

**M** Manhattan  
School of Music

**ORCHESTRA  
HANDBOOK  
2022–2023**



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# COURSE OVERVIEW

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The orchestra program at Manhattan School of Music provides students with professional training in the art of orchestral playing. Orchestral ensembles at MSM are structured to provide students with opportunities to develop, practice, and refine their ensemble skills through the rigorous rehearsal and public performance of orchestral repertoire in a variety of large ensemble formats.

LP1500 is the course number for orchestra at MSM.

## Rehearsal schedule

Orchestral rehearsals generally take place during the following times:

- Mondays, Wednesdays, and Fridays from 4:00pm-7:00pm
- Tuesdays and Thursdays from 7:00-10:00pm

Rehearsal schedules for each ensemble will be communicated several weeks in advance of the first rehearsal. Some projects, including pit orchestras for theatrical productions and other projects, may infrequently involve rehearsals outside of these times.

The MSM course schedule has been designed so that orchestral students should not have any required course conflicts during the times listed above. Orchestral students are not permitted to enroll in any elective or non-major courses that regularly conflict with any of these rehearsal times.

## Standards regarding tuning, breaks, and rehearsal and performance conditions

All orchestras at MSM should tune to A=441Hz. Any deviations from this tuning standard will be expressly communicated to the orchestra.

All orchestras at MSM will break according to the following guidelines:

- For a 2.5-hour rehearsal, a 15-minute break will be taken at the discretion of the conductor

- For a 3-hour rehearsal, a 20-minute break will be taken at the discretion of the conductor

Orchestra management staff and production staff will use their best efforts to maintain reasonable and consistent temperature, humidity, and lighting conditions for all orchestral services. Concerns regarding any rehearsal or performance conditions should be communicated to orchestra management immediately.

## Assignment to orchestral ensembles

All orchestral ensembles function on a project basis; they feature a rotating roster of student musicians that rehearses for a condensed period of time culminating in a performance. A student may expect to perform with a variety of different ensembles in any given semester.

Students are assigned to orchestral ensembles on a rolling basis throughout the semester. Notification of assignment to a cycle typically occurs approximately 3 weeks in advance of the first rehearsal.

Assignments to the various orchestral ensembles at MSM are made by the in close coordination with MSM faculty, and the Large Ensembles Manager. Assignments are based upon the instrumentation for each program in accordance with MSM's responsibility to offer all orchestral students a breadth of ensemble experiences akin to what today's orchestral musician encounters in the professional world. While placement auditions help determine all orchestral assignments, certain ensemble assignments are more driven by placement scores than others; when this is the case, it is noted in the ensemble description.

## Placement auditions

All orchestral students are required to perform an orchestral placement audition at the beginning of each semester.

Placement auditions, with the exception of principal string call backs and fall semester placement auditions for percussion, are played behind a screen for MSM faculty and select guest judges.

Students who do not perform an orchestral placement audition for any reason will receive a lowered grade (see 'Grading Policy'). Preparing for placement auditions is a critical orchestral skill, and the results of the placement auditions provide the faculty and staff making assignments with critical information that helps guide equitable and appropriate placement of all orchestral students.

Students with approved conflicts with their placement audition time may be asked to play a makeup audition at a later date or submit a recorded audition for faculty adjudication, at the discretion of the Orchestra Office staff.

Placement audition results are used to make assignments for the remainder of that particular semester and the first few projects of the following semester (e.g. the Fall placement audition results help determine assignments to the first few cycles of the upcoming Spring semester).

The results of placement auditions may also help determine a student's eligibility for certain orchestra-adjacent opportunities, including participation in Orchestral Performance repertoire classes and master classes as well as participation in Lab Orchestra.

## Seating within sections

Seating assignments within sections are guided by placement scores and are made to balance the experience of each student with the composition of the overall ensemble.

String seating in particular, while driven by placement audition results, is made with an eye to creating a strong overall section and to giving students experience sitting in different positions in a section. Occasionally, certain ensembles may use a rotating seating format.

## Policy regarding substitute players

Wind, brass, percussion, piano and harp students are generally expected to send a substitute player for any orchestral service to which they are assigned that they cannot attend. This is critical as absences can slow the rate at which the collaborative work of interpreting orchestral repertoire can be accomplished.

