

HABITS OF A SUCCESSFUL BAND DIRECTOR

Practical Rehearsal Strategies That
Lead to Music-Making

CLINICIAN:

SCOTT RUSH

AUTHOR OF

HABITS OF A SUCCESSFUL MUSICIAN

HABITS OF A SUCCESSFUL BAND DIRECTOR

THE EVOLUTION OF A SUCCESSFUL BAND DIRECTOR



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Chicago

Components of Playing

List the *Components of Playing*, whether individual or ensemble based, that should be taught as part of an effective teaching curriculum:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

Practice each individually

Practice all simultaneously

Each requires some form of "acting"

- Use the fundamentals/warm-up time to teach the components
- Establish effective teaching strategies to address various learning styles
- Develop a logical sequence of instruction that accounts for both large scale sequencing, as well as the sub-components within a concept

Teaching Inventory Sheet

Skill to be taught

How to/Materials Needed to Teach It

Scales	
Solfège	
Style	
Appropriate examples of recorded work	
Phrasing	
Articulations	
Key Signature Recognition	

Tuning Concepts

- 1. Tune with the tuner** (no audible pitch; visual process)
- 2. Stop the needle on a stationary pitch** (requires a steady airstream)

Both of the above steps are visual in nature and are the only steps that are strictly visual in the process

- 3. Eliminate waves** (use your ears and try to achieve "beatless" tuning)
- 4. Know how to adjust the instrument** (mechanics; tuning plug on flute)

This step may include knowing that an oboe reed should crow a "C" or that only slight adjustments are possible with double reeds; knowledge of vocal size, etc.

- 5. Learn inherent "bad" notes on the instrument** and write a pitch tendency paper.
- 6. Learn adjustments for "just" intonation** (major and minor chords)

Adjustments would include anything in the realm of bending pitch, finger shading, lowering the third in major chords and raising it in minor chords

- 7. Do a pitch tendency chart** (good reference for your instrument)
- 8. Play "in tone"** (many pitch problems will correct themselves)

Other Ways to Improve Intonation...

- Good posture and breathing
- Sing and internalize your parts
- Be aware of natural tendencies when making dynamic changes
- Good embouchure development
- Play on good equipment, especially mouthpieces
- Be aware of how temperature affects pitch

Tuning and Pitch Centering Indicators

Flute and Piccolo	Should be an "A" on the Headjoint <i>May be slightly flat</i>
E♭ Clarinet B♭ Clarinet	Should be a Concert "B" with the barrel Should be a Concert "F#" with the barrel <i>May use third space C for middle joint and high C for barrel</i>
Bass Clarinet	Should be a Concert "C#" with the neck <i>Use middle C as the main tuning note</i>
Alto Saxophone Tenor Saxophone Bari Saxophone	Should be a Concert "A♭" with the neck Should be a Concert "E" with the neck Should be a Concert "E" with the neck <i>All saxophones are sharp in the upper register / one should relax the pitch</i>
Bassoon Oboe Trumpet	Should be a "C" with the bocal and reed The reed should crow a "B" or a "C" Buzz and check Concert "F" and "B♭" <i>When using the sequence, fourth line D (and E♭ and E) will be flat</i>
Horn	Buzz Concert "C" to check the F side Buzz Concert "B♭" & "F" to check B♭ side
Trombone Euphonium Tuba	Buzz "B♭" - both octaves Buzz "B♭" - both octaves Buzz "B♭" - both octaves <i>When using the tuning sequence, check lower registers for brass instruments</i>

Scale Study Sequence

- Teach the order of sharps and flats
- Teach enharmonic notes for mastery
- Teach rules for determining the key signature
- Teach the proper spelling of scales
- Teach appropriate transpositions for each of the instruments
- Teach the chromatic scale enharmonically correct
- The "Inversion Principal"

The Four T's Self Assessment Model

Turn to Appendix F in *Habits of a Successful Band Director* and look at the two sample examples of the Four T's Assessment sheet. In journal form, write a synopsis of potential ways that you can adapt this format to your current situation.

