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Elementary METHOD

MARIMBA OR XYLOPHONE

HOWARD M. PETERSON

A FUNDAMENTAL COURSE FOR INDIVIDUAL OR LIKE-INSTRUMENT CLASS INSTRUCTION

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Preliminary Explanations

The Keyboard and Notes on the Staff

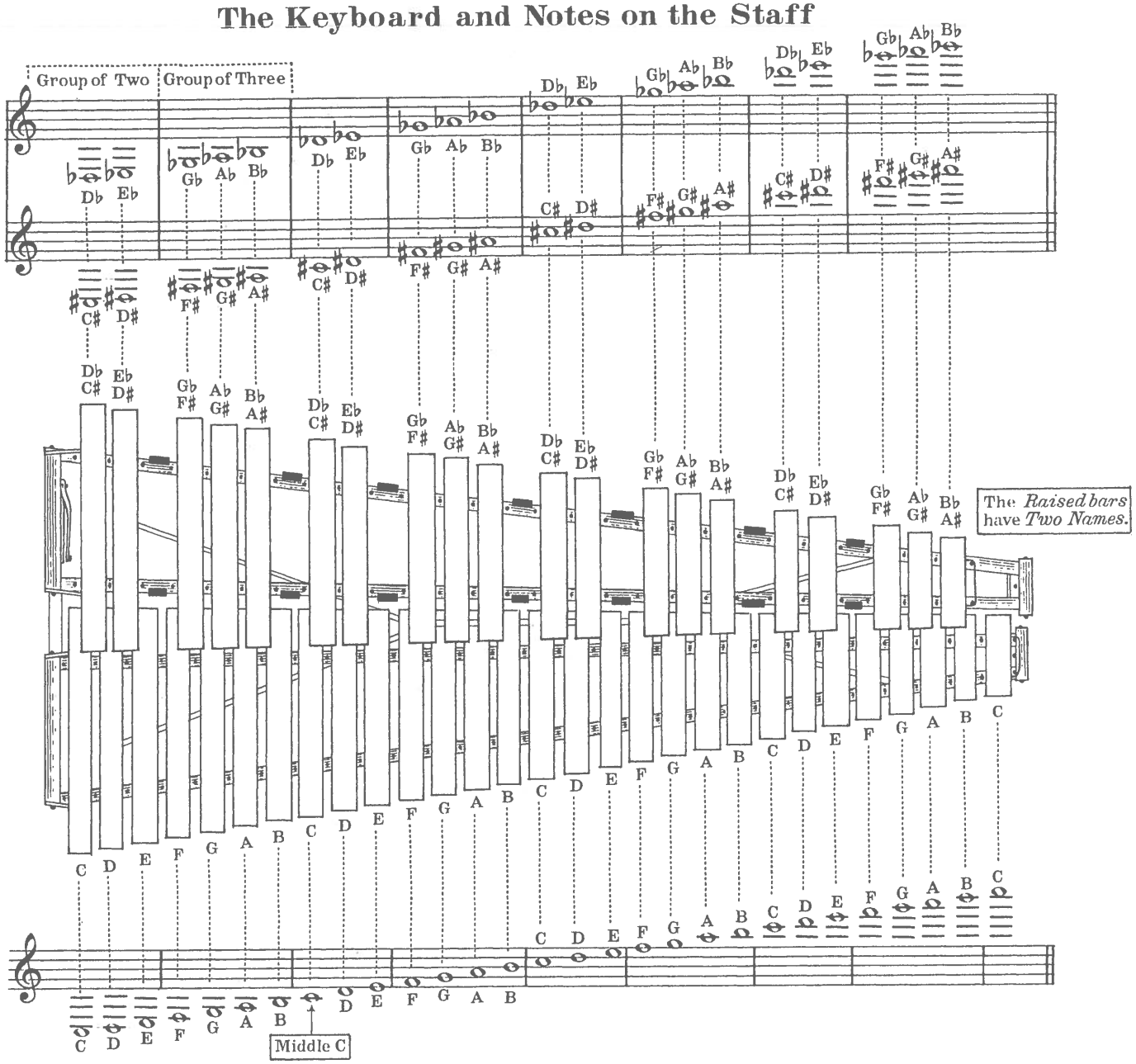

Fig. 1

The keyboard of a four-octave instrument, C to C.

All bars on the instrument and notes on the staff are named by a letter of the MUSIC ALPHABET: A, B, C, D, E, F, G, (with necessary sharps or flats). Fig. 1 shows the relation of the keyboard to the notes on the staff.

Table of notes and rests

Musical sounds are represented by characters called NOTES. The lines and spaces of the staff indicate the *pitch* and *name* of the tones represented by the notes written upon them. The form of a note determines its *time-value*. RESTS indicate silence of measured duration. For each note there is a corresponding Rest.

ONE Whole Note,	𝅝 =	ONE Whole Rest,	𝄻 =
equals *two* Half Notes,	𝅗𝅥 𝅗𝅥 =	equals *two* Half Rests,	𝄼 𝄼 =
or *four* Quarter Notes,	♩ ♩ ♩ ♩ =	or *four* Quarter Rests,	𝄽 𝄽 𝄽 𝄽 =
or *eight* Eighth Notes,	♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ =	or *eight* Eighth Rests,	𝄾 𝄾 𝄾 𝄾 𝄾 𝄾 𝄾 𝄾 =
or *sixteen* Sixteenth Notes,	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯	or *sixteen* Sixteenth Rests,	𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿 𝄿

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How to Hold the Hammers

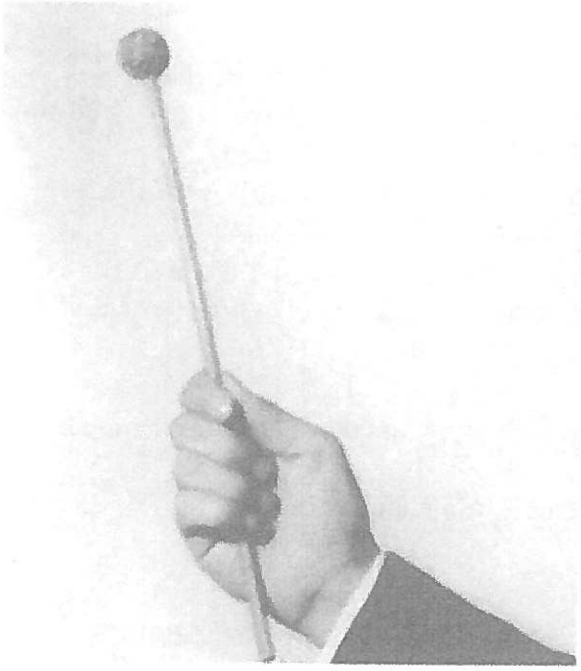


Fig. 2

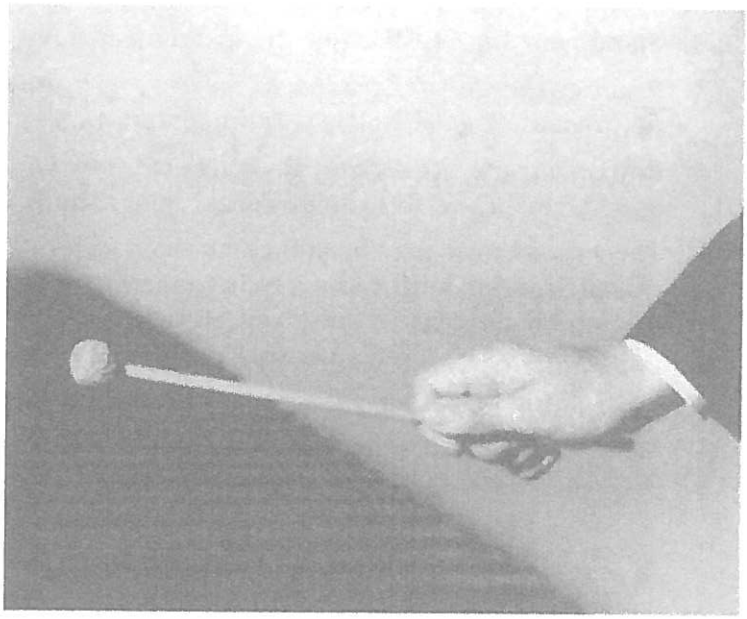


Fig. 3

The hammer is held between the THUMB and the FIRST JOINT OF THE INDEX FINGER. The power of the HOLD must come at this point. The remaining fingers are closed over the hammer, the tips almost touching the palm, but NOT TOO TIGHTLY; they give only GENTLE SUPPORT to keep the hammer in position.

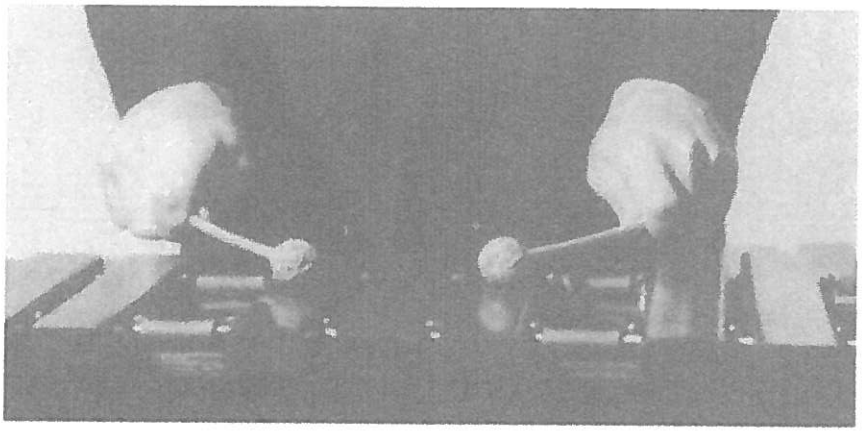


Fig. 4

In playing position (*Fig. 4*), the hands are held quite level, fingers turned well under, thumb held firmly against the hammer, and the hands are LOW. The WRIST is used in making a stroke. Do not raise the hammers too high.

The Roll

The ROLL consists of a series of ALTERNATING SINGLE STROKES of the hammers to sustain a tone, the strokes alternated as *rapidly* and *evenly* as possible. Use the wrists to raise the hammers, do not raise one hammer any higher than the other, and move the hammers straight up and down. The Roll is indicated by lines drawn over or under a note, or across the stem, as: 𝅘𝅥𝅯, 𝅘𝅥𝅯, 𝅘𝅥𝅯.

Daily Practice

Practice the Roll on all bars, in chromatic order, beginning with *Middle C bar* up to the *high C bar* two octaves above. Do not count the strokes, start slowly, gradually faster, then as fast as possible with an *even power of stroke*. STOP and relax before starting on the next higher bar.

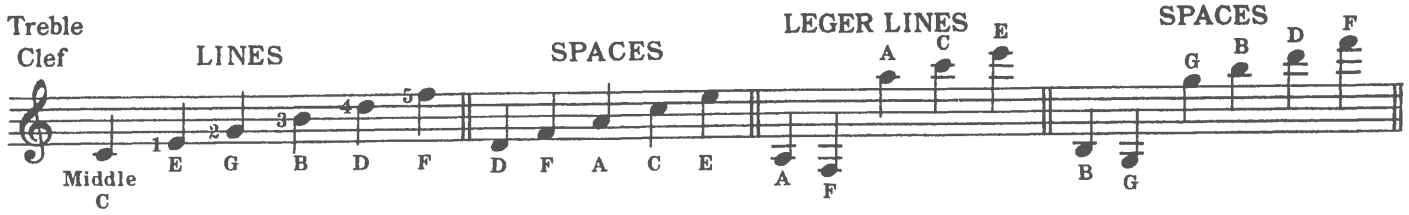
BAR: C C C C C C C C CCCCCCCCCC, etc. *Faster and faster.*
HAND: *L R L R L R L R LRLRLRLRLR*, etc. STOP – relax.
C♯ C♯ C♯ C♯ C♯ C♯ C♯ C♯C♯C♯C♯C♯C♯C♯C♯C♯C♯C♯, etc. *Faster and faster.*
L R L R L R L R L R L R L R L R L R L R, etc. STOP – relax.

(Continue up the keyboard in chromatic order to *high C bar*, then come DOWN on each bar to *Middle C bar.*)

Points to Remember

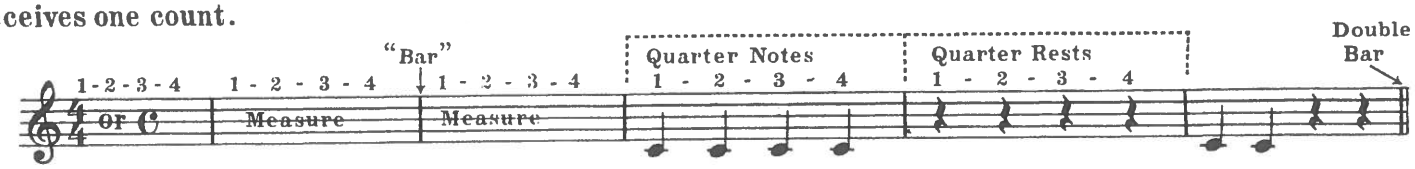
1. Keep the hands and hammers LOW.
2. Stand near the CENTER of the instrument, a few inches away from the edge of the bars.
3. Practice the Roll from *slow to fast,* in every practice period, until it has been developed to an automatic process. A good Roll is very important in playing the Xylophone and Marimba.
4. Roll on bars to the *left* of the body center by placing the RIGHT HAMMER in *front* of the left; on bars to the *right* of the body center, place the LEFT HAMMER in front of the right.
5. The *raised bars* may be struck on the END or in the center. Practice the Roll TWO WAYS on the raised bars; 1st, both hammers in the *center;* 2nd, one hammer placed in the *center* and the other hammer on the *end*. In the lower row, always strike the bars in the center.
6. Constantly review the PROPER POSITIONS.
7. Use the WRISTS. There must be a minimum of arm movement up and down. Lift the hammer QUICKLY off the bar once the tone has been sounded.
8. Give each note its proper time-value. Count correctly and retain a steady tempo.

Treble Staff



Quarter Notes – Quarter Rests

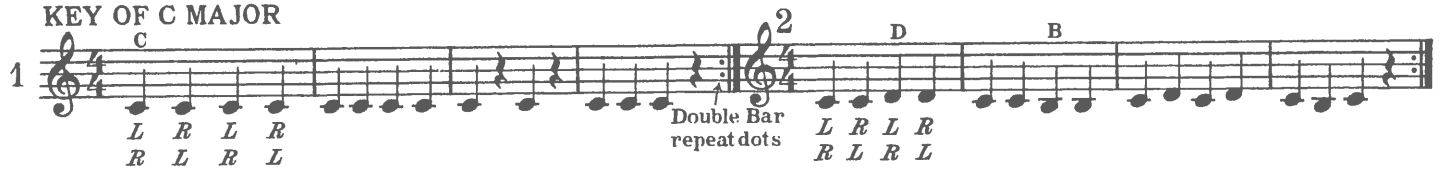
In 4/4 or "Common Time," there are *four counts* to each measure. Each Quarter Note or Quarter Rest receives one count.

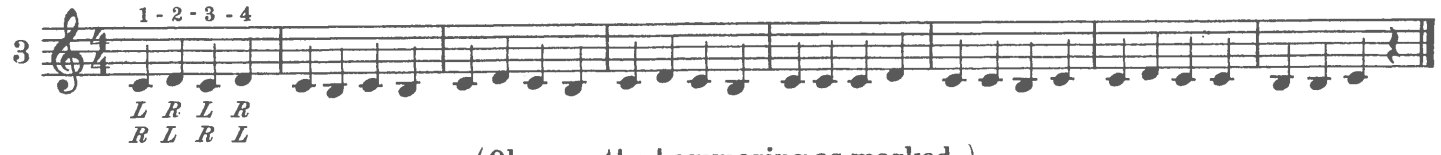


In Exercises No. 1, 2 and 3, first play all notes with the *left hand only;* second, all notes with the *right hand only;* third, *play as marked* (L or R). Practice each way several times.

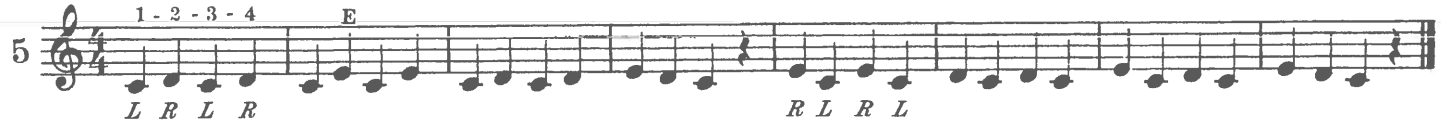
COUNT: 1 - 2 - 3 - 4 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

KEY OF C MAJOR

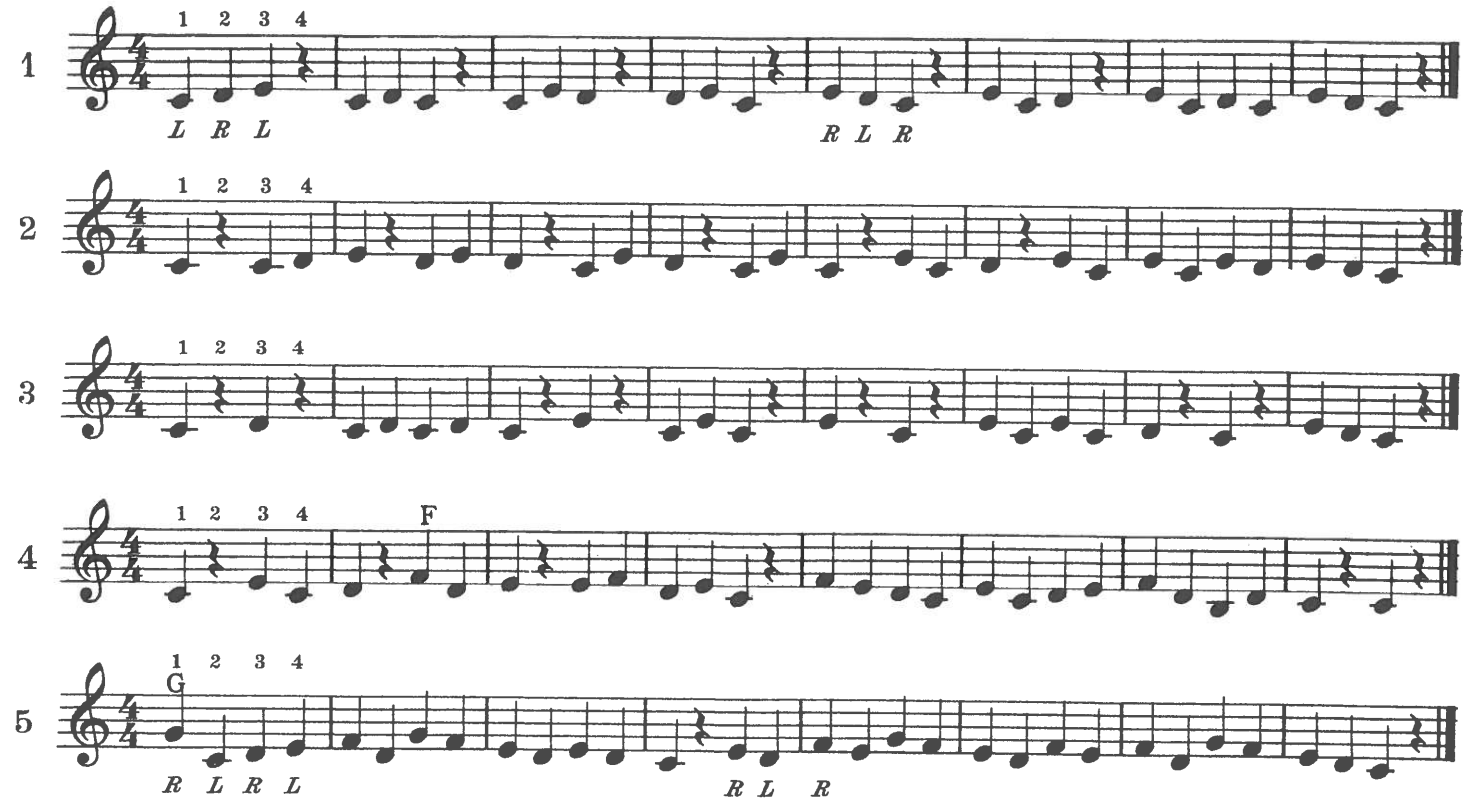




(Observe the hammering as marked)

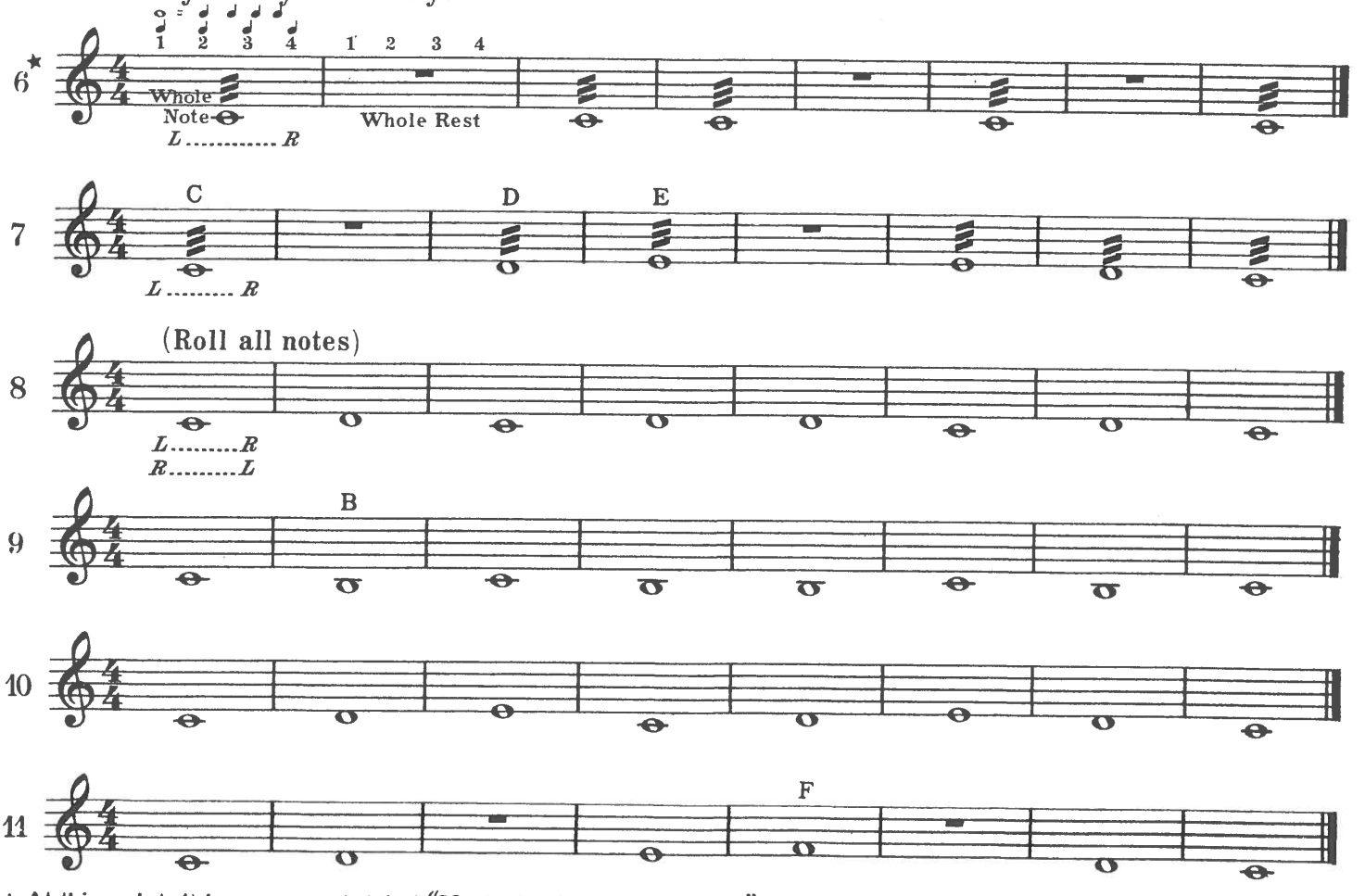


Quarter Notes – Quarter Rests (Continued)



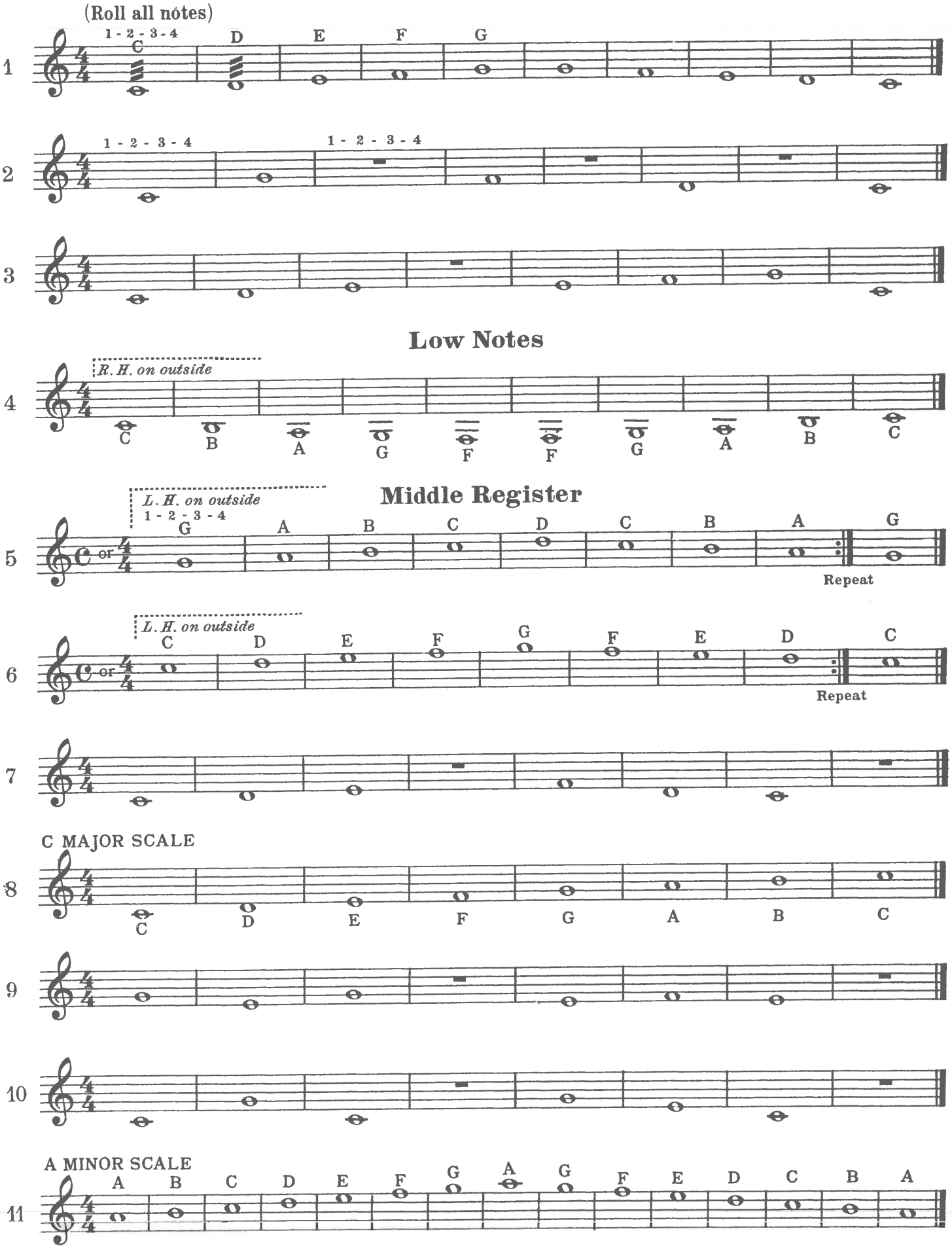
Whole Notes – Whole Rests

Sustain each Whole Note with an even ROLL to its full value of *four counts*. Count "1-2-3-4" to each measure. Play slowly and evenly.



★ At this point, it is recommended that "Music for Marimba, Vol. I," by Art Jolliff, be introduced as supplementary melodic material.

Whole Notes – Whole Rests (Continued)


(Roll all notes)

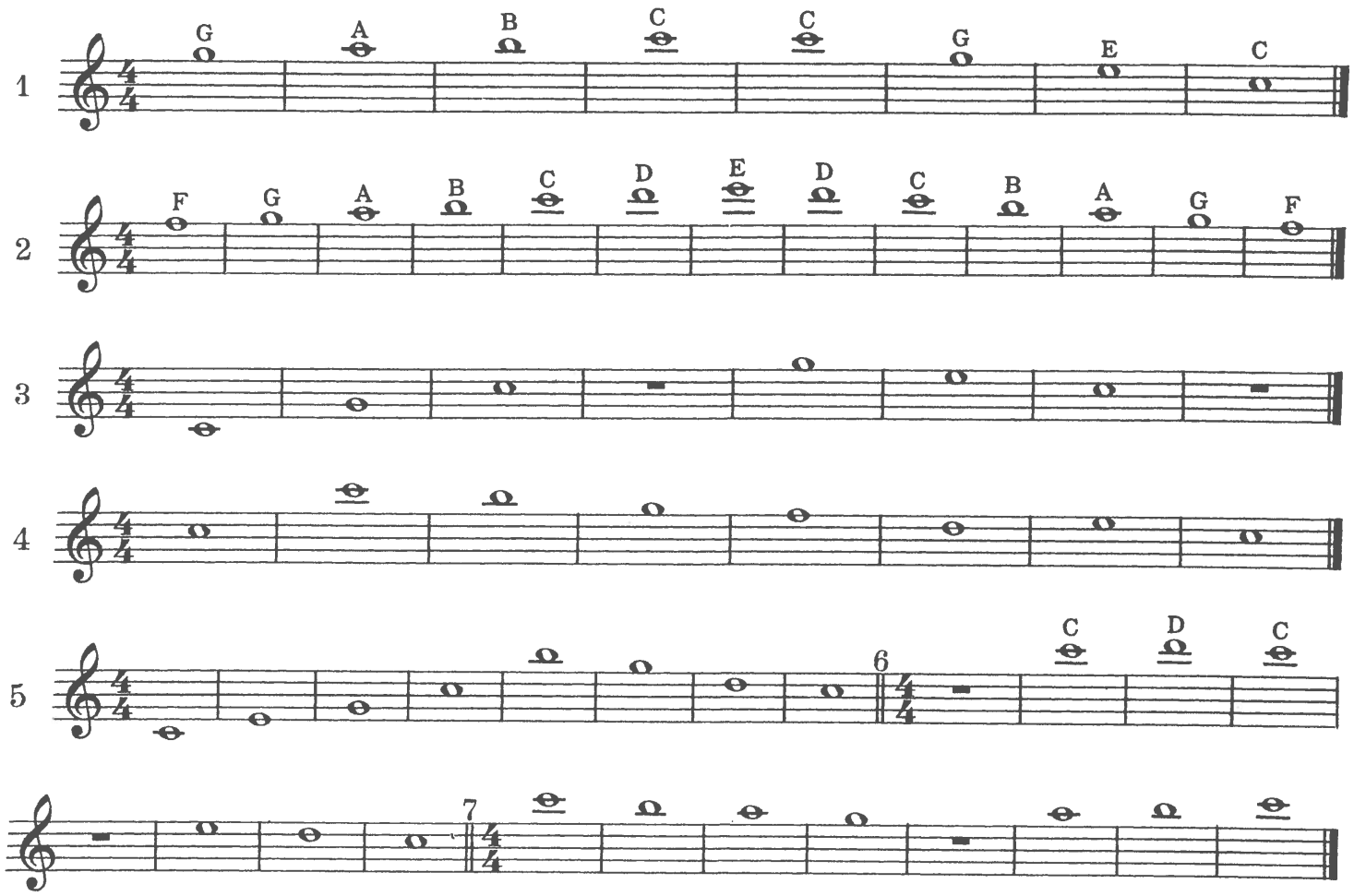
Low Notes

Middle Register

C MAJOR SCALE

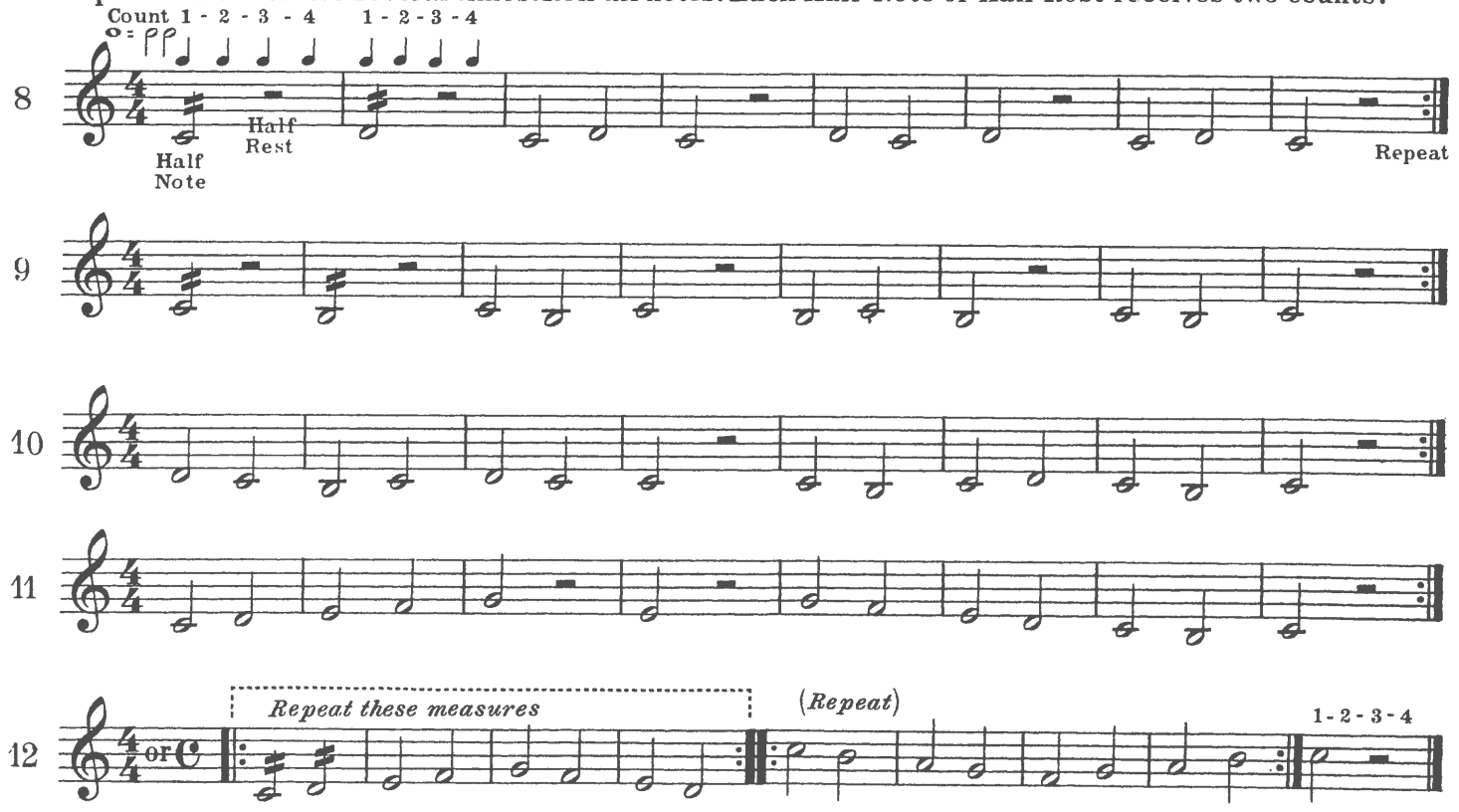
A MINOR SCALE

High Notes



Half Notes – Half Rests

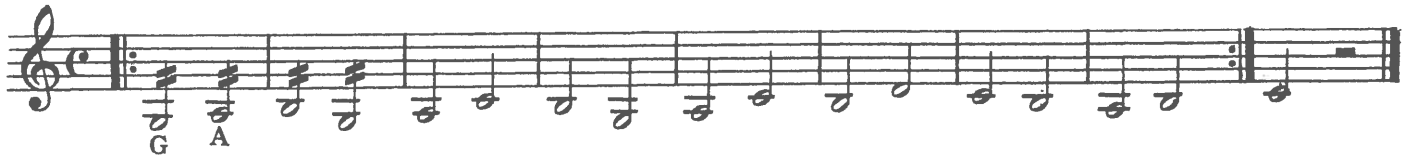
Repeat each exercise several times. Roll all notes. Each Half Note or Half Rest receives two counts.



