

# 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



GIA Publications, Inc.  
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

*May be slightly flat*

### **E♭ Clarinet**

Should be a Concert "B" with the barrel

### **B♭ Clarinet**

Should be a Concert "F#" with the barrel

*May use third space C for middle joint and high C for barrel*

### **Bass Clarinet**

Should be a Concert "C#" with the neck

*Use middle C as the main tuning note*

### **Alto Saxophone**

Should be a Concert "A♭" with the neck

### **Tenor Saxophone**

Should be a Concert "E" with the neck

### **Bari Saxophone**

Should be a Concert "E" with the neck

*All saxophones are sharp in the upper register / one should relax the pitch*

### **Bassoon**

Should be a "C" with the bocal and reed

### **Oboe**

The reed should crow a "B" or a "C"

### **Trumpet**

Buzz and check Concert "F" and "B♭"

*When using the sequence, fourth line D (and E♭ and E) will be flat*

### **Horn**

Buzz Concert "C" to check the F side

Buzz Concert "B♭" & "F" to check B♭ side

### **Trombone**

Buzz "B♭" - both octaves

### **Euphonium**

Buzz "B♭" - both octaves

### **Tuba**

Buzz "B♭" - both octaves

*When using the tuning sequence, check lower registers for brass instruments*

## **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
- Sightsing 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
- Sightsing 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
- Sightsing 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*.

<b>Grade 2:</b>		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	<b>Grade 3:</b>	
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		Katherine Bergman
City Rain	Larry Daehn	Blueprints for Hope	
Country Wildflowers	Byrd/arr. Pearson		
Court Festival	William Himes	Brigid's Cross	JaRod Hall
Creed	Robert Sheldon	Cajun Folk Songs	Frank Ticheli
Crest of Nobility	Kevin Day	Courtly Airs and Dances	Ron Nelson
Ember Skies	Susan Botti	Crosley March, The	Henry Fillmore
Eye of the Hawk	Robert W. Smith		
Glorioso	Mark Williams	Down a Country Lane	Copland/arr. Patterson
Greenwillow Portrait	Elliott Del Borgo		
Imaginary Soundscape No. 2	Michael Sweeney	Ghost Tale	Frank Ticheli
Imperium	John Zdechlik	Infiniti	Katahj Copley
In Dulci Jubilo	Leslie Gilreath	In the Bleak Midwinter	Gustav Holst
In My Perfect Place	Carrie Magin	Lux Aurumque	Eric Whitacre
Letchworth Fanfare	Katheryn Fenske	March of the Belgian Paratroopers	Pierre Leemans
Music from the Great Hall	Frank Ticheli	Old Scottish Melody	Charles Wiley
Portrait of a Clown	Arthur	On a Hymnsong of Philip Bliss	David Holsinger
Prelude and March	Frackenpohl	Pipe and Thistle	Carol Brittin Chambers
	Corelli/arr. Johnson	Prospect	Pierre La Plante
Sarabande and Gavotte	James Stephenson	Remembering the Remarkables	Grace Baugher
	Larry Daehn	Reminiscence	Kathryn Salfelder
Second Thoughts	John Edmondson	Rhythm Stand	Jennifer Higdon
Song for Friends	Jennifer Rose	Romanza	Ralph Ford
Song for Winds	Kimberly Archer	Rhosymedre	Ralph Vaughan Williams
The Aerialist	Timothy Broege		
The Devil's Workshop	William Owens	Rule of Three	Viet Cuong
Theme and Variations	Robert W. Smith	Salvation Is Created	Tschesnekoff/arr.
The Southern Dawn			
The Tempest			