I can assess Timing by:

I can assess Tuning by:

I can assess Tone by:

I can assess Technique by:

The Three-Tiered Assessment Model

(Refer to *Habits of A Successful Band Director*, page 175)

Master Musician

- Two movements of two contrasting standard concerti for your instrument (eq.)
- Perform all three forms of minor for the following keys: A, E, Bb, F, C, G, D
- Key recognition test for Majors, minors, and identification of relative maj/min
- Sightreading through difficult mixed meter
- Sight-singing a difficult solfege requirement

Advanced Musician

- One complete solo movement or etude of your choosing for your instrument
- All twelve major scales (Senior All-State requirements)
- Key recognition test for all major scales
- Sightreading at Senior All-State level
- Sight-singing a moderate level solfege requirement

Intermediate Musician

- Spring audition solo for your instrument performed at exceptional level
- Nine clinic scales (Clinic requirements)
- Key recognition of major scales
- Sightreading at Clinic All-State level
- Sight-singing an easy level solfege requirement

Maximum Grading Scale

Symphonic Band: 100 = Master Musician
 95 = Advanced Musician
 90 = Intermediate Musician

Concert Band: 100+ = Master Musician
 100 = Advanced Musician
 95 = Intermediate Musician

Chamber Winds: 100+ = Advanced Musician
 95+ = Intermediate Musician

For younger band students: Any student in the program achieving Master Musician or Advanced Musician status will have their name posted on the appropriate chart and will be recognized in the band banquet or spring concert program.

Individual Performance Rubric

Directions: The total score for a criterion is calculated by multiplying the weight for the criterion by the score. The total score for each criterion is summed to produce the total performance score.

Criteria	Scale					Weight	Total Score
	1	2	3	4	5		
Pitches	Pitches performed inaccurately and mistakes detract from many areas of the performance	Pitches performed somewhat accurately and mistakes detract from some areas of the performance	Most pitches performed accurately and mistakes do not severely detract from the performance	All pitches performed accurately		3.5	
Rhythms	Rhythms performed inaccurately and mistakes detract from many areas of the performance	Rhythms performed somewhat accurately and mistakes detract from some areas of the performance	Most rhythms performed accurately and mistakes do not severely detract from the performance	All rhythms performed accurately		3.5	
Timing (Steady Pulse)	A consistent underlying pulse is not present throughout the performance which severely detracts from the performance	A consistent underlying pulse is not present throughout much of the performance, e.g., more difficult rhythms are played at a slower tempo which detract from the performance	A consistent underlying pulse is often present throughout much of the performance however some phrases may be rushed which detract from the performance	A consistent underlying pulse is present throughout most of the performance with minor flaws that do not detract from the performance	A consistent underlying pulse is present throughout the performance	3	
Intonation	Necessary adjustments are not made to pitches (e.g., alternate fingerings, finger shading, or lipping up or down) and flaws severely detract from the performance	Some necessary adjustments are made to pitches (e.g., alternate fingerings, finger shading, or lipping up or down) and flaws may detract from the performance	Many necessary adjustments are made to pitches (e.g., alternate fingerings, finger shading, or lipping up or down) and minor flaws do not detract from the performance	All necessary adjustments are made to pitches (e.g., alternate fingerings, finger shading, or lipping up or down)		3.5	

Tone	Uncharacteristic sound that lacks fundamentals, e.g., full breath support, a good embouchure, and properly voiced oral cavity, throughout the range and registers of the instrument	Partially characteristic sound that lacks full breath support throughout the range and registers of the instrument	Full characteristic sound that lacks some control in one or more registers of the instrument	full characteristic sound that is controlled and mature in all registers of the instrument		3.5	
Articulation	Printed articulations are not performed and these mistakes detract from many areas of the performance	Printed articulations performed somewhat accurately and these mistakes detract from some areas of the performance	Most printed articulations performed accurately and mistakes do not severely detract from the performance	All printed articulations performed accurately		1.833	
Dynamics	Printed dynamics not performed and these mistakes detract from many areas of the performance	Printed dynamics performed somewhat appropriately and these mistakes detract from some areas of the performance	Most printed dynamics performed appropriately and mistakes do not severely detract from the performance	All printed dynamics performed appropriately	Dynamics performed appropriately that go beyond those printed on the page	1.4	