String players are generally not expected to send a substitute player unless their section has four or fewer players.

Sending a substitute player does not automatically excuse an absence or late arrival. Excusing your absence or late arrival is a separate process that is outlined in the Grading Policy. However, failure to send a sub will be seen as a lack of commitment to your orchestral studies and will affect your grade accordingly.

For any substitute player:

- You are expected to communicate the name of your sub to orchestral management by emailing the Large Ensembles Manager.
- You are expected to provide the substitute player with the part they will be playing.

## Communication policy

All communication regarding your involvement in orchestras at MSM will be sent to your MSM email address. No communications will be sent to personal email addresses. Students are expected to check their MSM email frequently. Failure to read a message sent to your MSM email will not be considered a valid excuse for missing any orchestral service, nor will it be considered grounds for an appeal to any decision made by the Instrumental Ensembles Office.

Orchestral ensemble rosters and up-to-date rehearsal schedules can also be found online at the following webpage:

<https://www.msmlnyc.edu/info-for-current-students/orchestra/>

# Concert Attire

The concert dress code is in effect when you are on stage and in the public areas of the concert hall 30 minutes before the performance until the end of the concert.

Dress code: A dressy, all-black outfit. All buttons and seams should be black, and there should be no shiny fabrics, patterns, colorful labels, or visible logos. All attire must cover the arms at least to the elbows and bottoms should be full-length.

Do not wear perfumes, colognes, or other strong-smelling personal products and ensure your person and ensure your clothing is in good, clean condition.

Options include:

## TOPS

- long-sleeved, collared, black button-down dress shirt, with optional long black tie and black dress jacket
- black blouse or dressy sweater with elbow-length or longer sleeves

## BOTTOMS

- black dress slacks with black belt, black socks, and black, closed toed, dress shoes
- full-length black skirt, dress, or dress pants with black dress socks or hosiery and black, closed toed, dress shoes

# Expectations for Students in Orchestra (LP1500)

Below are the general expectations for student work in the context of orchestral ensembles at MSM. The grading policy for orchestra (outlined in 'Grading Policy') is designed to coordinate with and reinforce these expectations, with the goal of creating an environment in which students can develop and practice the behaviors necessary to succeed as a professional orchestral musician.



With regard to rehearsals and preparation, students are expected to:

- Be punctual (in seats with all necessary materials five (5) minutes in advance of the start of rehearsal)
- Arrive at every rehearsal, including the first rehearsal, with their parts prepared to the highest possible level
- Have all materials necessary for the performance of their assigned part (auxiliary instruments, mutes, etc) including their part and a pencil
- Behave in a respectful and collaborative manner with regard to their interactions with their student colleagues, the ensemble conductor, and orchestral management staff
- Silence and stow their cell phones and other electronic devices out of view after the tuning note has sounded. Use of cell phones and other electronic devices is not permitted in the rehearsal room with the exception of during break time

At performances, students are expected to:

- Check in with orchestral management by the stated call-in time in the correct concert attire, regardless of whether you play in the first piece or not
- Silence and stow cell phones at an off-stage location for the duration of the performance

General course expectations:

- Communicate in a timely manner with Orchestral management staff
- Carefully review your personal schedule for any potential conflicts and notify orchestral staff as far in advance as possible
- Check your MSM email frequently and read all communications from orchestra staff carefully

# MSM Cultural Inclusion Policy

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.

## **OFFICE OF INSTRUMENTAL ENSEMBLES**

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### Mission and leadership

The mission of the Office of Instrumental Ensembles is to provide the highest possible level of administrative and operational support to all instrumental ensembles at MSM in order to create optimal conditions for student learning, development, and growth. Consistent with this mission, the Instrumental Ensembles staff are committed to working with every student to provide the best possible support of orchestral ensembles at MSM.

The artistic vision for orchestral studies at MSM is provided by JT Kane, Dean of Instrumental Studies and Orchestral Performance and by the principal conductor and Director of Orchestral Studies, George Manahan. Dean Kane can be reached at [jkane@msmnyc.edu](mailto:jkane@msmnyc.edu) and Maestro Manahan can be reached at [gmanahan@msmnyc.edu](mailto:gmanahan@msmnyc.edu).

