

HABITS OF A SUCCESSFUL BAND DIRECTOR

PRACTICAL REHEARSAL STRATEGIES THAT
LEAD TO MUSIC-MAKING

CLINICIAN:

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AUTHOR OF

HABITS OF A SUCCESSFUL MUSICIAN

HABITS OF A SUCCESSFUL BAND DIRECTOR

THE EVOLUTION OF A SUCCESSFUL BAND DIRECTOR



GIA Publications, Inc.

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	
Solfege	
Style	
Appropriate examples of recorded work	
Phrasing	
Articulations	
Key Signature Recognition	

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*.

Grade 2:

Ahrirang	Garofalo/arr. Whaley
Air for Band	Frank Erickson
Anasazi	John Edmondson
An Occasional Suite	Handel/arr.
Osterling	
Awakenings	Kimberly Archer
Ballad for Aisha	Kimberly Archer
Barn Dance Saturday Night	Pierre La Plante
Beau Galant	Telemann/arr. Gordon
Bonsai Tree	Julie Giroux
Byzantine Dances	Carol Brittin Chambers
Caprice	William Himes
Cedar Canyon Sketches	Carol Brittin Chambers
Chasing Sunlight	Cait Nishimura
Chester	Billings/arr.
Tolmage	
City Rain	Judith Zaimont
Country Wildflowers	Larry Daehn
Court Festival	Byrd/arr. Pearson
Creed	William Himes
Crest of Nobility	Robert Sheldon
Ember Skies	Kevin Day
Eye of the Hawk	Susan Botti
Glorioso	Robert W. Smith
Greenwillow Portrait	Mark Williams
Imaginary Soundscape No. 2	Elliott Del Borgo
Imperium	Michael Sweeney
In Dulci Jubilo	John Zdechlik
In My Perfect Place	Leslie Gilreath
Letchworth Fanfare	Carrie Magin
Music from the Great Hall	Katheryn Fenske
Portrait of a Clown	Frank Ticheli
Prelude and March	Arthur Frackenpohl
Sarabande and Gavotte	Corelli/arr. Johnson
Second Thoughts	James Stephenson
Song for Friends	Larry Daehn
Song for Winds	John Edmondson
The Aerialist	Jennifer Rose
The Devil's Workshop	Kimberly Archer
Theme and Variations	Timothy Broege
The Southern Dawn	William Owens

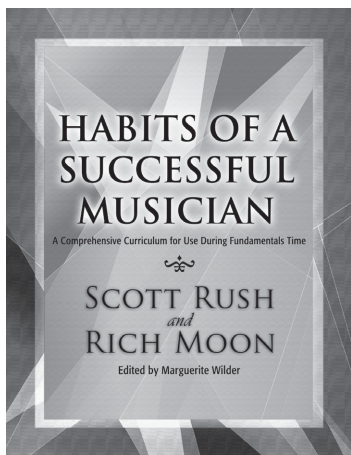
The Tempest	Robert W. Smith
Train Heading West and Other Outdoor Scene	Timothy Broege
Two British Folksongs	Elliott Del Borgo
Two Russian Folksongs	Ralph Gingery
Visions on an Old American Tune	Wayne Pegram
Grade 3:	
Allerseelen	Strauss/arr. Davis
Alligator Alley	Michael Daugherty
Amazing Grace	Frank Ticheli
American Frontier	Chris Bernatos
American Riversongs	Pierre La Plante
Ammerland	Jacob de Haan
A Prelude to the Shining Day	Yo Goto
As Summer Was Just Beginning	Larry Daehn
Australian Up-Country Tune	Percy Grainger
Ave Maria	Biebl/arr. Cameron
Blessed Are They	Brahms/arr. Buehlman
Blueprints for Hope	Katherine Bergman
Brigid's Cross	JaRod Hall
Cajun Folk Songs	Frank Ticheli
Courtly Airs and Dances	Ron Nelson
Crosley March, The	Henry Fillmore
Down a Country Lane	Copland/arr. Patterson
Ghost Tale	Frank Ticheli
Infiniti	Katahji Copley
In the Bleak Midwinter	Gustav Holst
Lux Aurumque	Eric Whitacre
March of the Belgian Paratroopers	Pierre Leemans
Old Scottish Melody	Charles Wiley
On a Hymnsong of Philip Bliss	David Holsinger
Pipe and Thistle	Carol Brittin Chambers
Prospect	Pierre La Plante
Remembering the Remarkables	Grace Baugher
Reminiscence	Kathryn Salfelder
Rhythm Stand	Jennifer Higdon
Romanza	Ralph Ford
Rhosymedre	Ralph Vaughan Williams
Rule of Three	Viet Cuong