Low Register

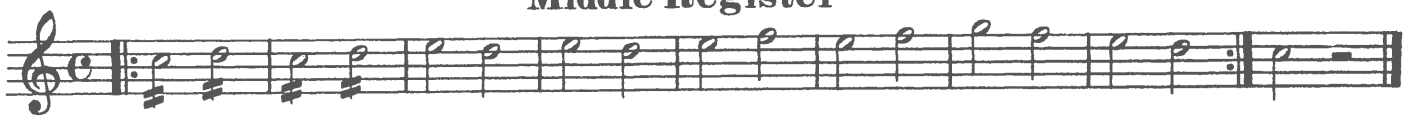
1 Roll all notes.

2



Middle Register

3



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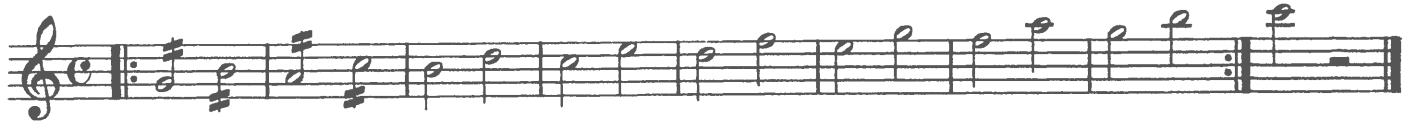


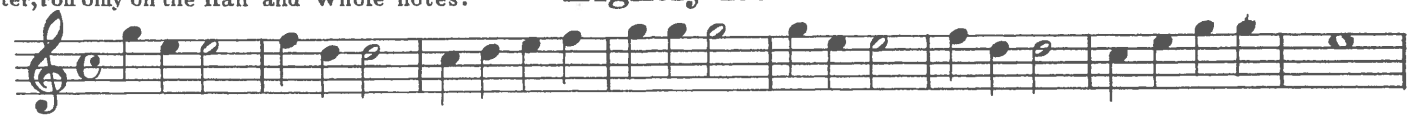
High Register

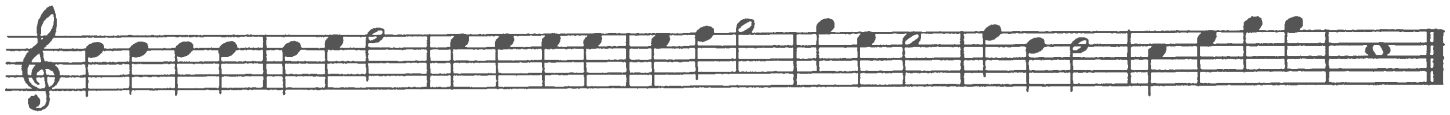
5

When played slowly, roll all notes. When played faster, roll only on the Half and Whole notes.

Lightly Row

6

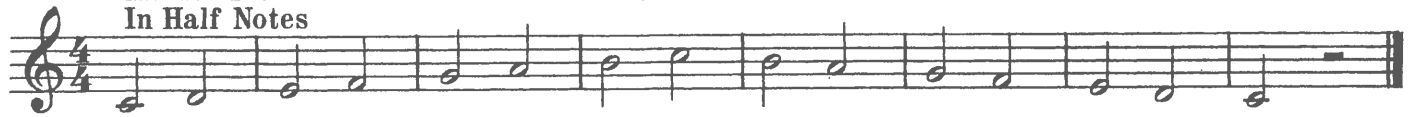




C Major Scale

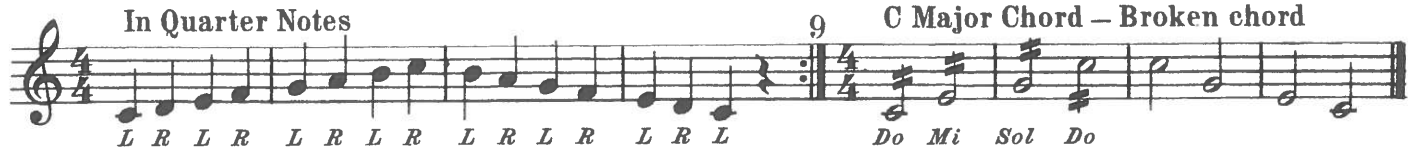
Memorize.
In Half Notes

7



In Quarter Notes

8

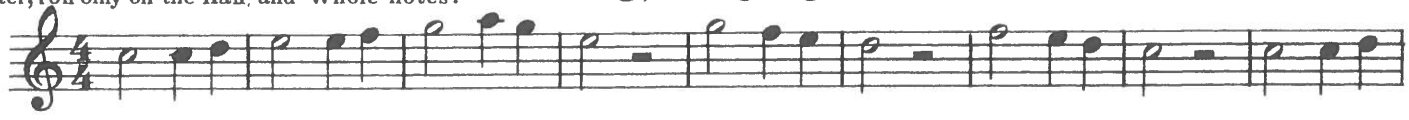


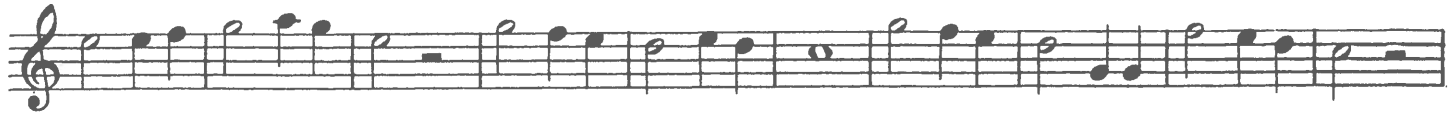
9 C Major Chord – Broken chord

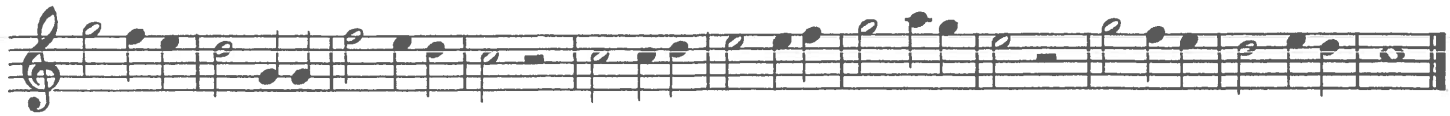
When played slowly, roll all notes. When played faster, roll only on the Half, and Whole notes.

Long, Long Ago

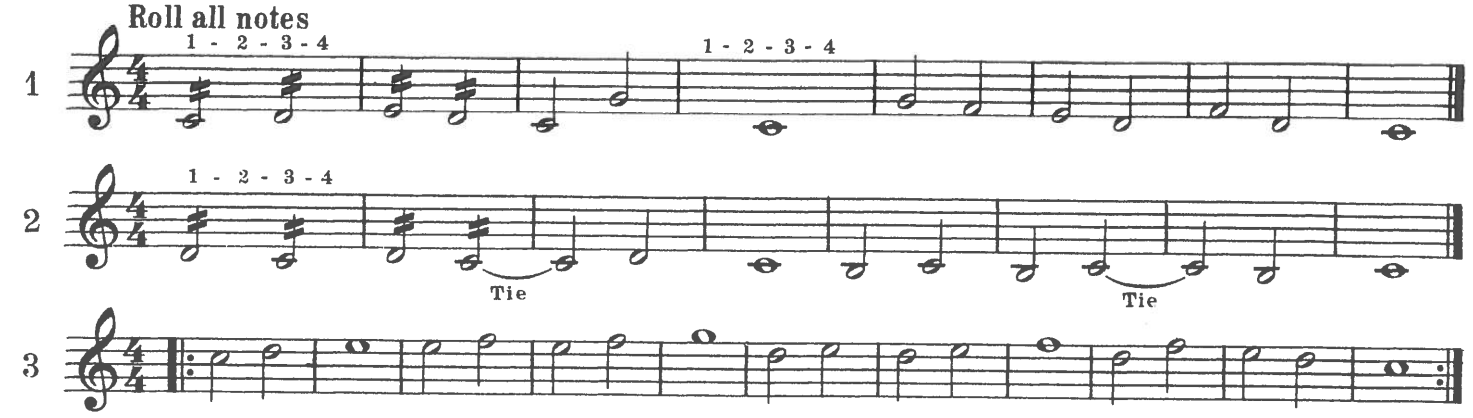
10



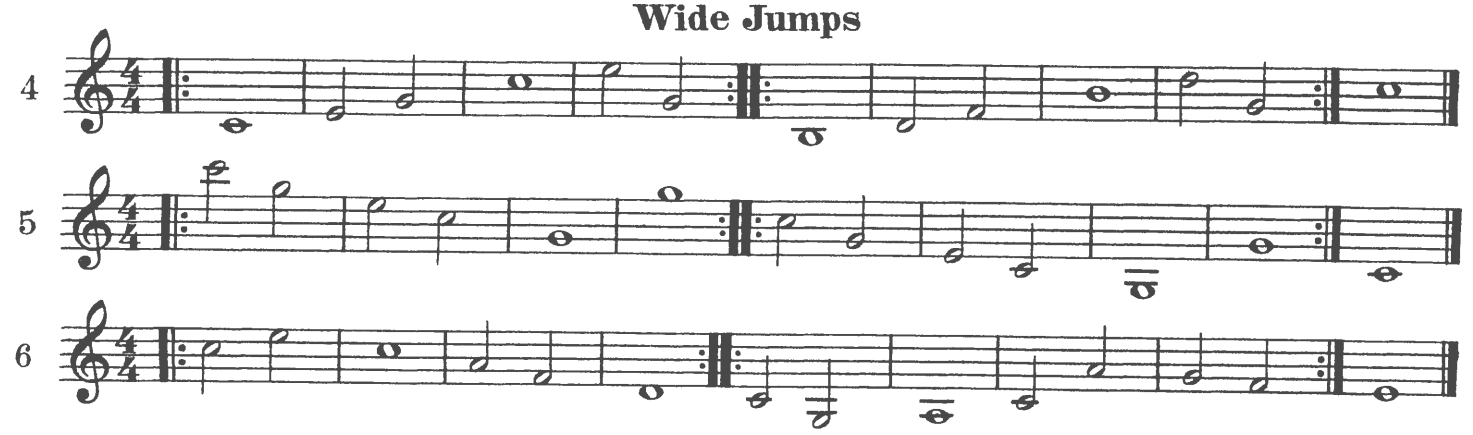




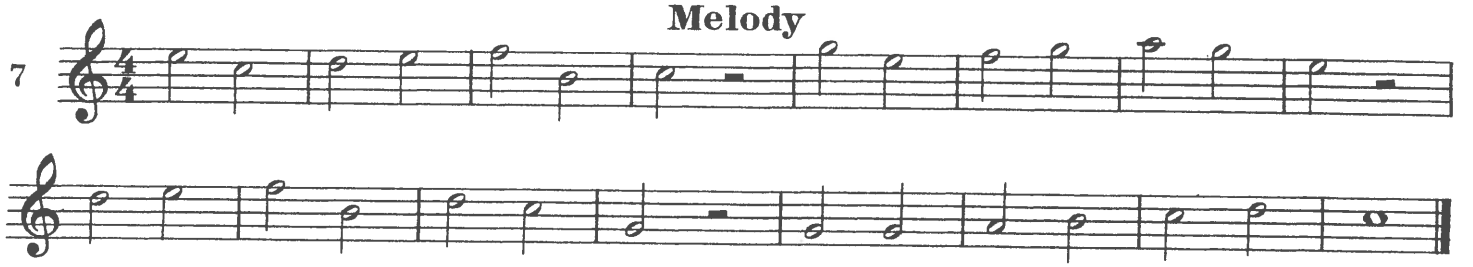
Whole and Half Notes



Wide Jumps

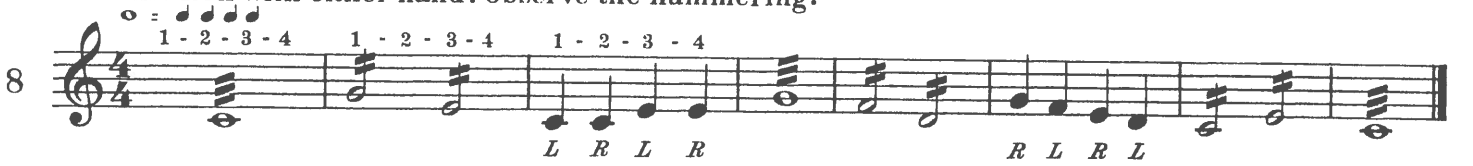


Melody



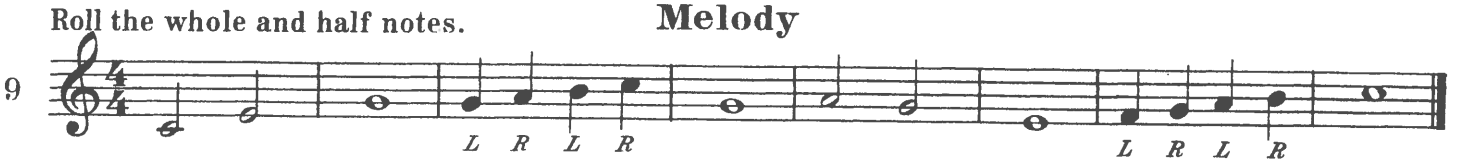
Whole, Half and Quarter Notes

Start the Roll with either hand. Observe the hammering.

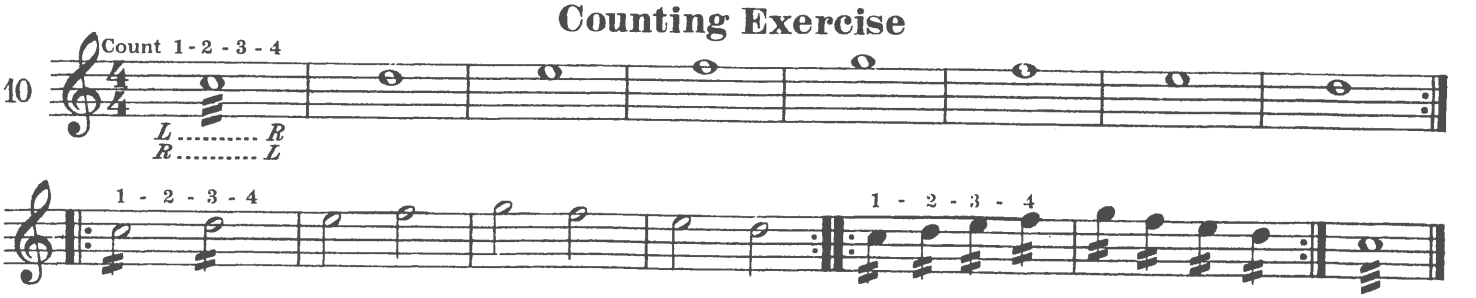


Roll the whole and half notes.

Melody



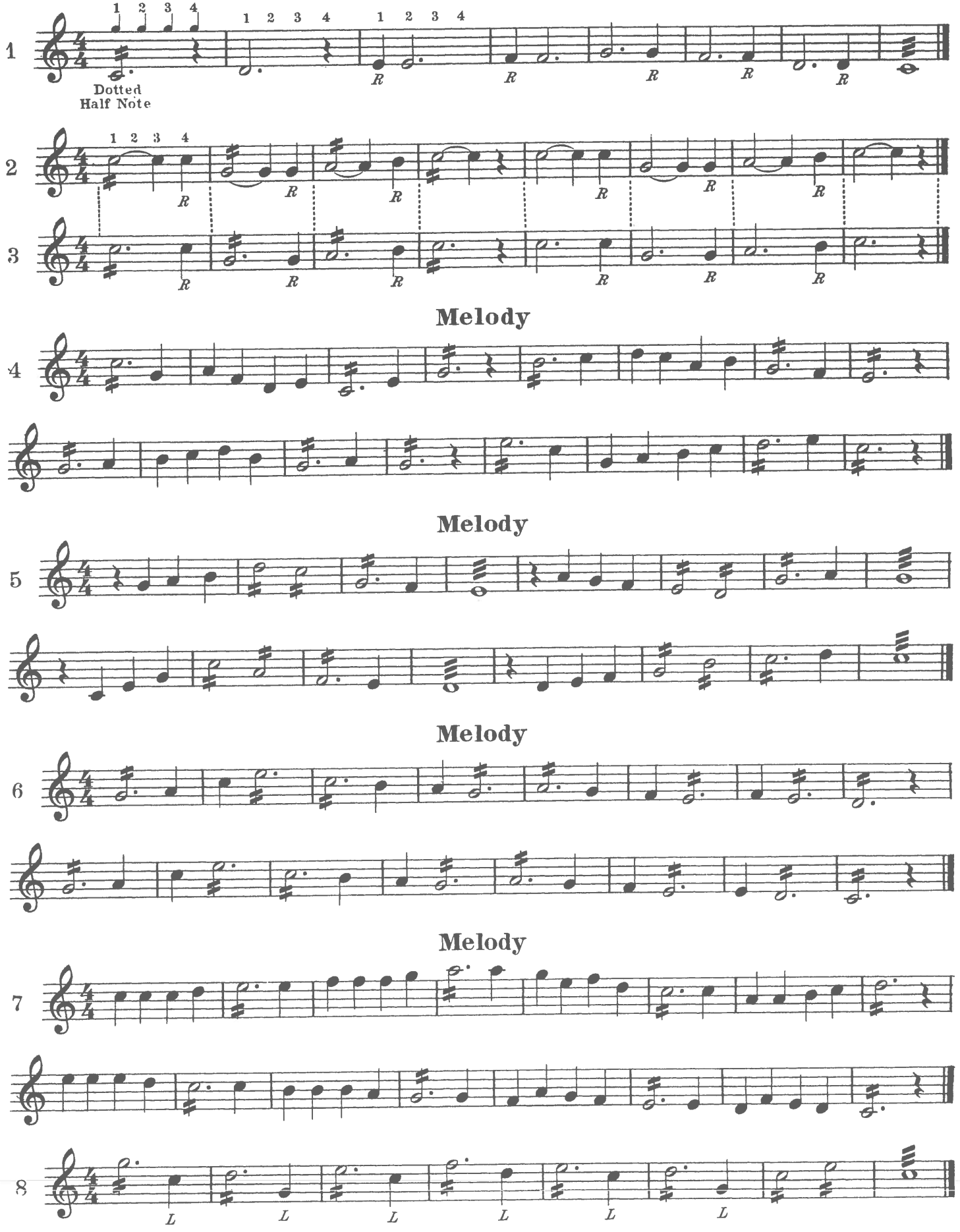
Counting Exercise



Dotted Half Notes

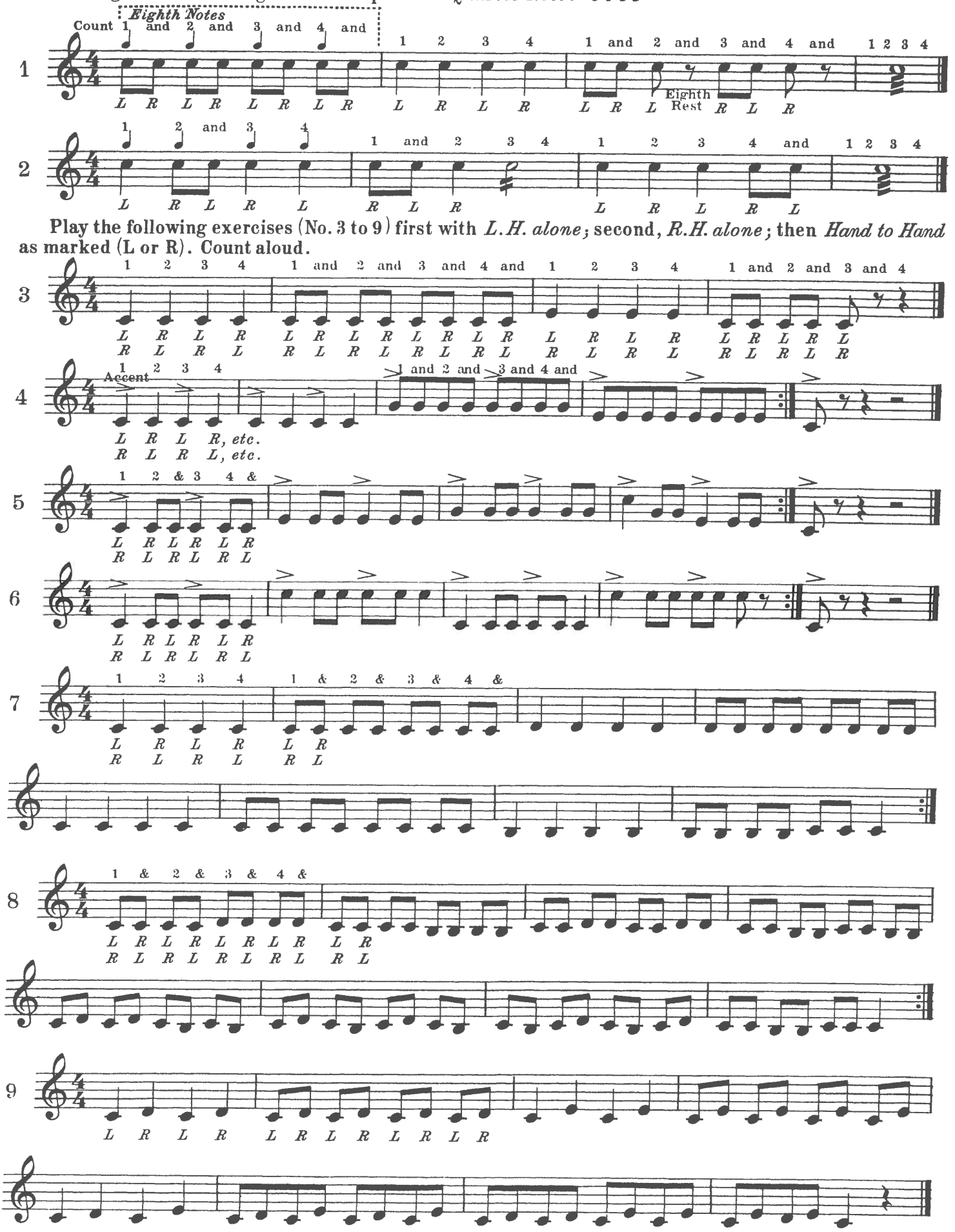
A dotted Half Note receives *three counts*: 𝅗𝅥. = 𝅗𝅥 𝅗𝅥 **.**

Roll the dotted Half Notes.



Eighth Notes – Eighth Rests

Two Eighth Notes or Eighth Rests equal one Quarter Note: ♩ = ♫

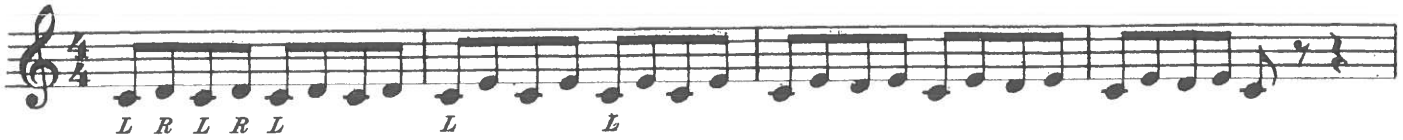


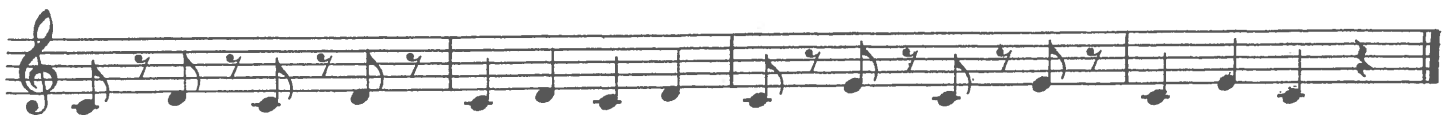
Play the following exercises (No. 3 to 9) first with *L.H. alone*; second, *R.H. alone*; then *Hand to Hand* as marked (L or R). Count aloud.

Eighth Notes – Eighth Rests (cont.)

Observe the hammering.

1





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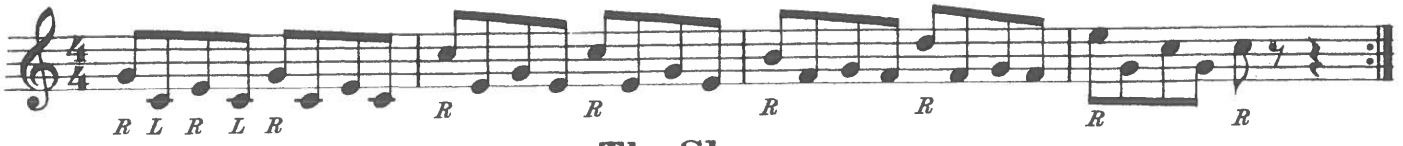


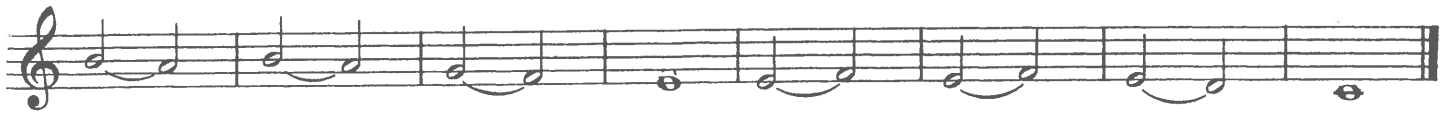
The Slur

The Slur affects notes on *different* lines or spaces; the Tie, notes on the same line or space.

Connect the notes.

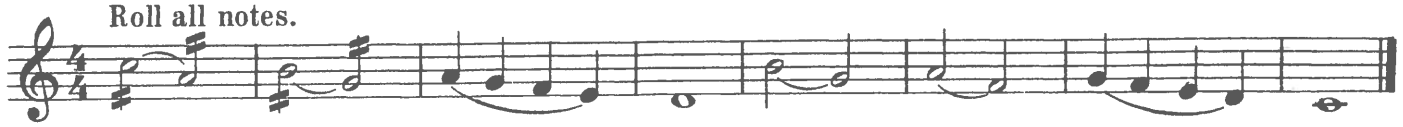
3

(Roll all notes)



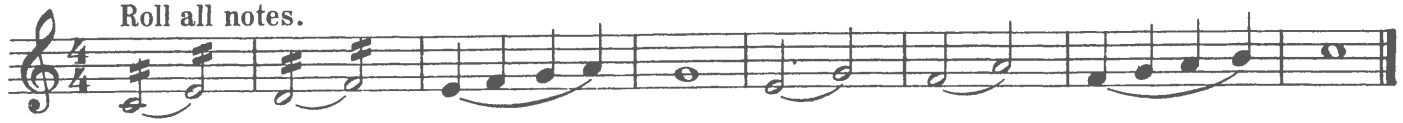
Roll all notes.

4



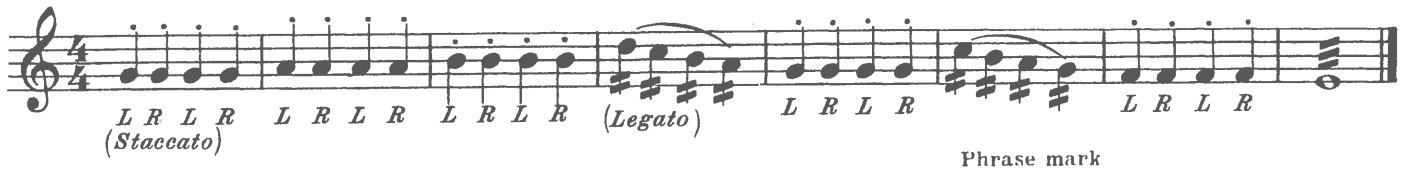
Roll all notes.

5



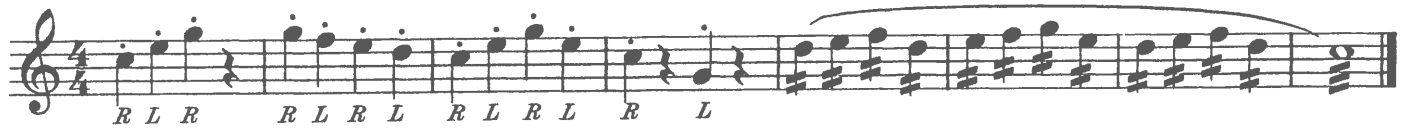
Staccato and Legato

6



Phrase mark

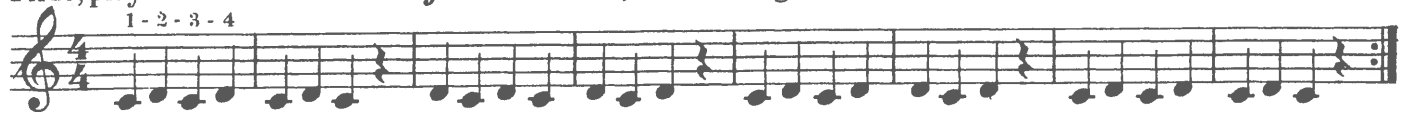
7



Technical Development and Reading

First, play all notes with the *Left Hand alone*; second, *Right Hand alone*; third, *roll all notes* ★

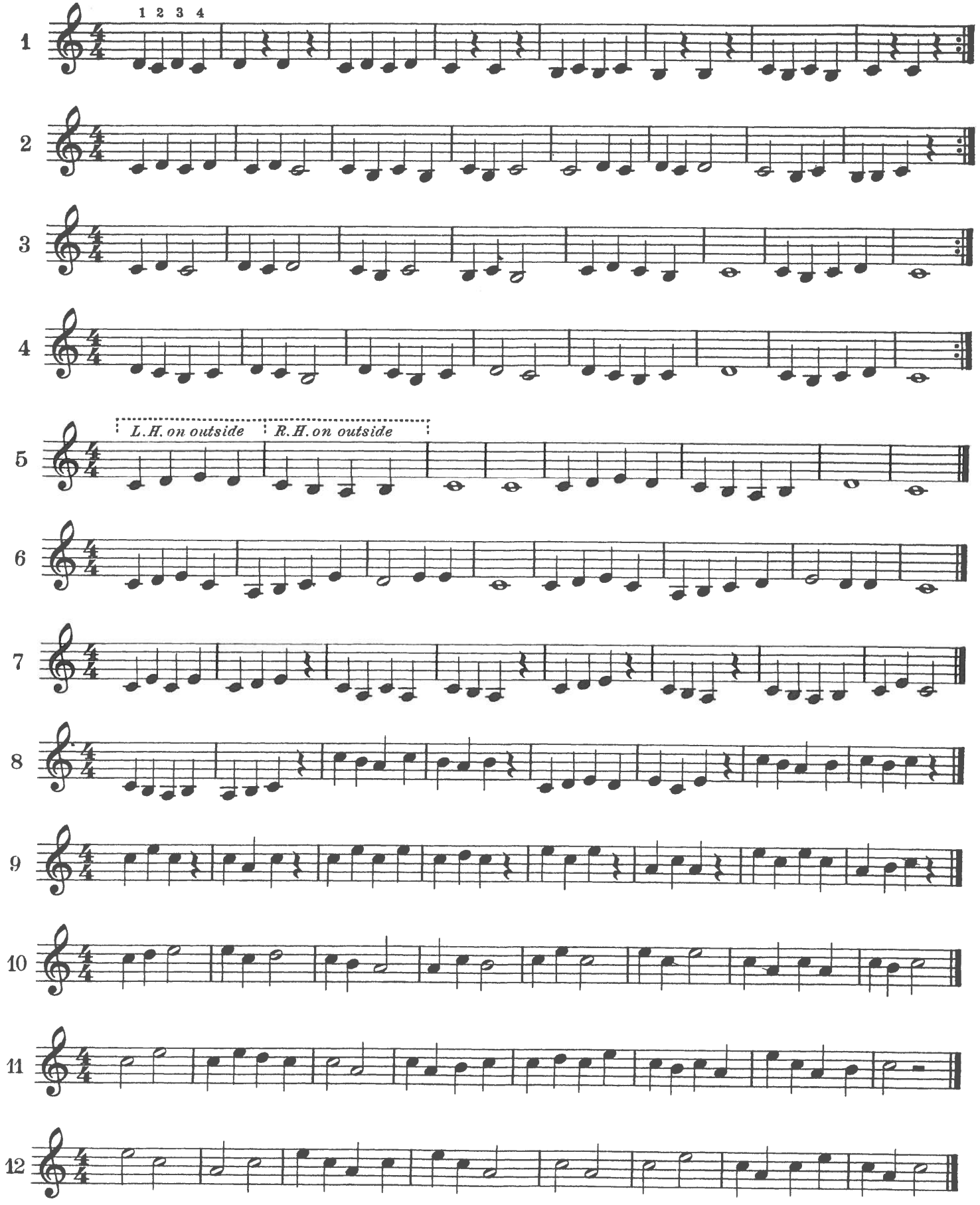
8



9

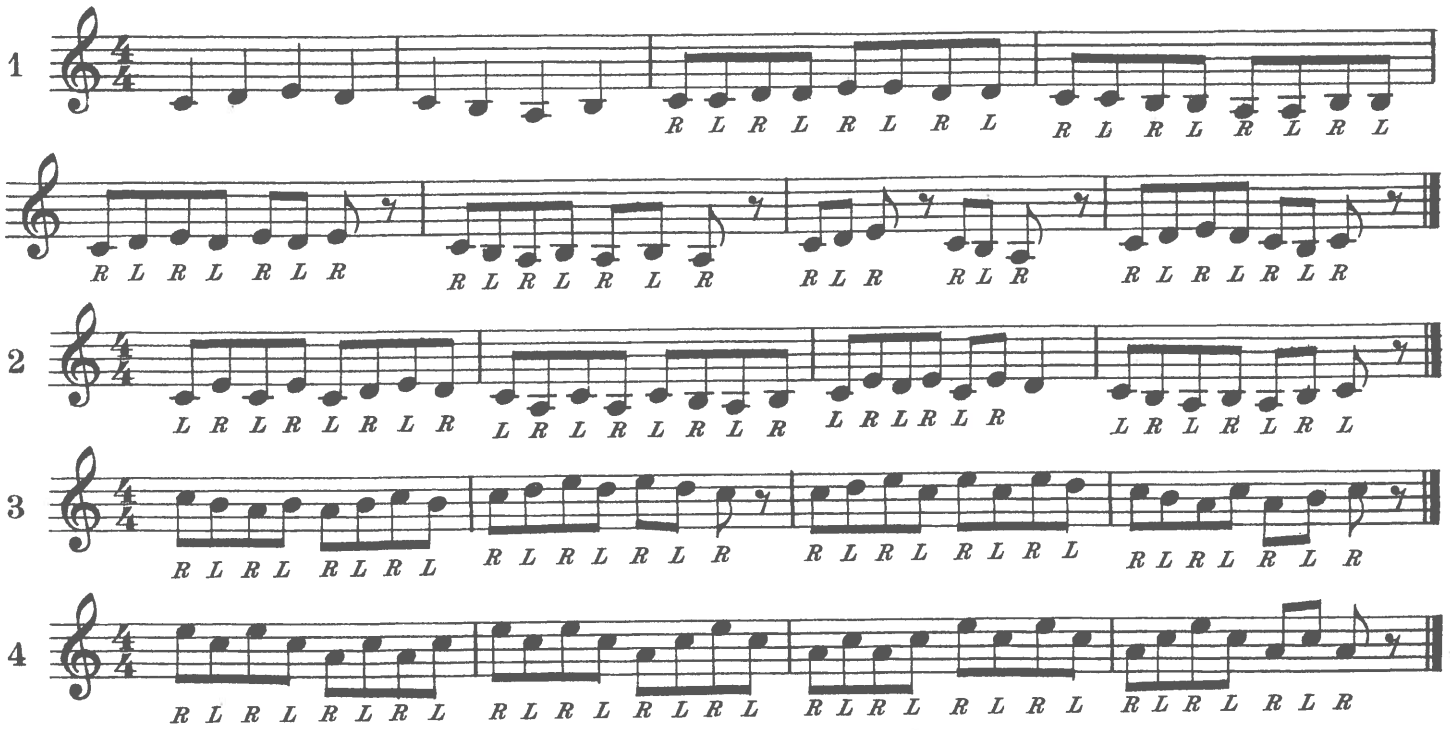
★ NOTE: This plan of practice has these purposes: 1st, to develop the ROLL to a high degree; 2nd, to develop a LEGATO STYLE of playing; 3rd, to develop either hand, and 4th, for the development of SIGHT READING.