# Instrumental Ensembles Office Staff

Below you will find a listing of all instrumental ensembles faculty and staff who support orchestral ensembles and their roles:

## **Hunter Lorelli**

Large Ensembles Manager

917-493-4536

hlorelli@msmny.edu

Hunter is your first point of contact for all things related to your participation in orchestra. He makes and distributes orchestral assignments and communicates schedules and logistics for all orchestra projects. He is also the manager of all Orchestral Performance activities.

## **Julia Bravo**

Instrumental Ensembles Associate

jbravo@msmny.edu

Julia is responsible for the behind-the-scenes work necessary to administer the orchestra program at MSM, in addition to monitoring rehearsals and tracking attendance data.

Instrumental Ensemble Student Associates will occasionally be assigned to monitor rehearsals during busy times of the year when multiple rehearsals are happening simultaneously. Their primary duty is to take attendance and act as a liaison between the Orchestra Office, conductor, and students for anything that may be needed during a rehearsal. While the Student Associates may monitor adherence to policies outlined in this syllabus and have been charged with the task of taking an accurate record of attendance, they will not have any say in anything related to a student's grade in orchestra and they will not be privy to student orchestra grades.

## **ORCHESTRAL ENSEMBLES**

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Students enrolled in Orchestra (LP1500) are assigned to projects with the ensembles listed below. At the core of each MSM student's orchestral experience is their participation in

MSM's two large-scale symphonic ensembles, Philharmonia and Symphony Orchestra. In addition to those ensembles, MSM orchestra students will also be assigned to various other orchestral projects to provide them with rehearsal and performance experience in different ensemble formats that they may encounter in their professional careers.

Ensembles whose placements are driven more strongly by placement audition results are noted below. Nearly all of the listed ensembles work with a variety of guest conductors, guest artists, and soloists in a typical season.

A student's experience with orchestra at MSM may be supplemented by participation in one of two Orchestral Training Ensembles. The focus of these ensembles is building orchestral skills and repertoire familiarity for students at different points in their MSM career.

## Ensembles

### **MSM Philharmonia (PHIL)**

Philharmonia is a repertory orchestra intended to provide students with the opportunity to develop the skills necessary to play in a large symphonic format. This ensemble plays a wide range of large-scale symphonic repertoire from the Classical period to the present day, utilizing a rotating seating format.

### **MSM Symphony Orchestra (MSO)**

Symphony Orchestra is MSM's advanced large symphonic ensemble. This ensemble comprises students with high placement audition rankings and plays large symphonic repertoire ranging from the Classical period to the present day.

### **MSM Chamber Sinfonia (MCS)**

Chamber Sinfonia is a smaller ensemble devoted to the chamber orchestra repertoire and open only to students with high placement audition rankings. This ensemble performs Baroque and Classical repertoire with more historically accurate performing forces as well as repertoire ranging into the present day.

## **MSM Camerata Nova (NOVA)**

Camerata Nova is an elite chamber orchestra ensemble focusing on the chamber orchestra literature of the 20th and 21st centuries and comprising students with the highest placement audition scores.

## **Wind Ensemble (WIND)**

This ensemble performs wind ensemble repertoire ranging from classic wind band literature to works for wind symphony, with ensemble size ranging from large chamber ensemble to full-sized wind symphony.

## **Brass Ensemble (BRASS)**

This ensemble performs works for brass ensemble including a performance at MSM's annual Commencement ceremony.

## **Opera Orchestra & Pit Orchestra (OPERA & PIT)**

These orchestras are the pit orchestras for the mainstage Opera Theater and Musical Theatre productions. Participation in these ensembles gives students at all levels and in all degree programs experience playing for theatrical productions.

## **Studio Orchestra (STO)**

Studio Orchestra is a collaborative effort between the orchestral and jazz departments and often explores the work of a particular guest artist.

## **Composers' Orchestra (COMP)**

Composers' Orchestra performs the thesis works of MSM student composers and gives students the experience of working with composers on the premiere of newly written pieces.

## **Reading Orchestra (READ)**

Working with both the classical and jazz composition programs at MSM, Reading Orchestra allows for single session readings aimed at producing recordings of newly orchestrated works by MSM student composers in both the jazz and classical composition programs.

