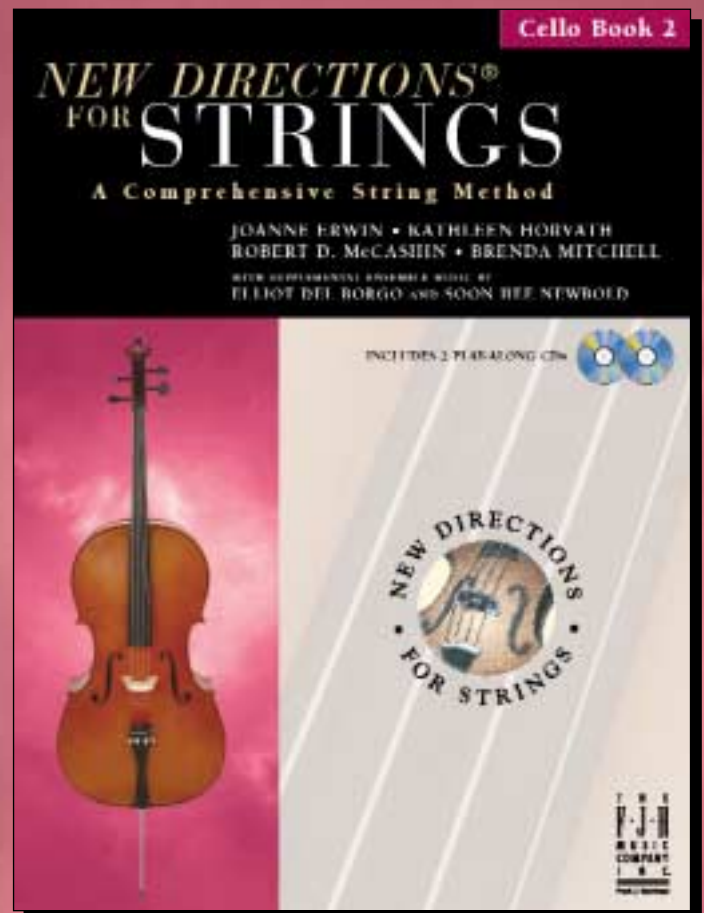


NEW DIRECTIONS® FOR STRINGS

JOANNE ERWIN • KATHLEEN HORVATH
ROBERT D. McCASHIN • BRENDA MITCHELL

WITH SUPPLEMENTAL ENSEMBLE MUSIC BY
ELLIOT DEL BORGO AND SOON HEE NEWBOLD



THE
F·J·H
MUSIC
COMPANY
INC.
Frank J. Hackinson

The FJH Music Company is proud to present Books 1 and 2 of *New Directions® for Strings*, the first method ever written by a team of pedagogues representing each of the four stringed instruments. With more than 100 years of combined teaching experience, the authors of *New Directions® for Strings* explore many “new directions,” including equal integration of all the instruments, a tetrachord-based approach to support proper development of the left hand, and ensemble opportunities that occur throughout the book. This brochure details the exceptional sequencing and development of techniques from Book 1 into Book 2.

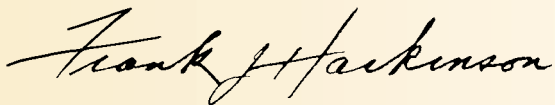
Special attention is paid to the pedagogical development of right hand, left hand, and musical skills. The sequence of *New Directions® for Strings* constantly builds and reinforces fundamental skills, and the Teacher’s Manual provides an abundance of assessment opportunities. In addition, great care has been taken to address all of the National Standards in both the student books and Teacher’s Manual.

A great method must have great music, and we are proud to include performance pieces by renowned composers Soon Hee Newbold and Elliot Del Borgo. These pieces, along with all the other music in the method, have been carefully selected and edited by the authors to develop left and right hand technique as well as bow control.

Two CDs, featuring play-along tracks recorded by live musicians, are included with each student book and the Teacher’s Manual. These motivational CDs are ideal for home practice and include multiple background styles and professional string musicians.

We are sure you will enjoy this “first look” at such an exciting method. Should you have any questions about this or any other FJH products, please contact us at info@fjhmusic.com or (800) 262-8744.

