

The Don Wright Faculty of Music  
**Western University Symphonic Band**  
**M1903/2903/3903/4903/9528, 2018-2019**  
**Rehearsal Times: Tuesday 3:30-5:20 P.M., Thursday 3:30-5:20 P.M.**  
**MB 227**

Director: Mr. Nigel Evans  
Office: TC 323  
Office Hours: By appointment  
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### **Course Description and Objectives**

The Western University Symphonic Band has a long-standing history of musical achievement. It was the first large instrumental ensemble at the university over 50 years ago. Our goals are to explore quality music written for the wind band and to perform it with mastery. Students will learn a wide variety of styles, compositional techniques, rehearsal processes, and ensemble concepts. The large ensemble experience will assist performers in advancing their practical skills and general music knowledge while developing individual musicianship. In order to strengthen the ensemble's performance level and to provide more opportunities for individual players, part assignments will normally rotate.

Each player's attitude and preparation are essential to the success of the group. Therefore, individuals are expected to take ownership for their parts and share in the responsibility for their section's performance. In order to meet these expectations, students will be asked to take on leadership roles within the ensemble (e.g., section leaders), and the rehearsal schedule will be posted on Tuesday for the entire week.

### **Required Materials**

All players must have access to a tuner and a metronome.  
Players are expected to bring their instrument, music, music stand, all necessary mutes/equipment and a pencil to every rehearsal.

### **Concert Dress**

- Option 1: Long (floor length) black skirt or black pants,  
Long-sleeved black blouse, and black dress shoes
- Option 2: Black tuxedo, white shirt, and black bow tie  
Black dress shoes and black socks

### **Preparation**

In order to reach our peak performance, a number of activities must take place.

- Scores and recordings will be placed on reserve in the library and ensemble members are expected to listen, with the score, to each of their assigned pieces within the first two weeks of each repertoire rotation.
  - Know the function of your part for each section of every assigned work.
  - What other instruments have the same part as I do?

- How does the ensemble on the study CD interpret the articulation markings? Do I agree with that interpretation?
- We have responsibilities to the composer, the audience, and each other, as well as a responsibility to the development of our own personal musical standards.
- Individual parts must be learned outside of the rehearsal process. Therefore, the music for each concert should be picked-up and practiced before rehearsals begin and continue between ensemble rehearsals. Before rehearsal #2, rhythms and notes should be mastered.
- When we PREPARE to the BEST of our abilities for EVERY rehearsal, then we should feel good about the rehearsal no matter what the musical result. Nobody can do more than 100%. The question is, are you doing your 100%?
- Section leaders are responsible for organizing sectionals. A regularly scheduled time is strongly recommended. In consultation with the conductor, section leaders should plan specific objectives for each meeting, ensuring that the schedule and location are clear to all section members. *See Sectional Guidelines below.*
- *See Personal Practice Reminders below.*

### **Attendance and Participation**

Due to the soloistic nature of much of the repertoire, and limited rehearsal time, the success of this ensemble greatly depends upon the regular attendance of every member. Students should regard rehearsals and concerts as professional service, where 100% attendance is expected. Attendance and participation in rehearsals and sectionals will determine whether you receive a credit for this ensemble. An unexcused absence will result in a review of your membership in the SB (i.e., you will be given a warning). A second unexcused absence will result in the loss of credit.

Absences are only excused for the following three reasons:

- 1) official school business that has been approved by the director
- 2) death in the student's family
- 3) severe illness of the student or a member of the student's family

All other absences will be considered on a person-by-person basis.

In the event of severe illness, the conductor must be notified by phone or email at least one hour before the rehearsal so that the rehearsal plan may be reorganized. Section leaders should be notified so that a substitute may be found, and arrangements should be made to have the music dropped-off prior to the rehearsal.

Because rehearsal time will not be used for warm-ups, all members should be warmed-up, set-up, and seated with music and pencil before the specified rehearsal time. Tardy is defined as not being ready for the tuning note.