Technical Development and Reading (continued)

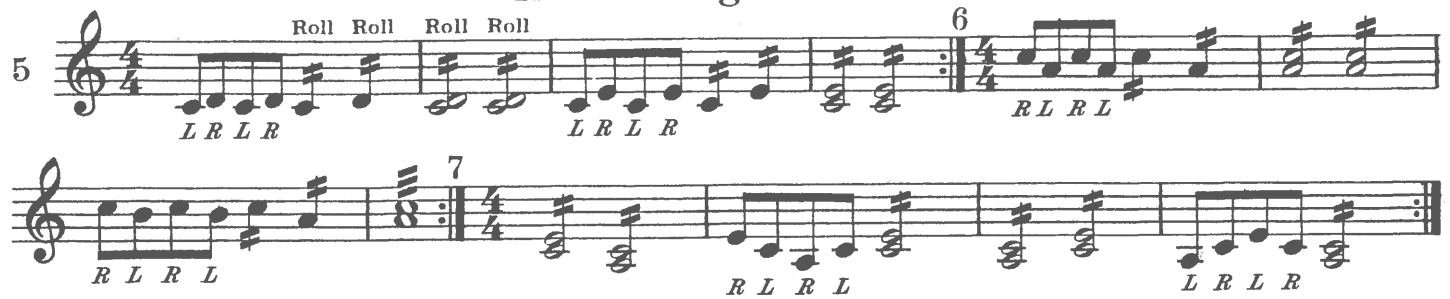


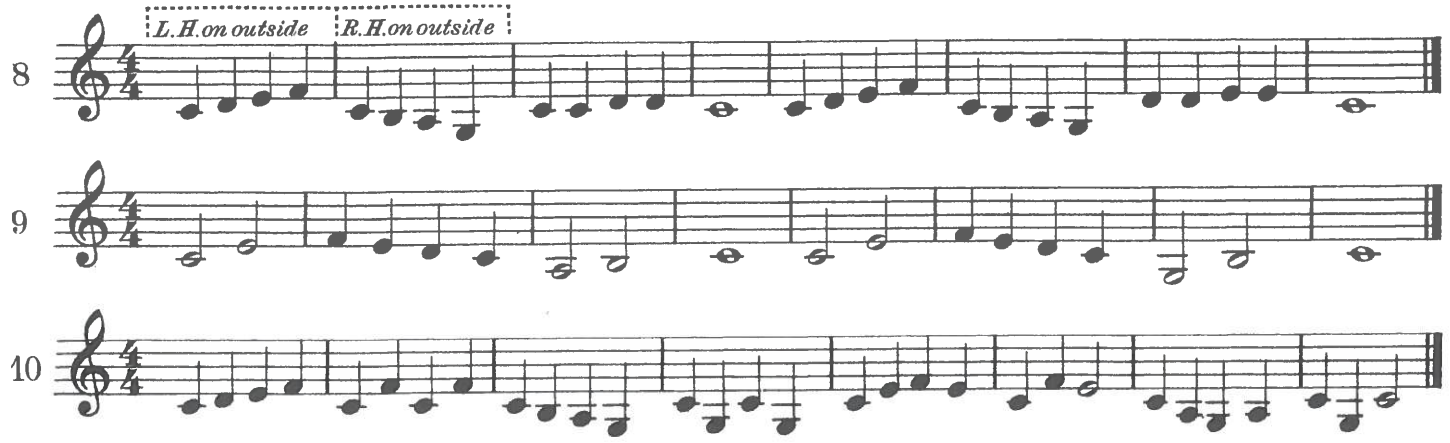
Technical Development and Reading (continued)

First, play all notes with the *L.H. alone;* second, *R.H. alone;* third, *Roll all Quarter Notes* and strike the *Eighth Notes* with the hammer as indicated (L or R).

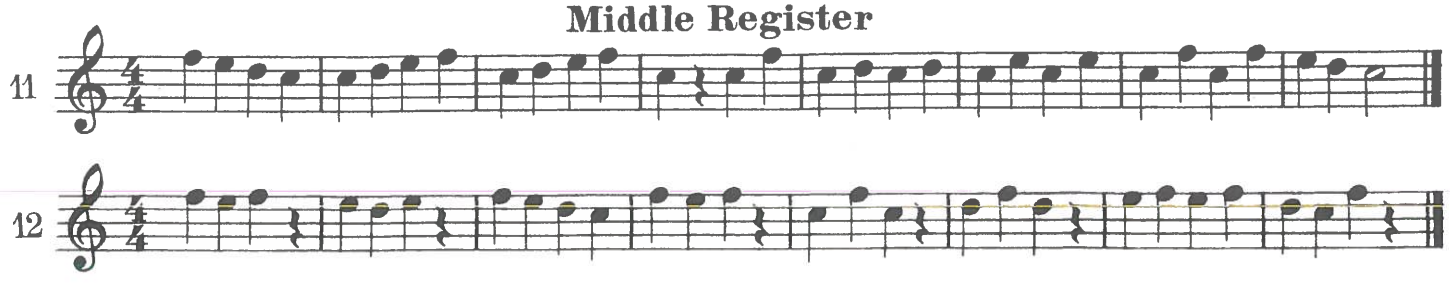


Introducing Double Notes

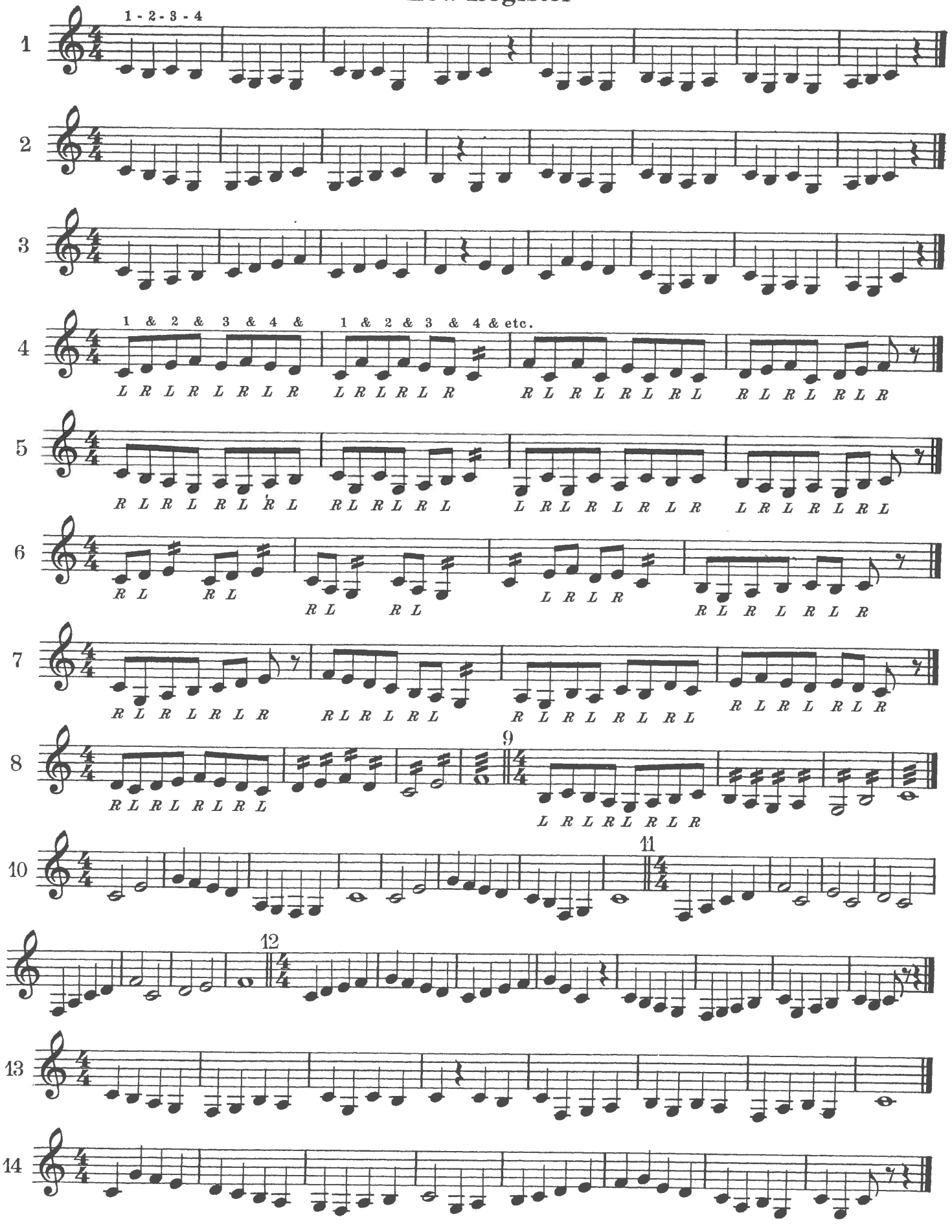




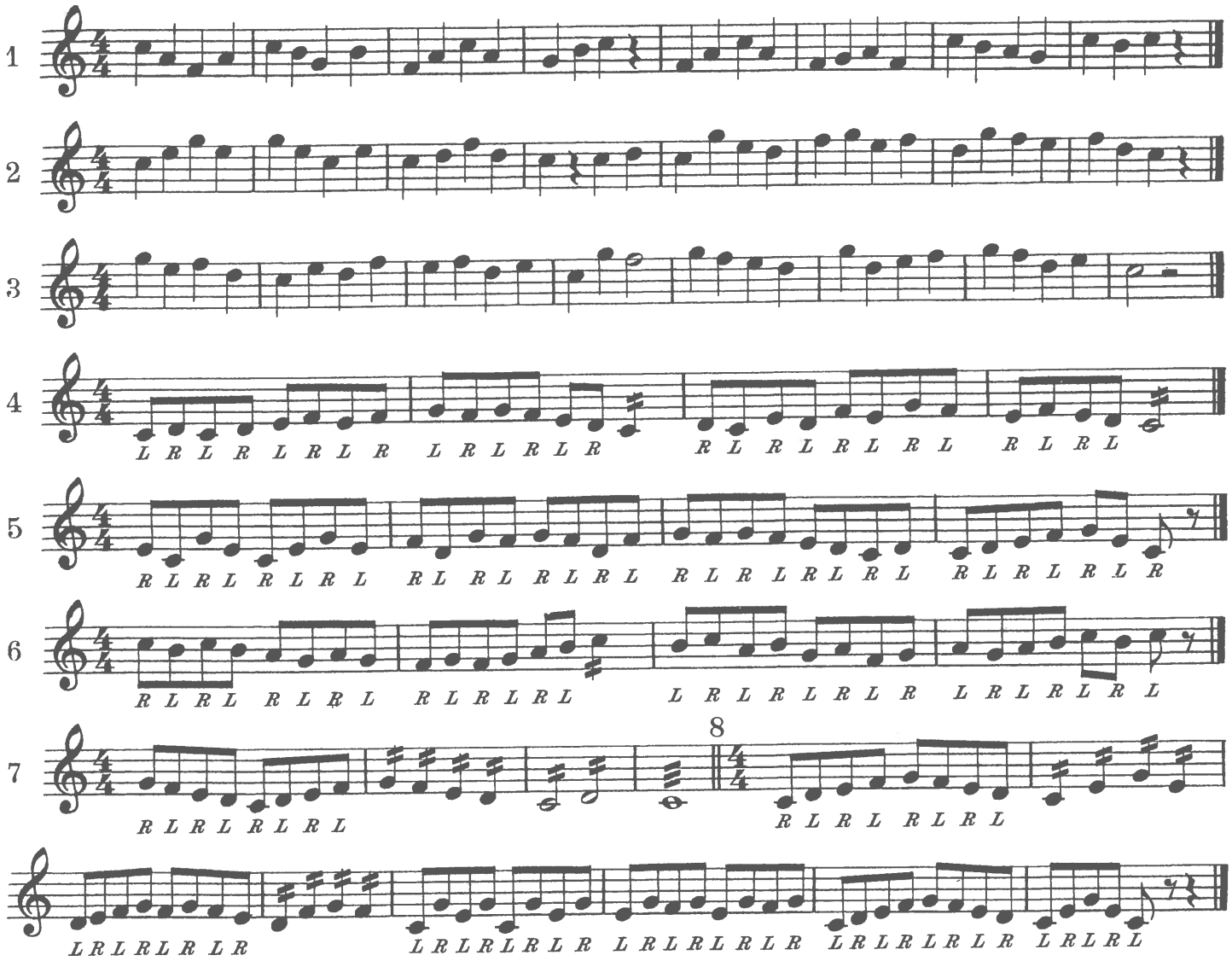
Middle Register



Low Register



Middle Register



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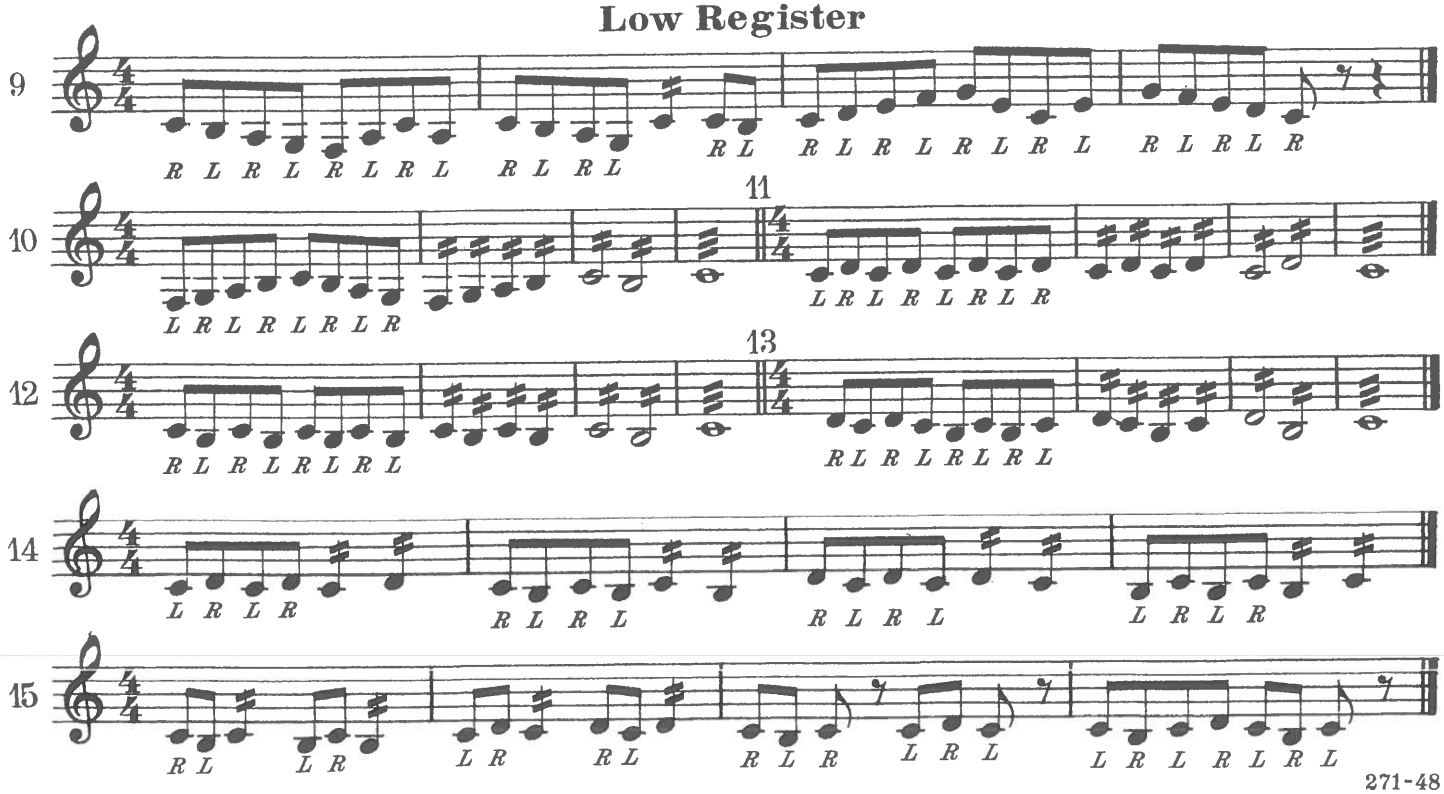
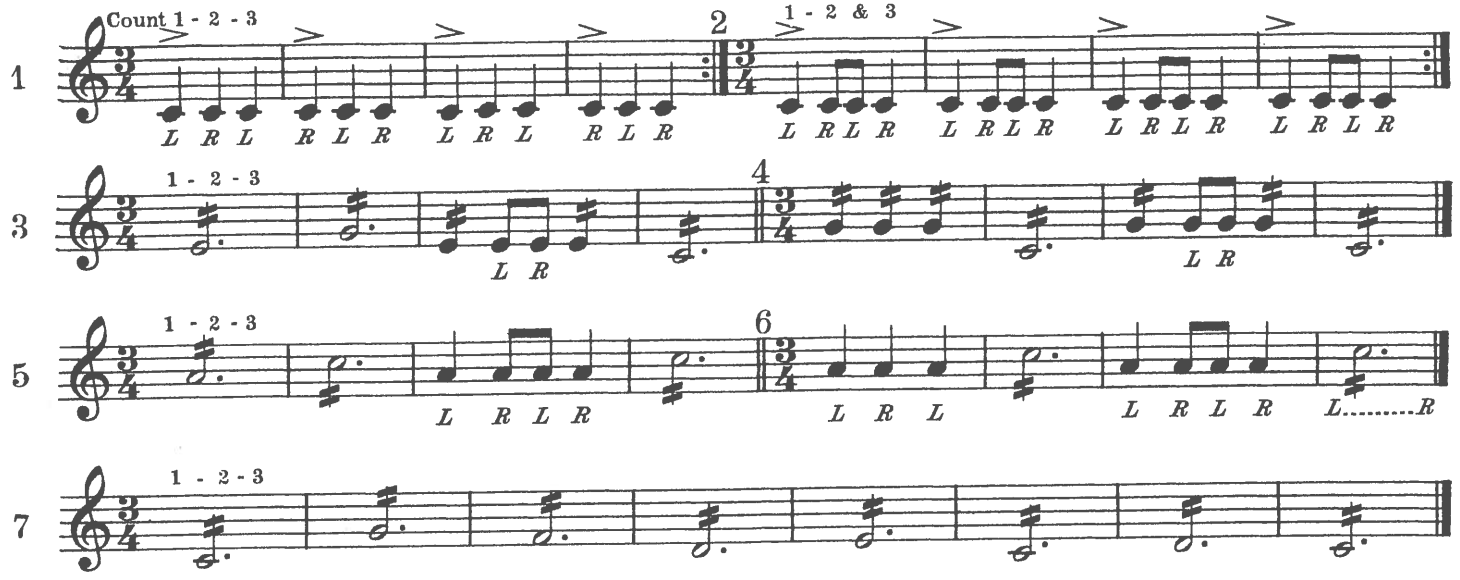
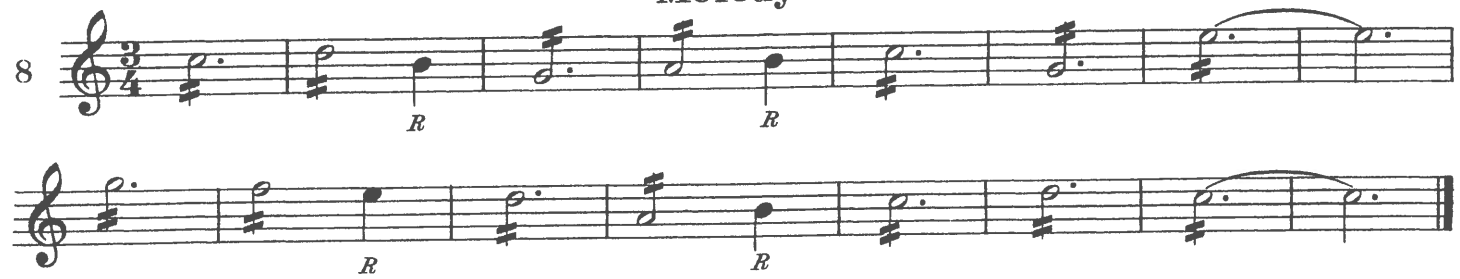


Three-Four Time ("Waltz Time")

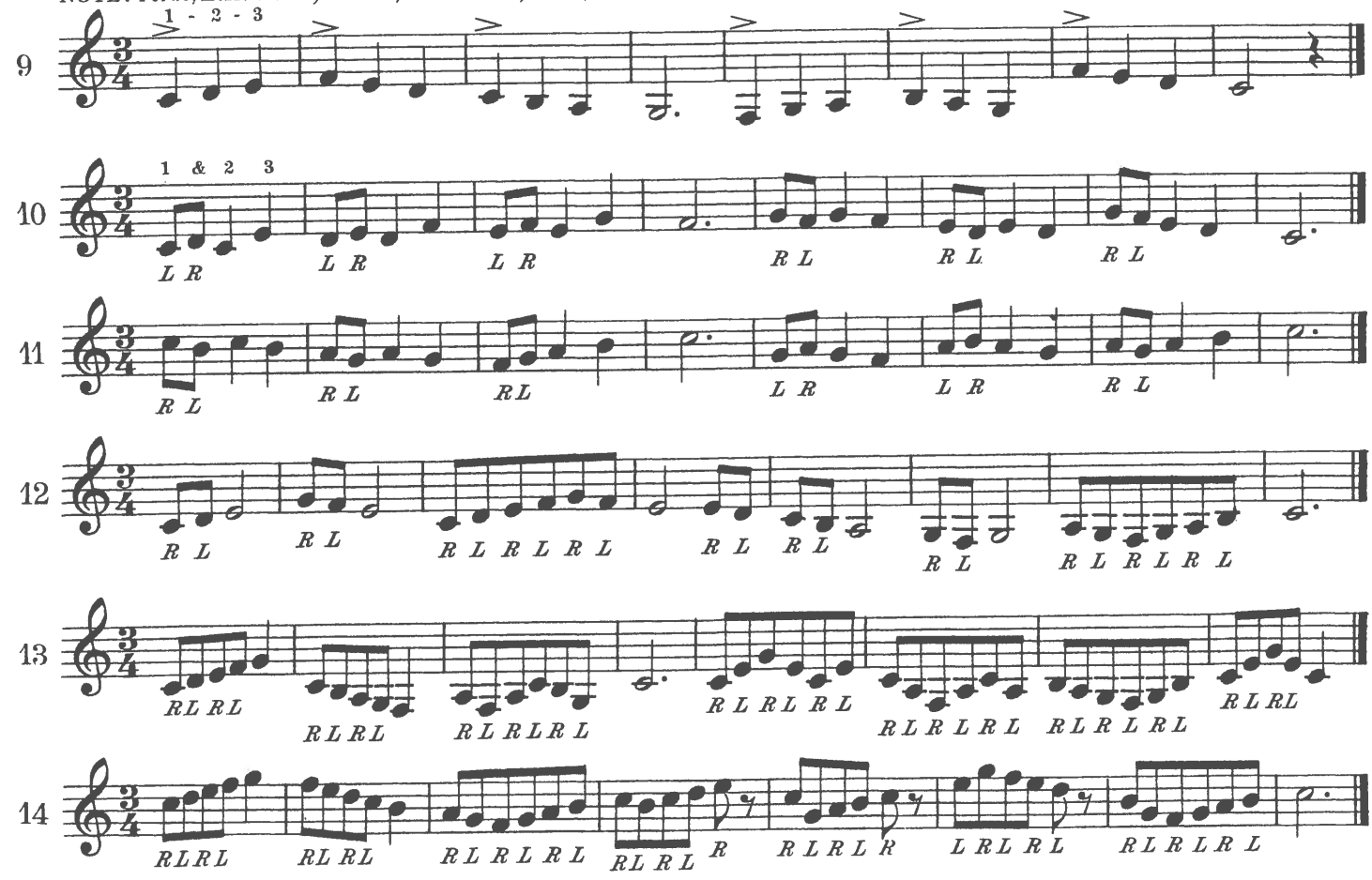


Melody



Exercises in Three-Four Time

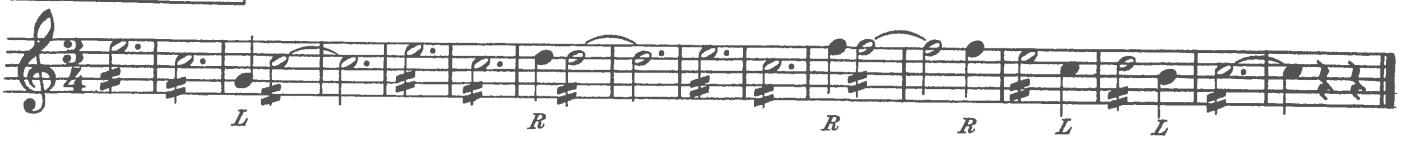
NOTE: First, *L.H. alone;* second, *R.H. alone;* third, *roll* all notes except eighth notes which are struck with the designated hammer (L-R).



Accidentals:
♭ Flat ♯ Sharp ♮ Natural

Good Night Ladies

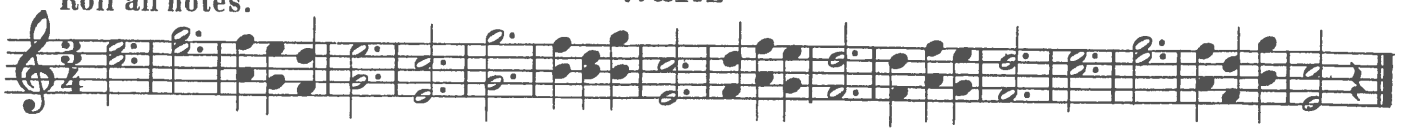
1



Waltz

Roll all notes.

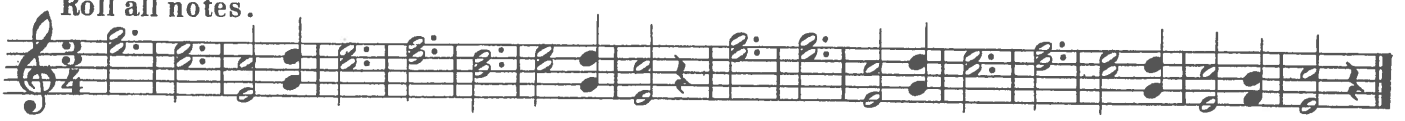
2



Waltz

Roll all notes.

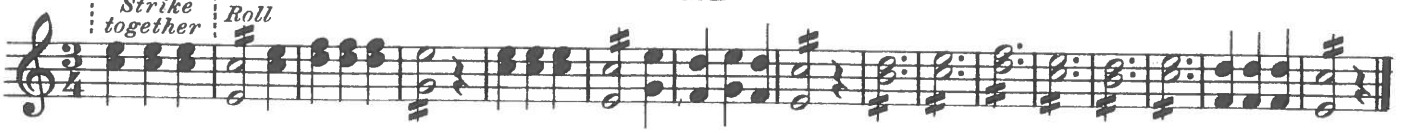
3



Waltz

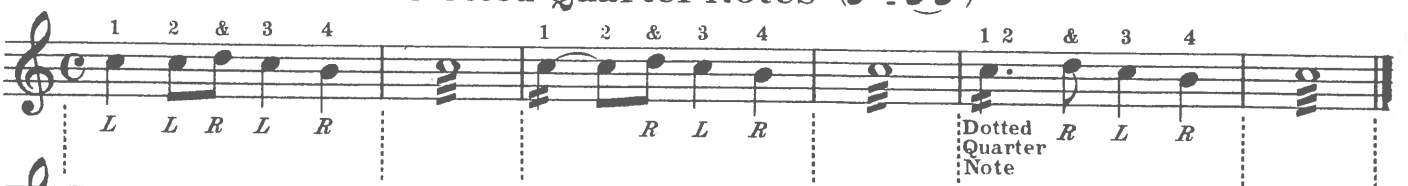
Strike together *Roll*

4



Dotted Quarter Notes (♩. = ♩♪)

5



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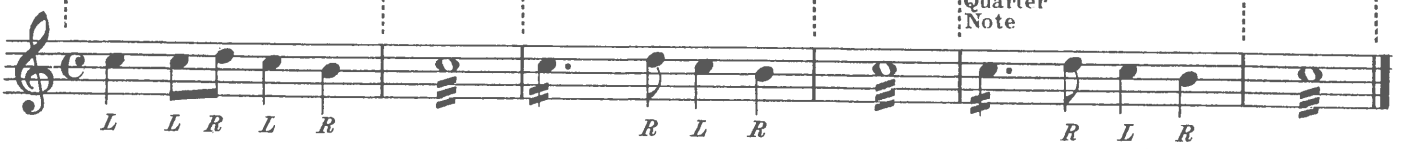

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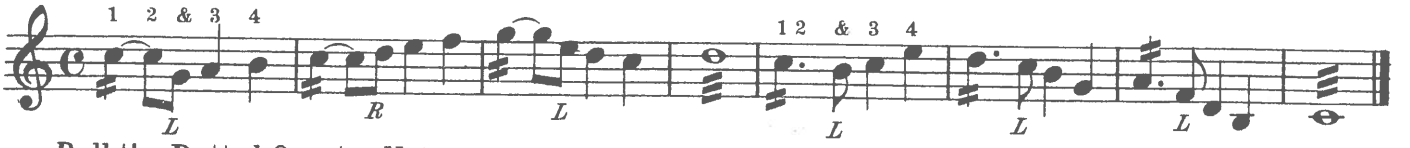
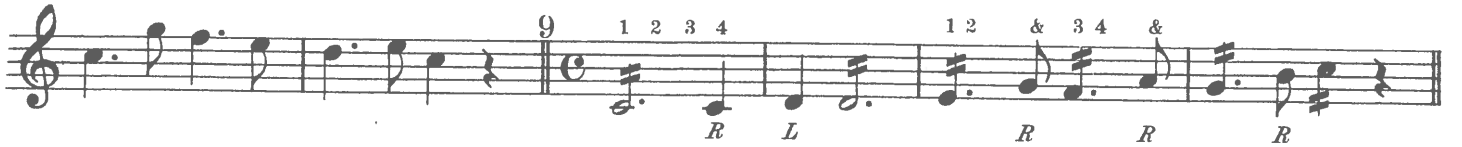


Roll the Dotted Quarter Notes.

8



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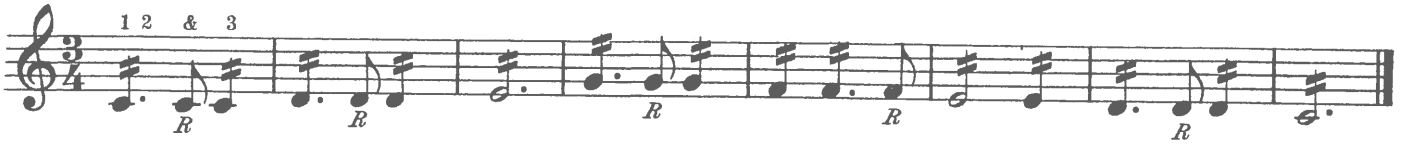

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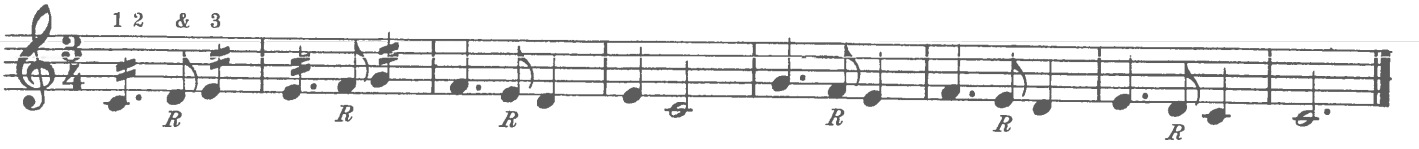


Come, All Ye Faithful

(Adeste Fideles)

Traditional

Key of G Major

Memorize.