## **Orchestral Training Ensembles**

The two following ensembles are “lab” ensembles that support the mission of the orchestral ensembles at MSM by providing additional instruction and experience to students in different phases of their orchestral career.

## **Wind & Brass Orchestral Training Sequence (WBOTS)**

WBOTS is an orchestral training sequence designed for freshmen and sophomore wind and brass players. All freshmen and most sophomore wind and brass players will participate in this training sequence, which involves coachings from orchestral faculty paired with readings of core orchestral literature led by conductors. This sequence provides wind and brass underclassmen a structured opportunity to develop their orchestral skills and gain familiarity with the core literature. Assignments are made through the orchestra office and participation in this sequence is part of a student’s orchestra grade.

## **Lab Orchestra**

This ensemble is designed for the advanced study of the core orchestral repertoire by students with significant orchestral experience.

Participation in this ensemble is compensated. This ensemble is staffed by invitation to students from the based on placement audition scores at the beginning of each semester.

The ensemble is led by the graduate students in orchestral conducting, under the direction of the Director of Orchestral Studies George Manahan.

Participation in Lab Orchestra is not part of a students' grade in LP1500.

For more information about Lab Orchestra, please email Hunter Lorelli at [hlorelli@msmny.edu](mailto:hlorelli@msmny.edu).

## **GRADING POLICY**

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A student's participation in orchestra is graded using the same letter grading system as classroom courses. A single composite letter grade is issued at the end of the semester based on the totality of that particular student's activities within orchestra for that semester.

Orchestra grading policies are designed to encourage and reinforce the behaviors necessary to succeed in the world of professional orchestral musicians. The Office of Instrumental Ensembles strictly enforces all grading policies with the goal of helping students develop the highest standard of professional behavior.

A student's grade in orchestra is based upon the following factors:

- Attendance and punctuality
- Preparation and performance
- Professionalism and commitment to the ensemble

Put simply, you cannot learn the skills required to play in an orchestra without being present for orchestra services. For that reason, your maximum attainable grade is based on your attendance and punctuality before other factors are taken into consideration. However, your final grade in orchestra is determined in consultation with the Dean of Instrumental Studies and Orchestral Performance and Large Ensembles manager taking into account your preparation, performance, and general commitment to your orchestral activities.

The Office of Instrumental Ensembles maintains your composite attendance record for all orchestral activities to which you are assigned. Instrumental Ensembles staff take great care to accurately maintain this data so that the grading policy can be fairly and equitably enforced.

# Appeals

Students who wish to appeal any of the decisions made by the Instrumental Ensembles Office with regard to attendance or grading must abide by the appeal guidelines outlined below:

- The student must email JT Kane, Dean of Instrumental Studies and Orchestral Performance, at [jkane@msmny.edu](mailto:jkane@msmny.edu) with their concern, including specific dates and details of the issue being appealed and including any previous communications or supporting documentation as applicable.
- If the previous exchange does not yield a solution, the student may then file a grievance under the MSM Grievance Policy, outlined in the Student Handbook.

The appeal process must be initiated in writing no later than 2 weeks after the date or decision in question. Appeals submitted later than 2 weeks will not be considered.

## ATTENDANCE & PUNCTUALITY

A student must be present to learn in orchestra, and each student's attendance and participation in orchestra is critical to the quality of experience of all other students in the ensemble. As such, attendance is a critical part of a student's overall grade in orchestra, though it is by no means the only contributing factor.

Students are expected to be punctual and present for all rehearsals and concerts to which they are assigned.

In order for an absence from an orchestral service to be excused, students must follow the procedures outlined in the section entitled "Excused Absences and Late Arrivals" to request approval for that absence.

Absences from orchestra are excused based on criteria that take into consideration the reason for the excusal and the time frame in which the Instrumental Ensembles Office was notified.

Unexcused late arrivals and unexcused absences impact a student's grade in the following manner:



### Late arrivals:

You are considered ON TIME if you are in your seat at least 5 minutes prior to the start of the rehearsal. The clock in the venue will be used for official timekeeping. If you arrive less than five minutes prior to the rehearsal start time, you are considered LATE.

