

# HABITS OF A SUCCESSFUL BAND DIRECTOR

Practical Rehearsal Strategies That  
Lead to Music-Making

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AUTHOR OF

HABITS OF A SUCCESSFUL MUSICIAN

HABITS OF A SUCCESSFUL BAND DIRECTOR

THE EVOLUTION OF A SUCCESSFUL BAND DIRECTOR



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## ***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
- 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*.

# *Music Selection List*

## **Middle School Band**

Ahrirang	Garafalo / Whaley
Air For Band	Erikson
Allegro, Adagio, and Alleluia	Akers
Anasazi	Edmondson
An Occasional Suite	Handel / Osterling
Barn Dance Saturday Night	La Plante
Beau Galant	Teleman / Gordon
Caprice	Himes
Chester	Billings / Tolmage
Country Wildflowers	Daehn
Court Festival	Byrd / Pearson
Creed	Himes
Crest of Nobility	Sheldon
Glorioso	Smith
Greenwillow Portrait	Williams
Imaginary Soundscape No. 2	Del Borgo
Imperium	Sweeney
In Dulci Jubilo	Zdechlik
Music From the Great Hall	Fenske
Portrait of a Clown	Ticheli
Prelude and March	Frackenpohl
Sarabande and Gavotte	Corelli / Johnson
Song for Friends	Daehn
Song for Winds	Edmonson
Theme and Variations	Broege
The Tempest	R. Smith
Train Heading West and Other Outdoor Scenes	Broege
Two British Folksongs	Del Borgo
Two Russian Folksongs	Gingery
Visions on an Old American Tune	Pegram

## **Younger Bands**

Allerseelen	Strauss / Davis
Alligator Alley	Daugherty
Amazing Grace	Ticheli
American Riversongs	LaPlante
Ammerland	de Haan
As Summer Was Just Beginning	Daehn
Australian Up-Country Tune	Grainger
Ave Maria	Biebl / Cameron
Blessed Are They	Brahms / Buehlman

Cajun Folk Songs  
Courtly Airs and Dances  
Crosley March, The  
Down A Country Lane  
In the Bleak Midwinter  
Lux Arumque  
March of the Belgian Paratroopers  
Old Scottish Melody  
On A Hymnsong of Philip Bliss  
Prospect  
Romanza  
Rhosymedre  
Salvation Is Created  
Sussex Mummers' Christmas Carol  
Their Blossoms Down  
They Led My Lord Away  
Three Ayres from Gloucester  
Two Grainger Melodies  
With Quiet Courage  
Ye Banks and Braes o' Bonnie Dune

Ticheli  
Nelson  
Fillmore  
Copland / Patterson  
Holst  
Whitacre  
Leemans  
Wiley  
Holsinger  
LaPlante  
Ford  
Vaughan Williams  
Tchesnekoff / Kreines  
Grainger / Kreines  
Hazo  
Gordon  
Stuart  
Grainger / Kreines  
Daehn  
Grainger

### ***Intermediate Level***

Americans We (March)  
As the Scent of Spring Rain  
Black Horse Troop (March)  
Children's March  
Chorale and Alleluia  
Chorale and Shaker Dance  
Colors and Contours  
Easter Monday On the White House Lawn  
Elegy for A Young American  
Elsa's Procession to the Cathedral  
English Folk Song Suite  
Entry March of the Boyars  
First Suite In Eb  
Flashing Winds  
Florentiner (March)  
Folk Dances  
Gallant Seventh (March)  
Galop  
His Honor (March)  
Inglesina (Little English Girl)  
Irish Tune from County Derry  
Klaxon (March)  
Lullaby for Kirsten  
March, Opus 99  
Marriage of Figaro (Overture)

Fillmore  
Newman  
Sousa / Fennell  
Grainger  
Hanson  
Zdechlik  
Bassett  
Sousa  
LoPresti  
Wagner /  
Vaughan Williams  
Halvorsen / Fenell  
Holst  
Van der Roost  
Fucik  
Shostakovich/Reynolds  
Sousa  
Shostakovich/Hunsburger  
Fillmore  
De Ceese  
Grainger  
Fillmore  
Bassett  
Prokofiev  
Mozart / Slocum

O Magnum Mysterium  
October  
Pageant  
Pas Redouble  
Pathfinder of Panama (March)  
Praise To the Lord  
Prelude In the Dorian Mode  
Prelude, Siciliano, and Rondo  
Resting In the Peace of His Hands  
Second Suite In F  
Shepherd's Hey  
Sinfonia V  
Song for Band  
Themes from "Green Bushes"  
Third Suite  
The Thunderer (March)  
Toccata  
Trauersinfonie  
Whip and Spur

Lauridsen/Reynolds  
Whitacre  
Persichetti  
Saint-Saens/Frackenpohl  
Sousa / Fennell  
Nelhybel  
DeCabezon /Grainger  
Arnold / Paynter  
Gibson  
Holst  
Grainger  
Broege  
Bolcom  
Grainger / Daehn  
Jager  
Sousa / Fennell  
Frescobaldi / Slocum  
Wagner / Votta  
Allen

