

Special thanks

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Maraming Salamat

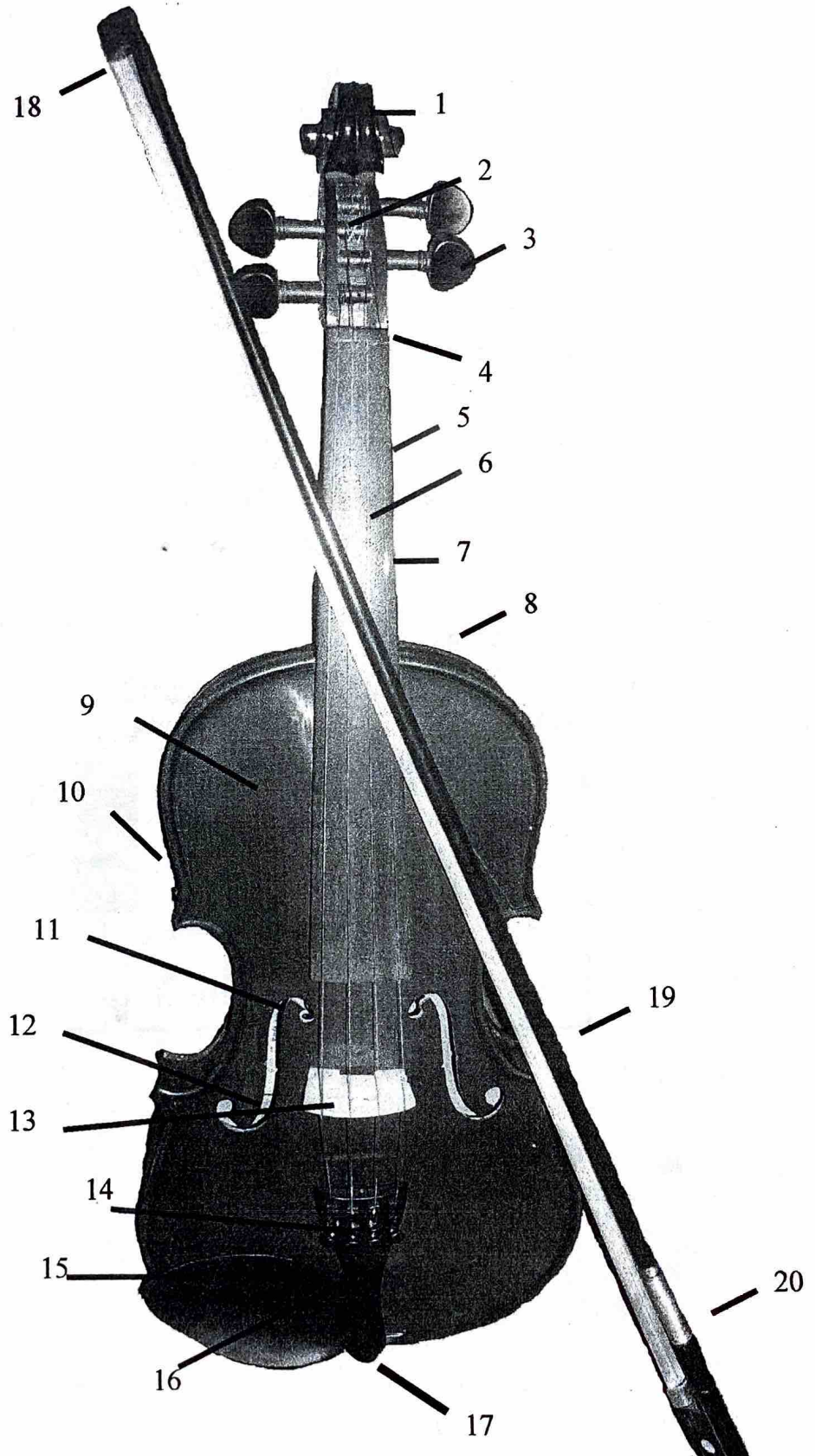
Nais kong magpasalamat lalo na sa kanila Bb. Charissa Carol Catalan para sa kaniyang pagsasalin sa Filipino/ Tagalog ng materyal na ito, kay Bb. Catherine McQuaid para sa maraming oras na kaniyang iginugol sa paglalatag ng mga musikang narito, kay Bb. Elizabeth Naval para sa kaniyang disenyo para sa pantakip ng aklat na ito, kay Bb. Regine Nunez para sa kanyang kabutihang loob na maging modelo para sa mga posisyon sa *violin*, ang lahat ng kabahagi ng NSM sa kanilang mabuting kalooban sa buong proseso, kay G. Mark Solie sa kaniyang pagsang-ayon sa paggamit namin ng kaniyang musika, kay G. Douglas Bachorik sa kanyang pagbibigay sigla sa pagbuo ng proyektong ito at higit sa lahat sa Panginoon at Tagapagligtas kong si Hesu-Kristo, kung saan “...sa kaniya tayo’y nangabubuhay, at nagsisikilos, at mayroon tayong pagkatao.” (Mga Gawa 17:28) Ang papuri ay sa Panginoon!

BASIC
VIOLIN
POSITION
AND
POSTURE

PARTS OF THE VIOLIN:

Mga Bahagi Ng Violin:

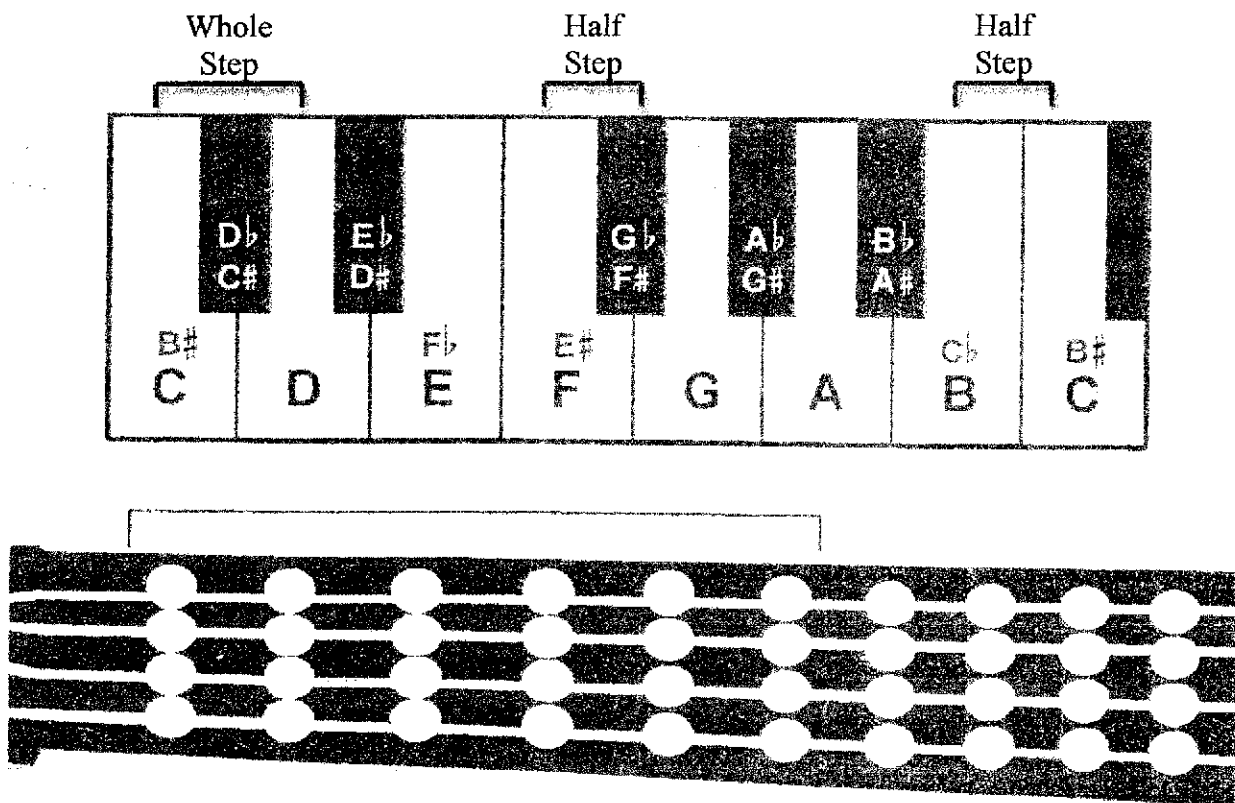
1. Scroll
2. Peg Box
3. Pegs
4. Nut
5. Neck
6. Strings
7. Fingerboard
8. Upper Bout
9. Body
10. Purfling
11. F Holes
12. Sound Post
13. Bridge
14. Fine Tuners
15. Chin Rest
16. Tail Piece
17. End Pin
18. Tip
19. Stick
20. Frog



BASIC RELATIONSHIP OF NOTES:

Pangunahing Ugnayan Ng Mga Nota:

1. There are whole steps – white notes of the piano that have black notes in between them.
Mayroong buong hakbang – mga puti na nota ng pyano na mayroong itim na nota sa pagitan.
2. There are half steps – white notes to black notes on the piano, or white notes side-by-side.
Mayroong kalahating hakbang – mga puti na nota papunta sa itim na nota sa pyano, o dalawang notang puti na magkatabi.
3. Keep wrist straight and without tension while making sure that the palm and wrist does not touch the instrument's neck.
Sa violin, hindi nagdidikit ang mga daliri kapag tumutugtog ng isang buong hakbang.
4. When playing half steps only, fingers touch each other.
Kapag tugtugtog ng kalahating hakbang lamang, ang mga daliri ay magkadikit.



TAKING CARE OF THE VIOLIN:

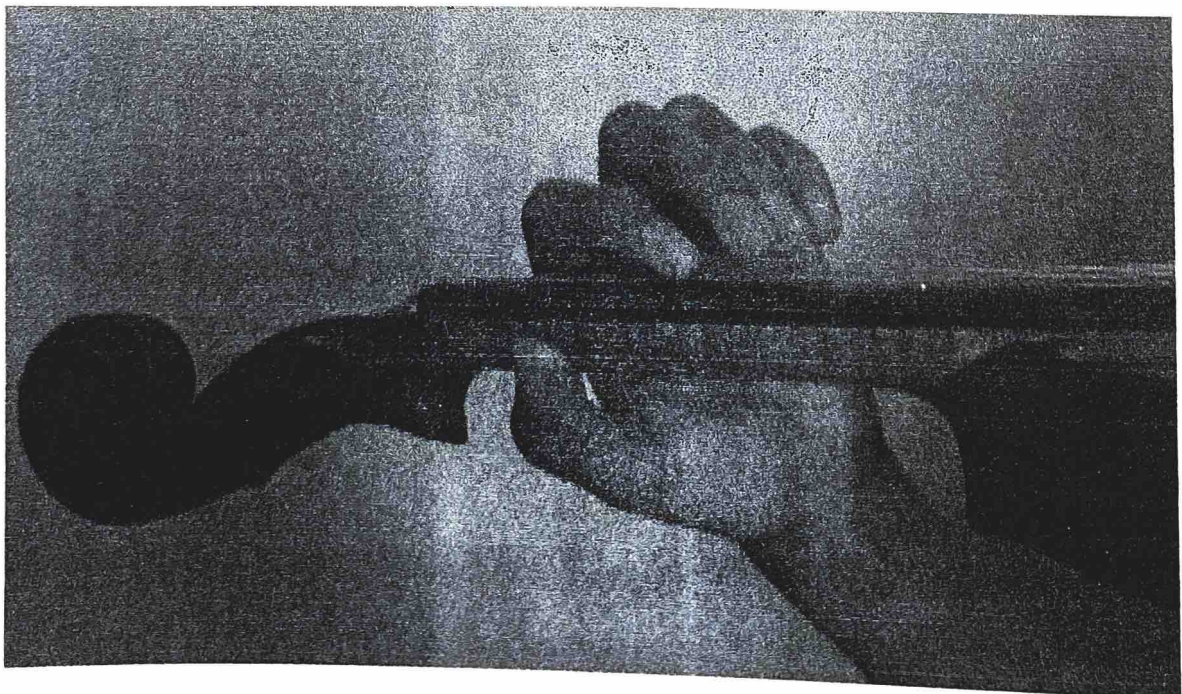
Pangangalaga Ng Violin:

