

Introducing...an extraordinary and unique new string method

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



T H E
F·J·H
MUSIC
COMPANY
I N C.

Frank J. Hackinson

The FJH Music Company is proud to announce *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.

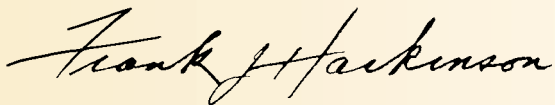
Special attention is paid to the pedagogical development of right hand, left hand, and musical skills. The sequence of *New Directions™ For Strings* constantly builds and reinforces fundamental skills, and the Teacher’s Manual provides an abundance of assessment opportunities. In addition, great care 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 edited 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 CDs are ideal for home practice and will help motivate students through the use of 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,

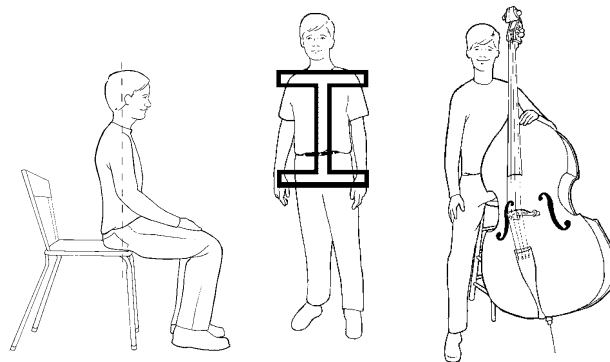
A handwritten signature in black ink that reads "Frank J. Hackinson". The signature is written in a cursive, flowing style.

Frank J. Hackinson
President
The FJH Music Company Inc.

NEW DIRECTIONS™ FOR STRINGS

Introducing a new and unique string method that integrates all four stringed instruments equally into the heterogeneous string class.

- A **carefully designed sequence** allows students to progress more rapidly while ensuring their musical success
- Early emphasis on **correct body alignment** and **playing posture** helps students to avoid the development of bad habits
- **Movement activities**, including clapping, singing, and bow exercises, develop the mechanics of good musicianship



IMPROVISATION LOOP

Take your turn improvising while the class plays *pizz.*

Use these notes to improvise:

Use these rhythms to improvise:

Class Part: *pizz.*

Music Math

- Two eighth notes = one _____ note, or _____ beat(s).
- Four eighth notes = one _____ note, or _____ beat(s).
- A dotted half note = _____ eighth notes, or _____ beat(s).
- Three beats = _____ eighth notes, or a _____ note.

Write the correct note name in each notehead.

Complete the measures with \downarrow , $-$, \uparrow , $\&$, using your open string notes or rests (4 beats per measure). Name and then perform your piece.

Unique characteristics of *New Directions™ For Strings* include:

- Posture outlines specific to each instrument
- Development of basic performance competencies:
 - *music notation and composition*
 - *aural skills, dictation and improvisation*
 - *music theory*
- A Tetrachord-based approach to support proper development of the left-hand frame and finger patterns relative to keys
- Ensemble opportunities early in the book
- Systematic experience with the National Standards
- Two contrasting solos for each instrument
- Progressive ensemble concert pieces
- A Teacher's Manual that:
 - *prepares all technical and musical elements prior to their introduction in the student text*
 - *provides a "rote to note" procedure*

Two Play-Along CDs featuring live musicians are included with each student book and Teacher's Manual

New Directions™ For Strings provides students with challenging, exciting, and rewarding opportunities. Teachers in pilot studies found that **students progressed to a higher performance level through the use of this method.**

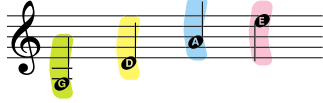
A well-designed **system of icons** appears throughout the text, clearly delineating each new idea, pencil game, technique review, and National Standard.

