

Institute of Sacred Music

2024-2025



MUSIC · WORSHIP · ARTS

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Institute of Sacred Music

2024–2025

Church Music Studies

Choral Conducting

Liturgical Studies

Music and the Black Church

Organ

Religion and the Arts

Voice: Early Music, Oratorio, and Chamber Ensemble

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Calendar

FALL 2024

The following dates are subject to change as the university makes decisions regarding the 2024–2025 academic year.

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		TH, Aug. 22	TH, Aug. 22	W, Aug. 21
<i>Fall-term classes begin</i>	W, Aug. 28	W, Aug. 28	F, Sept. 6	W, Aug. 28
<i>Labor Day</i>	M, Sept. 2, <i>No classes</i>	M, Sept. 2, <i>No classes</i>	M, Sept. 2, <i>No classes</i>	M, Sept. 2, <i>No classes</i>
<i>ISM Fellows application deadline</i>	TU, Oct. 15			
<i>Reading Period (YDS)</i>		SA–SU, Oct. 12–20		
<i>October recess (FAS)</i>				W–SU, Oct. 16–20
<i>Reading Period (YDS)</i>		SA–W, Nov. 23–27		
<i>November recess</i>	TH–SU, Nov. 28–Dec. 1	TH–SU, Nov. 28–Dec. 1	SA–SU, Nov. 23–Dec. 1	SA–SU, Nov. 23–Dec. 1
<i>Application deadline (ISM/YSM)</i>	SU, Dec. 1		SU, Dec. 1	
<i>Fall-term classes end</i>		W, Dec. 4	F, Dec. 13	F, Dec. 6
<i>Reading period (YDS)</i>		TH–T, Dec. 5–10		
<i>Final exams</i>		W–T, Dec. 11–17	M–TH, Dec. 16–19	TH–W, Dec. 12–18
<i>Fall term ends; winter recess begins</i>		T, Dec. 17	F, Dec. 20	W, Dec. 18

SPRING 2025

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		M, Jan. 6	TH, Dec. 5	M, Jan. 6
<i>Spring-term classes begin</i>	M, Jan. 13	M, Jan. 13	M, Jan. 13	M, Jan. 13
<i>Application deadline (ISM/YDS)</i>	SA, Feb. 1	SA, Feb. 1		
<i>Reading period (YDS)</i>		W–SU, Feb. 12–16		
<i>YSM auditions</i>	M–SU, Feb. 17–23		M–SU, Feb. 17–23	
<i>D.M.A. entrance exams</i>			SA, Feb. 22	
<i>Spring recess</i>	SA–SU, Mar. 8–23	SA–SU, Mar. 8–23	SA–SU, Mar. 8–23	SA–SU, Mar. 8–23
<i>Spring-term classes end</i>		F, Apr. 25	F, May 2	F, Apr. 25
<i>Reading period (YDS)</i>		SA–W, Apr. 26–30		
<i>Spring-term exams</i>		TH–T, May 1–6	M–F, May 5–9	TH–W, May 1–7
<i>Spring term ends</i>		T, May 6	F, May 9	w, May 7
<i>University Commencement</i>	M, May 19	M, May 19	M, May 19	M, May 19

The President and Fellows of Yale University

President

Maurie McInnis, B.A., M.A., Ph.D.

Fellows

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts (*June 2025*)

Gina Rosselli Boswell, B.S., M.B.A., Vero Beach, Florida (*June 2029*)

Michael James Cavanagh, B.A., J.D., Philadelphia, Pennsylvania (*June 2026*)

Maryana Iskander, B.A., M.Sc., J.D., Round Rock, Texas (*June 2029*)

William Earl Kennard, B.A., J.D., Charleston, South Carolina (*June 2026*)

Frederic David Krupp, B.S., J.D., Norwalk, Connecticut (*June 2028*)

Reiko Ann Miura-Ko, B.S., Ph.D., Menlo Park, California (*June 2025*)

Carlos Roberto Moreno, B.A., J.D., Los Angeles, California (*June 2026*)

Felicia Norwood, B.A., M.A., J.D., Indianapolis, Indiana (*June 2030*)

Joshua Linder Steiner, B.A., M.St., New York, New York (*June 2030*)

David Li Ming Sze, B.A., M.B.A., Hillsborough, California (*June 2030*)

Marta Lourdes Tellado, B.A., Ph.D., New York, New York (*June 2028*)

David Anthony Thomas, B.A., M.A., M.A., Ph.D., Atlanta, Georgia (*June 2027*)

Neal Steven Wolin, B.A., M.Sc., J.D., Washington, D.C. (*June 2029*)

His Excellency the Governor of Connecticut, *ex officio*

Her Honor the Lieutenant Governor of Connecticut, *ex officio*

The Officers of Yale University

President

Maurie McInnis, B.A., M.A., Ph.D.

Provost

Scott Allan Strobel, B.A., Ph.D.

Secretary and Vice President for University Life

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Senior Vice President for Operations

Jack Francis Callahan, Jr., B.A., M.B.A.

Senior Vice President for Institutional Affairs and General Counsel

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Vice President for Finance and Chief Financial Officer

Stephen Charles Murphy, B.A.

Vice President for Alumni Affairs and Development

Joan Elizabeth O'Neill, B.A.

Vice President for Human Resources

John Whelan, B.A., J.D.

Vice President for Facilities, Campus Development, and Sustainability

Jack Michael Bellamy, B.S., M.S.

Vice President for Information Technology and Campus Services

John Barden, B.A., M.B.A.

Vice President for Communications

Renee Kopkowski, B.A.

Institute of Sacred Music

Administration and Faculty

Administration

Maurie McInnis, B.A., M.A., Ph.D., President of the University

Scott A. Strobel, B.A., Ph.D., Provost of the University

Emily P. Bakemeier, A.B., M.F.A., Ph.D., Vice Provost

Martin D. Jean, B.A., M.M., A.Mus.D., Director of the Institute of Sacred Music

José García-León, B.A., D.M.A., Lucy and Henry Moses Dean of Music, Yale School of Music

Gregory E. Sterling, B.A., M.A., M.A., Ph.D., The Reverend Henry L. Slack Dean of Yale Divinity School

Friends of the Institute

Dale Adelman, Cathedral of St. Philip, Atlanta

Bobby Alexander, University of Texas at Dallas

Dorothy Bass, Valparaiso University

Philip V. Bohlman, University of Chicago

Ena Heller, Cornell Fine Arts Museum, Rollins College

Don E. Saliers, Emory University (Emeritus)

Nicholas Wolterstorff, Yale University (Emeritus)

Faculty Emeriti

Marguerite L. Brooks, M.M., Associate Professor Adjunct Emerita of Music

Simon Carrington, M.A., Professor Emeritus in the Practice of Choral Conducting

Margot E. Fassler, Ph.D., Robert S. Tangeman Professor Emerita of Music History

Peter S. Hawkins, B.A., M.Div., Ph.D., Professor Emeritus of Religion and Literature

David Hill, M.A., Professor Adjunct Emeritus of Choral Conducting and Principal Conductor, Yale Schola Cantorum

Thomas Murray, A.B., Professor Emeritus in the Practice of Organ

Bryan D. Spinks, B.A., Dip.Th., M.Th., B.D., D.D., Bishop F. Percy Goddard Professor Emeritus of Liturgical Studies and Pastoral Theology

Faculty

Glenn Seven Allen, B.F.A., M.F.A., Lecturer in Drama

Awet Andemicael, B.A., M.F.A., M.A.R., M.A., Ph.D., Associate Dean of Chapel and Assistant Professor Adjunct of Theology

Felicia Barber, B.M., M.M., Ph.D., Associate Professor Adjunct of Choral Conducting and Conductor, Yale Camerata

Teresa Berger, L.Th., M.Th., Dr.Theol., Dipl.Theol., Dr.Theol.Habilitation, Professor of Liturgical Studies, Thomas E. Golden Professor of Catholic Theology, and Coordinator of the Program in Liturgical Studies

Jeffrey Brillhart, B.M., M.M., Lecturer in Organ Improvisation

Örgü Dalgiç, B.A., M.A., Ph.D., Lecturer in Christian Art and Architecture

Nina Glibetić, B.A., S.T.B., S.T.L., Ph.D., Assistant Professor of Liturgical Studies (on leave 2024–2025)

Jeffrey Grossman, A.B., M.M., Lecturer in Music
Susan Hellauer, B.A., M.A., M.Phil., Lecturer in Music
Adrián Emmanuel Hernández-Acosta, B.A., M.A., M.Div., Ph.D., Assistant Professor of Religion and Literature (on leave 2024–2025)
Bo kyung Blenda Im, B.A., M.A.R., Ph.D., Assistant Professor of Sacred Music Studies
Martin D. Jean, B.A., M.M., A.Mus.D., Professor of Organ, Professor Adjunct of Sacred Music, and Director of the Institute of Sacred Music
Ronald S. Jenkins, B.A., Ph.D., Visiting Professor of Religion and Literature
Bálint Karosi, M.M., A.D., M.M.A, D.M.A., Lecturer in Sacred Music
David Mahan, B.A., M.A.R., Ph.D., Lecturer in Religion and Literature
Vasileios Marinis, B.A., D.E.A., M.A.R., L.M.S., Ph.D., Professor of Christian Art and Architecture and Coordinator of the Program in Religion and the Arts
Mark Miller, B.A., M.M., Lecturer in Sacred Music
Walden Moore, B.M., M.M., Lecturer Adjunct in Organ
Tomoko Nakayama, B.M., M.M., Lecturer in Music
James O'Donnell, B.A., M.A., Professor in the Practice of Organ
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Stefan Parkman, M.M., Visiting Professor of Choral Conducting and Interim Conductor, Yale Schola Cantorum
Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture and Professor of American Studies and Religious Studies
Gabriel Radle, B.A., S.T.B., S.T.L., Ph.D., Assistant Professor of Liturgical Studies (on leave 2024–2025)
Markus Rathey, Ph.D., Robert S. Tangeman Professor in the Practice of Music History
Mark Roosien, B.A., M.T.S., Ph.D., Lecturer in Liturgical Studies
Melanie C. Ross, B.A., M.A.R., Ph.D., Associate Professor of Liturgical Studies
Braxton D. Shelley, B.A., M.Div., Ph.D., Associate Professor of Sacred Music, Divinity, and Music
James Taylor, B.Mus., M.Dipl., Professor in the Practice of Voice and Coordinator of the Program in Voice: Early Music, Oratorio, and Chamber Ensemble
Richard Webster, B.M., M.M., Lecturer in Sacred Music
Christian Wiman, B.A., Clement-Muehl Professor of Communication Arts

Affiliated Faculty

Jeffrey Douma, B.M., D.M.A., Marshall Bartholomew Professor in the Practice of Choral Music and Director, Yale Glee Club
Felicity Harley, B.A., Ph.D., Lecturer in the History of Art

Executive Committee

Professors Berger, Jean, Marinis, O'Donnell, Promey, Rathey, Ross, Shelley, Taylor, and Wiman

ISM Fellows in Sacred Music, Worship, and the Arts

Elliot Canfield-Dafilou, B.A., M.A., Ph.D.
Hicham Chami, B.S., M.B.A., M.M., Ph.D.
Clayton Goodgame, B.A., Ph.D.