Sincerely,

A handwritten signature in black ink that reads "Frank J. Hackinson". The signature is written in a cursive, flowing style.


Frank J. Hackinson
President
The FJH Music Company Inc.

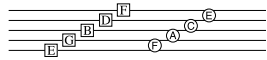
FUNDAMENTALS AND MUSIC SYMBOLS IN BOOK 1

UNDERSTANDING MUSIC SYMBOLS

Reading/Writing music is a combination of a ladder and a ruler.

- You can:
- Step higher or lower on a ladder
 - Measure length with a ruler

Clef =  G = establishes the lines and spaces for your instrument
The violin uses the treble or G clef.

Staff =  = 5 lines and 4 spaces, used for writing music



Trace the staff, then draw four treble clef symbols:





NOTE AND REST SYMBOLS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

notes rests

 = Quarter Note = 1 beat  = Quarter Rest = 1 beat

This is A  This is D 

For each tune: 1. Clap and Count 2. Clap and Sing 3. Pizzicato

11 MARCH ON A

12 WALTZ ON D

Write your own composition using quarter notes D and A, and quarter rests.

- Improvisation loops throughout the method encourage creativity and the development of aural skills.

Making Music with D and A

Use these notes to improvise: D and A

Class Part:

DDDD | AAAA | DDDD | AADD ||

- A variety of basic fundamentals are introduced early in each student book, including:

- the four open strings
- 3/4 and 4/4 meters
- the staff
- note and rest symbols
- improvisation

MORE MUSIC SYMBOLS

Time Signature – divides notes into groups

$\frac{4}{4}$ = 4 $\frac{3}{4}$ = 3

Barline – divides the staff into measures

For each tune: 1. Clap and Count 2. Clap and Sing 3. Pizzicato

13 PIZZICATO ON D AND A

14 PIZZICATO WALTZ

Your Open Strings


15 STRING CYCLE IN 4

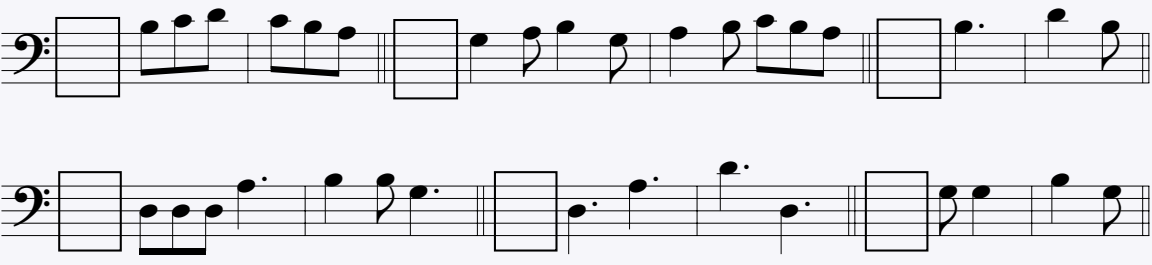
16 STRING CYCLE IN 3

17 THIS OLD MAN Duet = two parts

EXTENSIONS INTO THEORY, FURTHER IMPROVISATION STUDIES, AND CHORD STRUCTURES IN BOOK 2

Time signatures are reviewed and new ones are introduced.

 **Write in the correct Time Signatures below.**



Intervals are identified and applied to left hand development.


 **Who's on Third?** — Circle all the 3rds, then play.

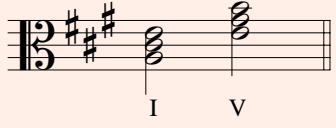



Sixth Sense — Circle all the 6ths, then play.




Improvisation includes the use of the full triad.

 **IMPROVISATION LOOP**


Use these notes to improvise: 


Use these rhythms to improvise: 

Class Part:




Key signature identification is reinforced.

 **Name the following major key signatures.**



Add sharps in front of the notes to form an A Major scale.



NEW DIRECTIONS IN LEFT HAND DEVELOPMENT

THE DOWNWARD TETRACHORD APPROACH IN BOOK 1

- The **downward tetrachord approach** assures correct formation of the hand frame.

- Students learn the first basic hand shapes and finger patterns.