Style (phrasing, agogic weight, and interpretation)	Stylistic attributes are not demonstrated.	Few stylistic attributes are appropriate for the piece and inconsistently demonstrated throughout the performance	Stylistic attributes are characteristically appropriate for the piece but inconsistently demonstrated throughout the performance	Stylistic attributes are characteristically appropriate for the piece and consistently demonstrated throughout the performance		1.834	
Marked Tempo	Piece performed drastically slower or faster than the MM	Piece performed somewhat slower or faster than the MM	Piece performed close to the MM	Piece performed at the MM		1.833	

Total Performance Score:

It's All A Means to an End ... Music Making

Once the musical toolbox has been filled, then what? Well, we must cross the threshold from the Components of Playing to communicating something musically.

Musicianship (*beauty, shape, interpretation, emotion, style, mood, artistry*)

Thoughts About Phrasing and Musicianship

Musical Tips

- Long notes should have direction - they should intensify or decrescendo.
- Phrases should have peaks and valleys, arrival points, and weighted notes (agogic).
- You should carry over phrases and make sure that you 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 lead to long notes

Extramusical Stimuli

- 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 dancing or singing."
- 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 causes you to create more than what's on the page.

Philosophical Prompts

- Trust your soul to feel and express the music – be musical! Tell a musical story with passion and conviction.
- The conductor's blood must drip with musical conviction, both to the players and the audience.
- Try to 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*.

Grade 2:		Train Heading West and Other Outdoor Scene	Timothy Broege
Ahrirang	Garofalo/arr. Whaley	Two British Folksongs	Elliott Del Borgo
Air for Band	Frank Erickson	Two Russian Folksongs	Ralph Gingery
Anasazi	John Edmondson	Visions on an Old American Tune	Wayne Pegram
An Occasional Suite	Handel/arr. Osterling		
Awakenings	Kimberly Archer	Grade 3:	
Ballad for Aisha	Kimberly Archer	Allerseelen	Strauss/arr. Davis
Barn Dance Saturday Night	Pierre La Plante	Alligator Alley	Michael Daugherty
Beau Galant	Telemann/arr. Gordon	Amazing Grace	Frank Ticheli
	Julie Giroux	American Frontier	Chris Bernatos
Bonsai Tree	Carol Brittin	American Riversongs	Pierre La Plante
Byzantine Dances	Chambers	Ammerland	Jacob de Haan
	William Himes	A Prelude to the Shining Day	Yo Goto
Caprice	Carol Brittin	As Summer Was Just Beginning	Larry Daehn
Cedar Canyon Sketches	Chambers	Australian Up-Country Tune	Percy Grainger
	Cait Nishimura	Ave Maria	Biebl/arr. Cameron
Chasing Sunlight	Billings/arr. Tolmage	Blessed Are They	Brahms/arr. Buehlman
Chester	Judith Zaimont	Blueprints for Hope	Katherine Bergman
City Rain	Larry Daehn	Brigid's Cross	JaRod Hall
Country Wildflowers	Byrd/arr. Pearson	Cajun Folk Songs	Frank Ticheli
Court Festival	William Himes	Courtly Airs and Dances	Ron Nelson
Creed	Robert Sheldon	Crosley March, The	Henry Fillmore
Crest of Nobility	Kevin Day		
Ember Skies	Susan Botti	Down a Country Lane	Copland/arr. Patterson
Eye of the Hawk	Robert W. Smith	Ghost Tale	Frank Ticheli
Glorioso	Mark Williams	Infiniti	Katahj Copley
Greenwillow Portrait	Elliott Del Borgo	In the Bleak Midwinter	Gustav Holst
Imaginary Soundscape No. 2	Michael Sweeney	Lux Aurumque	Eric Whitacre
Imperium	John Zdechlik	March of the Belgian Paratroopers	Pierre Leemans
In Dulci Jubilo	Leslie Gilreath	Old Scottish Melody	Charles Wiley
In My Perfect Place	Carrie Magin	On a Hymnsong of Philip Bliss	David Holsinger
Letchworth Fanfare	Katheryn Fenske	Pipe and Thistle	Carol Brittin Chambers
Music from the Great Hall	Frank Ticheli	Prospect	Pierre La Plante
Portrait of a Clown	Arthur	Remembering the Remarkables	Grace Baugher
Prelude and March	Frackenpohl	Reminiscence	Kathryn Salfelder
	Corelli/arr. Johnson	Rhythm Stand	Jennifer Higdon
Sarabande and Gavotte	James Stephenson	Romanza	Ralph Ford
	Larry Daehn	Rhosymedre	Ralph Vaughan Williams
Second Thoughts	John Edmondson	Rule of Three	Viet Cuong
Song for Friends	Jennifer Rose	Salvation Is Created	Tschesnekoff/arr.
Song for Winds	Kimberly Archer		
The Aerialist	Timothy Broege		
The Devil's Workshop	William Owens		
Theme and Variations	Robert W. Smith		
The Southern Dawn			
The Tempest			