Ahmad Greene-Hayes, B.A., M.A., Ph.D.

Lav Kanoi, B.A., M.A., Ph.D.

Harini Kumar, B.A., Ph.D.

Tyler Sampson, B.A., M.A., Ph.D.

Edwin Seroussi, B.A., Ph.D.

Alexis Wang, B.A., M.A., Ph.D.

Suhail Yusuf, B.A., M.A., Ph.D.

Staff

Eric Donnelly, Music and the Black Church Program Coordinator

Lorraine Enlow, Admissions Manager

Ben Geertz, Lead Administrator, Director of Student Financial Aid Services

Eben Graves, Assistant Director

Nathaniel Gumbs, Director of Chapel Music

Jeff Hazewinkel, Manager of Music Programs and Concert Production

Aric Isaacs, Concert Production Assistant

James Kirkland, Marketing and Communications Coordinator

Trisha Lendroth, Assistant Administrator

Caitlin MacGregor, Senior Administrative Assistant

Clifton Massey, Manager for Organ and Church Music Programs

Amanda Patrick, Head of Marketing and Communications

Sachin Ramabhadran, Technical A/V Coordinator

Elizabeth Santamaria, Financial Assistant

Rachel Segger, Manager of Academic and Student Affairs

Katya Vetrov, Program Coordinator

Donald Youngberg, Concert Production Coordinator

A Message from the Director

Founded in 1973 and situated in one of the world's great research universities, the Institute of Sacred Music is a vibrant community of well over 100 students, faculty, fellows, and staff. In partnership with Yale School of Music, Yale Divinity School, and other academic units at Yale, the institute and its renowned faculty offer students unparalleled opportunities for in-depth study and interdisciplinary engagement. Students pursuing music degrees receive rigorous conservatory training in choral conducting, organ, or voice. Students in divinity programs study worship, music, literature, and the visual arts in the context of a broad-based, robust theological education. All students create connections between their chosen fields and explore the role of the arts in human flourishing. As skilled artists and thinkers, our graduates become leaders in the church, the academy, and major arts-related institutions.

ISM fellowships are granted to scholars and artists whose work relates to the mission of the institute. Relocating to New Haven for one or two academic terms, they are integrated into institute and university life through teaching and sharing their work.

The institute also sponsors academic and artistic events, as well as a series of publications to enrich life at Yale and beyond.

We welcome you to explore the full range of our programs for students and the wider public.

Martin D. Jean

Director, Yale Institute of Sacred Music

Professor of Organ; Professor Adjunct of Sacred Music

The Mission of the Institute of Sacred Music

The Yale Institute of Sacred Music, an interdisciplinary graduate center, educates leaders who foster, explore, and study engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life. Partnering with Yale School of Music and Yale Divinity School, as well as other academic and professional units at Yale, the institute prepares its students for careers in church music and other sacred music, pastoral ministry, performance, and scholarship. The institute's curriculum integrates the study and practice of religion with that of music and the arts. With a core focus on Christian sacred music, the ISM builds bridges among disciplines and vocations and makes creative space for scholarship, performance, and practice.

THE DIRECTORS OF THE INSTITUTE

1973–1976	Robert Baker
1976–1982	Jon Bailey
1982–1983	Aidan Kavanagh (Interim Director)
1983–1984	Harry B. Adams (Interim Director)
1984–1992	John W. Cook
1992–1994	Harry B. Adams (Interim Director)
1994–2004	Margot E. Fassler
2005–	Martin D. Jean

Acting Directors: Aidan Kavanagh, Paul V. Marshall, Harry B. Adams, Bryan D. Spinks

The Institute Past and Present

Psalm 21

*“To the chiefe Musician
a psalme of David”*

1. Jehovah, in thy strength
the King shall joyfull bee;
and joy in thy salvation
how vehemently shall hee?
The Bay Psalm Book, 1640

The Yale Institute of Sacred Music is an interdisciplinary graduate center for the study and practice of sacred music, worship, and the related arts. Founded with a core focus on the Christian tradition of sacred music, the institute also seeks to engage with other forms of sacred art and other religious traditions. David, the prototypical representative in the Judeo-Christian world of the church or synagogue musician, dominates the logo of the ISM because he and the Psalms conventionally ascribed to him have been continually reshaped to suit linguistic needs, liturgical taste, and historical understanding. Indeed, the Psalms have formed the basic materials for Jewish and Christian worship throughout the centuries. The institute’s primary mission is to music students whose vocation is to conduct, play, and sing for the worshiping assembly, and who have keen interest in the religious and theological contexts of the sacred music they perform. Likewise, the institute trains divinity students preparing for leadership roles in the churches, whether as lay people, as ordained clergy, or as scholars developing specialties in liturgical studies and in religion and the arts. As an independently endowed entity at Yale University, the Institute of Sacred Music provides generous financial support for those talented students who believe in the importance of interactive training for church musicians and clergy, a training that fosters mutual respect and common understanding. David, if one stretches him a bit, stands for the many activities supported at Yale through the institute.

Through its mission to church musicians, the training for ministry, and the lives of the churches, the institute has a unique position, not only at Yale, but in this country and in the world at large. At Yale, we link the resources of two extraordinary professional schools, the Yale School of Music and the Yale Divinity School. Institute students receive degrees in one or the other of these schools, and, if they elect to do so, joint degrees from both. The certificate additionally received from the institute signifies that students have gained more than the training either school alone can offer. Students acquire a sense of the partnership between churches, and a working knowledge of the changing synthesis of music, text, ceremony, and liturgical space, which has taken place in the assemblies of all faiths and denominations since their beginnings. Now in its fifth decade, the institute occupies its present position because many persons understood the importance of a shared process of formation for ministers and musicians.

SACRED MUSIC AT YALE BEFORE THE INSTITUTE OF SACRED MUSIC

Timothy Dwight's Yale was, as Yale had been since 1701, a school for the training of Christian ministers. President from 1795 until 1817, Dwight was a patriot who had been the chaplain of General Putnam's camp, a place commemorated more than one hundred years later in Charles Ives's *Three Places in New England*. Timothy Dwight believed that as much of the education of ministers took place in the chapel as in the classroom: his interest in sacred music was powerful (as was his voice), and he edited a collection of Watts's psalms for the Connecticut Congregational churches, appending a collection of 264 hymn texts, an unheard-of number, in a service book for that denomination. He was an outstanding preacher and wrote a book of sermons, designed for use over the course of two years, for the Yale chapel. Perhaps he would have agreed with Thomas Troeger that the singing of hymns is one of the best ways to "knock loose the debris of verbosity that often clogs a preacher's spiritual springs."

The education of all undergraduates in Yale College continued to be shaped throughout the nineteenth century by the practices of earlier times: daily chapel services were mandatory, as was the Sunday service, which slowly decreased from the six or seven hours in Timothy Dwight's time. Singing of hymns by all, and of anthems by a student choir, was regular practice, although the organ was forbidden until mid-century. In Gustave Stoeckel (1819–1907), who had been a church musician in his native Germany, Yale acquired an energetic organist, choirmaster, and leader of the Beethoven Glee Club, the forerunner of Yale's famed singing association. Stoeckel taught both in the College and in Yale Divinity School. He secured the funding for Yale's Department of Music, founded in 1890, and served as the first Battell Professor of Music. Formal study of music at Yale, which eventually led to the foundation of the Yale School of Music as a professional graduate school, and the continuation of the Department of Music within Arts and Sciences, entered Yale through the door of the chapel.

Prior to the turn of the last century, in the very year that Gustave Stoeckel's name no longer appeared on the faculty list of the Divinity School, a church musician named John Griggs gave a series of ten lectures at the Divinity School, accompanied by the undergraduate Charles Ives. The Divinity School hired musicians to teach its students, while Horatio Parker and other teachers in the Department of Music taught some of their courses with divinity students in mind. Hymn playing and singing remained a part of the Divinity School curriculum, with Henry Hallam Tweedy, professor of homiletics and an accomplished musician, as instructor in this subject. He was also the resident liturgiologist and took professional interest in the history of Christian architecture. Tweedy's role in instructing Divinity School students in liturgy, music, and the arts was part of a long tradition, to which the teaching of his contemporary, Charles Allen Dinsmore, who taught courses in religion and literature, also belonged.

MEANWHILE IN NEW YORK CITY: THE SCHOOL OF SACRED MUSIC

Union Theological Seminary in New York City, like Yale Divinity School, had a long tradition of offering musical instruction to its students. Three seminal figures, Henry Sloane Coffin, Union president from 1926 to 1945, Clarence Dickinson, who became professor of church music at Union in 1912, and his wife, Helen Snyder Dickinson, established the School of Sacred Music at Union in 1928. The impact that the graduates of the school had upon American musical and religious life during the middle decades of the last century would be difficult to overestimate. Clarence Dickinson taught both organ and composition, and published collections of music and textbooks; Helen Dickinson taught liturgy and used the slide collections of New York libraries and museums to show her students how liturgy and architecture worked together in the Christian tradition and in other faiths as well.

Graduates of the School of Sacred Music received the finest professional musical training available, with the musical riches of the city at their feet. The Dickinsons insisted that their students know and respect Western European art and music, and also the best of simpler traditions: the hymns, anthems, and monophonic chant repertoires. In addition, musicians were taught the foundations of liturgical history and were required to take a small number of courses in the seminary. Seminary students simultaneously encountered music students through social interaction in their classes and when performing at common worship services. Church musicians and ministers—lifelong career partners—learned at Union how to understand each other better. In 1945 Hugh Porter became director of the School of Sacred Music; he was succeeded in 1960 by the distinguished organist Robert Baker, who also became the school's first dean in 1962–63.

Their successful experiment in sacred music at Union did not survive the political turmoil of the late 1960s: funding was withdrawn in the early 1970s, and the school was closed. Shortly thereafter, in 1973, Professor Baker, together with the music historian Richard French, the seminary chaplain Jeffery Rowthorn, and the administrator Mina Belle Packer, migrated to Yale University to begin a similar venture: the Institute of Sacred Music. The new entity was endowed by Clementine Miller Tangeman, whose husband, Robert, had been professor of music history at Union before his untimely death in 1964, and by her brother J. Irwin Miller, a Yale graduate, musician, and patron of the arts. Yale, the leading research university in the Northeast with professional schools of both music and divinity, seemed the ideal place to recreate the concepts and visions of the School of Sacred Music. Yale's President Kingman Brewster worked with Colin Williams, dean of the Divinity School, and with the dean of the School of Music, Philip Nelson, to realize that ideal, and in 1974 the institute's first students were admitted to Yale.