Icons used in *New Directions™ For Strings*

= **New Direction** = **National Standard** = **Pencil Game** = **Review (checkpoint)**

FUNDAMENTALS AND MUSIC SYMBOLS

Your Open Strings



- A variety of basic fundamentals are introduced early on, including:
 - the four open strings
 - 3/4 and 4/4 meters
 - the staff
 - note and rest symbols
 - improvisation

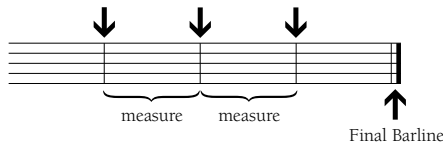
Each of these fundamentals is shown in a very clear, easy to understand presentation.

MORE MUSIC SYMBOLS

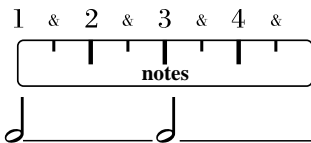
Time Signature – divides notes into groups



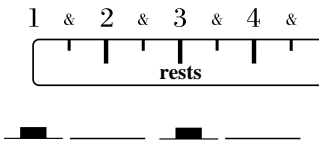
Barline – divides the staff into measures



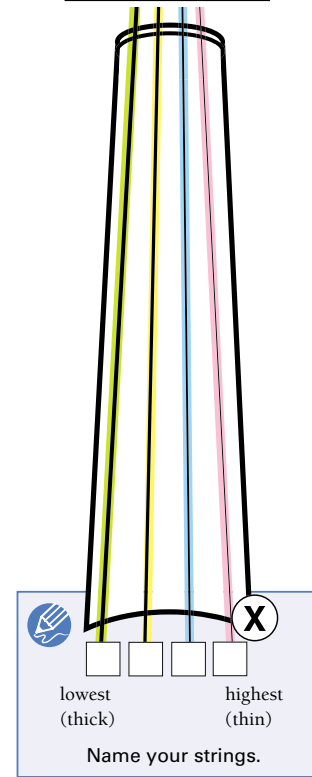
NOTE AND REST SYMBOLS




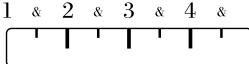
♩ = Half Note = 2 beats
 ♭ = Half Rest = 2 beats




STRING NAMES
 G D A E

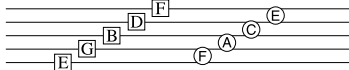



This simple, informative sequence gets students off to a quick and confident start.


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:



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

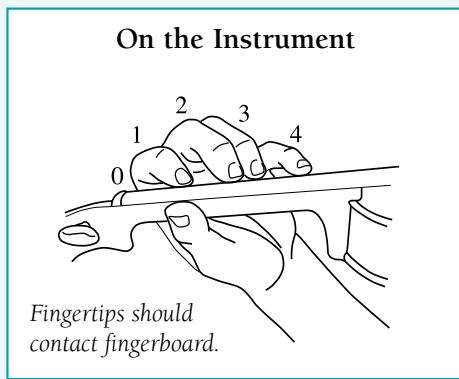
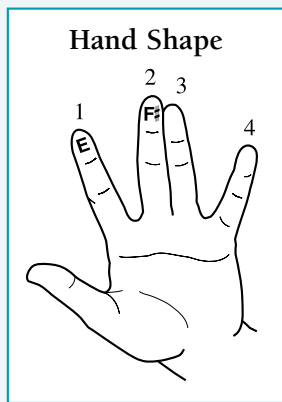
Class Part:

DDDD | AAAA | DDDD | AADD ||

LEFT HAND DEVELOPMENT

Downward Tetrachord Approach

Students learn the first basic hand shapes and finger patterns, derived from tetrachord structures.



Tetrachord = a 4-note pattern
Tetrachords can go
UP (like D, E, F#, G) or
DOWN (like G, F#, E, D).

The G Down Tetrachord = G - F# - E - D

Diagram showing a guitar fretboard with notes E, F#, G, and D marked on strings 1, 2, 3, and 4 respectively. A hand diagram shows fingers 1-4. A legend indicates a double line between notes represents a half step.