The University's Policy on Accommodation for Illness may be found at:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_illness.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf)

The University has a policy on Accommodation for Medical Illness stating that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean's office....” (i.e., the Associate Dean, Undergraduate).

This same policy applies for work representing less than 10% of the student's overall grade.

“Students that are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help”

### **Evaluation of Undergraduate Academic Performance**

Music 1903/2903/3903/4903/9528 is exempt from the Senate policy stating that “At least three days prior to the deadline for withdrawal from a course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade”

([https://www.uwo.ca/univsec/pdf/academic\\_policies/exam/evaluation\\_undergrad.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/exam/evaluation_undergrad.pdf)).

### **Personal Practice Reminders**

- As a music student, you should be practicing a minimum of 2 hours per day.
- SCHEDULE YOUR PRACTICE into EVERY DAY of the week. This is not a 9-5 job.
- DO INTONATION EXERCISES EVERY DAY. If you don't know your tuning tendencies and the intonation tendencies of your instrument, then the ensemble doesn't have a chance.
- PRACTICE MAKES PERMANENT ... PRACTICE FOR ACCURACY!
  - Aim for quality, not quantity.
  - Play at a speed where you can be accurate and focus on the details. If you practice too fast, you are practicing mistakes!
  - Isolate small problem areas and practice them at a speed where you do not make any mistakes. Only speed them up after they are accurate. Be patient with yourself ☺
  - Practice until you never play it wrong!
  - Practice in style.
- PLAN your practice sessions:
  1. Warm-up ... fundamentals (tone and technique) ... Never play past, or under, your best sound.
  2. Practice challenging sections from your repertoire (studio and ensemble). Reverse engineer:
    - Break longer, challenging sections into smaller bite-sized pieces.
    - Plan which sections will be practiced, and when, throughout the week.
  3. Reward yourself at the end of a practice session by playing through something that you feel good about and enjoy, but maintain focus on quality.

## Sectional Guidelines

*Productive sectionals will have an immediate, positive impact upon full ensemble performance!  
Great ensembles are built from great sections.*

### Responsibilities of Section Leaders

- Be professional, prepared, productive, and positive (i.e., demonstrate what is expected; lead by example).
- Remember that everyone needs to take ownership. Therefore, different people should lead the sectional for different pieces (e.g., the lead player runs the sectional for that piece).
- Organize weekly sectionals.
- Book a room through Book King... <http://www.booking.ca/bkdwfom/>
- Notify conductor of sectional time and place.
- Determine the sectional plan and goals.
- Consult scores and conductor.
- Request conductor coaching as needed.
- Email reports outlining progress and concerns to the conductor each week.

### Responsibilities of Section Members

- **Know your parts before sectionals so that sectionals are productive.**
- **If you are playing principal on a certain piece, you are expected to run the sectional for your piece ☺ ... no matter what year or program you are in.**
- Be punctual (i.e., be respectful of other people's time).
- Bring a metronome and a tuner and use it in your personal practice.
- Regardless of who leads the sectional, find ways to share your ideas in a positive and productive manner.

### Topics

- Tone  $\Rightarrow$  Blend  $\Rightarrow$  Balance  $\Rightarrow$  Intonation.
- Articulation (unify note shapes and releases).
- Interpretation (style, phrasing, dynamic nuance, etc.).
- Precision ... without unified articulation/style, there is no precision.
- Consistency.

### Rehearsal Ideas (See *Ensemble Concepts* below for more specific goals)

- Use a tuner.
- Build, balance, and tune chords wherever they occur (i.e., not just on whole notes).
  - What is the function of your pitch within the chord?
  - Is your note doubled? If yes, how will this change your dynamic?
- Balance, blend, and tune unison passages.
- Use a metronome.
  - Set it on the subdivision.
  - Amplify the metronome or assign someone to clap the pulse while looking at the metronome.
- Rehearse for accuracy first, then for tempo (i.e., rehearse under tempo for balance/blend, intonation, articulation, precision, and consistency, and then speed it up. If it isn't accurate at the slower tempo, you are not ready to speed up the passage).
- Isolate and slow down difficult passages; then reinsert them into the musical context.
- Drill for technical and stylistic (articulations, dynamics, etc.) consistency.
- Record passages and analyze them as a section during playback.