THE INSTITUTE OF SACRED MUSIC TODAY

In more than forty-five years at Yale, the institute has grown from a group of three faculty and ten students to a community of more than one hundred staff, faculty, students, and visiting scholars and artists. In addition to our longtime partnerships with Yale School

of Music and Yale Divinity School, our work extends to the departments of American Studies, History of Art, Medieval Studies, Music, and Religious Studies, as well as to various university collections and galleries. While most of our work remains grounded in Christian studies, a growing amount extends to music, ritual, and related arts of other religious traditions.

When the ISM was founded, our benefactors, Mrs. Tangeman and Mr. Miller, wrote these words to the university:

A peculiar danger of our own society is that so many of us are now so well off. The “do-it-yourself” society is in danger of developing a contempt for the minority of poor, and disadvantaged, and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us.

Since its establishment, the institute has held to the conviction that the arts, especially the sacred arts, are much more than objects of aesthetic contemplation. They exist to articulate the innermost beliefs and principles by which people make sense of the world and their responsibility toward it. Our students graduate not only with knowledge gained and talents finely honed, but also with a sense of values to shape both the contributions they will make and the lives they will lead.

The Institute of Sacred Music and Yale School of Music

Joining forces with the considerable resources of Yale School of Music, the ISM trains musicians for careers in church music, performance, and teaching. Students majoring in organ, choral conducting, and voice will go on to careers in churches and schools, playing or conducting ensembles there or on the concert stage. Some students elect the specialized track in church music studies in order to study liturgy, Bible, and theology along with the more standard music curriculum.

All ISM music students receive a broad musical education equal to that of any Yale School of Music student, but they are also trained with an eye toward understanding the religious and liturgical roots of the music they perform. The young composer with a serious interest in writing sacred music and music for specific liturgical traditions is also occasionally admitted to the institute. Seven concert and liturgical choirs (Yale Camerata, Schola Cantorum, Recital Chorus, Repertory Chorus, Marquand Choir, Marquand Gospel and Inspirational Choir, and ISM Vespers Choir) have their home in the institute and count many institute students among their members.

Institute faculty and students concentrate on the music of the churches through performance and through repertorial, analytical, and historical studies. As both performers and scholars, our faculty and students form a bridge between the School of Music and the Department of Music and are committed to demonstrating the connection of music with culture, liturgy, and religious thought. The repertories studied are of two broad types: (1) cantatorial and congregational song; and (2) Western art-music, including masses, motets, oratorios, art song, and vocal chamber music; and organ repertory in all styles and from all periods. The institute also encourages serious study of music from other faiths and non-Western traditions.

At a time when the state of music in churches and synagogues pleads for various kinds of well-informed change, it is crucial that talented students who have vocations in sacred music be prepared for challenges both musical and theological. These students must have the finest musical training; they must also argue persuasively for music of authority, knowing enough of liturgical and church history, and of theology, to do so. Thus, although the institute's choral conducting, organ performance, and voice performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular repertoires—from madrigals and opera to chamber music and symphonies—were brought to their first heights by musicians trained in the churches, and that composers make frequent and conscious returns to the traditions of liturgical music. Mendelssohn's resurrection of Bach's choral works, Brahms's patient studies and editions of medieval and Renaissance repertoires, Stravinsky's use of Russian Orthodox chant in his Mass, and Ives's deeply religious "secular" works all reclaim the musical materials of congregational song. The institute thus upholds the importance of the churches and religious institutions for the teaching and preservation of great musical repertoires, whether simple or complex, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and Yale Divinity School

As the direct descendant of the School of Sacred Music at Union Seminary, the institute is deeply committed to its affiliation with Yale Divinity School. Institute faculty appointed jointly with the Divinity School are concerned with the history and present life of the churches, and especially with worshiping congregations in a broad spectrum of Western Christian denominations, as well as Judaism and Eastern Christianity. The program in liturgical studies at the institute and Divinity School has faculty who are historians of liturgical texts, music, and ceremony, but who are also keenly interested in and knowledgeable about the worship of the contemporary churches. The student who studies religion and the arts at the ISM has access to faculty and courses in the history of the visual, literary, and musical arts. Students at the Divinity School can matriculate through the institute with concentrations in either of these two programs.

These programs of study intersect with and augment the work of colleagues in other disciplines at the Divinity School. Thus, students at the institute learn through programs at the Divinity School how canonical texts have gone forth to the assembly, and how, from patristic times to the present, these texts have been learned and reinterpreted by the worshiping community. Classes at the Divinity School in liturgical subjects, including music history, religious poetry and drama, iconography, and architectural history, stress encounters with primary source materials, manuscript and archival study, as well as trips to museums, galleries, and architectural sites. All are possible through Yale's great libraries and collections, the many historic churches in the region, and New Haven's proximity to New York City.

Students at the institute may also participate in daily worship in Marquand Chapel. The chapel program is a partnership of Yale Divinity School and the institute. It is rich in variety, and the ecumenical nature of the institute and Divinity School is expressed

in the leadership and content of the services. In keeping with the esteemed heritage of preaching at Yale and the Divinity School, sermons are offered twice a week by faculty, students, staff, and invited guests from beyond campus. On other days the rich symbolic, artistic, and musical possibilities of the Christian tradition are explored and developed. The assembly's song is supported by the Marquand Chapel Choir, the Marquand Gospel and Inspirational Choir, two a cappella groups, many and various soloists, and occasional ensembles. Many avenues for musical leadership are open to the student body by volunteering, as are many avenues of leadership through the spoken word.

The Common Experience

Students at the Yale Institute of Sacred Music and either professional school, Music or Divinity, have many unparalleled opportunities for interdisciplinary exchange: through Colloquium, in which all institute students enroll, through courses taught by institute faculty, through team-taught travel seminars, and through other offerings including faculty-led study tours approximately every two years open to all institute students. Tour participants have traveled to Mexico (2006 and 2023); Bosnia and Herzegovina, Serbia, and Croatia (2008); Germany (2010); Greece and Turkey (2012); Italy (2014); the Baltic states (2016); and Spain (2018). In 2025, the ISM will travel to France. These tours offer rich opportunities to see, hear, and learn in the primary areas of the ISM: sacred music, worship, and the arts. The ISM covers most expenses of the tours for its students.

PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

Yale Camerata Felicia Barber, conductor. Founded by Marguerite L. Brooks in 1985, Yale Camerata is a sixty-voice vocal ensemble whose members are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of sacred choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with Yale Schola Cantorum, Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber chorus of the Camerata is a subset of the larger chorus and performs more specialized repertoire. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program *Performance Today*. Guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Craig Hella Johnson, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schröder, Robert Shaw, and Dale Warland. The Institute of Sacred Music has commissioned works for Camerata by Martin Bresnick, Daniel Kellogg, Aaron J. Kernis, Robert Kyr, Tawnie Olson, Stephen Paulus, Daniel Pinkham, Robert Sirota, Julia Wolfe, and Ellen Taaffe Zwilich, among others. The chorus has sung premiere performances of works by many other composers, including Kathryn Alexander and Francine Trester.

Yale Schola Cantorum Stefan Parkman, interim conductor. Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Yale School of Music and Juilliard⁴¹⁵. Schola was founded in 2003 by Simon Carrington, and it has worked with a host of internationally renowned conductors, including Matthew Halls, Simon Halsey, Craig Hella Johnson, Paul Hillier, Stephen Layton, Nicholas McGegan, James O'Donnell, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's recordings appear on the Delos, Gothic, Hyperion, and Naxos labels. On tour, Schola Cantorum performed in China, England, Estonia, France, Germany, Greece, Hungary, India, Italy, Japan, Latvia, Russia, Scandinavia, Singapore, Spain, South Korea, and Turkey.

Battell Chapel Choir Conducted by graduate choral conducting students, Battell Chapel Choir is open by audition to all Yale students. The choir sings for Sunday services of the University Church in Yale during term time and offers two or three additional concerts. Members are paid for singing in the choir.

Marquand Chapel Choir The choir, conducted by graduate choral conducting students, sings for services in the Divinity School Chapel as well as for two special services during the year. Members of the choir, chosen by audition, receive credit for participation; section leaders may elect to receive either credit or remuneration for their participation.

Marquand Gospel and Inspirational Choir Mark Miller, conductor. Open to all Yale students, the choir sings for services in Marquand Chapel biweekly as well as for special services during the year. Section leaders are paid for singing in the choir.

Repertory Chorus and Recital Chorus Conducted by graduate choral conducting students, these choruses give up to six performances per year. Members are chosen by audition and may elect to receive either credit or remuneration for their participation.

Yale Voxtet Members of the Voxel are current students of James Taylor at the Institute of Sacred Music and School of Music, where they are candidates for graduate degrees in voice. The ensemble sings as part of the Yale Schola Cantorum and presents two chamber concerts a year.

Yale Consort James O'Donnell, conductor. Yale Consort is a newly formed professional vocal ensemble that provides high-quality liturgical music through a series of evening choral services in local parishes and chapels to which all are very welcome. These services provide both an opportunity for regular evening worship in the New Haven community and a distinctive and integral pedagogical context for music and divinity students.

LECTURES SPONSORED BY THE INSTITUTE

The institute sponsors three annual lectures. The Tangeman Lecture is named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose

name the institute's founding benefactor endowed the Institute at Yale. An announcement of the 2024–2025 lecturer is forthcoming.

The Kavanagh Lecture, named for the late Professor Emeritus of Liturgics Aidan Kavanagh, is often given in conjunction with Convocation Week at Yale Divinity School. Ron Anderson will present the 2024 Kavanagh Lecture on October 7 during the Yale Divinity School Convocation.

The Lana Schwebel Memorial Lecture in Religion and Literature was established in 2008 in memory of former faculty member Lana Schwebel, who died suddenly and tragically in 2007. An announcement of the 2024–2025 lecturer is forthcoming.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

The ISM draws its students, faculty, and fellows from all over the world. Currently, more than fifteen percent of students come from outside the United States, as do a number of faculty members. ISM Fellows and postdoctoral associates have come to the institute from Austria, Canada, the Czech Republic, Egypt, France, India, New Zealand, Pakistan, Serbia, and the United Kingdom.

Faculty and students at the ISM work together to create a vital network of international exchange between performing musicians and scholars in theology and the arts. The ISM Colloquium has examined questions pertaining to the enculturation and adaptation of worship and artistic practices worldwide and frequently brings guest speakers from abroad. As noted above, approximately every two years ISM students and faculty travel together on international tours, and Yale Schola Cantorum embarks on an international concert tour to a different destination in alternate years.

The institute has a tradition of sponsoring—sometimes in collaboration with other Yale entities—musicians, artists, and scholars from around the world to perform, exhibit, and lecture at Yale. Recent visitors have included ensembles, artists, and scholars working in many disciplines from South Africa, Ethiopia, India, Nepal, Sri Lanka, Indonesia, Malaysia, the Philippines, Bali, China, Japan, Taiwan, Thailand, South Korea, Canada, Mexico, Panama, Turkey, Greece, Albania, Croatia, Slovenia, Russia, Estonia, Sweden, Denmark, and many of the countries of western Europe.

