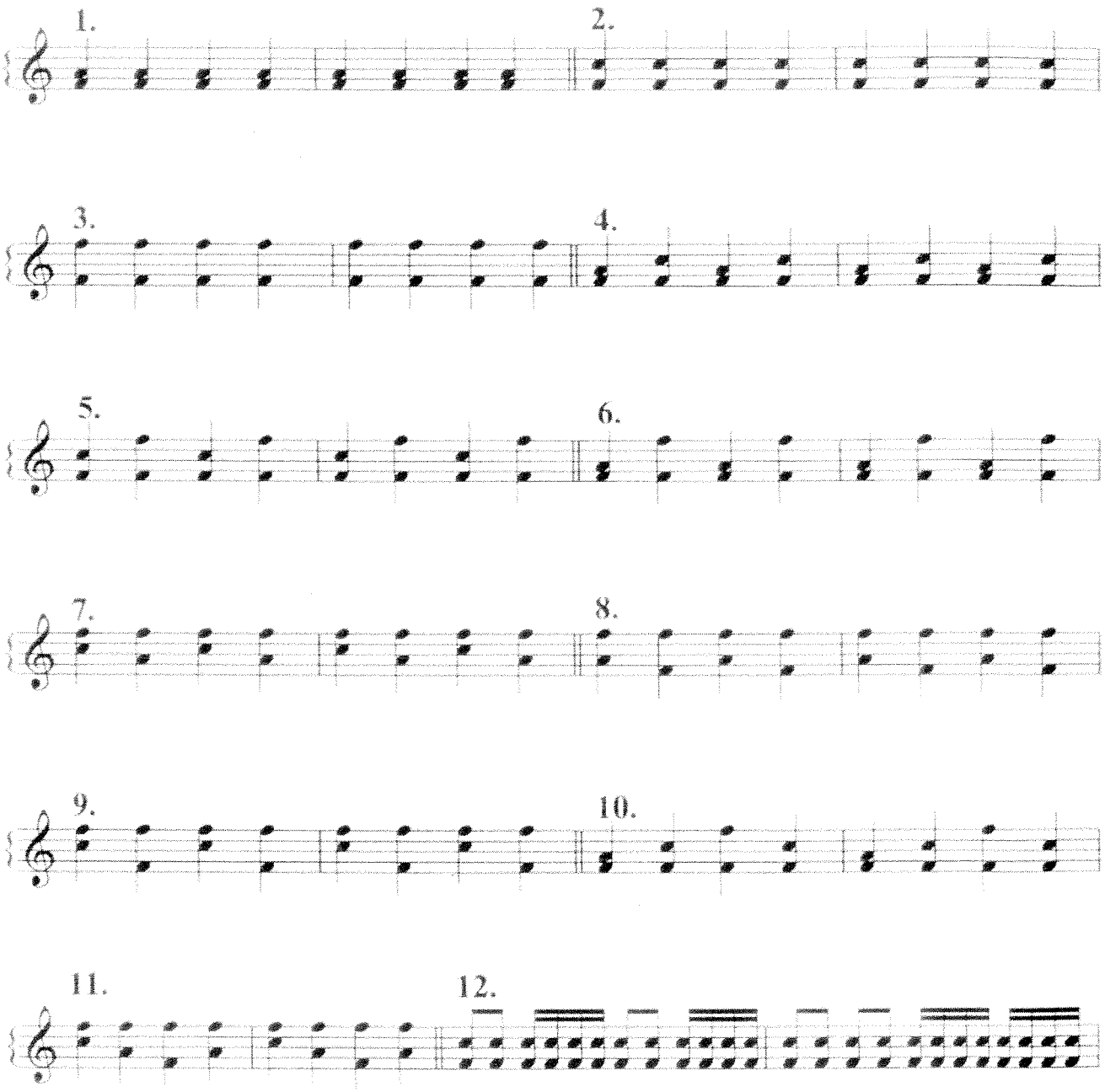
Both grips are applicable to all keyboard percussion instruments.

Vertical Stroke Variations

Practice these slowly to develop the piston stroke, then slowly increase the tempo to work on the legato stroke. In either case, the wrist motion should be smooth and relaxed. Also make sure the elbow is relaxed. Avoid using an arm motion for the vertical stroke, particularly with octaves. Don't forget to focus on your shifting when you move through the keys or if the variation involves interval changes. If you are getting a "flam" sound with your vertical stroke, perhaps the mallets aren't "hanging" evenly. Review the four mallet grip concepts on page 104.



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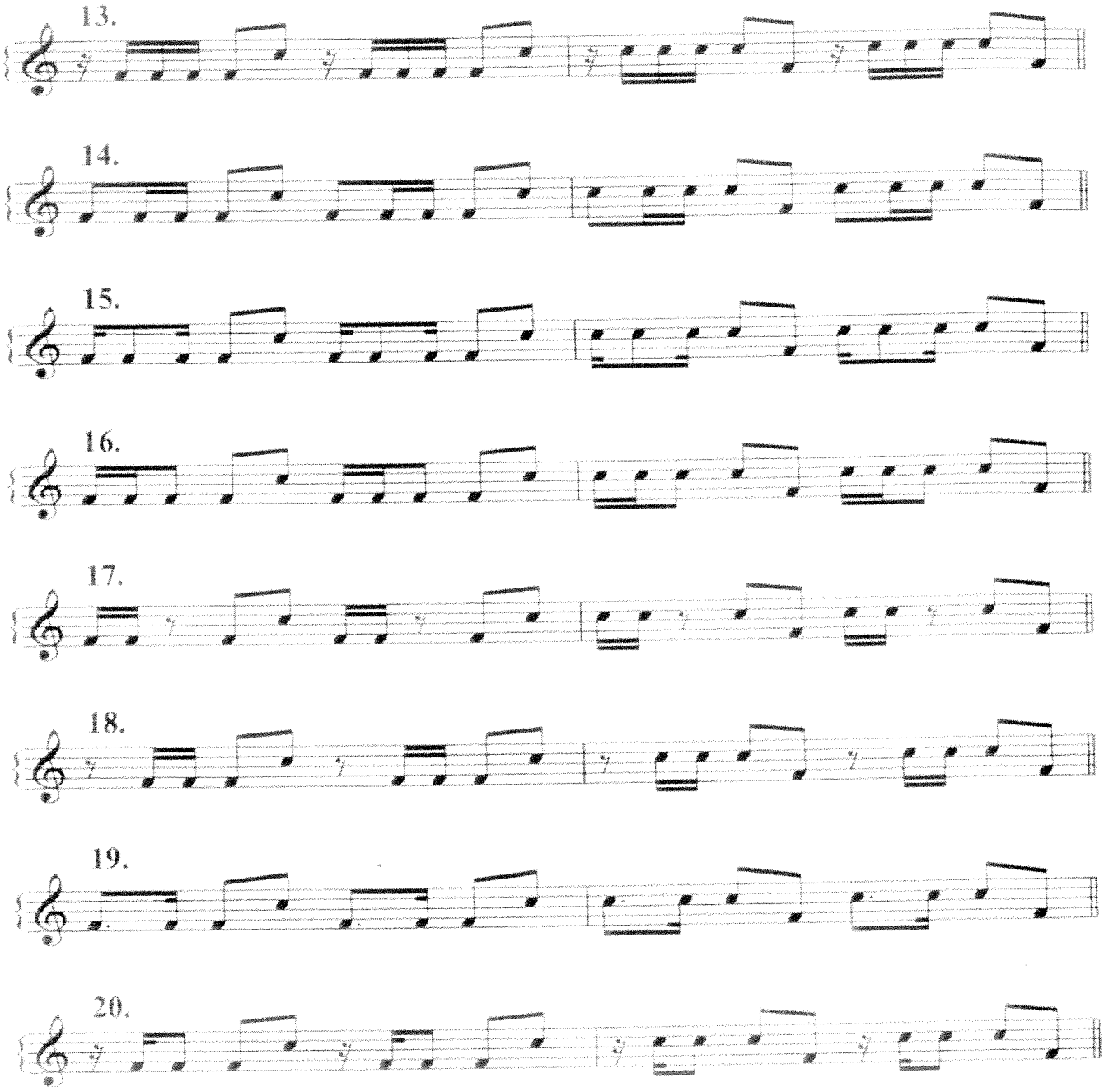
Independent Stroke Variations

The independent stroke is a study in efficiency. If you play this stroke correctly, the unused mallet will simply rotate in place while the other mallet strikes the bar. Start by practicing this stroke slowly (in slow motion even), away from the keyboard. This will help your muscles to memorize the rotating motion. One key to getting the unused mallet to not shake or twitch while the other is in motion is to keep the hand completely relaxed. In other words, the fingers should not be "gripping" the mallets. This allows the hand to act as a **shock absorber**, which will provide smooth looking, efficient strokes. Start with variation 27, then, try playing through the rhythmic timing variations (13 – 26).



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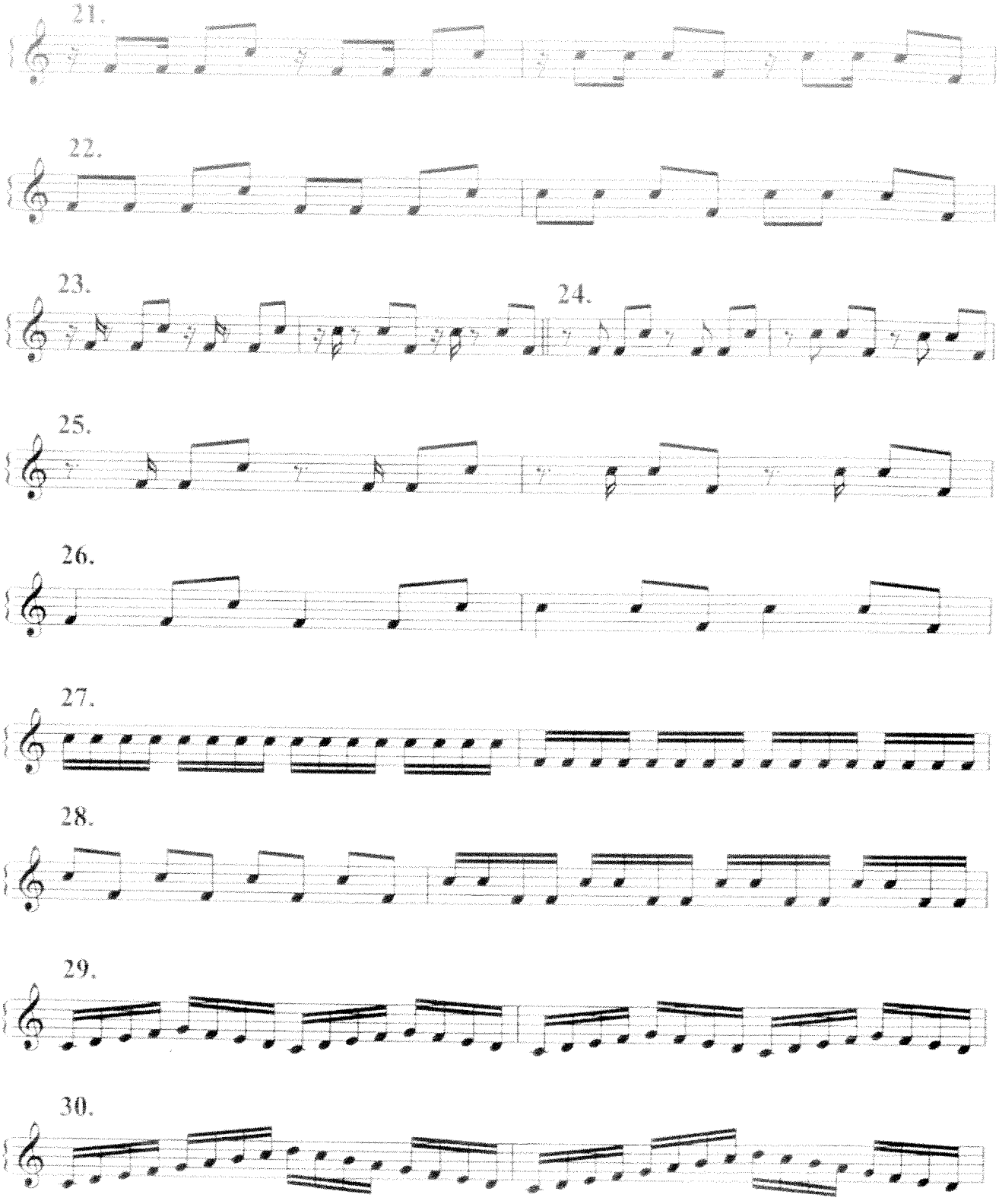

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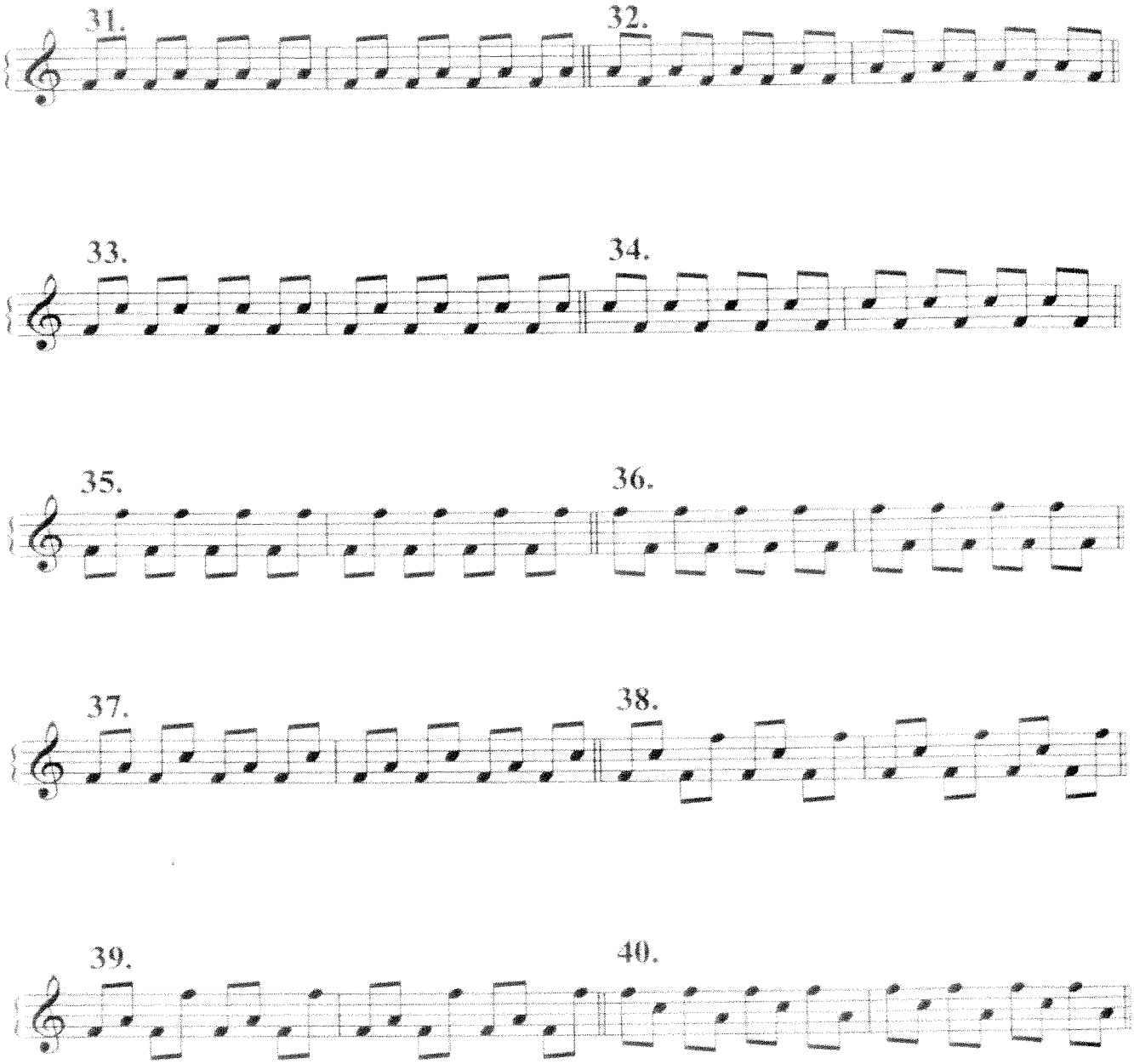
Alternating Stroke Variations

Unlike the independent stroke, where the mallets move independently of each other, the alternating stroke is about team work. As one mallet strikes the bar, the wrist motion will force the opposite mallet to rebound. Again, a relaxed wrist and elbow are the keys to success. One myth about this stroke is that if you play it fast enough, you can develop an independent, or one-handed, roll. This, I'm sorry to say, is not true. If done correctly, this stroke style has a speed limit, it can only be played so fast. If you want to develop your independent rolls see pages 152-153.



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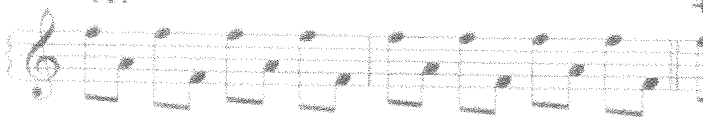
41.



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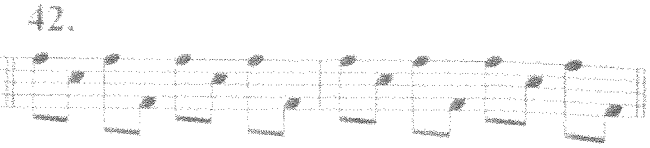

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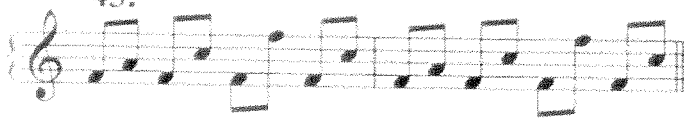

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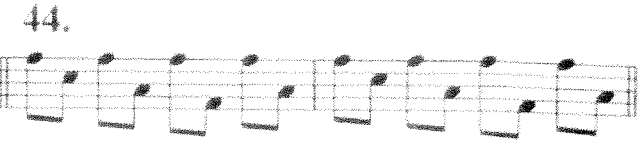

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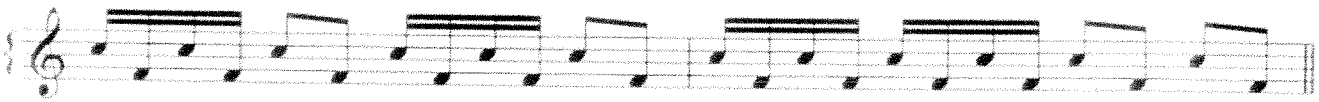

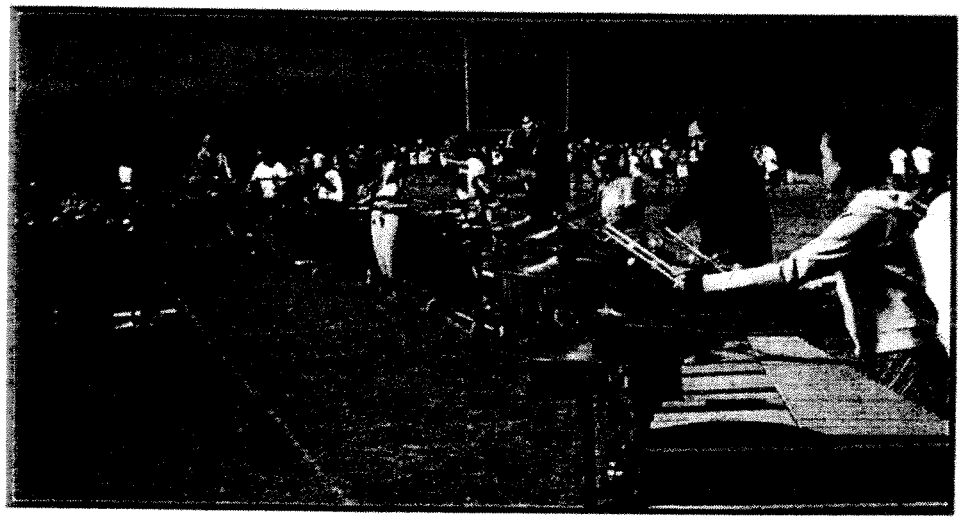

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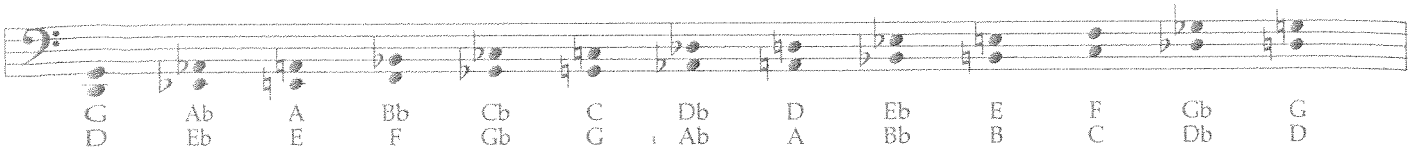
TIMPANI

Intervals - The Key To Tuning

Perfect Fourths

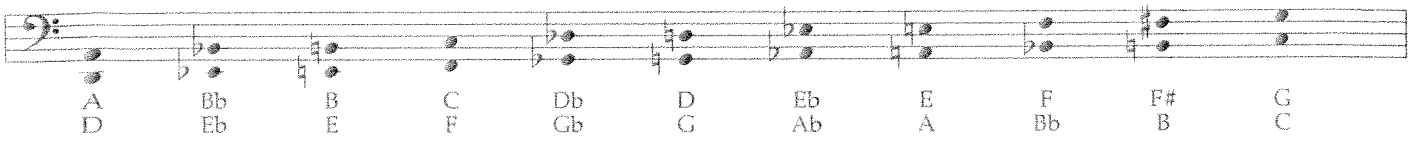
Ascending Melody: "Here Comes The Bride"
Descending Melody: "O Come All Ye Faithful"



A "perfect fourth" is equal to the first and fourth steps of a major scale.
Count 5 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F)
1 2 3 4 5

Perfect Fifths

Ascending Melody: "Twinkle, Twinkle, Little Star"
Descending Melody: "Feelings"



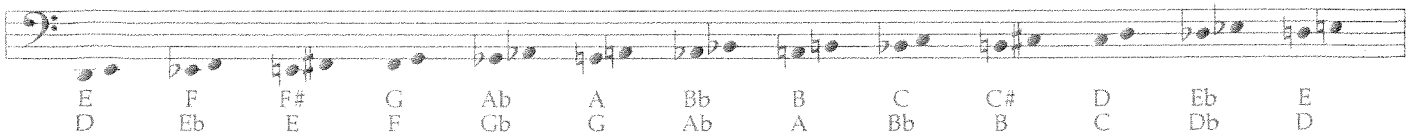
A "perfect fifth" is equal to the first and fifth steps of a major scale.
Count 7 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F - Gb - G)
1 2 3 4 5 6 7

Perfect Octaves

Ascending Melody: "Take Me Out To The Ball Game"
Descending Melody: "Scherzo (Beethoven's 9th Synphony)"

Major Seconds

Ascending Melody: "Happy Birthday"
Descending Melody: "Mary Had A Little Lamb"

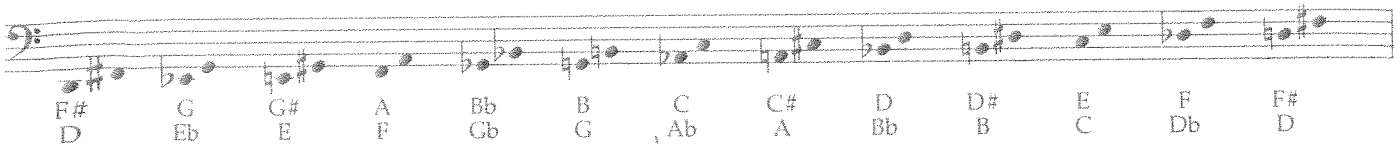


A "major second" is 2 half steps up or down from the starting note. (e.g. C - Db - D / E - F - F#)

Intervals - The Key To Tuning

Major Thirds

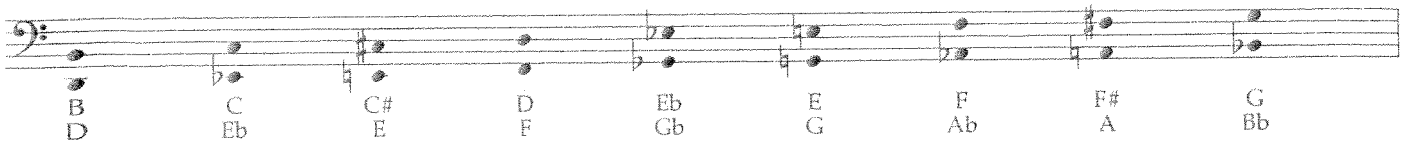
Ascending Melody: "Michael, Row The Boat Ashore"
Descending Melody: "Swing Low, Sweet Chariot"



A "major third" is 4 half steps up or down from the starting note. (e.g. C - Db - D - Eb - E)
1 2 3 4

Major Sixths

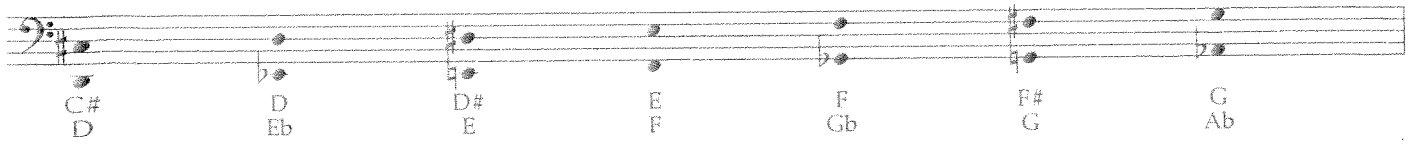
Ascending Melody: "N - B - C" or "My Bonnie Lies Over The Ocean"
Descending Melody: "Over There"



A "major sixth" is 9 half steps up or down from the starting note.
It is also 3 half steps less than an octave.
e.g. C - C is an octave; C - B - Bb - A ; so C - A is a major sixth)
1/2 1/2 1/2

Major Sevenths

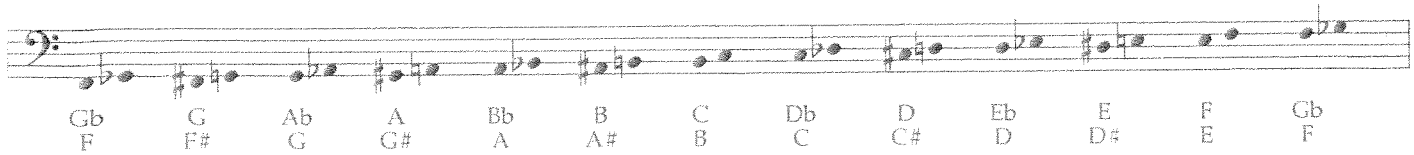
Ascending Melody: Perfect octave up and a half step down.
Descending Melody: Perfect octave down and a half step up.