- The Teacher's Manual guides left hand development with rote preparatory exercises and review.

- Improvisation opportunities and written reinforcement exercises are present throughout the method.

14

NEW DIRECTION: G Down Tetrachord

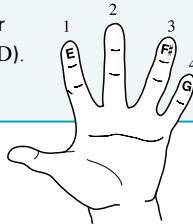


Tetrachord = a 4-note pattern

Tetrachords can go

UP (like D, E, F \sharp , G) or

DOWN (like G, F \sharp , E, D).



Note Names:	G	F \sharp	E	D
Finger Numbers:	4	3	1	0
Solfège Syllables:	FA	MI	RE	DO

The G Down Tetrachord = G - F \sharp - E - D

The G Down Tetrachord

= Half Step = the smallest distance between two notes

Sing, *pizz.*, then bow these tetrachord melodies.

(A)

(B)

(C)

(D)

Sing as your teacher plays the following line, then play.

(E)

FA is the next Note, then to MI(me), next down is RE(ray), then DO.
 Fa Fa Fa Fa Fa Mi Mi Mi Re Re Re Re Re Re Do

(40) OH, GEE DOWN



IMPROVISATION LOOP

Use these notes to improvise:

Use these rhythms to improvise:

Ostinato = repeated pattern of pitches (class part)



Write the G Down tetrachord. Mark the half step () and write in the finger numbers.

Name these notes.


SB303VC

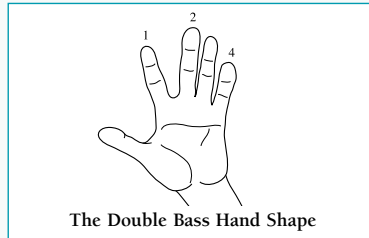
EXPLORING NEW KEYS AND SHIFTING IN BOOK 2

SCALE DISCOVERY: B♭ Major Scale

41

B♭ Major Scale = B♭ Down Pattern + E♭ Down Pattern

 = the key signature for B♭ Major

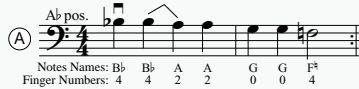


Sing, then play the following tetrachord melodies:


Ab pos.

B♭ Down-in Ab Position

E♭ Down-in Ab Position

(A) 


Notes Names: B♭ B♭ A A G G F♯
Finger Numbers: 4 4 2 2 0 0 4

(B) 

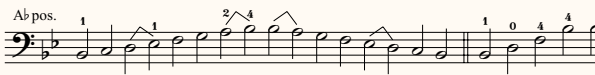
(C) 

Notes Names: E♭ E♭ D D
Finger Numbers: 1 1 0 0



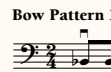
SCALE STUDIES

 Write in your finger numbers.

B♭ Major scale formula: 

Ab pos. 

Play the B♭ Major scale using each of the following bow patterns. Also, create your own bow patterns.

Bow Pattern 1  **Bow Pattern 2**  **Bow Pattern 3** 

SHIFTING


- Shifting studies help establish a solid foundation for advanced techniques.


NEW KEYS

- New keys and scales include D minor, F Major, A Major, A Minor, and B♭ Major.
- New hand shapes are developed through the use of new major and natural minor scales.

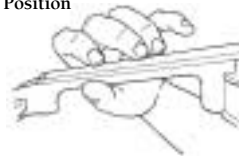
SHIFTING DISCOVERY

35

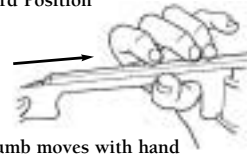
 = **Shifting** = moving the left hand to a new location on the fingerboard

 **Glissando (gliss.)** = sliding between pitches (use any finger)


First Position





Third Position




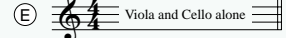
Shift from First to Third Position:

(A) 

(B) 

(C) 

(D) 

(E) 

Practice Shifting—one finger stays in contact with the string

Shifting Studies

(A) 

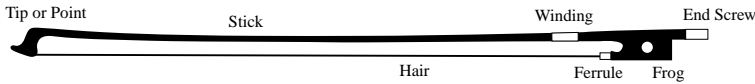
(B) 