## **Ensemble Concepts (For use in sectionals and rehearsals)**

*Dynamics are relative. We must determine a balance hierarchy.*

### **Ensemble Balance:**

1. Dynamic markings do not always distinguish between the compositional elements (I.e., melody, accompaniment, etc.). We must use our ears to determine the most important line at any given point.
  - Protect the melody.
  - Protect the new material.
2. Precision is power, NOT volume. If you play precisely together, you will sound stronger.
3. When playing sustained notes or trills, listen for more interesting parts.
  - Protect the faster moving notes (i.e., not repeated notes).
4. When playing within parallel harmonic movement ... Once you balance the first chord, you just need to maintain that balance through the progression.
5. Play unison passages softer than harmonized passages, because unison means that more people are playing the same note.
6. Use pyramid balance within the section and within the ensemble unless you hear otherwise.
  - If there are 3 trumpet parts, the highest part puts their sound inside the second part, which puts their sound inside the lowest part.
  - Within the entire ensemble, put your sound inside the next biggest instrument playing.
7. In order to maintain balance on crescendos, the lowest instruments must lead the crescendo. The opposite is true for decrescendos, the highest instruments decrescendo first.
8. When individual/independent dynamics are used, then you must determine if the composer wants more of certain instrumental colours or if the composer is just trying to balance the instruments equally.

*The section leader models the style; the section matches the section leader's articulation.*

### **Ensemble Articulation:**

1. Style is determined by the quality of the attack/beginning, sustain/middle, and release/end for EVERY note. What is each note's shape?
2. Section leaders across the ensemble must agree. Listen and match beyond your section.
3. If the last note under a slur has a staccato, lift off of the last note, but do NOT tongue it.

*The section leader models the phrasing (i.e., the musical shape).  
Always play musically... otherwise, what is the point?*

### **Ensemble Phrasing:**

1. On repeated notes, add some direction. Start softer and crescendo through the repeated pitches.
2. Long, sustained notes need shape. Determine/choose the shape as a section:
  - a) Start softer and crescendo.
  - b) Gradually decrescendo.
  - c) Back-off slightly, and then crescendo into the next note.

3. When no phrasing indications are included, consider using the shape of the melodic line for dynamic phrasing ideas (Ex., louder on ascent, etc.).
4. When backgrounds move in rhythm with the melodic line, consider following the dynamic shape of the melodic line.
5. Use the phrases to lead the listener across the bar lines.

#### Ensemble Tuning:

1. Play with your best tone at all times (remember that breathing is key here).
2. Blend! Your tone/sound should not stick out.
3. Balance. Play so that you can hear your neighbors.
4. Listen for, and tune to, the lowest octave.
  - The lower parts within each section at any given time are setting the tuning foundation/standard for their section.
  - The lowest parts within the ensemble at any given time are setting the tuning foundation/standard for the ensemble.
5. Balance chords. Listen for chord voicings and determine if there is too much of one note represented. Poorly balanced chords are very difficult to tune.
6. Audiate. Try to hear the notes/chords before you play them, then you will be more likely to center on each tone more quickly.
7. Use a drone in your personal practice, sectionals, etc.

*Listen to the people around you.*

*Create a chamber group relationship with the people around you.*

#### Ensemble Precision:

1. Breathe rhythmically as a section on all entrances. You need to *feel* the tempo as a section.
2. Stay engaged during your rests. Know what happens before/after your entrance/release.
3. Check your neighbor's parts. Should you align with them (i.e., how do your parts fit together)?
4. Dove-tailing lines ... think "join," not add (smooth pass-off, no accents).
5. During fragmented passages, listen for the composite line.
6. On Syncopated or complicated rhythms, use arrows in your parts to indicate "on-beats." This should help keep the rhythm from drifting.