A "major seventh" is on half step less than a perfect octave.
(e.g. C - C is an octave, C - B is a major seventh. G - G is an octave, G - F# is a major seventh.

Minor Seconds

Ascending Melody: "Ode To Joy"
Descending Melody: "God Bless America"

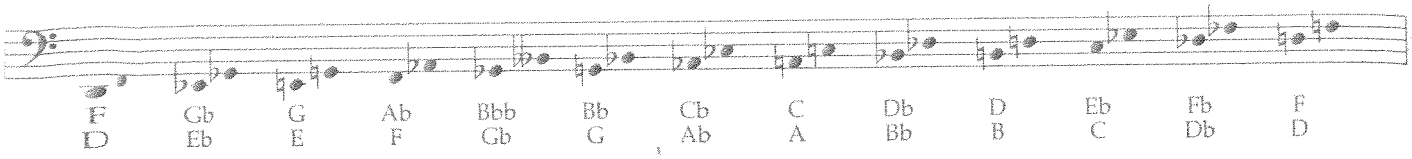


A "minor second" is 1 half step up or down from your starting note.

Intervals - The Key To Tuning

Minor Thirds

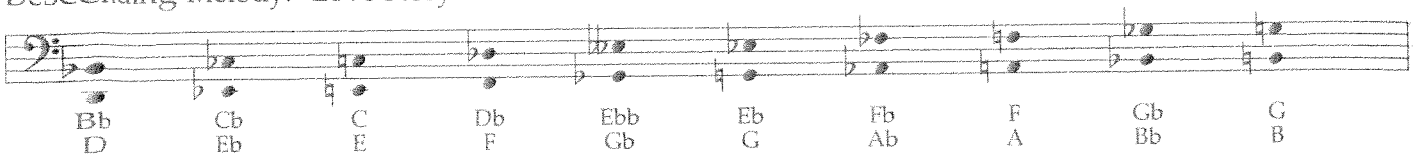
Ascending Melody: "Greensleeves" or "Brahms Lullabye"
Descending Melody: "The Star Spangled Banner"



A "minor third" is equal to the first and third steps of a minor scale.
Count 3 half steps up or down from your starting note. (e.g. A - Bb - B - C)
1 2 3

Minor Sixths

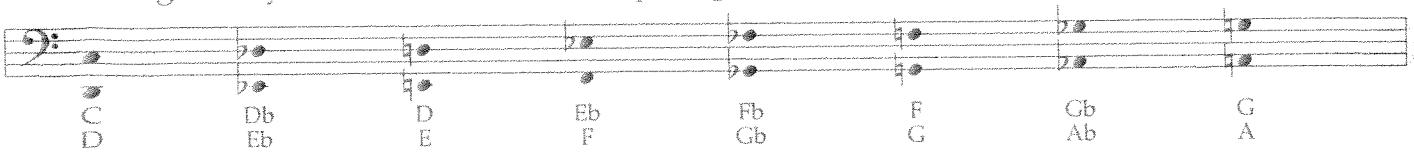
Ascending Melody: "Bei Mir Bist Du Schon"
Descending Melody: "Love Story"



A "minor sixth" is equal to the first and sixth steps of a minor scale.
Count 8 half steps up or down from your starting note. (e.g. C - Db - D - Eb - E - F - Gb - G - Ab)
1 2 3 4 5 6 7 8

Minor Sevenths

Ascending Melody: "Somewhere"
Descending Melody: "An American In Paris" (opening Theme)

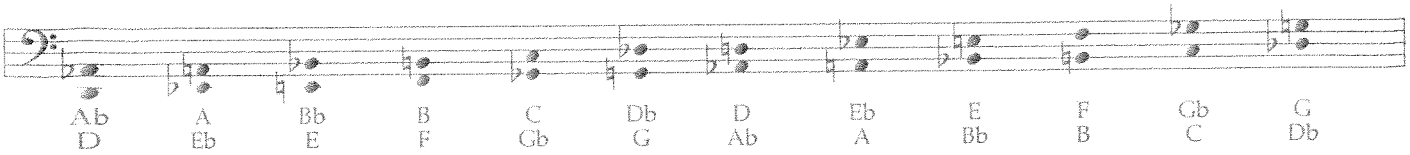


A "minor seventh" is equal to the first and seventh steps of a minor scale.
It is 2 half steps less than an octave. (e.g. A - A is an octave, A - G is a minor seventh)

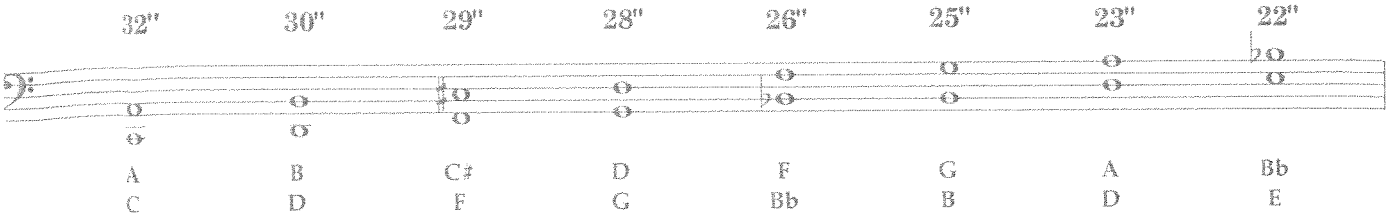
Tri-Tones

Augmented Fourths or Diminished Fifths

Ascending Melody: "Maria"
Descending Melody: A perfect fourth plus a half step down.

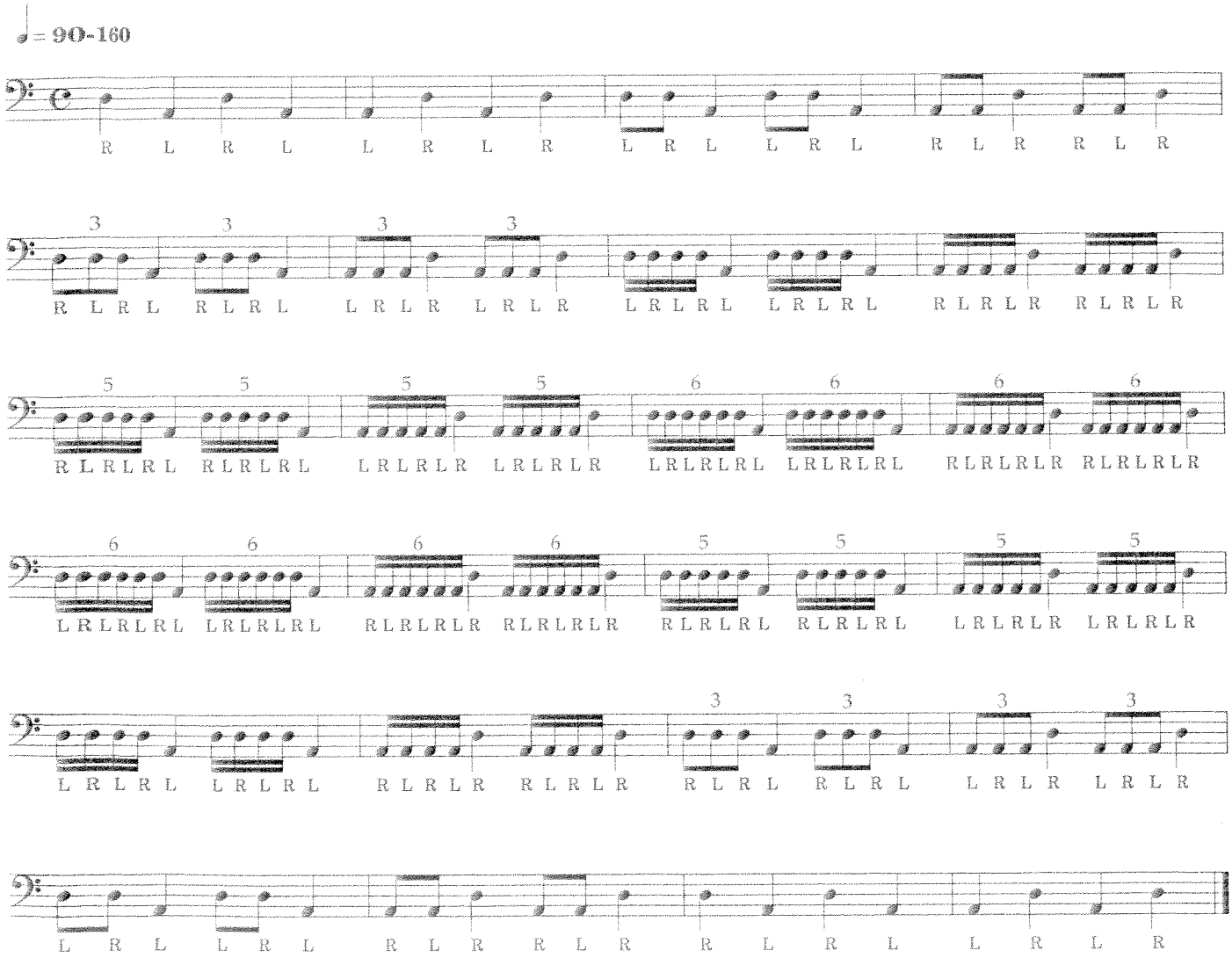


Ranges of the Drums



Roll Build-Up

This exercise will help develop a smooth roll and fluid movement from drum to drum.

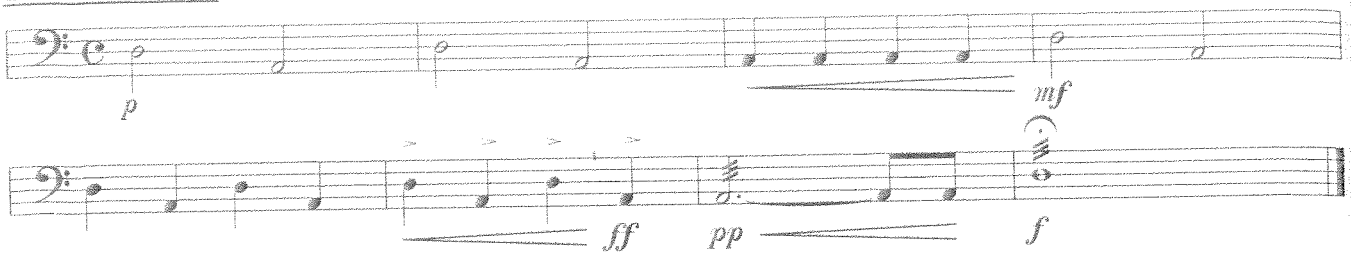


Timpani Exercises: Intervals

Play at ♩= 60, 90, 110, 132 & 156.
As always, quality of sound must be your primary goal.

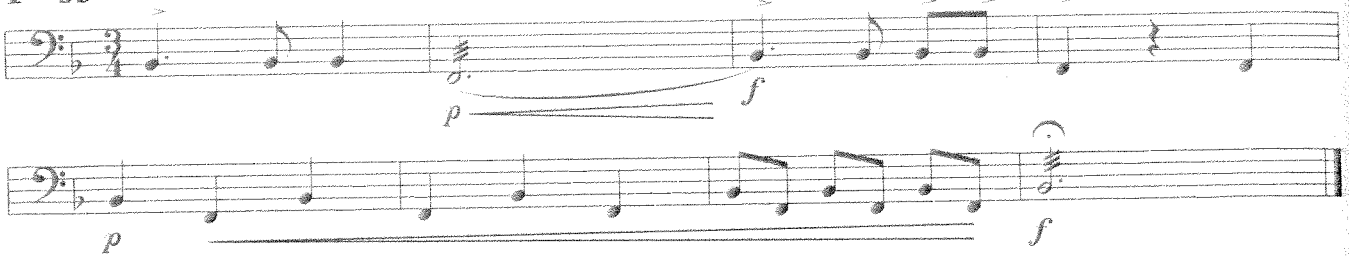
Perfect Fourths A - D

1.



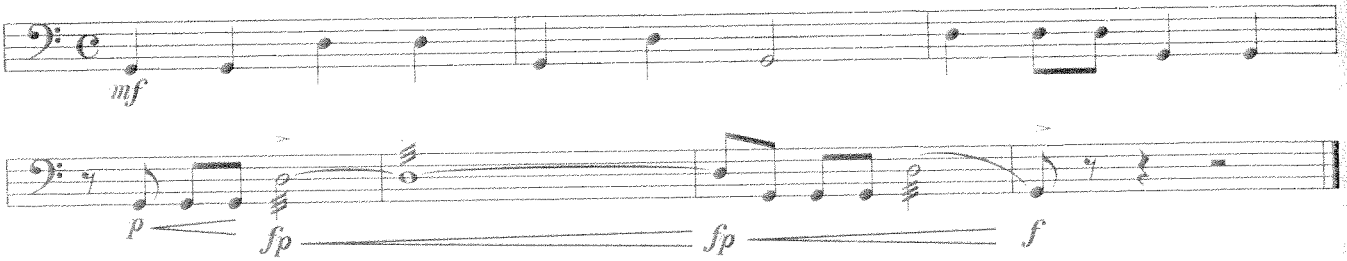
F - Bb

2.



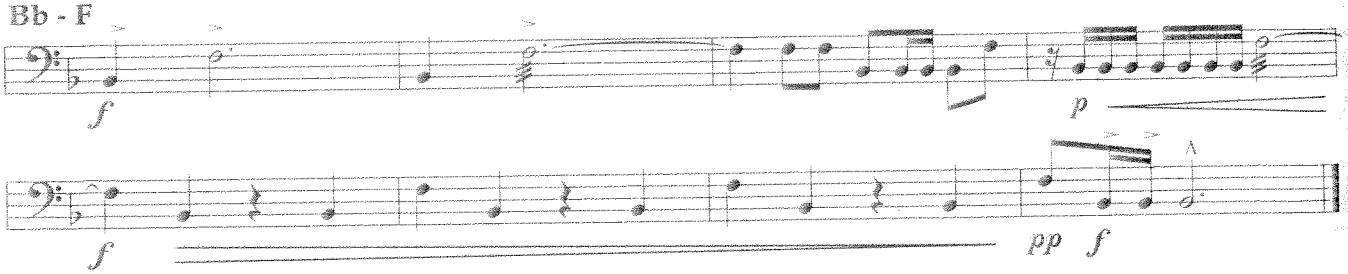
Perfect Fifths G - D

3.



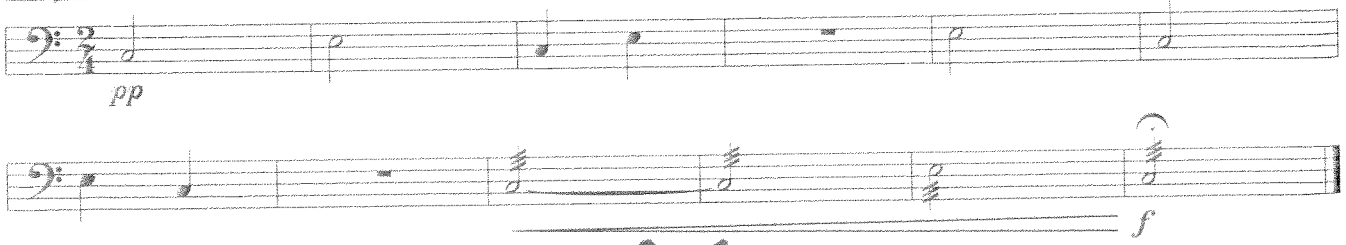
Bb - F

4.



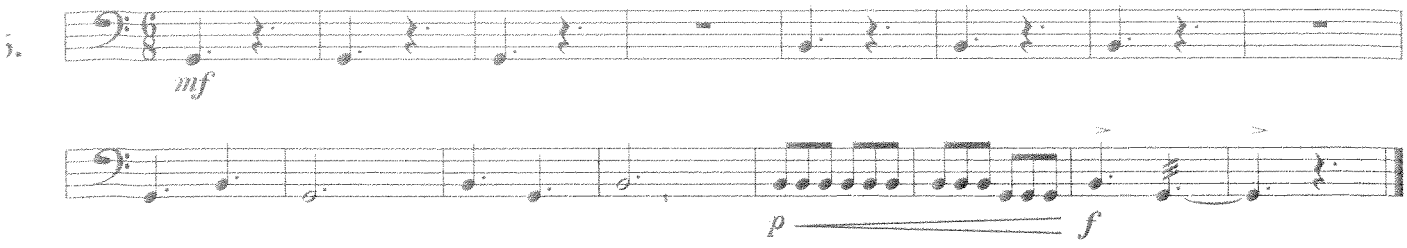
Major Thirds C - E

5.

