The Don Wright Faculty of Music
Western University Wind Ensemble
M1902/2902/3902/4902/9528, 2021-2022
Rehearsal Times: Monday 3:30-5:20 P.M., Wednesday 3:30-5:20 P.M.
MB 27

Director: Dr. Colleen Richardson    Office: TC112
Office Hours: By appointment
E-mail: cricha33@uwo.ca    Phone: 519-661-2111 x86873

Graduate Teaching Assistant: Emily Weaver (Clarinet)
E-mail: eweaver4@uwo.ca    Office: TC 411

Graduate Teaching Assistant: Nikola Locatelli (Trumpet)
E-mail: nlocatel@uwo.ca    Office: TC 418

Course Description and Objectives
This ensemble seeks to achieve musical excellence by means of a professional environment with professional expectations. 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).

The ensemble will function as a pool of players with one or two players typically assigned to a part. Therefore, because the full ensemble will not be used on every piece, players will only be required to attend rehearsals for their assigned pieces. The rehearsal schedule will be posted on Monday for the entire week. In order to strengthen the ensemble’s performance level and to provide more opportunities for individual players, part assignments will normally rotate.

Programming Philosophy
Repertoire will be selected from standard wind ensemble literature, works for chamber ensembles, transcriptions, concerti, and contemporary works. Although core repertoire will be the largest programming component, ensemble members will periodically be exposed to iconic wind chamber music, ranging from the antiphonal music of Gabrieli or Classical Period Harmonie music, to the masterpieces of the twentieth and twenty-first centuries. Transcriptions are an important part of the history of the band, especially within the military and professional band traditions, and we will honor this past through the performance of selected works. Concerti will feature faculty, guests, or students. Students will be selected through a competitive process. Finally, contemporary works for wind ensemble will round out the programs. By performing new works, the repertoire is augmented and composers’ efforts to write quality music for this medium are encouraged.

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**

Full-length black skirt or black dress pants.
Black blouse or dress shirt (at least ¾ length sleeves).
Black socks or tights, black dress shoes.

**Preparation**

In order to reach our peak performance, a number of activities must take place. Your work ethic and personal expectations will determine whether we sound like a professional ensemble.

- Scores have been placed on reserve in the library to inform your practice/performance. Ensemble members are expected to listen, while following the score, to each of their assigned pieces within the first week of each repertoire rotation.
  - Know the function of your part for each section of every assigned work.
  - Determine what other instruments have the same part as you. Mark this in your part.
  - Listen for how the ensemble on the recording interprets the articulation markings? Ask yourself, “Do I agree with that interpretation?”
  - Before using rehearsal time to ask a question about a note/rhythm problem in your part, please check the score.

- Youtube Study Recordings:
  - C1: https://youtube.com/playlist?list=PLSkZRK2X8uASMuvCdAnDJCPQ6vB63a2x5
  - C2: https://youtube.com/playlist?list=PLSkZRK2X8uASsRc2HcmEO4zmhUhhTwmIxi
  - C3: https://youtube.com/playlist?list=PLSkZRK2X8uARiy98zKAhS2v1w6cNDc3YD
  - C4: https://youtube.com/playlist?list=PLSkZRK2X8uAQgP8ThZY_0jbMzAv4zYDee

- 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 must be picked-up and practiced before rehearsals begin. Ideally, students should be able to “play the page” at the first rehearsal, and then continue to improve for each rehearsal.

- 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 preparing to the best of your abilities?

- 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.

**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 WE (i.e., you will be given a warning). A second unexcused absence may result in the loss of credit.

*In the event of illness, do not come to rehearsal.*
Please notify the conductor and your section leader as soon as possible so that a substitute may be found.

Because our limited rehearsal time will not allow for warm-ups, ensemble members should try to “warm-up” at some point earlier in the day. All members should be warmed-up, set-up, and seated at the specified rehearsal time. Tardy is defined as not being ready for the tuning note.

**I. Notes:**

i) **Course Prerequisites:** Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites."

ii) **Grading scale:** Pass-Fail

iii) **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:
- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year.

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of the student’s Home Faculty.

For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf
Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

iv) Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

v) Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

vi) Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.

vii) Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

viii) Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. http://multiculturalcalendar.com/ecal/index.php?s=e-univwo
ix) **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

x) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

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**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; sectionals should start this week.
- Book a room through Book King… http://www.bookking.ca/bkdwfom/
- Notify teaching assistant of the regular sectional time and place as soon as possible.
- Determine the sectional plan and goals.
- Consult scores and conductor.
- Request conductor coaching as needed.
- Email weekly reports outlining progress and concerns to the Teaching Assistant.

**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 ⇔ Blend ⇔ Balance ⇔ 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**

- 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 difficult passages; once fixed, 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.