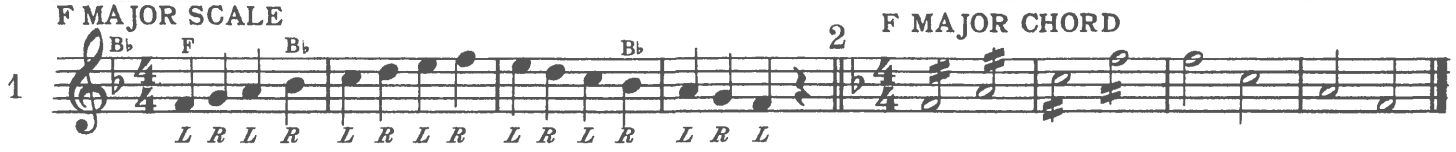
Two-Four Time

America

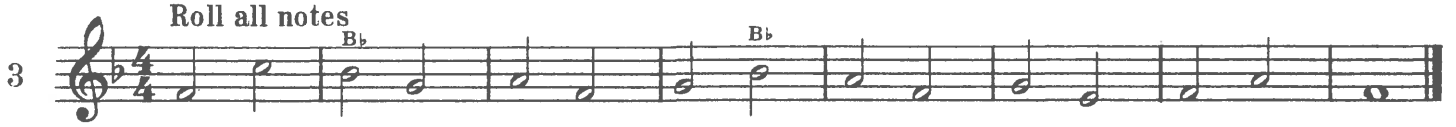
Introducing Accidentals

Key of F Major

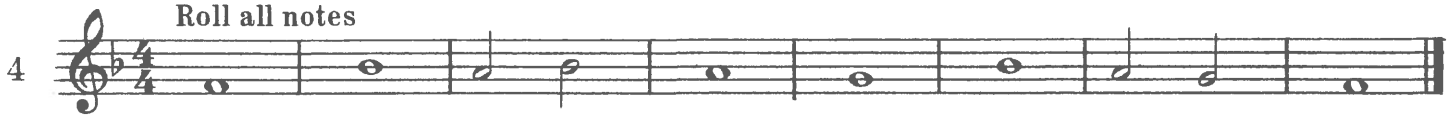
Memorize
F MAJOR SCALE



Roll all notes

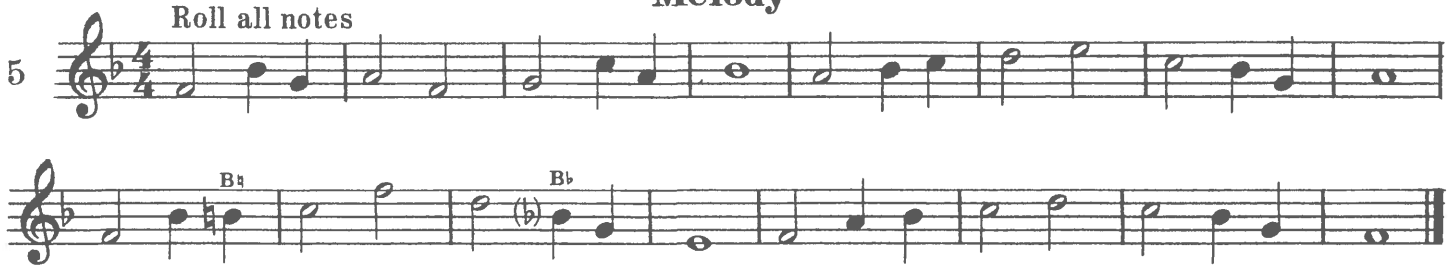


Roll all notes

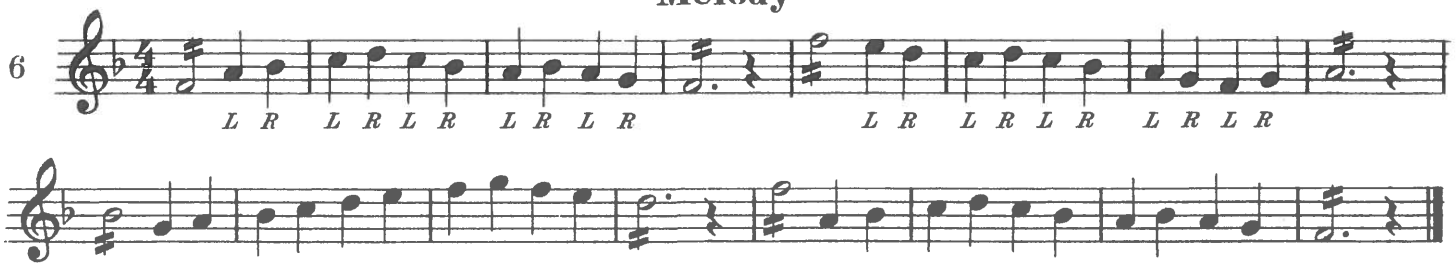


Melody

Roll all notes



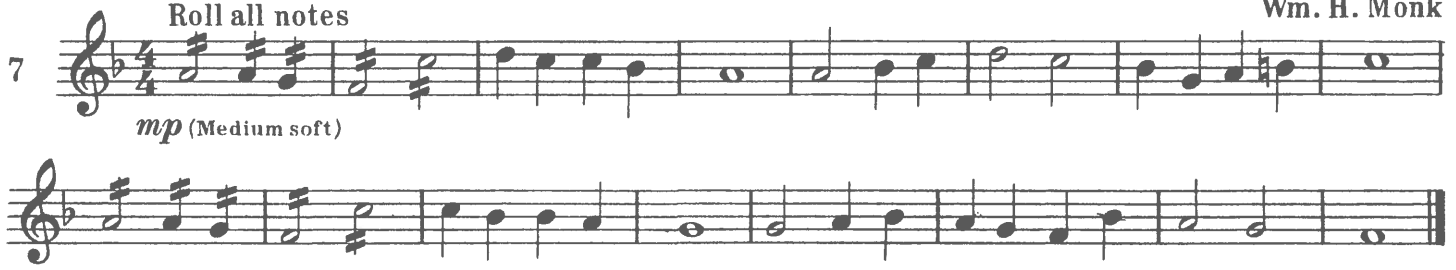
Melody



Abide With Me

Wm. H. Monk

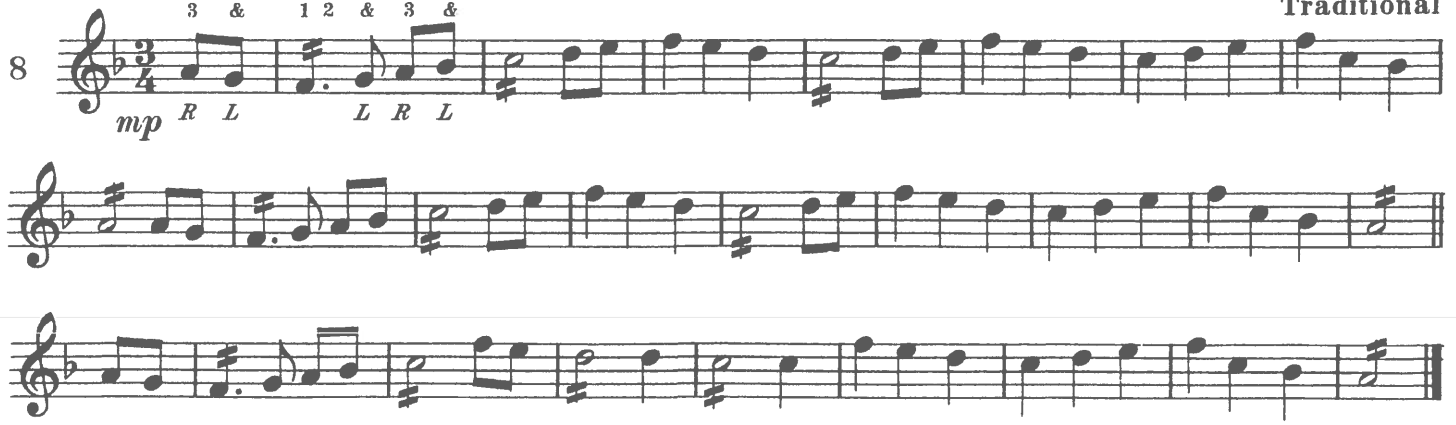
Roll all notes



The First Noel

Moderato

Traditional

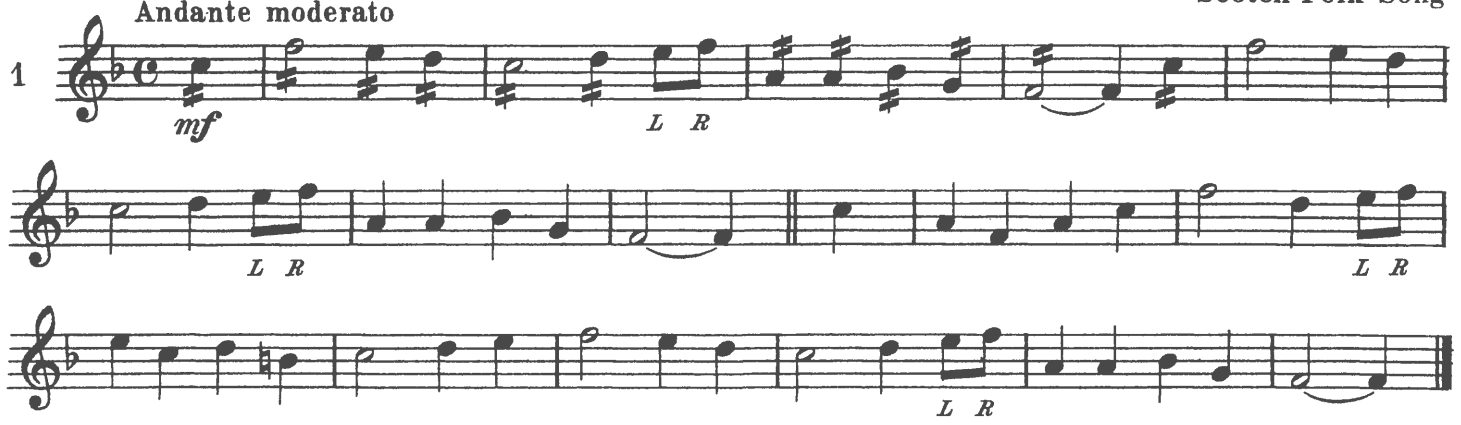


ALWAYS GLANCE AT THE KEY SIGNATURE BEFORE PLAYING ANY EXERCISE

Blue Bells of Scotland

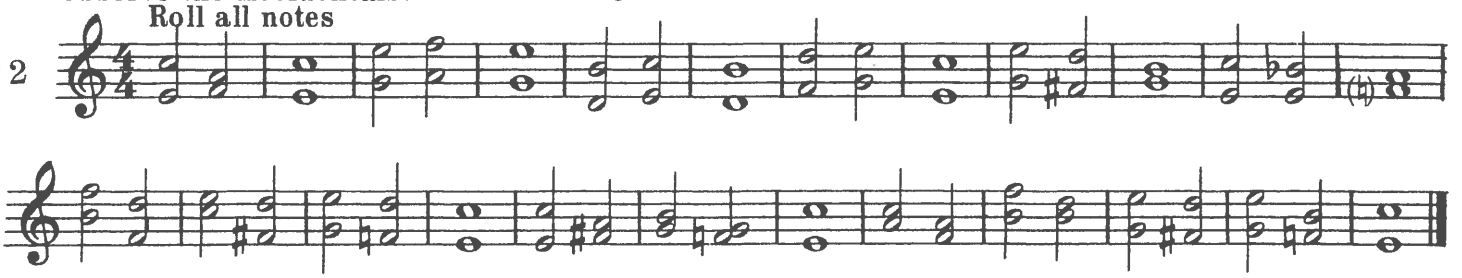
Scotch Folk Song

Andante moderato



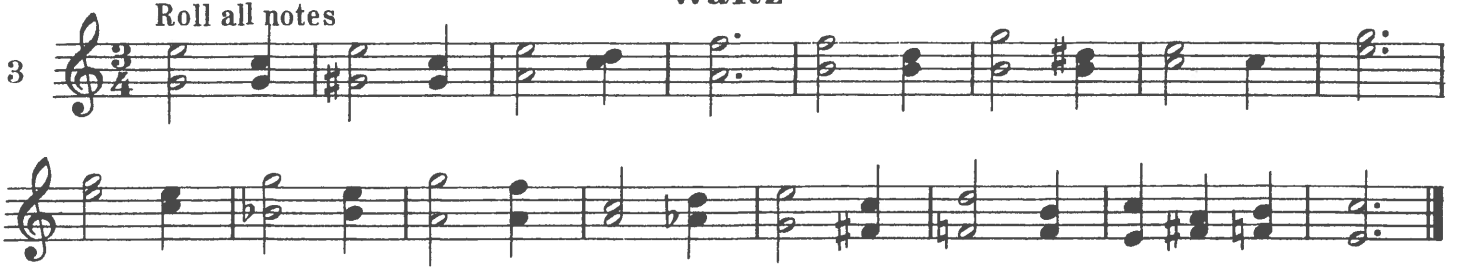
Study in Double Notes

Observe the Accidentals.
Roll all notes



Waltz

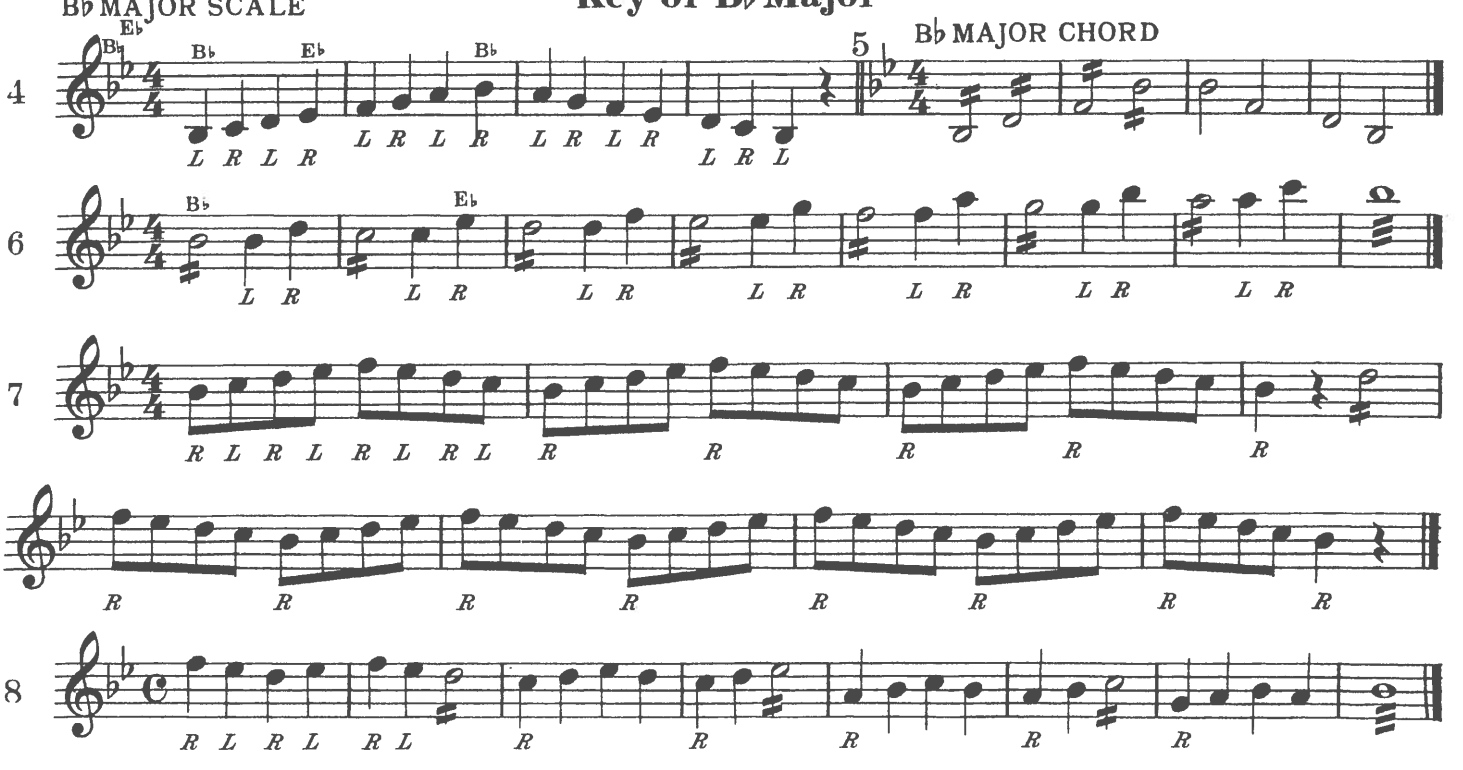
Roll all notes



Key of B♭ Major

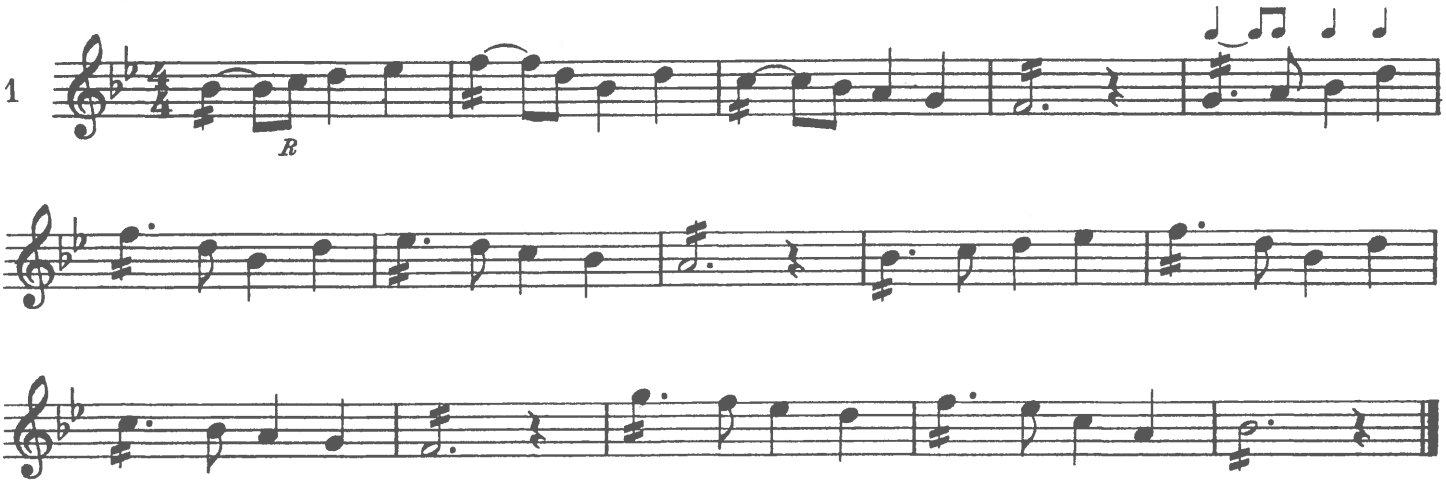
Memorize.
B♭ MAJOR SCALE

B♭ MAJOR CHORD



Melody in B♭

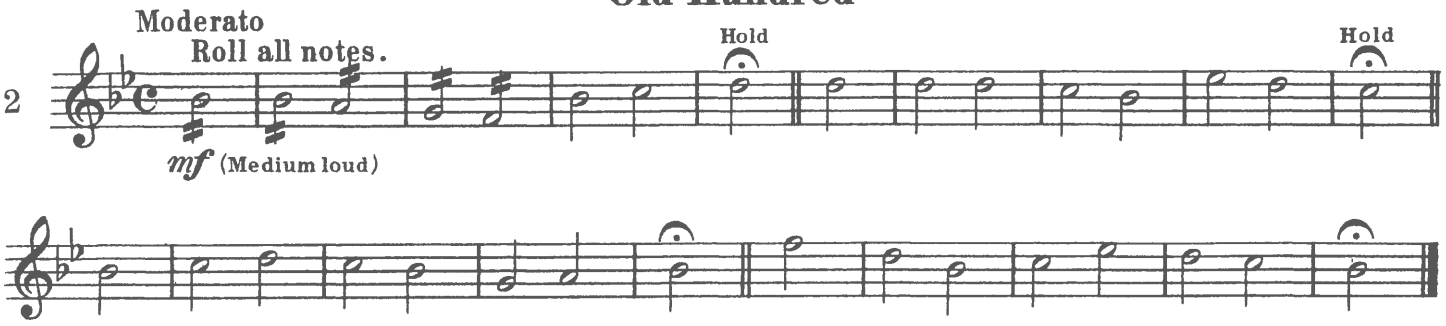
1



Old Hundred

Moderato
Roll all notes.

2



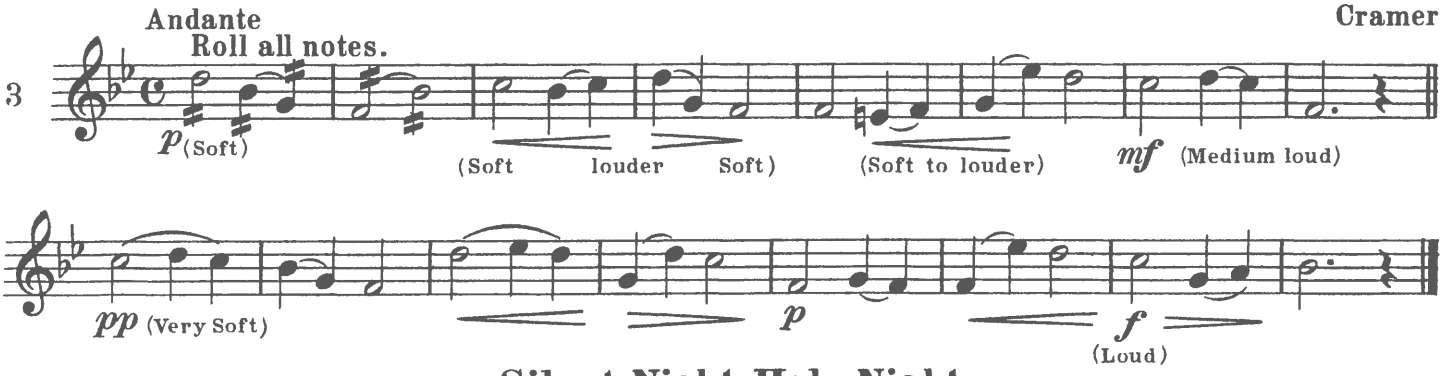
Connect the notes under the slur.

How Can I Leave Thee

Cramer

Andante
Roll all notes.

3



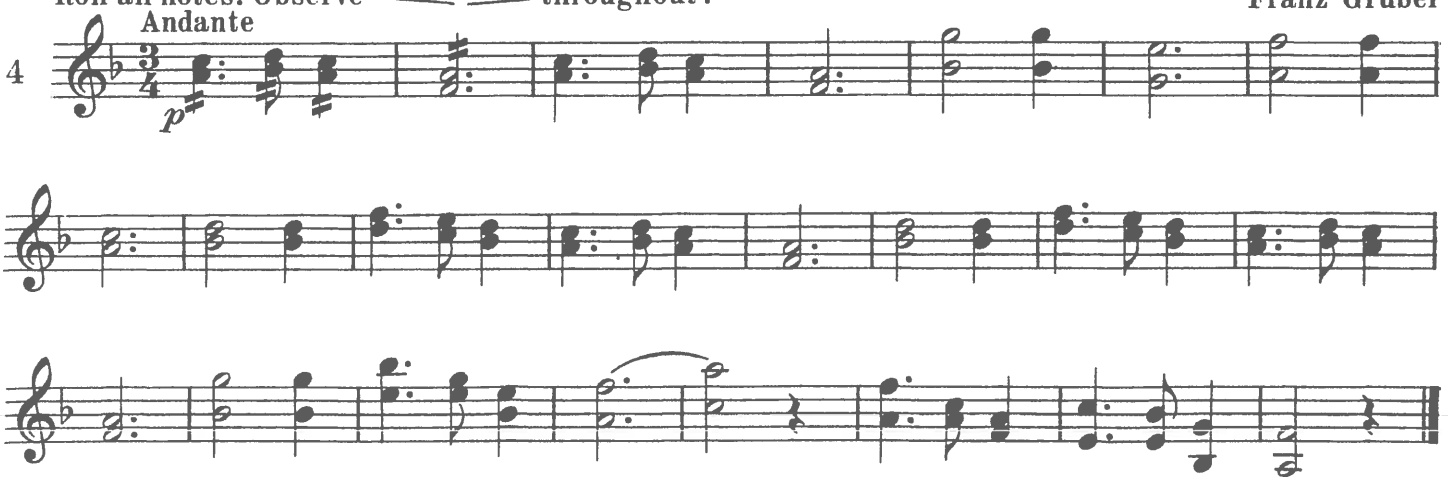
Silent Night, Holy Night

Roll all notes. Observe < > throughout.

Franz Gruber

Andante

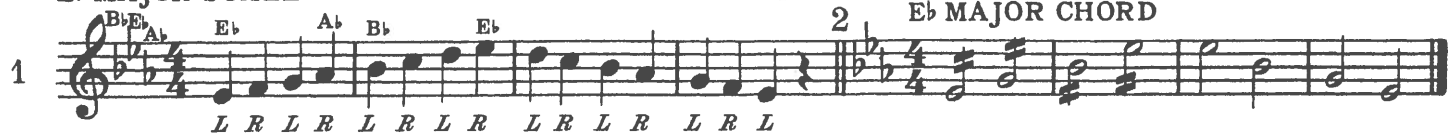
4



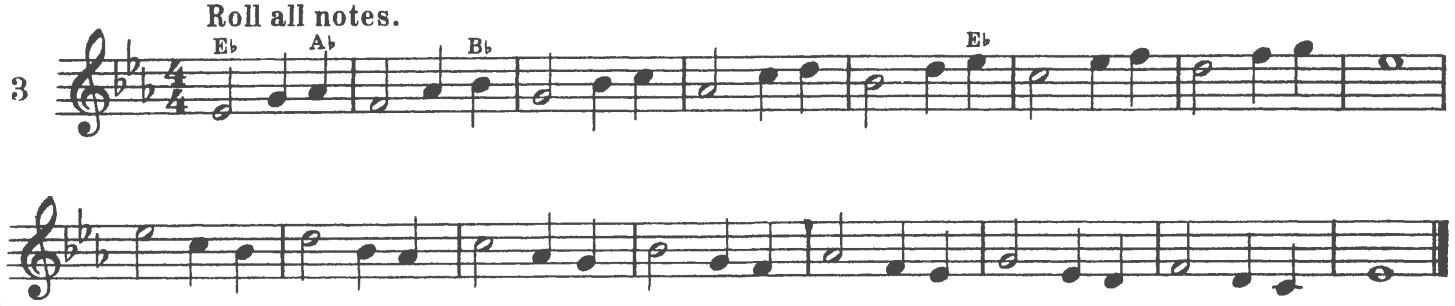
Key of E♭ Major

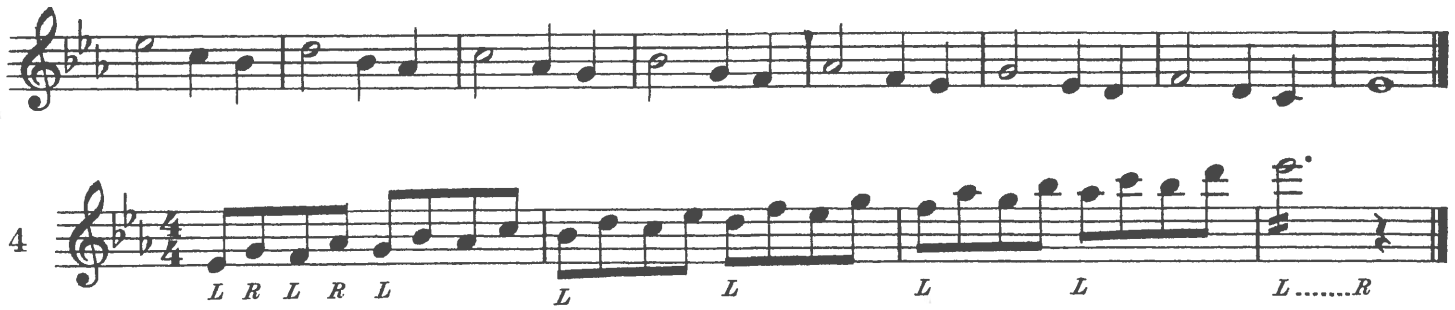
Memorize.

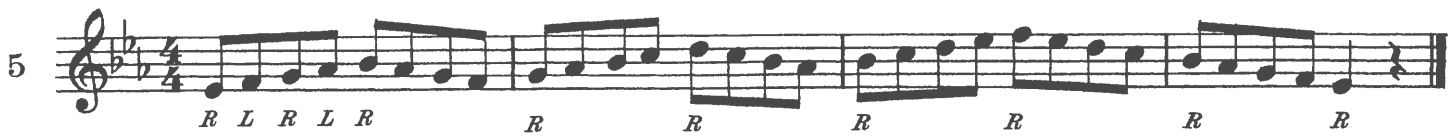
E♭ MAJOR SCALE

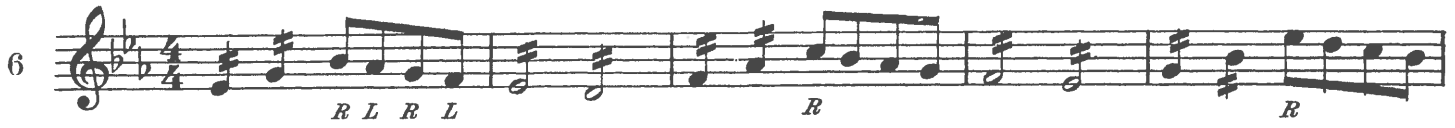


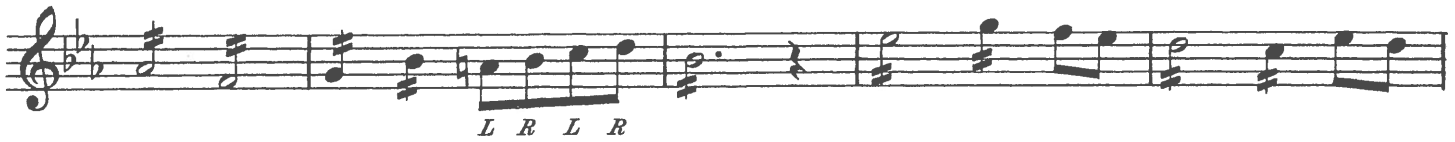
Roll all notes.

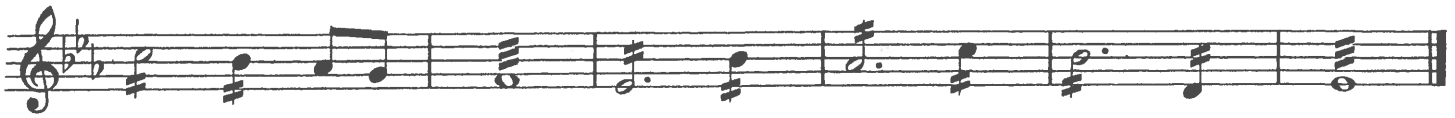






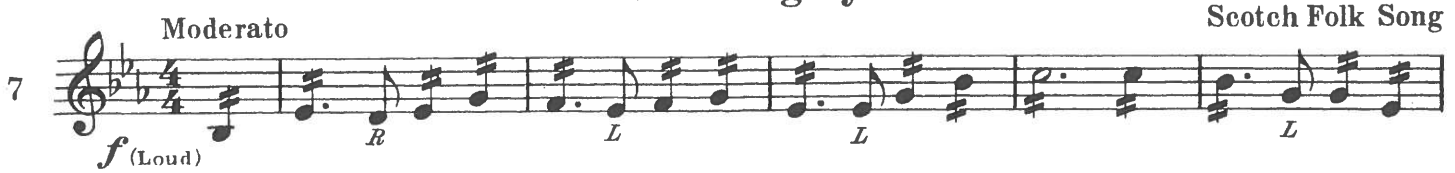


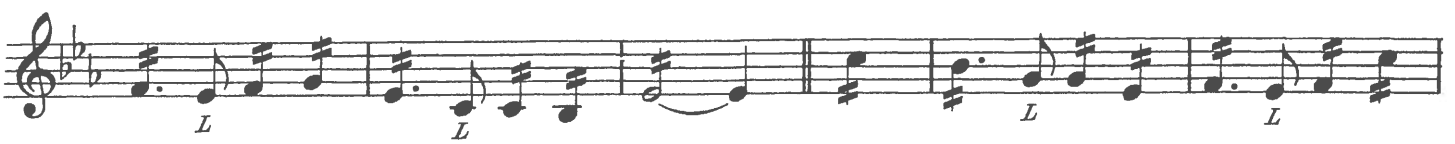


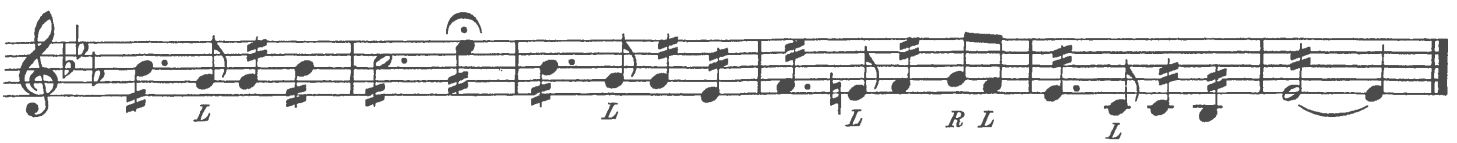


Auld Lang Syne

Scotch Folk Song



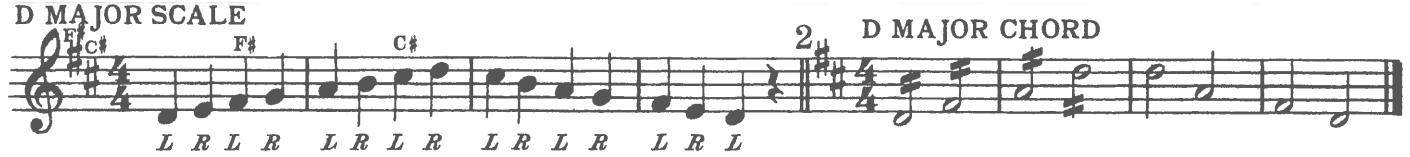


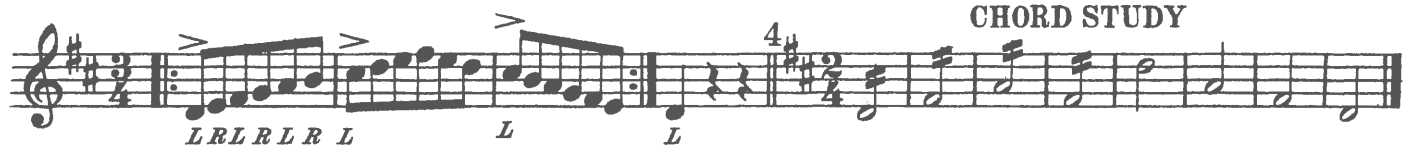


Key of D Major

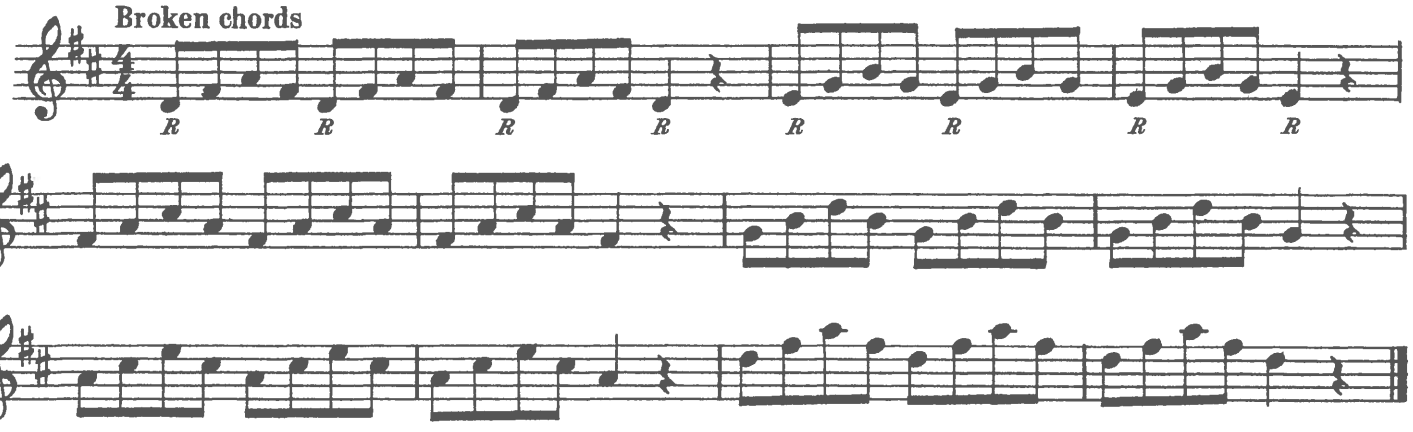
Memorize.

D MAJOR SCALE



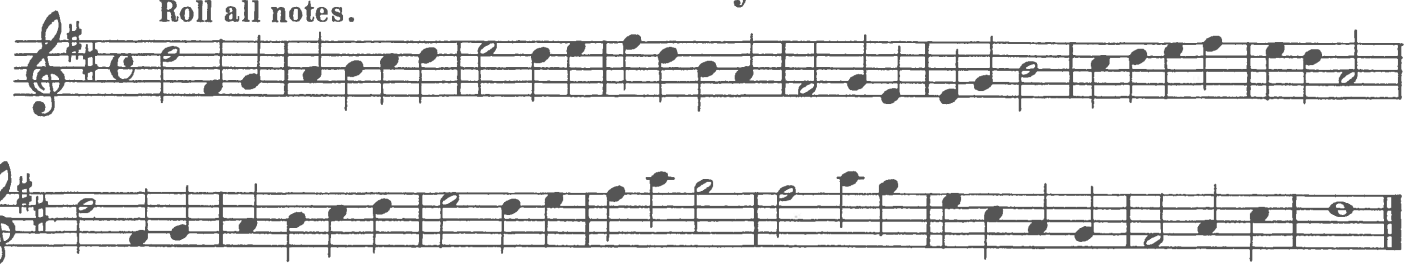


Broken chords



Melody

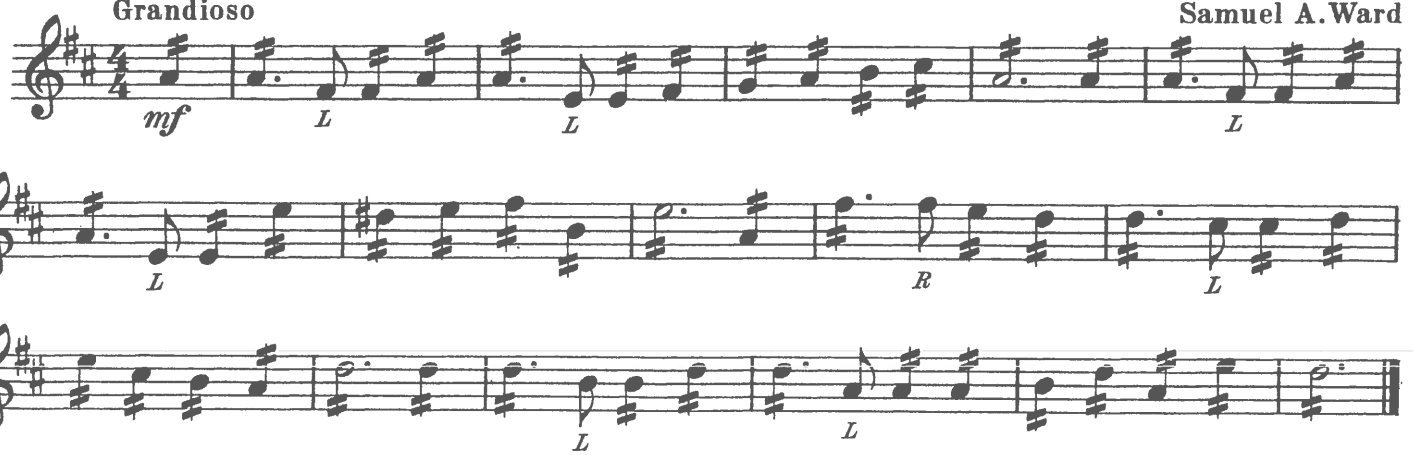
Roll all notes.



