

The Don Wright Faculty of Music  
Western University Symphonic Band 2021-2022  
M1903/2903/3903/4903/9528

**Rehearsal Times: Tuesdays 3:30-5:20 p.m. & Thursdays 3:30-5:20 p.m.  
MB 227**

Director: Shawn Chabot  
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Office Hours: By appointment

Graduate Conducting Associate: Sidnee McLeod (Trombone)  
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Office: TC 411

Graduate Teaching Assistant: Emily Weaver (Clarinet)

E-mail: [eweaver4@uwo.ca](mailto:eweaver4@uwo.ca)

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Graduate Teaching Assistant: Nikola Locatelli (Trumpet)

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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 perform and learn about 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**

- 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.
  - Direct your listening:
    - Listen for how the ensemble on the recording interprets the musical elements (e.g. consider articulation, dynamic shape, stylistic markings, ensemble precision, blend/balance/tuning within and across sections)
- **YouTube Study Recordings:**  
Concert 1: <https://youtube.com/playlist?list=PLNOBIIgN-PuI79Jj173wIf9rBrcm2JYZ9>  
Concert 2: <https://youtube.com/playlist?list=PLNOBIIgN-PuLcaZ6KappQ4IoXGoKnIPFm>  
Concert 3: <https://youtube.com/playlist?list=PLNOBIIgN-PuK96h7EA6XyBVbITX72oDF4>  
Concert 4: <https://youtube.com/playlist?list=PLNOBIIgN-PuJGnxWQQIIAdWiw9-jBSOuc>
- Before using rehearsal time to ask a question about a note/rhythm problem in your part, please check the score.
- 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 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.*

## **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 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 with music and pencil at the specified rehearsal time. Tardy is defined as not being ready for the tuning note.

### **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](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)

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:** Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

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:** 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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## Personal Practice Reminders

- 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 ☺
    - Don't practice until you get it right...Practice until you never play it wrong!
    - Practice in style.
  - PLAN your practice sessions:
    1. Warm-up ... fundamentals (tone and technique)
    2. Practice challenging sections from your repertoire (studio and ensemble).
      - 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 a focus on quality.
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### **Gift Fund Guest Artist: Jacqueline Dawson**

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.

## SB's Tentative Rehearsal and Performance Schedule (2021-2022)

### **Concert Rotation #1 (11 rehearsals and a dress):**

**Listening Playlist:** <https://youtube.com/playlist?list=PLNOBIIgN-PuI79Jj173wIf9rBrcm2JYZ9>

Tuesday	September 14	3:30-5:20 p.m.	Full Ensemble Meeting
Thursday	September 16	3:30-5:20 p.m.	
Tuesday	September 21	3:30-5:20 p.m.	
Thursday	September 23	3:30-5:20 p.m.	
Tuesday	September 28	3:30-5:20 p.m.	
Thursday	September 30	3:30-5:20 p.m.	
Tuesday	October 5	3:30-5:20 p.m.	
Thursday	October 7	3:30-5:20 p.m.	
Tuesday	October 12	3:30-5:20 p.m.	
Thursday	October 14	3:30-5:20 p.m.	
Tuesday	October 19	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Thursday	October 21	3:30-5:20 p.m.	Dress Rehearsal (PDT)

**Concert #1: Saturday, October 23, 3:00 p.m. (PDT)**  
**Call time is 2:00 p.m. (i.e., on stage, warmed-up, and in concert attire)**

### **Concert Rotation #2 (9 rehearsals and a dress):**

**Listening Playlist:** <https://youtube.com/playlist?list=PLNOBIIgN-PuLcaZ6KappQ4IoXGoKnIPFm>

Tuesday	October 26	3:30-5:20 p.m.	
Thursday	October 28	3:30-5:20 p.m.	

<b>November 1-5</b>	<b>Fall Break</b>	<b>No Classes</b>
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Tuesday	November 9	3:30-5:20 p.m.	
Thursday	November 11	3:30-5:20 p.m.	
Tuesday	November 16	3:30-5:20 p.m.	
Thursday	November 18	3:30-5:20 p.m.	
Tuesday	November 23	3:30-5:20 p.m.	
Thursday	November 25	3:30-5:20 p.m.	
Tuesday	November 30	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Thursday	December 2	3:30-5:20 p.m.	Dress Rehearsal (PDT)

**Concert #2: Saturday, December 4, 3:00 p.m. (PDT)**  
**Call time is 2:00 p.m. (i.e., on stage, warmed-up, and in concert attire)**

Tuesday	December 7	3:30-5:20 p.m.	M4841a Conducting Tests
Thursday	December 9	3:30-5:20 p.m.	TBD