1. The violin is fragile. Take care of it as you would a baby.
Ang violin ay madaling mabasag. Ingatan ito tulad ng isang sanggol.
2. Put down the violin case carefully and make sure that it is always right side up.
Ilapag ng maayos ang violin case at palaging siguraduhin na ang tamang gilid ang nakataas.
3. When not using the violin, always return it to its case and ensure that it is closed properly.
Ibalik ang violin sa lalagyanan kapag ito ay hindi ginagamit at tiyakin na ito ay nakasarado ng mabuti.
4. Be careful not to touch the varnish of the violin's wood if at all possible.
Ingatan na hindi mahuwakan ang barnis ng kahoy ng violin hanggang maiiwasan.
5. Do not touch the hair of the bow, only the stick and frog.
Huwag hawakan ang buhok ng bow, sa kahoy at sa frog lamang.
6. When first learning to tune the violin, refrain from using the pegs unless necessary. Use the fine tuners instead.
Kung baguhan pa lamang sa pagtono ng violin, iwasan na gamitin ang mga pihitan maliban kung talagang kinakailangan. Gamitin na lamang ang fine tuners.
7. Turn the metal knob at the frog to the right to tighten the bow. Only tighten a small amount, just enough that your smallest finger can still fit between the stick and hair.
Pihitin pakanan ang metal knob sa frog para higgpitan ang bow. Higgpitan lamang ng kaunti, tamang-tama na ang pinakamaliit na daliri ay kasya pa rin sa pagitan ng kahoy at ng buhok ng bow.
8. Place rosin on the bow hair after tightening it. Rub from tip to the other end. Do this many times especially on a new bow.
Lagyan ng rosin ang buhok ng bow matapos higgpitan. Ikiskis ng mabuti nag rosin hanggang sa magkabilang dulo. Gawin ito ng maraming ulit lalo na sa bagong bow.
9. Turn the metal knob to the left after using the bow. Turn until the hair is loosened and has no tension.
Pihitin ang metal knob pakaliwa matapos gamitin ang bow. Pihitin hanggang ang buhok ng bow ay lumuwag at wala nang tension.
10. Do not leave your violin just anywhere, especially in a sunny or hot location.
Huwag iwanan ang violin kung saan-saan lalo na sa mainit o maaraw na lugar.
11. Wipe off the strings and wood of the violin with a clean cloth after each use.
Punasan ng malinis na basahan ang strings at kahoy ng violin tuwing matapos ito gamitin.

PROPER LEFT-HAND POSITION ON VIOLIN:

Tamang Posisyon Ng Kaliwang Kamay Sa Violin:

1. Place the pad of the thumb on the left side of the instrument's neck next to the first finger marking.
Ilagay ang malambot na bahagi ng hinlalaki sa kaliwang bahagi ng leeg ng instrumento katabi ng markahan para sa unang daliri.
2. Place the base of the index finger on the other side of the neck, lined with the first-finger marking while supporting the instrument with the knucklebone of the index finger.
Ilagay ang dulo ng hintuturo sa kabilang bahagi ng leeg, katapat ng markahan para sa unang daliri habang sinusupportahan ang instrumento gamit ang buto ng hintuturo.
3. Keep wrist straight and without tension while making sure that the palm and wrist does not touch the instrument's neck.
Panatilihing tuwid at walang tension ang pulsuhan habang sinisiguradong hindi nakadikit sa leeg ng instrumento ang palad at pulsuhan.
4. Place fingers 1, 2, and 3 on their proper markings, make a square between the first finger and fingerboard, and slant the hand so the fingernails aim down the fingerboard.
Ilagay ang 1, 2, at 3 na daliri sa tamang markahan at gumawa ng parisukat sa pagitan ng unang daliri at ng fingerboard at ihilig ang kamay para ang mga kuko ay nakaturo pababa sa fingerboard.
5. Fingers should be slightly curved above the strings.
Ang mga daliri ay dapat bahagyang nakabilog sa itaas ng strings.



PROPER SHOULDER POSITION FOR VIOLIN:

Tamang Posisyon Ng Violin Sa Balikat:

1. Stand properly. Make sure that feet are a shoulder's width apart.
Tumayo ng maayos. Siguraduhin na ang mga paa ay sinlayo ng tulad sa mga balikat.
2. Hold instrument on the upper bout, strings facing away and arm outstretched at 45-degrees from body.
Hawakan ang instrumento sa upper bout, ang mga string ay nakaharap palayo at ang braso ay nakaunat ng mga 45-degree mula sa katawan.
3. Turn head toward instrument.
Harap ang ulo sa instrumento.
4. Rotate left arm and flatten the instrument's position until you see the end pin facing you.
Likot ang kaliwang komay at ipahiga ang instrumento hanggang ang end pin ay nakaharap na sa iyo.
5. Bring instrument toward you until the end pin touches the middle of your neck and comfortably rests on your shoulder, with the lower bout lined up with the shoulder seam of your shirt.
Ilapit ang instrumento sa'yo hanggang ang end pin ay dumikit sa gitna ng leeg at komportableng nakapatong sa balikat habang ang lower bout ay nakapantay sa tahi ng iyong damit sa may balikat.
6. Place the left side of your jaw on the chin rest, keeping your head erect.
Ilagay ang kaliwang bahagi ng panga sa chin rest, habang pinapanatiling tuwid ang ulo.
7. Make sure to keep instrument parallel to the floor.
Siguraduhin na nakapantay ang instrumento sa sahig.