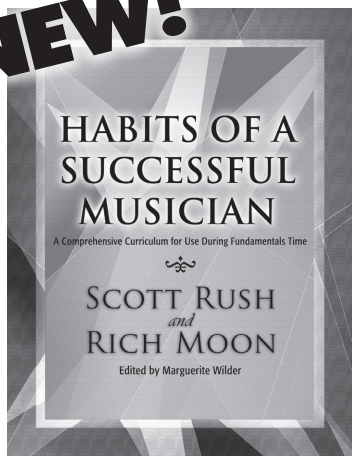
Shenandoah	Kreines	Gallant Seventh (March)	John Philip Sousa
Sleep	Omar Thomas	Galop	Shostakovich/arr.
Sussex Mummer's Christmas Carol	Eric Whitacre		Hunsberger
	Grainger/arr.	His Honor (March)	Henry Fillmore
	Kreines	Inglesina (Little English Girl)	Delle Cese/arr.
The Codebreakers	Mollie Budiansky		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
<b>Grade 4:</b>		October	Eric Whitacre
After the Darkness	William Owens	Of Our New Day Begun	Omar Thomas
Americans We (March)	Henry Fillmore	One Life Beautiful	Julie Giroux
A Solemn Place	Wayne Oquin	Only Light, Only Love	Leslie Gilreath
As the Scent of Spring Rain	Jonathan Newman	Pageant	Vincent Persichetti
Black Horse Troop (March)	Sousa/arr. Fennell	Pas Redouble	Saint-Saens/arr.
Children's March	Percy Grainger		Frackenpohl
Chorale and Alleluia	Howard Hanson	Pathfinder of Panama (March)	Sousa/arr. Fennell
Chorale and Shaker Dance	John Zdechlik	Prelude in the Dorian Mode	de Cabezon/arr.
Colors and Contours	Leslie Bassett		Grainger
Dance the Joy Alive	Nicole Piuanno	Prelude, Siciliano, and Rondo	Arnold/arr.
Diamond Tide	Viet Cuong		Paynter
Easter Monday on the	John Philip Sousa	Resting in the Peace of His Hands	John Gibson
White House Lawn		Scalin' and Waillin'	Thomas Duffy
Edge of the Sacred Rain Forest	Brittany J. Green	Second Suite in F	Gustav Holst
	Ronald LoPresti	Shepherd's Hey	Percy Grainger
Elegy for a Young American	Wagner/arr.	Sinfonia V	Timothy Broegee
Elsa's Procession to the Cathedral	Cailliet	Smiley Rag	Yo Goto
	Ralph Vaughan Williams	Song for Band	William Bolcom
English Folk Song Suite	Halvorsen/arr.	Song for Silent Voices	Wayne Oquin
	Fennell	Storm	Soon Hee Newbold
Entry March of the Boyars	Gustav Holst	Strange Humors	John Mackey
	Jan Van der Roost	Symphony No. VI: Bookmarks from Japan	Julie Giroux
First Suite in E-flat	Julius Fucik	Themes from "Green Bushes"	Grainger/arr.
Flashing Winds	Shostakovich/arr.		Daehn
Florentiner (March)	Reynolds	Third Suite	Robert Jager
Folk Dances		The Thunderer (March)	Sousa/arr. Fennell

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

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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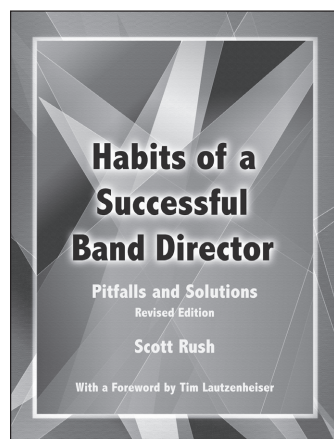
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## Habits of a Successful Band Director

### Pitfalls and Solutions

Scott Rush

Foreword by Tim Lautzenheiser

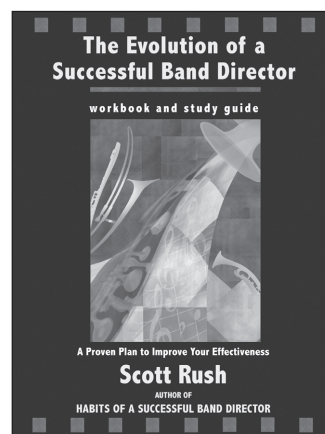


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Scott Rush

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