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**Term 1 folders will be available by Monday, September 13, 2021 (Due Dec. 10)**

**Term 2 folders will be available by Friday, November 26, 2019 (Due April 8)**

**WUWE Repertoire 2021-2022 (all concerts are in PDT)**

**Friday, October 22, 7:30pm “Poems of Life; The Breaths of Souls”**  
(36’) 9 rehearsals and a dress  
*Shortcut Home*  
Wilson, Dana (2:52)  
*American Hymnsong Suite*  
Milburn, Dwayne (9:40)  
*Waking Angels*  
Gillingham, David (11:10)  
*Shepherd’s Hey*  
Grainger, Percy Aldridge (2:09)  
*Machu Picchu*  
Yagisawa, Satoshi (10:12)

**Friday, December 3, 7:30pm “Para Orquesta de Instrumentos de Viento”**  
(41’) 9 rehearsals and a dress  
*Early Light*  
Bremer, Carolyn (5:11)  
*Adagio Para Orquesta de Instrumentos de Viento*  
Rodrigo, Joaquin (10:37)  
*Suite Francais*  
Milhaud, Darius (15:00)  
*Festival Variations*  
Smith, Claude T. (10:20)

**Friday, February 11, 7:30pm “Our New Day Begun”**  
(33-38’) 11 rehearsals and a dress  
*Dance of the Jesters*  
Tchaikovsky, Pyotr Ilyich/Cramer (5:24)  
*Clouds in Collage*  
Kushida, Tetsunosuke (6:44)  
*Concerto Competition Winner TBD (5:00-10:00)*  
Thomas, Omar (11:00)  
*Our New Day Begun*  
Márquez, Arturo/Nickel (5:06)

**Friday, March 25, 7:30 pm “Oh, The Humanity”**  
(39’) 9 rehearsals and a dress  
*Nobles of the Mystic Shrine*  
Sousa, John Philip (3:19)  
*Elegy for a Young American*  
LoPresti, Ronald (6’)  
*Capriccio*  
Hidas, Frigyes (4:17)  
  - Nigel Evans, Guest Conductor  
*Diferencias on an Old Spanish Song*  
Ito, Yasuhide (11:00)  
*Come Sunday*  
Thomas, Omar (12:30)
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<thead>
<tr>
<th>Date</th>
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<th>Event</th>
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<tbody>
<tr>
<td>Monday September 13</td>
<td>3:30-5:20 p.m.</td>
<td>Full Ensemble Meeting</td>
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<tr>
<td>Wednesday September 15</td>
<td>3:30-5:20 p.m.</td>
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<td>Monday September 20</td>
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<tr>
<td>Wednesday September 22</td>
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<tr>
<td>Monday September 27</td>
<td>3:30-5:20 p.m.</td>
<td>Guest Composer: Dwayne Milburn</td>
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<td>Wednesday September 29</td>
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<td>Monday October 4</td>
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<td>Wednesday October 6</td>
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<tr>
<td>Monday October 11</td>
<td>3:30-5:20 p.m.</td>
<td>Thanksgiving</td>
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<tr>
<td>Wednesday October 13</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Monday October 18</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
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<tr>
<td>Wednesday October 20</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
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<td>November 1-5</td>
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<td>Fall Break</td>
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<td>November 8</td>
<td>3:30-5:20 p.m.</td>
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<td>November 10</td>
<td>3:30-5:20 p.m.</td>
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<td>November 15</td>
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<td>November 17</td>
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<td>November 22</td>
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<tr>
<td>November 24</td>
<td>3:30-5:20 p.m.</td>
<td>Fanshawe Recording Project (PDT)</td>
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<td>November 29</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
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<tr>
<td>December 1</td>
<td>3:30-5:20 p.m.</td>
<td>Dress Rehearsal (PDT)</td>
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<tr>
<td>December 6</td>
<td>3:30-5:20 p.m.</td>
<td>Orchestration Readings/Concert Review</td>
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<tr>
<td>December 8</td>
<td>3:30-5:20 p.m.</td>
<td>TBD</td>
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**Concert #1: Friday, October 22, 7:30 p.m. (PDT)**
*Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)*

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<thead>
<tr>
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<tbody>
<tr>
<td>Monday October 25</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday October 27</td>
<td>3:30-5:20 p.m.</td>
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<td>November 1-5</td>
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<td>Fall Break</td>
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**Concert #2: Friday, December 3, 7:30 p.m. (PDT)**
*Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)*

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<tbody>
<tr>
<td>December 6</td>
<td>3:30-5:20 p.m.</td>
<td>Orchestration Readings/Concert Review</td>
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<tr>
<td>December 8</td>
<td>3:30-5:20 p.m.</td>
<td>TBD</td>
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### Tentative Term 2 Schedule:

<table>
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<tr>
<td>Monday</td>
<td>January 3</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday</td>
<td>January 5</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Monday</td>
<td>January 10</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday</td>
<td>January 12</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Monday</td>
<td>January 17</td>
<td>3:30-5:20 p.m.</td>
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| Wednesday | January 19  | 3:30-5:20 p.m.  
Gift Fund Guest: Jacqueline Dawson |
| Monday    | January 24  | 3:30-5:20 p.m. |
| Wednesday | January 26  | 3:30-5:20 p.m. |
| Monday    | January 31  | 3:30-5:20 p.m. |
| Wednesday | February 2  | 3:30-6:30 p.m.  
Fanshawe Recording No. 1 (PDT) or… |
| Monday    | February 7  | 3:30-6:30 p.m.  
Fanshawe Recording No. 1 (PDT) |
| Wednesday | February 9  | 3:30-5:20 p.m.  
Dress Rehearsal (PDT) |