America, the Beautiful

Grandioso

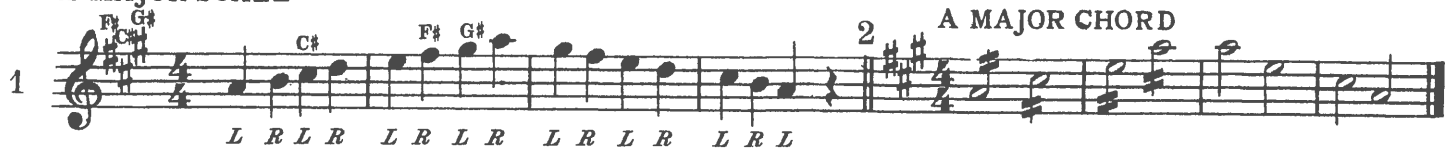
Samuel A. Ward

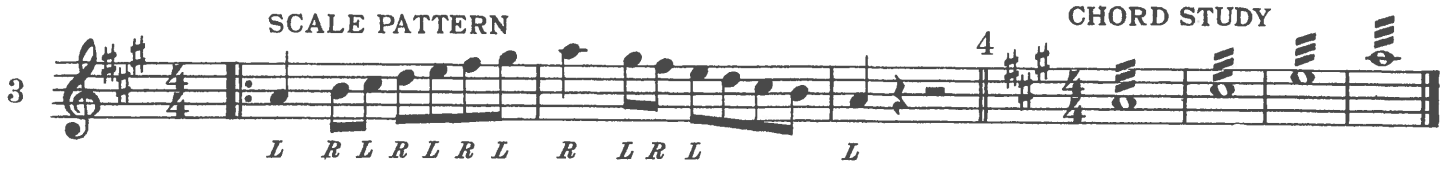


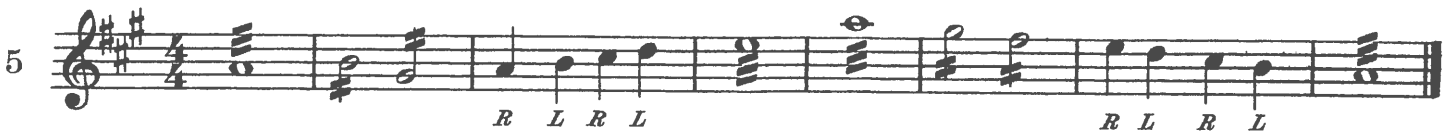
Key of A Major

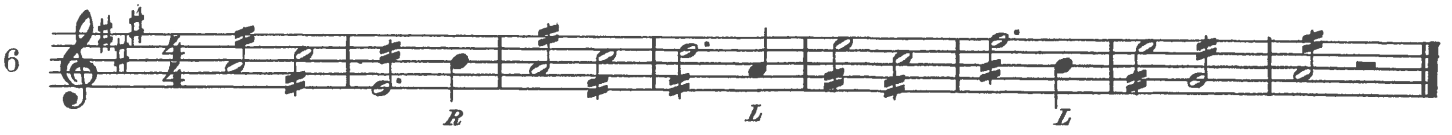
Memorize.

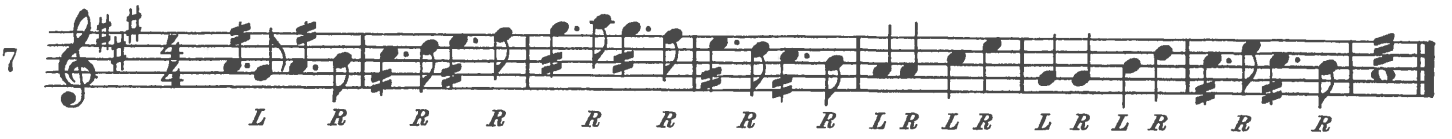
A MAJOR SCALE



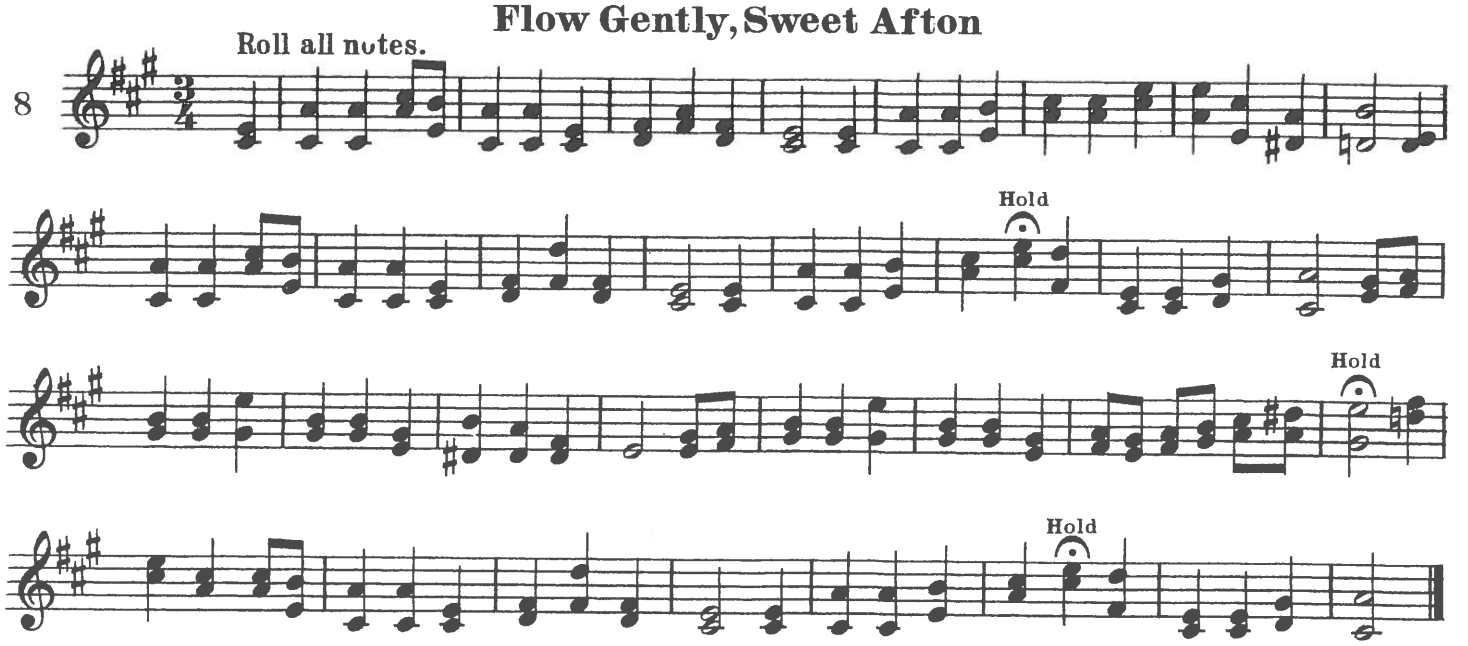




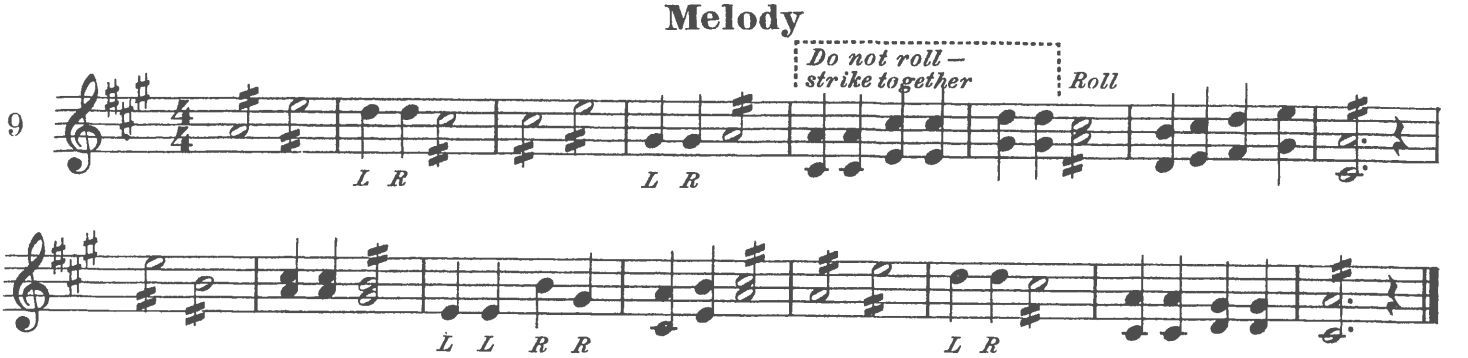




Flow Gently, Sweet Afton



Melody

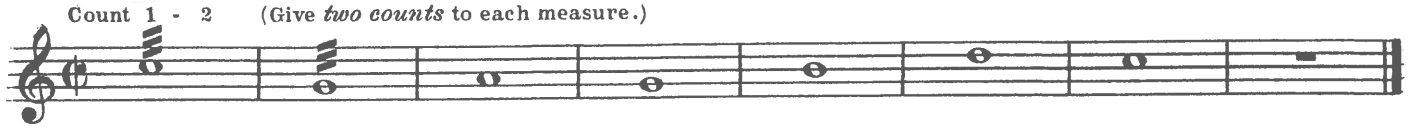


Alla Breve ("Cut Time")

Roll all notes.

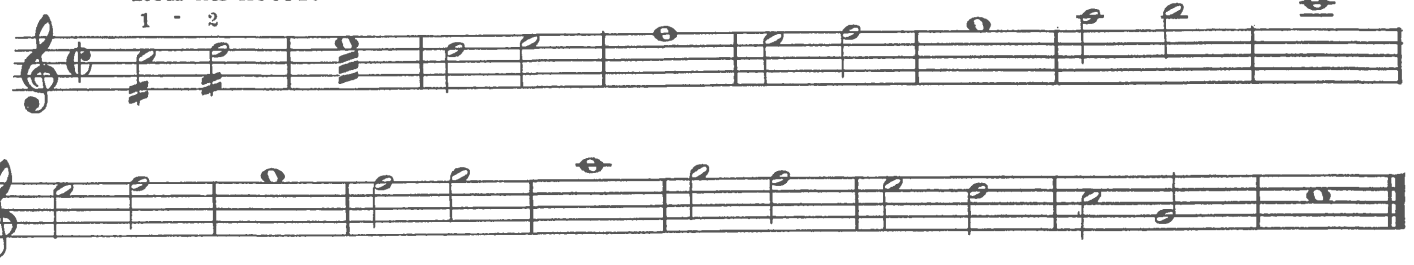
Count 1 - 2 (Give *two counts* to each measure.)

1



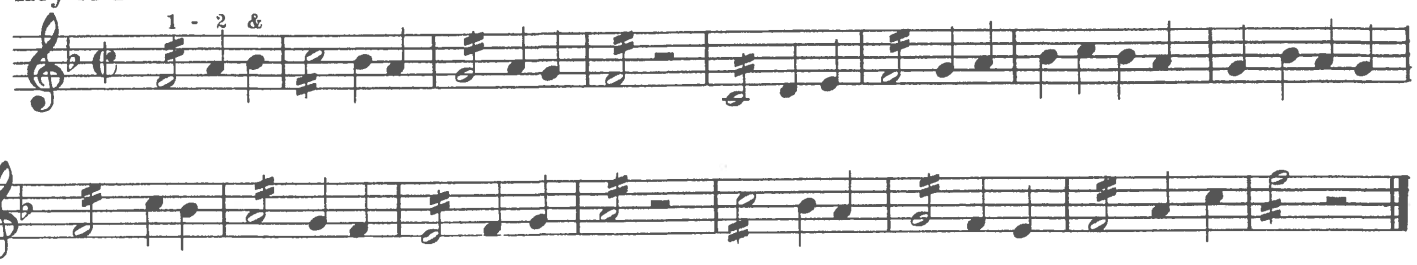
Roll all notes.

2



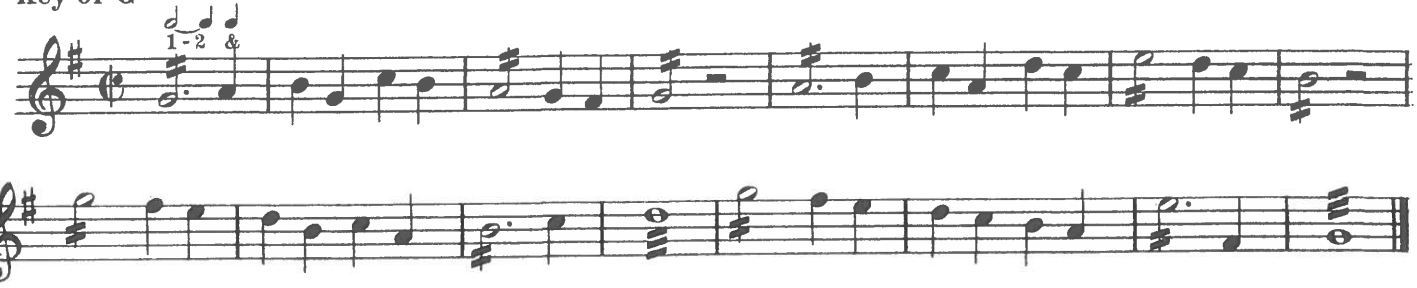
Key of F

3



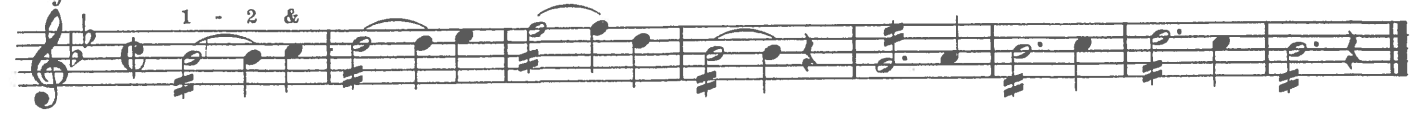
Key of G

4



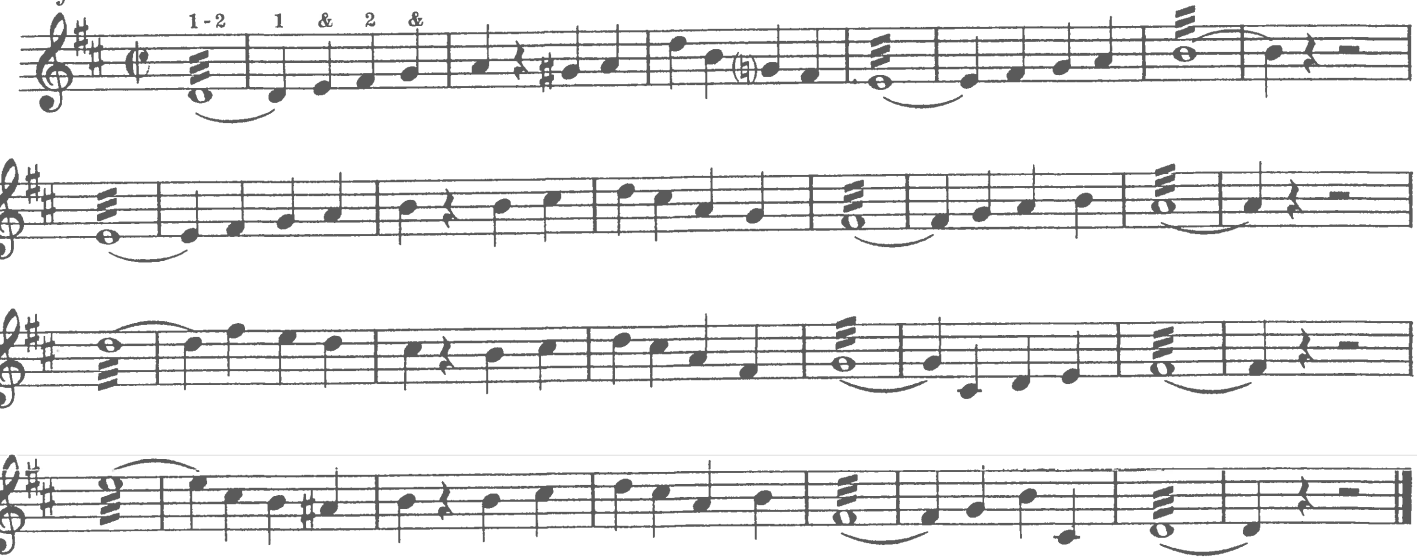
Key of B♭

5



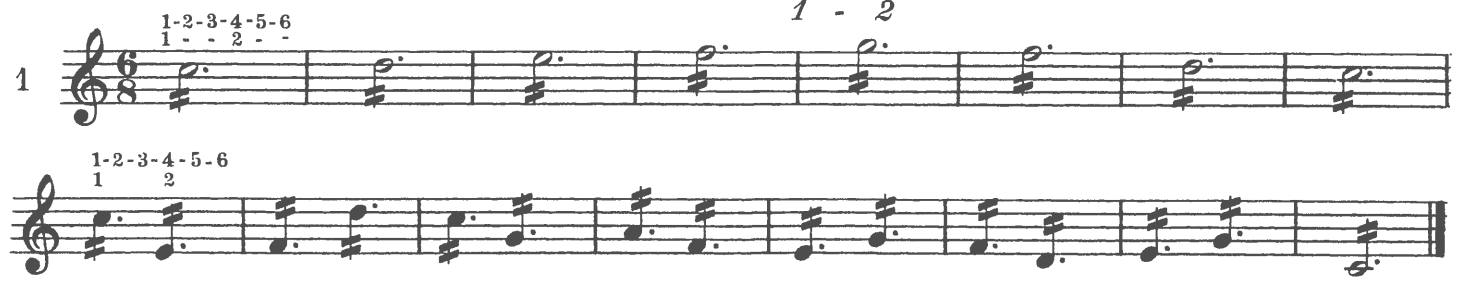
Key of D

6

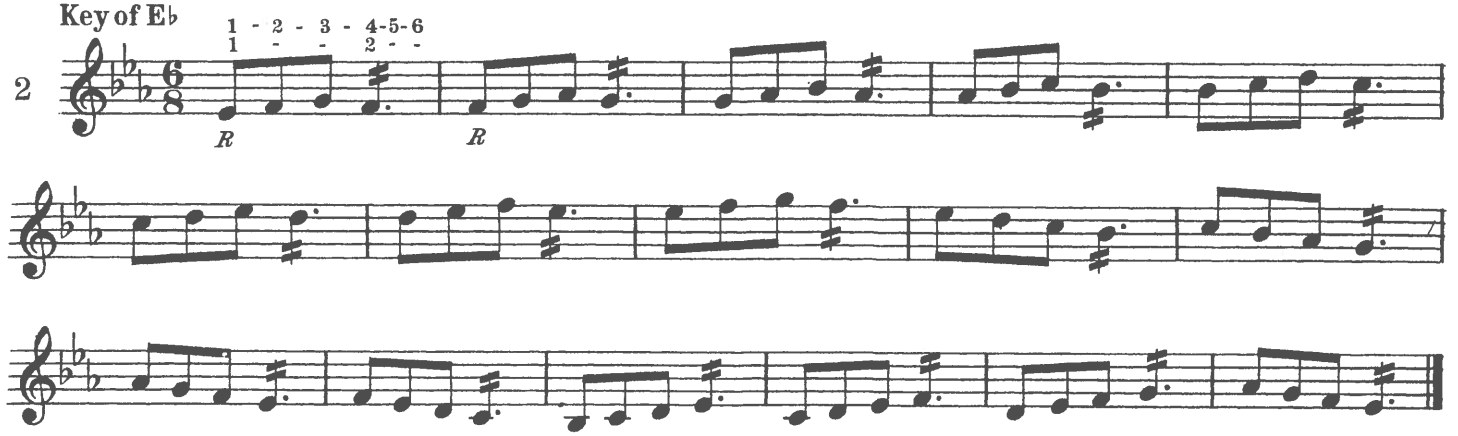


Six-Eight Time

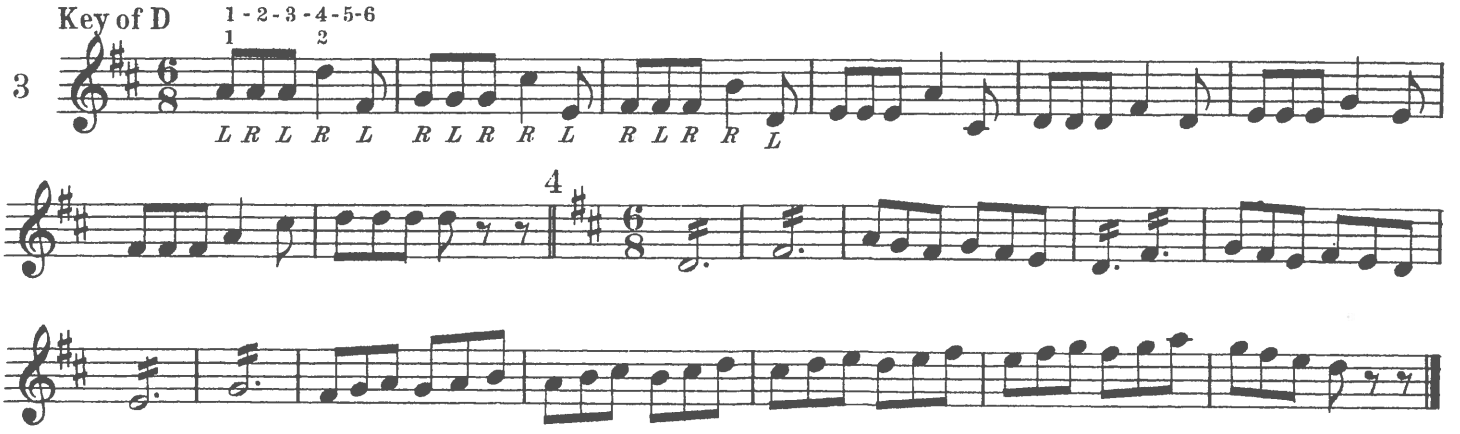
First, count *six* to a measure. Accent counts *1* and *4*. Second, count *two* to a measure; the first beat falls on count "1," the second beat on count "4," like this: *1*-2-3-*4*-5-6



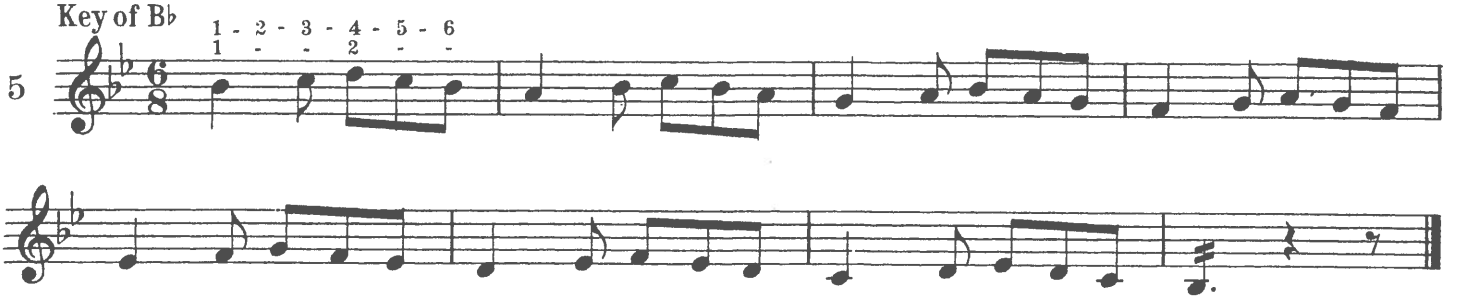
Key of E♭



Key of D

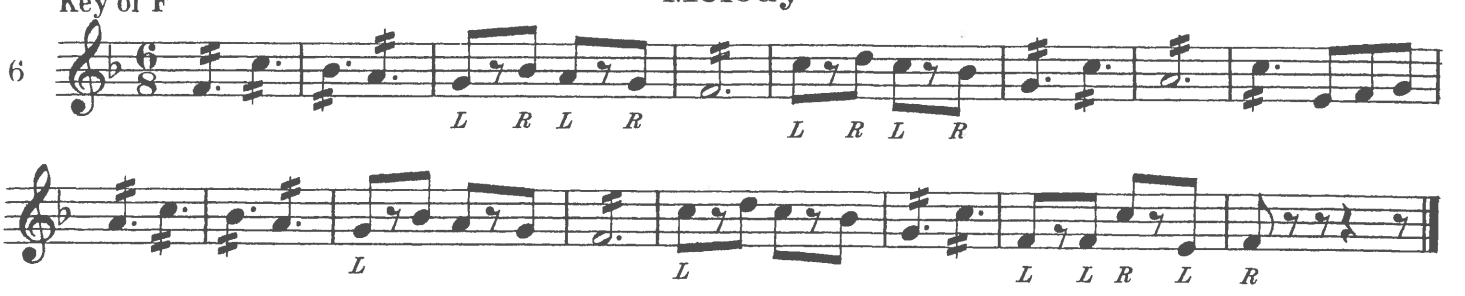


Key of B♭

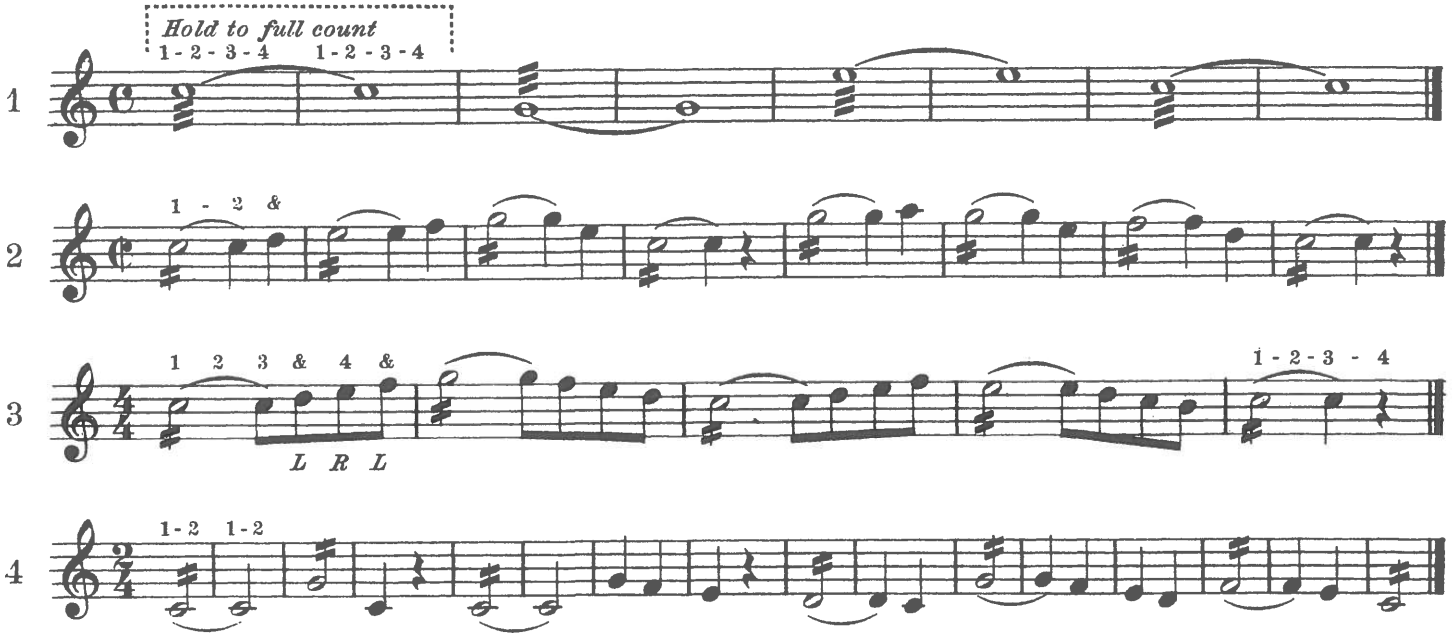


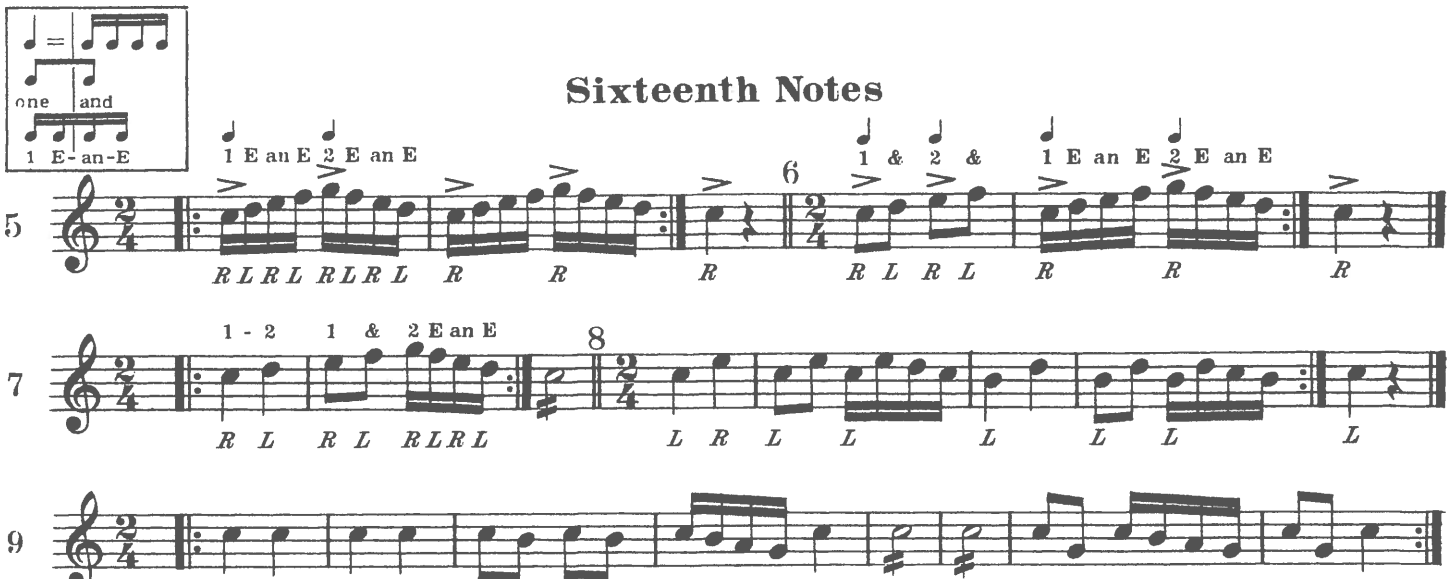
Melody

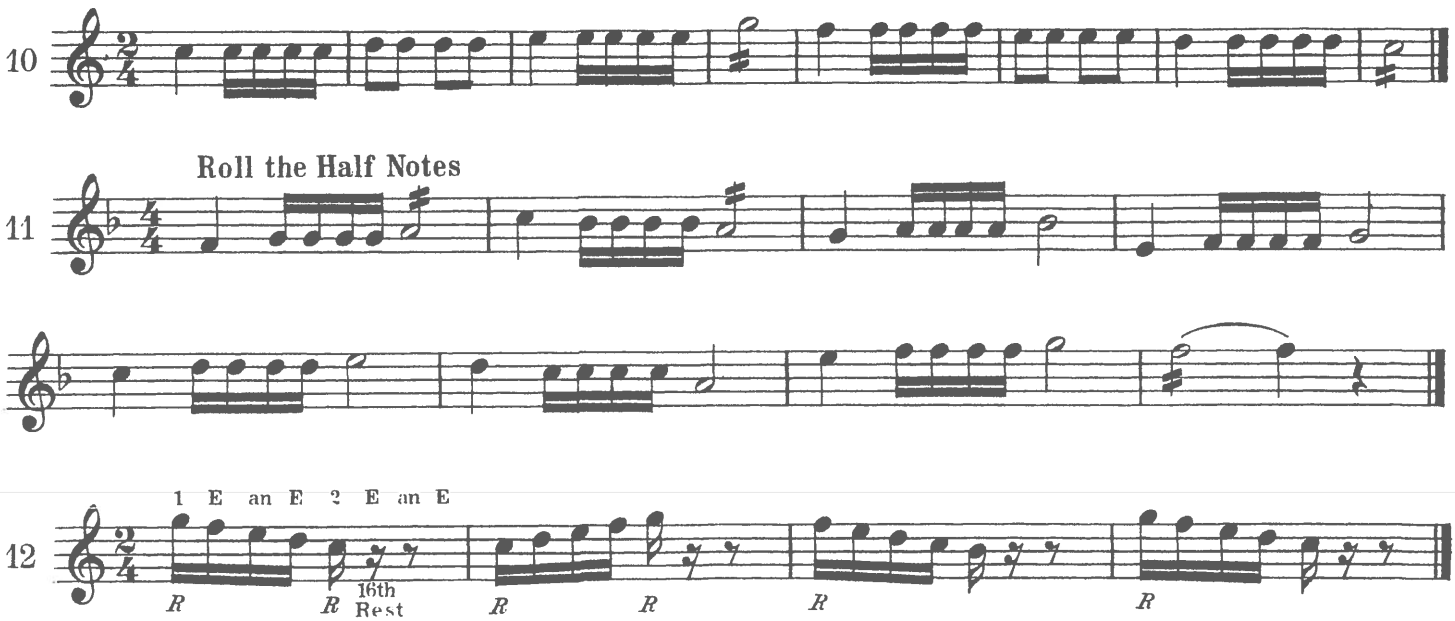
Key of F



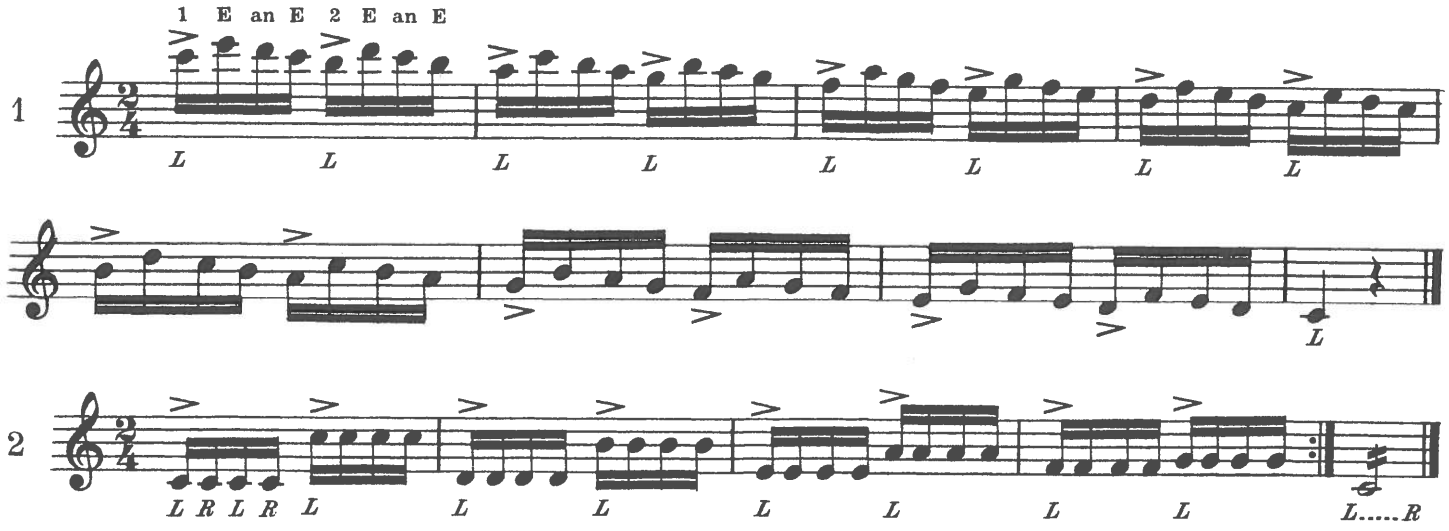
Exercises in Tied Notes



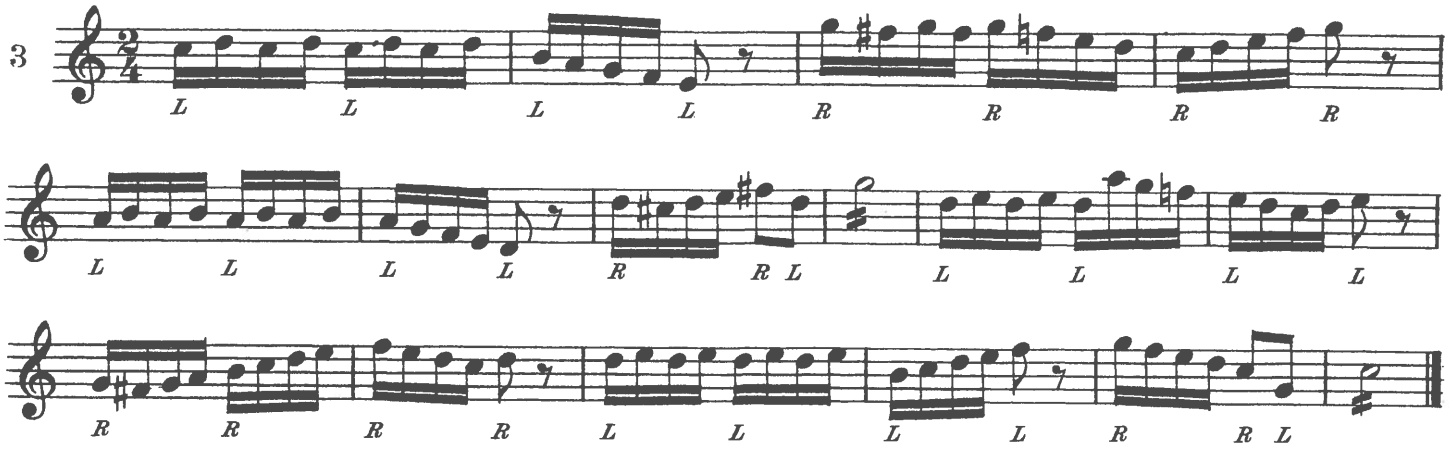




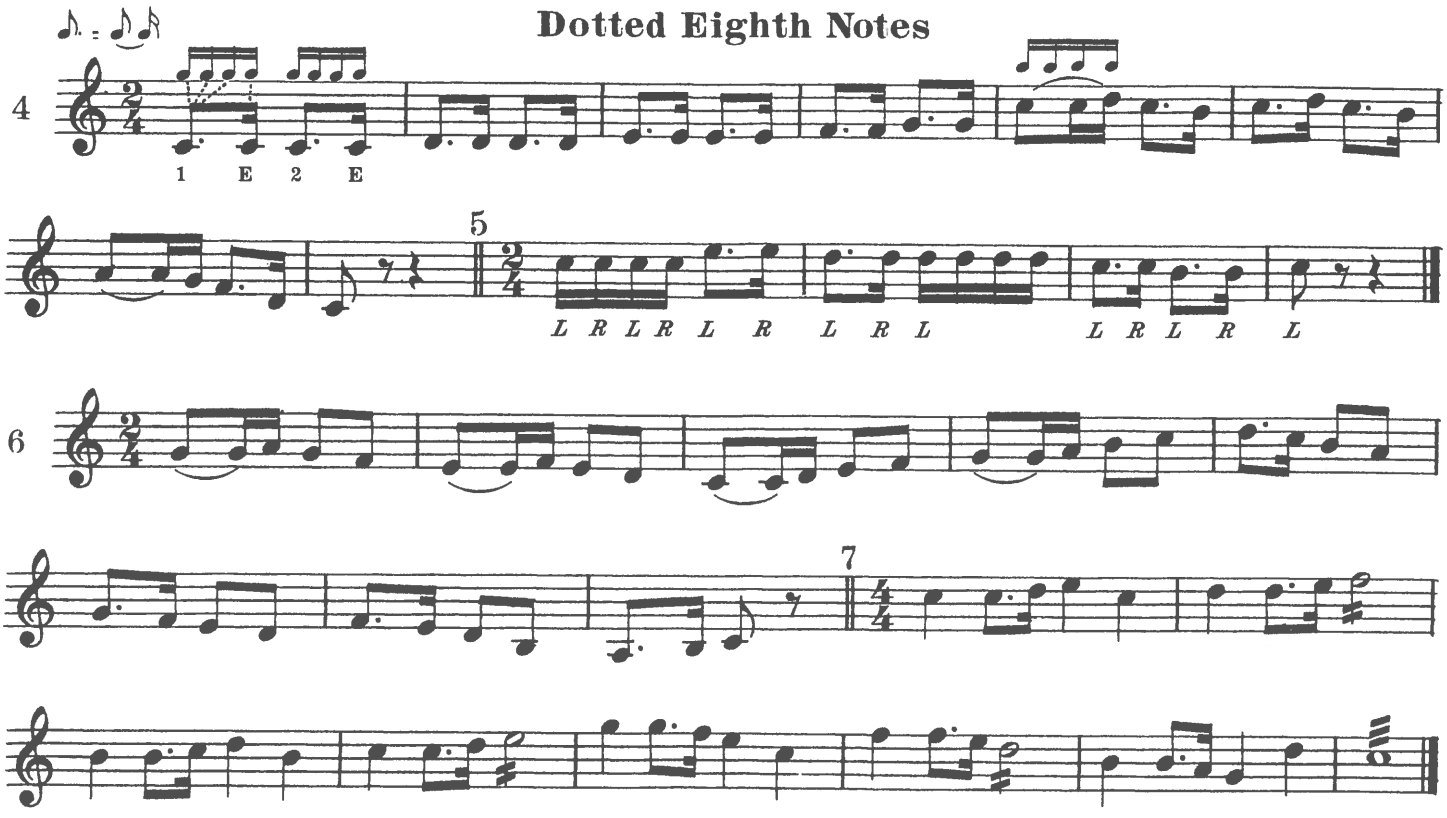
Study

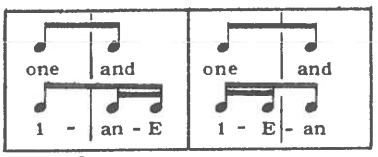


Melody



Dotted Eighth Notes





Exercises in Sixteenth Notes

1 (Optional hammering)