THE ISM FELLOWS

Long-Term Fellowships

The institute selects a group of fellows from around the world to join its community of scholars and practitioners for one-year terms. Scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts are invited to apply. Scholars in the humanities or the social or natural sciences, whose work is directly related to these areas, are also encouraged to apply. Fellows are chosen for the quality and significance of their work and have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. The institute maintains a commitment to living religious communities and seeks diversity of every kind, including race, gender, and religion.

The international cohort of scholars and practitioners joins the institute's community of faculty and students to reflect upon, deepen, and share their work. Fellows collaborate together in weekly meetings and have access to the extensive Yale collections and facilities, and some may also teach in various departments or professional schools.

Short-Term Collections-Based Fellowships

The ISM also supports short-term fellowships for research on the aural, material, visual, ritual, and textual cultures of religions. These fellowships are restricted to work on Yale's noncirculating collections, particularly at the Beinecke Rare Book and Manuscript Library, the Collection of Musical Instruments, the Yale Center for British Art, the Yale Peabody Museum of Natural History, and the Yale University Art Gallery. They are residential for one to three months; researchers must free themselves of most other work during the period of the fellowship and are expected to reside in the vicinity of Yale. Yale faculty, staff, and students are not eligible for these fellowships.

Information about both of the ISM Fellows programs is available online at <http://ism.yale.edu/ism-fellows>. For additional information, please call 203.432.4434 or email ismfellows@yale.edu.

Degrees

Institute students are enrolled both in the institute and in the School of Music and/or the Divinity School. Institute students must follow the curriculum of their respective schools to receive their degrees. They must also follow the curriculum of the ISM to receive the ISM Certificate and maintain their financial aid. All ISM students attend the institute colloquium and elect courses with Institute faculty.

See the chapter Programs of Study for information about the ISM program requirements.

DEGREES WITH YALE SCHOOL OF MUSIC

Music students in the ISM are candidates for one of three degrees. See full descriptions in the School of Music bulletin.

Master of Music

The M.M. is a two-year postbaccalaureate degree in musical performance. The degree program includes intensive study of a primary discipline (e.g., keyboard, conducting, composition, voice), augmented by theoretical and historical studies. See the chapter Programs of Study for ISM expectations.

Master of Musical Arts

The Master of Musical Arts degree is a performance-oriented degree designed for students who desire further education beyond a Master of Music degree. The M.M.A. is a two-year degree program for external candidates and a one-year program for internal applicants. Internal candidates of the voice program are only rarely accepted into the M.M.A. program. Applicants must hold a Master of Music degree or its equivalent in the field in which they are planning to apply. The program provides intensive training in the student's major field—performance, conducting, or concert voice—supported by studies in theoretical and historical subjects. In addition to private lessons and chamber music, students take part in relevant ensembles such as Yale Schola Cantorum. M.M.A. candidates will perform a recital in each year of study. ISM students elect one course each year taught by an ISM, Divinity School, or Department of Religious Studies faculty member.

Those who hold a D.M.A. degree or are currently enrolled in a D.M.A. program are not eligible to apply for the Master of Musical Arts program.

Doctor of Musical Arts

The Doctor of Musical Arts degree at Yale is a distinctive program comprised of a two-year residential component on campus followed by a three-year dissertation period during which candidates develop and demonstrate professional and artistic excellence. Applicants must have completed a Master of Music degree or its equivalent in the field in which they are planning to apply prior to matriculating in the program. The degree provides intensive training in the student's major field—performance, conducting, or composition—augmented by studies in theoretical and historical subjects. Yale

University confers the Doctor of Musical Arts degree on those candidates who have successfully completed four terms of residential requirements, demonstrated expertise in the major field through artistic excellence and distinguished achievements in the dissertation period, and concluded the program requirements by passing the final D.M.A. recital and oral examination. ISM students elect one course each year taught by an ISM, Divinity School, or Department of Religious Studies faculty member.

DEGREES WITH YALE DIVINITY SCHOOL

Divinity students in the ISM are candidates for one of three degrees. See full descriptions in the Divinity School bulletin.

Master of Divinity

The M.Div. is a three-year degree program of theological studies designed primarily, although not exclusively, to prepare students for ordination to the Christian ministry.

Master of Arts in Religion

The M.A.R. is a two-year degree program that prepares students for a variety of careers. Students in the comprehensive program may go into one of the many forms of lay ministry or service (e.g., secondary teaching, college or hospital chaplaincy, nonprofit management, religion writing), while the concentrated M.A.R. degree offers the opportunity to pursue advanced work in one of the disciplines of theological study.

Master of Sacred Theology

The S.T.M. is a one-year degree program for those who have obtained the M.Div. degree or the equivalent and wish to do concentrated research on a specific project. Typically, ISM students in this degree program focus either in liturgical studies or religion and the arts.

JOINT DEGREES

The School of Music and the Divinity School participate in a number of joint-degree programs with other Yale professional schools and the Graduate School of Arts and Sciences. All students pursuing a joint degree will be expected to fulfill the curricular requirements of the ISM, the Divinity School or the School of Music, and the graduate or professional school with which they seek to partner.

The Yale joint-degree system allows a student to earn two degrees in one year less time than would be required if the student pursued both degrees separately. Thus, a joint program between two two-year degree programs would be completed in three years; a joint program between a two-year degree program and a three-year degree program would be completed in four years; and two three-year degree programs would be completed in five years. The institute awards financial aid only in terms the student is enrolled in School of Music or Divinity School.

For more information on joint-degree programs, consult the Divinity School and School of Music bulletins and contact the ISM director to discuss details before applying.

Programs of Study

THE INSTITUTE OF SACRED MUSIC CORE CURRICULUM

Institute students are enrolled both in the institute and in the School of Music and/or the Divinity School. Institute students must follow the curriculum of their respective schools to receive their degrees. They must also follow the curriculum of the ISM to receive the ISM Certificate and maintain their financial aid.

Institute students must pass all terms of the ISM Colloquium. Students are required to give a joint colloquium presentation in their final year in the ISM. Students whose presentations do not pass do not receive credit for the term of colloquium in which they presented; therefore they do not receive the ISM Certificate.

Satisfactory Academic Progress (SAP)

All degree-seeking students are required to meet standards regarding Satisfactory Academic Progress (SAP). ISM students should refer to the SAP requirements in the bulletin of the professional school from which their degree will come, noting that they must also complete specific ISM program requirements and expectations in order to receive the ISM Certificate.

THE INSTITUTE OF SACRED MUSIC AND THE SCHOOL OF MUSIC

Students should also consult the bulletin of the School of Music for degree requirements and other course information.

Choral Conducting

The program prepares students for careers as professional conductors in many contexts, including professional ensembles, schools, colleges and universities, community organizations, and churches. A primary emphasis of the master's degree is laying the foundation for continued work in a doctoral program. Students are expected to expand their musicianship skills and develop the broad knowledge of repertoire required of conductors. Choral conducting students enroll in the Institute of Sacred Music for any degree programs – M.M., M.M.A., or D.M.A.

PROGRAM REQUIREMENTS

The program for choral conductors includes individual lessons with the choral conducting faculty and instruction during regularly supervised sessions with the Repertory and Recital choruses. Attendance at a weekly seminar as well as at Repertory Chorus and Recital Chorus rehearsals is required each term. First-year students conduct Repertory Chorus in two shared performances. Second-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. Membership in the Yale Camerata is required for two terms. For

more information about curriculum and degree requirements of Yale School of Music, please see the School of Music bulletin.

Students who are enrolled in the School of Music and the Institute of Sacred Music have additional requirements as specified by the Institute. Working with their adviser, choral conducting students in the Institute of Sacred Music elect two courses offered by the ISM, Yale Divinity School, or Department of Religious Studies. With the approval of the adviser and ISM director, required School of Music Analysis/Musicianship and Music History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations. All students are expected to avail themselves of the offerings of the university, particularly courses in the Department of Music.

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choruses, and by directing the Battell Chapel and Marquand Chapel choirs. Visiting guest conductors have included Marin Alsop, Simon Carrington, Matthew Halls, Simon Halsey, Paul Hillier, Craig Hella Johnson, Stephen Layton, James MacMillan, Sir Neville Marriner, Nicholas McGegan, Andrew Megill, Donald Nally, James O'Donnell, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Kaspars Putniņš, Helmuth Rilling, Beat Schaeffer, Robert Shaw, Masaaki Suzuki, Markus Utz, Dale Warland, and Sir David Willcocks.

Organ

The major in organ prepares students for careers as informed church musicians, soloists, and teachers, and for doctoral-level programs. Organ students may enroll in the Institute of Sacred Music for any degree programs – M.M., M.M.A., or D.M.A.

PROGRAM REQUIREMENTS

Rigorous individual coaching with resident faculty is supplemented by expansive training in history, liturgy, and theory, and rich exposure to resources inside and outside the university. The departmental seminar is devoted to a comprehensive survey of organ literature from the seventeenth century to the present. At the beginning of the program, organ students are assessed for skills in keyboard harmony, service playing, conducting, and voice and may be required to take classes for further development in these areas. Organ students are also assessed on conducting and vocal skills and may be required to take classes for further development in these areas. For one week each year the department invites a visiting artist/teacher to be in residence to give individual lessons, an organ seminar, and a public recital. In recent years the visiting artists have included Vincent Dubois, Hans-Ola Ericsson, Michael Gailit, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Thomas Murray, Karel Paukert, Peter Planyavsky, Thomas Trotter, and Dame Gillian Weir.

Students have the opportunity for practice and performance on the extensive collection of fine instruments at the university: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel (E. M. Skinner, three manuals, 1932); and the Newberry Memorial Organ in

Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The 2007–2008 academic year saw the inauguration of the Krigbaum Organ (Taylor & Boody, three manuals, meantone temperament, 2007) in Marquand Chapel. The institute also possesses a Taylor & Boody continuo organ (2004). Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the Institute of Sacred Music, which also houses five Steinway grand pianos, a C.B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and a two-manual organ by Martin Pasi.

Students are expected to present one half-recital and one full recital during each of their years of study; the full recital presented in their final year serves as their degree recital. Organ students also work with ad hoc choirs to hone skills in conducting and accompanying in the context of a series of evening choral liturgies. Organ students work with their advisers to construct a course of study that combines the core requirements of the School of Music with three courses from the ISM, Yale Divinity School, or Department of Religious Studies. With the approval of the adviser and ISM director, required School of Music Analysis/Musicianship and Music History courses may take the place of one or more of these electives.

Voice: Early Music, Oratorio, and Chamber Ensemble

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the track in Early Music, Oratorio, and Chamber Ensemble (sponsored jointly by the Institute of Sacred Music and School of Music, with James Taylor as program coordinator), and the Opera track (sponsored by the School of Music, with Gerald Martin Moore as artistic director and coordinator). Students enrolled in the Opera track are not affiliated with the institute. More information about this track can be found in the bulletin of the Yale School of Music.

