

# HABITS OF A MUSICAL HIGH SCHOOL WIND ENSEMBLE

Sequential Fundamentals that Include an Individualized  
and Comprehensive Approach to Sightreading

## SCOTT RUSH

AUTHOR OF

HABITS OF A SUCCESSFUL MUSICIAN  
HABITS OF A SUCCESSFUL BAND DIRECTOR  
THE EVOLUTION OF A SUCCESSFUL BAND DIRECTOR



GIA Publications, Inc.

## **Fundamentals Time: An Individualized and Sequential Approach to Sightreading**

*Key Concept #1: The need for fundamentals time*

- The band director is the bridge from the beginning band student to the consummate musician
- The role of the warm-up is mental, physical, sequential, and performance-based
- Meaningful fundamentals time allows for seamless transfer of concepts to literature
- Effective fundamentals reduces the time needed to prepare for performance
- Some form of sight-reading should be reinforced daily

*Key Concept #2: Fundamentals time must have purpose and meaning*

- A specific percentage of rehearsal time should be spent on fundamentals
- Stretching and breathing exercises serve a physical and mental purpose
- The "components of playing" are the tools that allow troubleshooting to be taught
- Buzzing exercises for brass should be used to get the chops going and to center pitch
- Warm-up exercises must have intent and not turn into a routine of mindless repetition
- Scale studies: the building blocks for technique
- Tone production and ensemble sonority... *It don't mean a thing if it ain't got that "ring!"*

*Key Concept #3: Fundamentals time should include sequential and comprehensive sightreading*

- Introduce your desired counting system
- Use rhythm charts reinforced with pitches
- Sightread notes and rhythms with an emphasis on timing
- Sightread at a tempo that insures a successful performance of everything that is on the page
- Sightread with an emphasis on the "components of playing"
- Sightread using the inverse principle
- Musical sightreading must be developed over time with a logical sequence in place

*Key Concept #4: The evolution of the fundamentals process must ultimately lead to great music making*

- Cross the threshold from the "components of playing" to "thoughts about phrasing and musicianship"
- Use solfege to combat "musical wandering"
- Include music-making exercises as part of the curriculum
- Get off of the podium and let them play
- Strive for an artistic performance

*All concepts and examples presented are contained in "Habits of A Successful Musician" by Scott Rush and Rich Moon.*

**If you have a 45-minute rehearsal block:**

- One stretching exercise
- One breathing exercise
- Other specific warm-up exercises
- One scale study to include arpeggio, thirds and technical study
- One chorale
- One rhythm chart to reinforce your counting system
- One rhythm chart with pitches
- One sightreading exercise (notes and rhythms) with an emphasis on timing
- At the appropriate time, add two sightreading examples per day with dynamics and articulations
- At the appropriate time, add phrasing and musicianship concepts with focus towards artistry

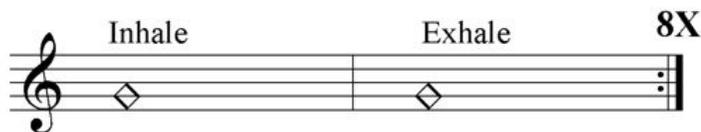
**If you have a 90-minute rehearsal block:**

- Three stretching exercises
- Three breathing exercises
- An entire warm-up curriculum
- One scale study to include arpeggio, thirds and technical study
- One chorale
- Two or three rhythm charts to reinforce your counting system
- One rhythm chart with pitches
- Three sightreading exercises (notes and rhythms) each with a different time signature and key with an emphasis on timing
- At the appropriate time, add two sight-reading examples per day with dynamics and articulations
- At the appropriate time, add phrasing and musicianship concepts with a focus towards artistry
- At the appropriate time, develop a daily ear training curriculum through the use of solfege
- At the appropriate time, include one improvisation exercise per week

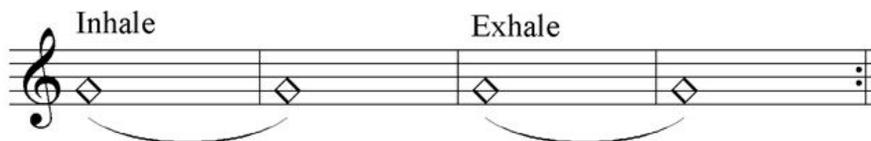
**Breathing Exercises**

Begin by filling the bag completely, then:

- 1) In for Four, Out for Four (8 times minimum)



- 2) In Eight, Out Eight



3) In Eight, Out Eight, In Seven, Out Eight, In Six, Out Eight etc.