(C) 

SB304VN

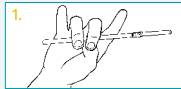
NEW DIRECTIONS: RIGHT HAND DEVELOPMENT AND MUSICAL STYLES IN BOOK 1

MEETING THE BOW



Bow Hold Steps

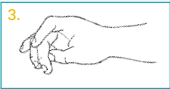
(Practice on a straw)



1. Middle fingers curve over the bow



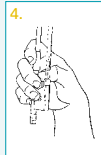
2. Thumb tip touches where frog meets the stick



3. Check for bow hand circle



4. Index finger rests comfortably on bow



5. Little finger sits on top of stick

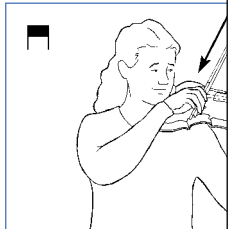
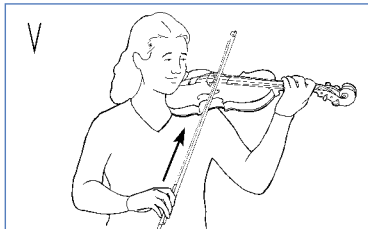
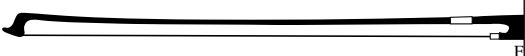


Arco = to play using the bow. (*Arco* is the Italian word for bow). We always play *arco* unless directions say *pizz.*

∨ = **Up bow** = moving bow toward frog

▣ = **Down bow** = moving bow toward tip

Tip



For these Bow Studies: 1. Air bow 2. Play on each string

(A) (B)

(C) (D)

THE BOW STROKE

- The bow is introduced early in Book 1.
- Later in the book, students learn the extended bow division of the bow stroke.

Using All Parts of Your Bow

23

72 GO TELL AUNT RHODY



American

A B A B

73 HOME FROM SCHOOL (Hui jia qu)

Chinese

A B



Antonio Vivaldi (1678–1741), an Italian violinist, was known as the “red priest” because of his red hair. Vivaldi was in charge of music at an orphanage for girls in Venice. He wrote over 500 concerti. The piece below is from the concerto, *The Four Seasons*.

74 AUTUMN—ensemble piece

Antonio Vivaldi

A B A B



Name the tetrachords.

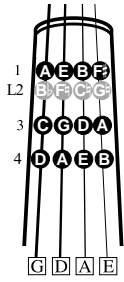
APPLICATION TO MUSICAL STYLES

- Musicality is developed as an extension of the bow stroke.
- Studies isolate new musical techniques.

CHROMATICISM AND HARMONICS

Accidentals on All Strings

LOW 2 on All Strings (L2):
Bb, F#, C#, and G#



1. Pizz. 2. Arco

(A)

(B)

(C)

(D)

(E)



Book 1:

- Chromatic alteration is introduced to prepare for additional keys.

(134) MARY SOUNDS SHARP—H2 = high 2nd finger

(135) MARY SOUNDS NATURAL—L2 = low 2nd finger

(136) CHROMATIC STUDY ON A Write in H2's and L2's before playing lines 136 and 137.

(137) CREEPY FINGERS

(138) THE O-U-T-E-R REACHES—ensemble piece (mixing accidentals)

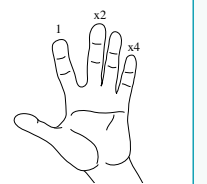
SCALE DISCOVERY: A Major Scale

A Major Scale = A Down Pattern + D Down Pattern

= the key signature for A Major



A and D Down Pattern



A and D Down Hand Shape

Sing, then play the following tetrachord melodies:

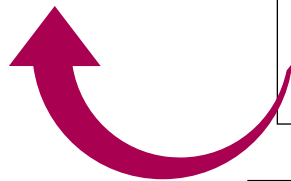
(A)

(B)

(C)

Book 2:

- Extensions for cello prepare for additional key areas and chromatics.
- New hand shapes allow upper strings to play in more key areas.



o = Harmonic = the pitch that is produced by lightly touching the string at the halfway point (note sounds an octave above the open string). Harmonics are indicated by a (o) and are played by the 3rd finger.