Legend: = Half Step = the smallest distance between two notes

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Note Names:	G	F#	E	D
Finger Numbers:	3	2	1	0
Solfège Syllables:	FA	MI	RE	DO

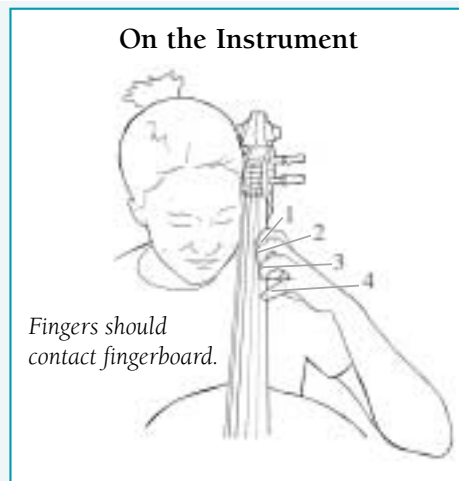
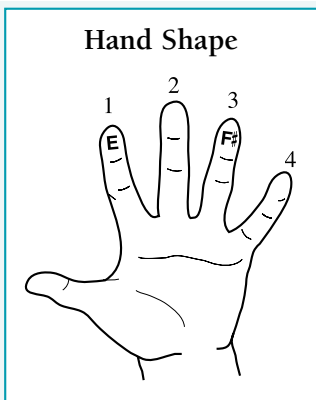
The downward tetrachord approach assures correct formation of the hand frame.

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

Four musical exercises (A, B, C, D) for the G Down Tetrachord. Each exercise shows a sequence of notes with fingerings and accents.

- A: G (3), F# (3), E (2), D (3) with accents on F# and E.
- B: G (2), F# (2), E (1), D (2) with accents on F# and E.
- C: G (3), F# (2), E (1), D (0), G (1), F# (2), E (3) with accents on F# and E.
- D: G (3), F# (3), E (2), D (1), G (0), F# (2), E (3) with accents on F# and E.

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



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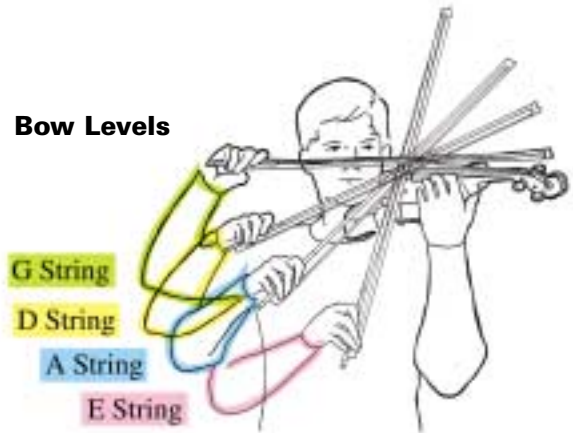
INTEGRATION OF THE BOW AND LEFT HAND

New ideas and techniques that synthesize right-hand and left-hand skills.

This sequence of music integrates left hand finger technique with bow skills.

Specific skills (including unique aspects of the Double Bass) are introduced equally without sacrificing the goals of the total class.

Bow Levels



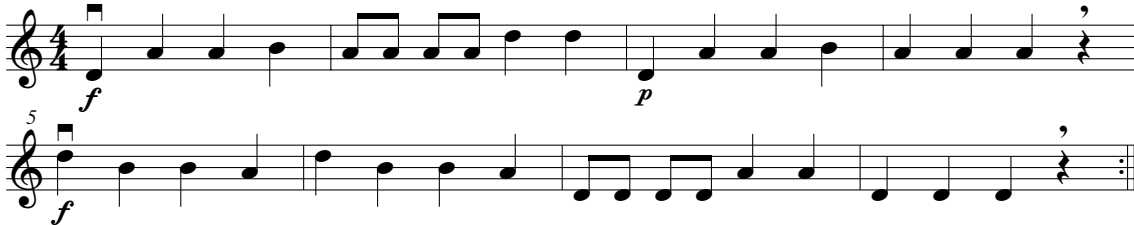
A wealth of tunes exist throughout this section, for student enjoyment and learning.