The exercise consists of four staves of music, each with a treble clef and a diamond-shaped note on the middle line. The notes are grouped by breaths as follows:

- Staff 1: Inhale 8 (8 notes), Exhale 8 (8 notes), Inhale 7 (7 notes), Exhale 8 (8 notes).
- Staff 2: Inhale 6 (6 notes), Exhale 8 (8 notes), Inhale 5 (5 notes), Exhale 8 (8 notes).
- Staff 3: Inhale 4 (4 notes), Exhale 8 (8 notes), Inhale 3 (3 notes), Exhale 8 (8 notes).
- Staff 4: Inhale 2 (2 notes), Exhale 8 (8 notes), Inhale 1 (1 note), Exhale 8 (8 notes).

The following exercise begins with no air in the bag. The initial inhalation happens with a two-count breath outside of the bag:

4) Duples and Triples (blow out a series of straight eighth notes / then a series of triplets)

The exercise is written on a single staff with a treble clef and a 4/4 time signature. It consists of the following sequence:

- An initial "Exhale" period.
- An "Inhale" period marked with "3X".
- An "Exhale" period consisting of a series of eighth notes.
- An "Inhale" period consisting of a series of eighth notes, with the first three notes grouped as a triplet (marked with "3") and the last three notes grouped as a triplet (marked with "3").
- A final "Exhale" period marked with "3X".

Begin by filling the bag with air, then:

5) Four, Three, Two, One (In four, out four, in three, out three, etc.)

The exercise consists of a single staff of music with a treble clef and diamond-shaped notes on the middle line. The notes are grouped by breaths as follows:

- Inhale 4 (4 notes)
- Exhale 4 (4 notes)
- Inhale 3 (3 notes)
- Exhale 3 (3 notes)
- simile... (4 notes)

### The Whole Tone Scale

The Whole Tone Scale in B-flat major is presented in five staves. The first staff shows the ascending scale: B-flat, C, D, E-flat, F, G, A, B-flat. The second staff shows the descending scale: B-flat, A, G, F, E-flat, D, C, B-flat. The third staff shows the ascending scale with slurs and accents. The fourth staff shows the descending scale with slurs and accents. The fifth staff shows the ascending scale with slurs and accents.

### 12. Five Step Scale Study

Note: Articulations should vary daily.

Five short musical exercises labeled a through e, each marked "Play 3 times". Exercise a: Ascending scale with slurs and accents. Exercise b: Ascending scale with slurs and accents. Exercise c: Ascending scale with slurs and accents. Exercise d: Ascending scale with slurs and accents. Exercise e: Ascending scale with slurs and accents.

### Dynamic Exercises

Two dynamic exercises labeled a and c. Exercise a: A four-note ascending scale (B-flat, C, D, E-flat) with a slur and dynamic markings *ppp*, *fff*, and *ppp*. Exercise c: A four-note ascending scale (B-flat, C, D, E-flat) with a slur and dynamic markings *fff* and *ppp to niente*.

## The Components of Playing

1. Tone
2. Timing
3. Tuning
4. Dynamics
5. Phrasing
6. Articulations (staccato, marcato, legato, slurred, various accents)
7. Rhythm
8. Balance
9. Blend
10. Attacks
11. Releases
12. Duration of notes
13. Style
14. Range
15. Technique
16. Tone Color (intensity, color spectrum, clarity, sonority)
17. Control
18. Consistency /Accuracy
19. Musicianship

## Scale Studies

The image displays four staves of musical notation for scale studies in B-flat major, 4/4 time. The first staff is a Major Scale. The second staff is an Arpeggio. The third staff is a Technical Study. The fourth staff is a Technical Study.