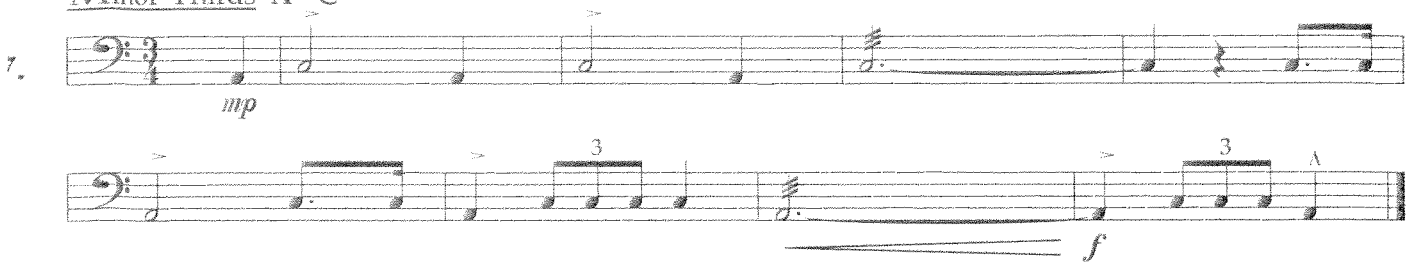


Timpani Exercises: Intervals

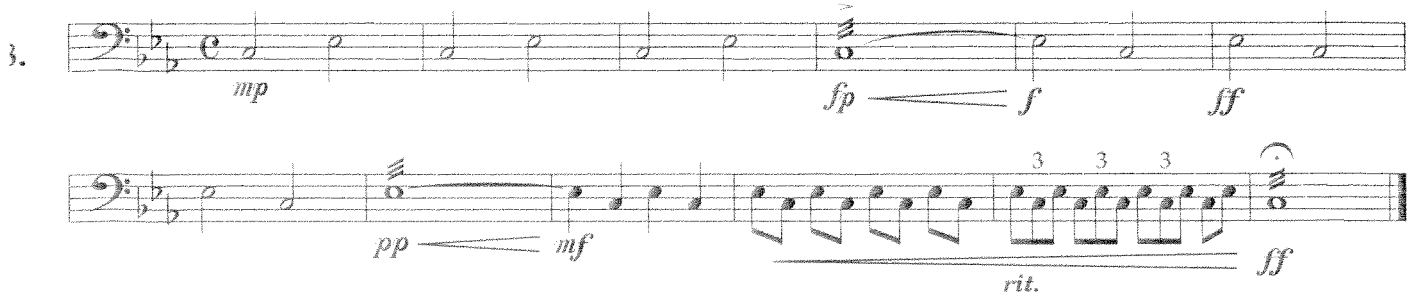
G - B



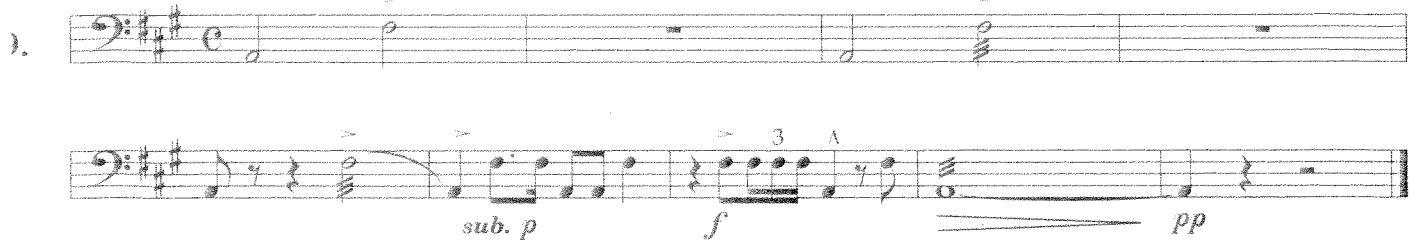
Minor Thirds A - C



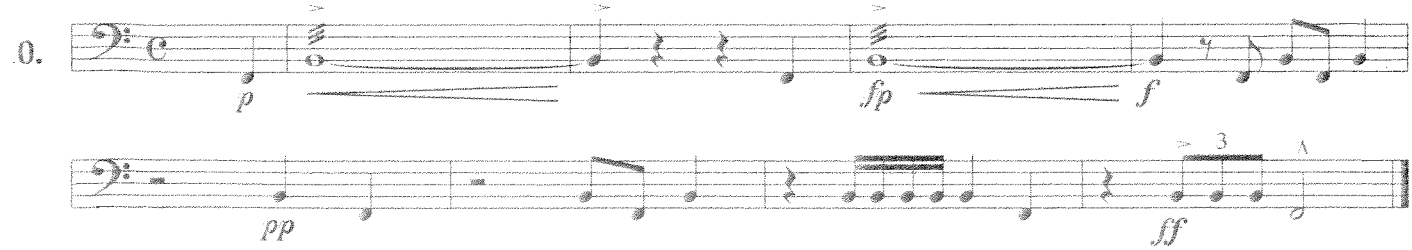
C - Eb



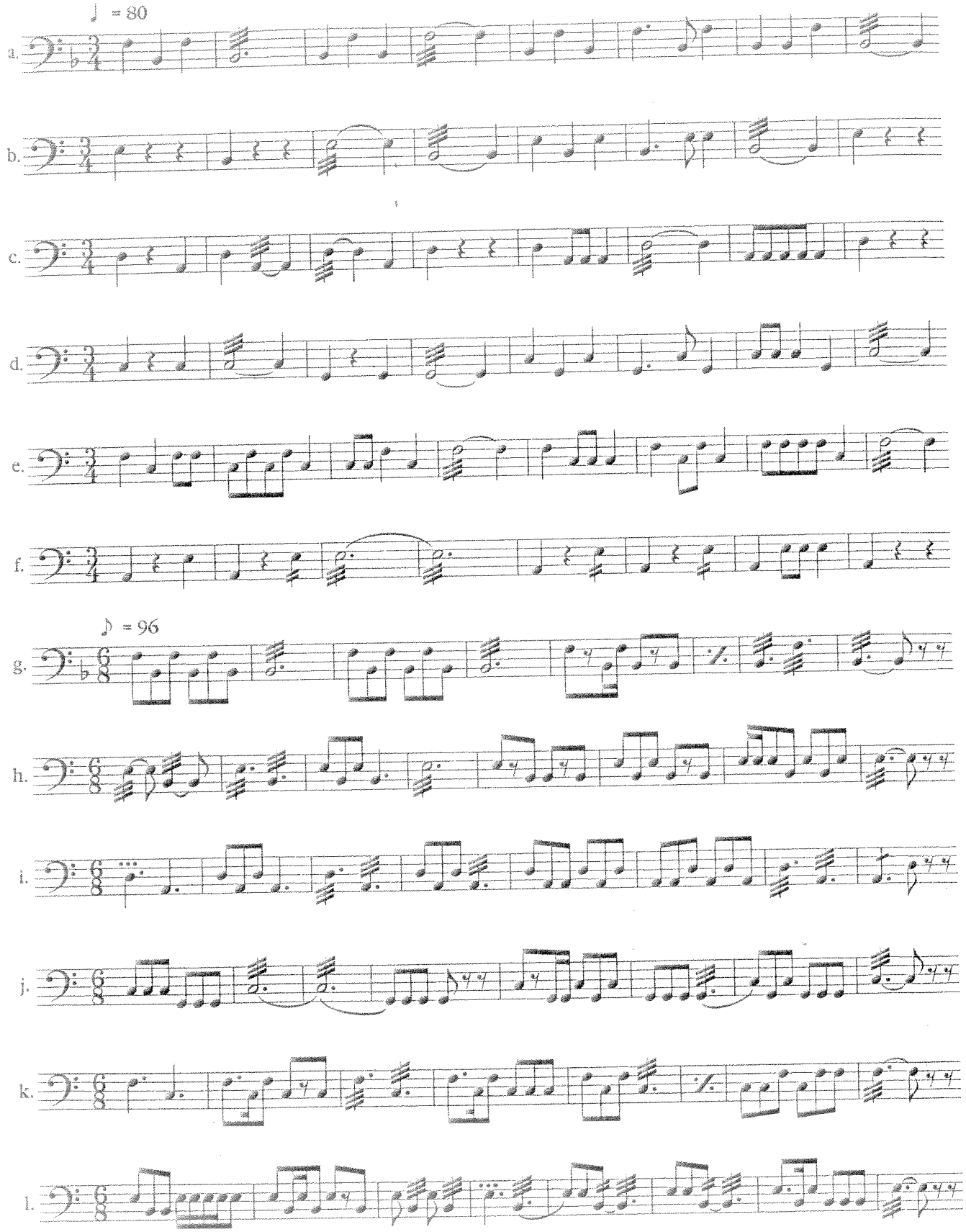
Major Sixth A - F#

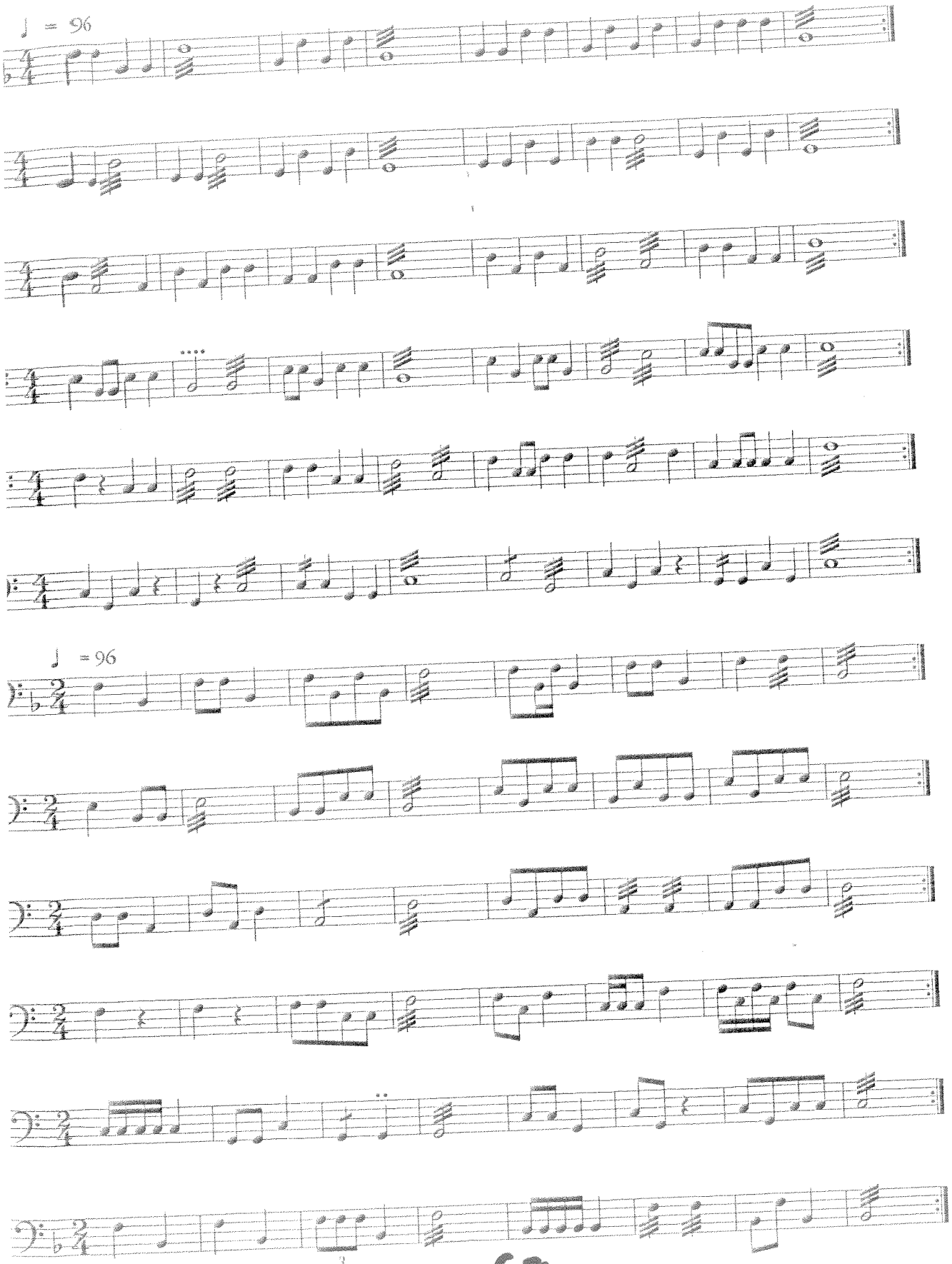


Tritone F - B



TIMPANI STUDIES





68

DRUM SET

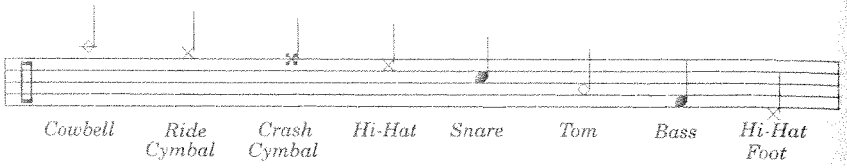
33 Drum Set Grooves

The 33 grooves are listed under three headings:

1. *Eighth-note based*
2. *Triplet based*
3. *"Latin" / Brazilian / Ethnic*

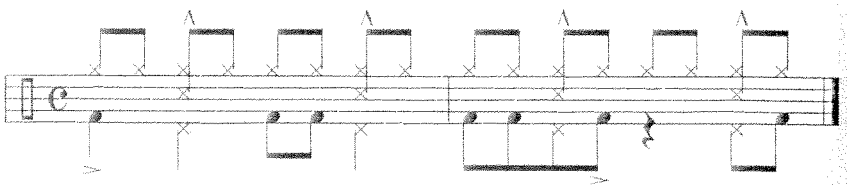
There are many, many ways to play a samba, waltz, shuffle, rock pattern, etc. Learn the *rhythmic* and *textural characteristics* that differentiate one groove from another, then find recorded examples and listen to how the drummer/percussionist interprets a groove that you have just mastered. Play along. Experiment. Once you're comfortable with a groove, try playing 3 bars of "time" (the groove) and a 1-measure fill in the same style as the groove. Then trade twos and fours with yourself (2 bars of groove, 2 bars of solo, then 4-bars and 4-bars).
Create your own style. Have fun!

Key:

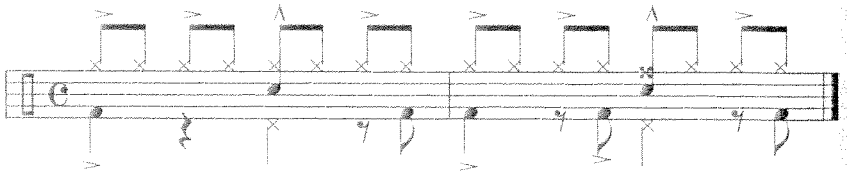


Eighth-Note Grooves

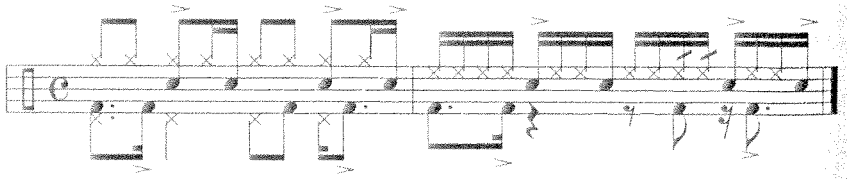
1. **Rock** ♩= 100 - 152
   Right hand on ride cymbal or hi-hat. Left hand - rim-shot.



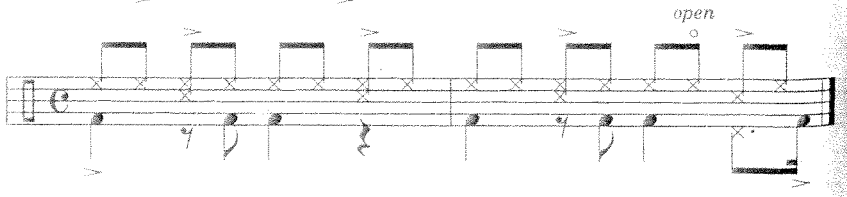
2. **Half-Time Rock** ♩= 108 - 138
   Right hand on ride cymbal or hi-hat. Accent "3".



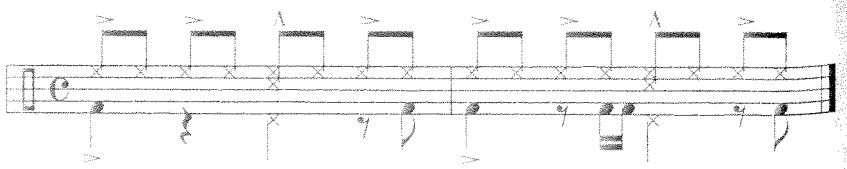
3. **Funk** ♩= 100 - 126
   Syncopated.



4. **Ballad** ♩= 72 - 96
   Right hand on hi-hat.
   Left hand - cross stick rim shot.



5. **Half-Time Ballad** ♩= 80 - 104
   Right hand on hi-hat.
   L.H. - cross stick. Accent "3".

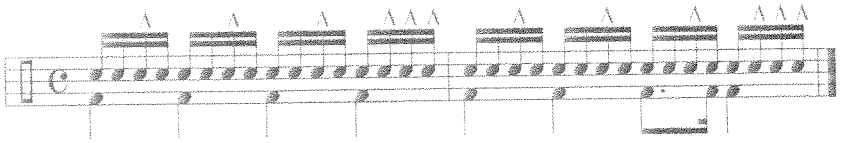


*Start to substitute the bass drum patterns from pages 49-51. Be sure the substitutions stay within the **feel** of the **groove.***

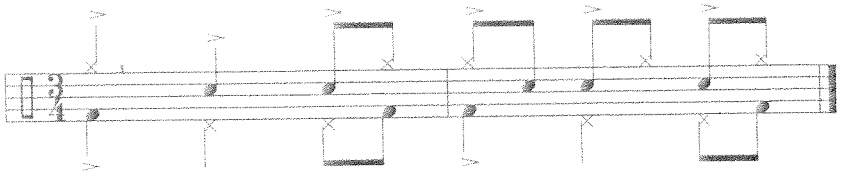
Drum Set Grooves

ghth-Note Grooves / cont.'

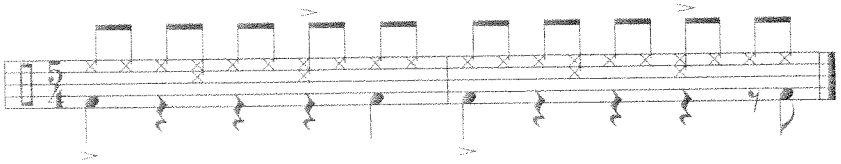
Country/Chattahoocee ♩= 88 - 112
Can be played with Blasticks.



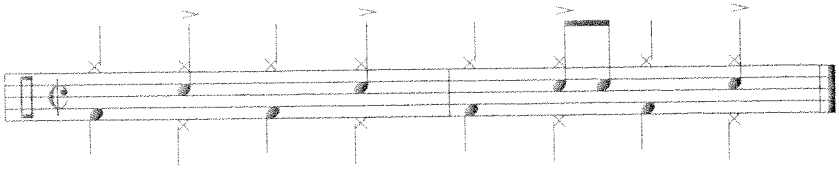
Waltz ♩= 80 - 120
Lightly. Vary cymbal timbre.



5/4 ♩= 108 - 152
Right hand on hi-hat.
Left hand - cross stick rim shot.



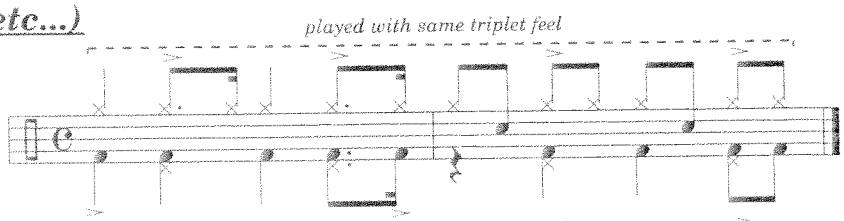
Polka 𝅗𝅥= 116 - 126
'Oom-pah". 2-beat feel.



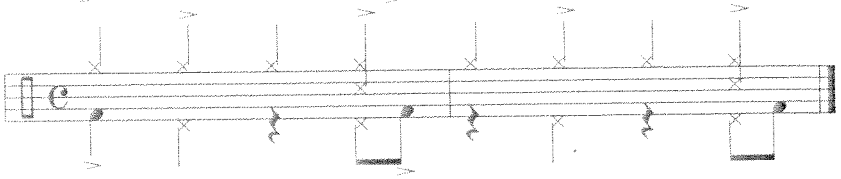
riplet-Based Grooves (swing, etc...)

· denotes swing feel.

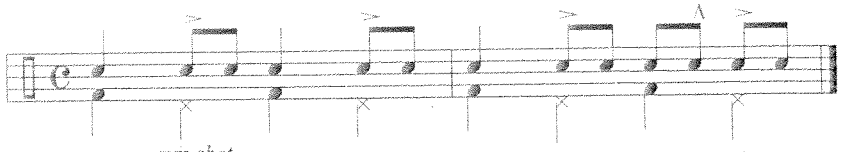
played with same triplet feel



). **Swing (Jazz)*** ♩= 116 - 250
Bass drum is light and "feathered".
Add left hand independence.

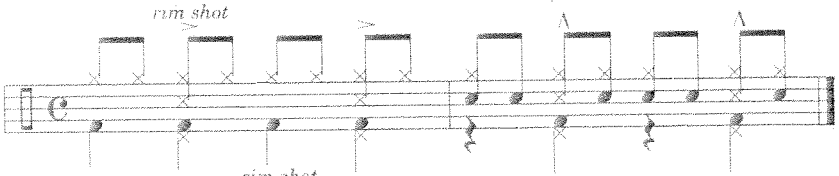


l. **Killer Joe*** ♩= 112 - 126
Light bass drum.
Left hand plays cross stick rim shot.



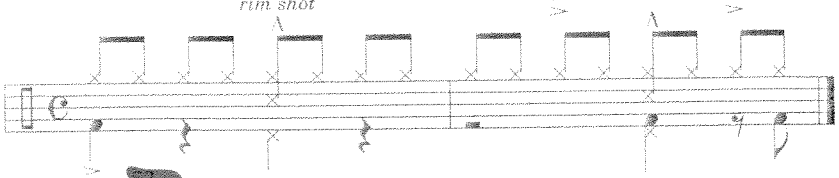
2. **Fox Trot*** ♩= 132 - 152
Light bass drum.
Use brushes.

rim shot



3. **Shuffle*** ♩= 120 - 152

rim shot

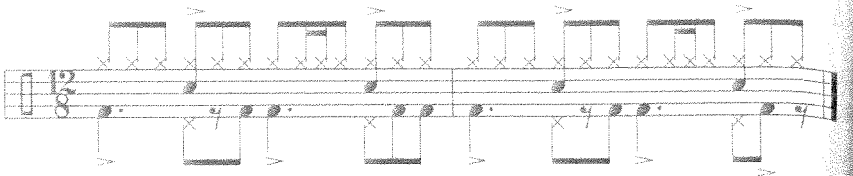


4. **Half-Time Shuffle*** ♩= 116 - 138
Accent"3".

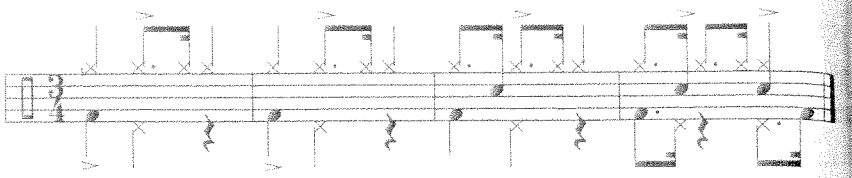
Drum Set Grooves

Triplet-Based Grooves / cont.'

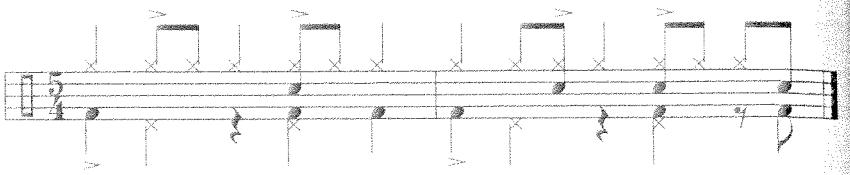
15. **12/8 Ballad** ♩. = 56 - 80
Delicately.



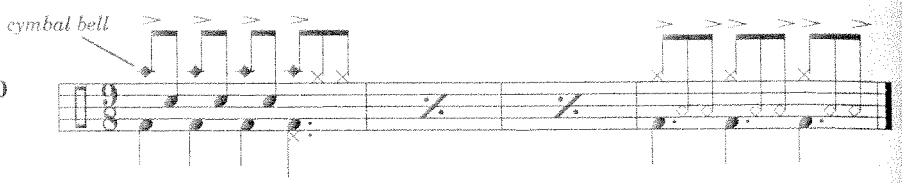
16. **Jazz Waltz*** ♩= 132 - 200
Often taken "in one".



17. **5/4 ("Take Five")*** ♩= 160 - 200
Add light left hand "ghost" strokes.

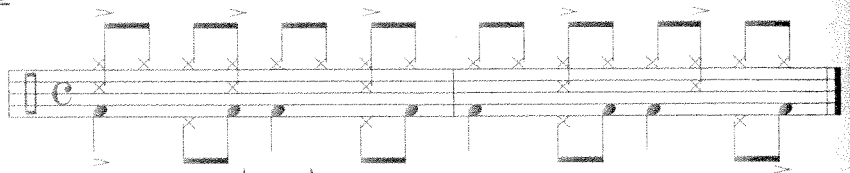


18. **9/8 ("Blue Rondo")** ♩= 160 - 200
Left hand *lightly* on snare;
heavier on toms.

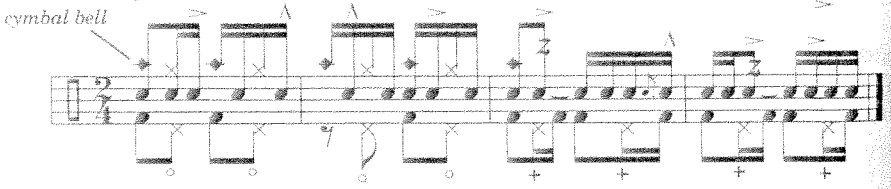


Latin/Brazilian/Ethnic Grooves

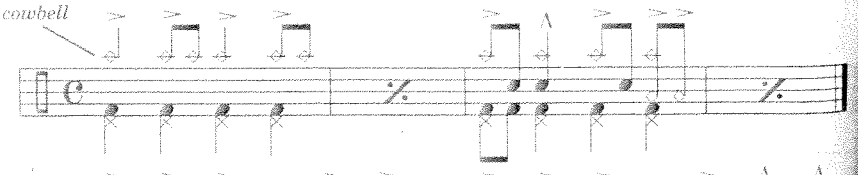
19. **Bossa Nova** ♩= 104 - 160
Left hand - cross stick rim shot .
Right hand - brush (on snare, hi-hat or ride).



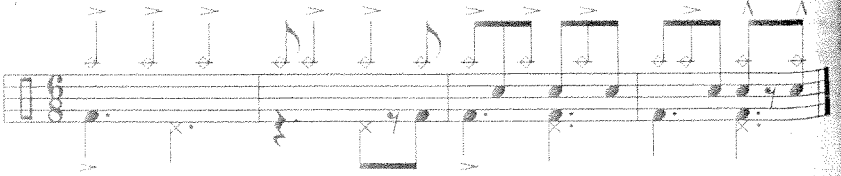
20. **Samba** ♩= 96 - 120
Snares on.
Open hi-hat where indicated.
Many variations.