The ISM vocal track, leading to the M.M., M.M.A., or D.M.A., is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and vocal chamber ensembles. The program aims to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, and stylistic versatility through instruction in performance practice and comprehensive performance experience. There is a strong emphasis on oratorio, particularly the works of Bach and Handel, as well as art song repertoire.

The Yale community and the New Haven area offer ample opportunities for solo experience with various Yale choral and orchestral ensembles, as well as through church positions and professional orchestras. Close proximity to New York and Boston makes attendance at performances and auditions in those cities convenient. Additionally, students have the opportunity to teach voice to undergraduates in Yale College and to nonmajors in the Yale School of Music.

PROGRAM REQUIREMENTS

Private voice lessons are supplemented by intensive coaching in art song and oratorio literature and by concentrated study of ensemble techniques in the chamber ensemble Yale Schola Cantorum, directed by David Hill. Schola's touring and recording schedules provide invaluable professional experiences, and students' participation in Schola offers

the opportunity to work with such renowned conductors as Simon Carrington, Matthew Halls, Paul Hillier, Stephen Layton, Nicholas McGegan, Helmuth Rilling, Masaaki Suzuki, and Stephen Stubbs. Schola's performances feature the ISM voice majors in the various solo roles.

Weekly seminars and voice classes provide in-depth instruction in performance practice; early music and art song repertoire; diction (French, German, Italian, and Latin); and Gregorian chant. Voice majors are required to sing a recital during each year of study. Additionally, singers have the opportunity to participate in master classes by internationally renowned artists, who in recent years have included Anna Caterina Antonacci, Robin Blaze, Jeanine De Bique, Christian Gerhaher, Emma Kirkby, Nicholas McGegan, Marni Nixon, Andreas Scholl, Donald Sulzen, Hilary Summers, Masaaki Suzuki, Roderick Williams, and Furio Zanasi.

All students of the Institute of Sacred Music are required to attend the ISM Colloquium each week of every term. Working with their adviser, voice students in the Institute of Sacred Music elect two courses from the ISM, Yale Divinity School, or Department of Religious Studies. With the approval of the adviser and ISM director, required School of Music Analysis/Musicianship and Music History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations. Students are encouraged to avail themselves of the offerings of the university, particularly courses in the Department of Music.

For more precise information about the courses and requirements in this track, contact the institute's admissions office at 203.432.9753.

Composition

Occasionally, the Institute will admit a composition student as an affiliate after the student has been admitted to and funded by the School of Music. Interested students should inquire with the ISM admissions office for further details.

Church Music Studies

Training tomorrow's professional church musician is one of the core elements of the institute's mission. Church Music Studies is an optional certificate program designed for organ, choral, and/or voice majors enrolled in the Master of Music program in the Institute of Sacred Music and School of Music. Organ majors can complete the church music curriculum within the two-year degree program. Choral conducting and voice majors in the M.M. program typically require a fifth term of full-time study (see Expenses and Financial Aid for more information). By electing courses from a broad set of categories, taking a proseminar in church music (see below), and participating in selected worship opportunities, students will gain an understanding of the history, theology, and practice of the variety of Christian liturgical traditions. Music students will work side by side with Divinity students as they together develop the skills and vocabulary necessary for vital and effective ministry.

Students interested in pursuing the Certificate in Church Music Studies should consult with the program adviser as soon as possible after matriculation. Second-year voice or choral conducting students who wish to elect the fifth term must state their intention of doing so by December 8.

CURRICULUM

An organ, choral, or vocal major follows the normal programs for the Master of Music degree as required by the School of Music. The electives in the program are guided by the requirements for Church Music Studies. Students will develop their individual program of study in collaboration with the Church Music adviser.

The curriculum is designed so that an organ major can complete it concurrently with the M.M. degree program in two years of full-time enrollment. A choral or vocal major will need to enroll for a fifth term as a nondegree student following graduation with the Master of Music in order to complete the requirements. For information about enrolling for the fifth term, see the special section under Expenses and Financial Aid. Students will not continue studio lessons during this fifth term.

Academic Courses Students will elect one course from each of the following four categories (School of Music courses: 4 credits each; Divinity School courses: 3 credits each). Some examples of prior years' courses are given to show how the individualized program might look. Consult the bulletins of the School of Music and Divinity School for current course offerings.

Biblical Studies

One course from the O.T./N.T. Interpretation sequence

Liturgical Studies

Foundations of Christian Worship

Prayer Book

History of Sacred Music or Religion and the Arts

J.S. Bach's First Year in Leipzig

Mozart's Sacred Music

Music and Theology in the Sixteenth Century

From House Churches to Medieval Cathedrals: Christian Art and Architecture to the End of Gothic

Art of Ministry

Hymnody as Resources for Preaching and Worship

The Parish Musician

Sacred Music: Unity and Diversity

Skills-Based Courses Students will also elect three skills-based courses (2 credits each); for example:

Elements of Choral Conducting (for organ majors)

Voice for Non-Majors

Improvisation at the Organ

Choral Ensembles

Organ for Non-Majors

Leading Congregational Song (a course team-taught by an organist and one skilled in global hymnody)

Church Music Skills (administration, working with instruments, handbells, praise band, etc.)

Proseminar A 1-credit course is offered for Divinity and Music students alike, in which issues including the theology and practice of liturgy, music, and the arts, as well as program development and staff leadership, will be addressed. Participation in selected worship opportunities will be a key component in these discussions.

CHURCH MUSIC INTERNSHIPS

The institute partners with a number of major churches and cathedrals around the country to offer internships in church music for music graduates of the ISM who have completed the Church Music Studies curriculum. Students may apply for these internships in their second year and spend one to two terms immediately following graduation from Yale learning firsthand the skills needed of professional church musicians. Working with their mentor on-site, they focus their attention on service playing, conducting, administration, planning, and staff relations. Interns report back to the institute their weekly progress. Interested students should see the ISM director for details.

THE INSTITUTE OF SACRED MUSIC AND THE DIVINITY SCHOOL

Institute faculty members are responsible for the programs in Liturgical Studies and Religion and the Arts at the Divinity School. Outside of those specialized programs, ISM/Divinity students may also pursue the Comprehensive Master of Arts in Religion, the M.Div., or the S.T.M. (see the chapter Degrees). Students should also consult the bulletin of the Divinity School for degree requirements and other course information.

Liturgical Studies

The program offers a broad-ranging education in historical, theological, and pastoral aspects of liturgical studies. Drawing on the strengths of both Yale Institute of Sacred Music and Yale Divinity School faculty, as well as faculty from cognate fields, the program is richly interdisciplinary. Numerous electives supplement the core courses of study, ensuring that students not only gain a broad understanding of worship and of approaches to its study but also encounter the diversity of liturgical patterns in the Christian tradition. The faculty emphasizes connections with history as well as theology, contemporary liturgical practice, and the practice of sacred music and other art forms.

This program in liturgical studies seeks to serve students who are preparing for doctoral work and those with ministerial vocations, lay or ordained, especially parish ministers and church musicians.

Students in the Liturgical Studies program may be candidates for either the M.A.R. or the S.T.M. degree. (All other Yale students, especially those in the Divinity School's M.Div. program, are welcome to elect liturgy courses.) A liturgical studies major enrolling in the Institute of Sacred Music will elect the ISM Colloquium each term in addition to other courses.

PROGRAM REQUIREMENTS

M.A.R. in Liturgical Studies This degree program requires 18 credit hours of study in the major area, including the introductory core course of the program, Foundations of Christian Worship, REL 682. Students must take 9 credit hours of electives in liturgical

studies, 3 with a historical focus, 3 with a theological focus, and 3 with a strong methodological or practical component. The remaining 6 credits may be taken as electives, but students are strongly encouraged to seek out a course in their own denominational worship tradition.

The remaining 30 credits required for the M.A.R. in liturgical studies will be taken in the various areas of study of the Divinity School and institute curricula, according to a student's academic interests and professional goals and in consultation with faculty in the area of concentration.

S.T.M. in Liturgical Studies Candidates for the Master of Sacred Theology in Liturgical Studies must complete 24 credit hours of study, 18 of which must be in the major area. Six credits may be satisfied by reading courses and/or thesis work. If not previously taken, the following courses are required: the introductory core course, Foundations of Christian Worship, REL 682; and 9 credits of limited electives in liturgical studies, 3 with a historical focus, 3 with a theological orientation, and 3 with a strong methodological or practical component. A thesis, major paper in a regular course, or other acceptable project demonstrating independent research in the selected field of study is required for the S.T.M. degree. In addition, ISM students present their work at the institute Colloquium.

The institute provides a maximum of one year or equivalent of financial support to students in this program. More detailed information about the S.T.M. degree and requirements is in the Yale Divinity School bulletin.

Religion and the Arts

The program in Religion and the Arts provides enrichment to all students in YDS and ISM. Master's-degree students may pursue the broad-based comprehensive M.A.R. in religion and the arts (see Degrees), or they may be admitted to one of three areas of concentration: religion and literature, religion and music, or religion and the visual arts and material culture. The S.T.M. in Religion and the Arts is also offered for those who have completed an M.Div. degree or the equivalent.

Applicants declare their concentration at the time of application, and an undergraduate major or equivalent preparation in the concentration is presumed for M.A.R. applicants. Courses in these areas are taken principally from faculty in the Divinity School and Institute of Sacred Music; electives are taken elsewhere in the university: in the Graduate School (e.g., the departments of English, Comparative Literature, Music, American Studies, History of Art, Religious Studies, Anthropology) or in the schools of Art, Architecture, and Music.

In addition, students study the traditional curriculum of divinity: Bible, theology, history of Christianity, liturgics. Students are encouraged to attain reading proficiency in a second language relevant to their field of study.

Religion and Literature This concentration emphasizes the close reading of texts, an awareness of historical context, and a wide variety of interpretive approaches. What distinguishes it from other master's programs in literature, however, is its focus on the religious dimension of literary works and the theological ramifications of their study—for communities as well as for individual readers. Students are helped to make connections between theological content and literary form (e.g., narrative, poetry, memoir, epistle,

fragment, and song); to increase understanding of how the arts give voice to theological ideas; and to develop creative as well as critical writing skills in articulating theology. In addition to literary study, students take courses in Bible, theology, and history. Because of the interdisciplinary nature of the ISM, moreover, literature is always brought into conversation with worship and the other arts. Graduates of the program may go on to doctoral work in a variety of disciplines.

Religion and Music This concentration aims to familiarize students with broad areas of sacred music and their theological, philosophical, and ritual contexts. The program is open to students wanting to focus on historical musicology, ethnomusicology, or the theological study of music. Students will work within the methodological and theoretical framework of their subdiscipline, but they are also expected to cross the boundaries into the other musicological disciplines. In addition, students are encouraged to consider music within an interdisciplinary network: visual arts, poetry, literature, etc. Yale offers a wide variety of music-related courses, and students are invited to take advantage of course offerings in the larger Yale community, particularly the School of Music and the Department of Music. After graduation from the program, many students pursue doctoral degrees in music history or ethnomusicology, or they pursue theological studies with a particular focus on music and ritual.