*Major Scale*

*Arpeggio*

*Thirds*

*Technical Study*

*Technical Study*

### Rhythm Chart

A rhythm chart in 3/8 time, consisting of 17 measures. The notes are as follows:

- 1: Quarter, eighth, eighth
- 2: Quarter, quarter
- 3: Quarter, eighth, eighth
- 4: Quarter, quarter
- 5: Quarter, quarter
- 6: Quarter, quarter, eighth, eighth
- 7: Quarter, eighth, eighth
- 8: Quarter, quarter
- 9: Quarter, quarter, eighth, eighth
- 10: Quarter, eighth, eighth
- 11: Quarter, quarter
- 12: Quarter, eighth, eighth
- 13: Quarter, quarter
- 14: Quarter, eighth, eighth
- 15: Quarter, quarter, eighth, eighth
- 16: Quarter, quarter
- 17: Quarter, quarter

### Rhythm Chart (With Pitches)

A rhythm chart with pitches in G major (one sharp), 3/8 time, consisting of 17 measures. The notes are as follows:

- 1: G4, A4, B4
- 2: G4, A4
- 3: G4, A4, B4
- 4: G4, A4
- 5: G4, A4
- 6: G4, A4, B4, A4
- 7: G4, A4, B4
- 8: G4, A4
- 9: G4, A4, B4, A4
- 10: G4, A4, B4
- 11: G4, A4
- 12: G4, A4, B4, A4
- 13: G4, A4
- 14: G4, A4, B4
- 15: G4, A4, B4, A4
- 16: G4, A4
- 17: G4, A4

### The Inverse Principle and Rule of 7's

<b>b</b>	<b>b</b>	<b>b</b>		<b>b</b>	<b>b</b>	<b>b</b>		<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
				<b>#</b>	<b>#</b>	<b>#</b>	<b>#</b>					<b>#</b>	<b>#</b>	<b>#</b>	<b>#</b>

<b>Flats (b)</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
	<b>C</b>	<b>F</b>	<b>B</b>	<b>E</b>	<b>A</b>	<b>D</b>	<b>G</b>
<b>Sharps (#)</b>	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

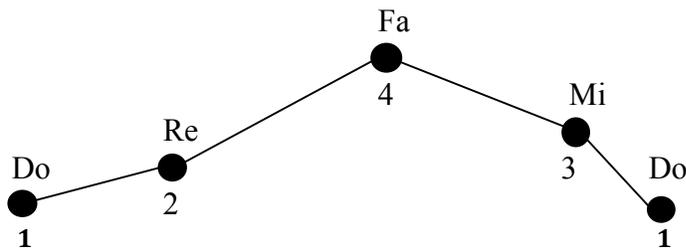
## Thoughts About Phrasing and Musicianship

- Long notes should have direction and shape - they should intensify or decrescendo.
- Phrases should have peaks and valleys, arrival points, and weighted notes (agogic).
- You should carry over phrases and don't breath at inappropriate spots.
- If a line is repeated, do something different with it the second time.
- Find tension and release points.
- Musical moments usually take longer to build than they do to pull away.
- In many styles, short notes directionally lead to long notes
- It's what's NOT on the page that makes the music.
- Use "mood" words to establish style and ambiance.
- Assign words to entire musical phrases to help establish meaning and purpose.
- Persichetti said, "Music is either singing or dancing."
- It's what happens from note-to-note that makes the music come alive.
- The music will tell you what to do; the intuitive response creates more than what's on the page.
- Trust your soul to feel and express the music. Tell a musical story with passion and conviction.
- The conductor's blood must drip with musical conviction, both to the players and the audience.
- Discover music in every phrase.
- Unlike a painting or sculpture, music can be re-created again and again, with new meaning and understanding.
- The paper and ink don't make the music, instruments make no sounds on their own – the soul creates the music.
- Music must be interpreted to the point that the performance is said to be *artistic* and the performers, *artists*.

## Solfège

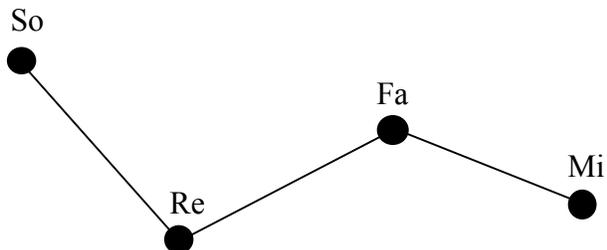
Musical literacy or melodic wandering? It is important that as you learn self-expression that you not only learn to musically interpret what's on the page, but to hear it and understand it. This is true whether done through improvisation or simply hearing an intervallic relationship stated on the printed page. The best way to practice this aural skill is through the use of solfège. Here is a model of how to incorporate solfège into daily instruction.