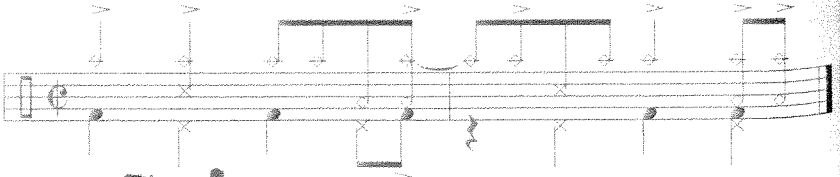
21. **Cha-Cha-Cha** ♩= 108 - 126
Snares *off*.
Right hand plays cowbell.
Strong *quarter* feel.



22. **Nañego** ♩. = 108 - 132
Snares *off*.
Right hand plays cowbell.
Strong R.H. - *light* L.H.



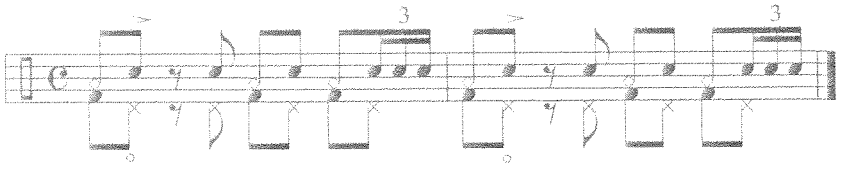
23. **Mambo** ♩= 104 - 120
Snares *off*.
L.H. - cross stick rim shot.



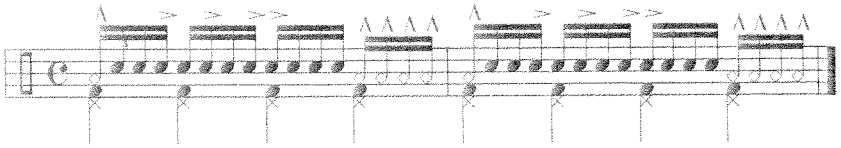
Drum Set Grooves

utin/Brazilian/Ethnic Grooves

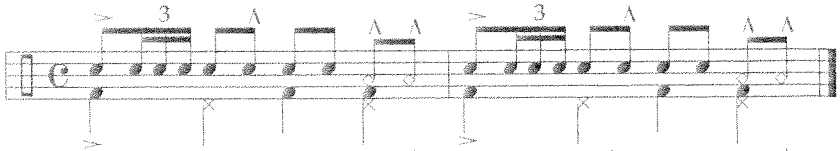
. **Beguine** ♩= 104 - 120
Snares off; use soft mallets; accent is essential.



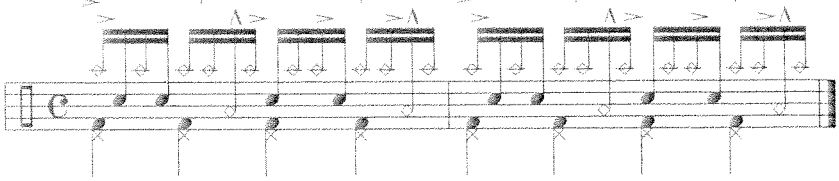
. **Merengue** ♩= 116 - 144
Snares off; use soft mallets.



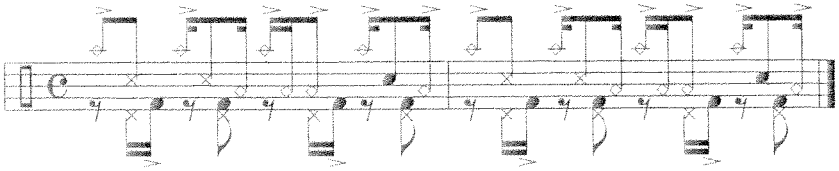
. **Rhumba** ♩= 104 - 126
Snares off; use sticks or mallets; lightly.



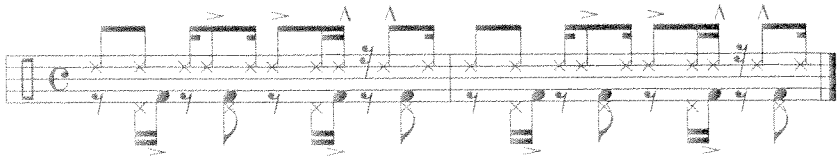
. **Mozambique** ♩= 108 - 132
Snares off; use assorted toms.



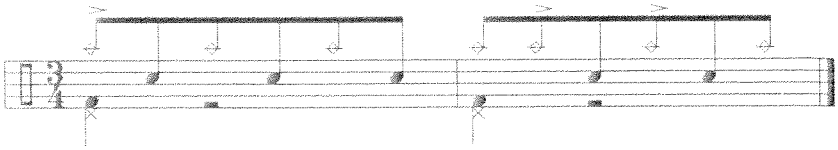
. **Songo** ♩= 108 - 132
Left hand - cross stick rim-shot; snares off; B.D. part is essential; strong cowbell quarters.



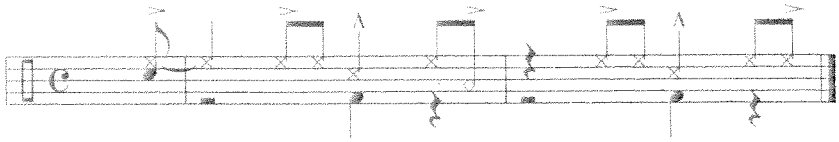
. **Cascara** ♩= 108 - 132
Sticks on side of shell; lightly.



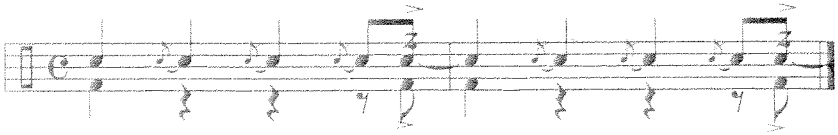
. **"Afro-Blue" 3/4** ♩= 160 - 200
Snares off; light left hand; ("ghost" strokes).



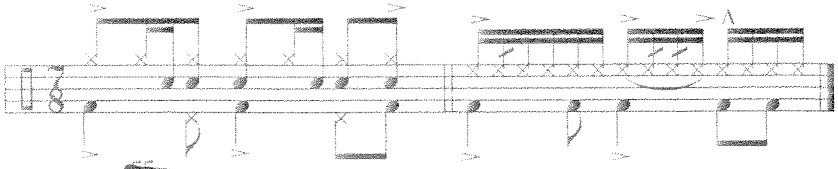
. **Reggae*** ♩= 126 - 152
Swing feel; accent "3"; L.H. plays cross stick rim-shot.



. **Tango** ♩= 108 - 132
Snares on; accent "and" of "4".

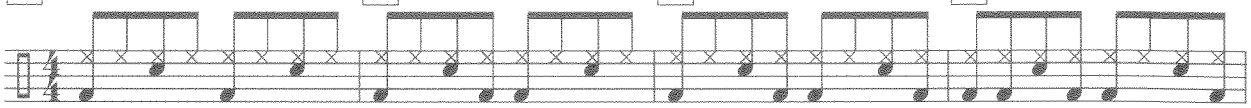


. **7/8 Greek** ♩= 108 - 144
(3-2-2) Play each measure 4 x's.



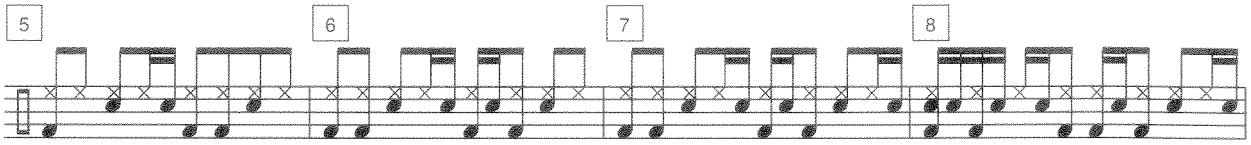
Drumset Patterns

1 Basic Rock 2 3 4



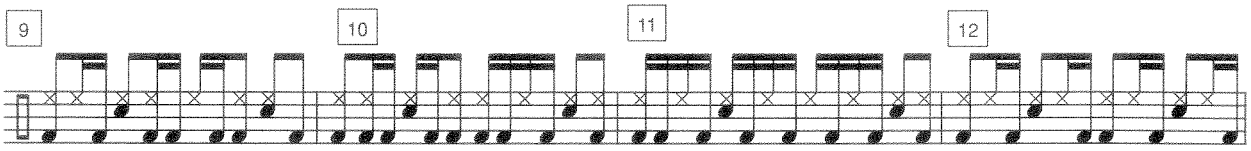
Rock with Snare embellished

5 6 7 8

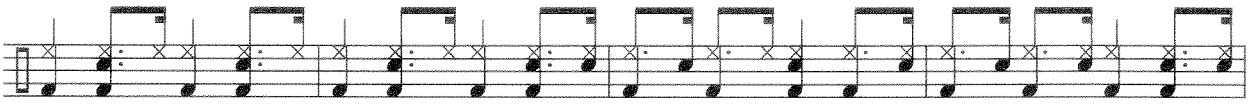


Rock with Bass embellished

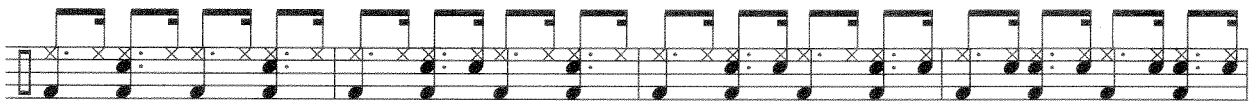
9 10 11 12



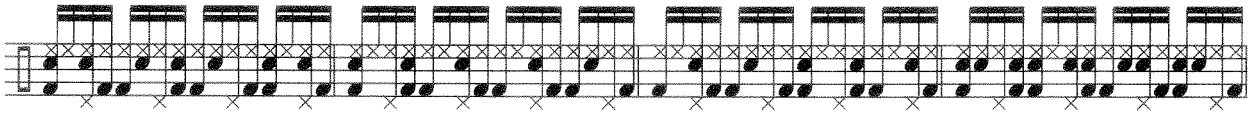
13 Basic Swing 14 15 16



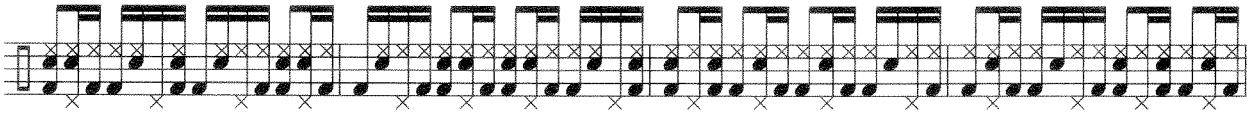
17 Rock Shuffle 18 19 20



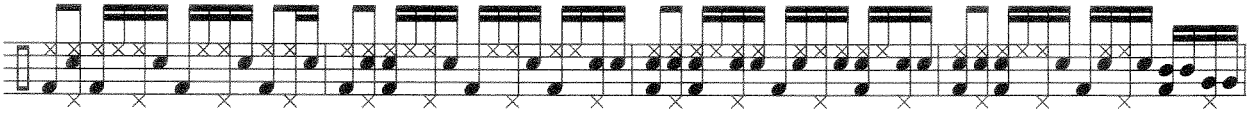
21 Bossa Nova 22 23 24



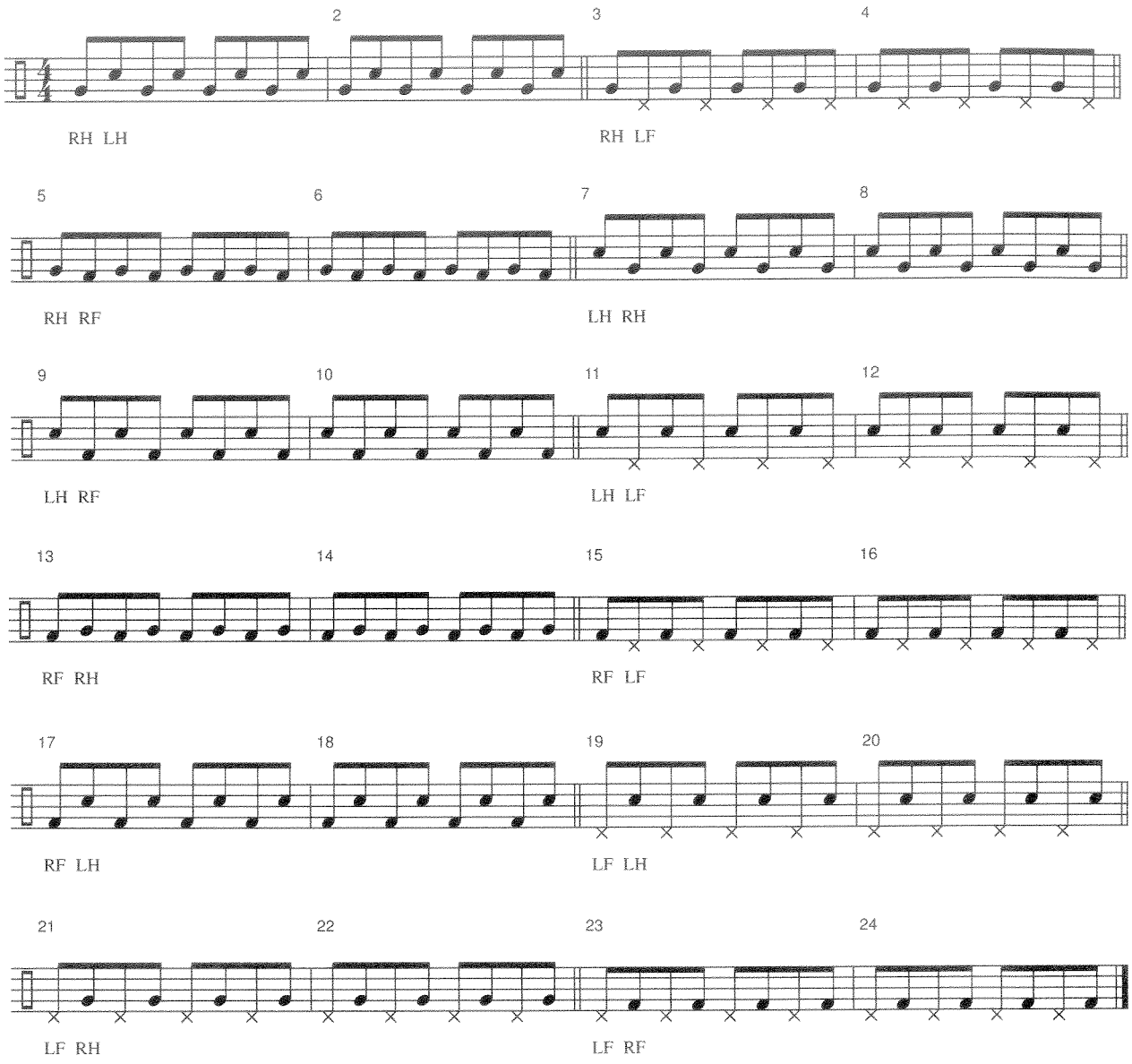
25 Samba 26 27 28



29 Salsa 30 31 32



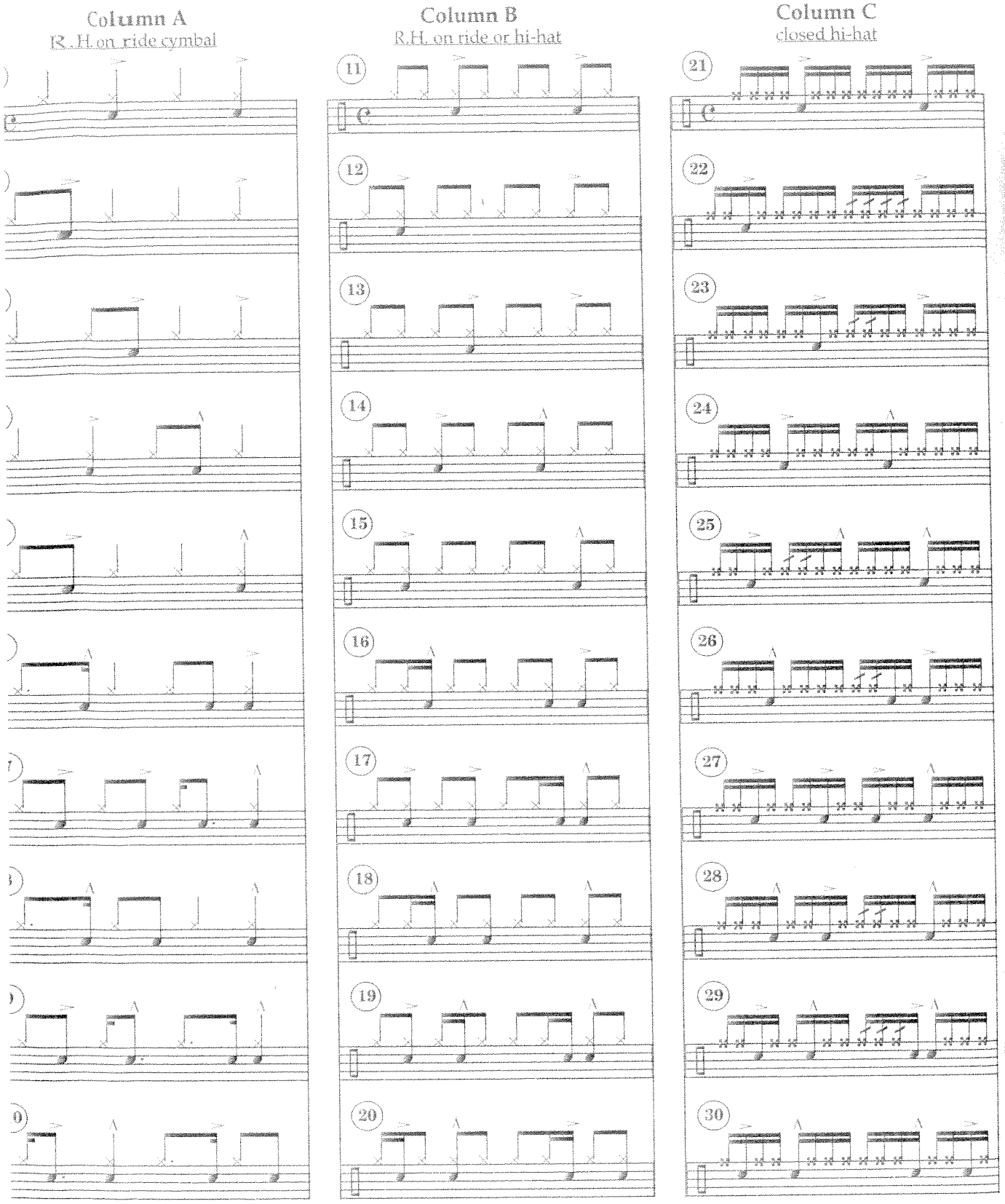
Drumset Independence Exercise



Samuel Stokes, http://stokesmusic.tripod.com

Drum Set Independence

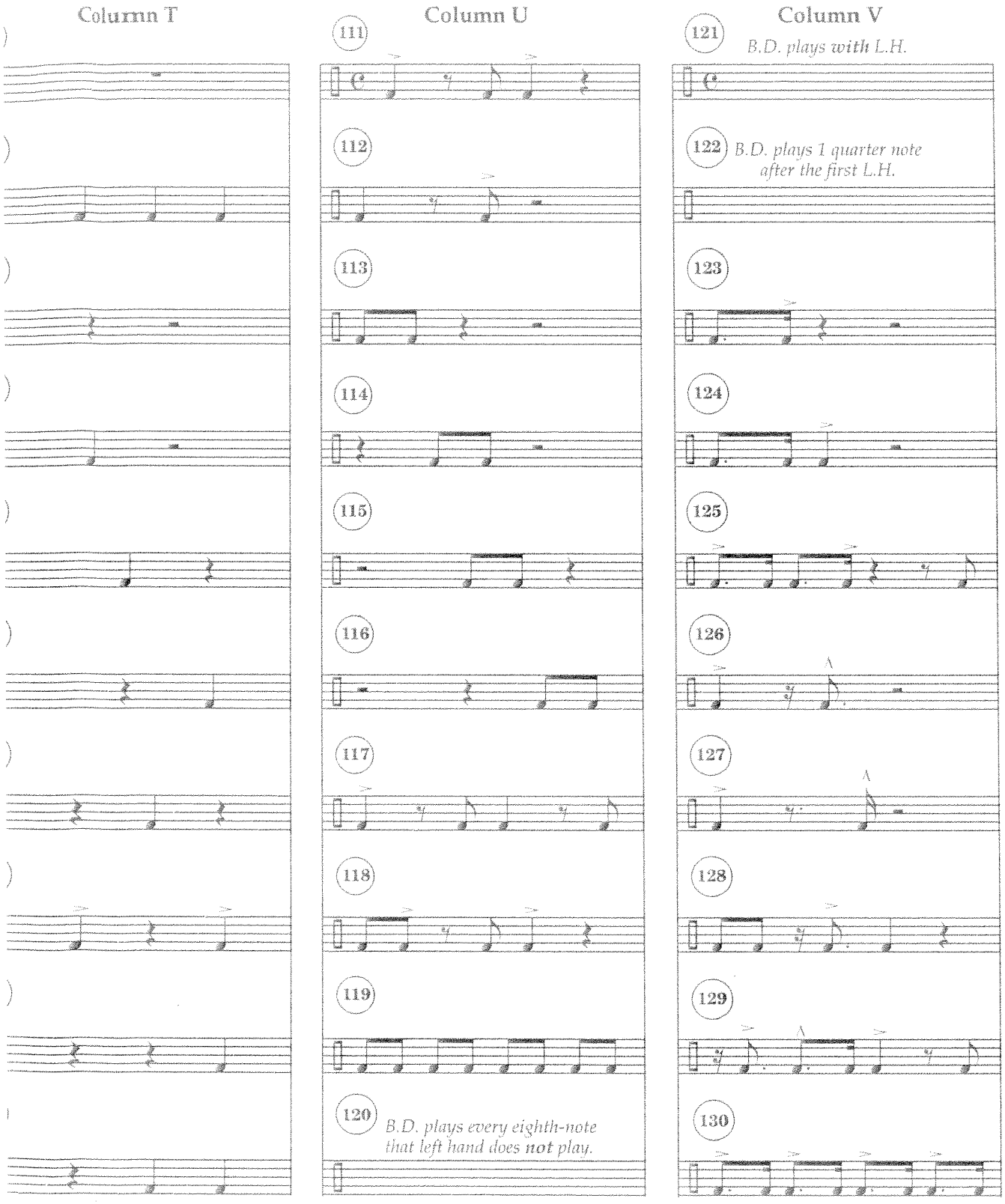
"Rock" - Play each measure many times.



