

M Manhattan
School of Music

**BRASS
DEPARTMENT
HANDBOOK
2024–2025**

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INTRODUCTION

Welcome to the Manhattan School of Music!

My name is Michelle Baker and I'm privileged to be the Brass Department Chair.

If you need to reach me, please send an email to mbaker@msmny.edu or feel free to call or text me at (201) 491-8828.

If you need a signature, you can either request to meet with me or you can email the form to me as either a jpeg or pdf. Please note that all forms must be completed prior to sending them to me including your major teacher's signature.

I hope this handbook answers any questions you may have. The responsibility for knowing the information contained here, as well as all school policies and procedures, rests with you.

Consult with me or your major teacher with any questions or concerns.

Sincerely,
Michelle Baker

APPLIED LESSONS

Your Teacher

This is one of your most important relationships while here at MSM. Many of you have come to MSM to study with a specific teacher—your teacher will be a crucial resource in helping you make career decisions, large and small. Issues may arise from time to time which need discussion and resolution. You are encouraged to discuss problems, as they occur, directly with your teacher. If there are unresolved issues, or you have the sense that you cannot discuss a given problem with your teacher, you should then address me or the Dean of Instrumental Studies and Orchestral Performance (jkane@msmnyc.edu).

You are entitled to, and required to have, twenty-eight one-hour private lessons with your major teacher during the school year. Some teachers give these lessons each week. Others teach at differing intervals because of various performance and/or teaching commitments. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the required number of lessons or have a problem with the frequency of your lessons, please notify me.

Change of Teacher

Students may request a change of teacher. This is an important decision to be thought over with care and without haste. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are encouraged to discuss the matter with your teacher, if possible, or with the Department Chair, the Dean of Instrumental Studies and Orchestral Performance (ISOP), or the Dean of Academic Affairs. To change teachers, you must obtain a Change of Teacher Request form from the Dean of ISOP. Complete instructions are on the form. MSM policy prohibits any action against a student by a former teacher.

Split Lessons

MSM students are eligible to request having lessons split between two teachers. In order to split lessons between two teacher, they must first receive approval from their current Teacher, requested teacher, Department Chair, and Division Dean. After receiving approval from all parties, students will need to request a Split Lesson form from the Dean of ISOP.

Attendance Policy

Private lessons are central to study at MSM for every student. If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that are canceled for non-illness, non-emergency reasons. Students who have two consecutive, unexcused absences in his or her private lessons are reported to the Office of the Provost and the Dean of Students.

Professional Leave

Students may request to be excused from school for professional engagements for periods not longer than two weeks. Students must submit a Limited Leave of Absence form, which is available from the Office of the Provost, at least two weeks in advance of the absence.

Playing-related Pain

If you experience pain before, during, or after playing your instrument, discuss it immediately with your major teacher. Physical pain is a sign that you are not using your body correctly. There are referral sources available to help you with this before it becomes chronic or serious. If physical therapy or other help is needed, consult the Office of Student Affairs.

ENSEMBLE REQUIREMENTS

1. Large Ensembles

All Brass Department students must participate in Orchestra, Jazz Philharmonic, and/or Wind Ensemble every semester. For more information, please consult your Orchestra Handbook.

Placement auditions will take place behind a screen at the beginning of each semester. A list of required excerpts will be emailed to each student. Students are required to take this audition. Any Brass Department student unable to attend the required audition must contact Hunter Lorelli, Large Ensembles Manager, at hlorelli@msmnyc.edu prior to the audition date.

2. Chamber Music

Undergraduate and graduate students are required to complete a minimum of four semesters of chamber music. Professional Studies, Professional Performance Diploma, and Doctoral students may be assigned chamber music as well. Students are strongly advised to fill out a chamber music request form each semester. Specific requests for type of ensemble, fellow players, and coach are given serious consideration when the chamber music group assignments are made.

Cultural Inclusion Policy

The MSM Brass Department is committed to including underrepresented composers in its curriculum. We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence. Manhattan School of Music is committed to creating an inclusive environment that permeates every aspect of our students' experience. Cultural Inclusion at MSM includes learning and understanding individual identities and differences of people who constitute our community. Cultural Inclusion also requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation.

Faculty and students share the responsibility of advancing MSM's commitment to Cultural Inclusion. All students are required to play pieces by underrepresented creators in recitals, and are strongly encouraged to play pieces by underrepresented creators in their juries. A sample list of underrepresented creators and pieces are listed at the end of this Handbook.

JURIES

An annual jury is conducted to allow the faculty to assess the growth and progress of each student. All standards are judged in relation to the student's degree program and level of study. Juries are a vital part of your training as a performer, and the resultant scores have bearing on your academic record and scholarship. Students are encouraged to read their jury comments, which are emailed to students two weeks after the end of examination week.

Sophomore Continuation Jury

For BM students, the sophomore jury is a critical moment to evaluate the progress and potential of students to ensure that they are on the correct path to a successful completion of their Bachelor's degree.

Advanced Standing Jury

In rare cases, undergraduate students may accelerate their program in performance by means of an Advanced Standing Jury. A successful Advanced Standing Jury will allow a student to graduate early, provided all other academic requirements are also met early. Advanced Standing can only be granted for one semester. To start the process, the student must submit a Petition for Advanced Standing to the Registrar's Office. This petition must indicate the approval of the major teacher, the Brass Department Chair, and the Dean of Instrumental Studies and Orchestral Performance, and must be turned in no later than March 1st of the academic year in which the Advanced Jury is to take place.

Jury for Graduating Students

Graduating seniors are required to play a jury unless they are accepted into a higher degree program at MSM, in which case their jury is waived. Your senior recital does not take the place of your jury. All graduating students are required to play a piece by an underrepresented creator.