**\*Term 1 folders need to be returned by Friday December 10<sup>th</sup>**

## Tentative Term 2 Schedule

### **Concert Rotation #3 (12 rehearsals and a dress):**

**Listening Playlist:** <https://youtube.com/playlist?list=PLNOBIIgN-PuK96h7EA6XyBVbITX72oDF4>

Tuesday	January 4	3:30-5:20 p.m.	
Thursday	January 6	3:30-5:20 p.m.	
Tuesday	January 11	3:30-5:20 p.m.	
Thursday	January 13	3:30-5:20 p.m.	
Tuesday	January 18	3:30-5:20 p.m.	
Thursday	January 20	3:30-5:20 p.m.	Gift Fund Guest: Jacqueline Dawson
Tuesday	January 25	3:30-5:20 p.m.	
Thursday	January 27	3:30-5:20 p.m.	
Tuesday	February 1	3:30-5:20 p.m.	
Thursday	February 3	3:30-5:20 p.m.	
Tuesday	February 8	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Thursday	February 10	3:30-5:20 p.m.	Dress Rehearsal (PDT)

**Concert #3: Saturday, February 12, 3:00 p.m. (PDT)**  
**Call time is 2:00 p.m. (i.e., on stage, warmed-up, and in concert attire)**

### **Concert Rotation #4 (9 rehearsals and a dress):**

**Listening Playlist:** <https://youtube.com/playlist?list=PLNOBIIgN-PuJGnxWQQIIAdWiw9-jBSOuc>

Tuesday	February 15	3:30-5:20 p.m.	
Thursday	February 17	3:30-5:20 p.m.	

February 21-25                      Reading Week                      No Classes

Tuesday	March 1	3:30-5:20 p.m.	
Thursday	March 3	3:30-5:20 p.m.	
Tuesday	March 8	3:30-5:20 p.m.	
Thursday	March 10	3:30-5:20 p.m.	
Tuesday	March 15	3:30-5:20 p.m.	
Thursday	March 17	3:30-5:20 p.m.	
Tuesday	March 22	3:30-5:20 p.m.	Dress Rehearsal (PDT)
Thursday	March 24	3:30-5:20 p.m.	Dress Rehearsal (PDT)

**Concert #4: Saturday, March 26, 3:00 p.m. (PDT)**  
**Call time is 2:00 p.m. (i.e., on stage, warmed-up, and in concert attire)**

Tuesday	March 29	3:30-5:20 p.m.	Wrap-Up
Thursday	March 31	No Rehearsal	

**\*Term 2 folders need to be returned by Friday April 8<sup>th</sup>**

**\*Please note that dates and events are tentative. Ensemble members will be notified well in advance of any changes to the schedule.**

## WUSB Repertoire 2021-2022 (all concerts are in PDT)

<b>Saturday, October 23 - 3:00 p.m.</b>	<b>“Forging Ahead”</b>	<b>(28:00)</b> 11 rehearsals and a dress
<i>Alvamar Overture</i>	Barnes, James	(8:30)
<i>Deir in De</i>	Barker, Warren	(3:25)
<i>Fortress</i>	Ticheli, Frank	(5:28)
<i>American Riversongs</i>	La Plante, Pierre	(6:09)
<i>Foundry</i>	Mackey, John	(4:26)
<b>Saturday, December 4 - 3:00 p.m.</b>	<b>“Natural Inspirations”</b>	<b>(27:00)</b> 9 rehearsals and a dress
<i>Pastorale de Provence</i>	Cesarini, Franco	(9:45)
<i>The Seal Lullaby</i>	Whitacre, Eric	(4:25)
<i>Prairie Dances</i>	Holsinger, David	(3:04)
<i>Footsteps</i>	Wilson, Dana	(4:53)
<i>Illumination</i>	Maslanka, David	(4:45)
<b>Saturday, February 12 - 3:00 p.m.</b>	<b>“Eclectic Emblems”</b>	<b>(30:00)</b> 12 rehearsals and a dress
<i>Little Concert Suite</i>	Reed, Alfred	(9:00)
<i>Cantique</i>	Syler, James	(7:00)
<i>Ghost Apparatus</i>	Biedenbender, David	(5:47)
<i>Slavia</i>	Van der Roost, Jan	(8:07)
<b>Saturday, March 26 - 3:00 p.m.</b>	<b>“Frenetic Motion”</b>	<b>(28:00)</b> 9 rehearsals and a dress
<i>“March of the Revolutionary Guard” from Three Revolutionary Marches</i>	Smetana/Nelhybel, Vaclav	(2:40)
<i>River of Life</i>	Reineke, Steven	(5:23)
<i>Der Traum des Oenghus, Op. 37: Part 1</i>	Rudin, Rolf	(6:50)
<i>An Irish Rhapsody</i>	Grundman, Clare	(7:00)
<i>Mouvement Frenetique</i>	Dagenais, Jonathan	(5:17)

Term 1 folders will be available by Tuesday, September 14, 2021 (Due Dec. 10)

Term 2 folders will be available by Tuesday, November 23, 2021 (Due Apr. 8)