BEGINNING BOWING TECHNIQUES:

Panimulang Paggamit Ng Bow:

1. Establish the correct, natural, flexible bow hold. Check especially for a rounded thumb and fourth finger.
Sanayin ang tama, natural, at flexible na hawak ng bow. Bantayan lalo na ang bilugang hinlalaki at pangapat na daliri.
2. Study shadow bow until comfortable as preparation for using the bow on violin. This technique eliminates as many hindrances as possible by practicing without the violin.
Pag-aralang mag-shadow bow hanggang masanay bilang paghahanda sa paggamit ng bow sa violin. Upang makaiwas sa mga posibleng maging problema, mogenayo ng paggamit ng bow ng walang violin.
 - a. Create a “square” between the right arm, shoulder and bow.
Gumawa ng “parisukat” sa pagitan ng kanang braso, balikat, at bow.
 - b. Remember to start at and return to the frog.
Tandaang magumpisa at bumalik sa frog.
 - c. When beginning the bow stroke, allow your motion to open and close from the elbow while keeping shoulders relaxed.
Sa pagumpisa ng bow stroke, hayaan ang pagbukas at pagsara ng braso mula sa siko habang pinapanatiling komportable ang balikat.
 - d. Pull the bow away from the collarbone. Rotate the arm slightly away to the left to complete the pull.
Hilanin ang bow papalayo sa collarbone. Ipihit ng kaunti papalayo ang braso papunta sa kaliwa para mabuo ang hila.
 - e. Angle the bow away from the bridge.
I-anggulo ang bow papalayo sa bridge.
 - f. Use efficient bow strokes – enough bow length to produce a beautiful sound.
Gumamit ng sapat na bow – tamang haba lamang para makagawa ng magandang tunog.
 - g. Recognize that the slight motion of the wrist and elbow is one way of effective, clean string crossings.
Pansinin na ang kaunting paggalaw ng pulsuhan at siko ay isa sa mga epektibong paraan sa malinis na pagpalit-palit ng strings.
 - h. Practice loose and flexible movement of the wrist:
Sanayin ang maluwang at malambot na paggalaw ng pulsuhan:



1. Down-bows – lower wrist
Pababang hila ng bow – ibaba ang pulsuhan

2. Up-bows – higher wrist
Pataas na hila ng bow – itaas ang pulsuhan

3. Begin developing the “Bow click” and “Circle bow” to enhance flexibility and release of sound.
Umpisahan ang pageensayo ng “Bow click” at “Circle bow” para mapalambot pa ang kamay at mapaganda ang tunog.

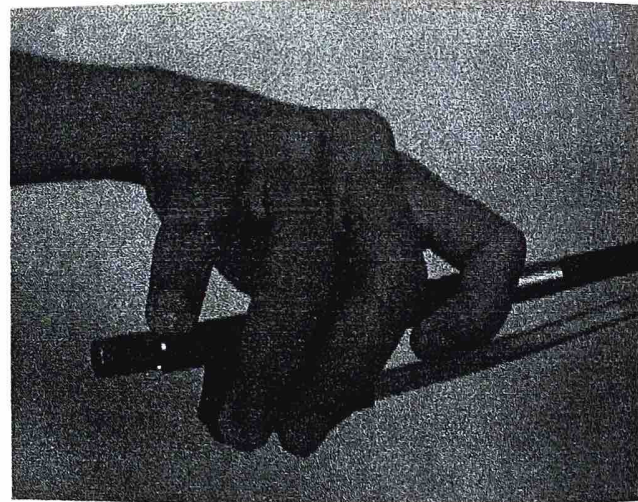


4. Remember that one of the most important principles of correct bowing is follow-through of the arm. This helps the release of beautiful sound.
Tandaan na ang isa sa mga pinakamahalagang prinsipyo sa paggamit ng bow ay ang follow-through ng braso. Ito ay tumutulong sa magandang paglabas ng tunog.

PROPER BOW HOLD FOR VIOLIN:

Tamang Paghawak Ng Bow Ng Violin:

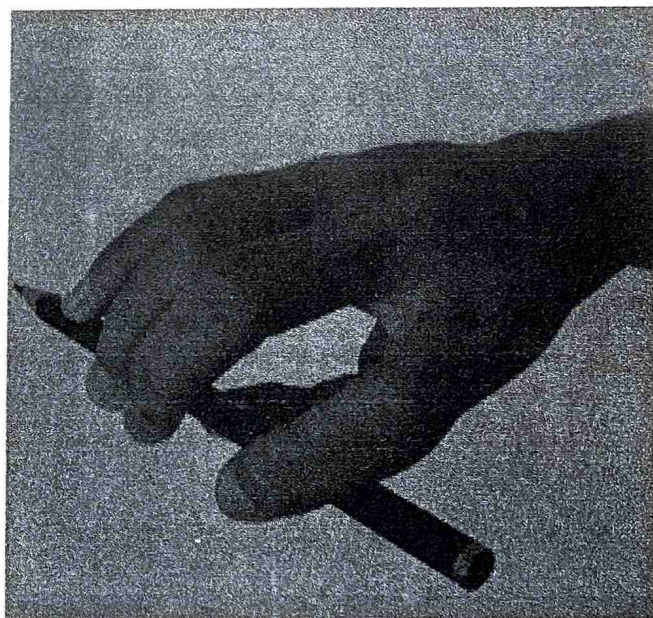
1. Hold the middle of the bow with your right hand.
Hawakan ng kanang kamay ang gitna ng bow.
2. Do the correct bow hold on the balance point.
Gawin ang tamang posisyon sa paghawak sa gitna ng bow.
3. Slowly move your hand closer every time to the frog while practicing the correct bow-hold.
Unti-unting ilipat ang kamay papalapit sa frog habang palaging sinasanay ang tamang paghawak.
4. Place your thumb between the black part of the frog and the grip on the stick.
Ilagay ang hinlalaki sa pagitan ng itim na bahagi ng frog at ng hawakan sa kahoy.
5. Check to see if the thumb is curved away from the stick.
Tingnan kung nakakurba palayo sa kahoy ang hinlalaki.
6. Hang your second finger over the stick right across the thumb.
Ipatong ang pangalawang daliri sa kahoy katapat ng hinlalaki.
7. Hang your third finger next over the stick.
Sunod na ipatong ang pangatlong daliri.
8. Lean hand to the left until your first finger rests on top of the stick and slants to form a "hook" position between the first and second joints of your finger.
Ihilig ang kamay pakaliwa hangang nakahiga ang unang daliri sa taas ng kahoy at igilid para makabuo ng "kawit" sa pagitan ng una at ikalawang dugtong ng daliri.
9. Check to see if your fourth finger is curved, on its tip, on top of the stick.
Tingnan kung nakakurba ang pangapat na daliri, nasa dulo nito, sa itaas ng kahoy.