F♯

2 Roll Roll

3

4

5

6

7 1 E an E 2 E an E

8 1 E an E 2 E an E

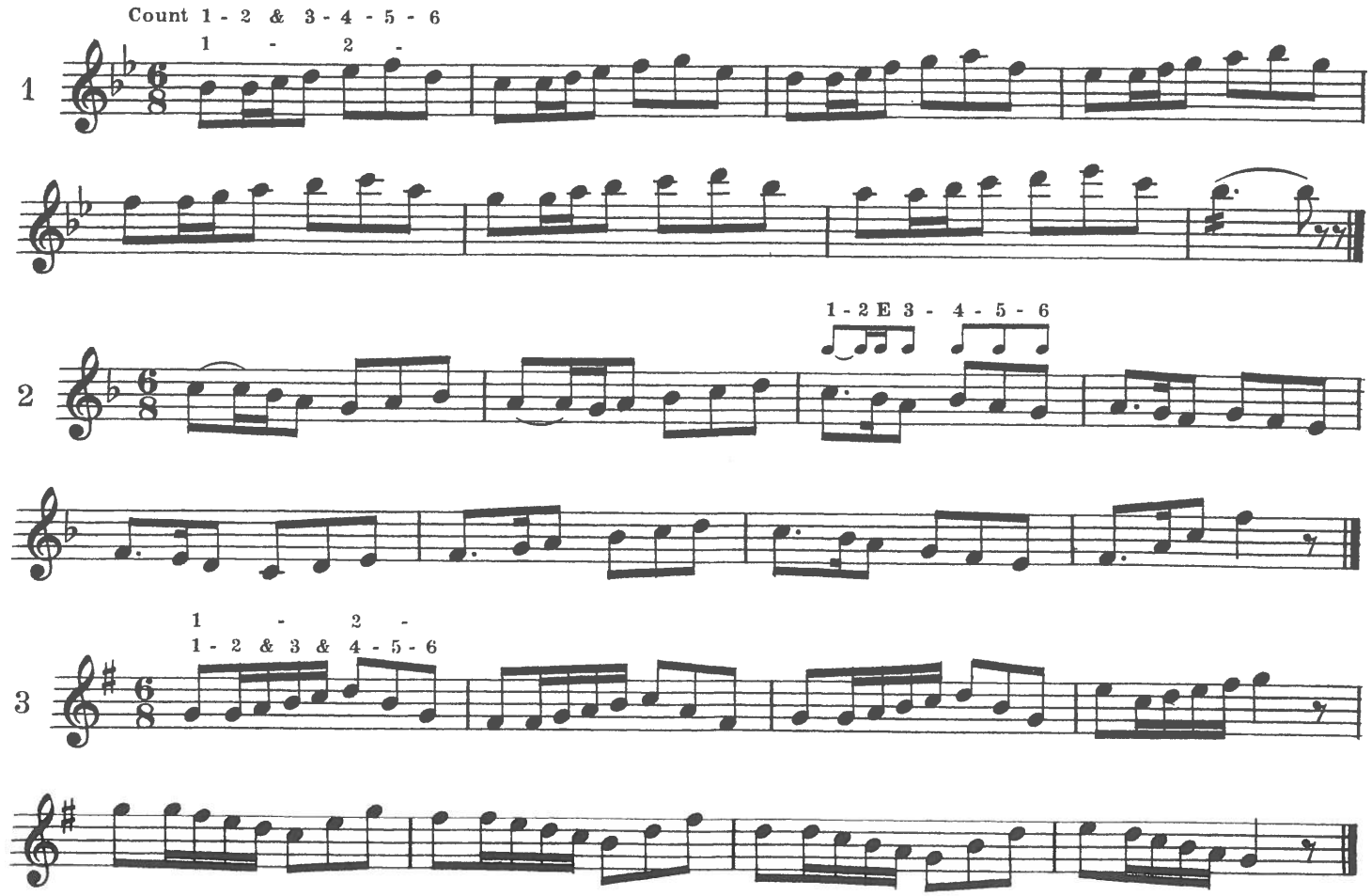
9

10

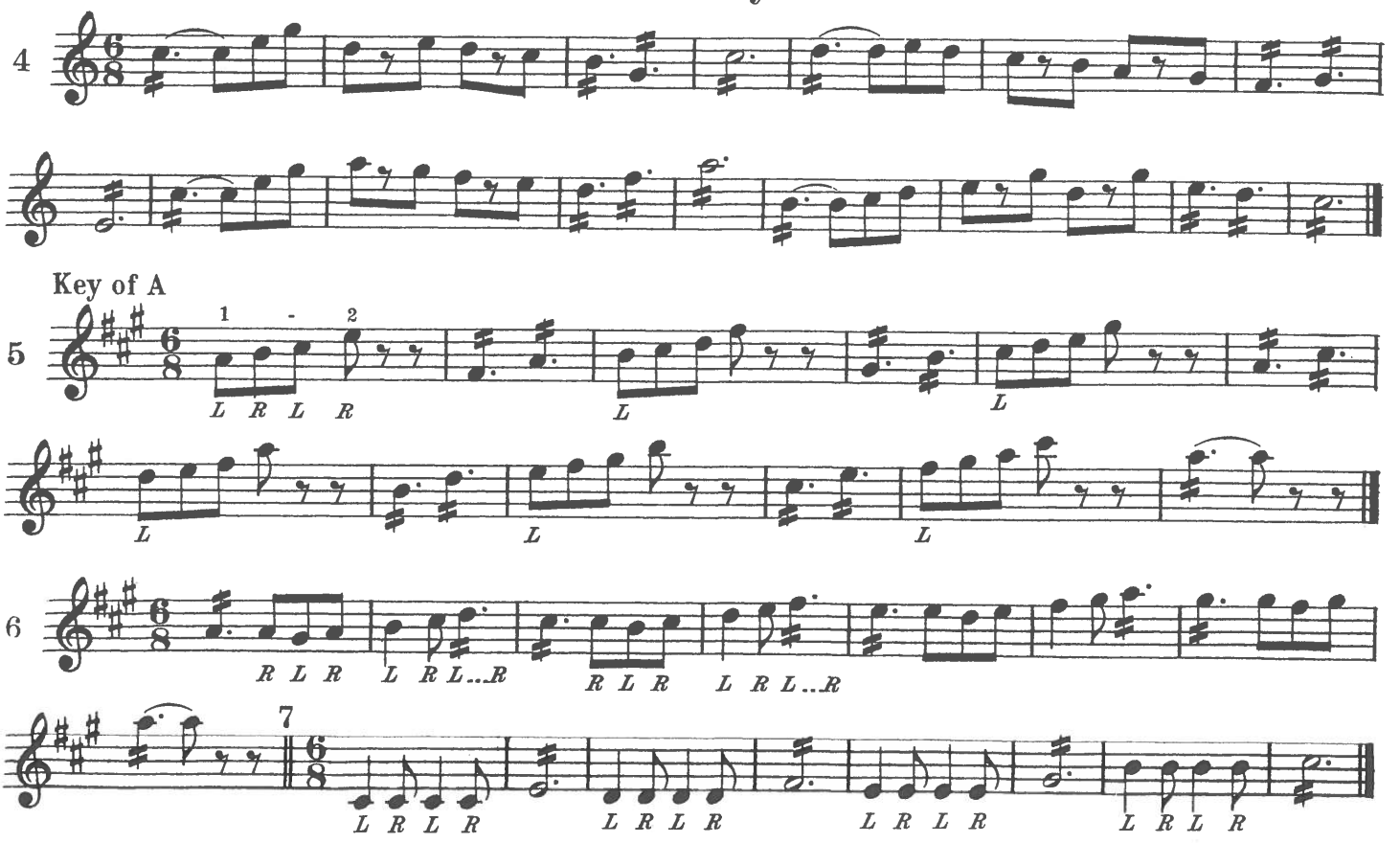
11 B♭

B♭

Exercises in 6/8 Time



Melody



Sweet and Low

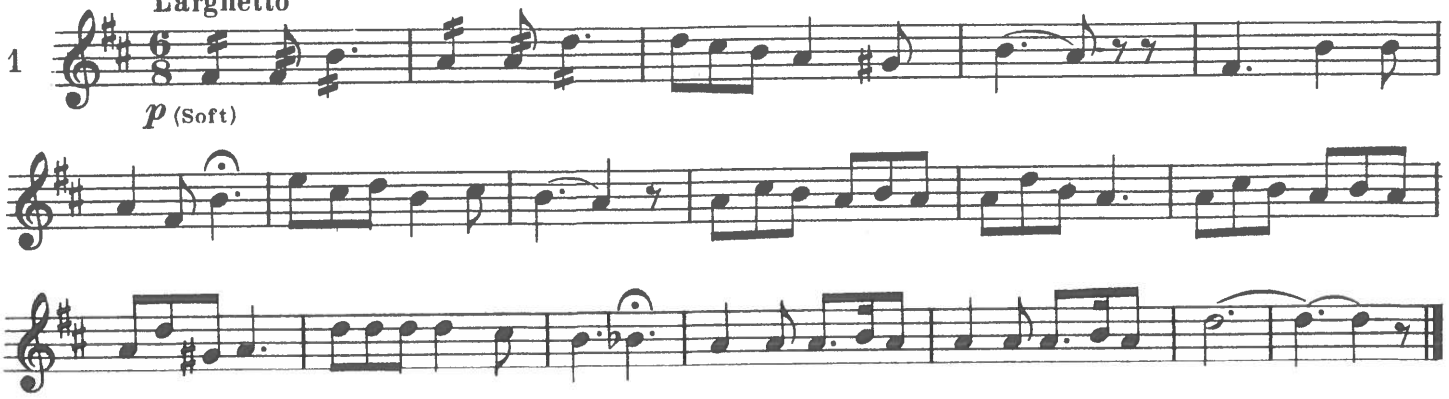
Roll all notes

J. Barnby

Larghetto

1

p (Soft)



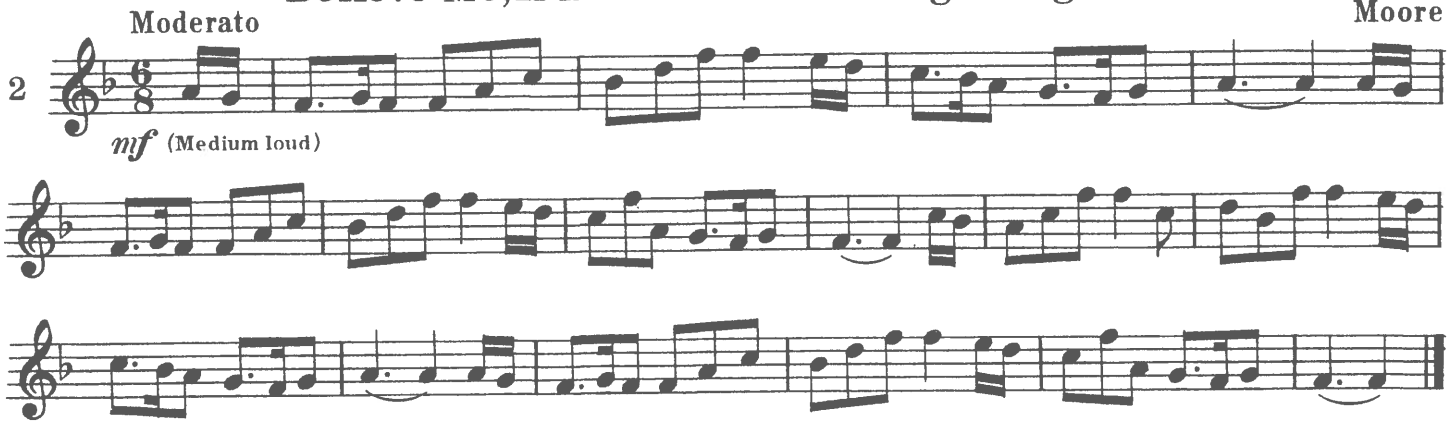
Believe Me, If All Those Endearing Young Charms

Moderato

Moore

2

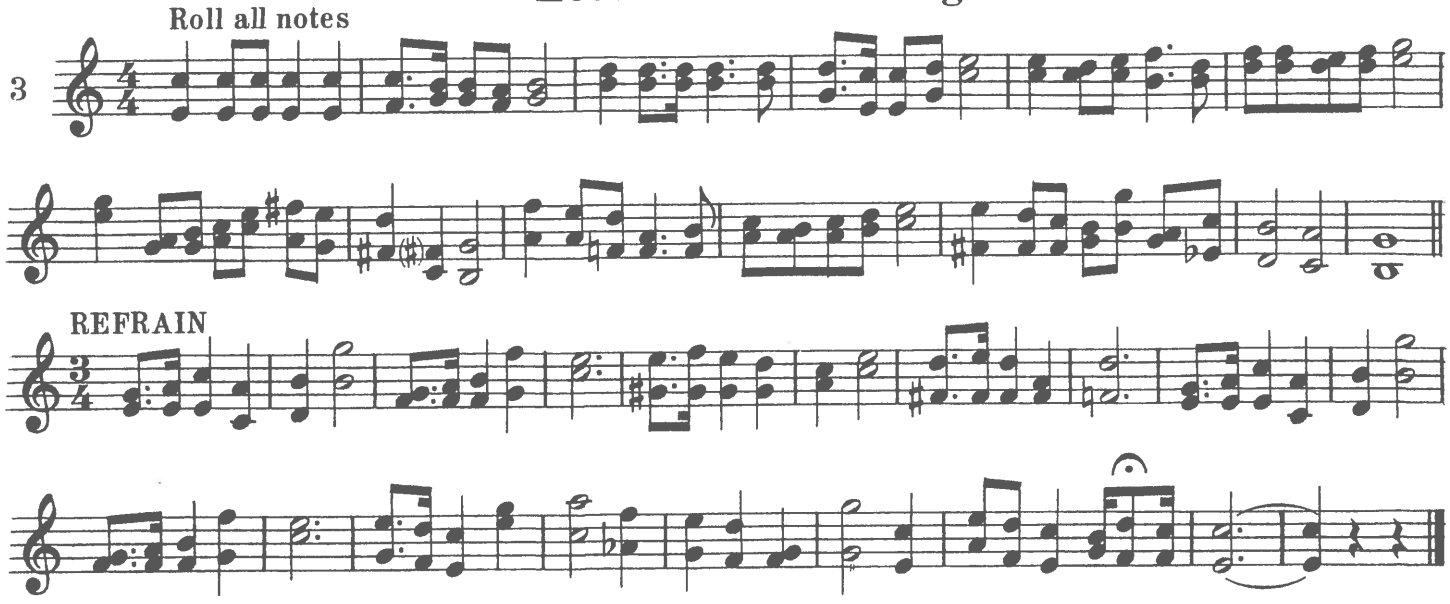
mf (Medium loud)



Love's Old Sweet Song

Roll all notes

3

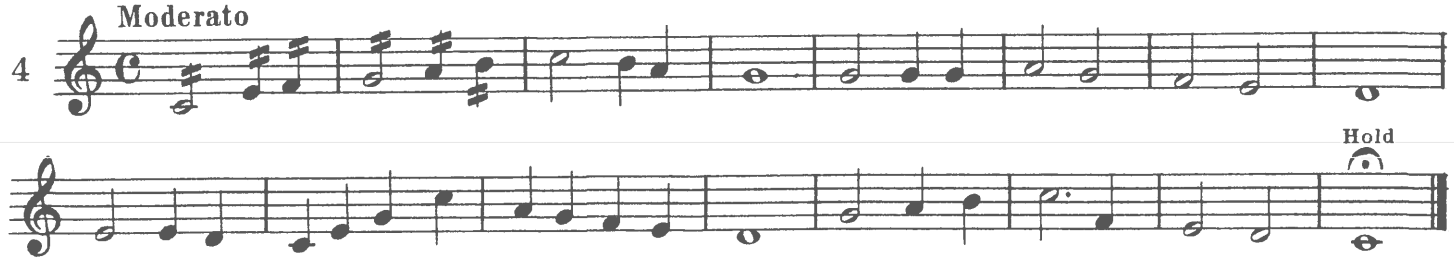


Duke Street

Roll all notes

Moderato

4



Chromatic Scale

Memorize. (Ascending order)

1 C C♯ D D♯ E F F♯ G G♯ A A♯ B C

Roll all notes.

Memorize. (Descending order)

2 C B B♭ A A♭ G G♭ F E E♭ D D♭ C

Be able to name any tone in the Chromatic Scale.
Roll all notes.

3

Observe *alternating hammering* throughout.

4 *R L R L R L R L R L R L R R L R L R R R R*

Hammer both ways (all L.H.; then all R.H.)

5 1 - 2 - 3 - 4

L L L L L
R R R R R

Hammer both ways (all L.H.; then all R.H.)

6 1 - 2 - 3

L L L L
R R R R

Hammer both ways (all L.H.; then all R.H.)

7 1 - 2

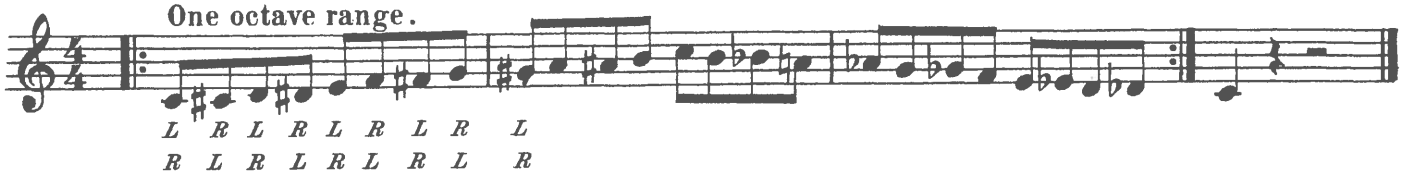
L L L
R R R

STRIKE THE RAISED BARS ON THE ENDS

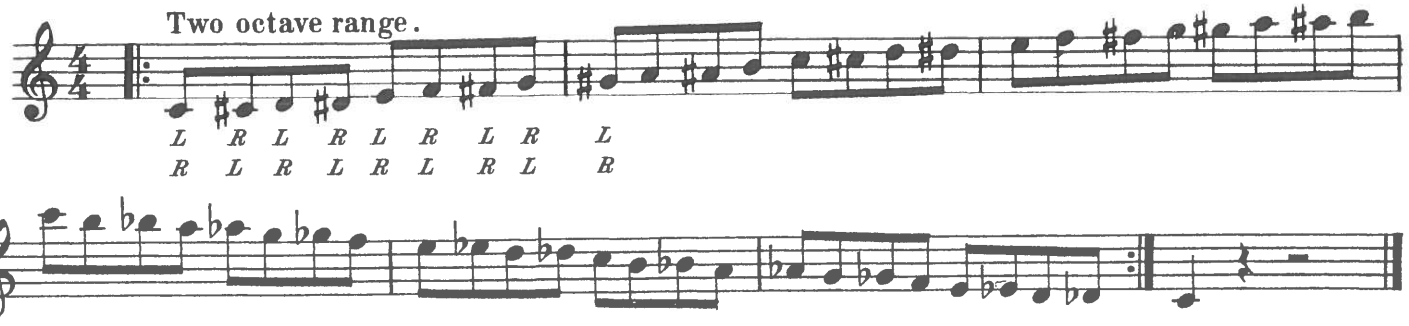
Chromatic Scale (continued)

Play *smoothly* and *evenly*.
Play *Hand to Hand* throughout (L,R,L,R, etc. or R,L,R,L, etc.)

1 One octave range.

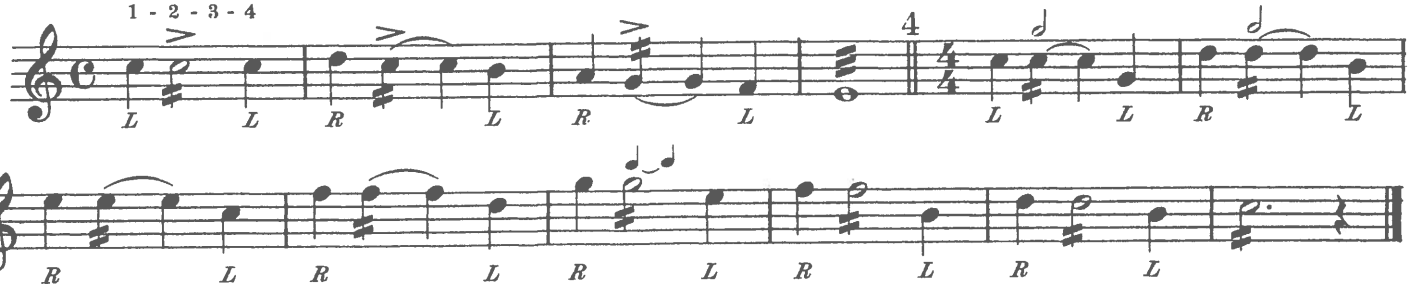


2 Two octave range.



Syncopation

3



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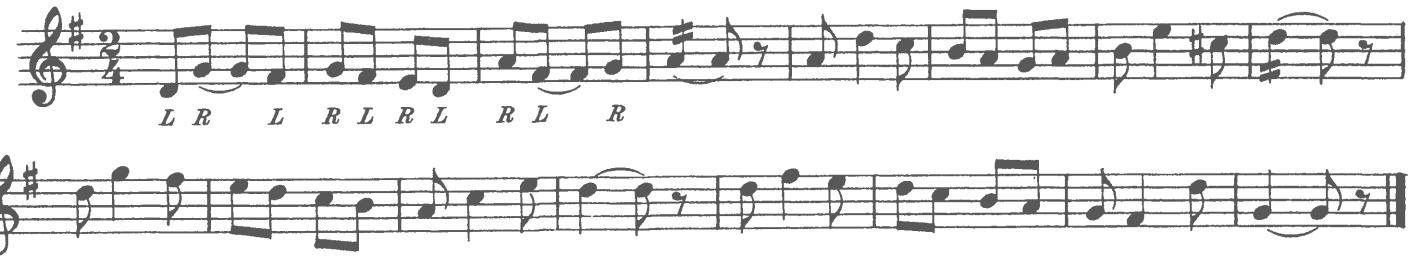

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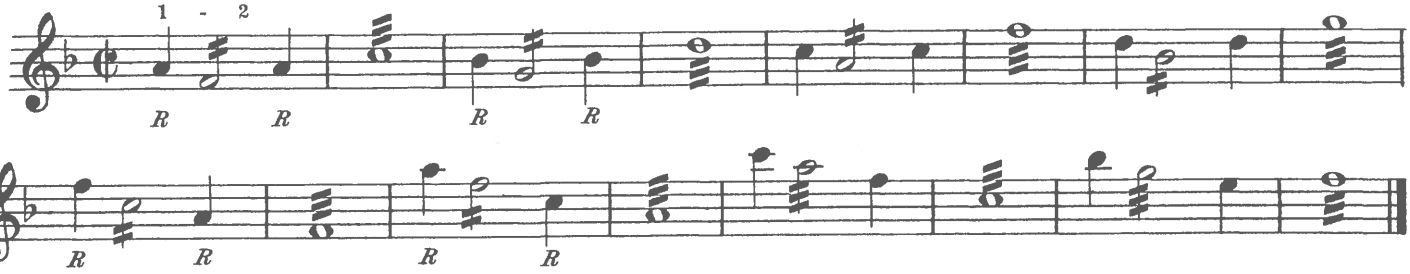
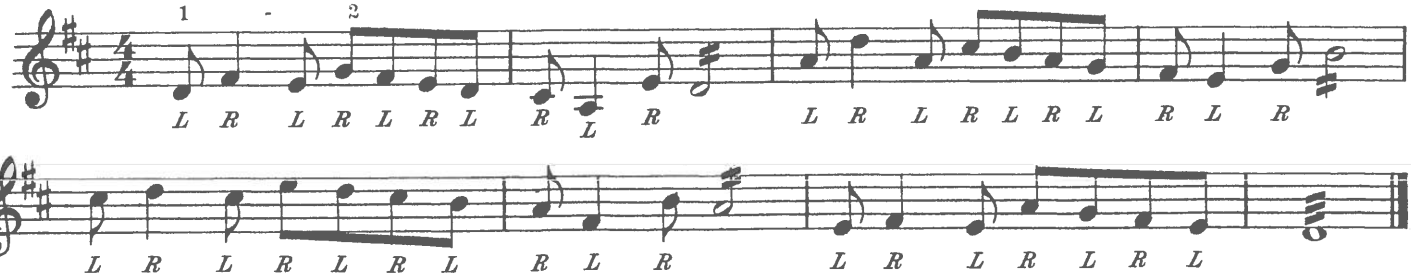
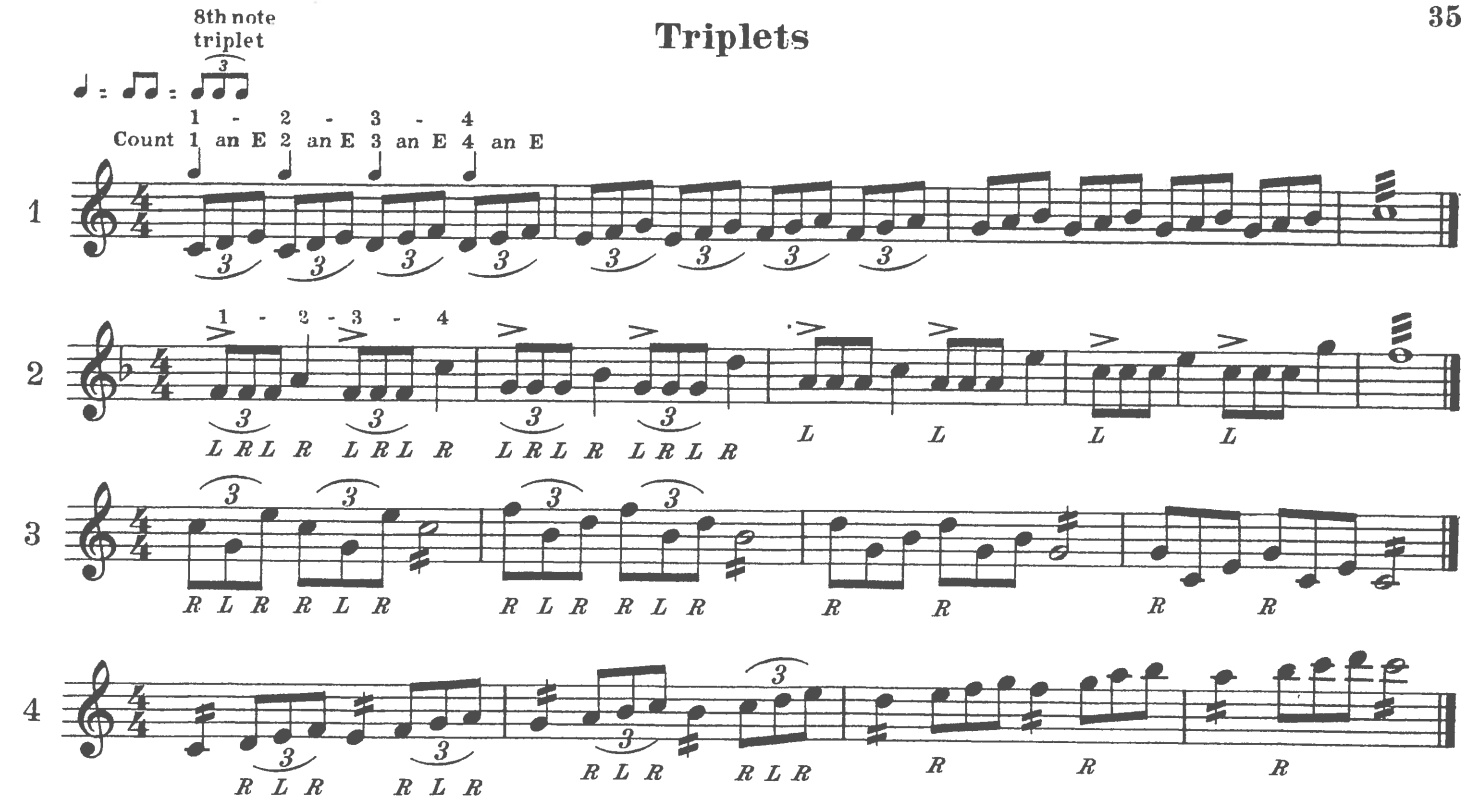