41) BARCAROLLE

Jacques Offenbach



52) CACTUS GARDENS



55) SONG OF THE WIND

German



Piano accompaniments are also included in the conductor's score for every line along with **two play-along CDs** in student books to increase interest and encourage practice at home.

SCALES, MUSICAL STYLES, AND BOW DISTRIBUTION

Students learn that, by combining tetrachords, they create a complete scale. Here they are introduced to the concept of key signatures through hand shape development.

The D Down Tetrachord = D - C# - B - A

The D Down Tetrachord

Half Step

Tetrachord = a 4-note pattern
Tetrachords can go UP (like D, E, F#, G) or DOWN (like G, F#, E, D).

The G Down Tetrachord = G - F# - E - D

The G Down Tetrachord

Half Step = the smallest distance between two notes

1. Clap and Sing 2. Pizz. 3. Arco

(A)

Note Names: D C# B A G F# E D
Finger Numbers: 4 3 1 0 4 3 1 0
Solfege Syllables: Do Ti La La So So Fa Fa Mi Mi Re Do

SCALE STUDIES

Play the D scale using each of the following bow patterns. (See examples below)
Also, create your own bow patterns.

Bow Pattern 1 etc.

Bow Pattern 4 etc.

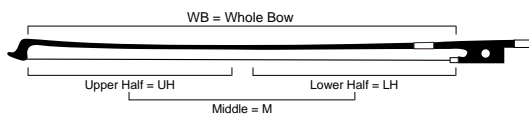
Bowing styles and articulations are added in a variety of selections to further develop total musicianship.

Staccato = stopped bow strokes **Legato** = smooth bow strokes *legato*

78 JUMPING JACKS—Half class pizz., half class match with staccato stroke.

At this point, the concept of **bow distribution** is logically introduced in the student text.

EXTENDING THE BOW STROKE



Bow Studies—Play on each string. Keep your bow moving!

68 BOW STUDY ONE


69 BOW STUDY TWO

83 GOIN' HOME

Antonín Dvořák

ADVANCED MUSICIANSHIP

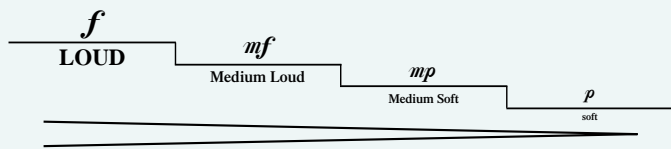
Includes the concepts of dynamics, forte down to piano, as well as crescendo and diminuendo

 **Good Sound, Big Tone** = the correct combination of bow speed, arm weight, and contact point (bow lane)

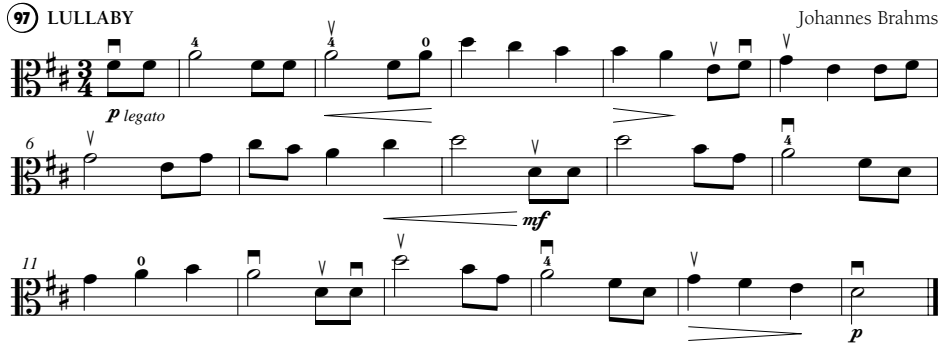
Crescendo = Play Louder = more bow speed or more weight, with bow nearer the bridge:

Diminuendo = Play Softer = less bow speed or less weight, with bow nearer the fingerboard:

m = mezzo = medium

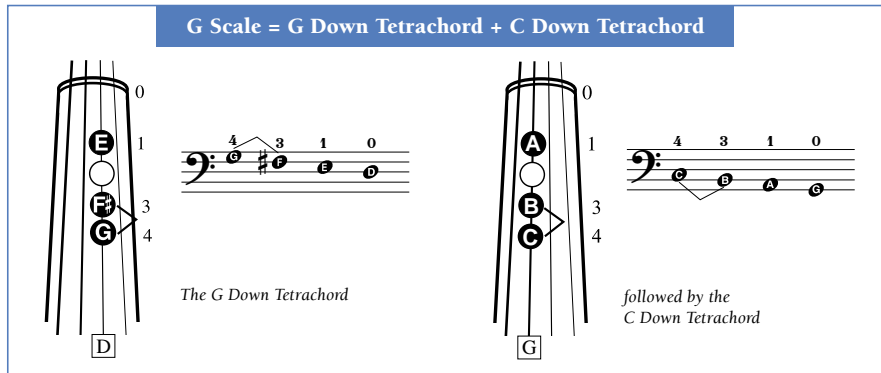


97 LULLABY Johannes Brahms





Additional tetrachords and keys are gradually added throughout the book

G Scale = G Down Tetrachord + C Down Tetrachord

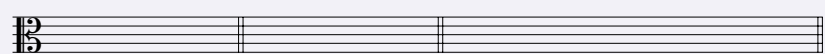


The G Down Tetrachord followed by the C Down Tetrachord


 Name the tetrachords, then write the tetrachords and the G Major scale.




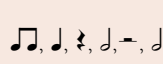
G Down tetrachord C Down tetrachord G Major scale




Extended worksheets in the Teacher's Manual reinforce concepts introduced in the student books.


 **IMPROVISATION LOOP**

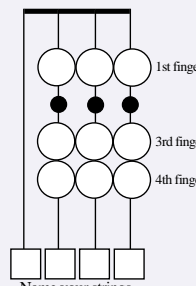
Use these notes to improvise: 

Use these rhythms to improvise: 

Class Part:



 Write the note names in the circles.



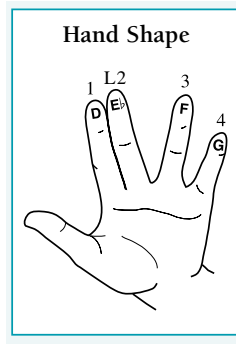
1st finger
3rd finger
4th finger

Name your strings.

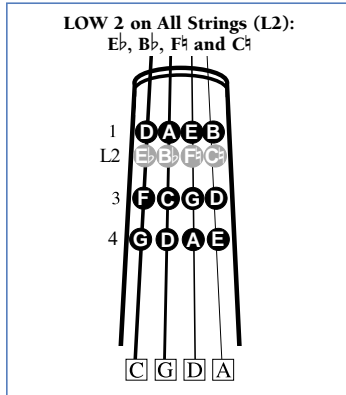
CHROMATICISM AND ACCIDENTALS

Now that students have developed a broad range of both technical and musical skills, and in preparation for added tonalities, the concept of chromatic alterations is introduced.

Graphics provide simple visuals for understanding accidentals.



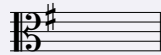
FLAT
The flat (b) lowers a note by 1/2 step.



A series of short studies and tunes help the students **develop the ability to play chromatically.**



Draw three of each accidental.



136 CHROMATIC STUDY ON A



133 STRINGS HIGH AND LOW!



144 CHROMATIC BOOGIE



Blues style pieces reinforce the use of chromatics.

146 ACCIDENTAL BLUES—Find the A part repeated rhythms.



C MAJOR AND TRAVELING THE WORLD

Chromatic alterations are applied in the new key of C Major through the *New Directions™ For Strings* pedagogical sequence.

C Scale = C Down Tetrachord + F Down Tetrachord

The C Down Tetrachord

followed by the F Down Tetrachord

SCALE STUDIES

Play the C scale using each of the following bow patterns. (See examples below).
Also, create your own bow patterns.