Feel free to play rim-shots on any strong beat, (e.g. "2" or "4")

Drum Set Independence / Bass Drum

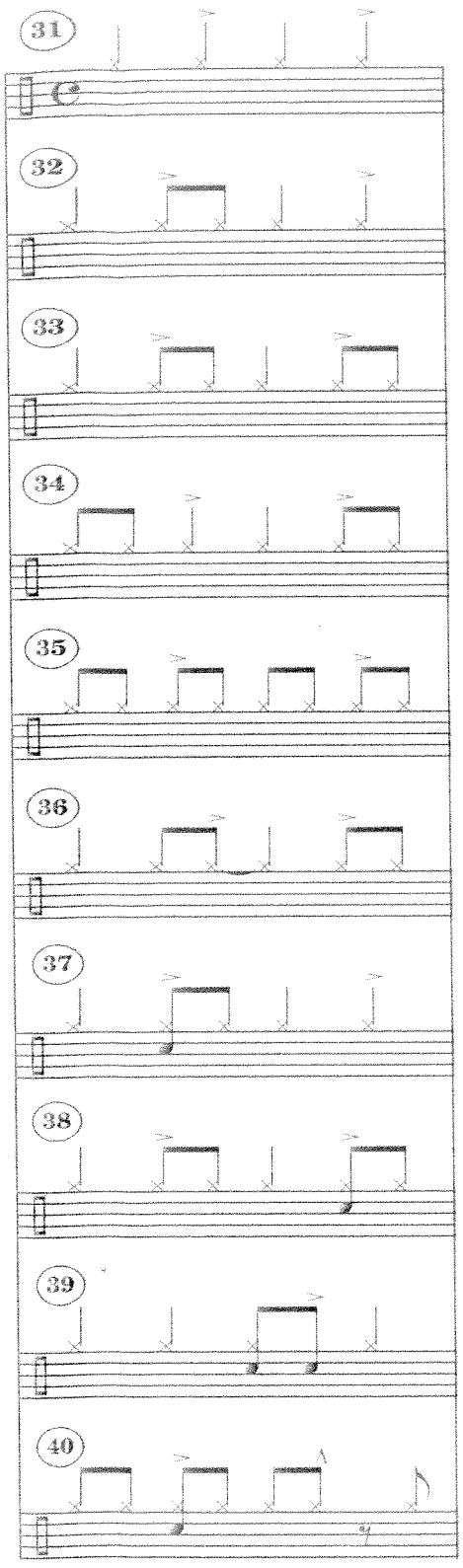
Play "hand" independence #1 from column "A" on previous page;
add the bass foot by playing #'s 101 through 110 in column "T" below.
Continue playing every "hand" part with every bass part. A total of 900 combinations!
Hi-hat (left foot) can be added on "2" and "4" and again on every quarter note.



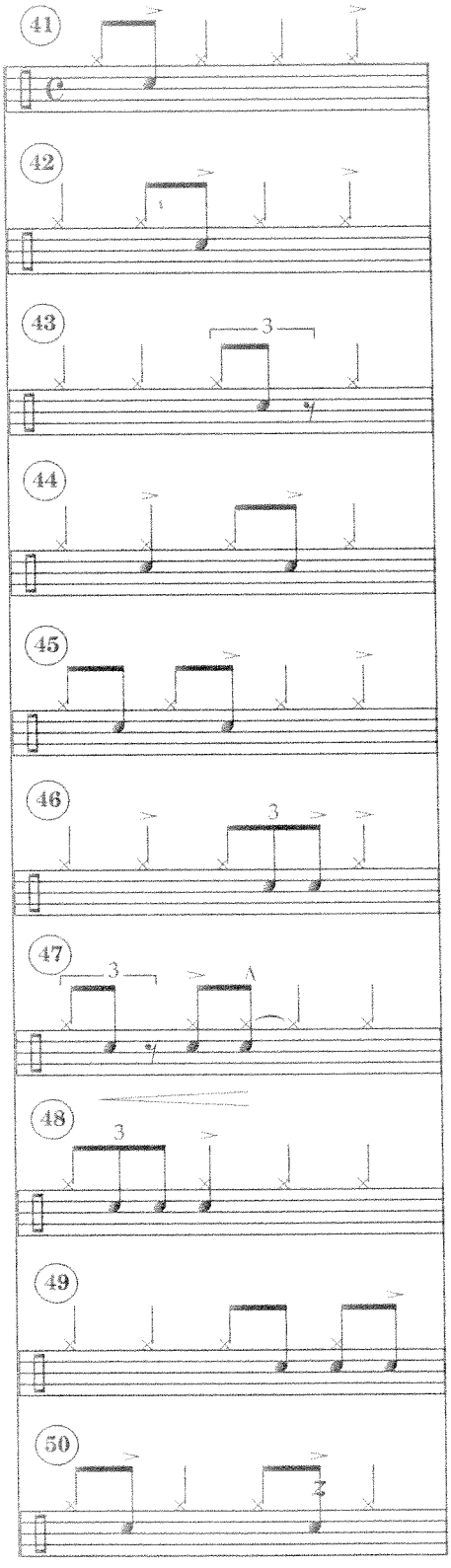
Drum Set Independence

"Swing" (Jazz) - Written ♩ ♫ ♩ but played as a triplet ♩ ♫ ♩

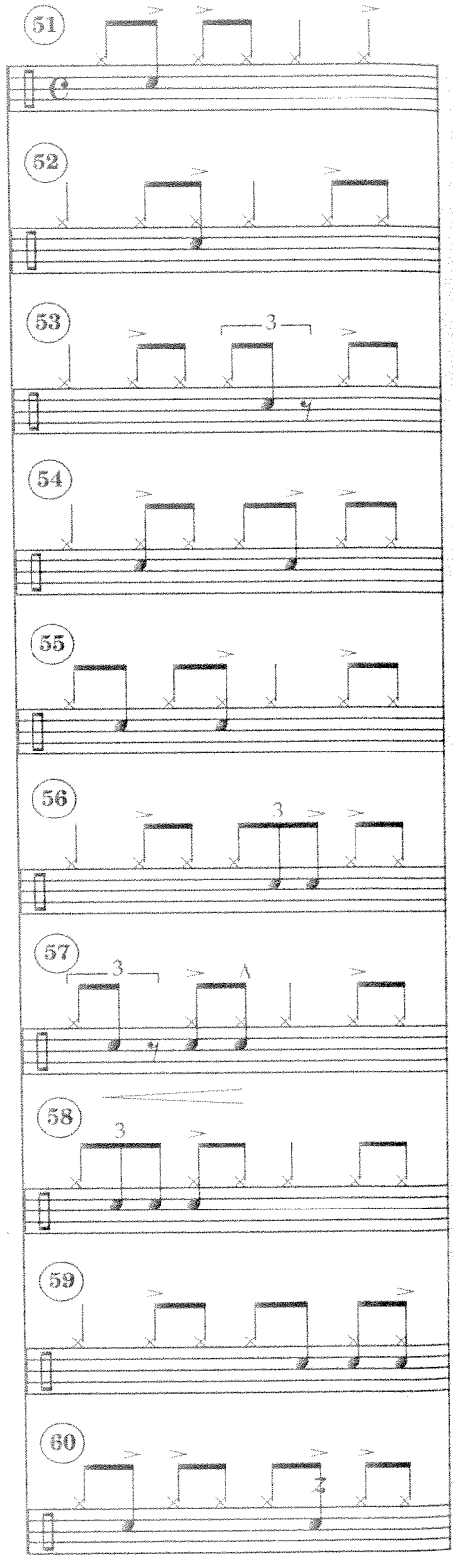
Column D
R.H. on ride cymbal



Column E
R.H. on ride cymbal

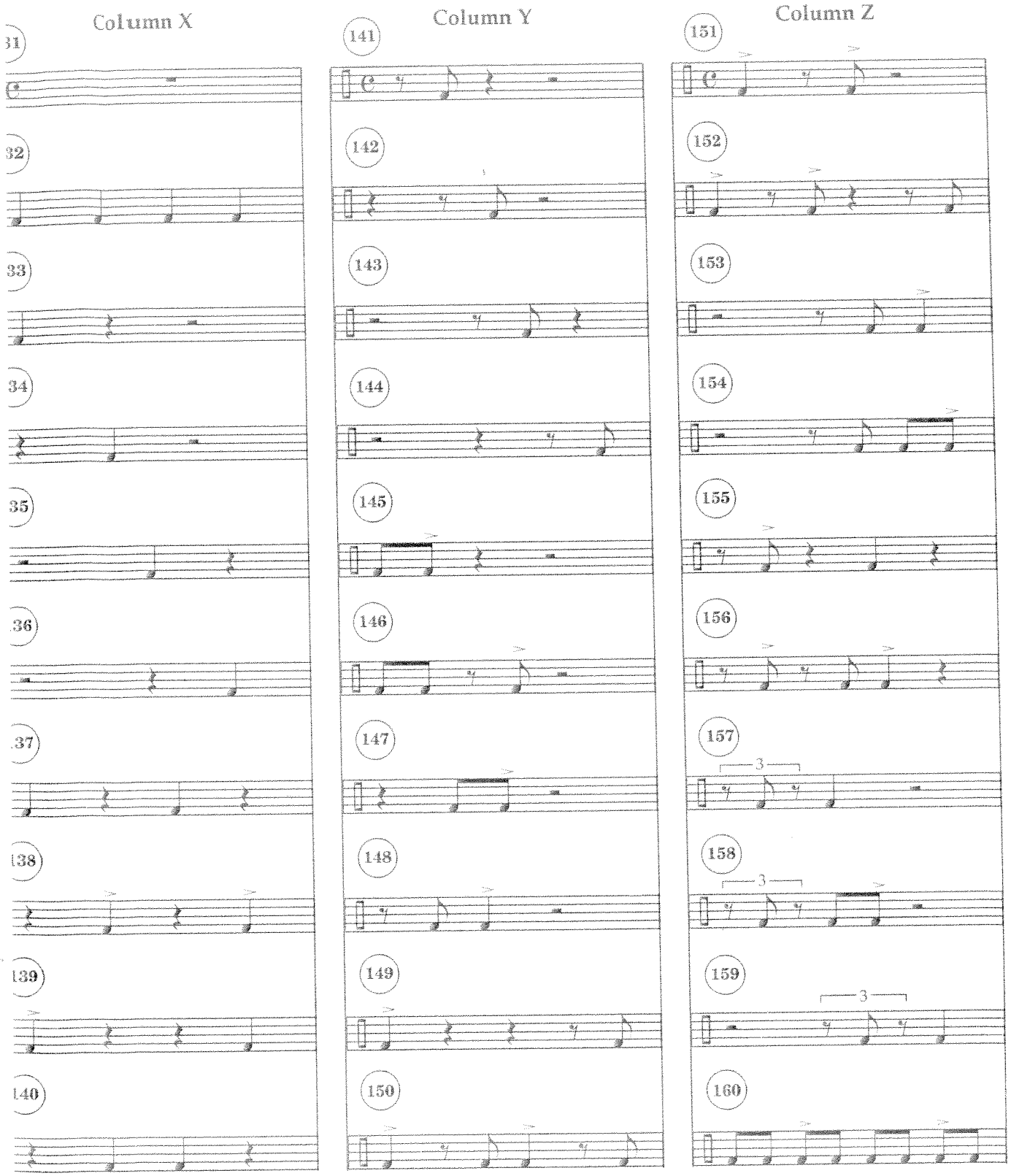


Column F
R.H. on ride cymbal

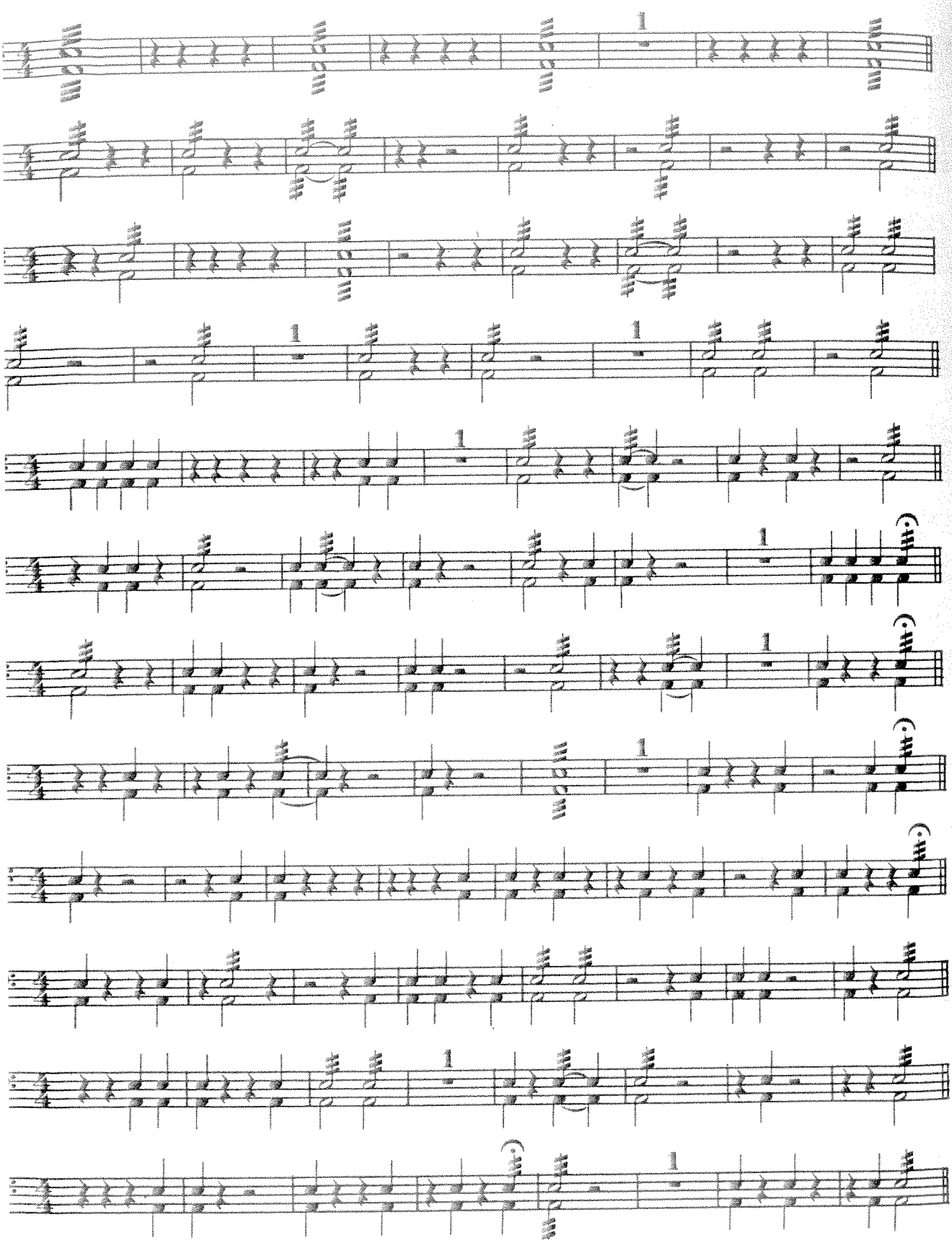


Drum Set Independence / "Swing" Bass Drum

Play "hand" independence #31 from column "D" on previous page;
add the bass foot by playing #'s 131 through 140 in column "X" below.
Continue playing every "hand" part with every bass part. A total of 900 combinations!
Hi-hat (left foot) can be added on "2" and "4" and again on every quarter note.



SIGHT READING – SNARE



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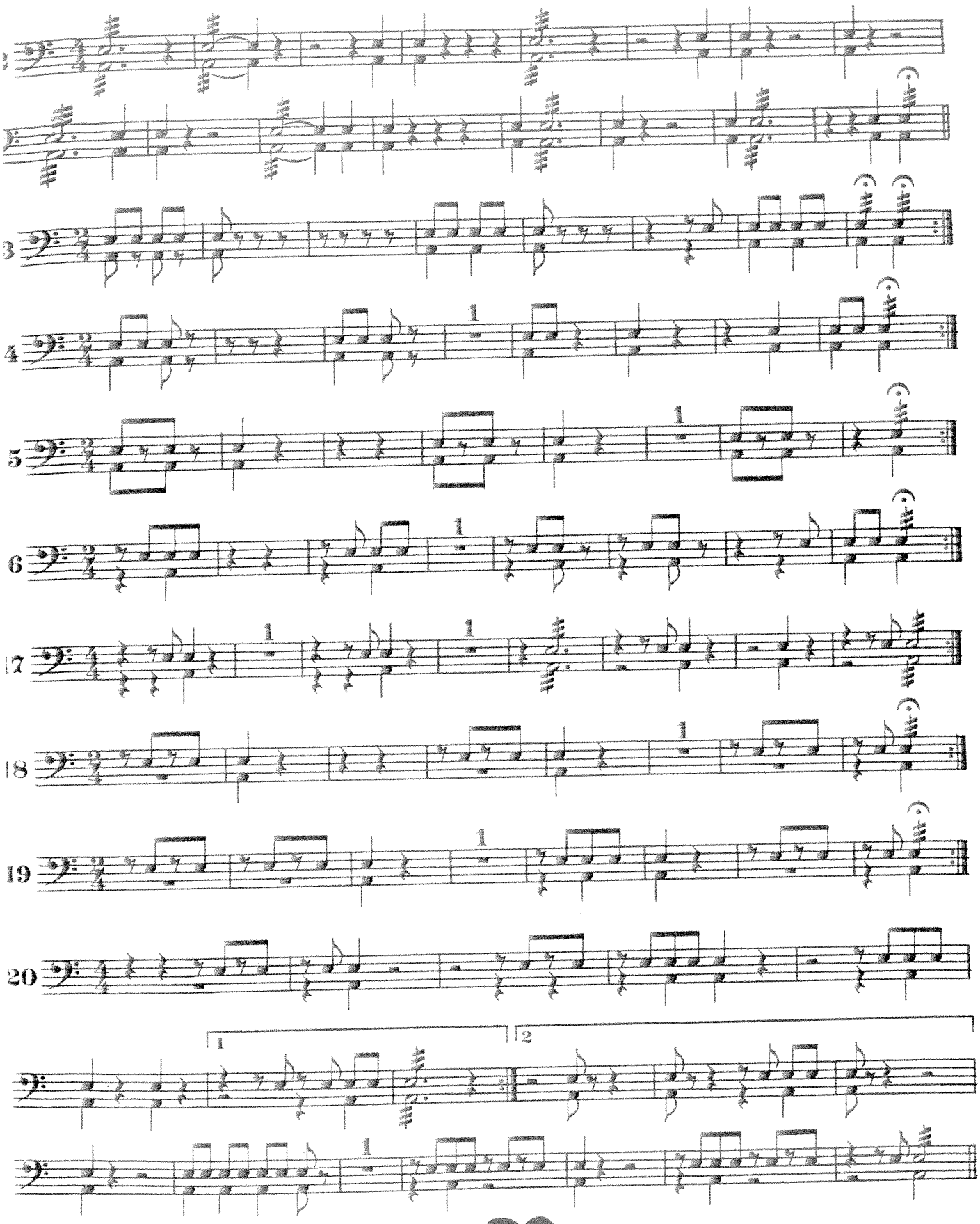
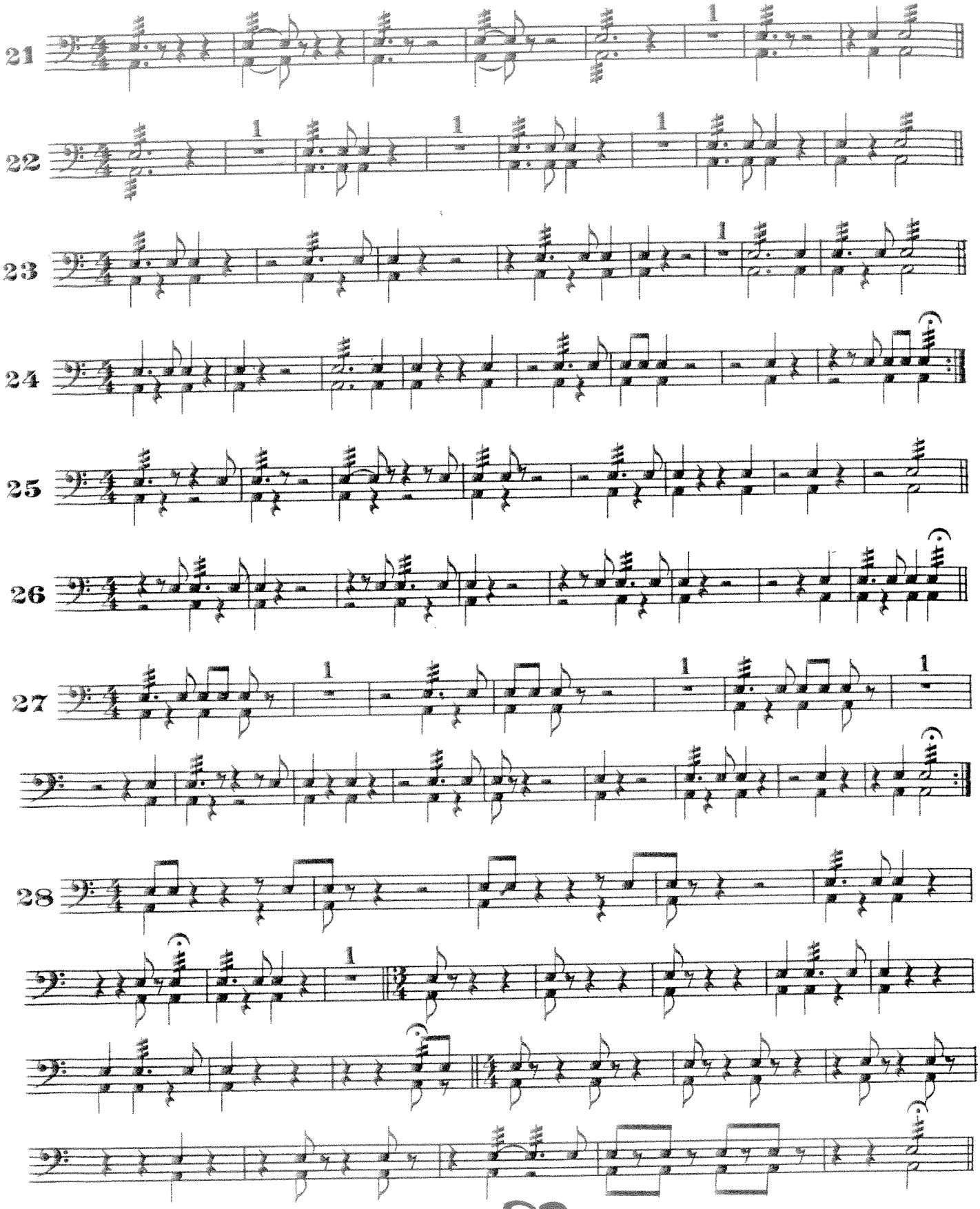
81