PROPER BOW HOLD ON PENCIL FOR VIOLIN:

Tamang Paghawak Ng Bow Gamit Ang Lapis Para Sa Violin:

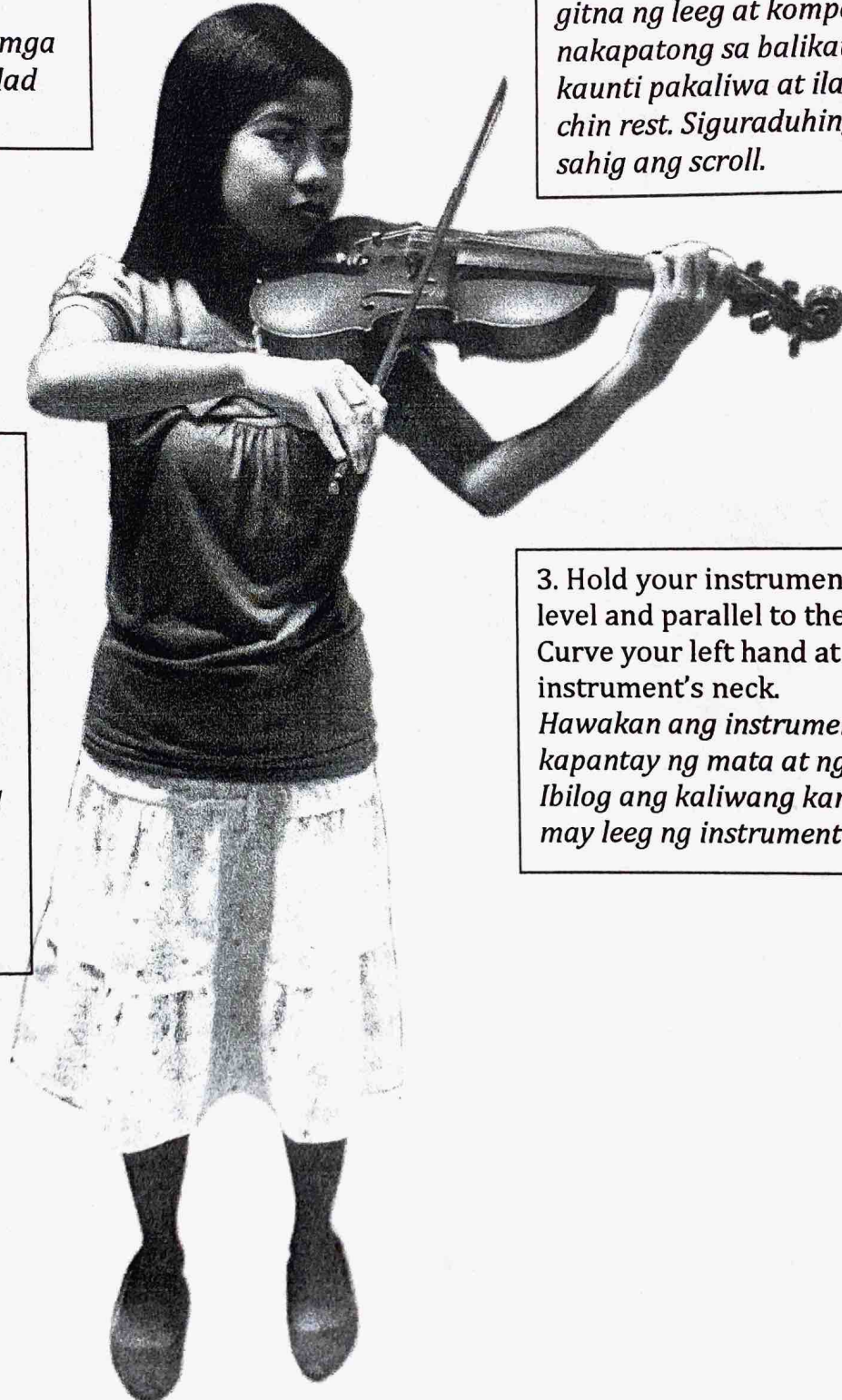
1. Hold a pencil at eye level using your left hand.
Hawakan ang lapis kapantay ng mga mata gamit ang kaliwang kamay.
2. Hang your right fingers over the top of the pencil until the first joint only.
Ipatong ang mga daliri ng kanang kamay sa itaas ng lapis hanggang sa unang dugtong ng daliri.
3. Place the tip of your smallest finger on the top of the pencil.
Ipatong ang dulo ng pinakamaliit na daliri ng kanang kamay sa itaas ng lapis.
4. Touch the tip of your right thumb to the pencil just opposite your second finger. Your first finger and thumb should form a "circle."
Idikit ang dulo ng kanang hinlalaki sa lapis katapat lamang ng pangalawang daliri. Ang unang daliri at ang hinlalaki ay dapat bumuo ng "bilog."
5. Learn your hand to the left until your first finger rests on its side on the top of the pencil between the first and second joints. Slant to form a "hook."
Ihilig ang kamay pakaliwa hanggang ang unang daliri ay nakahiga sa lapis sa pagitan ng una at pangalawang dugtong ng daliri. Itagilid para makbuo ng "kawit."
6. Hang your other fingers well over the pencil and close them together without touching.
Ipatong ng maayos sa lapis ang iba pang daliri at paglapitin ng hindi nagkakadikit.
7. Make sure that your fourth finger is on its tip on top of the pencil.
Siguraduhing nakakurba ang pangapat na daliri sa dulo nito sa taas ng lapis.
8. Rotate your hand forward and backward, to the right and left while maintaining correct shape.
Ikutin ang kamay paharap at palikod, pakanan at pakaliwa habang pinapanataili ang tamang hugis.
9. Remove your hand from the pencil then replace it quickly. Do this several times until the position feels natural.
Tanggalin ang kamay mula sa lapis, ibalik ng mabilis. Ulit ulitin hanggang maging natural na sa pakiramdam ang posisyon.