### First late arrival:

- If your first late arrival is to a regular rehearsal, you will receive a formal written warning from orchestra staff
- If your first late arrival is to a dress rehearsal, sound check, or concert call time, your grade will decrease by one degree (i.e. A to A-)

### All subsequent late arrivals:

- To any rehearsal or performance call time: your grade will decrease by one degree (e.g. A to A-, A- to B+, and so on)

### Late arrivals to concerts:

- The penalty for late arrivals to a concert described above apply only if the student in question arrives after the stated call time but before the concert downbeat. Arriving after a concert downbeat may incur a more serious penalty, up to and including failure of the course.

### Unexcused absences:

- Unexcused absence at a regular or dress rehearsal—decrease of grade by one letter (e.g. A to B, B to C, and so on)
- Unexcused absence at a concert—automatic failure of course

## **Definition of a late arrival for concerts**

For concerts: You must check in with the orchestra management staff by the posted call time in the appropriate attire in order to be counted on time. All members of the orchestra performing in this concert must arrive by the call time, even if they are not playing on the first piece on the program.

## **Automatic failure**

Playing in orchestra is a collaborative artistic endeavor, and every student's presence at all assigned orchestral services is critical to the overall success of the ensemble. Because even one student's absence at certain orchestral services can render the entire performance or project inviable, there are a few absences that will cause the student to automatically fail LP 1500. They are listed below:

- Unexcused absence from a concert
- Unexcused absence from a reading
- More than 4 absences, excused or unexcused, during one semester from all total services

## **PREPARATION & PERFORMANCE**

### **Part Pick-Up and Preparation**

Orchestra rehearsal time is time set aside for the collaborative interpretation of a program's repertoire. It is therefore expected that each individual orchestra student will have prepared their own individual part to their highest level of ability prior to the first rehearsal so that the collective work of the ensemble can begin in earnest.

Students are expected to pick up their assigned parts from the Performance Library as soon as possible after they are assigned to a performance cycle, which happens 2-5 weeks prior to the first rehearsal for that particular project.

Failure to pick up assigned parts in advance of the first rehearsal shows a lack of commitment to your orchestral studies and a lack of respect for your colleagues and the conductor. As a result, all students must pick up their part from the Performance Library no later than the end of the day 4 business days before the first rehearsal date. (Example: if the first rehearsal was on a Friday, students must pick up their parts by the end of the day on the preceding Monday; if the first rehearsal is on a Wednesday, students must pick up their parts by the end of the day on the preceding Thursday).

Failure to pick up your part by the end of the day 4 business days prior to the first rehearsal will result in the lowering of the preparation and performance component of your grade by a decrease by one degree (i.e. A to A-).

## **Performance**

Your maximum attainable grade is determined by your attendance and punctuality to all orchestra services before other factors are considered; however, attendance alone does not determine your grade. Your final grade is determined in consultation with the Director of Orchestral Activities and the Dean of Instrumental Studies and Orchestral Performance and may include input from guest conductors and other guest artists who work with the orchestra. This component of your grade will reflect your level of preparation and performance in all orchestral services to which you are assigned.

# **PROFESSIONALISM & COMMITMENT TO ORCHESTRAL STUDIES**

## **Policy regarding subs**

For further explanation of the policy regarding subs, please see the related section in 'Course Overview').

Failure to send a substitute player in accordance with the policy outlined in the previous section of this handbook will result in a lowering of the professionalism component of their orchestra grade.

Sending a substitute player does not automatically excuse an absence or late arrival. This is a separate process that is outlined in the 'Excused Absences' portion of the grading policy.

## **Placement auditions**

Failure to take a placement audition at the beginning of the semester will result in a lowered overall grade, as it demonstrates a lack of commitment to the quality of your orchestral studies at MSM. Faculty and staff involved in the process of making orchestral rosters need the information about your performance in orchestral placement auditions to make appropriate and equitable assignments.

Students are expected to make travel plans in accordance with the academic calendar so that they are present when school is in session.

Students who fail to make arrangements for a missed audition prior to the audition date and time may receive a grade penalty.

## **Unprofessional conduct**

Students behaving in a manner deemed unprofessional by the conductor of the ensemble or Instrumental Office staff will face consequences including a reduced grade and possible removal from an orchestral cycle or project.