Religion and the Visual Arts and Material Culture This concentration aims to provide students with a robust scholarly background in relations between religion and visual and material arts/cultures. It encourages interdisciplinary conversation across the various arts represented in the ISM curriculum (literature, music, liturgy, and ritual studies). The program invites students to take advantage of the abundant resources of Yale University in the visual arts and cultures of religion. After graduation from the program, many students pursue doctoral degrees in history of art or religious studies.

PROGRAM REQUIREMENTS

M.A.R. in Religion and the Arts: Concentrations Students elect one of three areas of concentration, as detailed above. The emphasis in each area is upon history, criticism, and analysis of past and present practice. Each requires 21 credits in the area of concentration: in literature, 6 of these credits must be taken with ISM faculty; in music or visual arts/material culture, 12 must be taken with ISM faculty. In addition, at least 15 credits shall be devoted to general theological studies: 6 credits in Area I, 6 credits in Area II, and 3 credits in Area III. Twelve credits of electives may be taken from anywhere in the university, though the number of electives allowed in studio art, creative writing, or musical performance is at the discretion of the adviser and permission of the instructor. In total, one-half of the student's course load must be Divinity School credits.

A limited number of studio art classes may be taken for academic credit by students in the visual arts/material culture concentration, and they must demonstrate the relevance of this study to theology. Admission to studio art courses depends entirely on the permission of the instructor and is customarily granted only to those with strong portfolios.

Students preparing for doctoral work will be encouraged to develop strong writing samples and foreign language skills. ISM students may apply to the institute for study in Yale's summer language program.

M.A.R.: Comprehensive By the time of graduation, all ISM/YDS students in the Master of Arts in Religion comprehensive program will have taken four 3-credit courses from ISM faculty. One course may be substituted with participation for one year in one of the following vocal ensembles: Marquand Choir, Marquand Gospel and Inspirational Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata. Students may also elect any arts-related academic course throughout the university with permission of their adviser.

M.A.R.: Other Concentrations By the time of graduation, all ISM/YDS students in all concentrations other than those listed above (e.g., theology, biblical studies, ethics, religion and ecology) will have taken at least two 3-credit courses from ISM faculty. (Participation in a vocal ensemble does not count toward this requirement.)

S.T.M. in Religion and the Arts Candidates for the Master of Sacred Theology in Religion and the Arts must complete 24 credit hours of study. Six credits may be satisfied by reading courses and/or thesis work. A thesis, major paper in a regular course, or other acceptable project demonstrating independent research in the selected field of study is required for the S.T.M. degree. In addition, ISM students present their work at the institute Colloquium.

The institute provides a maximum of one year or equivalent of financial support to students in this program. More detailed information about the S.T.M. degree and requirements is in the Yale Divinity School bulletin.

Master of Divinity (M.Div.)

Pastors are continually called to integrate a wide range of human experience and expression, and nowhere is this more evident than in preparing and leading worship. ISM provides a rich environment for future ministers to develop a comprehensive pastoral vision that interweaves scripture, tradition, music, art, and performance practices in ways that illumine the human condition and enliven communities of faith.

We seek students in this program who have already done some academic work in one or more of the arts. By taking courses in music, liturgy, and the arts, and by learning side by side with musicians and students of literature and art, M.Div. students begin to understand how the arts and theological scholarship enrich each other. As a result, students are prepared more fully for the challenge of leading communities and individuals who hunger to see their fragmented lives redeemed by a more holistic vision of life and faith.

PROGRAM REQUIREMENTS

ISM students pursuing the M.Div. are offered many electives to explore the full range of studies in sacred music, worship, and the arts. By the time of graduation, all ISM/YDS students in the Master of Divinity program will have taken one 3-credit course from ISM faculty in each of the following areas:

- Sacred Music*
- Worship
- Religion and the Arts (Visual Arts or Literature)†

In addition, students will have taken a total of 9 credits in other arts-related academic courses. This requirement may be fulfilled by applied music lessons for credit; by upper-level homiletics courses; or by participation in any of the following vocal ensembles: Marquand Choir, Marquand Gospel and Inspirational Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata. (Those pursuing the Berkeley certificate are only required to take 3 credits in other ISM courses.)

*With adviser's permission, M.Div. students may substitute any 3-credit academic course in the School of Music or Department of Music for this requirement.

†With adviser's permission, M.Div. students may substitute any 3-credit academic course in any arts school or arts-related department for this requirement (e.g. School of Architecture, Theater and Performance Studies, etc.).

The Institute of Sacred Music Colloquium

Colloquium is central to the purpose of the institute and to the faculty's involvement in, and personal attention to, how ISM students are trained. Colloquium is the meeting ground for all institute students and faculty, the place where we study together, grapple with major issues, and share our work as students of sacred music, worship, and the arts.

The Institute of Sacred Music Colloquium is a course, taken for credit, that meets every Wednesday from 3:30 until 5 p.m., with informal discussion from 5 to 5:30 p.m. It is divided into two term-long parts, with responsibility for the fall term resting primarily with the faculty and outside presenters, and for the spring term primarily with the students.

One of the primary tenets of the institute's mission is to bring into conversation the broad fields of arts and religion. To this end, ISM students from the two partner schools of Music and Divinity collaborate on a presentation to be given in their final year. In their penultimate year, student pairings are made, and as a team they develop a topic and thesis to which they both can contribute significantly and collaborate equally. This process is advised and monitored by ISM faculty, who at the end of the year award the Faculty Prize for the best student presentation.

Student presentations are graded as follows: pass with distinction, pass, pass with reservation, or fail. All ISM faculty members will grade the presentations and submit remarks. The director collates all the information, adjudicates the grade, and conveys the faculty comments to the students. Students whose presentations do not pass do not receive credit for the term of Colloquium in which they presented; therefore they do not receive the ISM Certificate.

We videorecord all presentations for our archives.

Interdisciplinary Program in Music and the Black Church

This interdisciplinary program, positioned within the Institute of Sacred Music but working in partnership with YDS and other units, aims to organize and expand the scholarly attention paid to the music of the Black Church and to this tradition's extraordinary influence on a host of musical cultures – confessional and commercial, American and global. Drawing on constituencies at Yale, in New Haven, and beyond, Music and the Black Church hosts a concert series, residencies, symposia, and course offerings.

Directed by Professor Braxton Shelley, the program links scholars in the Department of Music, the School of Music, the ISM, the Divinity School, and the Department of African American Studies, fostering interdisciplinary exchange. The program, while focused on Yale faculty and students, is not narrowly academic. It trains students at the intersection of practice, performance, and scholarship. Through its slate of activities, the program draws together practitioners and scholars, students and congregants, neighbors and visitors, pursuing a fuller consideration of this crucial strand of African American life and history.

Conferences, Symposia, and Publications The program's regular gatherings of scholars and practitioners of black sacred music will facilitate both practice and reflection. Single-day symposia and multiday conferences will result in a variety of publications from edited volumes to special issues of journals.

Guest Artists/Artists-in-Residence The program will foster interactions between students and leading performers of the Black Church's musical traditions. As students learn from expert creators – musicians and preachers, composers and arrangers – both short visits and extended residencies will present opportunities for the program to invite members of the New Haven and broader communities into the ISM's network.

Summer Event in Church Music Alongside its scholarly conferences, the program will regularly convene a cross section of musicians, ministers, researchers, and parishioners to explore themes of particular interest to their congregations, listening across differences of vocation and training to sharpen the capacities that are most vital to their work.

Summer Fellows In order to strengthen the pipeline of students interested in studying black sacred music, the program will recruit and support cohorts of undergraduates who will come to campus to receive intensive research training to fuel their chosen summer-long investigations of topics in black sacred music.

Courses Taught by Institute Faculty, 2024–2025

See the bulletins of the School of Music and the Divinity School for full course listings and degree requirements. Courses listed here may be cross-listed in other schools or departments. Information is current as of July 1, 2023. An updated list is available online at <http://ism.yale.edu>.

The letter “a” following the course number denotes the fall term; the letter “b” denotes the spring term.

Courses fulfilling the distribution requirements for institute students pursuing the M.Div. are indicated with a letter representing the subject area: W (Worship), M (Music), and/or A (Visual Arts or Literature). In the School of Music, courses designated NP are nonperformance courses. Courses designated P/F will be graded on a Pass/Fail basis. See the Schools’ respective bulletins for full explanation.

MUSIC COURSES

MUS 506a–b, 606a–b, 706a–b, Lyric Diction for Singers 2 credits per term. A language course designed specifically for the needs of singers. Intensive work on pronunciation, grammar, and literature throughout the term. French, German, English, Italian, Russian, and Latin are offered in alternating terms. Required. Faculty

MUS 509a–b, 609a–b, 709a–b, Art Song Coaching for Singers 1 credit per term. Individual private coaching in the art song repertoire, in preparation for required recitals. Students are coached on such elements of musical style as phrasing, rubato, and articulation, and in English, French, Italian, German, and Spanish diction. Students are expected to bring their recital accompaniments to coaching sessions as their recital times approach. Tomoko Nakayama

MUS 511b, Music before 1750 4 credits. NP. Group B. An analytic and cultural survey of European music before 1750. Alongside detailed examination of notated repertoire representing the major styles, genres, and composers of the period, the course explores the roles of listeners and performers, the social contexts of music making, and the relationships among notated and vernacular music. Topics include the development of the modern notational system, the transmission of music as a result of social and power structures, vernacular traditions of music making, the place of music in relationship to changing world views and cosmologies, the relationship between music and language, the emergence of independent instrumental music, and the development of musical form. The course explores both music that was incorporated in the canon of Western music but also composers and musical traditions that were marginalized. Enrollment by placement exam. May be taken as an elective, space permitting. Markus Rathey

MUS 514a, Keyboard Harmony for Organists 2 credits. In this course, organ students will develop applied music theory at the keyboard including basic figured bass, melody harmonization, transposition, score reading, and basic species counterpoint improvisation. Bálint Karosi

MUS 515a,b, Improvisation at the Organ I 2 credits. This course in beginning organ improvisation explores a variety of harmonization techniques, with a strong focus on formal structure (binary and ternary forms, rondo, song form). Classes typically are made up of two students for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. Prerequisite: MUS 514. Jeffrey Brillhart

MUS 519a–b, 619a–b, 719a–b, ISM Colloquium 1 credit per term. NP. P/F. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. *Required of all Institute of Sacred Music students each term.* Martin Jean

MUS 522a–b, 622a–b, 722a–b, Acting for Singers 1 credit per term. Designed to address the specialized needs of the singing actor. Studies include technique in character analysis, together with studies in poetry as it applies to art song literature. Class work is extended in regular private coaching. ISM students are required to take two terms in their second year. Glenn Seven Allen

MUS 531a–b, 631a–b, Repertory Chorus–Voice 2 credits per term. A reading chorus open by audition and conducted by graduate choral conducting students. The chorus reads, studies, and sings a wide sampling of choral literature. Jeffrey Douma

MUS 532a–b, 632a–b, Repertory Chorus–Conducting 2 credits per term. Students in the graduate choral conducting program work with the Repertory Chorus, preparing and conducting a portion of a public concert each term. Open only to choral conducting majors. Jeffrey Douma

MUS 535a–b, 635a–b, Recital Chorus–Voice 2 credits per term. A chorus open by audition and conducted by graduate choral conducting students. It serves as the choral ensemble for four or five degree recitals per year. Jeffrey Douma

MUS 536a–b, 636a–b, Recital Chorus–Conducting 2 credits per term. Second- and third-year students in the graduate choral conducting program work with the Recital Chorus, preparing and conducting their degree recitals. Open to choral conducting majors only. Jeffrey Douma

MUS 540a,b, 640a,b, 740a,b, Individual Instruction in the Major 4 credits per term. Individual instruction of one hour per week throughout the academic year, for majors in performance, conducting, and composition. Faculty

MUS 544a–b, 644a–b, 744a–b, Seminar in the Major 2 credits per term. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. At the discretion of each department, seminar requirements can be met partially through off-campus field trips and/or off-campus fieldwork, e.g., performance or teaching. Required of all School of Music students except pianists who take 533, 633, 733. Faculty

MUS 546a–b, 646a–b, 746a–b, Yale Camerata 2 credits per term. Open to all members of the university community by audition, the Yale Camerata presents several performances throughout the year that explore choral literature from all musical periods.