1. Stand properly. Make sure that feet are shoulder's width apart. *Tumayo ng maayos. Siguraduhin na ang mga paa ay sinlayo ng tulad sa mga balikat.*

2. Slightly turn your left foot away from the body. Slightly slide your right foot back and put your weight on your left foot.

Iharap ang kaliwang paa palayo ng kaunti sa katawan. Iatras ng kaunti ang kanang paa at dalhin ang bigat ng katawan sa kaliwang paa.



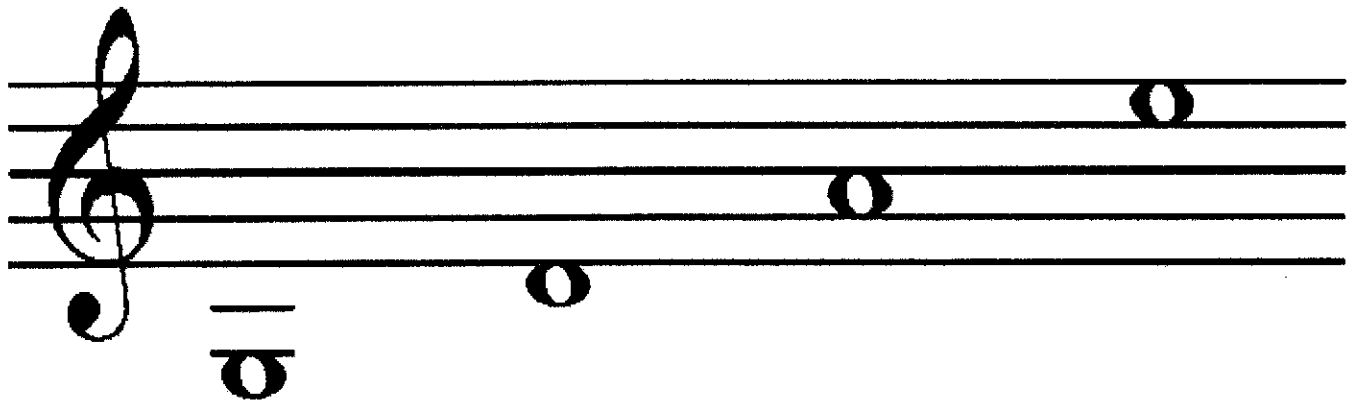
4. Bring instrument toward you until the end pin touches the middle of your neck and comfortably rests on your shoulder. Turn head slightly to the left and place jaw on the chin rest. Be sure the scroll does not point toward the floor.

Ilapit ang instrumento papunta sa'yo hanggang ang end pin ay dumikit sa gitna ng leeg at komportableng nakapatong sa balikat. Ihilig ang ulo ng kaunti pakaliwa at ilagay ang panga sa chin rest. Siguraduhing hindi nakaturo sa sahig ang scroll.

3. Hold your instrument at eye level and parallel to the floor. Curve your left hand at your instrument's neck.

Hawakan ang instrumento kapantay ng mata at ng sahig. Ibilog ang kaliwang kamay sa may leeg ng instrumento.

TEACHING VISUALS



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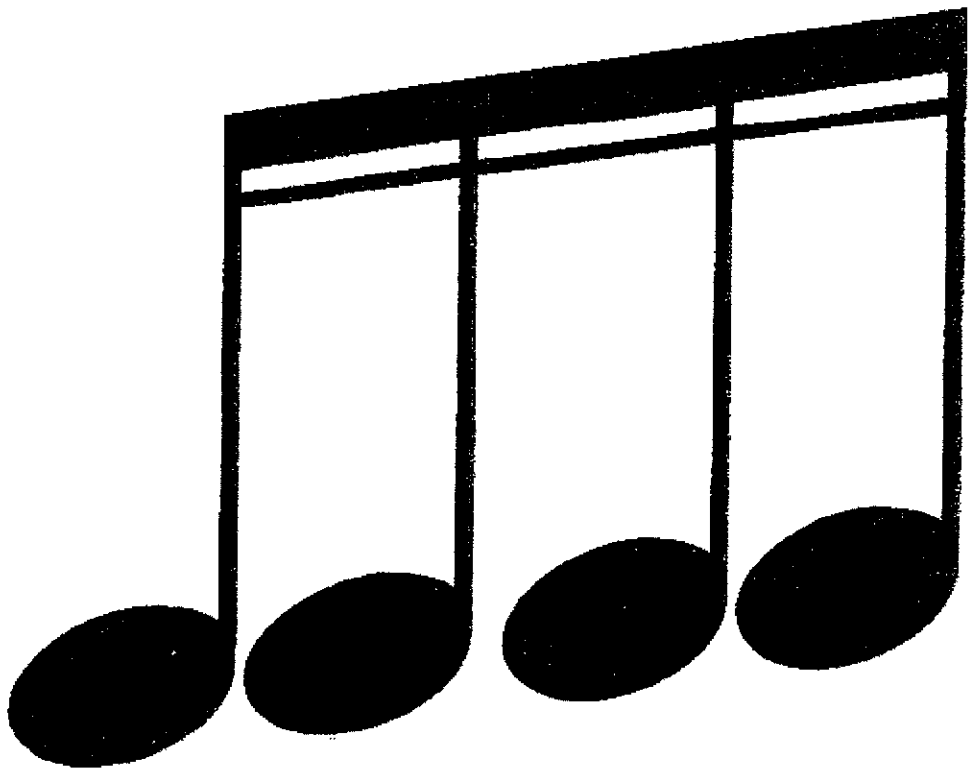
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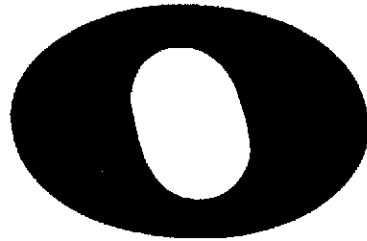
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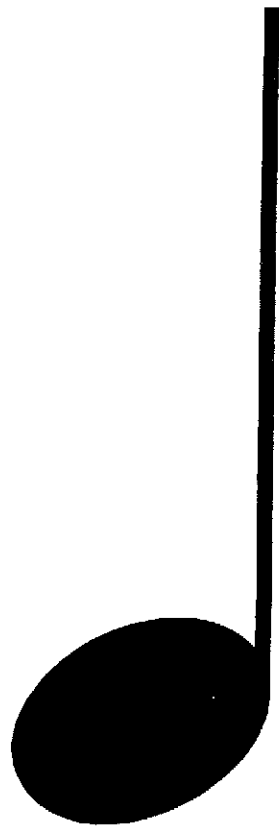
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BASICS
OF
BOWING
TECHNIQUES

Bowing Techniques

I. Arco

- a. Definition: The bow is played on the string.
- b. Example: This term will be used after a pizzicato passage in the music.