### Concert #3: Friday, February 11, 7:30 p.m. (PDT)

**Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)**

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<th>Day</th>
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<tr>
<td>Monday</td>
<td>February 14</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday</td>
<td>February 16</td>
<td>3:30-5:20 p.m.</td>
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February 21-25  
Reading Week  
No Classes

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<th>Day</th>
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<tr>
<td>Monday</td>
<td>February 28</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday</td>
<td>March 2</td>
<td>3:30-5:20 p.m.</td>
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<td>Monday</td>
<td>March 7</td>
<td>3:30-5:20 p.m.</td>
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<tr>
<td>Wednesday</td>
<td>March 9</td>
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<tr>
<td>Monday</td>
<td>March 14</td>
<td>3:30-5:20 p.m.</td>
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</tbody>
</table>
| Wednesday | March 16   | 3:30-6:30 p.m.  
Fanshawe Recording No. 2 (PDT) |
| Monday    | March 21   | 3:30-5:20 p.m.  
Dress Rehearsal (PDT) |
| Wednesday | March 23   | 3:30-5:20 p.m.  
Dress Rehearsal (PDT) |

### Concert #4: Friday, March 25, 7:30 p.m. (PDT)

**Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)**

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<th>Day</th>
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<th>Time</th>
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| Monday    | March 28   | 3:30-5:20 p.m.  
Orchestration Readings/Wrap-up |
| Wednesday | March 30   | No Rehearsal |

*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.*
Gift Fund Guest Artist:
Jacqueline Dawson received undergraduate degrees in music and music education from Memorial University of Newfoundland and holds a master's degree in conducting from the University of Manitoba where she studied with Dr. Dale Lonis and Earl Stafford. A doctoral student in conducting at the University of Kansas under the tutelage of Dr. Paul Popiel, Professor Dawson is currently the Director of Bands at the University of Manitoba Desautels Faculty of Music where she conducts the Concert Band and Wind Ensemble, teaches courses in music education and oversees the graduate wind conducting program. She also serves as a Faculty Advisor for music education teacher candidates.

Prior to her appointment at the University of Manitoba, Jacquie taught in the public school system for twenty years and served as a sessional instructor at the University of Manitoba. Professor Dawson is in demand as a guest conductor, clinician and adjudicator across Canada, appearing at numerous festivals and conferences coast to coast. Engagements have included Musicfest Canada, the Alberta Band Association Wind Symphony, The Maritime Youth Wind Ensemble, the Winnipeg Symphony Orchestra New Music Festival, the International Music Camp, the Minnesota Gr. 9/10 All-State Band and numerous provincial, regional and divisional honour bands extending from Newfoundland to British Columbia.

Jacquie was awarded the 2003 University of Manitoba School of Music Excellence in Music Education Award, the 2013 University of Manitoba Teacher Recognition Award and the 2015 Manitoba Band Association Award of Distinction. She has been published in the Canadian Music Educator Journal and the Canadian Winds Journal and has presented at conferences across Canada, including the Canadian Music Educators’ Association National Conference. She is an active proponent in the promotion of new wind band works and has led or participated in numerous commissions and premieres of works by Gary Kulesha, Kenley Kristofferson, David Scott, Viet Cuong, Steven Danyew, Peter Meechan, Andrew Balfour and more.

Jacquie served on the board of directors of the Manitoba Band Association from 1999–2005 and remains active with numerous MBA projects and initiatives. She is in her 11th season as Artistic Director of The Winnipeg Wind Ensemble. Under Jacquie’s leadership the group has expanded in infrastructure, artistic standard and programming, and in 2016 launched a new division of the organization, The Winnipeg Youth Wind Ensemble. Professor Dawson continues to spend as much time as possible with young students and band programs and is a strong advocate for music education.

Guest Conductor:
Originally from the U.K., Nigel Evans is a graduate of Western University and the Royal Birmingham Conservatoire. In addition, he holds diplomas from the Guildhall School of Music and Drama and the Royal Schools of Music. He is currently head of music at Sir Frederick Banting Secondary School in London. During a twenty-year career in music education, he has taught instrumental and vocal music to students at the elementary, secondary, and university levels.

Guest Composer:
Dwayne Milburn (Lecturer in Music) returns to UCLA after completing a twenty-year career as a commissioned officer in the U.S. Army Music Program. Before joining the Army, he earned a BFA in Music from UCLA (1986), worked as the Director of Cadet Music for the US Military Academy at West Point (1986-90), and received an MM in Orchestral Conducting from the Cleveland Institute of Music (1992). While in the Army, Dwayne served in a wide variety of locations, to include Washington, DC, Kuwait, and Germany. During this time, he also established a reputation as a noted composer, arranger, and adjudicator, receiving commissions from The University of North Texas, The University of Wisconsin-Milwaukee, Pacific Serenades, and the Association of Anglican Musicians.