Harmonic Study

OUTSTANDING ENSEMBLE PERFORMANCE MUSIC

Featuring the
compositional talents of
renowned string composers:

Soon Hee Newbold
Elliot Del Borgo

Bagpipes and Kilts

Allegro (♩ = 142) Soon Hee Newbold

- Ensemble Performance pieces are offered throughout the books, so students do not have to wait until the end of the method to play exciting new music.

- Additional ensemble opportunities are integrated throughout Books I and II, including rounds and ensemble pieces of varying lengths.

Arirang Warm-Up

35 ARIRANG—ensemble piece

Korean Folk Song
arranged by Elliot Del Borgo

Country Hoe Down

Ensemble Piece

Soon Hee Newbold CD 2:28

■ = foot stomp ✕ = slap ☀ // = caesura = a complete stop

Square dance (♩ = 100)

ADVANCED TECHNIQUES AND SOLOS

52

ADVANCED TECHNIQUES



Arpeggio = notes of a chord played separately



D Major Scale and Arpeggio

A and C pos.
or



161 CALISTHENICS IN D

D pos.



162 ADVANCED MUSICIANSHIP STUDY IN D

A pos.



G Major Scale and Arpeggio

A and B^b pos.



163 CALISTHENICS IN G

A pos.



SB303DB(A)



Advanced Technique sections in both books include:

- Scales
- Calisthenics
- Musicianship Studies

Solo Performance

101 ANDANTE GRAZIOSO (CD 2:31) 109 Piano Accompaniment Only (CD 2:39) Wolfgang Amadeus Mozart arranged by Brenda Mitchell

Andante grazioso (♩ = 104)

Viola

Piano

5

9

12

15

mf legato

p legato

mf

mp

f

cresc.

dim.

mf

rall. (2nd time)

SB304VLA

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The two instrument specific solos in each book have been carefully selected, arranged, and edited by the authors, each a specialist on one of the stringed instruments.



TEACHER'S MANUAL

The Teacher's Manual is set up in 18 Units that are not delineated in the Student Books.

These Units are designed to allow a flexible lesson routine based on the:
 PREPARATION of new skills or techniques
 FOCUS on newly introduced skills, concepts, and music fundamentals
 REVIEW of known skills

Each Unit follows the same basic 4-section structure:

- Section I - **SKILLS SUMMARY BOX** that lists *Review and Focus Skills* followed by **PREPARATORY EXERCISES and teaching strategies**
- Section II - **FOCUS on the book material**
- Section III - **REVIEW FOR INTEGRATION** where the student applies this new **FOCUS** material to already mastered material
- Section IV - **SKILLS ASSESSMENT** section which gives the teacher specific authentic assessment criteria.

UNIT FORMAT

I. PREPARATION AND REVIEW SKILLS

UNIT 5 SKILL SUMMARY

Review Skills		Focus Skills	
Right Hand:	Bow Lanes (Contact Point) Bow Retake	Right Hand:	String Crossings Dynamics (Bow Lanes, <i>forte</i> and <i>piano</i>)
Left Hand:	Hand Shapes: Pitches D - E - F#	Left Hand:	Hand shape Finger Tunnels G (Vn, Va, Vc) Half Step
Musicianship:	Improvisation Dynamics (<i>forte</i> , <i>piano</i>)	Musicianship:	G Down Tetrachord 1st and 2nd ending Terms: Half Step Solfège Syllables Fa-mi-re-do

I. Preparatory Information – Unit 5 (Pedagogical information to prepare Unit 5)

The G Down Tetrachord reviews the basic Hand Shape pattern established with the first tunes in the book and adds the pitch G. The position of 3rd finger for violin and viola, or 4th finger for cello, establishes the octave with the open G string. Have students set the 3rd or 4th finger G. Place the other fingers in turn to set the Hand Shape, then compare the pitch to the open G string.