II. Pizzicato

- a. Definition: The notes are plucked.
- b. Example: This term will most likely be used in its abbreviated form, "pizz."

III. Martale

- a. Definition: An accented, energetic stroke marked much of the time using accents. The bow is set on the string with a short, strong "click," and then released with a quick stroke.
- b. Example:



IV. Legato

- a. Definition: The most basic bow stroke using smooth, connected bows.
- b. Example:



V. Detache

- a. Definition: A springing bow stroke using quick bow speed. The English word "detached" is derived from this term. In determining whether or not to use the Detache, the performer should analyze both the style of the piece and the era in which it was written.
- b. Example:



VI. Staccato

a. Definition: A short bow stroke that remains on the string, creating separation between the notes.

b. Examples: 

VII. Spiccato

a. A short, fast bow stroke that, due to the speed of the piece, flies off the string momentarily.

b. Example:



VIII. Loure

a. Definition: Slurred notes which are marked with a legato line and bowed with momentary separation to create the feeling of a moving, flowing line.


b. Example:



IX. Hooked

a. Definition: Slurred notes which are marked with staccato dots. The bow is set on the string with a firm bow "click," and released with a short stroke.

b. Example:



X. Ponticello

a. Definition: The bow stroke is played right next to the bridge.

b. Example: This term will be marked in the music to create an unusual effect.

XI. Sul Tasto

a. Definition: The bow stroke is played on top of the fingerboard.

b. Example: This term will be marked in the music to create an unusual, light, and breathy effect.

XII. Col Legno

- a. Definition: The bow is turned upside-down and played on the stick.
- b. Example: This bow stroke will be marked in the music to create a percussive sound.

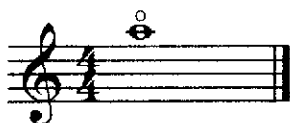
XIII. Double Stops

- a. Definition: Two or more strings, with or without fingered notes, played simultaneously.
- b. Example:



XIV. Harmonics

- a. Definition: The fingered note is touched lightly to the string with or without a secondary finger placed beneath it, and the bow stroke is drawn quickly and firmly across the string.
- b. Example:



XV. Slurs

- a. Definition: Two or more fingered notes connected with one bow.
- b. Example:



XVI. Ricochet

- a. Definition: The bow is dropped quickly on the string and allowed to lightly skate across the string, creating a quick, percussive sound.
- b. Example:



EXERCISES,
SONGS,
AND
REPERTOIRE

Preparatory Exercises

Very slowly

1

Exercise 1, first system: Treble clef, common time (C). The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

2

Exercise 2, first system: Treble clef, 4/4 time. The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

3

Exercise 3, first system: Treble clef, common time (C). The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

4

Exercise 4, first system: Treble clef, 4/4 time. The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

5

Exercise 5, first system: Treble clef, common time (C). The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

6

Exercise 6, first system: Treble clef, 4/4 time. The staff contains a sequence of notes with fingerings: G2 (0), A2 (0), B2 (0), C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Each note has a slur above it.

G String Exercises

Musical staff 1: Treble clef, C major, eighth-note scale starting on G4.

Musical staff 2: Treble clef, C major, eighth-note scale with 'V' markings above measures 9, 13, 17, and 21.

Musical staff 3: Treble clef, C major, eighth-note scale starting on G4.

Musical staff 4: Treble clef, C major, quarter-note scale starting on G4.

Musical staff 5: Treble clef, C major, quarter-note scale with 'V' marking above measure 9.

Musical staff 6: Treble clef, C major, quarter-note scale with 'V' marking above measure 17.

Musical staff 7: Treble clef, C major, whole-note scale with 'V' marking above measure 9.

Musical staff 8: Treble clef, C major, quarter-note scale with 'V' markings above measures 9 and 13.

Musical staff 9: Treble clef, C major, quarter-note scale with 'V' markings above measures 9 and 17.

Like a River Glorious (with open strings)

Musical score for "Like a River Glorious" in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The second staff starts at measure 7, the third at measure 14, and the fourth at measure 21. The piece concludes with a double bar line at the end of the fourth staff.

When I Survey (with open strings)

Musical score for "When I Survey" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes. The second staff starts at measure 6, and the third at measure 11. The piece concludes with a double bar line at the end of the third staff.

Open String Exercises

Marching to School

In happy mood

M. B.

Pupil

Teacher

Exercises

1

7

2

4

3

6

4

6

5

4

6

4

Twinkle, Twinkle, Little Star

traditional

Violin

Piano

The first system of the score consists of three staves. The top staff is for Violin, the middle for Piano (treble clef), and the bottom for Piano (bass clef). The key signature is two sharps (F# and C#) and the time signature is 4/4. The Violin part begins with a treble clef and a key signature of two sharps, playing a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

5

The second system of the score consists of three staves. The top staff is for Violin, the middle for Piano (treble clef), and the bottom for Piano (bass clef). The key signature is two sharps (F# and C#) and the time signature is 4/4. The Violin part continues with eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The Piano accompaniment continues with the same rhythmic pattern.

9

The third system of the score consists of three staves. The top staff is for Violin, the middle for Piano (treble clef), and the bottom for Piano (bass clef). The key signature is two sharps (F# and C#) and the time signature is 4/4. The Violin part continues with eighth notes: C3, B2, A2, G2, F#2, E2, D2, C1, B0, A0, G0, F#0, E0, D0. The Piano accompaniment concludes with the same rhythmic pattern.