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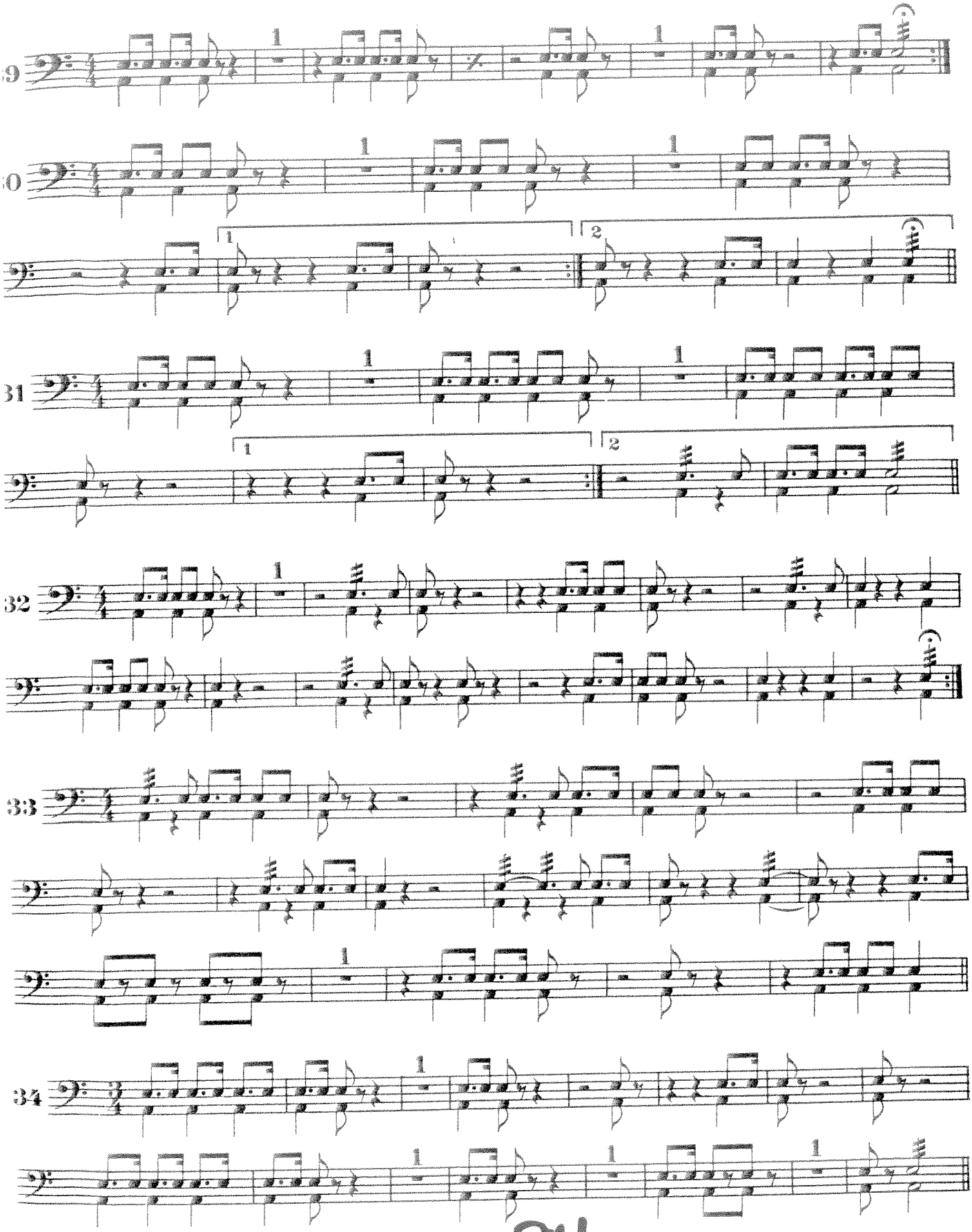

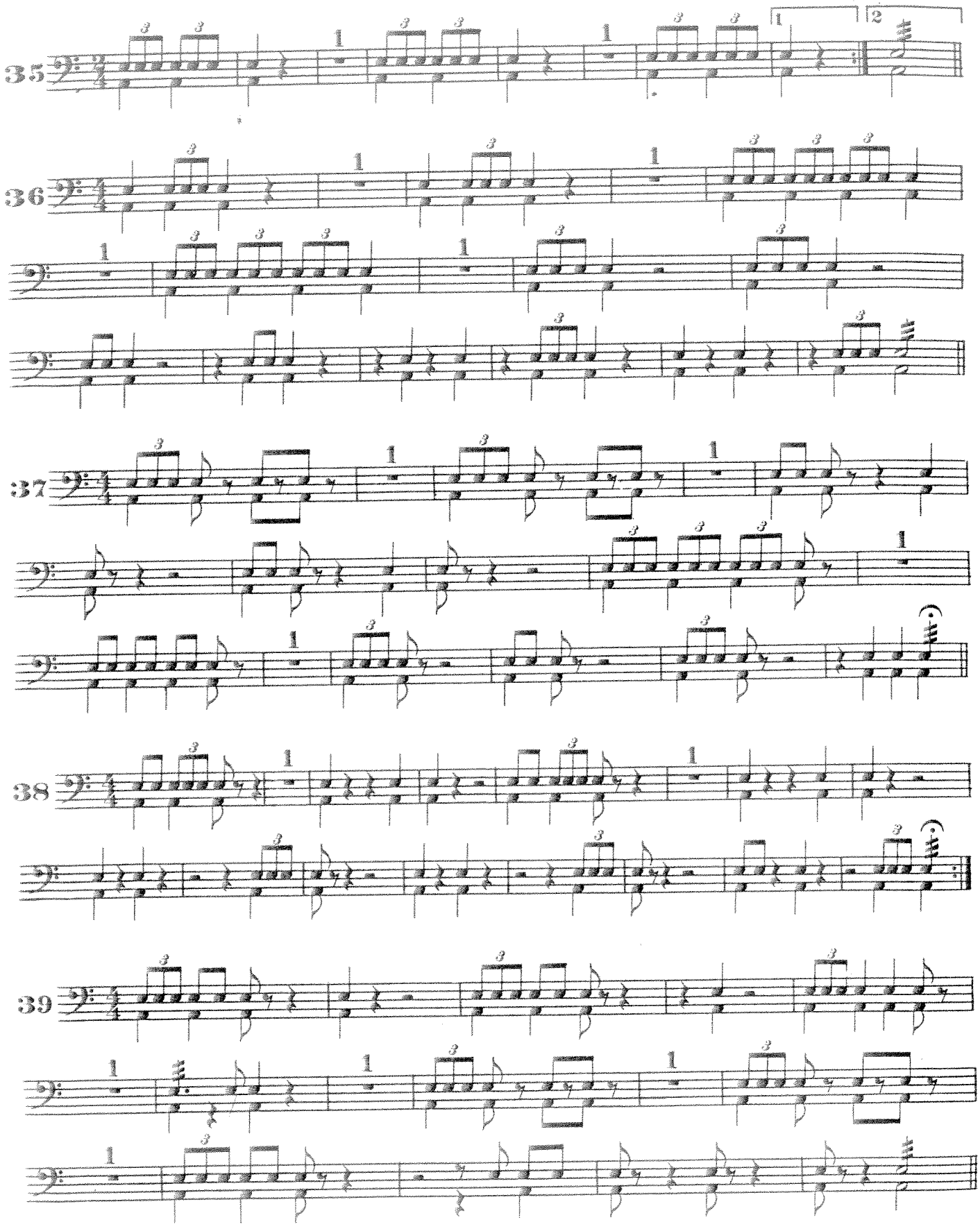
35
1
2
36
37
38
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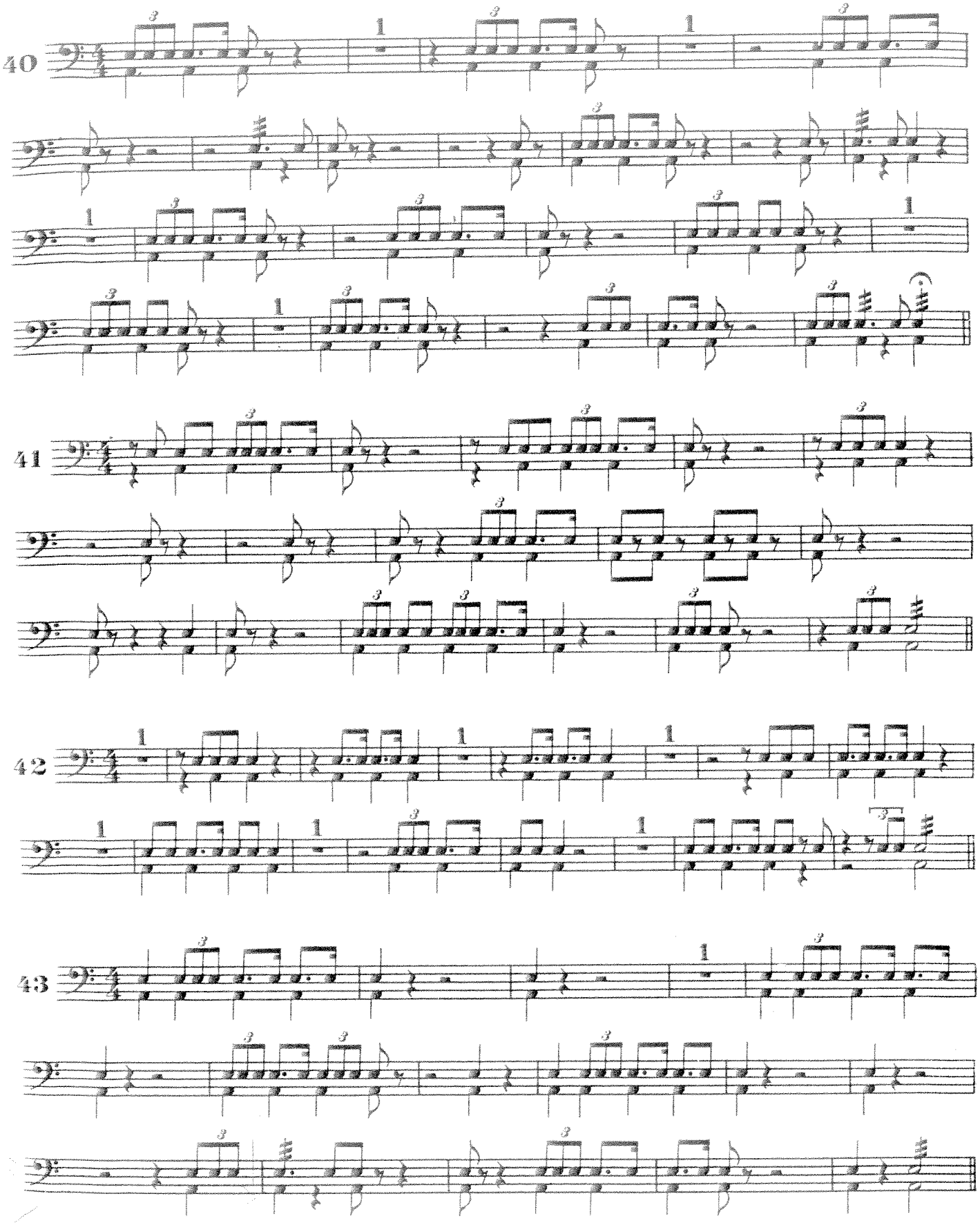
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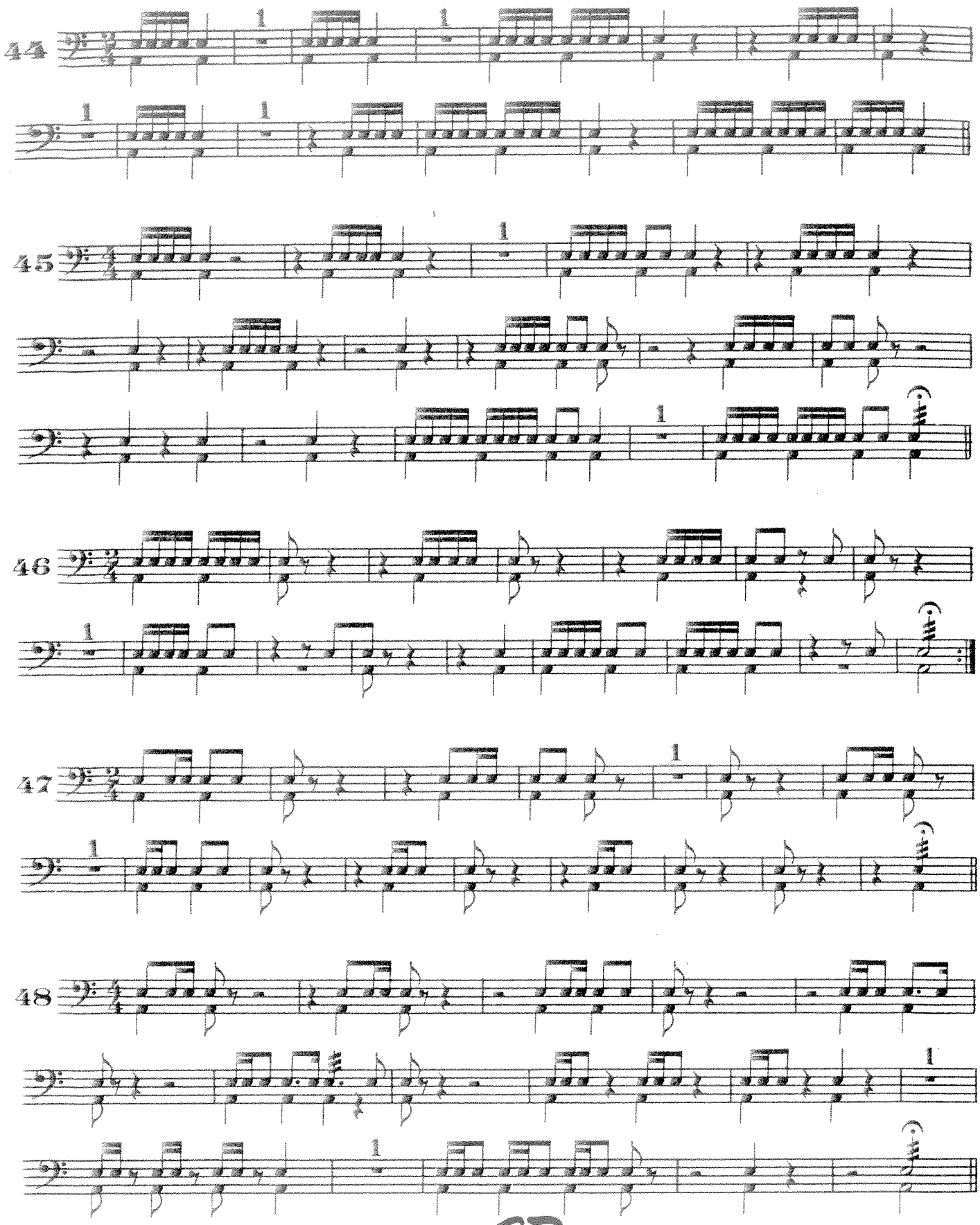
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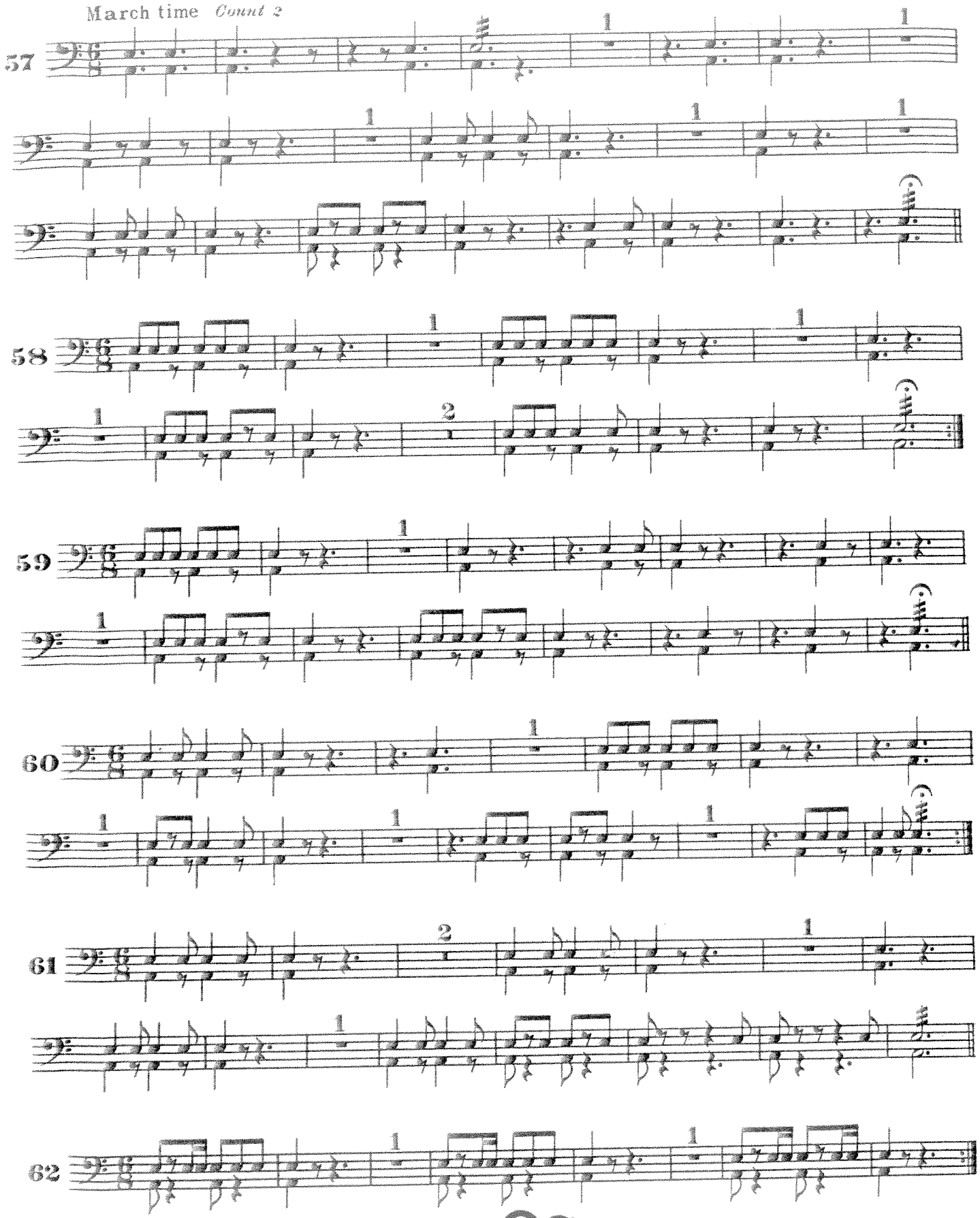
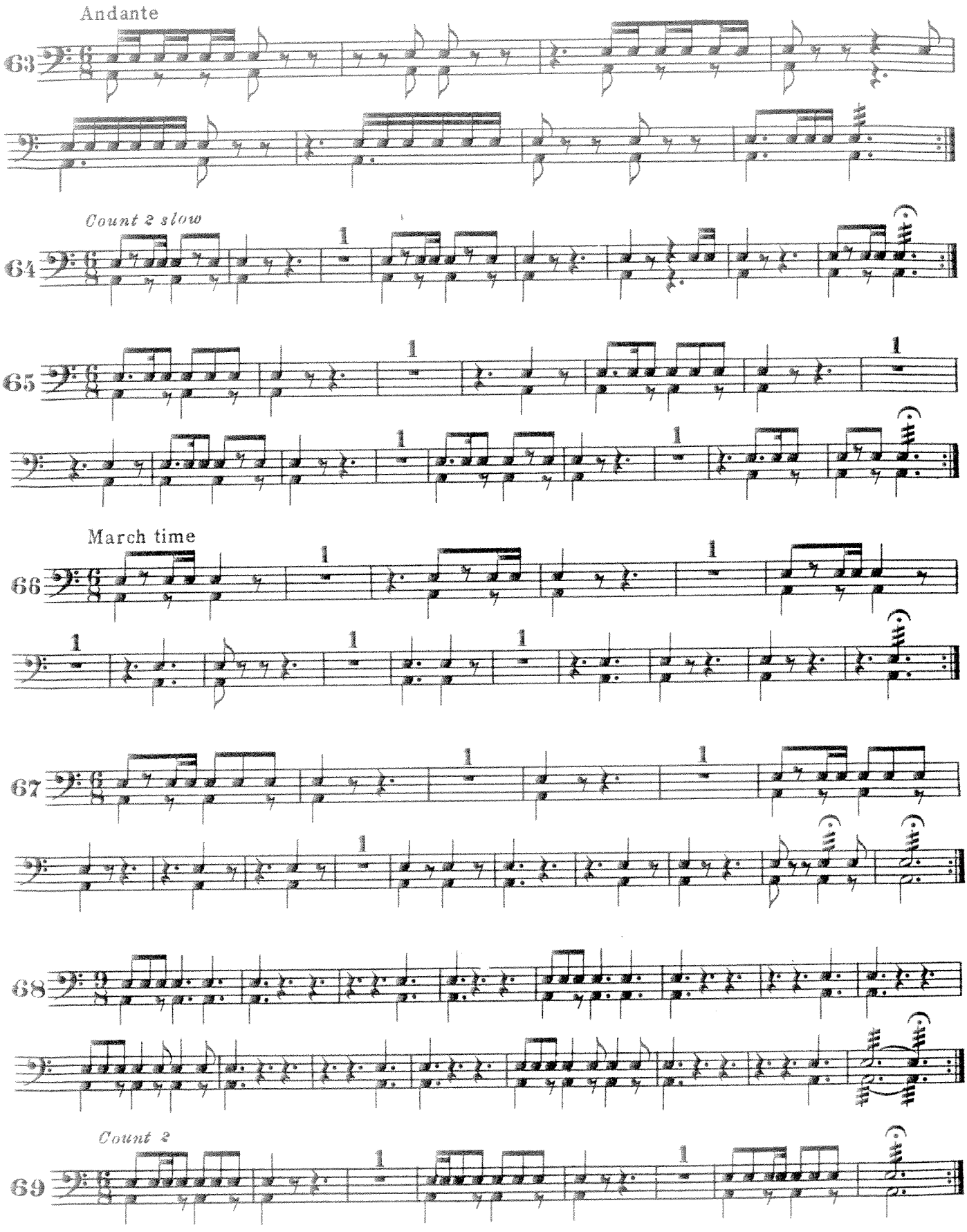
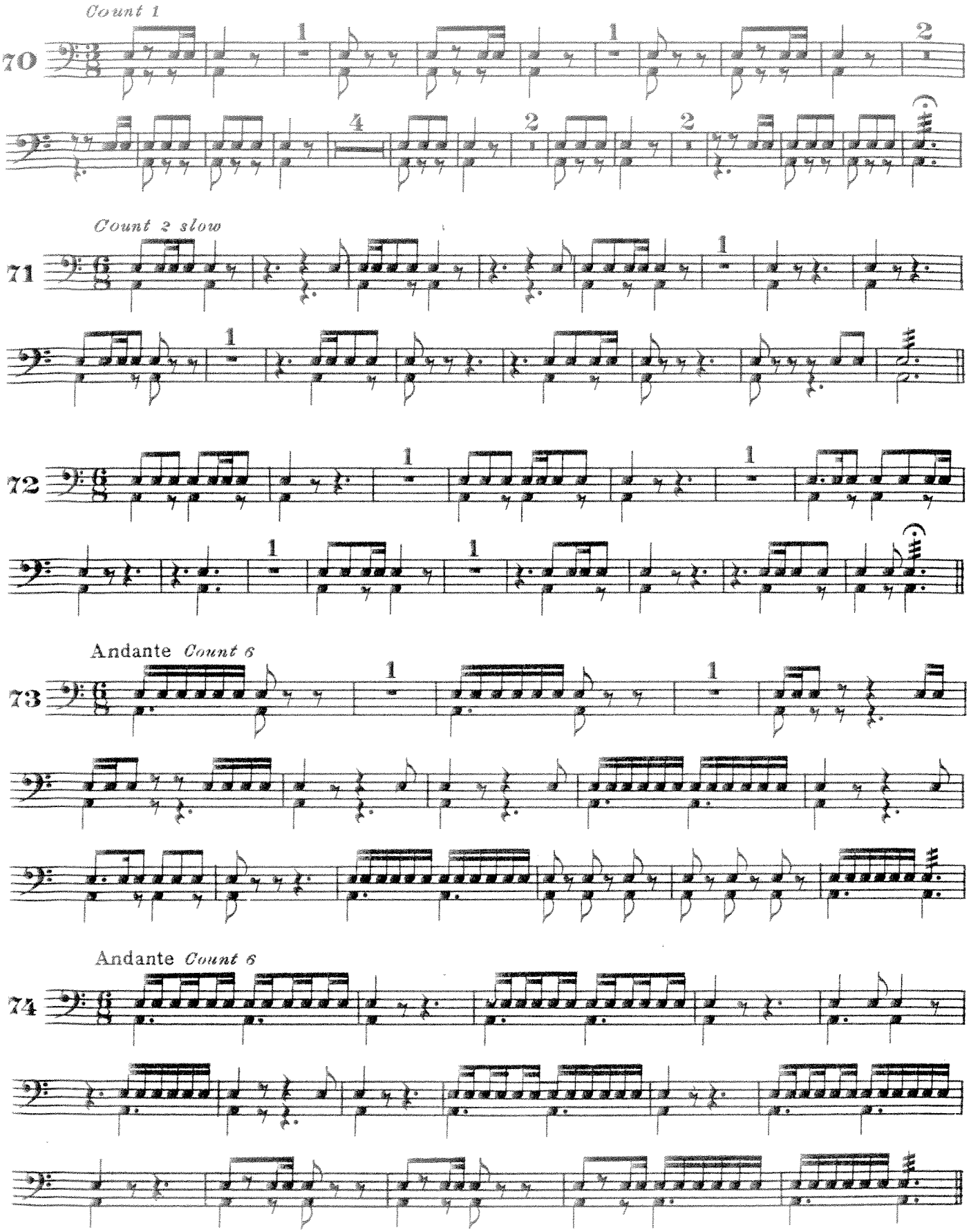
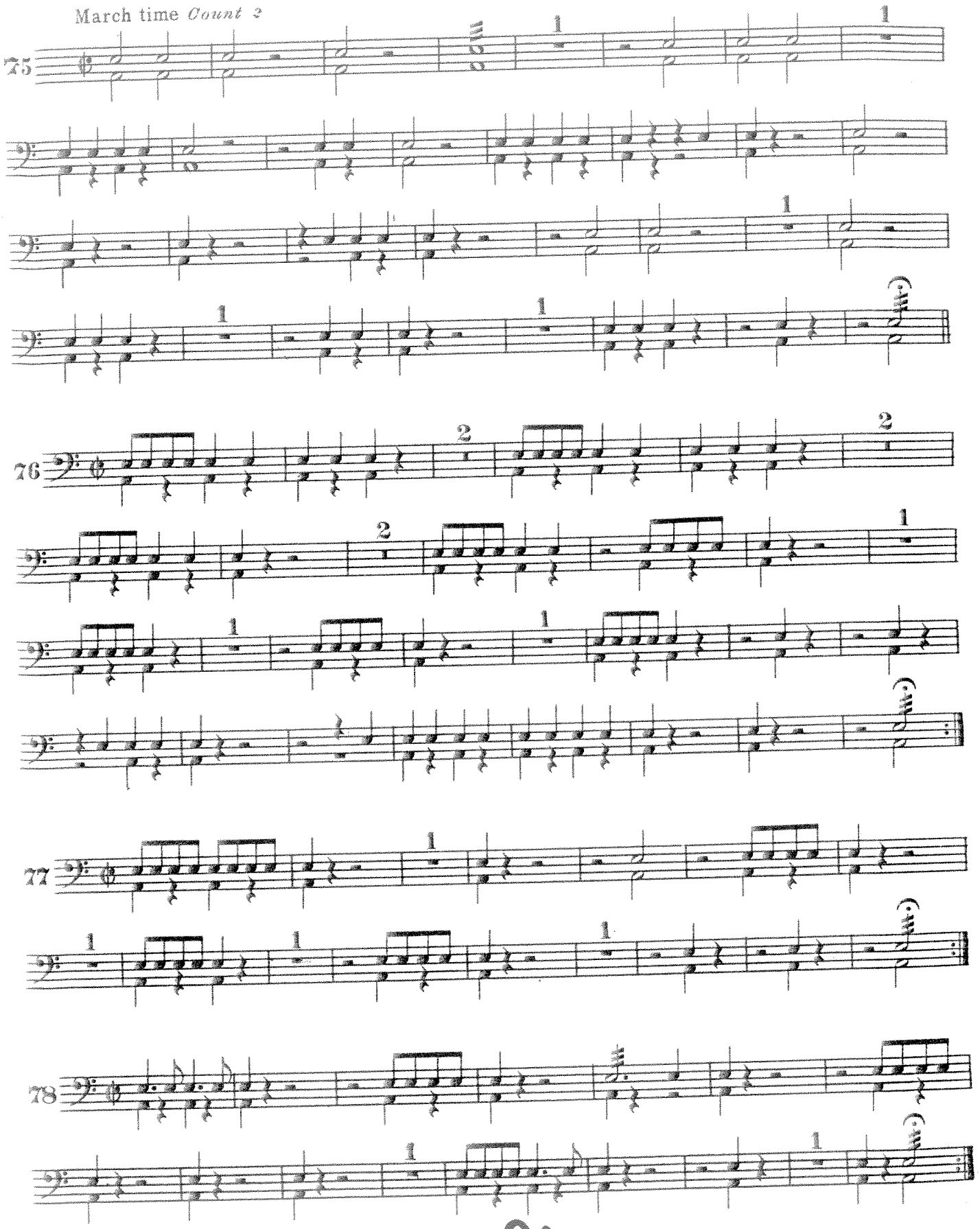