II. Teaching Strategies (full text and exercises are provided in the Teacher's Manual for each of the Divisions below)

1. Understanding Block Hand Shape and Fingering
2. Hand Shapes
3. Finger Tunnels
4. Echo Patterns (*example below*)



ASSESSMENT IN NEW DIRECTIONS® FOR STRINGS

Each Unit designated in the Teacher’s Manual has four summative assessments that allow teachers to give regular feedback. These coordinate with the goals outlined in the Skill Summary boxes at the beginning of each unit and also incorporate the National Standards. The 4 assessments are:

- A. Performance Evaluation (assesses performance skill)
- B. Musicianship Evaluation (assesses symbols, terms, and concepts presented in the unit)
- C. Composition Evaluation (assesses student understanding of things like meter, pitch, and notation)
- D. Dictation Evaluation (assesses aural skill)

UNIT 6
A. PERFORMANCE EVALUATION
Student Book Pages 16–18

Student Name: _____
Grade: _____
Instrument: _____
Date: _____

Perform the following from pages 16–18:

- No. 47 *Octave March* (octaves in tune)
- No. 53 *Obiwana* (finger tunnels; dynamics)
- No. 58 *Baa Baa Black Sheep*

Skills Evaluated	Mastery Level No significant errors 4	Proficient Some minor errors 3	Needs Improvement A number of items need to be addressed 2	Student needs to review skills for this Unit 1
Posture				
Instrument Position				
Right Hand (bow hold, bowing, bow lanes)				
Left Hand (shape, position)				
Rhythmic Accuracy				
Pitch Accuracy				

UNIT 6
C. COMPOSITION EVALUATION
Student Book Pages 16–18

Student Name: _____
Grade: _____
Instrument: _____
Date: _____

Composition Guidelines

1. Look at the pitches and rhythms you can use (below).
2. Draw your clef next to the Time Signature on the blank staff.
3. Compose 4 measures of music that begin and end on D, using only quarter notes and eighth notes.
4. Title your piece.
5. Perform your composition.

Violin Notes/Rhythms

Viola Notes/Rhythms

Cello Notes/Rhythms

Double Bass Notes/Rhythms

_____ (Your Title) _____

UNIT 6
B. MUSICIANSHIP EVALUATION
Student Book Pages 16–18

Student Name: _____
Grade: _____
Instrument: _____
Date: _____

A. Terms and Symbols (1 point per blank)

1. The _____ is a pitch that is eight notes higher or lower and has the same letter name.
2. In general, a Waltz is in what Time Signature? _____
3. In general, a March is in what Time Signature? _____
4. A _____ consists of a single-line melody that forms its own harmony when instruments begin at different times.
5. Who wrote *Camptown Races*? _____
6. *Pizzicato* means to _____.
7. From what country is the tune *Scotland's Burning*? _____

B. Music Math (1 point each)

1. Write 5 addition equations using the $\frac{3}{4}$ Time Signature.
2. Write 5 subtraction equations using the $\frac{4}{4}$ Time Signature.

Grading Scale:		
Score	Level	Description
18 – 20	= Mastery	= Thorough Understanding, No Significant Errors
16 – 17	= Accomplished	= Good Understanding, Some Minor Errors
14 – 15	= Needs Improvement	= Some Understanding, A Number of Errors
13 or less	= Needs Review	= Little Understanding, Need for a Thorough Review

UNIT 6
D. DICTATION EVALUATION
(Teacher Part)

Teacher Part:
The Teacher plays the following musical example for students to notate on staff paper.

Copy only the student part below.

UNIT 6
D. DICTATION EVALUATION
Student Book Pages 16–18

Student Name: _____
Grade: _____
Instrument: _____
Date: _____

On the Staff below, write what your teacher plays.

Grading Scale: 2 points per measure		
Score	Level	Description
7 – 8	= Mastery	= Aural Skill/Notation with no or minor error
5 – 6	= Accomplished	= Aural Skill/Notation with a few errors
3 – 4	= Good	= Aural Skill/Notation with several errors
2 or below	= Needs Review	= Aural Skill/Notation needs review