A Round for Seconds

Mark Solie



Mary Had a Little Lamb

American Folk Song

Musical notation for the first two staves of 'Mary Had a Little Lamb'. The first staff contains measures 1-4 with fingerings 2, 1, 0, 1, 2, 2, 2, 1, 1, 1, 2, 2, 2. The second staff contains measures 5-8 with fingerings 2, 1, 0, 1, 2, 2, 2, 1, 1, 2, 1, 0.

Hot Cross Buns

English Folk Song

Musical notation for the first two staves of 'Hot Cross Buns'. The first staff contains measures 1-4 with fingerings 2, 1, 0, 2, 1, 0, 0, 0, 0, 0. The second staff contains measures 5-8 with fingerings 1, 1, 1, 1, 2, 1, 0.

Lightly Row

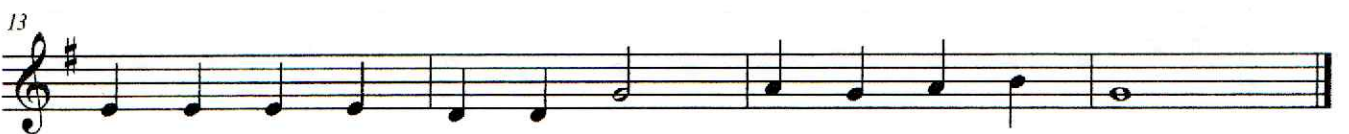
American Folk Song

Musical notation for the first four staves of 'Lightly Row'. The first staff contains measures 1-4 with fingerings 0, 2, 2, 3, 1, 1, 0, 1, 2, 3, 0, 0, 0. The second staff contains measures 5-8 with fingerings 0, 2, 2, 2, 3, 1, 1, 1, 0, 2, 0, 0, 2, 2, 2. The third staff contains measures 9-12 with fingerings 1, 1, 1, 1, 1, 2, 3, 2, 2, 2, 2, 2, 2, 0. The fourth staff contains measures 13-16 with fingerings 0, 2, 2, 2, 3, 1, 1, 1, 0, 2, 0, 0, 2, 2, 2.

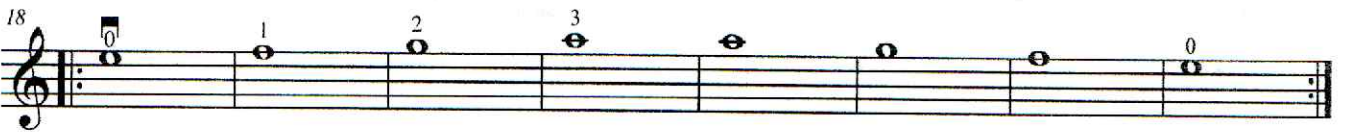
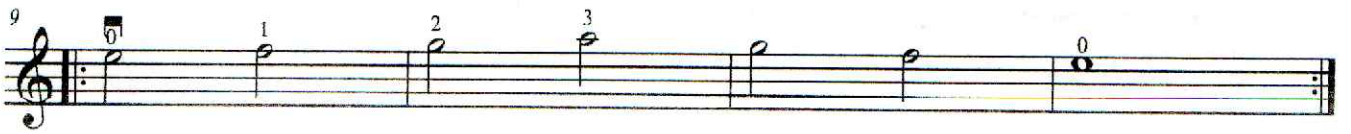
A String



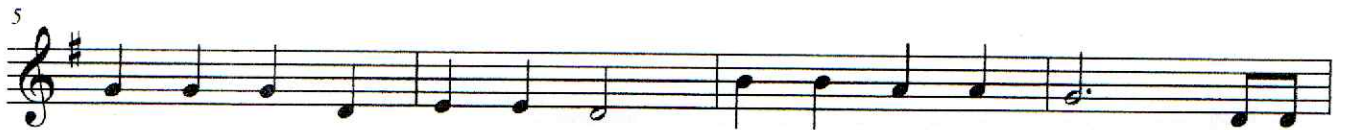
Jolly Old Saint Nicholas



E String



Old MacDonald



Who Can Play a D-Scale?

Mark Solie

f

5 **A**

f

9

f

13 **B**

p

17 **C**

f

21

ff

Oriental Eighth Notes

Mark Solie



Index of Exercises, Songs, & Repertoire

A String.....	43
Air by Handel.....	62
Allegro.....	52
Au Clair de La Lune	53
Bowing Exercises	69
Broken Chords	60
The Burgomaster	76
Carol of the Bells	83
D String.....	37
The Doll	73
Dotted Notes	63
Drink to Me Only With Thine Eyes	68
E String.....	44
Ecossiaze.....	75
Exercises.....	33, 36
Exercises for Crossing the Strings	61
French Folk Song.....	51
Fun Song	34
G String Exercises	30, 38
Greensleeves.....	85
Happy Birthday.....	52
Hoe Down That Bluegrass.....	67
Home on the Range	56
Hot Cross Buns.....	42
Irish Jig Medley	88

Jesus Loves Me	50
Jingle Bells.....	87
Jolly Old Saint Nicholas.....	43
Legato Exercises.....	57
Legato Notes	58
Lightly Row.....	42
Like a River Glorious	31, 40
Marching to School.....	32
Mary Had a Little Lamb	42
Melodie.....	71
Merry Go Round	63
Nearer My God to Thee.....	60
A Norwegian Valdres Dance.....	70
Ode to Joy	59
Oh! Susanna.....	55
Old French Song.....	74
Old MacDonald.....	44
Open String Exercises	32
Oriental Eight Notes	46
Overture to William Tell.....	78
Pomp and Principals March	49
Preparatory Exercises.....	29
A Round for Seconds	41
Shortnin' Bread.....	54
Silent Night	81
Sixth Etude.....	80
Spanish Violin.....	64

Springtime.....	77
String Transfers.....	73
Swing Low, Sweet Chariot.....	72
Sur Le Pont d'Avignon.....	53
Twinkle, Twinkle, Little Star.....	39
A Waltz for Big Ben.....	47
What Song Is This?.....	50
When I Survey.....	31, 57
Who Can Play a D-Scale?.....	45
Whole Bow.....	76