- A. Solfège exercises with syllables and scale-degree numbers
- B. Solfège exercises with syllables only
- C. Solfège syllables sung to students for playback
- D. Sing or play pitches only for playback
- E. Melodic and rhythmic dictation



Once this process is taught, eliminate the scale degree numbers and just use solfege syllables. This is also the time to begin and end on syllables other than "do."

B. solfege exercises w/syllables only



Once this is mastered, sing solfege syllables to the students and have them play back what you sing. Over time, try to cover each of the diatonic intervals. This is also the time that you want to use examples that have a strong underlying harmonic structure. You should be able to hear the chords underneath what you sing or play.

C. solfege syllables sung to students (sample)

Do – Re – Mi  
 Do – Mi – So  
 La – Fa – La  
 So – Mi – So

Once students master the process of playing back solfege syllables, play or sing pitches only and have students play back what they hear.

D. play or sing pitches only (sample)

*Doh - Doh - Doh*  
*Do Re Mi*  
*Doh - Doh - Doh*  
*Do Mi So*

*Doh - Doh - Doh*  
*La Fa La*  
*Doh - Doh - Doh*  
*So Mi So*

## Sample Sightreading from "Habits of A Successful Musician"

VI.15

VI.15

Two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p* and includes a *rit.* marking. The second staff includes a *A Tempo* marking and another *rit.* marking.

VI.21

VI.21

Two staves of music in 3/4 time, key of B-flat major. The first staff begins with a dynamic marking of *mf*. The second staff includes a triplet of eighth notes marked *f* and a dynamic marking of *mp*.

VI.95

VI.95

Two staves of music in 6/8 time, key of D major. The first staff begins with a dynamic marking of *p* and includes a *mf* marking. The second staff begins with a dynamic marking of *f*.

VI.106

VI.106

Three staves of music in 12/8 time, key of B-flat major. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody. The third staff includes dynamic markings of *f*, *mp*, and *rit.*

VI.19

Musical notation for VI.19, a single staff in 3/4 time with a key signature of two flats. The melody consists of eighth and quarter notes. Dynamic markings are *mp*, *f*, *mp*, *f*, *mp*, *f*, and *mp*, with slanted lines indicating crescendos and decrescendos between them.

VI.41

Musical notation for VI.41, two staves in 6/8 time with a key signature of three flats. The first staff features a melody of eighth notes starting with a *mf* dynamic and ending with a *f* dynamic. The second staff continues the melody with dynamics *p*, *f*, and *rit.*

VI.72

Musical notation for VI.72, two staves in 6/8 time with a key signature of two flats. The first staff has a melody of eighth notes with dynamics *mp* and *f*. The second staff continues with dynamics *p* and *f*.

VI.78

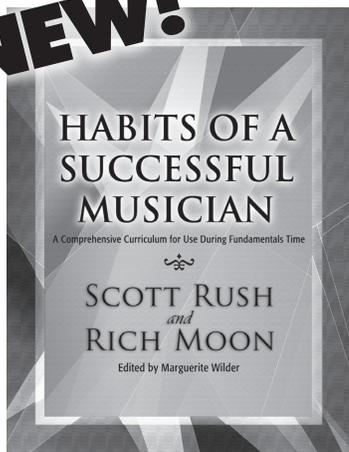
Musical notation for VI.78, two staves in 3/2 time with a key signature of two flats. The first staff features a melody of quarter notes with dynamics *mp* and *f*. The second staff continues with a *mp* dynamic.

VI.101

Musical notation for VI.101, two staves in 9/8 time with a key signature of one sharp. The first staff has a melody of eighth notes with dynamics *mp*, *f*, *mp*, *f*, and *mp*. The second staff continues with dynamics *f* and *p*.

"Habits of A Successful Musician" also features mixed meter and much, much more!

**NEW!**



## **NEW! Habits of a Successful Musician**

### **A Comprehensive Curriculum for Use During Fundamentals Time**

This is a field-tested, vital, and—most important—*musical* collection of more than 200 sequenced exercises for building fundamentals.