Policy regarding the use of cell phones and other electronic devices  
After the tuning note has sounded, cell phones are not permitted to be visible at any time during rehearsals, dress rehearsals, sound checks or readings. Cell phones are not permitted on stage at concerts under any circumstances. Each instance of failure to comply with this policy will result in your grade being lowered; repeated violation of this policy may result in further sanctions and/or failure of the course.

iPads or other tablet devices are permitted to be used instead of sheet music during orchestra rehearsals and performances. The Orchestra Office asks that such devices be silenced at all times while in use during orchestral services to minimize possible disruption to your colleagues. If your usage of an iPad at any point proves distracting for you or your colleagues, orchestra management may ask you to place the device on airplane mode or for the device to be stowed and sheet music to be used instead.

## Understanding the grading policy

Failure to read and understand the grading policy set forth in this syllabus will not be considered grounds for an appeal for any grading decisions made by the Instrumental Ensembles Office staff.

## EXCUSED ABSENCES

When requesting for an absence or late arrival to be excused, students must abide by the following guidelines:

- While a student at MSM, it is expected that you will prioritize your MSM-related performance activities over most other obligations, including outside work. Students should not make any assumptions about whether an excuse will be granted when deciding whether to commit to outside work or commit to other professional obligations.
- All requests for an absence to be excused must be emailed to the Large Ensembles Manager at [hlorelli@msmny.edu](mailto:hlorelli@msmny.edu). This is the only method of requesting excused absences; *emails sent to other Instrumental Ensembles staff members will not be considered*. You will be notified via email whether your request was approved. This is the only method of requesting excused absences; *emails sent to other Instrumental Ensembles staff members will not be considered*. You will be notified via email whether your request was approved.
- Emailing the Large Ensemble Manager as soon as a conflict or issue is known increases the likelihood that a suitable outcome for both parties can be reached.

**All absences or late arrivals that are not documented by an approval from the Large Ensembles Manager will be considered unexcused. Documentation or other materials submitted more than a week following the date of absence or lateness will not be considered.**

# EXCUSED ABSENCES FOR ILLNESS & INJURY

## **Coronavirus mitigation**

If a student suspects that they have contracted the coronavirus, they are expected to proceed with extreme caution and err on the side of safety by not attending rehearsal until further notice. Students should notify the Large Ensembles Manager and email [CovidResponse@msmny.edu](mailto:CovidResponse@msmny.edu) for next steps.

## **Short-term contagious or acute illness (affecting one rehearsal in a cycle)**

If a student contracts a short-term illness that could be spread to other students or that requires bed rest, necessitating absence from one rehearsal only, the absence will be excused pending proper notification. The student should notify the Large Ensembles Manager as soon as it is clear that they will be unable to attend rehearsal, and at least 1 hour before the beginning of rehearsal.

## **Long-Term Illnesses (affecting more than one rehearsal in a cycle)**

Students experiencing illnesses that cause them to miss more than one rehearsal in a cycle are required to submit a doctor's note or a note from the MSM school nurse to the Office of Student Engagement. The student (with rare exceptions in the case of incapacitating illness) should also email the Large Ensembles Manager before the first missed rehearsals at least 1 hour before the beginning of rehearsal. All doctor's notes must be submitted no later than one week after the student's last absence. Excuses received more than a week after the last date of absence will not be considered.

## **Short-term Injury (affecting one rehearsal in a cycle)**

Students experiencing a short-term injury are still required to attend and audit rehearsals. They should inform the Large Ensembles Manager via email and plan to attend the rehearsal, following along with the rehearsal's progress carefully and marking their part as needed. No electronic devices can be used during this time.

## **Long-term Injury (affecting more than one rehearsal in a cycle)**

Students experiencing more serious injuries that would cause them to miss more than one rehearsal in a cycle are required to submit appropriate medical documentation of their condition to the Dean of Students in order for absences to be excused. The student must also schedule a meeting with the Dean of Instrumental Studies and Orchestral Performance in order to determine whether their injury jeopardizes their ability to complete their orchestral assignments for the semester.

