

The Don Wright Faculty of Music  
Western University Symphonic Band 2023-2024  
M1903/2903/3903/4903/9528

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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 for the entire week will be posted in advance.

### **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: [\*Community, Connection and Celebration\*](#)
  - Concert 2: [\*Twisted Variations\*](#)
  - Concert 3: [\*Real or Imagined?\*](#)
  - Concert 4: [\*Emblems of Spring\*](#)
  
- 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%?

### **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: None.** Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may 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:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence & Missing Work ( $\geq 10\%$ ):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/academic\\_consideration.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf)

Whenever possible, students who require academic consideration should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

iv) **Academic Consideration for Missing Work ( $< 10\%$ ):** In cases where students miss work that is worth less than 10% of the total course grade due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(ze)s will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

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 Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education 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 (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information. <https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca) or call 519 661-3568.

xi) **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.

# WUSB Repertoire 2023-2024

## **Saturday Oct. 21, 2023 (With WE) Concert 1 “Community, Connection and Celebration” [~28:11]**

<i>A Jubilant Overture</i>	Reed, Alfred	[6:22]
<i>Lyric Essay</i>	Coakley, Donald	[4:02]
<i>Suite Provençale</i>	Van der Roost, Jan	[8:31]
<i>The Rusty Bucket (And Other Juke Joints)</i>	Chambers, Carol Brittin	[2:48]
<i>Danza No. 2</i>	Yurko, Bruce	[6:28]

## **Saturday Dec. 2, 2023 Concert 2 “Twisted Variations” [~30:44]**

<i>Galop</i>	Shostakovich/Hunsberger	[2:06]
<i>October</i>	Whitacre, Eric	[7:32]
<i>Third Suite</i>	Jager, Robert	[8:47]
<i>Mary Shelley Meets Frankenstein</i>	Svanoe, Erika	[5:10]
<i>Variations on a Korean Folk Song</i>	Chance, John Barnes	[7:09]

## **Saturday Feb. 10, 2023 (With WE) Concert 3 “Real or Imagined?” [~33:21]**

<i>English Folk Song Suite</i>	Vaughan Williams, Ralph	[11:31]
<i>Swiftriver Passage</i>	Suchan, Paul	[5:57]
<i>Rock Bottom</i>	Jenkins, Derek	[6:26]
<i>Eine Kleine Yiddische Ragmusik</i>	Gorb, Adam	[5:15]
<i>Medieval Suite-II. Homage to Perotin</i>	Nelson, Ron	[4:12]

## **Saturday Apr. 6, 2023 Concert 4 “Emblems of Spring” [~32:41]**

<i>National Emblem</i>	Bagley, E.E.	[3:18]
<i>Ye Banks and Braes O’ Bonnie Doon</i>	Grainger, Percy Aldridge	[2:56]
<i>Divertimento</i>	Cichy, Roger	[11:36]
<i>Riptides</i>	Copley, Katahj	[5:42]
<i>The Hounds of Spring</i>	Reed, Alfred	[9:08]

Term 1 folders will be available by Tuesday, September 12, 2023 (Due Dec. 15)  
 Term 2 folders will be available by Thursday November 30, 2023 (Due Apr. 12)

## Guest Artist/2023 Gift Fund:

Conductor and pedagogue **Dr. Danielle Gaudry** is a celebrated ensemble director, clinician, and adjudicator across North America. Her scholarly pursuits have resulted in publications on the topics of chamber wind ensemble repertoire as well as the history of early chamber wind ensembles. Throughout her career as a music educator and leader at all levels, Dr. Gaudry has consistently advocated for building community through inclusive practices and championed repertoire from underrepresented voices. She has presented sessions on various topics at distinguished international music conferences.



In 2023, Dr. Gaudry was appointed to the McGill University Schulich School of Music as Director of the Wind Orchestra and Associate Professor of Instrumental Conducting (Wind Orchestra and Community Engagement). Prior to her position at McGill, Dr. Gaudry was Associate Professor of Music at the California State University, East Bay where she was Director of Bands and Coordinator of Instrumental Music from 2013-2023. Originally from Winnipeg, Dr. Gaudry taught high school instrumental music for seven years. She proudly served as a musician and conductor in the Canadian Armed Forces for fourteen years. Her military experience included appointments as Director of Music of The Regimental Band of The Royal Winnipeg Rifles and also as Conducting Instructor at the Canadian Forces Logistic Training Centre, Music Division, at CFB Borden. Retaining her military affiliations in the US, Captain Gaudry was the Associate Conductor with the 38th Infantry Division Band, Indiana National Guard for three years.

Dr. Gaudry earned a Doctor of Musical Arts degree in Wind Conducting with a Cognate in Music Education from the University of Cincinnati College-Conservatory of Music and a Master of Music in Conducting from The Pennsylvania State University. She also holds a Graduate Diploma of Fine Arts (Wind Conducting) from the University of Calgary, a Bachelor of Education from the University of Toronto, and a Bachelor of Music with Honors in Music Education from McGill University. At home, Danielle and her husband Jordan, a musicologist, maintain a fast-paced life with their two sets of energetic twin boys. When she has a moment to herself, she loves running and reading.

## Guest Artist:



Carrollton, Georgia native, **Katahj Copley** (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia: one in Music Education, and another in Composition in 2021. He completed his Masters in Composition at the University of Texas at Austin in 2023 under the tutelage and mentorship of Omar Thomas.

Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

“Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul.”