Perfect for use by an entire band or solo player at virtually any skill level, this series contains carefully sequenced warm-ups, sight-reading etudes, rhythm vocabulary builders, and much more. In one place, this series collects everything an aspiring player needs to build fundamental musicianship skills and then be able to transfer those skills directly into the performance of great literature.

- Provides material for use during fundamentals time that would promote a comprehensive approach to developing skills necessary to fill the musical toolbox.
- Promotes the idea that fundamentals time should transfer directly into the performance of great literature.
- Includes a sequential format that leads to the mastery of reading rhythms and, ultimately, to musical sight-reading.
- Provides chorales for the development of tone quality, ensemble sonority, and musicianship.
- Presents rhythm charts in a new format to allow transfer from timing and rhythm to pitches in a musical context.
- Provides audition etude sight-reading in a full-band format that is well thought out in scope and sequence.
- Presents exercises in various keys, tonalities, and modes to aid in the development of the complete musician.
- Creates a mindset intent on establishing a culture of excellence for both the full band program and individual players.

*Habits of a Successful Musician* is the answer to the very simple question, “What should I be learning during fundamentals time?”

**G-8125 Conductor's Score . . . . . \$29.95**

**Individual Instrument Editions Available . . . . . \$9.95 per part**

**G-8127 Flute**  
**G-8128 Oboe**  
**G-8129 Clarinet**  
**G-8130 Bass Clarinet**

**G-8131 Bassoon**  
**G-8132 Alto Saxophone**  
**G-8133 Tenor Saxophone / TC Baritone**  
**G-8134 Baritone Saxophone**

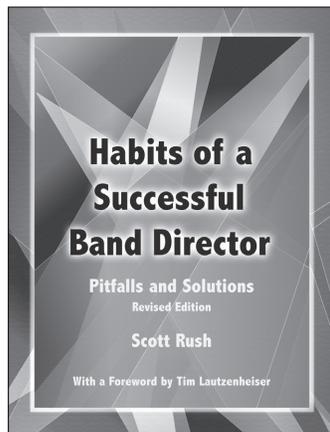
**G-8135 Trumpet**  
**G-8136 French Horn**  
**G-8137 Trombone**  
**G-8138 Euphonium**

**G-8139 Tuba**  
**G-8140 Mallet Percussion**

## **Habits of a Successful Band Director Pitfalls and Solutions**

**Scott Rush**

**Foreword by Tim Lautzenheiser**

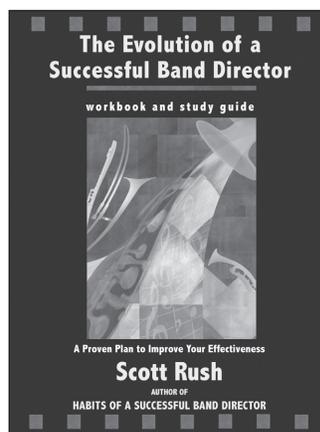


In *Habits of a Successful Band Director*, Scott Rush provides:

- A how-to book for young teachers
- A supplement for college methods classes
- A common-sense approach to everyday problems band directors face
- Sequential models for instruction that are narrow in scope
- Solutions, in the form of information and probing questions, that allow assessment of a classroom situation
- Valuable information in a new format and references to other helpful publications
- A contemporary text for all band directors

This is a resource you'll want to turn to again and again! This classic book is newly revised and reissued by GIA.

**G-6777 Quality paperback, 192 pages . . . . . \$28.95**



## **The Evolution of a Successful Band Director Workbook and Study Guide**

**A Proven Plan to Improve Your Effectiveness**

**Scott Rush**

Intended for both novice and experienced band directors, this companion to Scott Rush's bestselling book *Habits of a Successful Band Director* is designed to:

- Present effective teaching principles with more depth and understanding
- Challenge readers to look deep within themselves to find solutions that will lead to more effective teaching
- Pose questions and suggest activities to put these solutions into action and cause readers to set goals through self-discovery
- Establish the classroom as a true laboratory for making music
- Provide a study guide for college methods classes using *Habits of a Successful Band Director*.

This book is designed to be an invaluable companion for the entire breadth of a band director's career.

**G-7440 Perfect-bound, 232 pages . . . . . \$29.95**



GIA Publications, Inc.  
7404 S. Mason Avenue • Chicago, IL 60638  
800-442-1358 • 708-496-3800 • Fax 708-496-3828  
www.giamusic.com