March time Count 2
57
58
59
60
61
62


Andante
63
Count 2 slow
64
65
March time
66
67
68
Count 2
69


Count 1
70
Count 2 slow
71
72
Andante Count 6
73
Andante Count 6
74



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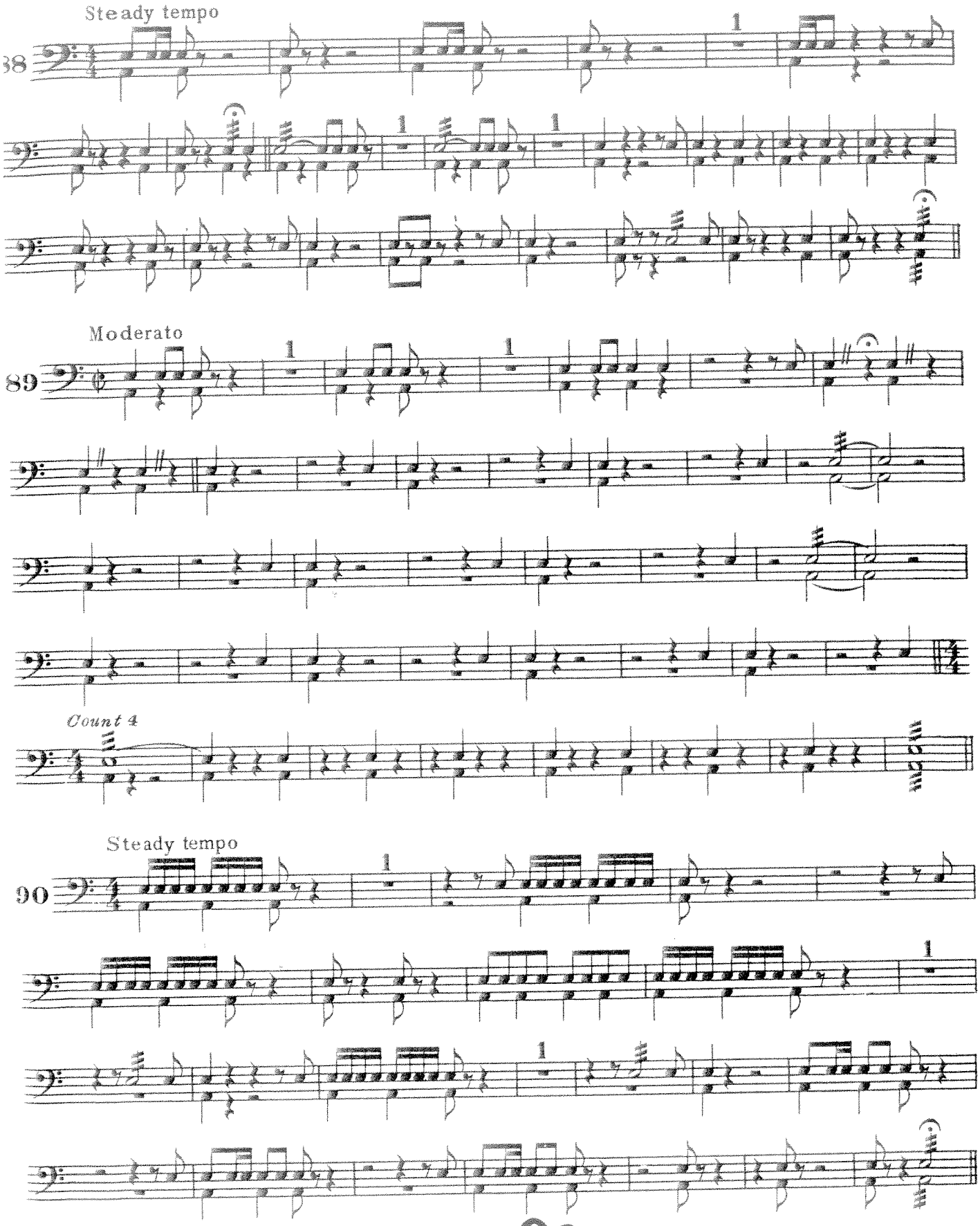

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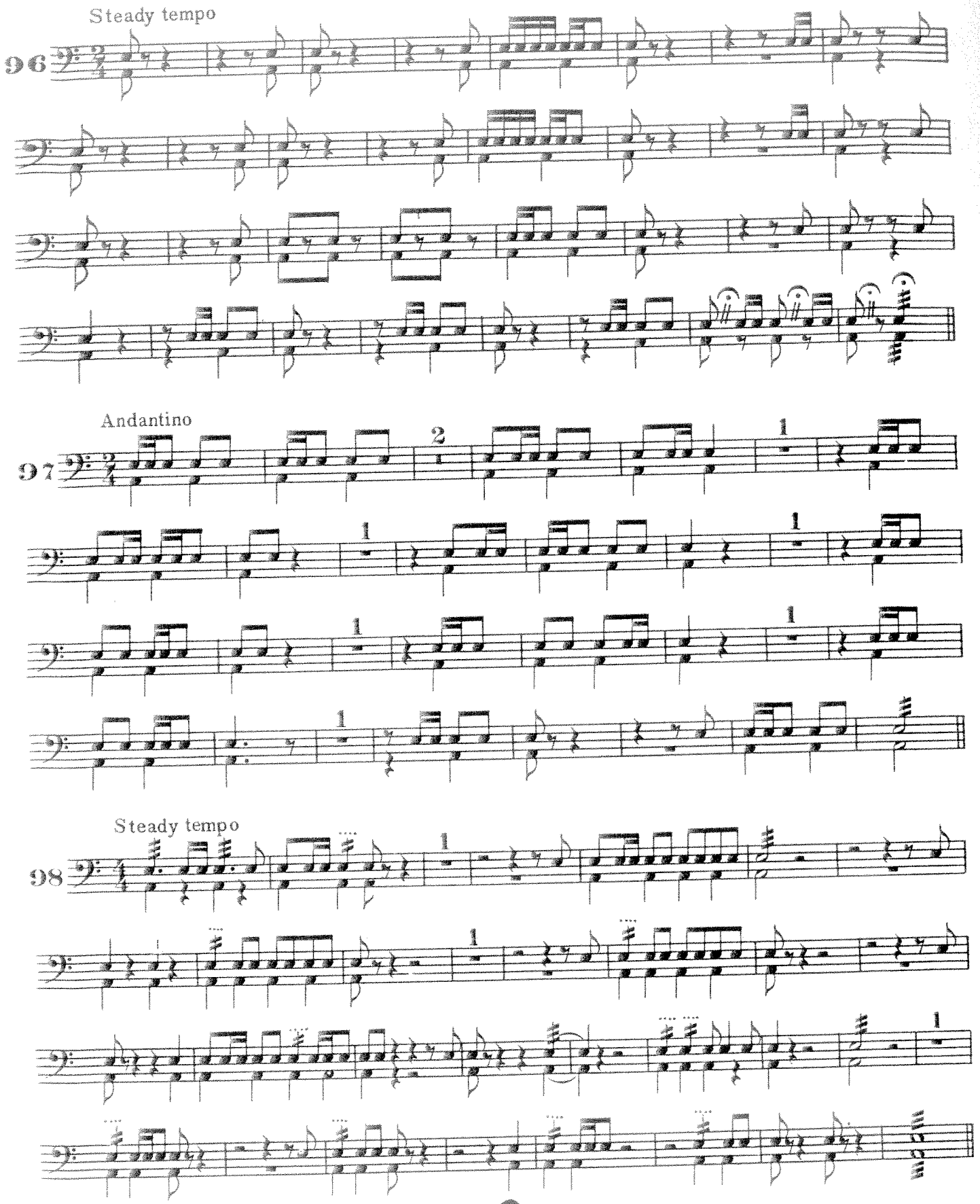
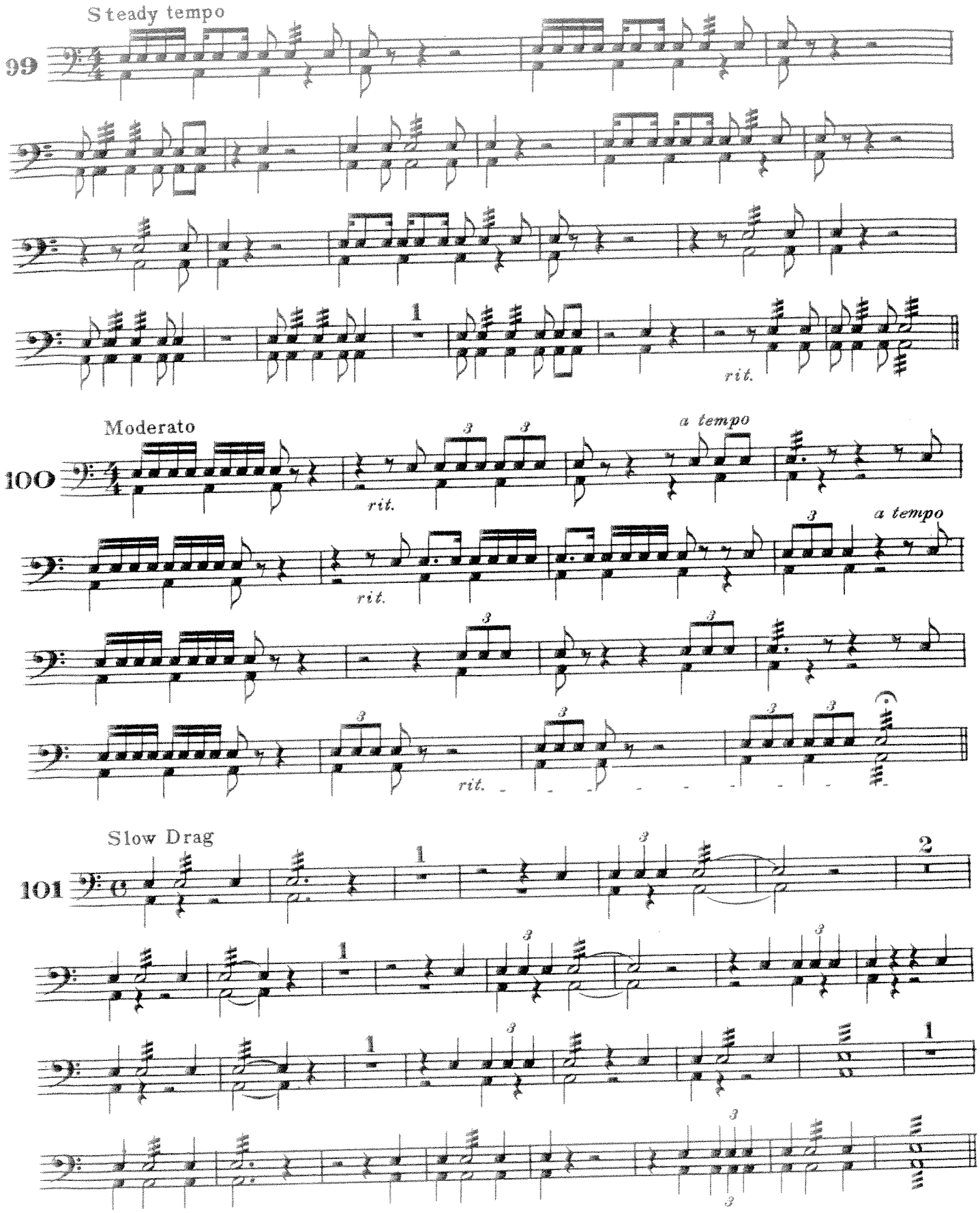

Steady tempo
96
Andantino
97
2
1
Steady tempo
98

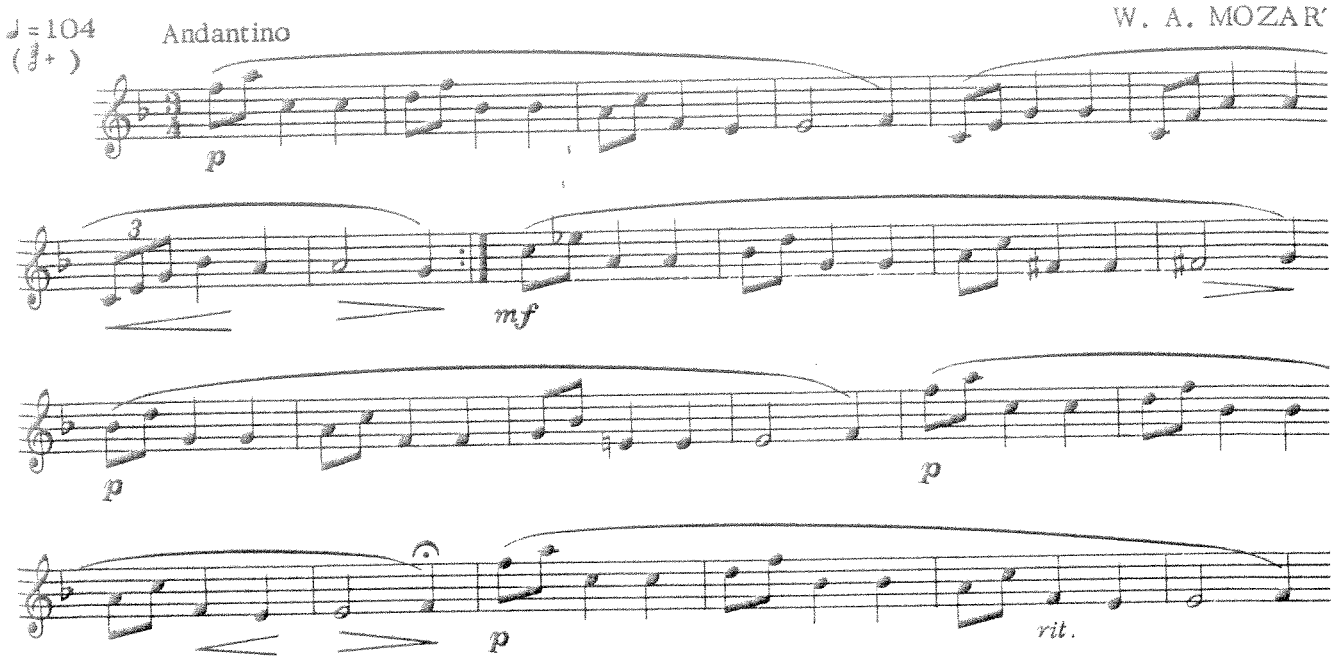

Steady tempo
99
1
rit.
Moderato
100
rit.
a tempo
rit.
a tempo
rit.
Slow Drag
101
1
2