Professional Studies, Professional Performance Diploma, OP, and Doctor of Musical Arts

For PS students: Recitals take the place of juries.

For PPD students: First year: Jury; Second year: Recital

For DMA and OP students: Please consult your department Handbook for jury and recital instructions.

Jury Postponement

The Provost's office will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by physician), sudden family emergencies, or other exceptional circumstances. In all other cases, any student who fails to play a scheduled jury will receive an F for that jury. A failed jury may result in academic probation or dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.

Jury Repertoire

Freshman Jury

Repertoire is determined by teacher and student. Repertoire used in your entrance exam should be avoided. Best efforts should be taken to include a solo piece by an underrepresented composer.

Sophomore Continuation Jury

Solo repertoire is determined by teacher and student plus 3-5
8 orchestral excerpts. Repertoire from your previous jury or entrance

exam should be avoided. Best efforts should be taken to include a solo piece by an underrepresented composer.

All other Juries

A concerto or the like plus 5-8 orchestral excerpts. Repertoire from previous juries should be avoided. All graduating students are required to play a piece by an underrepresented creator.

Accompanists for Juries

Accompanists are encouraged but not required. Payment for school accompanists for private lessons and juries is covered by the school. Please refer to the appropriate policy to request an accompanist. Any extra rehearsal time is the student's responsibility. You are strongly encouraged to speak to your teacher at the beginning of the spring semester about acquiring a school accompanist.

BRASS PERFORMANCE CLASS

Trumpet class, Horn class, and Low Brass class will meet on Tuesday afternoons from 4-6pm. Attendance is mandatory for all Brass students and optional but encouraged for OP students. OP Students who wish to participate in Brass Performance Class must enroll for the class through the Office of the Registrar.

RECITALS

Scheduling Required Recitals

For Seniors and Master of Music Students: your graduation recital must take place within the last two semesters of major lessons. (This recital does not replace your jury.) A date for the recital must be applied for with the Scheduling Office. The recital program must be approved by the major teacher and the Brass Department Chair, and a copy of this program must be submitted in Canvas. All recital programs will need to include a work by an underrepresented composer. Further, the recital repertoire approval form, also

available from the Scheduling Office, requires the approval and signatures of your teacher (implies that the student is ready to perform) and the Brass Department Chair (implies approval of the repertoire and programming). Students should be certain that the program is accurately written before submitting it for signatures. This approval form is to be filed with the Scheduling Office at least four weeks prior to the recital date.

Non-required Recitals

Students are encouraged to give recitals in non-graduating years. Consult with your teacher for approval. Most non-graduating recitals are given in the fall semester when recital space is less at a premium. Consult the Scheduling Office for a recital application.

Accompanists for recitals

Reimbursement for school accompanists for recitals is the student's responsibility. Payment to school accompanists for private lessons is covered by the school. Any extra rehearsal time is the student's responsibility.

Repertoire requirements:

All recital programs are required to include a work by an underrepresented composer. A list of recommended repertoire can be found on the Brass page of the MSM website (msmny.edu/brass.) Underrepresented repertoire includes works by BIPOC, women, AAPI, Latinx, and LGBTQ+ creators.

A few suggested pieces are listed below:

Trumpet:

Miles Per Hour by Regina Harris Baiocchi

Concerto for Trumpet by Lauren Bernofsky

So What by Miles Davis

Concerto for Trumpet and Orchestra by Vivian Fung

Incantations, No. 1 by Whitney George

The Crucifixion for Trumpet and piano by Charles Lloyd, Jr.
Stardust by Wynton Marsalis

Horn:

Preludes for Horn and Piano by Kenneth Amis
Four Elements by Ann Callaway
The Silent Flame for solo horn and orchestra by Ke-Chia Chen
Songs of the World by Andrea Clearfield
Imaginings by Dorothy Gates
(commissioned by Michelle Baker)
Two Eggs Any Style by Kevin Newton (MSM alumni)
Fantasy for French horn by Elizabeth Raum
Sherwood Legend by Elizabeth Raum
Sonata for Horn and Piano by Jane Vignery
Suite for Horn and Piano by Billy Strayhorn
Silver Chants the Litanies by Augusta Read Thomas

Trombone:

Meditations of Sound and Light - Anthony Barfield
Red Sky by Anthony Barfield
Lamento by Elsa Barraine
Extremely Close by Daniela Candillari
Red Dragonfly Sonata for Trombone and Piano by Amy Riebs Mills
Concerto for Trombone and Orchestra by George Walker
Concerto for trombone and orchestra by Melinda Wagner

Bass trombone:

Variations for Bass Trombone by Sally Beamish
Extremely Close by Daniela Candillari
Scribbles (for 1 floppy fish) by Zoe Cutler
Put Me to Rest by Madeline A. Lee
Five Boys I Know by Gudrun Lund
A Quick Trip With Lots of Baggage by Inez McComas

Sonata for Bass Trombone by Alonso Malik
Pirio Concerto for Bass Trombone by Elizabeth Raum
Alternating Currants by Faye-Ellen Silverman
Concerto by Barbara York

Tuba:

Impromptu for Tuba and Piano by Cedric Adderley
Concerto for Tuba by Kenneth Amis

Concerto for Tuba and Orchestra (Wars and Rumors of War)
by Barbara York

Cutler, Zoe- Twenty Tricky Tunes

Day, Kevin- Metallic Figures: Concerto for Tuba

Higdon, Jennifer- Tuba Concerto

Raum, Elizabeth- Romance for Tuba and Piano

Salmonson, Hope- Considerations on a Moonlit Lake