

HABITS
OF A
SIGNIFICANT
BAND
DIRECTOR

HOW SUCCESSFUL BAND DIRECTORS
LEAVE A MUSICAL AND PERSONAL LEGACY

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GIA PUBLICATIONS, INC.
CHICAGO

HABITS OF A SIGNIFICANT BAND DIRECTOR

HABITS SYNERGY MODEL



PART I: The Nuts and Bolts of Pedagogy

KP #1 – Knowledge

THE COMPONENTS OF PLAYING

- Tone
- Timing
- Tuning
- Listening Skills
- Dynamics
- Phrasing
- Articulations – staccato, marcato, legato, slurred, various accents
- Rhythm
- Balance
- Blend
- Attacks
- Releases
- Duration of Notes
- Range
- Control
- Technique
- Tone Color – intensity, color spectrum, sonority
- Precision / Clarity / Accuracy
- Style
- MUSICIANSHIP

THE TEACHING INVENTORY DATABASE (TID)

“What” to Teach	“How” to Teach It
Tone	Proper embouchure information for each instrument
	Resonance and ring
	Support – air in motion
	Good equipment, including mouthpieces and reeds
	Listening library of characteristic tone qualities
	Air stream/air column tone troubleshooting
	Displaced reed exercises (for saxophone)
	Breathing exercises
	Provide names of great players on each instrument
	Appropriate mouthpiece buzzing and pitch centering
	Vibrato; vibrato exercises q=72
Phrasing	Chorales
	Playing to and away from arrival points
	Peaks and valleys
	Relate to musical sentences and speaking
	Carrying over phrases
	Tension/release, suspensions, appoggiaturas, intensity
Balance	McBeth pyramid
	Melody vs. accompaniment (priority of line)
	Balance down to next lowest instrument
	Use of percentages
	Balance during dynamic changes
Blend	Three-person rule (create trios)
	Listen up the section
	Paint sound inside neighbor’s sound (color: in tone)
	Clarihorn/Hornet
	Chocolate cake story
	Name ways to stick out of the ensemble
	Unique tone colors created between two different instruments

For an explanation and full version of the TID,
consult the book *Habits of a Significant Band Director*.

GUIDED QUESTIONS

Key Signatures:

- “What key are we playing in?”
- “What flats are in the key signature?”
- “What sharps are in the key signature?”
- “What is the relevance of the seventh scale degree in this sharp key?”
- “What is the relevance of the fourth scale degree in this flat key?”
- “Are we in major, minor, or a mode?”
- “The concert key is Ab, but what key is that for your instrument?”

Intonation:

- “Does that note match the person to your right and left (trios)?”
- “Is that note inherently out of tune on your instrument?”
- “What do the rules of ‘just’ intonation dictate that you do with the third of the chord?”
- “Based on your pitch tendency chart, which direction should you choose as a first attempt at solving the intonation issues you’re experiencing?”

Articulation:

- “Do you hear space between the staccato notes?”
- “Are you matching the articulation style within your section (or like another section)?”
- “Are you accurately performing the articulations as the composer intended?”
- “Is there an aural difference between those two different types of accents?”

Ensemble:

- “Are you balancing down to the tubas?”
- “Are you blending to the person on your right and left?”
- “Is your section achieving one blended, cohesive sound?”
- “Can we clearly hear the melody?”
- “Are we achieving clarity and precision in this section?”
- “Are we matching stylistic features within this piece and what are they?”

Phrasing:

- “Where is the arrival point in the phrase?”
- “How loud should the volume be on count three when creating intensity?”
- “What should we do dynamically as we come away from the arrival point?”
- “Is the phrase shaping a natural intuitive response to what the music is telling us?”

Collaborative Interpretive Musical Decisions:

- “Here are three different interpretations that we’ve been working on... which one do you prefer and why?”

EFFECTIVE COMMUNICATOR FROM THE PODIUM

Great podium presence includes having high expectations for music making while creating a community of shared synergy between the conductor and the musicians. This means the conductor should inspire the musicians to give more while mutually realizing that he or she is powerless without the players.

Larry Livingston says there are 3 things that must be reflected in the persona of the conductor:

1. You need musical conviction.
2. You must thoroughly know the score.
3. You must reflect the musical intent.

He states:

All the rivers flow together...Conducting is as much about your ability to induce those people to want to go with you over the cliff as much as it is technique. To do that you need conviction, know the tune, and be the music. Of course, it doesn't hurt if you have charisma.

KP #3 – Physical Energy

- If you were more energetic and charismatic in your rehearsals, would students get more from the experience?
- Were you born with the “it” factor or is it something that you’ve had to develop?
- Does your mood going into a rehearsal allow you to truly make music?
- Does your mood going into rehearsal allow you to inspire?

KP #4 – Heart Energy (Your Passion for Music Making)

Music is the divine way to tell beautiful, poetic things to the heart.

—Pablo Casals

“...that the value of a conductor’s artistic achievements is to a high degree dependent upon his human qualities and capacities; the seriousness of his moral convictions, the richness of his emotional life, the breadth of his mental horizon; in short, his personality has a decisive effect on his achievements. If his personality is unable to fulfill the spiritual demands of the works he performs, his interpretations will remain unsatisfactory although their musical execution may be exemplary.”