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

Toccata	Frescobaldi/arr. Slocum	Magneticfireflies	Augusta Read 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. Hindsley
Wilderness	Cait Nishimura	Overture to "Candide"	Bernstein/arr. Grundman
Zig Zag	Elena Sprecht	Peace Dancer	Jodie Blackshaw
Grade 5:		Ping, Pang, Pong	Joel Puckett
A Boy's Dream	Jay Bocook	Popcopy	Scott McAllister
"Adagietto" from Symphony No. 5	Mahler/arr. 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. Dunnigan
Bali	Michael Colgrass	Songs Without Words	Dan Welcher
Burning the Wickerman	Julie Giroux	Suite of Old American Dances	Robert Russell
Cathedrals	Kathryn Salfelder	Bennett	Steven Bryant
Chant Funeraire	Faure/arr. Moss	Suite Dreams	Tchaikovsky/arr.
Circus Bee	Henry Fillmore	Symphony #4 (Finale)	
Colonial Song	Percy Grainger	Hindsley	Vincent Persichetti
Crossing Parallels	Kathryn Salfelder	Symphony #6 for Band	Arnold/arr.
Dance of the Jesters	Tchaikovsky/arr. Cramer	Tam o' Shanter	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	Grade 6:	
Festive Overture	Shostakovich/arr. Hunsberger	A Child's Garden of Dreams	David Maslanka
Firefly	Ryan George	A Colour Symphony	Philip Spark
for those taken too soon... (Symphony No. 1)	Kimberly Archer	...and the mountains rising nowhere	Joseph Schwantner
Four Scottish Dances	Arnold/arr. Paynter	Awayday	Adam Gorb
From Whence They Came	Leslie Gilreath	BASH	Frank Ticheli
Gum-sucker's March	Percy Grainger	Come Sunday	Omar Thomas
Hold This Boy and Listen	Carter Pann	Circuits	Cindy McTee
Hymn to a Blue Hour	John Mackey	Dancing Galaxy	Augusta Read Thomas
In Living Color	Katajh Copley	Emblems	Aaron Copland
Invictus	Brian Balmages	Hammersmith	Gustav Holst
Love and Light	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/
GIA Publications)



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.

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- 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 form at that leads to the mastery of reading rhythms and, ultimately, to musical sight-reading.
- Provides chorales for the development of tonequality, ensemble sonority, and musicianship.
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Habits of a Successful Musician is the answer to the very simple question, “What should I be learning during fundamentals time?”

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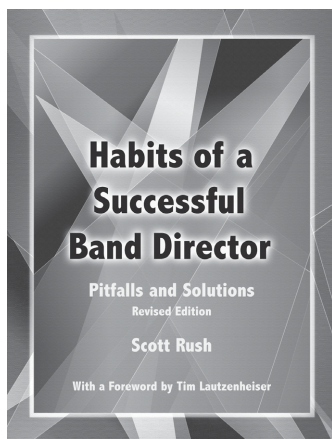
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Habits of a Successful Band Director

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

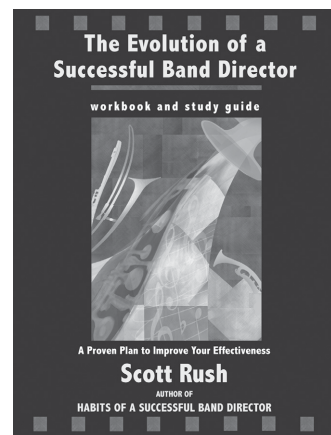
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The Evolution of a Successful Band Director

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
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