Melody

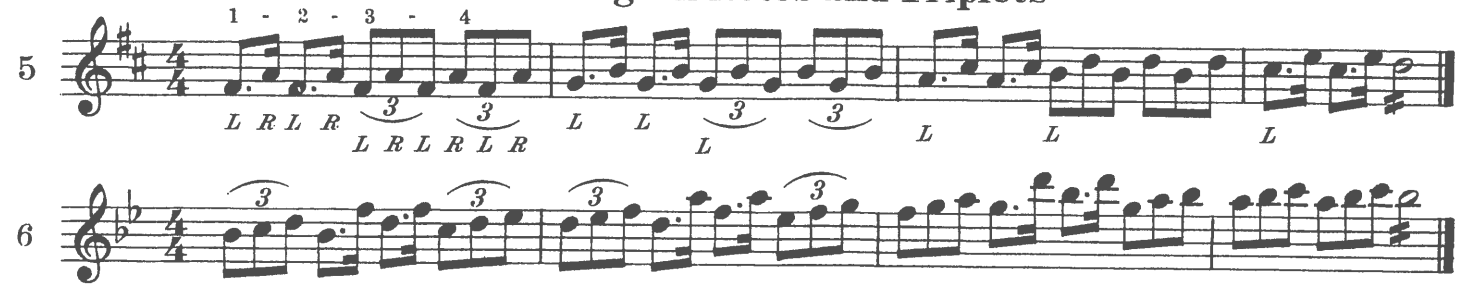
7



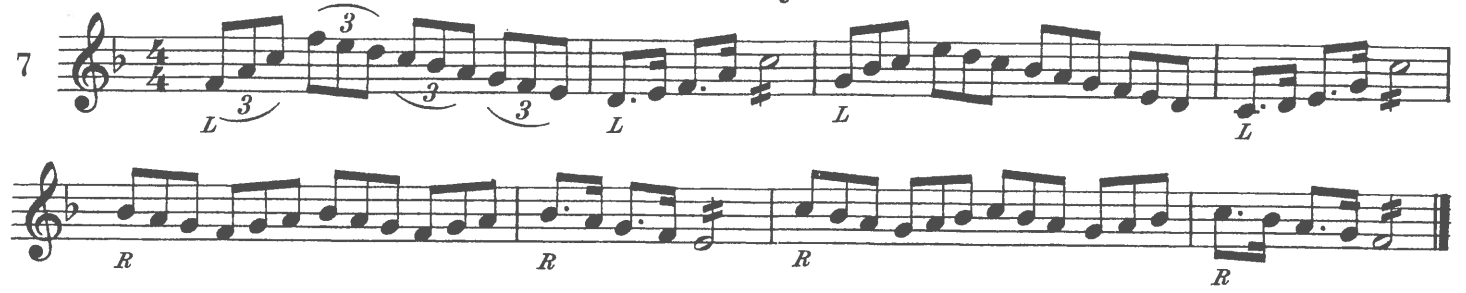
Triplets



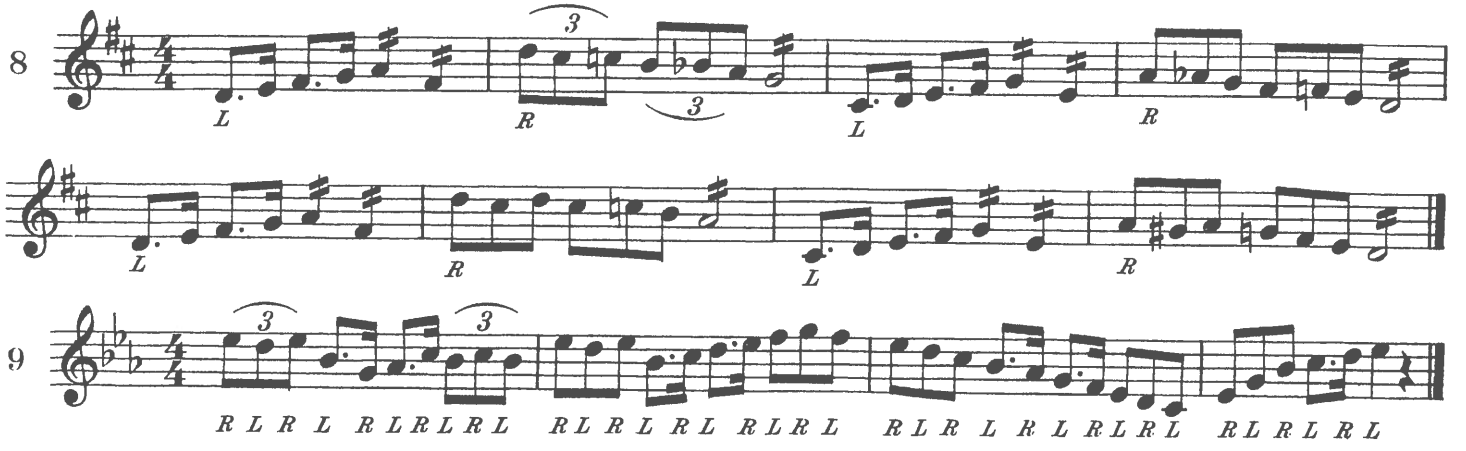
Dotted Eighth Notes and Triplets



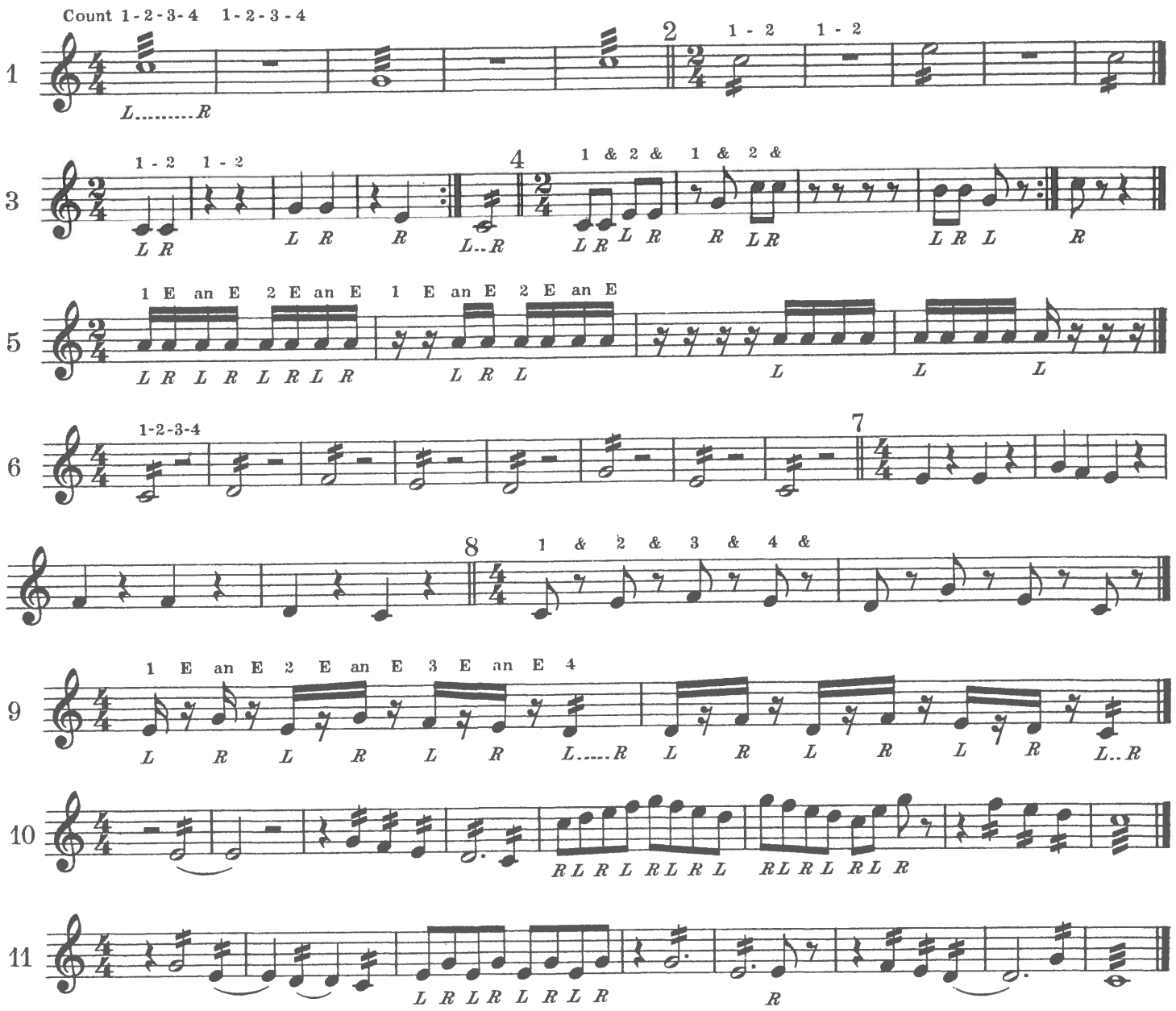
Melody



Melody

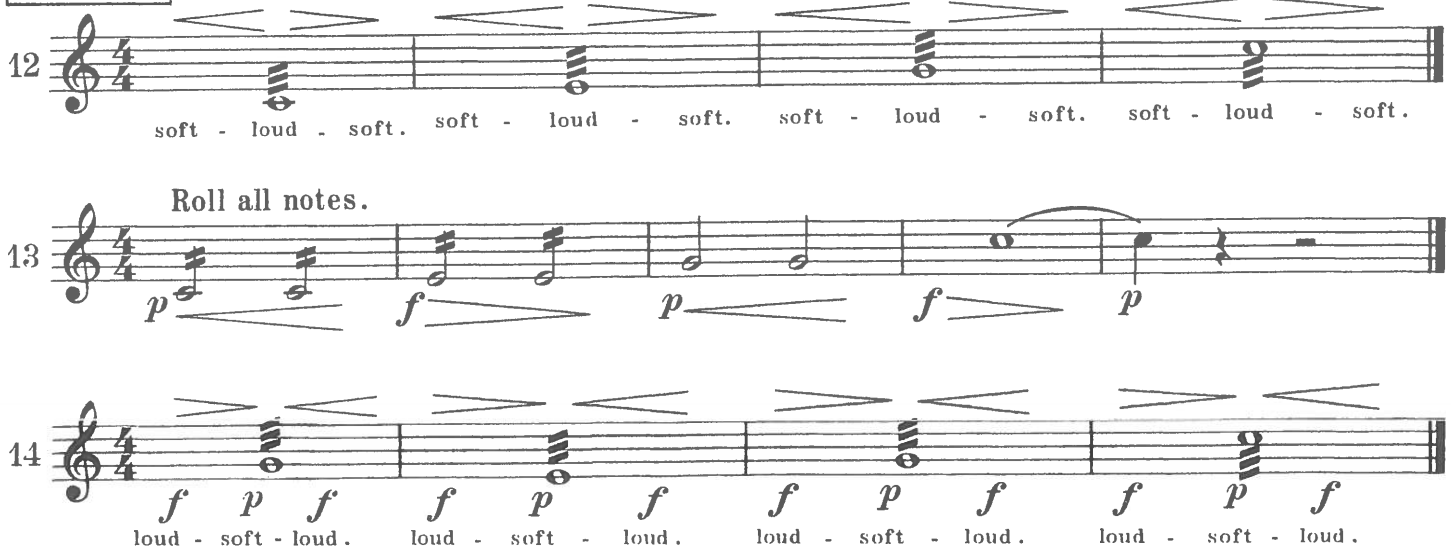


Rests – Tied Notes



f "loud"
p "soft"
Swell marks

Tone – Expression

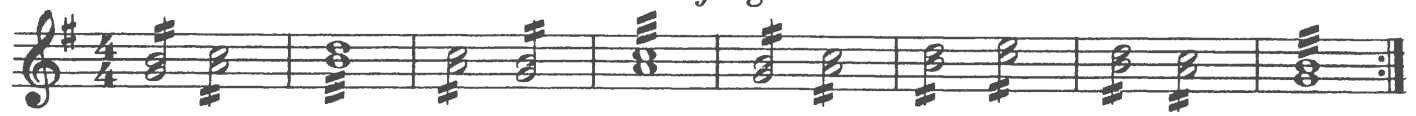


Double Notes

Thirds

The double notes not rolled must be struck *exactly together*.

1



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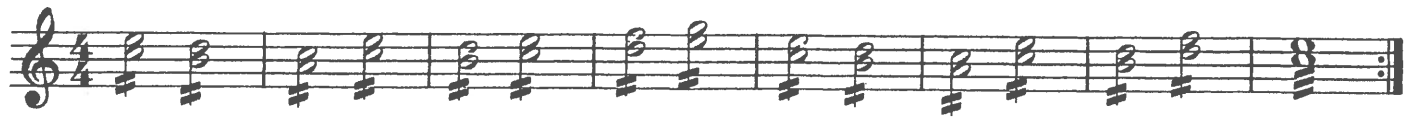

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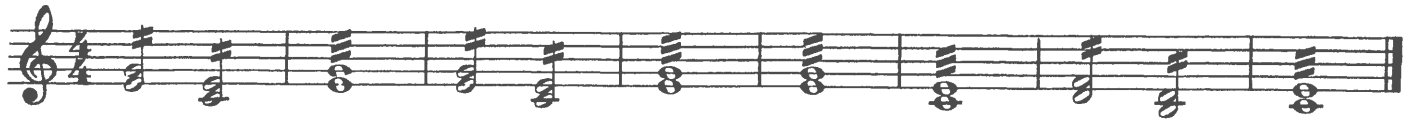
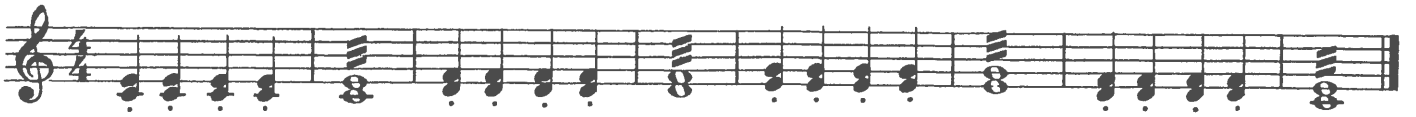


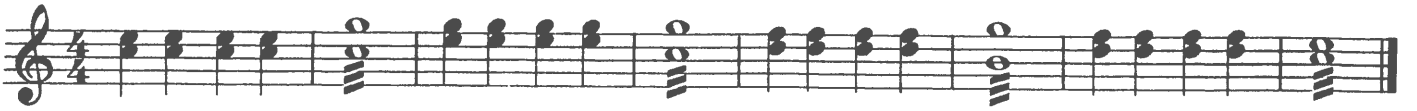
4

5



Varied Intervals

6



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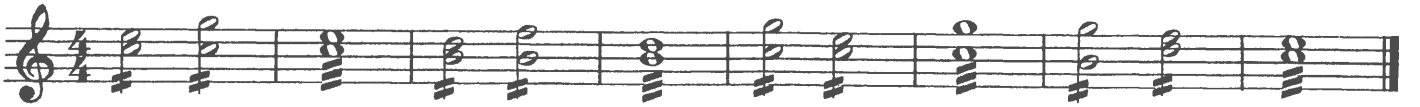

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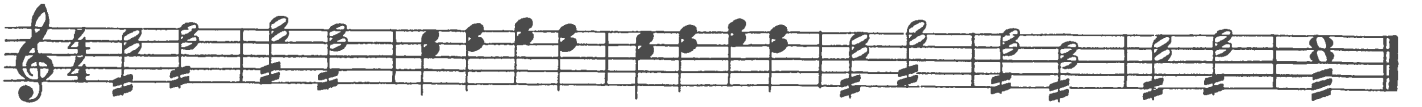

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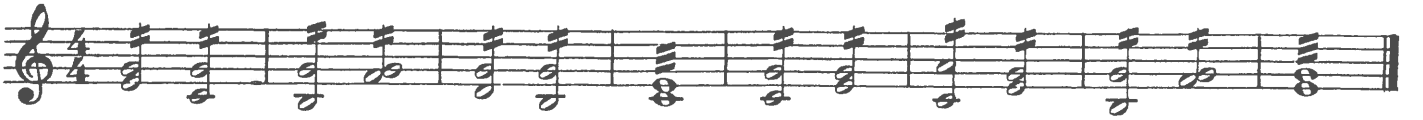
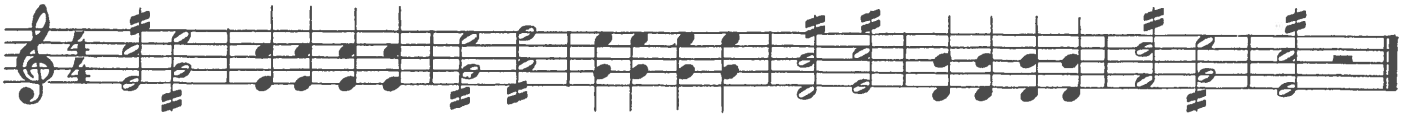


Sixths

10



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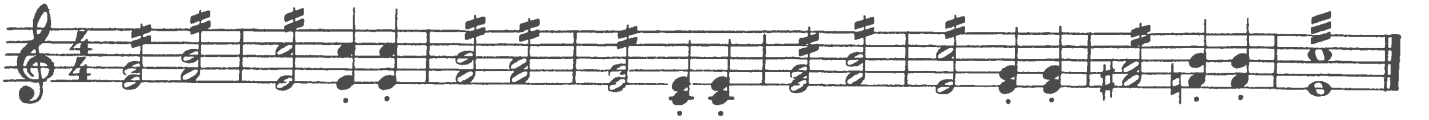

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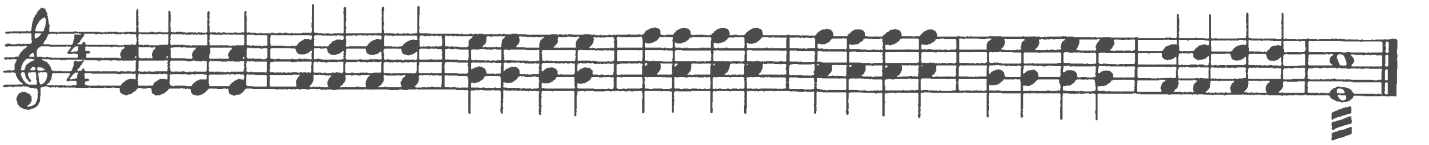


1

Wrist and Stroke Development

2 Accent Staccato Accent

Play fast and evenly.

3 Accent Stacc. Accent

4

5

Strike double notes exactly together.

6 Accent

Minuet – "Don Juan"

Moderato W. A. Mozart

7

My Maryland

Maestoso

1

f

Gavotte

Allegretto

Gossec

2

p

p

mf

f

Come Back to Erin

Moderato

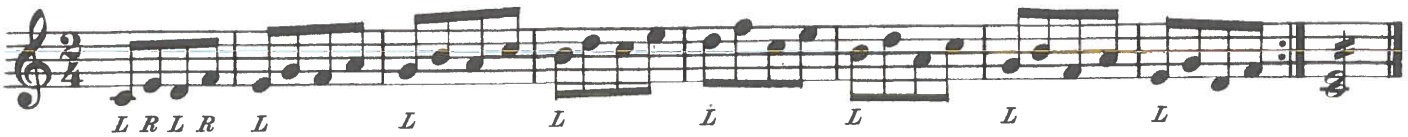
C. Barnard

3

f

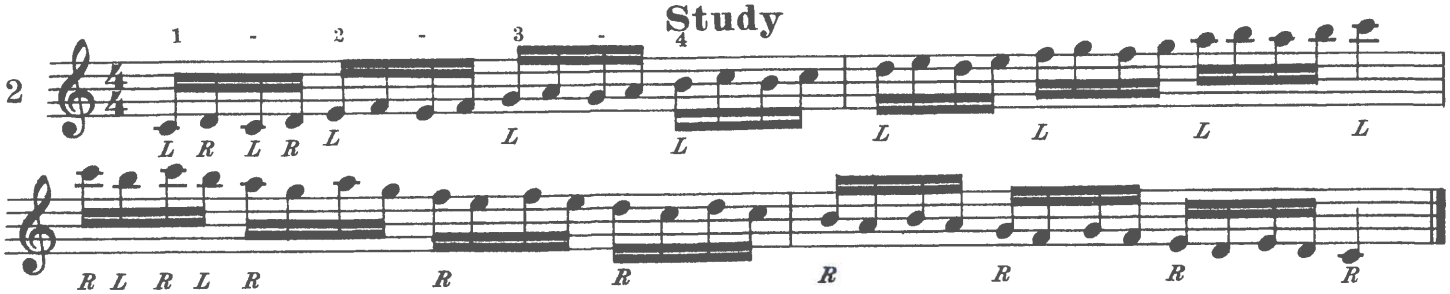
Broken Thirds

1



Study

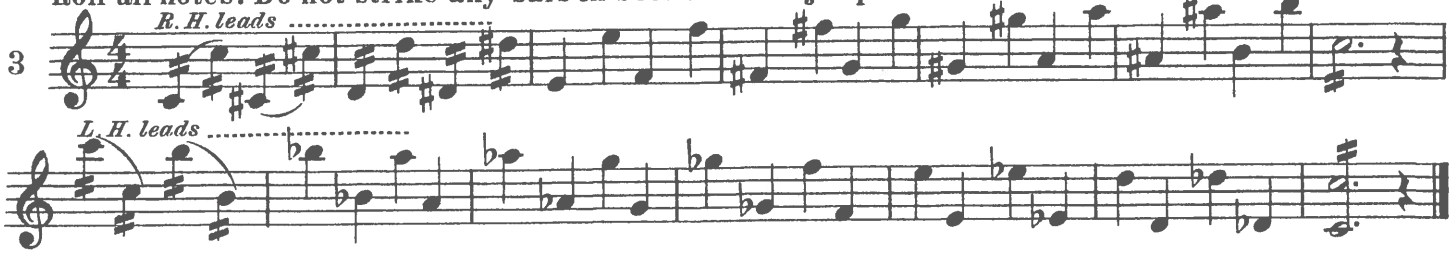
2



Roll Exercises – Wide Jumps

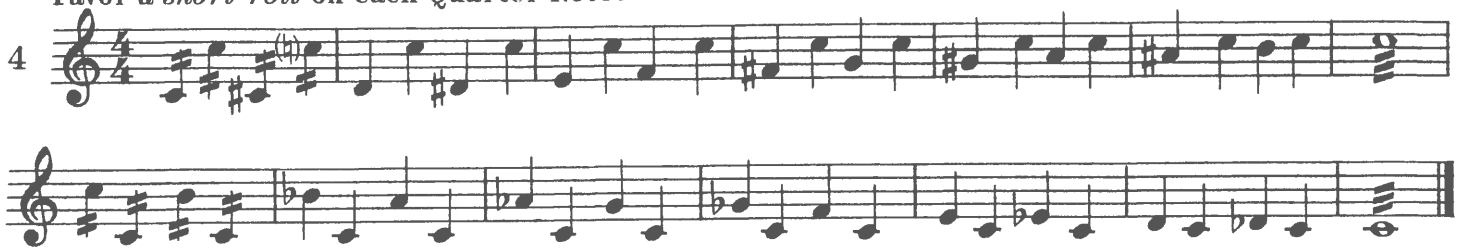
Roll all notes. Do not strike any bars in between each jump.

3



Favor a *short roll* on each Quarter Note.

4

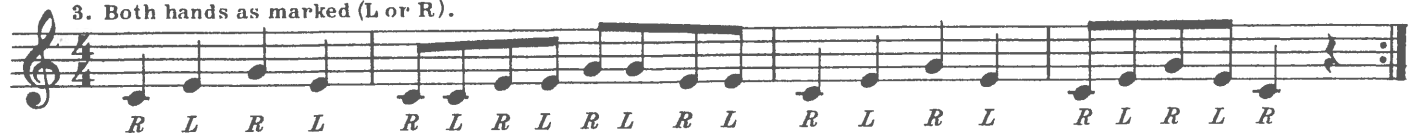


Practice Routine :

1. L.H. alone.
2. R.H. alone.
3. Both hands as marked (L or R).

Line Etudes

5



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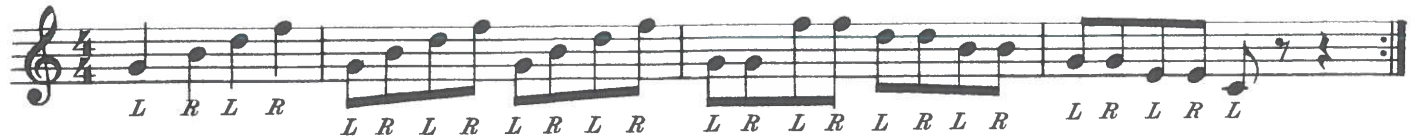

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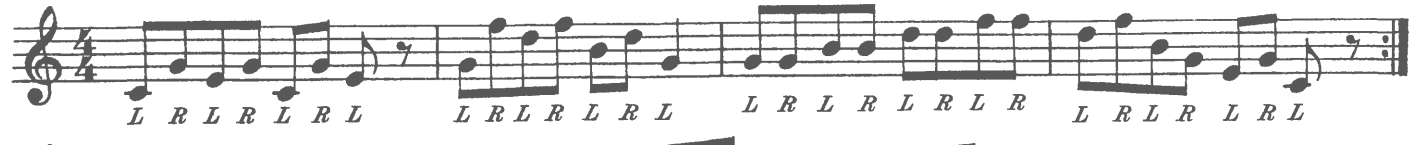

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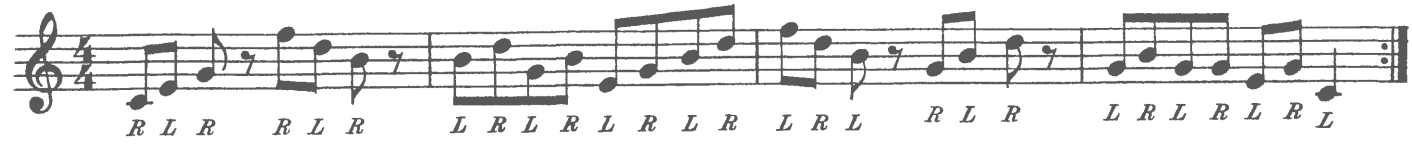

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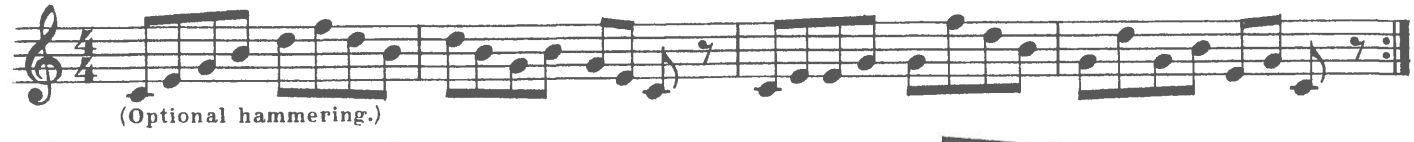

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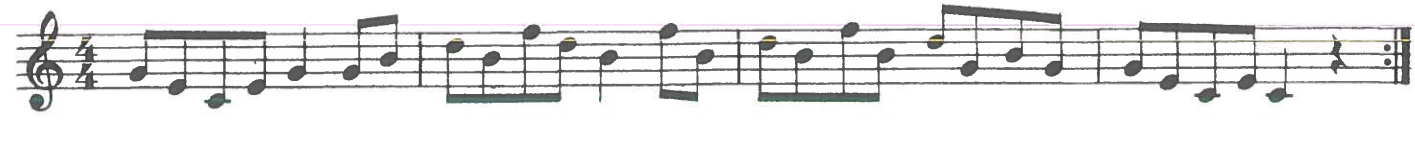

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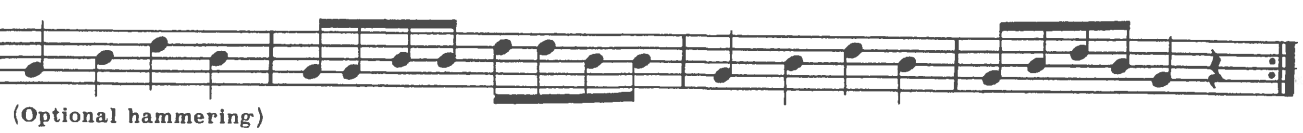

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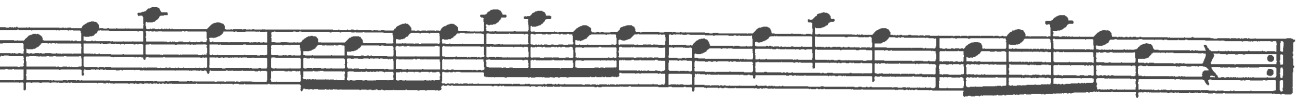

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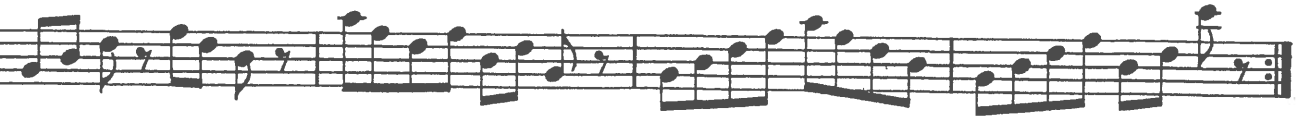
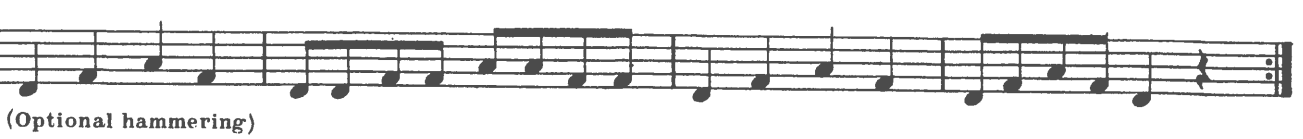


Space Etudes

4

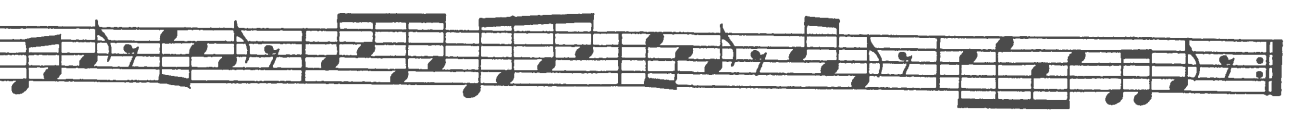


5

6

7

8



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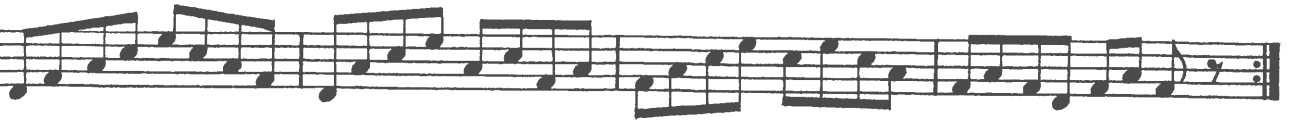

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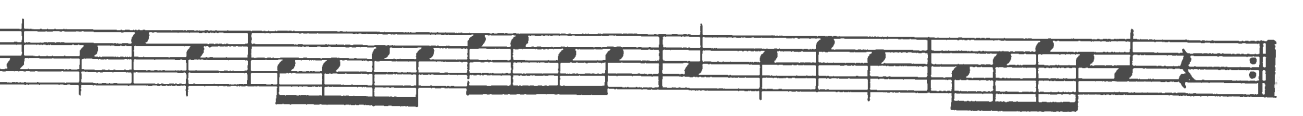

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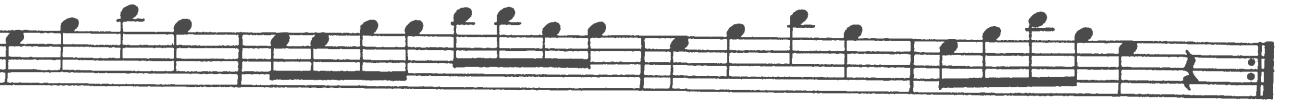


12

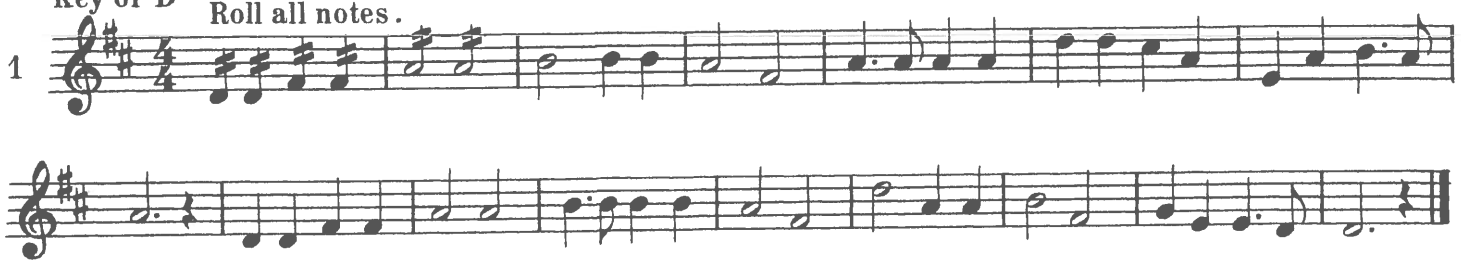
Holy, Holy, Holy

John B. Dykes

Key of D

Roll all notes.

1



Onward, Christian Soldiers

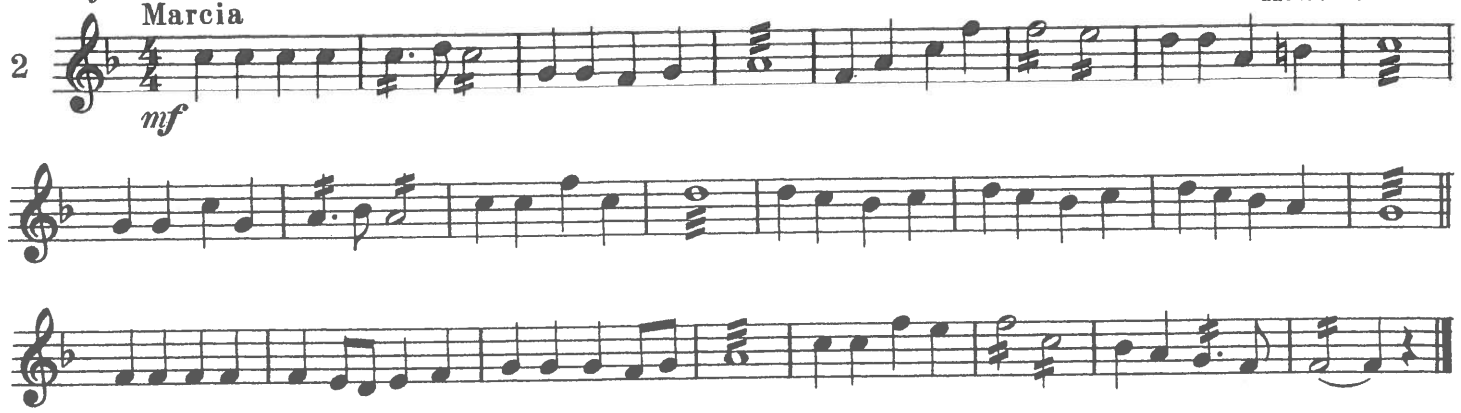
A. S. Sullivan

Key of F

Marcia

2

mf



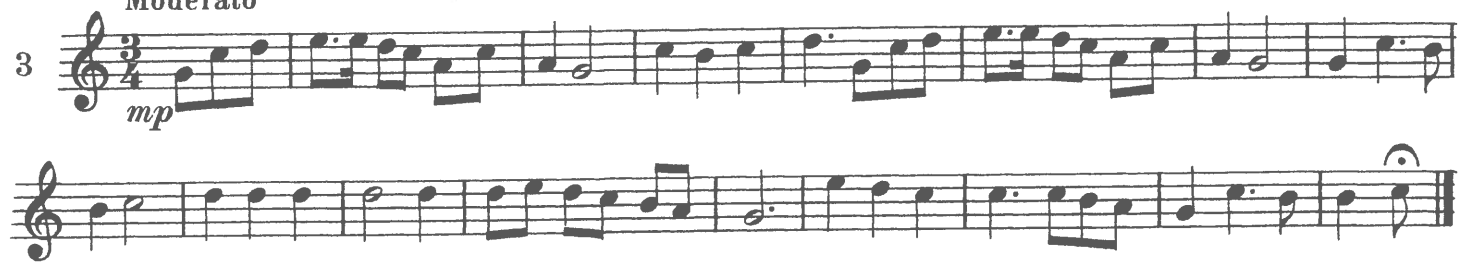
Lead, Kindly Light

John B. Dykes

Moderato

3

mp



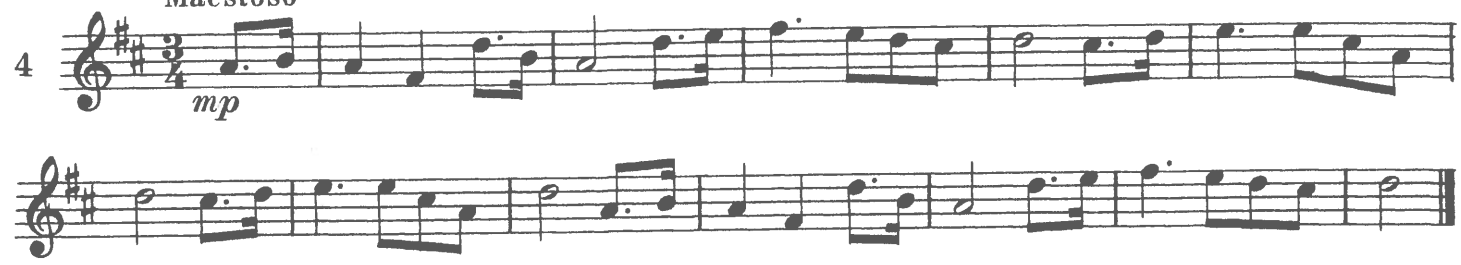
Rock of Ages

Thos. Hastings

Maestoso

4

mp



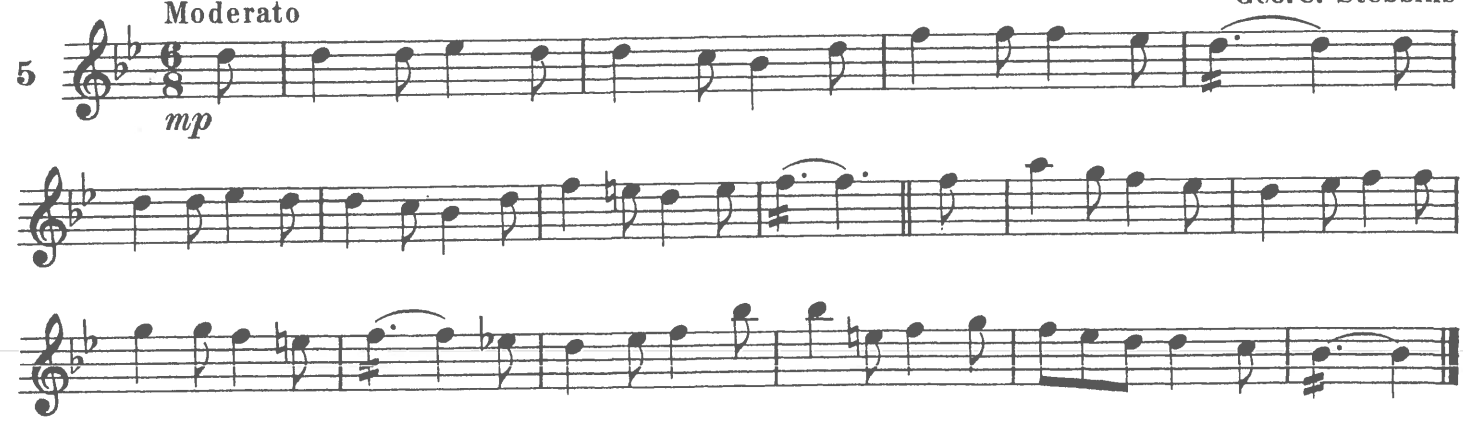
There is a Green Hill Far Away

Geo. C. Stebbins

Moderato

5

mp

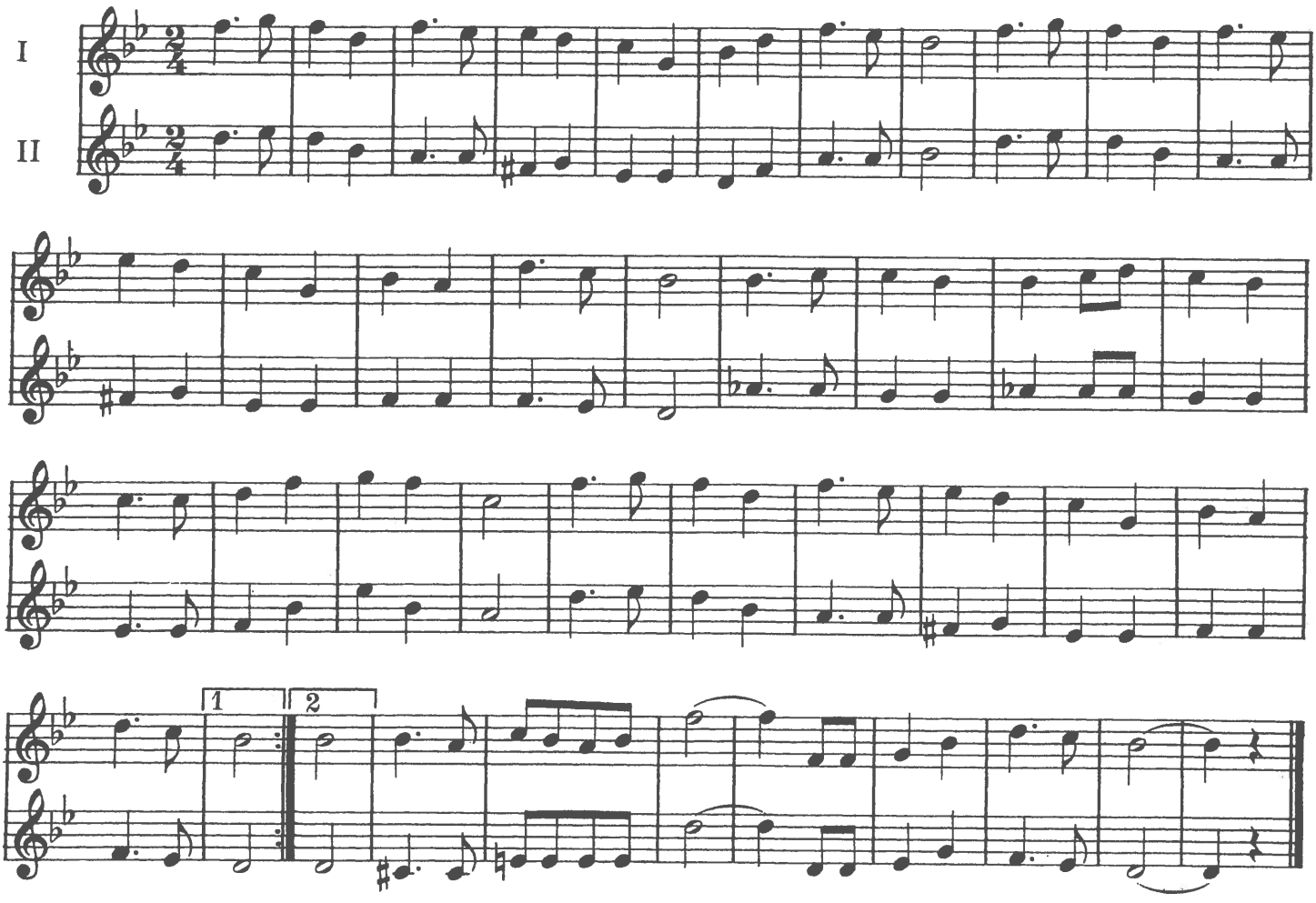


In the Gloaming – Duet

Roll all notes.