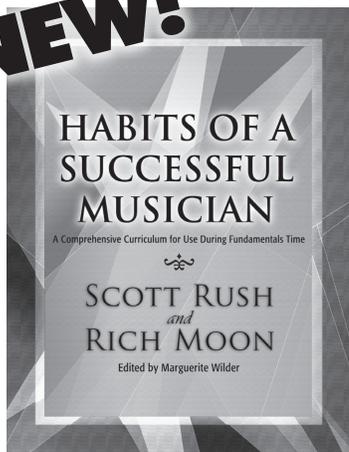
Shenandoah	Kreines	Gallant Seventh (March)	John Philip Sousa
Sleep	Omar Thomas	Galop	Shostakovich/arr.
Sussex Mummer's Christmas Carol	Eric Whitacre		Hunsberger
	Grainger/arr.	His Honor (March)	Henry Fillmore
	Kreines	Inglesina (Little English Girl)	Delle Cese/arr.
The Codebreakers	Mollie Budiansky		Bourgeois
Their Blossoms Down	Sam Hazo	Irish Tune from County Derry	Percy Grainger
They Led My Lord Away	Adoniram Gordon	Klaxon (March)	Henry Fillmore
Three Ayres from Gloucester	Hugh Stuart	La Terre Sacree	Carol Brittin
Three Organ Preludes	Jack Stamp		Chambers
Tribute	Travis Cross	Lullaby for Kirsten	Leslie Bassett
Tudor Sketches	William Owens	Lux Perpetua	Frank Ticheli
Two Grainger Melodies	Grainger/arr.	March, Opus 99	Sergei Prokofiev
	Kreines	Marriage of Figaro (Overture)	Mozart/arr.
Where the Waters Meet	Carol Brittin		Slocum
	Chambers	Mayaguez	Giovanni Santos
With Quiet Courage	Larry Daehn	O Magnum Mysterium	Lauridsen/arr.
Ye Banks and Braes o' Bonnie Dune	Percy Grainger		Reynolds
		October	Eric Whitacre
Grade 4:		Of Our New Day Begun	Omar Thomas
After the Darkness	William Owens	One Life Beautiful	Julie Giroux
Americans We (March)	Henry Fillmore	Only Light, Only Love	Leslie Gilreath
A Solemn Place	Wayne Oquin	Pageant	Vincent Persichetti
As the Scent of Spring Rain	Jonathan Newman	Pas Redouble	Saint-Saens/arr.
Black Horse Troop (March)	Sousa/arr. Fennell		Frackenpohl
Children's March	Percy Grainger	Pathfinder of Panama (March)	Sousa/arr. Fennell
Chorale and Alleluia	Howard Hanson	Prelude in the Dorian Mode	de Cabezon/arr.
Chorale and Shaker Dance	John Zdechlik		Grainger
Colors and Contours	Leslie Bassett	Prelude, Siciliano, and Rondo	Arnold/arr.
Dance the Joy Alive	Nicole Pinnno		Paynter
Diamond Tide	Viet Cuong	Resting in the Peace of His Hands	John Gibson
Easter Monday on the	John Philip Sousa	Scalin' and Waillin'	Thomas Duffy
White House Lawn		Second Suite in F	Gustav Holst
Edge of the Sacred Rain Forest	Brittany J.	Shepherd's Hey	Percy Grainger
	Green	Sinfonia V	Timothy Broegee
Elegy for a Young American	Ronald LoPresti	Smiley Rag	Yo Goto
Elsa's Procession to the Cathedral	Wagner/arr.	Song for Band	William Bolcom
	Cailliet	Song for Silent Voices	Wayne Oquin
English Folk Song Suite	Ralph Vaughan	Storm	Soon Hee
	Williams		Newbold
Entry March of the Boyars	Halvorsen/arr.	Strange Humors	John Mackey
	Fennell	Symphony No. VI: Bookmarks	Julie Giroux
First Suite in E-flat	Gustav Holst	from Japan	
Flashing Winds	Jan Van der Roost	Themes from "Green Bushes"	Grainger/arr.
Florentiner (March)	Julius Fucik		Daehn
Folk Dances	Shostakovich/arr.	Third Suite	Robert Jager
	Reynolds	The Thunderer (March)	Sousa/arr. Fennell