AUTHORS



Dr. Robert McCashin is the director of orchestras at James Madison University. He serves as Music Director/Conductor for the orchestras (3) and teaches graduate orchestral conducting. Dr. McCashin earned BM and MM degrees in violin performance from LSU, and the DMA in conducting from the U. of Arizona. Dr. McCashin was previously on the faculties of UT Arlington and Texas Wesleyan University. He was a member of the Fort Worth Symphony and Opera orchestras, and performed extensively as an orchestral and chamber musician throughout the North Texas region. He was founding conductor of the Arlington Youth Symphony, and also served as associate conductor of the Youth Orchestras of Greater Fort Worth. As a guest conductor and clinician, Dr. McCashin has had nearly 35 years experience with young string players, elementary through high school. He maintains a busy schedule of conducting at the state and national levels. His conducting appearances include regional level professional as well as regional and all-state honor orchestras. He served two terms as founding president of the College Orchestra Directors Association and has been a board member for the Virginia ASTA organization.



Brenda Mitchell, D.M.A., is an associate professor of music, and has been a faculty member at Miami University since 1990. She teaches music education courses at the undergraduate and graduate levels, and serves as the area head of music education and associate chair of the department of music. From 1978 to 1988 she taught strings, elementary through high school, in the Mesa Public Schools in Arizona. Dr. Mitchell is active as an adjudicator and clinician. She received the Doctor of Musical Arts degree in 1994 from Arizona State University. An active violist, she continues to perform in the Cincinnati area. Professional memberships include MENC, ASTA, and the American Orff-Schulwerk Association. She has served on the editorial board for the research journal *Contributions to Music Education* and as a reviewer for *Journal of Excellence in College Teaching*. Dr. Mitchell's research centers around string pedagogy for young musicians. Her publications include articles in *Journal of Music Teacher Education*, *American String Teacher*, and *Triad*.



Joanne Erwin, Ph.D., is professor of music education at Oberlin Conservatory of Music. She is a string pedagogy specialist with Bachelor and Master of Science degrees from the University of Illinois, and a Ph.D. degree in music education from the University of North Texas. Dr. Erwin is the founder and director of the Oberlin College String Preparatory Program, music director and conductor of the Northern Ohio Youth Orchestra, and has been principal cellist of the College Community Strings since 1995. From 1978–1992, Dr. Erwin taught strings, grades 4–12, in the Arlington ISD in Texas, and prior to that was a string teacher in Danville, Illinois. She has served as a member of the faculty at summer Suzuki Institutes from 1982 to the present, and is an active guest conductor for summer camp and honor orchestras. Dr. Erwin has presented at national ASTA conferences, MENC conferences, and for the Ohio Music Education Association Conference. She is published in *American String Teacher*, *Suzuki Journal*, *Teaching Music*, and has completed a text, *Prelude to Music Education*.



Kathleen Horvath, Ph.D., received a Bachelor of Music degree from the Eastman School of Music, and an M.A. degree in performance and string pedagogy, and Ph.D. degree in music education from the Ohio State University. She is widely known as an adjudicator, string clinician and guest conductor. In addition, she remains active as a double bassist performing orchestral and chamber music. Dr. Horvath's research focuses on the prevention of performance injury through movement analysis, including muscle usage during stringed instrument performance. She has a number of years teaching grades 4–12 in the public schools in the the states of New York, Massachusetts, Ohio, and Georgia. She has served on the faculties of Ashland University, Southeastern Massachusetts University, the Eastman School of Music, and the University of Illinois. Dr. Horvath is currently director of the Case University Circle Symphony Orchestra, Case Camerata Chamber Orchestra, and associate professor of string education and pedagogy at Case Western Reserve University in Cleveland, Ohio. She also holds an appointment at the Cleveland Institute of Music as instructor of double bass.

CONTRIBUTING COMPOSERS



Born in Port Chester, New York, Elliot Del Borgo holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, he was granted the doctoral equivalency by SUNY, and was later elected to membership in the American Bandmasters Association in 1993. Mr. Del Borgo taught instrumental music in the Philadelphia public schools and was professor of music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he is a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. Mr. Del Borgo is an internationally known conductor of bands and orchestras.



Soon Hee Newbold began studying piano at age five and violin at age seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney World, Aspen, and Tanglewood. Ms. Newbold received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. After graduation, she moved to Orlando, Florida, where she produced albums and wrote for various recording projects and ensembles. Currently, Ms. Newbold works in southern California as a producer, actress, and composer for film, television, and commercials.



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