1.

2.

3.

4.

5.

Bow Pattern 1

etc.

Bow Pattern 2

etc.

Bow Pattern 4

etc.

Musical selections late in the method are selected to offer a **wide variety of styles** and carefully edited for **bow and left hand development**.

152 SHAKE IT (*Cheki, morena*) × = foot stomp Puerto Rican

150 AULD LANG SYNE Scottish

157 WILLIAM TELL—ensemble piece Gioachino Rossini

ENSEMBLE PERFORMANCE MUSIC

Original, full-page Ensemble Performance pieces in *New Directions™ For Strings* bridge the gap between Book I and Developing Strings repertoire.

Bagpipes and Kilts

Allegro (♩ = 142)

Soon Hee Newbold

Musical score for 'Bagpipes and Kilts' by Soon Hee Newbold. The piece is in 4/4 time with a tempo of Allegro (♩ = 142). The score consists of six staves of music. The first staff starts at measure 159 and includes dynamics *f*, *V*, and *L2*. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 17 and includes dynamics *mp* and *pizz*. The fifth staff starts at measure 23 and includes a *4* fingering. The sixth staff starts at measure 29 and includes dynamics *mf* and *f*, and a *37* fingering. The seventh staff starts at measure 42 and includes a *f* dynamic. The eighth staff starts at measure 48.

Featuring the compositional talents of renowned string composers:

Soon Hee Newbold
Elliot Del Borgo

Double Stop March



Double stop = playing two strings at the same time

Moderato (♩ = 104)

Elliot Del Borgo

Musical score for 'Double Stop March' by Elliot Del Borgo. The piece is in 4/4 time with a tempo of Moderato (♩ = 104). The score consists of ten staves of music. The first staff starts at measure 158 and includes dynamics *f* and a *0* fingering. The second staff starts at measure 7 and includes dynamics *mf* and a *9* fingering. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes dynamics *f broadly* and a *21* fingering. The fifth staff starts at measure 25 and includes a *mp* dynamic and a *29* fingering. The sixth staff starts at measure 31 and includes a *4* fingering. The seventh staff starts at measure 37 and includes dynamics *mf legato* and a *39* fingering. The eighth staff starts at measure 43 and includes a *f* dynamic and a *47* fingering. The ninth staff starts at measure 49.

The Ensemble Performance pieces are offered at varying levels, so students do not have to wait until the end of the method to play exciting new music.

ADVANCED TECHNIQUES AND SOLO PIECES

The **Advanced Techniques** section of *New Directions™ For Strings* offers a culminating review of all the keys introduced in the book.

G Major Scale and Arpeggio
A and B^b pos.

161 CALISTHENICS IN D

165 CALISTHENICS IN C

Included are simple **arpeggios** and **bow calisthenics**, for developing bow and left hand technique.

Advanced Musicianship Studies include varied meters and provide additional training in melodic phrasing and dynamic contrast.

166 ADVANCED MUSICIANSHIP STUDY IN C

THE SOLOS

2 Solos are included in each student book for more performing possibilities!

Each student book in *New Directions™ For Strings* offers two carefully selected solos, one **technical** and one more **lyrical**.

Solos have been arranged by the authors to highlight the new musical and technical abilities acquired throughout the method.

168 LES TOREADORS

Georges Bizet
arranged by Robert D. McCashin

172 THEME FROM SYMPHONY NO. 1

Johannes Brahms
arranged by Joanne Erwin

TEACHER'S MANUAL AND CONDUCTOR'S SCORE

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 including:
- 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**.