—Bruno Walter

BEAUTY – SHAPE – INTERPRETATION – EMOTION – STYLE – MOOD – ARTISTRY

WONDERFUL “LIFE LESSONS” THROUGH THE VEHICLE OF BAND

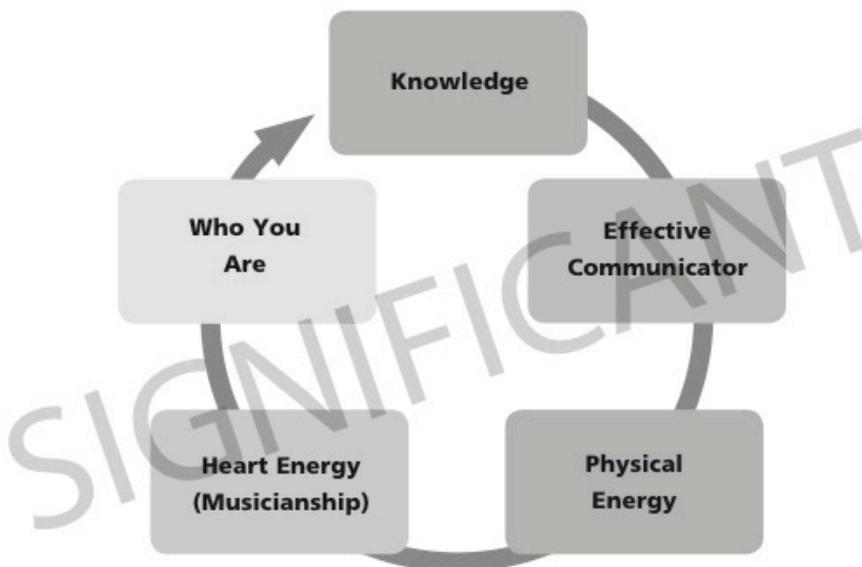
- Be a servant leader – others before self.
- Band is a family and we’re here to take care of each other: we/us, not I/me.
- Creating a sense of community within the band program is incredibly important.
- The kind of person you are matters in this program – be kind.
- Be positive; negativity will only keep us from being our best – focus on the solution.
- Rejoice in everyone’s successes, even if they are not your own.
- When you spend time doing good for others, you don’t have to worry about staying out of trouble; doing good for others makes us better.
- You’re only as good as your weakest link; take care and nurture the young ones in the program; people don’t remember titles or positions – people remember people.
- Sometimes, band is not fun – it’s hard work; it’s not easy, but it’s rewarding and worth it.
- Early is on time and on time is late, and late is unacceptable.

CREATE YOUR VISION

- Goals for the program
- Your professional goals
- Your personal goals

Part IV: The Transcendent Power of a Significant Band Director

- Love your students
- They don’t care how much you know until they know how much you care
- “All About Me” assignments
- Freshmen interviews
- One- to three-minute affirmations



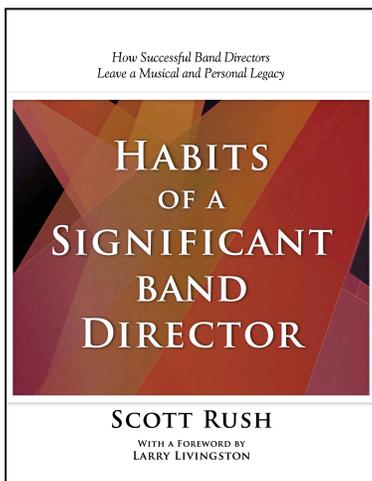
Musical and personal significance lasts for generations to come.

Being SIGNIFICANT is how you “Leave a Legacy” and is the definition of true success.

PROGRAM GOALS

PROFESSIONAL GOALS

PERSONAL GOALS



NEW! Habits of a Significant Band Director

How Successful Band Directors Leave a Musical and Personal Legacy

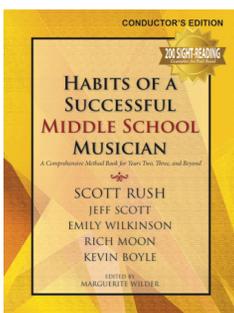
Habits of a Significant Band Director is the journey from pedagogical prowess to being musically and personally significant. This book will inspire young and veteran band directors to teach with more insight and embrace the power of positive leadership. The book is divided into four sections:

- The Nuts and Bolts of Pedagogy
- The Interpersonal Philosophy of a Band Director
- The Introspective Process of a Successful Band Director
- The Transcendent Power of a Significant Band Director

This journey is presented through the model of the Five Key Practices: knowledge, communication, positive energy, musicianship, and who you are, which synergistically work together to provide a framework for success. Other topics include goal setting, assessment, the teaching inventory database, and quality of life issues.

Habits of a Significant Band Director is a comprehensive book of information and inspiration. You can be both successful and significant as a band director. Success stops at retirement, but musical and personal significance lasts for generations and generations to come. Being significant is how you “Leave a Legacy” and is the definition of true “success.”

G-9567 Perfect-Bound, 188 pages..... \$29.95



Habits of a Successful Middle School Musician

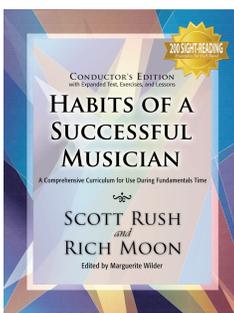
One of the most important concepts in developing a fundamentals program is the ability of the group to transfer what is done during fundamentals time directly into the performance of music.

Habits of a Successful Middle School Musician provides an effective daily routine that will ultimately lead to artistic music-making. It is a complete full-band method that includes both physical and mental warm-ups. The foundation-building method begins with stretching and breathing exercises that continues with long tones, whole and diatonic scales, and articulation technique patterns.

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Habits of a Successful Musician



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 chorales for the development of tone quality, ensemble sonority, and musicianship.
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- Presents exercises in various keys, tonalities, and modes.
- Creates a mindset intent on establishing a culture of excellence for both the ensemble and individual players.

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