

**BRASS  
DEPARTMENT  
HANDBOOK  
2021–2022**

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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@msmnyc.edu](mailto:mbaker@msmnyc.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 it 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 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 the Department Chair or the Provost. You are entitled to, and required to have, twenty-eight one-hour private lessons with your major teacher in the course of 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, notify the Brass Department Chair.

### **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 Brass Department Chair or the Dean of Academic Affairs. To change teachers, you must obtain a Change of Teacher Request form from the Provost's Office. Complete instructions are on the form. MSM policy prohibits any action against a student by a former teacher.

### **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. Any student who has two consecutive, unexcused absences in his or her private lessons will be required to see the Dean of Students before lessons may resume.

### **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 in the Office of the Provost. It requires the signatures of all teachers, the Brass Department Chair, International Student Services (as applicable) and signature and approval of the Dean of Academic Affairs.

### **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 Alejandro Lopez-Samame (alopezsamame@msmny.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 and doctoral students may be assigned chamber music as well. Katharine Dryden (kdryden@msmny.edu) makes assignments in consultation with the Brass Department Chair. 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.

## 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 available one week after the jury in the Office of the Registrar (registrar@msmny.edu).

### 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 both the major teacher and the Brass Department Chair, 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.

### Professional Studies and Doctor of Musical Arts

Recitals take the place of juries in these programs.

## **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 Freshmen Jury**

Repertoire determined by teacher and student. Repertoire used in your entrance exam should be avoided.

## **Sophomore Continuation Jury**

Solo repertoire determined by teacher and student plus 3-5 orchestral excerpts. Repertoire from your previous jury or entrance exam should be avoided.

## **All other Juries**

A complete concerto or the like plus 5-8 orchestral excerpts. Repertoire from previous juries should be avoided.

## **Accompanists for Juries**

Accompanists are encouraged but not required. Reimbursement for school accompanists for private lessons and juries are covered by the school. 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 (Room 329), Horn class (Rahm Hall), and Low Brass class (Room 109) will meet on Tuesday afternoons from 4-6pm.

Attendance is mandatory for all Brass students and optional but encouraged for OP students.

## **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 to the Office of the Registrar. 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. Reimbursement for school accompanists for private lessons is covered by the school. Any extra rehearsal time is the student's responsibility.

**Repertoire requirements:**

Students are required to study and perform in a recital, jury, studio class and/or other non-required public performance at least one work by BIPOC, women, and/or LGBTQ+ composers over the course of their study at MSM. As stated above, all recital programs will need to include a work by an underrepresented composer. A complete list of recommended repertoire can be found on the Brass page of the MSM website ([msmny.edu/brass](http://msmny.edu/brass).)

A few suggested pieces are listed below:

**For 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

**For 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

**For 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

**For 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

**For 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

Twenty Tricky Tunes by Zoe Cutler

Metallic Figures: Concerto for Tuba by Kevin Day

Tuba Concerto by Jennifer Higdon

Romance for Tuba and Piano by Elizabeth Raum

Considerations on a Moonlit Lake by Hope Salmonson