#### Formal Concepts:

1. When formal sections return, recreate your initial style decisions.

#### The Rehearsal and The Concert:

1. REHEARSALS ARE THE PERFORMANCE!
2. Learning your part quickly has many benefits:
  - a. You will be able to listen and adjust more quickly.
    - i. Remediation of balance, blend, and tuning problems.
    - ii. Remediation of ensemble precision problems.
  - b. It will be easier to watch and respond to the conductor.
  - c. The ensemble will have more time to agree on an interpretation.
3. Throughout the process, remember to ACKNOWLEDGE AND CELEBRATE EACH OTHER'S SUCCESSES!

<b>SB's Tentative Rehearsal and Performance Schedule (2018-2019)</b>
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**\*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule\***

Tuesday	September 11	3:30-5:20 p.m.	
Thursday	September 13	3:30-5:20 p.m.	
Tuesday	September 18	3:30-5:20 p.m.	
Thursday	September 20	3:30-5:20 p.m.	
Tuesday	September 25	3:30-5:20 p.m.	
Thursday	September 27	3:30-5:20 p.m.	
Tuesday	October 2	3:30-5:20 p.m.	
Thursday	October 4	3:30-5:20 p.m.	
<i>October</i>	<i>8-12</i>	<i>Fall Reading Week</i>	<i>No Classes</i>
Tuesday	October 16	2:30-5:20 p.m.	<b>Extended Dress Rehearsal (PDT)</b>

<b>Concert #1: Wednesday, October 17, 12:30 p.m. (PDT)</b>
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Thursday	October 18	3:30-5:20 p.m.	(PDT)
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<b>Joint Concert with Wind Ensemble: Friday, October 19, 8:00 p.m. (PDT)</b> <b>Call time is 7pm (i.e., warmed-up and in concert attire)</b>
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Tuesday	October 23	3:30-5:20 p.m.	
Thursday	October 25	3:30-5:20 p.m.	
Tuesday	October 30	3:30-5:20 p.m.	
Thursday	November 1	3:30-5:20 p.m.	
Tuesday	November 6	3:30-5:20 p.m.	
Thursday	November 8	3:30-5:20 p.m.	
Tuesday	November 13	3:30-5:20 p.m.	
Thursday	November 15	3:30-5:20 p.m.	
Tuesday	November 20	3:30-5:20 p.m.	
Thursday	November 22	3:30-5:20 p.m.	
Tuesday	November 27	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #2: Wednesday, November 28, 12:30 p.m. (PDT)</b>
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Thursday	November 29	3:30-5:20 p.m.	
Tuesday	December 4	3:30-5:20 p.m.	4841 Conducting Tests/Readings

**Tentative Term 2 Schedule:**

Tuesday	January 8	3:30-5:20 p.m.	
Thursday	January 10	3:30-5:20 p.m.	
Tuesday	January 15	3:30-5:20 p.m.	
Thursday	January 17	3:30-5:20 p.m.	
Tuesday	January 22	3:30-5:20 p.m.	
Thursday	January 24	3:30-5:20 p.m.	
Tuesday	January 29	3:30-5:20 p.m.	

Thursday	January 31	3:30-5:20 p.m.	
Tuesday	February 5	3:30-5:20 p.m.	Dr. Stephen Lytle
Thursday	February 7	3:30-5:20 p.m.	
Tuesday	February 12	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #3: Wednesday, February 13, 12:30 p.m. (PDT)</b>
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Thursday	February 14	3:30-5:20 p.m.	
<i>February 18-22</i>		<i>Spring Reading Week</i>	<i>No Classes</i>
Tuesday	February 26	3:30-5:20 p.m.	Dr. Evan Feldman
Thursday	February 28	3:30-5:20 p.m.	
Tuesday	March 5	3:30-5:20 p.m.	
Thursday	March 7	3:30-5:20 p.m.	
Tuesday	March 12	3:30-5:20 p.m.	
Thursday	March 14	3:30-5:20 p.m.	
Tuesday	March 19	3:30-5:20 p.m.	
Thursday	March 21	3:30-5:20 p.m.	
Tuesday	March 26	3:30-5:20 p.m.	
Thursday	March 28	3:30-5:20 p.m.	
Tuesday	April 2	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #4: Wednesday, April 3, 8:00 p.m. (PDT)</b> <b>Call time is 7pm (i.e., warmed-up and in concert attire)</b>
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Thursday	April 4	3:30-5:20 p.m.	Wrap-up/Treats
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### Guest Conductors-2018-2019