### ***Advanced Level***

A Boy's Dream  
Adagietto from Sym #5  
Aegean Festival Overture  
Armenian Dances, Part I and II  
Awayday  
Circus Bee  
Colonial Song  
Dance of the Jesters  
Danceries  
Divertimento  
Enigma Variations  
Festive Overture  
Four Scottish Dances  
Gum-sucker's March  
Lincolnshire Posy  
Minstrels of the Kells  
Music for Prague  
New World Symphony  
Overture to "Candide"  
Red Cape Tango  
Russian Christmas Music  
Selections from "The Danserye"  
Suite of Old American Dances  
Symphonic Metamorphosis  
Symphony in Bb  
Symphony #2

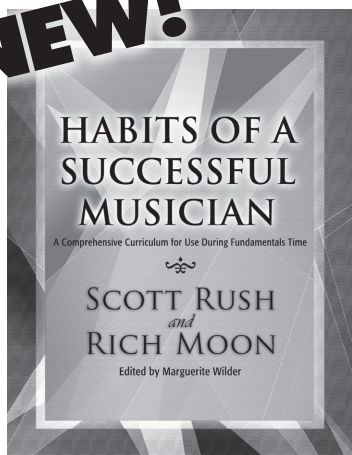
Bocook  
Mahler/Kreines  
Makris  
Reed  
Gorb  
Fillmore  
Grainger  
Tchaikovsky / Cramer  
Hesketh  
Persichetti  
Elgar / Slocum  
Shostakovich/Hunsburger  
Arnold / Paynter  
Grainger  
Grainger  
Welcher  
Husa  
Dvorak / Hindsley  
Bernstein / Grundman  
Daugherty  
Reed  
Susato / Dunnigan  
Bennett  
Hindemith / Wilson  
Hindemith  
Ticheli

Symphony #4 (Finale)	Tchaikovsky
Symphony #6	Persichetti
Tam o'Shanter	Arnold / Paynter
The Leaves Are Falling	Benson
The Solitary Dancer	Benson
Vienna Philharmonic Fanfare	Strauss

Works written from 2000 - 2011 for upper level ensembles:

Invictus	Balmages	2000
October	Whitacre	2000
Red Cape Tango	Daugherty*	(1999)
Sinfonia XXI	Broege	2000
Song for Band	Bolcom	2000
Vortex	Wilson	2000
Magnetic Fireflies	Thomas	2001
Song Without Words	Welcher	2001
Harrison's Dream	Graham	2002
Minstrels of the Kells	Welcher	2002
Selections from "The Danserye"	Susato/Dunnigan	2002
As the Scent of Spring Rain	Newman	2003
Chant Funeraire	Faure/Moss	2003
Dancing at Stonehenge	Suter	2003
O Magnum Mysterium	Lauridsen/Reynolds	2003
Sleep	Whitacre	2003
Ping, Pang, Pong	Puckett	2004
Redline Tango	Mackey	2004
Symphony No. 2	Ticheli	2004
Avenue X	Newman	2005
Bali	Colgrass	2005
Lux Arumque	Whitacre	2005
Day Dreams	Wilson	2006
Sanctuary	Ticheli	2006
Strange Humors	Mackey	2006
Cathedrals	Salfelder	2007
Radiant Joy	Bryant	2007
Raise the Roof	Daugherty	2007
Suite Dreams	Bryant	2007
Wild Nights	Ticheli	2007
A Boy's Dream	Bocook	2008
Hold This Boy and Listen	Pann	2008
Milestone	Estezady	2008
Arabian Dances	Balmages	2009
Aurora Awakes	Mackey	2009
Popcopy	McAllister	2009
Hymn To a Blue Hour	Mackey	2011

**NEW!**



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

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G-8134 Baritone Saxophone

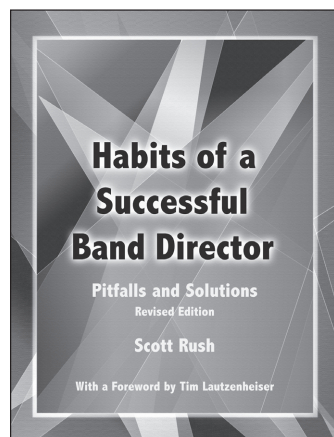
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## Habits of a Successful Band Director Pitfalls and Solutions

Scott Rush

Foreword by Tim Lautzenheiser



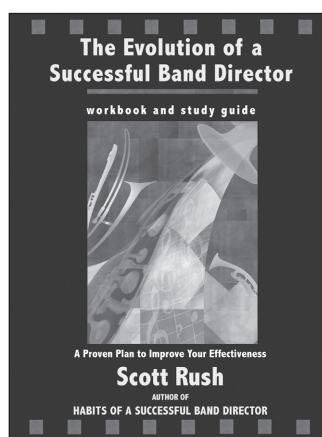
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Scott Rush

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