PREPARATION & REVIEW SKILLS

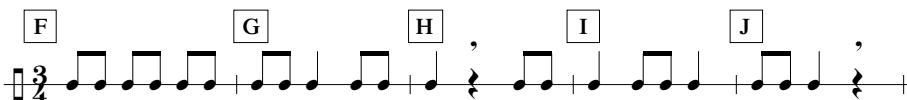
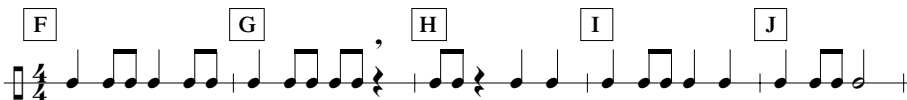
Unit X - Skill Summary	
REVIEW SKILLS	FOCUS SKILLS
Right Hand:	Right Hand:
Left Hand:	Left Hand:
Musicianship	Musicianship

A. Preparatory Exercises [Prepared in advance]

B. Teaching Strategies

For the Whole Heterogeneous String Class:

Rhythm Echo Patterns:



PERFORMANCE ASSESSMENT FORM

Unit 10
Performance Evaluation
Student Book Pages 30-31

Student Name: _____

Grade: _____

Instrument: _____

Date: _____

Perform the following from page 31:

- No. 96 *Oh! Susanna* (dotted quarter-eighth note; dynamics; *crescendo* and *diminuendo*)
- No. 97 *Lullaby* (*legato*; *crescendo* and *diminuendo*; dynamics)

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				
Tone Quality				

Comments:

Scoring: 22–28 pts.—Mastery; 15–21 pts.—Proficient;
8–14 pts.—Needs Improvement; 7 pts.—Review Skills for Unit.

AUTHORS



Dr. Robert McCashin is currently the Director of Orchestras and Professor of Conducting at James Madison University. He earned the Bachelor and Master of music degrees in violin performance from Louisiana State University and the Doctor of Musical Arts degree in conducting from the University of Arizona. Dr. McCashin's expertise in conducting pedagogy and violin performance physiology have made him a popular guest speaker for seminars, master classes and presentations to gatherings of professional teachers/conductors around the country. His conducting schedule includes appearances with regional level professional orchestras as well as district, region and state honor orchestras. Dr. McCashin also maintains a busy schedule of in-school clinics for public school orchestras, as well as adjudicating at the state and national level. His arrangements of the classics for string orchestra, published by The FJH Music Company Inc., are best sellers in the educational music arena. As a member of ASTA, he serves as a reviewer for the Journal, is a member of the Virginia State ASTA Board as the College Division liaison, and is founder and Faculty Advisor for the James Madison University student ASTA chapter. Dr. McCashin is a member of Pi Kappa Lambda and Phi Mu Alpha Sinfonia.



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 chair of Music Education. From 1978 to 1988 she taught strings, elementary through high school, in the Mesa Public Schools in Arizona. Dr. Mitchell has adjudicated music festivals and given string clinics in Arizona, Ohio, and Virginia. Each summer from 1989 to 2002 she conducted the chamber orchestra for the Ohio Governor's Institute for Gifted and Talented Students, made up of outstanding high school string players. 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 Ohio Music Education Association, Music Educators National Conference, American String Teachers Association, and American Orff-Schulwerk Association. Publications *Lessons in Performance for Beginning and Developing Strings*, published by The FJH Music Company Inc., and articles in *Journal of Music Teacher Education*, *American String Teacher*, and *Triad*. In 2005 Dr. Mitchell received the Crossan Hays Curry Award for Outstanding Teaching from the School of Fine Arts at Miami University.



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 authored 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 a string clinician presenting at national and state ASTA and MENC conferences, as a guest conductor, and remains active as a double bassist performing orchestral and chamber music. Dr. Horvath has published articles in *American String Teacher*, *Bass World*, *Bulletin of the Council of Research in Music Education*, *Triad*, *Southeastern Journal of Music Education*, and *Scroll*. Her research focuses on the prevention of performance injury through movement analysis, including muscle usage during stringed instrument performance. Dr. Horvath 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 assistant professor of string education and pedagogy at Case Western Reserve University in Cleveland, Ohio. Dr. Horvath holds memberships in MENC, ASTA, International Society of Bassists, College Music Society, College Orchestra Director's Association, and the Performing Arts Medicine Association.

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.



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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