**Dr. Evan Feldman** is Director of Wind Studies and Associate Professor of Music at the University of North Carolina at Chapel Hill where he conducts the Wind Ensemble and teaches courses in conducting and music education. He also directs the Triangle Wind Ensemble and the Greensboro Symphony Youth Orchestra and serves as Principal Guest Conductor of the Greensboro Symphony. He is an active guest conductor, clinician, and adjudicator in and outside of the United States, with recent engagements in Switzerland, Romania, Belgium, Spain, and Tanzania, as well as all-state, all-district, and all-county honor bands in the United States. Under his direction, the UNC Wind Ensemble has been invited to perform at the North Carolina Music Educators Association annual convention and the College Band Directors National Association southern division conference. He has been described in the press as "...the real thing - a conductor with evident ensemble-building skills who knows his way around the podium..."

In 2016, Dr. Feldman's college textbook, *Instrumental Music Education* (Routledge Publishing), was released in its second edition and has been adopted by university music education programs throughout the country. He is the author of the first MOOC (massive open online course) dedicated to conducting and rehearsal technique. Over 20,000 students have enrolled through [Coursera.org](https://www.coursera.org). He is also a contributing author to three volumes of the series *A Composer's Insight*, including chapters on the wind music Sir Richard Rodney Bennett, David Bedford, and Adam Gorb.



His writings have also been published in *The Instrumentalist*, the *Iowa Bandmaster Journal*, the *MENC Music Educators Journal*, and the *IGEB Alta Musica*.

Dr. Feldman's arrangements and editions of music by Léo Delibes, Ralph Vaughan Williams, George Enescu, Antonin Dvořák, Ariel Ramirez, and Sergei Prokofiev are published by Tierolff Muziekcentrale, and his research on wind music has been presented at the national and international conferences of CBDNA, WASBE (World Association of Symphonic Bands and Ensembles), and IGEB (International Society for the Promotion and Investigation of Wind Music).

Dr. Feldman earned the Doctor of Musical Arts in Conducting from the Eastman School of Music in Rochester, New York, where he studied with Donald Hunsberger and Mendi Rodan and served as an assistant conductor for the Eastman Wind Ensemble and Eastman Wind Orchestra. He received his Masters in Conducting from Ithaca College and his Bachelor of Arts in Music from Duke University.

**Dr. Stephen Lytle** is the Associate Director of Bands at West Virginia University where he leads the "Pride of West Virginia" Mountaineer Marching Band, oversees all aspects of the Athletic Bands program, and serves as Conductor of the Symphonic Band. From 2009-2018 he held a similar position at Miami University in Oxford, OH where he also served as the Associate Conductor of the Fillmore Wind Band, Cincinnati's official professional wind band, and as Music Director of its affiliate ensemble, the Fillmore Philharmonic Brass.