The Wishing Well Toccatà	Rossano Galante Frescobaldi/arr. Slocum	Love and Light Magneticfireflies	Brian Balmages Augusta Read Thomas
Tonadillas Suite Trauersinfonie Whip and Spur Wilderness Zig Zag	Enrique Granados Wagner/arr. Votta Thomas Allen Cait Nishimura Elena Sprecht	Masks and Machines Moon Over Half Dome New World Symphony	Paul Dooley Jack Wilds Dvorak/arr. Hindsley Bernstein/arr. Grundman Jodie Blackshaw Joel Puckett Scott McAllister Steven Bryant Michael Daugherty John Mackey Julie Giroux Alfred Reed Frank Ticheli Susato/arr. Dunnigan Dan Welcher Robert Russell Bennett Steven Bryant Tchaikovsky/arr.
Grade 5: A Boy's Dream "Adagietto" from Symphony No. 5	Jay Bocook Mahler/arr. Kreines Andreas Makris Wayne Oquin Brian Balmages Alfred Reed Nancy Galbraith John Mackey Michael Colgrass Julie Giroux Kathryn Salfelder Faure/arr. Moss Henry Fillmore Percy Grainger Kathryn Salfelder Tchaikovsky/arr. Cramer Kenneth Hesketh Anthony Suter Dana Wilson Vincent Persichetti Cindy McTee Steven Bryant Elgar/arr. Slocum Kimberly Archer Shostakovich/arr. Hunsberger Ryan George Kimberly Archer	Overture to "Candide" Peace Dancer Ping, Pang, Pong Popcopy Radiant Joy Red Cape Tango Redline Tango Riften Wed Russian Christmas Music Sanctuary Selections from "The Danserye" Songs Without Words Suite of Old American Dances Suite Dreams Symphony #4 (Finale) Hindsley Symphony #6 for Band Tam o' Shanter	Arnold/arr. Paynter Warren Benson James Stephenson Warren Benson Julie Giroux Nancy Galbraith Frank Ticheli John Mackey
Aegean Festival Overture Affirmation Arabian Dances Armenian Dances, Part I and II Audible Images Aurora Awakes Bali Burning the Wickerman Cathedrals Chant Funeraire Circus Bee Colonial Song Crossing Parallels Dance of the Jesters	Alfred Reed Nancy Galbraith John Mackey Michael Colgrass Julie Giroux Kathryn Salfelder Faure/arr. Moss Henry Fillmore Percy Grainger Kathryn Salfelder Tchaikovsky/arr. Cramer Kenneth Hesketh Anthony Suter Dana Wilson Vincent Persichetti Cindy McTee Steven Bryant Elgar/arr. Slocum Kimberly Archer Shostakovich/arr. Hunsberger Ryan George Kimberly Archer	The Leaves Are Falling There Are No Words The Solitary Dancer To Walk with Wings With Brightness Round About It Wild Nights Wine-Dark Sea	Vincent Persichetti Arnold/arr. Paynter Warren Benson James Stephenson Warren Benson Julie Giroux Nancy Galbraith Frank Ticheli John Mackey
Danceries Dancing at Stonehenge Day Dreams Divertimento Double Play Ecstatic Waters Enigma Variations Fanfare Politeia Festive Overture	Arnold/arr. Paynter Leslie Gilreath Percy Grainger Carter Pann John Mackey Katajha Copley Brian Balmages	Grade 6: A Child's Garden of Dreams A Colour Symphony ...and the mountains rising nowhere Awayday BASH Come Sunday Circuits Dancing Galaxy	David Maslanka Philip Spark Joseph Schwantner Adam Gorb Frank Ticheli Omar Thomas Cindy McTee Augusta Read Thomas Aaron Copland Gustav Holst Peter Graham Percy Grainger Vincent Persichetti Dan Welcher Karel Husa Scott Lindroth
Firefly for those taken too soon... (Symphony No. 1) Four Scottish Dances	Arnold/arr. Paynter Leslie Gilreath Percy Grainger Carter Pann John Mackey Katajha Copley Brian Balmages	Emblems Hammersmith Harrison's Dream Lincolnshire Posy Masquerade Minstrels of the Kells Music for Prague Passage	Aaron Copland Gustav Holst Peter Graham Percy Grainger Vincent Persichetti Dan Welcher Karel Husa Scott Lindroth
From Whence They Came Gum-sucker's March Hold This Boy and Listen Hymn to a Blue Hour In Living Color Invictus	Arnold/arr. Paynter Leslie Gilreath Percy Grainger Carter Pann John Mackey Katajha Copley Brian Balmages		