# **TIME OFF POLICIES**

**Students should not accept any outside work or book any flights to play with another ensemble or take an audition before getting approval from the Instrumental Ensemble Office. Below is the official MSM time-off policies for professional and audition requests. After a student has been approved for a time off by the Large Ensembles Manger, they must then fill out a Limited Leave of Absence Request Form located in the Office of the Provost.**

## **PROFESSIONAL TIME OFF (PTO) POLICY**

Occasionally, students will be offered significant professional performance opportunities in direct conflict with their assigned orchestral services. Professional Time-Off requests should be made as far in advance as possible via email to the Large Ensembles Manager and should be accompanied by an official invitation to the play with the ensemble and include as much detailed information as possible. Depending on the nature of the request, we will strive

to approve or deny the request as quickly as possible. All requests must be made at least three (3) weeks prior to the start date of the request, or first rehearsal of the concert cycle with which it conflicts, whichever occurs first. Any PTO request submitted less than two (2) weeks in advance of the start date of the leave will be considered only in unusual circumstances.

Students who have a potential PTO that necessitates missing more than one rehearsal or that requires them to miss a dress rehearsal or concert should be aware that this request may cause them to be removed from the cycle and reassigned to another orchestral cycle at the discretion of the Large Ensembles Manager. This process may result in a lowered grade if the student fails to notify the office prior to three weeks before the first rehearsal of the cycle.

Excusal from MSM-related orchestra services for professional opportunities will not be unreasonably withheld if students provide notification of the conflict and the professional opportunity is of significant stature as deemed by MSM staff.

### **Audition Time-Off (ATO)**

ATO requests must be submitted via email to the Large Ensembles Manager at least four (4) weeks prior to the start date of the request, or first rehearsal of the concert cycle with which it conflicts, whichever occurs first. Requests must be accompanied by an official invitation to the audition and include as much detailed information as possible.

The request must be inclusive of the entire audition period, including preliminary, semi-final and final rounds, and travel days. Students are permitted one (1) travel day before and after a domestic audition, and two (2) travel days before and after an overseas audition. Exceptions to these travel days may be required for ATO approval if the departure date is the same as a matinée performance, or if the return date is the same as an afternoon or evening rehearsal. In these instances, the Large Ensembles Manager has the discretion to require attendance at these events and for travel to be arranged around them.



Approval or denial of ATO requests will be made following the four-week deadline. Requests that are submitted after the four-week deadline will be considered on a first-come, first-served basis. Any ATO request submitted less than three weeks in advance of the start date of the request will only be considered in unusual circumstances.

As a follow-up-students requesting to be excused from a concert cycle due to a conflict with an audition or performance opportunity should complete the following process:

For an audition:

- Email the Large Ensembles Manager for approval of the absence at least four (4) weeks prior to the start date of the request, or first rehearsal of the concert cycle with which it conflicts, whichever occurs first.
- Include an official letter or invitation from the school or performing organization offering the audition. Requests without supporting documentation will not be considered.

For a performance opportunity:

- Email the Large Ensembles Manager for approval of the absence at least three (3) weeks prior to the start date of the request, or first rehearsal of the concert cycle with which it conflicts, whichever occurs first. Include a letter of agreement or contract between the student and performing organization for consideration. Requests without supporting documentation will not be considered.

## EXCUSED ABSENCES FOR FAMILY EVENTS & EMERGENCIES

**Family events such as weddings, family reunions, and similar occasions may be considered grounds for an excused absence when sufficient advance notice is provided to the Large Ensembles Manager. Since these events are usually planned well in advance, the Instrumental Ensembles Office must be notified at least four**

**(4) weeks prior to the start of the affected cycle. After a student has been approved for a family event by the Large Ensembles Manager, they must then fill out a Limited Leave of Absence Request Form located in the Office of the Provost.**

The Office of Instrumental Ensembles will work with the Office of Student Affairs to excuse any absences due to personal and family emergencies (traffic accidents, legal matters, death of a loved one, and other emergencies) over which the student has no control. Absences for these reasons must be dealt with as soon as it is reasonable for the student to do so. Call the Large Ensembles Manager at 917-493-4536 as soon as you are aware of an emergency that will require you to be late or absent from an MSM large ensembles rehearsal.