Members of the ensemble should have previous choral experience and be willing to devote time to the preparation of music commensurate with the Camerata's vigorous rehearsal and concert schedule. Felicia Barber

MUS 556a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding of and appreciation for musical genres, both those familiar to them and those different from their own and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Hymn playing, with an emphasis on methods of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Prerequisite: graduate-level organ and piano proficiency. Walden Moore, Mark Miller

MUS 558b, Liturgical Keyboard Skills II 2 credits. This course continues work begun in Liturgical Keyboard Skills I (MUS 556) and delves more deeply into the hymnic and liturgical repertoire of American and European classical traditions. Focused on the accompaniment and leadership of congregational singing, the course systematically surveys the service music and hymnic repertoire of Catholic and mainline Protestant traditions in the U.S. Students continue building skills in strong leadership of congregational song and improvisational skills needed to support the accompaniment of the liturgy. Students will jointly lead an extended choral liturgy as a final project to the course. Prerequisite: MUS 556. Richard Webster

MUS 565a, Elements of Choral Technique 2 credits per term. An exploration of conducting technique, rehearsal technique, score analysis, and repertoire for the choral conductor, this course is designed for students who are not majoring in choral conducting but are interested in learning the essentials of choral technique. Repertoire from the sixteenth century to the present is explored. Felicia Barber

MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum 1 credit per term. Specialist chamber choir for the development of advanced ensemble skills and expertise in demanding solo roles (in music before 1750 and from the last one hundred years). Enrollment required for voice majors enrolled through the Institute of Sacred Music. Stefan Parkman

MUS 594a,b, Vocal Chamber Music 1 credit. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. Occasional weekend sessions and extra rehearsals during production weeks can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a–b, 695a–b, Performance Practice for Singers 2 credits per term. A four-term course cycle exploring the major issues and repertoire of Western European historically informed performance, including notation, use of modern and manuscript editions, and national performance styles. Includes a survey of solo and chamber vocal repertoire (song, madrigal, cantata, opera, oratorio, motet) from the seventeenth and eighteenth centuries, with a focus on ornamentation, practical performance issues, and recital planning. The sequence is designed to provide the foundation to a practical career in historical performance. Open to conductors and instrumentalists with permission of the instructor. Jeffrey Grossman

MUS 604b, The Sacred Concerto in the Seventeenth Century 4 credits. Markus Rathey

MUS 615a,b, Improvisation at the Organ II 2 credits. This course explores modal improvisation, focusing on the composition techniques of Charles Tournemire and Olivier Messiaen. Students learn to improvise five-movement, chant-based suites (Introit-Offertoire-Elevation-Communion-Pièce Terminale), versets, and a variety of free works using late-twentieth-century language. Classes typically are made up of two students for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. Prerequisite: MUS 515. Jeffrey Brillhart

MUS 617a, Music and Theology in the Sixteenth Century 4 credits. NP. Group B. The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and — not least — the support of many musicians and composers were responsible for the spreading of the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music, especially sacred music, constituted a problem because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformers had to think about the place music could have in worship and about the function of music in secular life. Markus Rathey

MUS 623a,b, Early Music Coaching for Singers 1 credit. Individual private coaching in early repertoire, focusing on historically informed performance practice, in preparation for required recitals and concerts. Students are coached on such elements of musical style as ornamentation, phrasing, rubato, articulation, and rhetoric, and in English, French, Italian, German, Latin, and Spanish diction. Students are expected to bring recital and concert repertoire to coaching sessions as performance times approach. Jeffrey Grossman

MUS 650a, Silenced Voices: Music, Race, and Gender in Early Music 4 credits. Periods in music history are often classified with convenient labels such as “common practice,” “early music,” etc., and it is quietly assumed that everybody shares these labels. But if we ask more critically, it becomes apparent that the labels encode a specific view of music history that is based on the establishment of certain musical forms, the modern tonal system, and the concept of a musical work. The labels are not neutral, but they provide categories in which we approach musical traditions, and works or traditions that don’t fit into these categories are often neglected or ignored. Our labels, as well as the music they describe, do not exist independently but are embedded in a societal context. Music grows

out of specific functions and reflects power relationships within society. Music not only reflects the social stratifications and power structures of the past but in some cases also perpetuates these ideas. This course challenges some of the common narratives about the history of early music. Focusing on four distinct areas, we explore early examples of music by Jewish composers, the role of women in the creation and performance of music, the history of African American music before the nineteenth century, and the amalgamation of Native American and western traditions. Each section begins with a critical assessment of the representation of these marginalized groups in western classical music and then shifts the focus to music written and performed by these groups. The goal of the course is not another western appropriation of music by marginalized groups but rather a critical evaluation of the western canon in dialogue with music that is commonly excluded from this canon. The course provides an overview of current scholarship and presents selected compositions. The final project for each student is the development of a concert program (with program notes) that reflects the issues raised in the course. Markus Rathey

MUS 656a, Liturgical Music Skills I 2 credits. In this course, students are coached in musical skills pertinent to the profession of church music, including essential keyboard skills and techniques (harmonization, score-reading, and transposition); all aspects of service playing (leading and playing hymns, accompaniment of anthems and psalms and other liturgical music); and essential skills in choral direction. Students work in small groups for coaching. Appropriately qualified students have opportunities to play services and work with the Yale Consort, other ad hoc ensembles, Yale chapels, or local church positions, which are evaluated in conversation with the instructor. Some written work is required to record and process observations in rehearsal and coachings. Richard Webster

MUS 657b, Liturgical Music Skills II 2 credits. A continuation of Liturgical Music Skills I that progress students into more difficult anthems, oratorio transcriptions, chant accompaniment and direction, and hymn arrangements. Students work in small groups for coaching. Appropriately qualified students have opportunities to play services and work with the Yale Consort, other ad hoc ensembles, Yale chapels, or local church positions, which are evaluated in conversation with the instructor. Some written work will be required to record and process observations in rehearsal and coachings. Richard Webster

MUS 715a,b, Improvisation at the Organ III 2 credits. This course explores the improvisation of a full organ symphony in four movements, Tryptique (Rondo-Aria-Theme/ variations), improvisation on visual images, text-based improvisation, and silent film. Classes typically are made up of two students for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to ten minutes on a submitted theme. Prerequisite: MUS 615. Jeffrey Brillhart

MUS 815a,b, Improvisation at the Organ IV 2 credits. Prerequisite: MUS 715. Jeffrey Brillhart

DIVINITY COURSES

Courses are 3 credits unless otherwise indicated.

REL 601a, Eastern Orthodox Worship and Thought This course explores the Eastern Orthodox (Chalcedonian) tradition by examining the history and theology of its worship. We proceed chronologically, beginning in the early centuries of Christianity and tracing the development of Orthodox liturgy and theological reflection up to the present day. Along the way, we consider various aspects of Orthodox spirituality: music, iconography, female bodies, dogmatic developments, and contemporary issues, particularly around the current war in Ukraine. (W) Mark Roosien

REL 673a, Irenaeus Seminar In this course, we explore the theological work and contemporary relevance of Irenaeus of Lyon, a second-century Christian theologian who wrote the earliest extensive account of the Christian faith that remains extant today. We read together most of Irenaeus' surviving texts, *On the Apostolic Preaching* (*Epideixis*) and *Against the Heresies* (*Adversus Haereses*). We also learn about key elements of his theology, become familiar with some of the secondary scholarship on his writings, and analyze more recent theological engagement with his thought, including works by Hans Urs von Balthasar (*The Glory of the Lord*), J. Kameron Carter (*Race: A Theological Account*), and Catherine Keller (*The Face of the Deep*). Previous experience reading texts from late antiquity, early Christian texts, or other theological texts would be helpful, but is not required. (W) Awet Andemicael

REL 675a, Baptism and Eucharist in Ecumenical Dialogue This course engages students in recent conversations around the theology and practice of baptism and eucharist. Beginning with the 1982 World Council of Churches document *Baptism, Eucharist, and Ministry*, we read texts that have emerged from ecumenical sacramental dialogues in the past three decades and discuss major issues such as mutual recognition of baptism, patterns of Christian initiation, who may administer the sacraments, and open communion. (W) Melanie Ross

REL 682a, Foundations of Christian Worship This is a core course in Liturgical Studies. The course focuses on theological and historical approaches to the study of Christian worship, with appropriate attention to cultural context and contemporary issues. The first part of the course seeks to familiarize students with the foundations of communal, public prayer in the Christian tradition (such as its roots in Hebrew Scripture and the New Testament; its Trinitarian source and direction; its ways of figuring time, space, and human embodiment; its use of language, music, the visual arts, etc.). The second part offers a sketch of historical developments, from earliest Christian communities to present times. In addition, select class sessions focus on questions of overall importance for liturgical life, such as the relationship between gender differences and worship life, and the contemporary migration of liturgical practices into cyberspace. (W) Melanie Ross

REL 733b, The Passion in Late Antique and Byzantine Art The English word “passion” refers to the redemptive sufferings of Jesus and to the narrative of events leading up to and including his death, particularly as recorded in the four canonical gospels. The story of the Passion seems perfectly suited to illustration in view of the narrative structure of

the gospel accounts, along with the broader theological significance attributed to the death of Jesus in the early church, and certainly this is the case from the eighth century on, when illustrated passion narratives came to form the bedrock of Christian visual culture. This seminar begins by examining these four accounts and then examines the earliest evidence for their representation and interpretation in visual art, hymnography, liturgy, and homiletic literature. Focusing on specific themes – such as the Betrayal, Crucifixion, and Resurrection – it then explores the ways that the Passion was imagined, exploited, and appropriated in Late Antiquity and Byzantium, when it motivated the creation of consequential works of art in conjunction with the composition and performance of hymns, complex liturgies, and homiletic literature that came to define personal piety as well as theology. The seminar includes a site visit to the Yale University Art Gallery and the viewing of Byzantine manuscripts in the form of facsimiles. (A) Vasileios Marinis