Sinfonietta	Ingolf Dahl
Symphonic Metamorphosis	Hindemith/arr. Wilson
Symphony in B-flat	Paul Hindemith
Symphony No. 1	James Stephenson
Symphony No. 2 "Voices"	James Stephenson
Symphony No. 2	Frank Ticheli
The End of the World	Michael Schelle
The Winds of Nagual	Michael Colgrass
Theme and Variations	Arnold Schoenberg
Vortex	Dana Wilson

Also refer to: Teaching Music through Performance in Band, Volumes 1-12
(GIA Publications)
Teaching Music through Performing Marches (GIA Publications)
The Winds of Change - Battisti (Meredith Music/GIA Publications)
Rehearsing the Band - Williamson (Meredith Music/
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NEW! Habits of a Successful Musician

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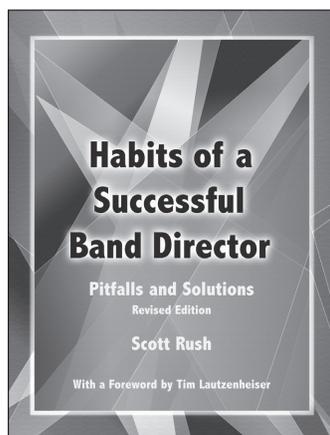
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Habits of a Successful Band Director Pitfalls and Solutions

Scott Rush

Foreword by Tim Lautzenheiser

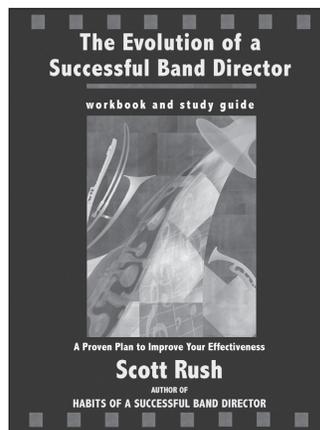


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