94

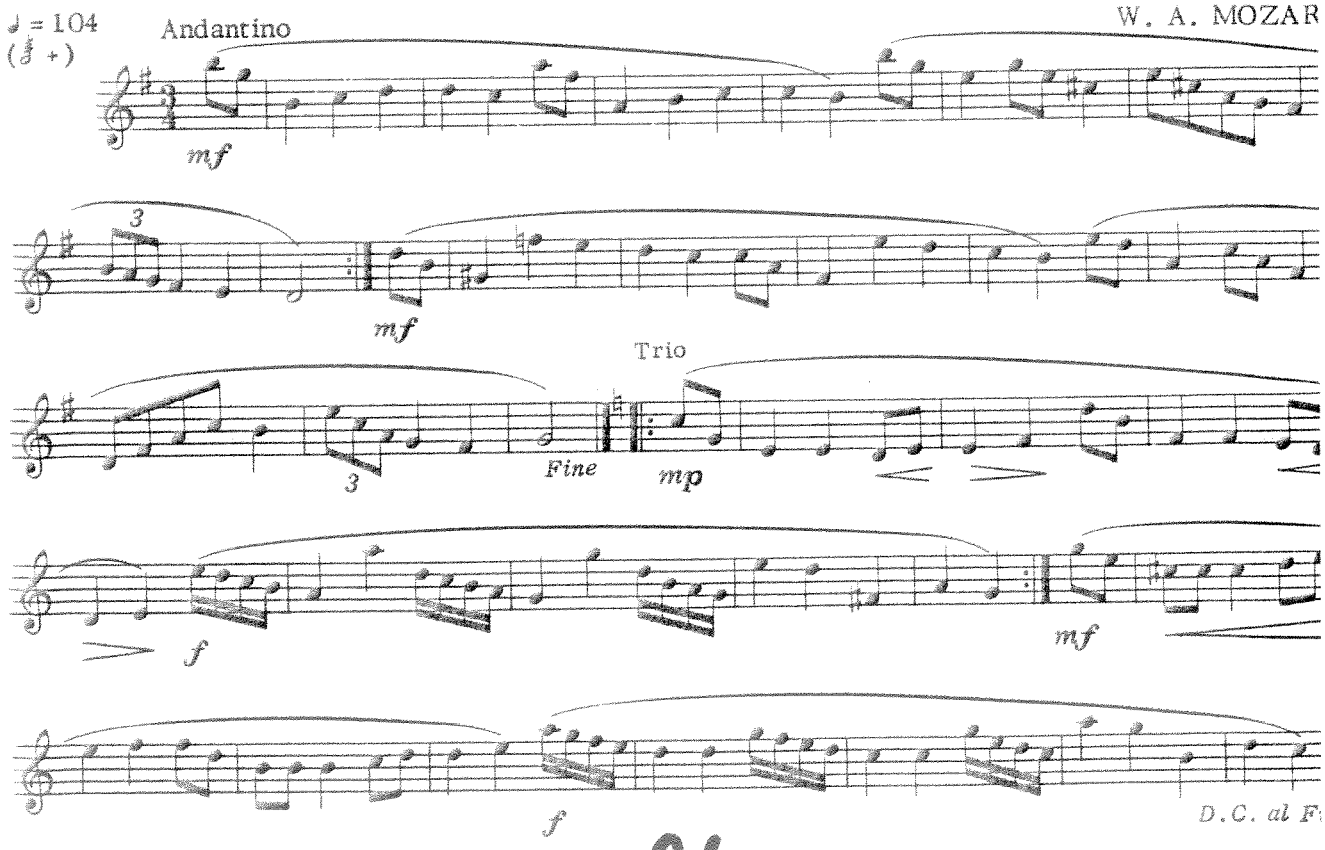
SIGHT READING – MALLETS

MALLET INSTRUMENT STUDIES

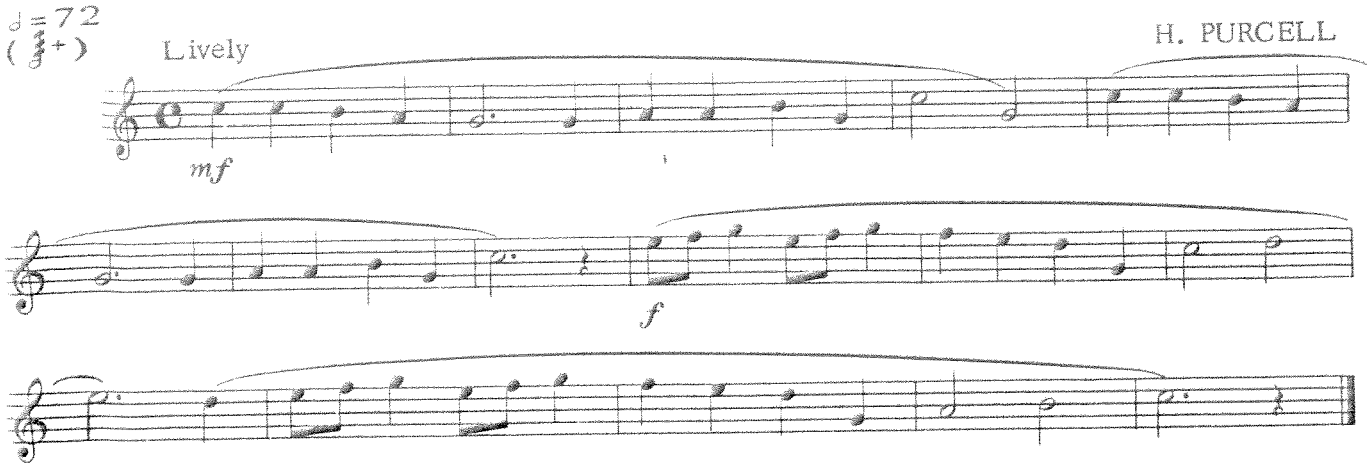
MINUET



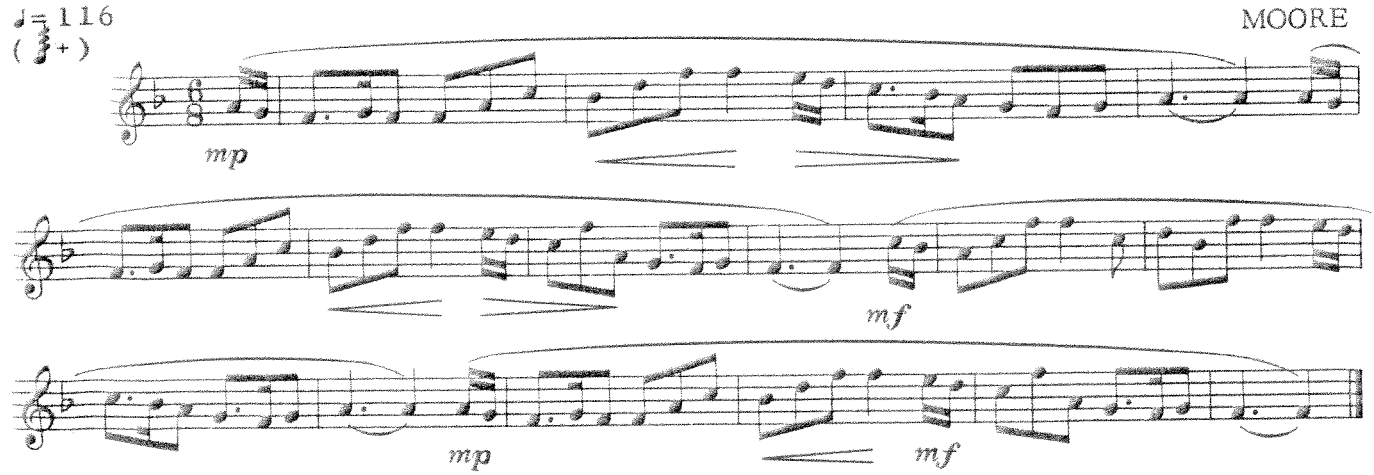
MINUET



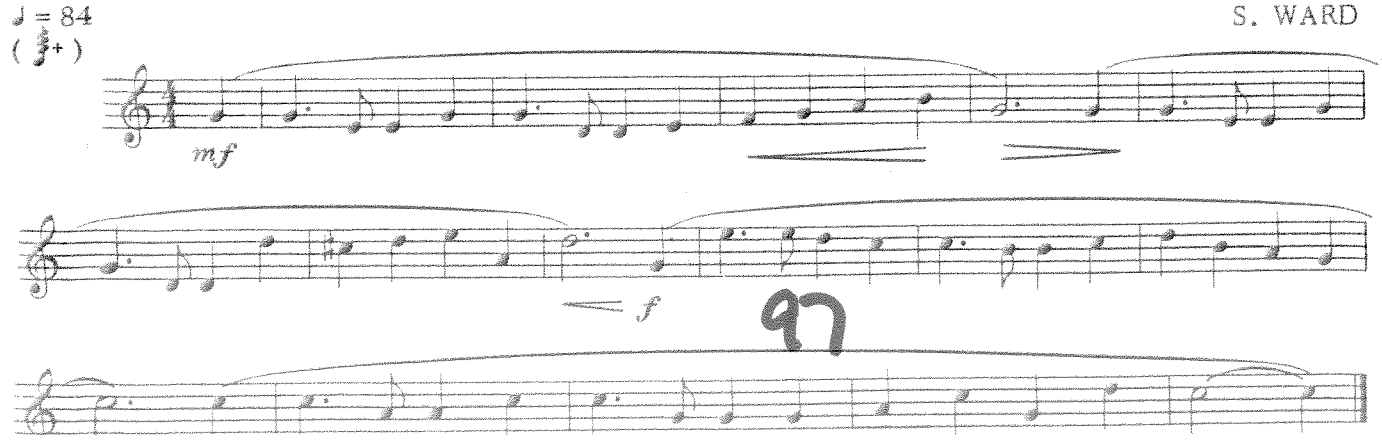
RIGADOON



BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

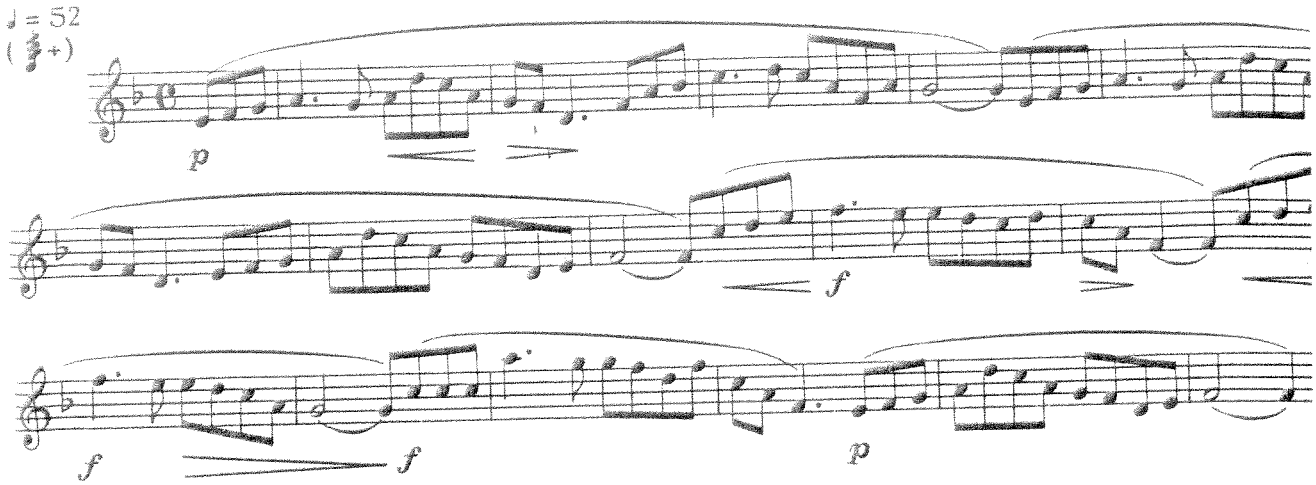


AMERICA THE BEAUTIFUL



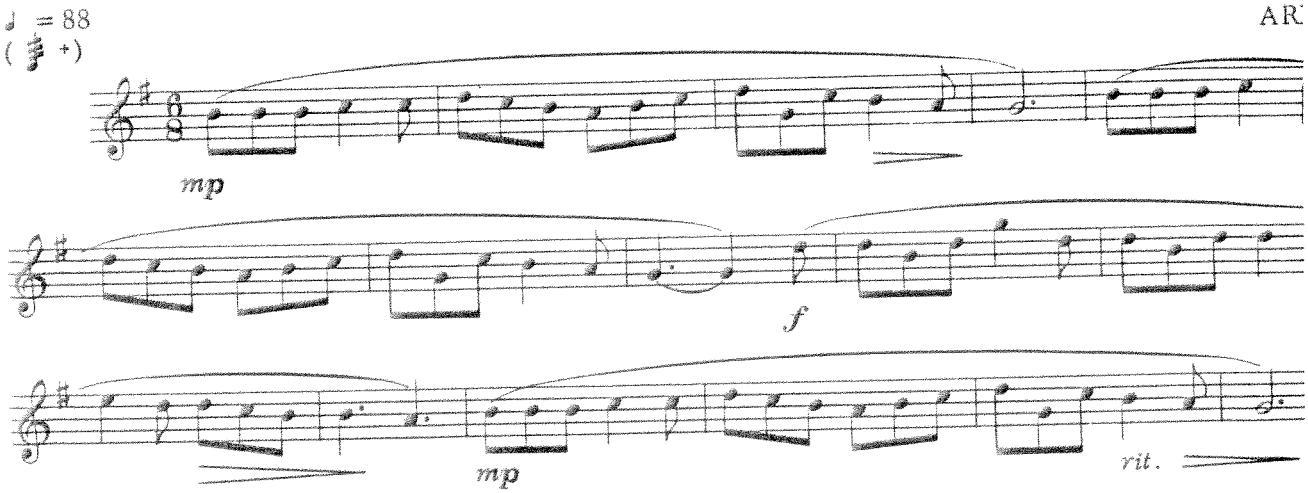
LONDONDERRY AIR

IRISH FOLK SON



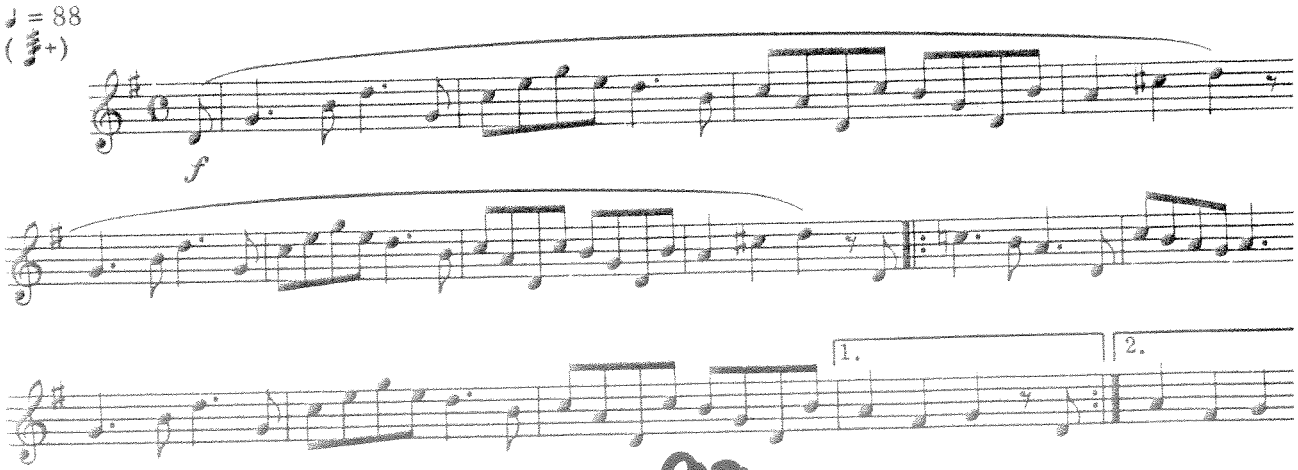
DRINK TO ME ONLY WITH THINE EYES

AR



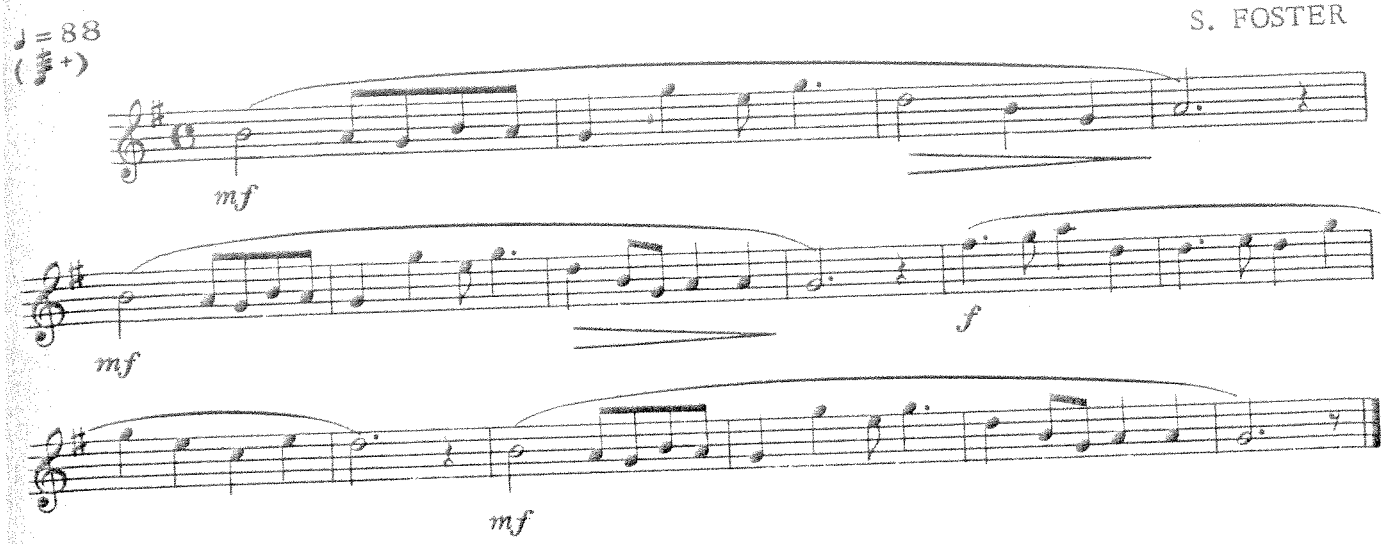
THE MERRY PEASANT

R. SCHUMA



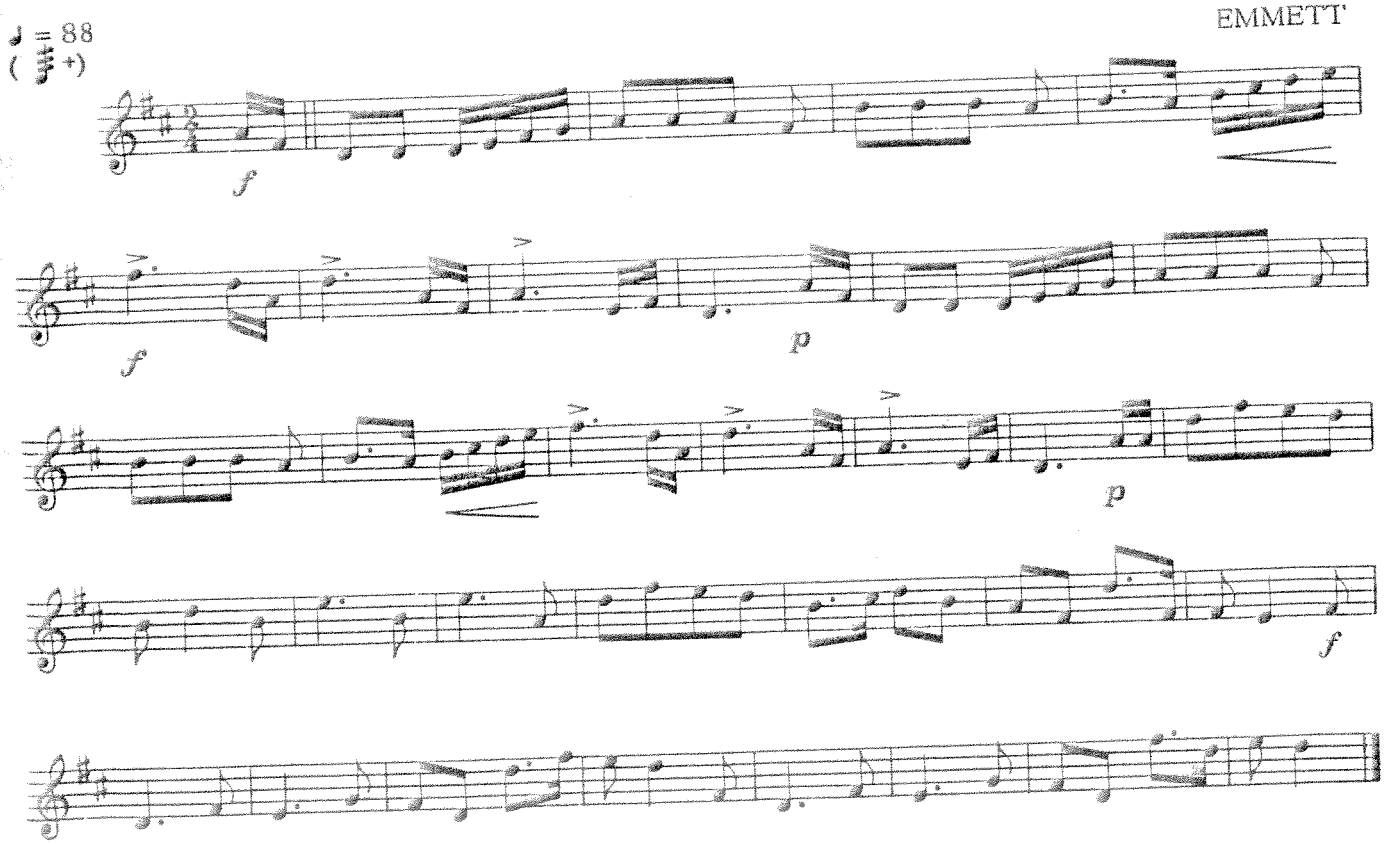
SWANEE RIVER

S. FOSTER



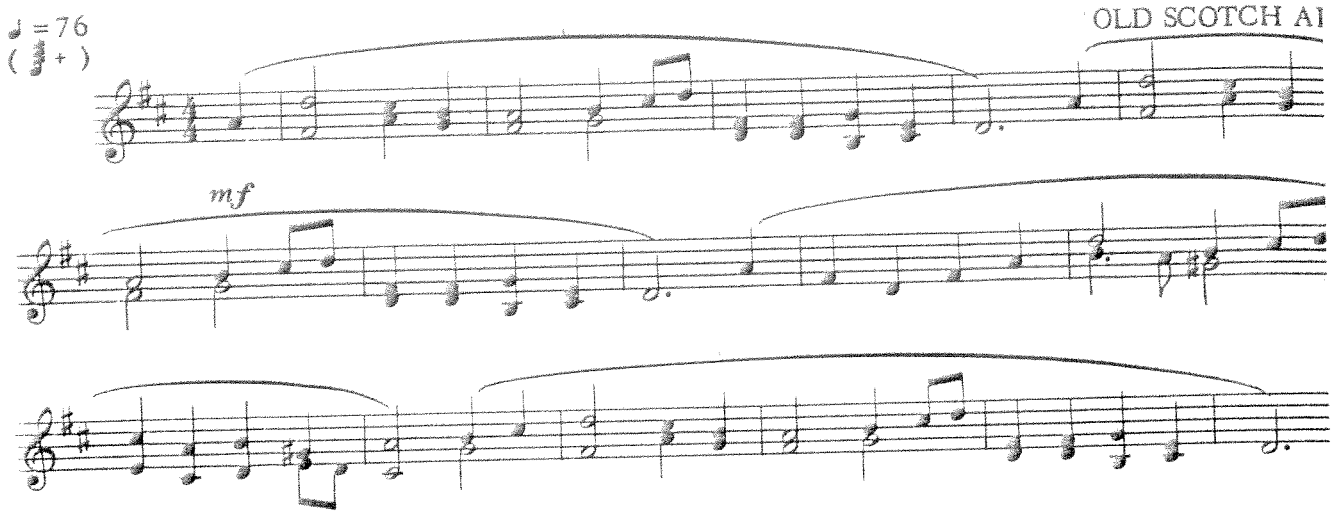
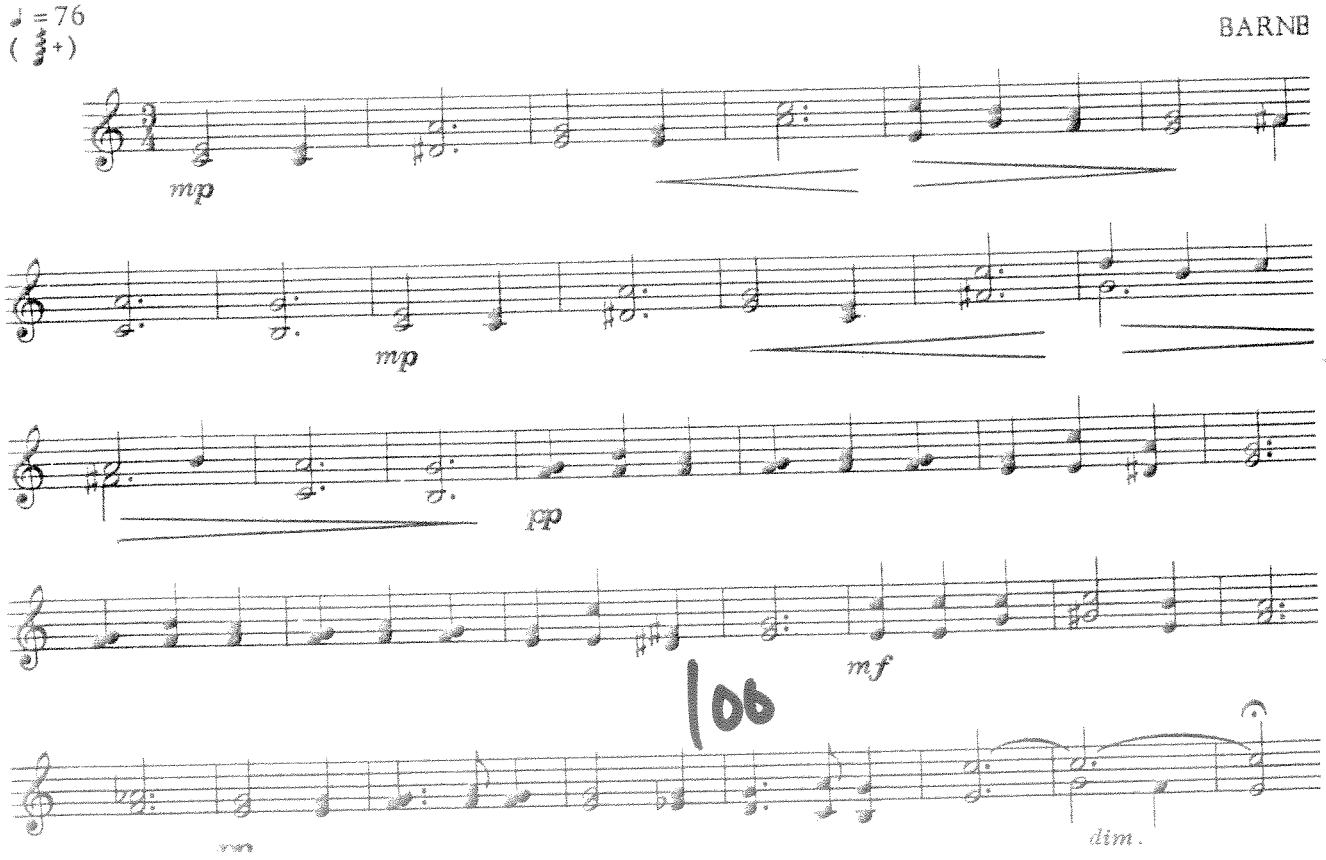
DIXIE

EMMETT



DOUBLE STOP STUDIES

BLUE BELLS OF SCOTLAND



SWEET AND LOW