**Course Title:** Music Education Workshop: Band Director Academy  
**Course Number:** MUS 608  
**Term:** Summer, 2015  
**Credit:** 1 credit  
**Grading Options:** Pass/No Pass  
**Meeting times:** June 16-19, 2015, 9:00am—12:00pm, 1:00pm—5:00pm, & 6:00-9:00pm  
**Location:** School of Music & Dance, rm. 178, 211, & 215

**Instructor Contact Information**
Robert Ponto, Rodney Dorsey, Mike Grose, Patrick Sheridan, Kevin Sanders  
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251 Frohnmayer Music Building  
541-346-5646

**Course Description**
This course will provide instruction and training in large ensemble rehearsal techniques focused on balance/blend, time/rhythm, musicianship, and performance practices. Participants will become familiar with various techniques to address ensemble deficiencies in the above areas.

**Course Prerequisites:**
N/A

**Course Goals:**
This course is applicable to music education teachers hoping to learn practical rehearsal techniques, find new literature, and become familiar with Breathing Gym pedagogy.

Performance Objectives and Content Outline:
At the completion of the course, participants will be familiar with the following concepts:

1. Breathing Gym—a method for teaching air movement for better instrumental success, concentration, and rhythm.
2. Intonation—incorporating singing into instrumental ensemble rehearsals. So, better ears, better band. OR...the band will only go as far as their ears. Some of the techniques for teaching this:
   - drone tuning
   - interval building
   - active intonation studies (pitch games)
   - hearing inside the half step for better micro-tuning
3. Teaching greater connection between the ears and the fingers (simplest kinetic pathway).
   - transposition games (fragments of pieces)
   - FreePlay—using free improvisation in concert band
   - Quantum Leap—ultra fast practice to move the ear/fingers faster.(not always “slow to fast” to learn the details)
4. Balance—how to teach/how to achieve.
   - Band of One”—balancing games for entire band (balance entire band to ONE clarinet, one piccolo, one sax, one trumpet, etc...)
   - Distance listening—balancing across the band
   - “Power of 3's”—using three in a section vs. one
5. Teaching the importance of Bass Function.
   - Using listening games to demonstrate bass function inside of each each section, woodwinds, brass, band, etc.
   - Let bass “function” of a group/section lead musical intent (shape, dynamics, articulations, releases, etc
6. Using phonetics to gain more articulate ensembles.
• "Tongue twisters" for better tongue coordination  
• Syllable options for cleaner articulations  
7. Internalizing tempi—in the band director/in the ensemble.  
• Groove practice via hand percussion or singing  
• metronome games  
• using groove tracks with which to practice  
8. Using Wind Patterning to teach better Rhythm—better timed body, better timed music.  
9. Teaching modern harmonic structures to "linear" instrumentalists. Some of the techniques for teaching this:  
• Scale games  
• “Spell the chord” games  
10. Chamber music approach with large ensembles.  
• Teach how to run conductor-less rehearsal to promote responsibility in individuals  
• Perform components individually (melody/countermelodies/bass) then bring back to large ensemble  
11. Score study 101.  
• Methods for fearlessly approaching score study  
• Going beyond the notes: finding meaning and expression in the score  
• score study for people with no time for score study  
• fixing common "problems" in conducting  
• “battle-tested” conducting gestures  
• using conducting gestures to improve rehearsals  
13. Selection age-appropriate literature.  

**Instructional Activities:**  
This workshop will include lecture format, chamber ensemble, and large ensemble rehearsals. For credit participants, there is an expectation of 40 hours of student engagement and instructor interaction over four days.  

**Class Schedule:**  
**Tuesday—June 16**  
9am—10:00am  Breathing Gym® and Warm-up Session  
10am—10:45am  Ear Training for You and Your Band  
10:30am—12:30pm  Band Rehearsal—Rehearsal Techniques for Balance/Blend  
1:30pm—3:30pm  Clinic Sessions  
3:45pm—5:15pm  Band Rehearsal—Rehearsal Techniques for Breathing Gym®  
7pm—8:30pm  Band Rehearsal—Sousa and March Performance Practices  
**Wednesday—June 17 (9 Hours)**  
9am—10:00am  Breathing Gym® and Warm-up Session  
10am—10:45am  Ear Training for You and Your Band  
10:45am—12:30pm  Band Rehearsal—Rehearsal Techniques for Better Rhythm & Time  
1:30pm—3:30pm  Clinic Sessions  
3:45pm—5:15pm  Band Rehearsal—Rehearsal Techniques for Better Musicianship  
7—9pm  Reading Band  
**Thursday—June 18**  
9am—10:00am  Breathing Gym® and Warm-up Session  
10am—10:45am  Ear Training for You and Your Band  
11am—12:30pm  Band Rehearsal—Rehearsal Techniques for Better Performances  
1:30pm—3:30pm  Clinic Sessions  
3:45pm—5:15pm  Band Rehearsal—Rehearsal Techniques Review  
7—8pm  Q&A Session  
8—9pm  Clinic Session—Band Rehearsal
Friday—June 19

9am Breathing Gym® /Warm-up/Ear Training Session
10am—11am Dress Rehearsal for concert
11am—12:30pm wrap up session
7pm Evening Concert on the Lawn

Evaluation:
You will receive a Pass if you attend the full session and actively participate in all activities and perform on the final concert. It is University of Oregon grading policy that, for any graduate level class, a passing grade in a P/NP course will bear the equivalency of at least a “B” grade.

Grading Policy:
Submit your written assignment via email to mgrose@uoregon.edu no later than June 26, 2015. You will receive email confirmation that your assignment has been received. Grades will be submitted for summer session 2015 by July 31, 2015.

Expectations for Students and UO Policies

Incompletes:
If you wish to request an extension and receive an incomplete for (Summer 2015), please make your request in writing and send or email to (Mike Grose ). If you request an incomplete, you will receive an “I” on your record. When you complete the work, the instructor will submit a grade, which will appear on your transcript and be available through Duck Web. At the end of (Summer 2016), any incomplete assignments will be permanently graded “F”.

Absence policy:
Full attendance is required. In the case of an emergency/illness on site, discuss arrangements with the instructor. Set up travel arrangements in advance for full attendance. No early departures will be allowed for those seeking academic credit.

Documented disability:
“Appropriate accommodations will be provided for students with documented disabilities. If you have a documented disability and require accommodation, you must contact UO Academic Extension prior to registration. This documentation must come in writing from the Disability Services in the Office of Academic Advising and Student Services. Disabilities may include (but are not limited to) neurological impairment, orthopedic impairment, traumatic brain injury, visual impairment, chronic medical conditions, emotional/psychological disabilities, hearing impairment, and learning disabilities.”

The UO Student Conduct Code may be viewed online at http://conduct.uoregon.edu

Expected classroom behavior:
Classroom expectations include: 1. Participating in class activities 2. Respecting the diversity of cultures, opinions, viewpoints in the classroom 3. Listening to fellow students, professors, and lecturers with respect

Academic misconduct policy:
These behaviors include, but are not limited to: a. Dishonesty, including cheating, plagiarism, or knowingly furnishing false information or signatures. b. Intentional disruption, obstruction, or interference with the process of instruction. c. Racist, homophobic, sexist, and other disrespectful comments will not be tolerated. Several options, both informal and formal are available to resolve conflicts for students who believe they have been subjected to or have witnessed bias, unfairness or other improper treatment. Within the College of Education, contact the COE Ombudsperson