Please note that absences will not be excused for any of the following reasons:

- Work schedules
- Private lessons or studio class, coachings, or other rehearsals
- Problems with instrument (student must still audit the rehearsal)
- Failure to check MSM email address or to properly read posted schedules

## **THE EVELYN SHARP PERFORMANCE LIBRARY—RULES FOR INSTRUMENTAL ENSEMBLES**

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### Obtaining Music

Music and practice parts are ready ten business days prior to first rehearsal, when possible. Your Ensemble Manager will inform you when music is ready for pickup. When music is ready, folders, scores, and practice parts may be checked out from the Performance Library during posted open hours as follows:

## **Jazz Ensembles, Tactus, Percussion Ensemble, Cello Ensemble, Brass Ensemble, Wind Ensemble**

One folder or envelope is prepared for each performer

### **Orchestras**

- 1) Winds, Brass, Percussion, Harp, Keyboards. One folder is prepared for each non-string performer
- 2) Strings
  - a. One folder is prepared for each Outside-stand performer.
  - b. One Practice Part is prepared for each Inside-stand performer.

Each folder contains all of the parts to be played by the assigned performer during that concert cycle.

## **Part Pickup and Large Ensemble Preparation Grade**

Students enrolled in LP1500 Large Ensembles should consult the 'Grading Policy' in the Orchestra Handbook for guidelines about when parts must be picked up to avoid grade penalties.

## **Responsibility for Folders and Music**

If you haven't checked out a folder assigned to you before the first rehearsal, the folder is automatically checked out to you at the first rehearsal, whether you take it with you or not. From the first rehearsal on, the folder and its contents are entirely your responsibility.

## Folder Service—Large Ensembles

After each rehearsal or performance for certain large ensemble cycles, a librarian will collect any folders left on stands following rehearsal, hold them in the Performance Library, and redistribute them to music stands 30 minutes prior to the next rehearsal or performance. Folders left on stands should be considered “safe,” however, the folders and the music they contain are still checked out to the assigned performer, in whose responsibility they remain.

- All Wind Ensemble and large orchestra cycles will have a librarian on duty for folder service
- Tactus, Percussion Ensemble, and Cello Ensemble will not have a librarian on duty
- Jazz Ensembles and small orchestras may have a librarian on duty for folder service. This will be announced at the first rehearsal.

## Absence

If you are absent, you must ensure that your folder and the music it contains are present at rehearsal. Do not assume that the Performance Library holds extra copies of your part. For example, if you are sick and you get a substitute, you are responsible for transferring your music to the substitute in time for rehearsal. It’s a good idea to always bring practice parts to rehearsal, in order to mark in any changes.

## Marking Library Music

Only use regular pencil (not colored pencil)! Preferably #2, HB or softer. Do not scribble, mark with pen or colored pencil, tape, glue, staple, or cut parts (see Fines and Fees). For Practice Parts, you may mark them however you wish. Practice Parts have the words “Practice Part” printed on their cover page. If you are not sure, assume a part is Library Music, not a practice part.

## Returning Music Folders

Leave your folder and the music it contains on your stand at the end of the performance (or the final performance if there is more than one), or if there is one present, in the performance library cart backstage.

Any folders not collected by or handed to performance library staff immediately following the concert may incur a late fee.

## Practice parts

The cover page will include a note telling you whether or not the part must be returned. Practice parts that must be returned are due the Monday following the performance. Leave it on your stand to be collected or, return it to the Performance Library. The entire part must be returned, unless otherwise stated on the cover page of the part.

If the Performance Library is closed, you may return practice parts and late folders through the Returns slot in the main library (across the hall from the performance library). Items so returned are considered checked in by the performance library when it next opens. Your part is late if your folder is not left onstage after the final performance or your practice part is not returned by the Monday following the performance. At this point, fees will begin to accrue.

## Audition Excerpts

The Evelyn Sharp Performance Library will supply you with every orchestra excerpt required for Manhattan School of Music Orchestral Placement Auditions.

Audition Excerpts and lists are sent to students via e-mail as attachments in PDF format to your msmnyc.edu email account. You must download the file and print it. If you are unable to do so for whatever reason, you must inform performance library staff immediately.

Excerpts are also available for auditions outside of Manhattan School of Music. Excerpt requests can be made via e-mail to the Performance Librarian, or you may visit the performance library during open hours to make your request.

## Fines and Fees

Lost Items: One week after due date, items are considered Lost and carry the following fees:

Lost or Mutilated Part: (cut with scissors, etc.):

MSM owned: current list price plus \$10 handling fee

Rental Part: Approx. \$50

Lost Folder: \$10

Lost Practice Part: \$5