Dr. Lytle is an active music arranger with nearly 300 titles in multiple media to date and his arrangements for marching band are played by high schools and universities across the country. His research interests include the repertoire and performance practices of brass bands from 19th century America and the collaborative work between composer Elmer Bernstein and the designers and filmmakers, Charles and Ray Eames. He has presented at the national conference for the College Band Directors National Association and he is a contributing research associate in the eleventh volume in the noted series, *Teaching Music through Performance in Band*. Under his direction, the Miami Band performed with jazz legend, Benny Golson, the 2011 Macy's Thanksgiving Day Parade, the 2013 Presidential Inaugural Parade, and the 2017 BOA Grand Nationals event in Indianapolis. Along with colleague Dr. Jim Daughters, Dr. Lytle's work with the Fillmore Wind Program included performances at both the Ohio and Kentucky Music Educators Association conventions, the International Women's Brass Conference, the North American Brass Band Association Championships, in concert with the University of Illinois Bands, and at the Midwest International Band and Orchestra Clinic.

Dr. Lytle's professional associations include the College Band Directors National Association, the National Band Association, and NAFME: The National Association for Music Education. He is also a member of Phi Mu Alpha (Alpha Rho) and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Dr. Lytle holds degrees from the University of Cincinnati College-Conservatory of Music, Northwestern University and the University of North Carolina at Chapel Hill

## ***WUSB Repertoire 2018-2019 (all concerts are in PDT)***

### **Wednesday, October 17<sup>th</sup>, 12:30 p.m. “Folk Travels” (29:30 8 rehearsals and a dress)**

In their opening concert of the season, the Symphonic Band pays homage to the rich tradition of folk music from around the world. Our musical travels will take you on a journey from the USA to Ireland, Spain, Hungary, and China with works by composers as diverse as Clifton Williams and Li Chang.

Dedicatory Overture	Williams, Clifton	(8:00)
Lark in the Clear Air	Taylor, Clifton	(4:10)
Children’s Folk Song Suite	Walczyk, Kevin M.	(8:30)
El Relicario	Padilla, Jose/ arranged Longfield, Robert	(2:50)
Folk Song of Midu	Chang, Li	(6:00)

### **Wednesday, November 28<sup>th</sup>, 12:30 p.m. “Sunny Ways” (29:25 10 rehearsals and a dress)**

The Symphonic Band's second concert features music that has a connection to the natural world. With works by Ticheli, Grainger, and Goldman. This concert will also feature *Canticle of the Creatures*, the epic work for band by James Curnow based on the writings of Saint Francis of Assisi.

Sun Dance	Ticheli, Frank	(5:15)
Australian Up-Country Tune	Grainger, Percy/ arranged Bainum, Glen Cliff	(2:00)
Spoon River	Grainger, Percy/ arranged Bainum, Glen Cliff	(4:00)
Canticle of the Creatures	Curnow, James	(15:00)
On the Mall	Goldman, Edwin Franko	(3:10)

### **Wednesday, February 13<sup>th</sup>, 12:30 p.m. “Masterworks” (31:05 10 rehearsals and a dress)**

Performing works that are considered cornerstones of the repertoire, this concert will feature the works of Edward Gregson, Clifton Williams, and William Latham. Ralph Vaughan Williams’ English Folk Song Suite and John Barnes Chance’s Incantation and Dance round out the classic repertoire on this concert.

Festivo	Gregson, Edward	(6:00)
Arioso	Williams, Clifton	(3:50)
English Folk Song Suite	Vaughan Williams, Ralph	(10:30)
Three Chorale Preludes-I	Latham, William	(3:15)
Incantation and Dance	Chance, John Barnes	(7:30)

### **Wednesday, April 3<sup>rd</sup>, 8:00 p.m. “Words & Music” (31:20 10 rehearsals and a dress)**

Featuring repertoire by Van der Roost, Persichetti, Barber, and Reed, the Symphonic Band closes their season with works that make connections between music and the spoken word. Also featured on this concert is *Wolf Tears* by Jesus Nelson, the winner of the 2017 WASBWE composition contest.

Signature	Van der Roost, Jan	(4:00)
Wolf Tears	Jesus, Nelson	(8:30)
Divertimento for Band	Persichetti, Vincent	(10:50)
Sure on this Shining Night	Barber, Samuel/ arranged Saucedo, Richard	(3:40)
Viva Musica!	Reed, Alfred	(4:20)