

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

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### **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  $\frac{3}{4}$  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=PLSkZRK2X8uASMuvCdAnDJCPQ6yB63a2x5>
  - C2: <https://youtube.com/playlist?list=PLSkZRK2X8uASsRc2HcmEO4znhUhTwmIxi>
  - C3: <https://youtube.com/playlist?list=PLSkZRK2X8uARiy98zKAhS2v1w6cNdc3YD>
  - C4: [https://youtube.com/playlist?list=PLSkZRK2X8uAQgP8ThZY\\_0jbMzAv4zYDee](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\\_absence\\_s.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absence_s.pdf)

and for the Student Medical Certificate (SMC), see:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.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](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](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=c-univwo>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by 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.booking.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  $\Rightarrow$  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

- 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.

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**

<i>Shortcut Home</i>	Wilson, Dana (2:52)
<i>American Hymnsong Suite</i>	Milburn, Dwayne (9:40)
<i>Waking Angels</i>	Gillingham, David (11:10)
<i>Shepherd’s Hey</i>	Grainger, Percy Aldridge (2:09)
<i>Machu Picchu</i>	Yagisawa, Satoshi (10:12)

### **Friday, December 3, 7:30pm “Para Orquesta de Instrumentos de Viento” (41’) 9 rehearsals and a dress**

<i>Early Light</i>	Bremer, Carolyn (5:11)
<i>Adagio Para Orquesta de Instrumentos de Viento</i>	Rodrigo, Joaquin (10:37)
<i>Suite Francais</i>	Milhaud, Darius (15:00)
<i>Festival Variations</i>	Smith, Claude T. (10:20)

### **Friday, March 25, 7:30 pm “Oh, The Humanity”**

<i>Dance of the Jesters</i>	<b>Repertoire to be selected from:</b> Tchaikovsky, Pyotr Ilyich/Cramer (5:24)
<i>Clouds in Collage</i>	Kushida, Tetsunosuke (6:44)
Concerto Competition Winner TBD (5:00-10:00)	
<i>Our New Day Begun</i>	Thomas, Omar (11:00)
<i>Conga Del Fuego Nuevo</i>	Márquez, Arturo/Nickel (5:06)
<i>Nobles of the Mystic Shrine</i>	Sousa, John Philip (3:19)
<i>Elegy for a Young American</i>	LoPresti, Ronald (6’)
<i>Capriccio</i>	Hidas, Frigyes (4:17)
Nigel Evans, Guest Conductor (Tentative; based on	visitation rules and repertoire selection)
<i>Diferencias on an Old Spanish Song</i>	Ito, Yasuhide (11:00)
<i>Come Sunday</i>	Thomas, Omar (12:30)

<b>WE's Tentative Rehearsal and Performance Schedule (2021-2022)</b>
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Monday	September 13	3:30-5:20 p.m.	Full Ensemble Meeting
Wednesday	September 15	3:30-5:20 p.m.	
Monday	September 20	3:30-5:20 p.m.	
Wednesday	September 22	3:30-5:20 p.m.	
Monday	September 27	3:30-5:20 p.m.	Guest Composer: Dwayne Milburn
Wednesday	September 29	3:30-5:20 p.m.	
Monday	October 4	3:30-5:20 p.m.	
Wednesday	October 6	3:30-5:20 p.m.	
Monday	October 11	Thanksgiving	No Classes
Wednesday	October 13	3:30-5:20 p.m.	
Monday	October 18	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Wednesday	October 20	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #1: Friday, October 22, 7:30 p.m. (PDT)</b>
<b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>

Monday	October 25	3:30-5:20 p.m.	
Wednesday	October 27	3:30-5:20 p.m.	
<u>November 1-5</u>		<u>Fall Break</u>	<u>No Classes</u>
Monday	November 8	3:30-5:20 p.m.	
Wednesday	November 10	3:30-5:20 p.m.	
Monday	November 15	3:30-5:20 p.m.	
Wednesday	November 17	3:30-5:20 p.m.	
Monday	November 22	3:30-5:20 p.m.	
Wednesday	November 24	3:30-5:20 p.m.	Fanshawe Recording Project (PDT)
Monday	November 29	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Wednesday	December 1	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert #2: Friday, December 3, 7:30 p.m. (PDT)</b>
<b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>

Monday	December 6	3:30-5:20 p.m.	Orchestration Readings/Concert Review
Wednesday	December 8	3:30-5:20 p.m.	TBD

**Tentative Term 2 Schedule:**

Monday	January 10	3:30-5:20 p.m.
Wednesday	January 12	3:30-5:20 p.m.
Monday	January 17	3:30-5:20 p.m.
Wednesday	January 19	3:30-5:20 p.m.
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.
Monday	February 7	3:30-6:30 p.m.
Wednesday	February 9	3:30-5:20 p.m.
Monday	February 14	3:30-5:20 p.m.
Wednesday	February 16	3:30-5:20 p.m.

February 21-25	Reading Week	No Classes
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Monday	February 28	3:30-5:20 p.m.	
Wednesday	March 2	3:30-5:20 p.m.	
Monday	March 7	3:30-5:20 p.m.	
Wednesday	March 9	3:30-5:20 p.m.	
Monday	March 14	3:30-5:20 p.m.	
Wednesday	March 16	3:30-6:30 p.m.	
Monday	March 21	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Wednesday	March 23	3:30-5:20 p.m.	Dress Rehearsal (PDT)

<b>Concert: Friday, March 25, 7:30 p.m. (PDT)*</b> <b>Call time is 6:30pm (i.e., on stage, warmed-up, and in concert attire)</b>
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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 this concert date/event is tentative and dependent on gathering restrictions.**

**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.