I

II

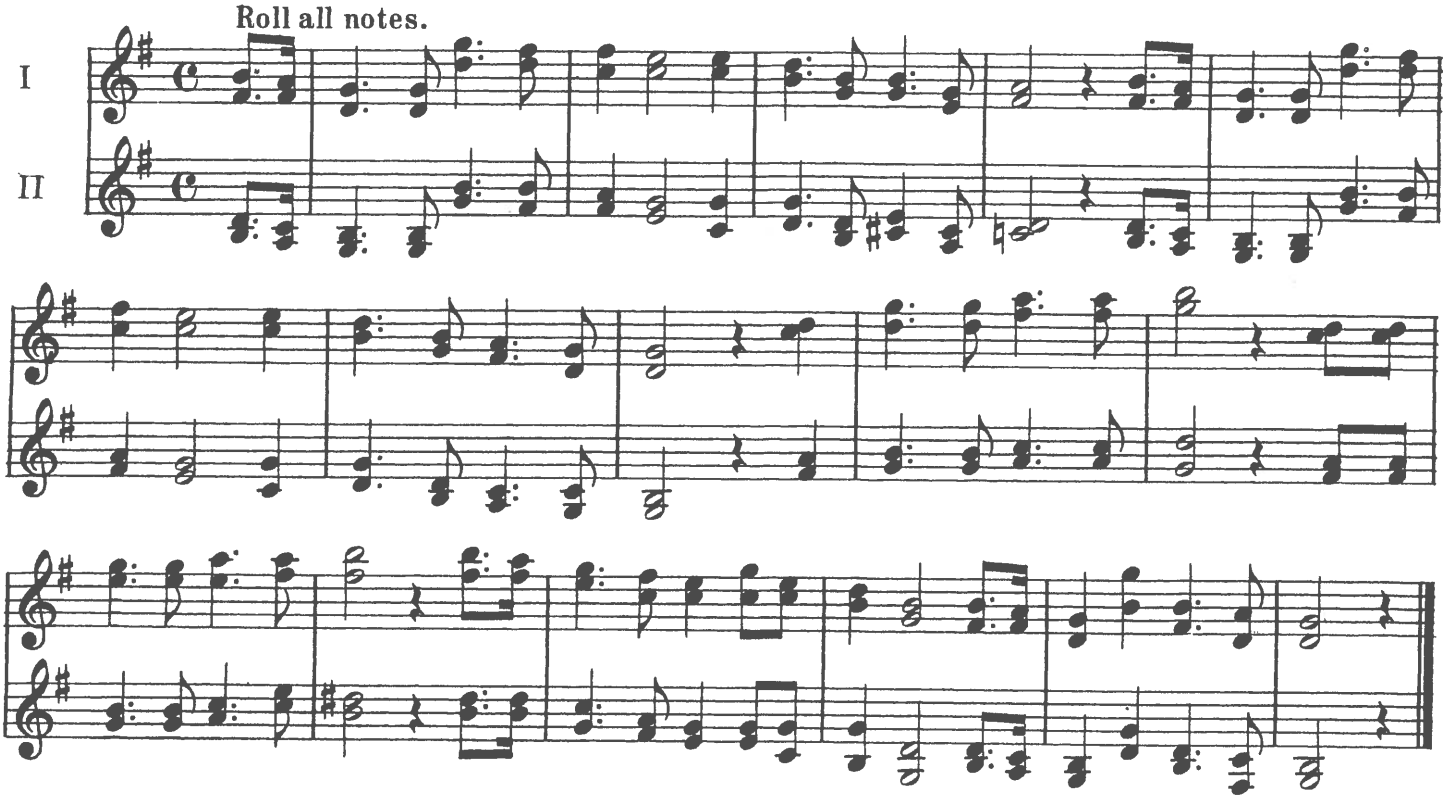


Annie Laurie – Duet

Roll all notes.

I

II

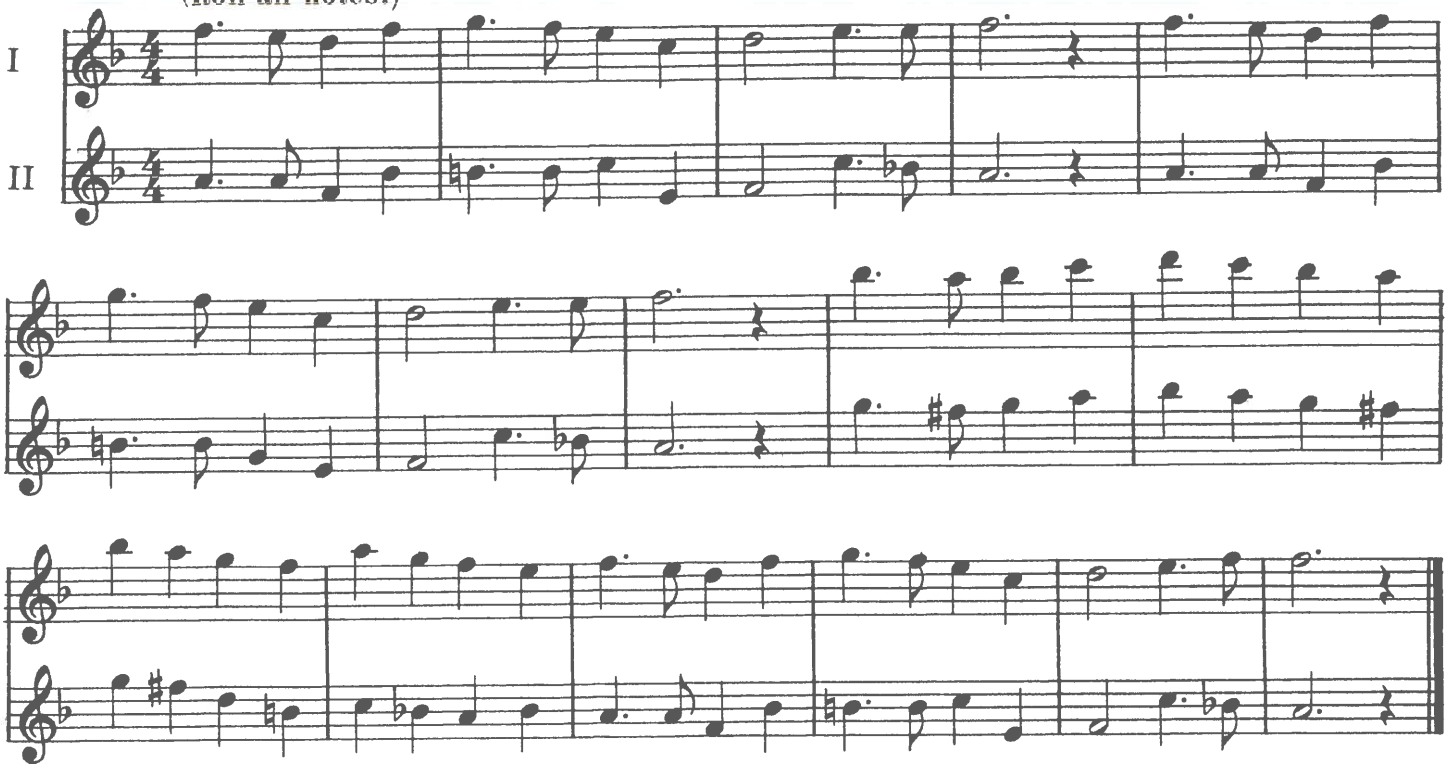


All Through the Night – Duet

(Roll all notes.)

I

II



Old Song – Ensemble

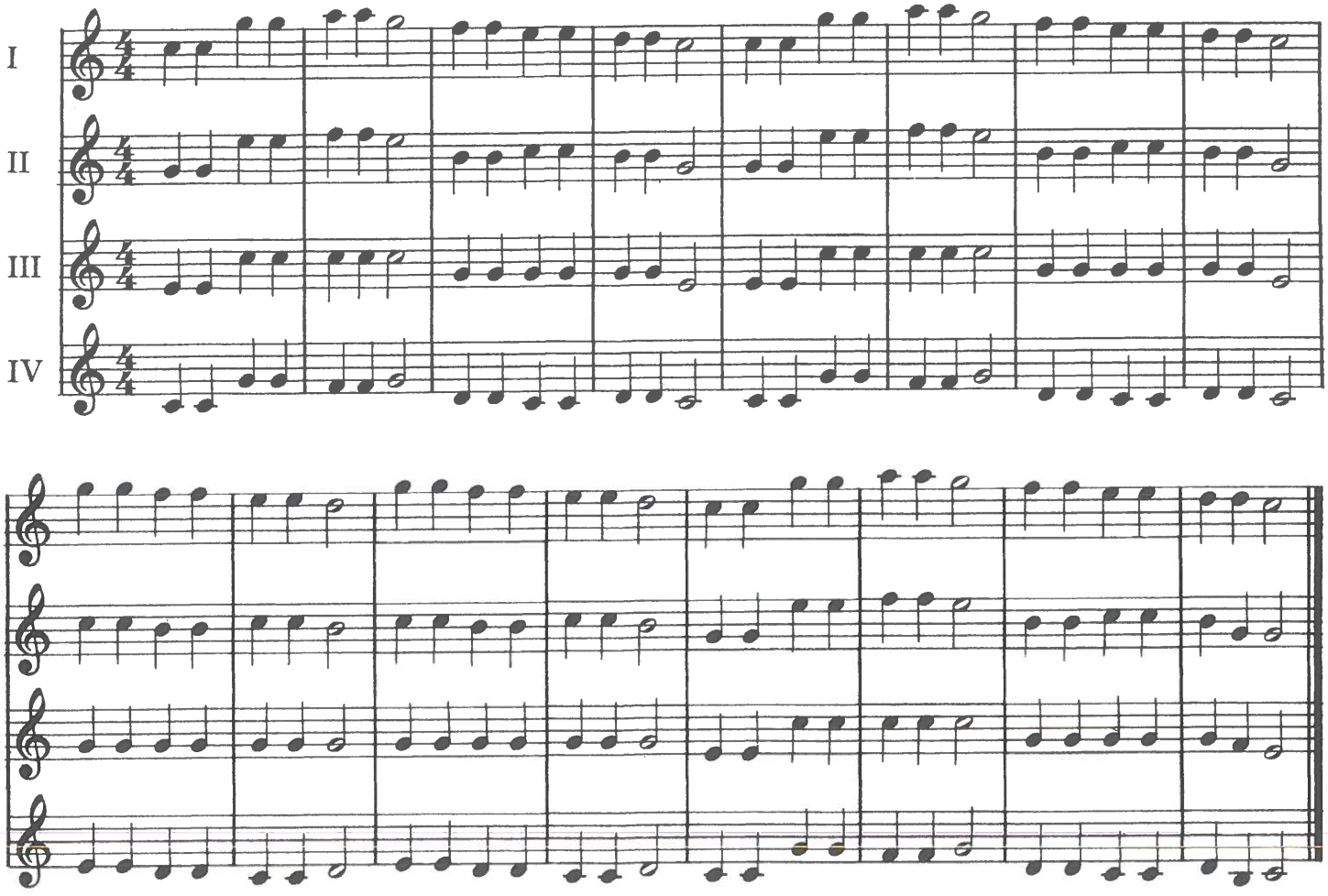
(Roll all notes.)

I

II

III

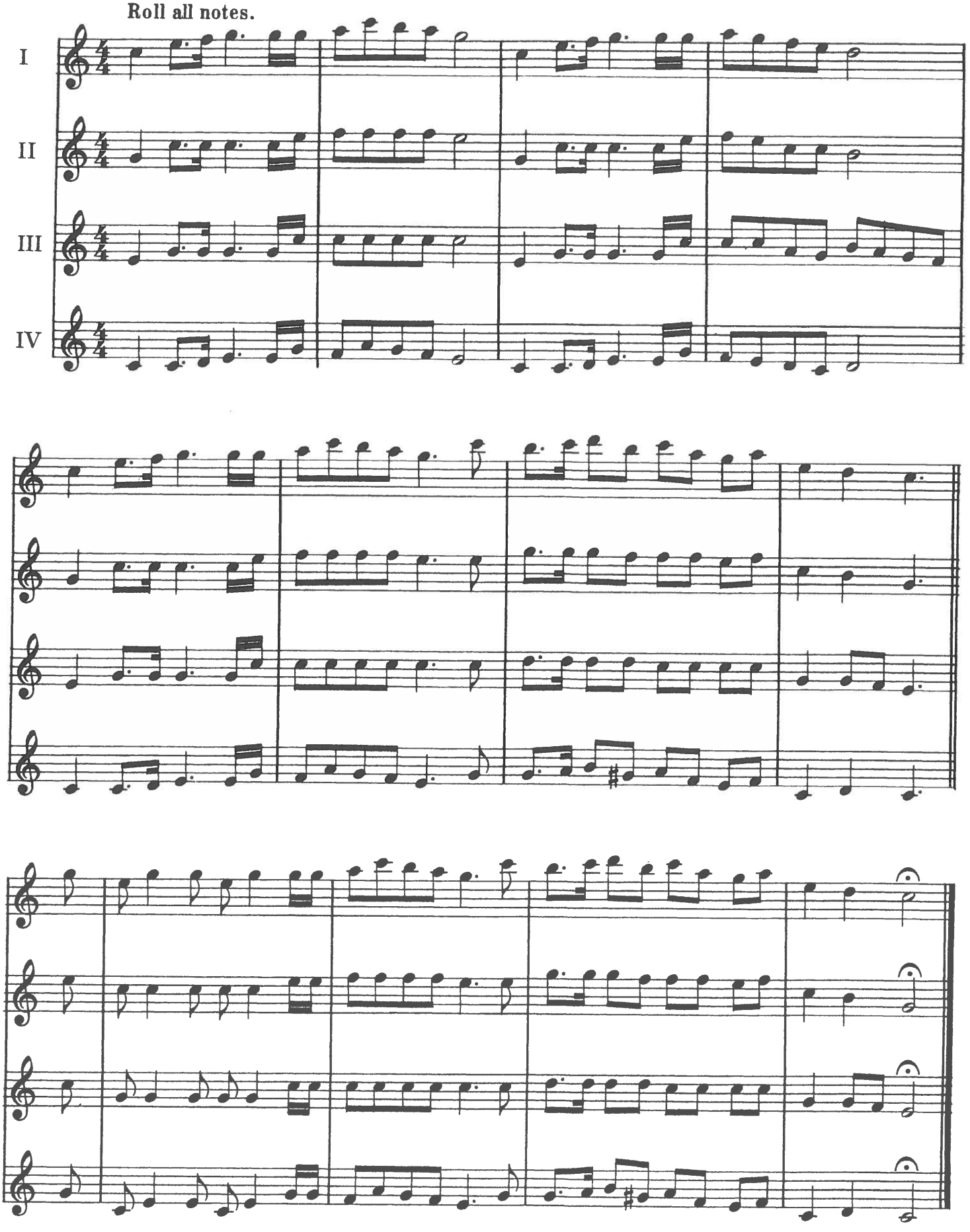
IV



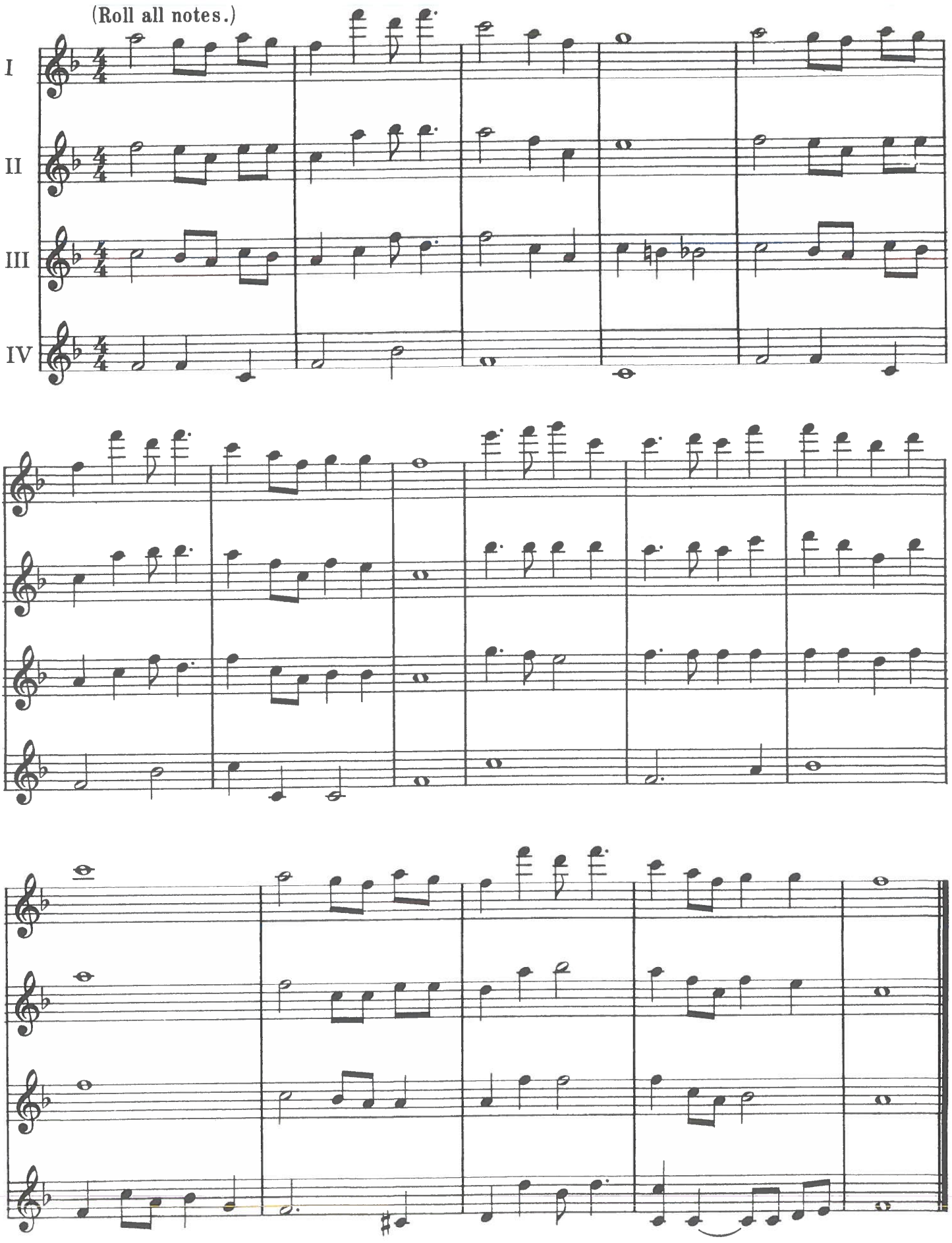
NOTE: These arrangements for Ensemble may be used for two, three or four part playing.

Old Black Joe – Ensemble

Roll all notes.

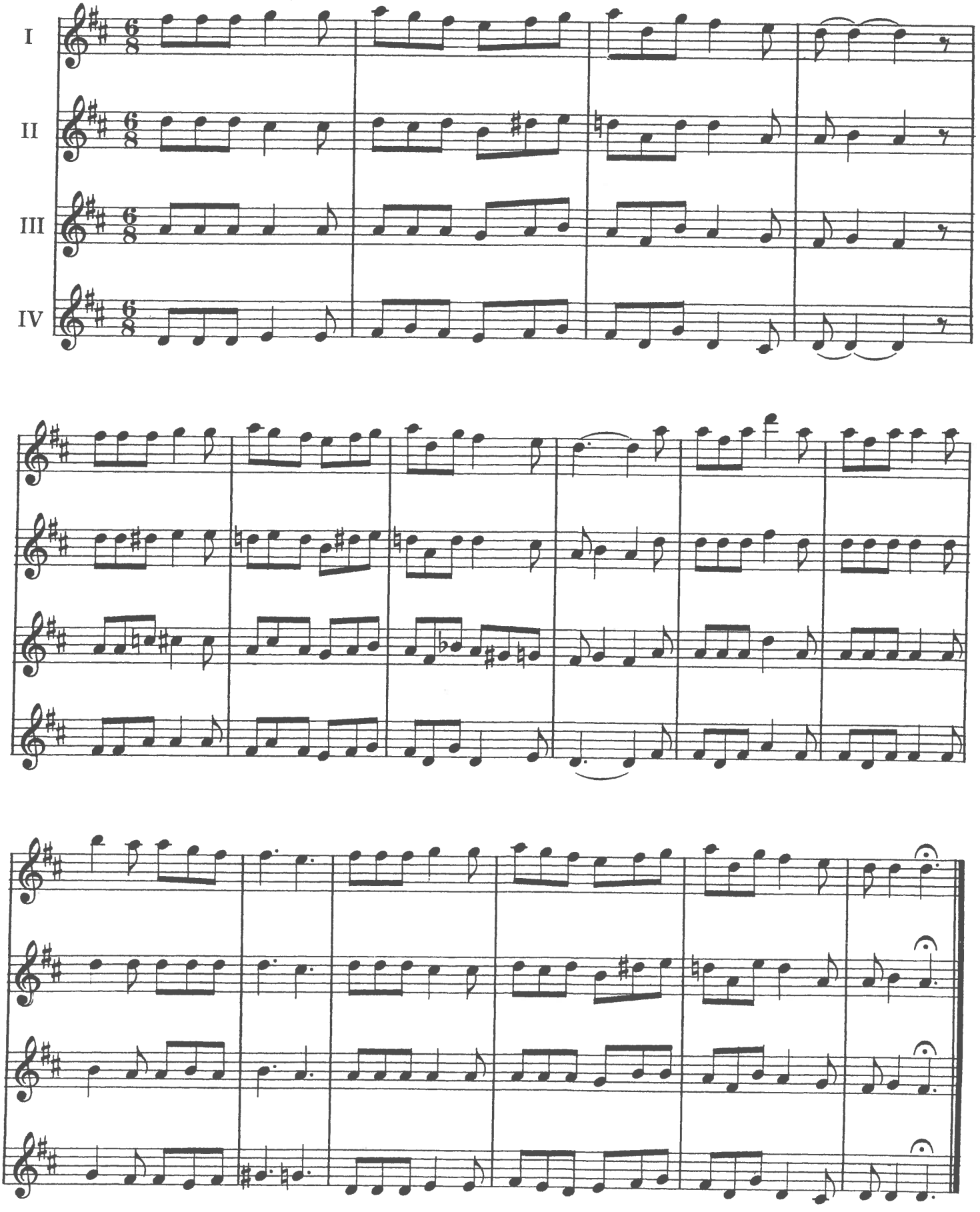


Swanee River – Ensemble



Drink to Me Only With Thine Eyes – Ensemble

(Roll all notes.)

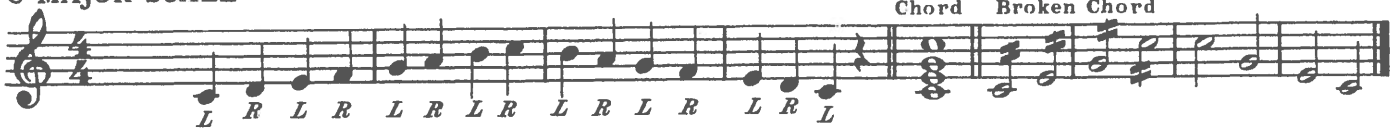


Major Scales - Chords

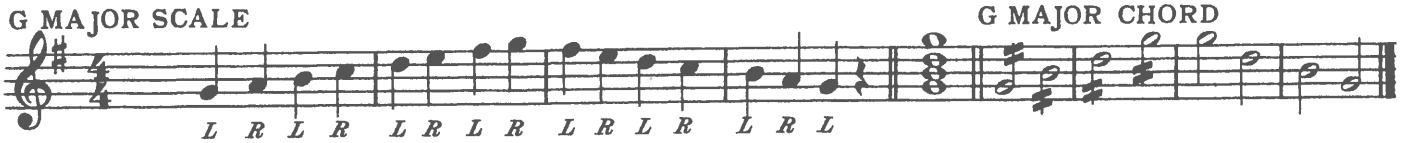
Memorize all scales and chords.

Sharp Keys

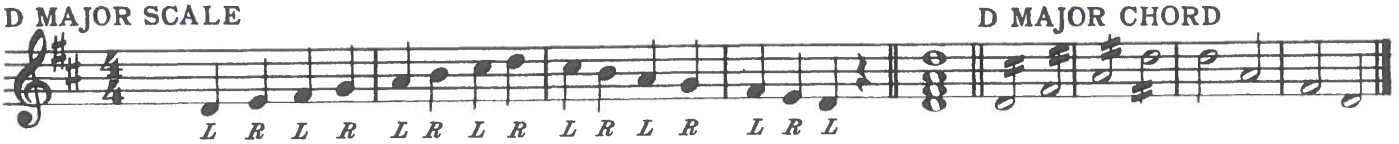
1 C MAJOR SCALE — C MAJOR CHORD (Chord, Broken Chord)



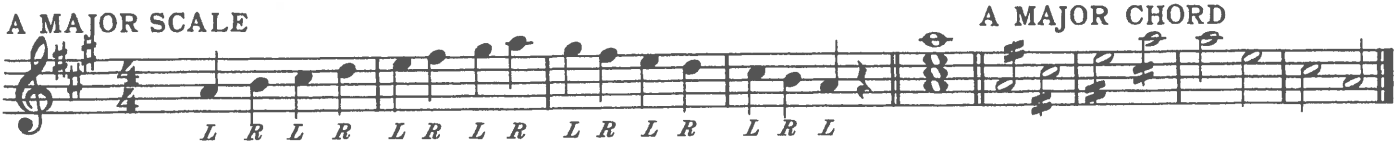
2 G MAJOR SCALE — G MAJOR CHORD



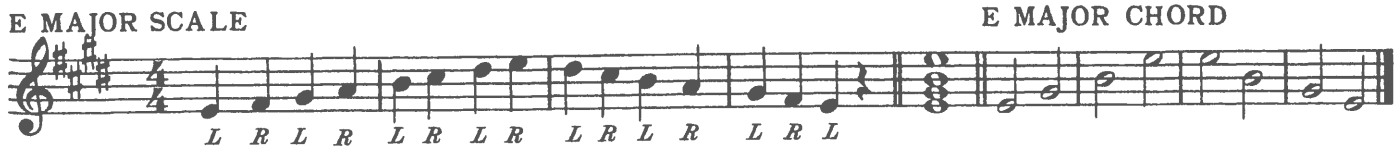
3 D MAJOR SCALE — D MAJOR CHORD



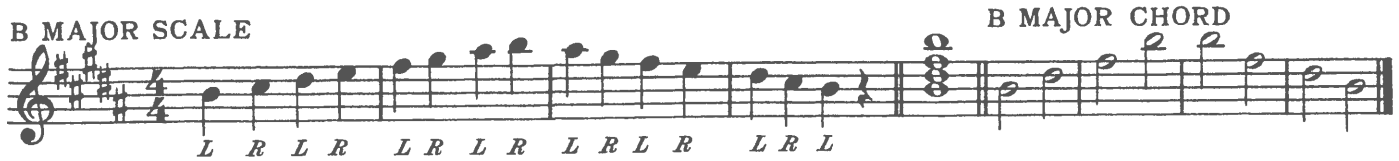
4 A MAJOR SCALE — A MAJOR CHORD



5 E MAJOR SCALE — E MAJOR CHORD

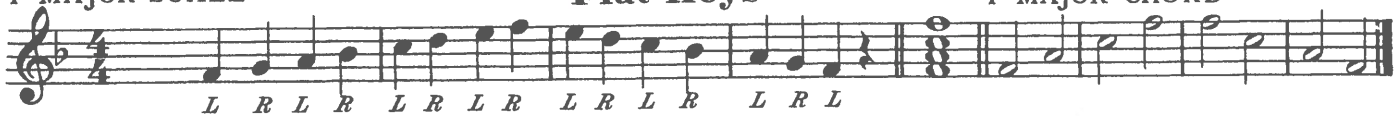


6 B MAJOR SCALE — B MAJOR CHORD

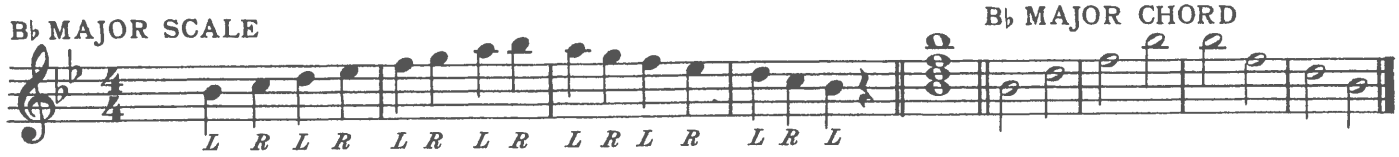


Flat Keys

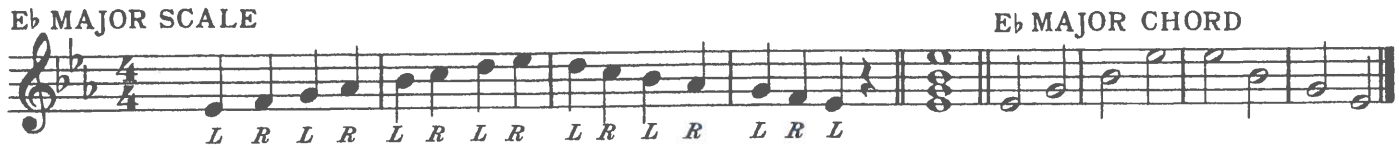
7 F MAJOR SCALE — F MAJOR CHORD



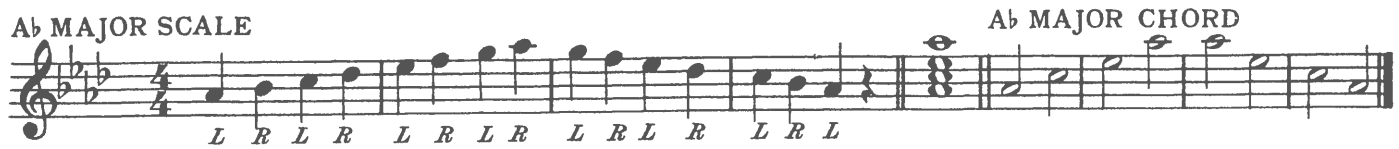
8 B♭ MAJOR SCALE — B♭ MAJOR CHORD



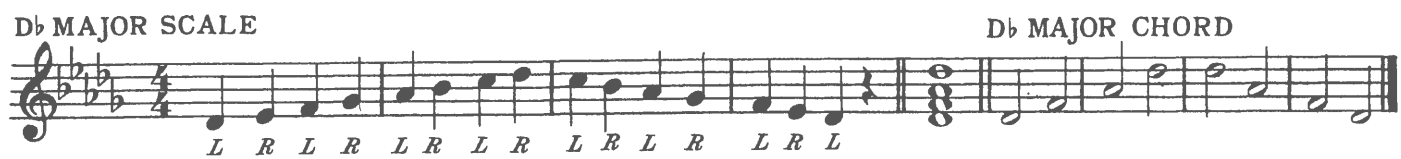
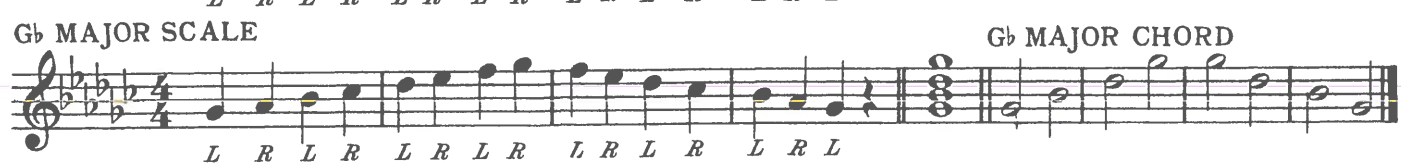
9 E♭ MAJOR SCALE — E♭ MAJOR CHORD



10 A♭ MAJOR SCALE — A♭ MAJOR CHORD



11 D♭ MAJOR SCALE — D♭ MAJOR CHORD



12 G♭ MAJOR SCALE — G♭ MAJOR CHORD