REL 745b, Byzantine Art and Architecture This lecture course explores the art, architecture, and material culture of the Byzantine Empire from the foundation of its capital, Constantinople, in the fourth century to the fifteenth century. Centered around the Eastern Mediterranean, Byzantium was a dominant political power in Europe for several centuries and fostered a highly sophisticated artistic culture. This course aims to familiarize students with key objects and monuments from various media – mosaic, frescoes, wooden panels, metalwork, ivory carvings – and from a variety of contexts – public and private, lay and monastic, imperial and political. We give special attention to issues of patronage, propaganda, reception, and theological milieu, as well as the interaction of architecture and ritual. More generally, students become acquainted with the methodological tools and vocabulary that art historians employ to describe, understand, and interpret works of art. (A) Vasileios Marinis

REL 747b, Islamic Art and Architecture in the Mediterranean This course surveys the history of Islamic cultures through their rich material expressions beginning from the time of the Prophet Muhammed in the seventh century to the present and extending across the Mediterranean from Spain to Syria. The course aims to familiarize students with the major periods, regions, monuments, and media of the Islamic cultures around the Mediterranean and with basic principles of Islam as they pertain to the visual arts and, in particular, their interactions with the Christian world. We discuss architecture (mosques, madrasas, mausolea, etc.) as well as works of art in various media (calligraphy, illuminated manuscripts, textiles, ceramics, etc.) within both the Islamic and the larger, universal, and cross-cultural contexts. (A) Örgü Dalgıç

REL 756a, The Cult of Mary: Early Christian and Byzantine Art This course examines the origins and development of the veneration of Mary as the Mother of God, focusing specifically on the treatment of Mary in the visual and material culture of early Christianity and Byzantium. Its aim is to introduce students to key points in the history of the cult through the close study of images preserved on a range of objects in different media (including frescoes, glassware, sculpture, coins, textiles, mosaic), made for a variety of purposes. This visual material is analyzed in conjunction with relevant literary, theological, and liturgical evidence for the development of the cult. It is designed as a seminar for students who have interest or background in the material, textual, and religious culture of early Christianity. (A) Vasileios Marinis, Felicity Harley

REL 801a or b, Marquand Chapel Choir 1 credit per term. Nathaniel Gumbs

REL 802a or b, Marquand Gospel and Inspirational Choir ½ credit per term. Mark Miller

REL 825b, Music Skills and Vocal Development for Ministry This course is designed to help those training for lay and ordained ministry to improve their musical and vocal skills as part of the larger process of their transformation into living instruments of God. The course is comprised of three components: skill development, spiritual formation, and theological reflection. Students meet weekly as a class to reflect collectively on theological, spiritual, and practical themes related to music. Class sessions include lectures and interactive presentations by the course instructor and other guest speakers, as well as class discussion about readings and other assignments. In addition, students receive individual weekly vocal coaching from graduate music students, under the primary instructor's supervision. (W, M) Awet Andemicael

REL 900a, Sacred Sounds: Key Issues in the Ethnomusicology of Religion How and why do religious practitioners around the world engage in the sonic dimensions of lived experience? What local, regional, and global histories impinge upon meanings that obtain in these sacred music practices? This course in ethnomusicology examines the complex intersectional space between sonic and religious practice in the modern world. Case studies encompass both northern and southern hemispheres and are organized thematically rather than strictly by geographic area. Through examination of topics such as postcolonialism, postsecularism, ritual and ritualization, social identity, history, and transnationalism, we address the role of power in shaping the conditions under which truth is experienced, while also carving out intellectual space for the metaphysical claims to which ethnomusicological interlocutors bear witness. (M) Bo kyung Blenda Im

REL 922a, Art and Ritual at Mount Sinai—Travel Seminar This course looks at art and ecclesiastical and pilgrimage rituals at the monastery of St. Catherine in the Sinai. Founded by Emperor Justinian on a site already venerated by Christians as the place where, supposedly, Moses encountered the Burning Bush, the monastery is one of the oldest continuously inhabited Christian communities in the world. Its holdings of icons have no parallel and offer the opportunity to study Christian imagery in the context of both devotional use and corporate rituals, if not place of origin. This course introduces various aspects of Orthodox liturgy and religious pilgrimage relevant to the explication of the surviving church arts at the monastery and the surrounding area. (A) Vasileios Marinis, Robert Nelson

REL 933a, Poetry and Faith This course is designed to look at issues of faith through the lens of poetry. With some notable exceptions, the course concentrates on modern poetry—that is, poetry written between 1850 and 2013. Inevitably, the course also looks at poetry through the lens of faith, but a working assumption of the course is that a poem is, for a reader (it's more complicated for a writer), art first and faith second. "Faith" in this course generally means Christianity, and that is the primary context for reading the poems. But the course also engages with poems from other faith traditions, as well as with poems that are wholly secular and even adamantly anti-religious. (A) Christian Wiman

REL 943a, Gospel, Rap, and Social Justice: Prison and the Arts Students in this course collaborate with formerly incarcerated musicians and other survivors of prison to create performances inspired by their collective reading of Dante's *Divine Comedy*, Michelle Alexander's *The New Jim Crow*, and a variety of texts documenting the impact of the carceral state on communities of color. Students learn how to apply the arts to community service and activism as they learn about the American criminal justice system and its relevance to Dante's poem from a social justice perspective. (A) Ronald S. Jenkins

REL 945a, From House Churches to Medieval Cathedrals: Christian Art and Architecture to the End of Gothic This course examines the art associated with, or related to, Christianity from its origins to the end of Gothic. It analyzes major artistic monuments and movements in a variety of regions, paying particular attention to how art shapes and is shaped by the social and historical circumstances of the period and culture. The class considers art in diverse media, focusing on painting, sculpture, architecture, and decorative arts. Trips to the Yale Art Gallery and the Beinecke Rare Book and Manuscript Library are included. The course aims to familiarize students with key monuments of Christian architecture, sculpture, painting, and related arts, analyzing each within its particular sociocultural and theological perspective. The course stresses the importance of looking at works of art closely and in context and encourages students to develop skills of close observation and critical visual analysis. Additionally, students are encouraged to examine the ways parallel developments in Christian theology, dogma, and liturgy are influenced by art. (A) Örgü Dalgıç

REL 947a, Contemporary Worship Music: Commerce, Style, and Ethics What is "contemporary worship music"? Why do twenty-first-century Christians sing it? What ethical debates inform church communities' adoption or rejection of contemporary worship music practices? This graduate seminar interrogates the relationship between commerce, style, and ethics in contemporary worship music. We address case studies from early twenty-first-century North America, Oceania, and the United Kingdom from a transnational framework that highlights the asymmetrical circulation of musico-religious ideas, practices, capital, and people in the global political-economy. Reading across scholarly fields such as music studies, liturgical studies, and ritual studies, we critically examine this subgenre of global popular music from both historical and ethnographic perspectives. The first part of the course historicizes contemporary worship music and introduces critical themes. The second part of the course focuses on influential contemporary worship groups including Hillsong, Passion, Bethel, Elevation Worship, and Maverick City. We consider the roles that competing definitions of "the good," sacred and secular constructs, race and ethnicity, imperialism, commerce, embodiment, and aesthetics play in power-inflected processes of self-making and community-building in late twentieth- and early twenty-first-century global Christianity. (W, M) Bo kyung Blenda Im

REL 949b, Spiritual Topographies in Contemporary Fiction and Poetry This course examines the role of place, and physical space, as both setting and trope in modern/postmodern poetry and fiction. Beginning with notions of sacred space(s) from Scripture, we examine works of poetry by a range of modern and contemporary poets that explore natural, domestic, and sacred spaces (including Native American poetry)

and the novels *Home* by Marilynne Robinson, *Blood Meridian* by Cormac McCarthy, and the urban maze of Paul Auster's *The New York Trilogy*. Through close readings of these works, we consider how meaning is conveyed through the author's development of physical locations and spaces as images of spiritual longing, journey, and presence, as well as windows into the human condition. Themes of the sacred and the profane, the material and the transcendent, good and evil, home and homelessness, identity and transformation, are among the theologically important questions that arise from this study. (A) David Mahan

REL 963a, Literature of Trauma How can literary art respond to extreme suffering, particularly when it involves the trauma of large-scale violence and oppression, which seems to defy aesthetic response? How can literary artists fulfill a summons to bear witness and remember without vitiating the apparent senselessness of human atrocity? How do theological responses to trauma interact with those made by creative writers? This course examines these and other questions through the works of poets and novelists responding to the traumas of war (WWI poetry), genocide (Holocaust poetry and fiction), and historic violence and oppression (African American, Latin American/Latinx, and Native American/Indigenous Peoples poetry and fiction). This is not a course in clinical psychology or pastoral theology, though our themes relate to these disciplines. The class focuses on the literary-critical and theological issues that arise through close reading of these texts. (A) David Mahan

REL 971a, Creative Faith: Prose An assumption of the course is that the act of creating and the act of believing are intimately related. Indeed, for many artists they are inseparable. Students work on essays throughout the semester, with specific guidelines from instructor. This course is part seminar and part workshop. Half of the time is devoted to the reading and analysis of modern essays and half to discussing work done by students in the class. Students should have some background with creative writing, though formal instruction is not necessary. Instructor may be contacted directly to address questions/hesitations about enrolling in the course. Enrollment limited to twelve. Admission is at the discretion of the instructor. (A) Christian Wiman

REL 975a, Bach among the Theologians Johann Sebastian Bach has occasionally been called "The Fifth Evangelist" and his music is often viewed as an expression of deep theological insight and devotion. But what does that actually mean? How does Bach's music relate to the religious and devotional traditions of his time? Was Bach indeed exceptional in that regard? The course explores the religious landscape of Bach's time and demonstrate how Bach's music relates to the contemporary trends in theology and private devotion. The basis for the course is a new theological Bach reader (translated and edited by Markus Rathey), which makes accessible important theological documents from Bach's religious environment. The first half of the course provides a broad overview of central theological topics and their representation in Bach's music. In the second half, we explore selected cantatas and their relationship to the sermons and devotional texts from theologians who served with Bach in eighteenth-century Leipzig. (M) Markus Rathey

REL 982b, Literature of Enchantment What does it mean to be enchanted? We think of states of awe, wonder, marvel, rhapsody, and epiphany, but also of strangeness, even bewitchment. What are the sources of enchantment? What makes experiences of it desirable, or dangerous? How does it relate to disenchantment, as some have labeled our modern age? Are we in need of re-enchantment— as moderns, or perennially as humans? What role does enchantment play in our sense of self and society, in our philosophical or religious outlooks? In this course we explore these questions and the many modes and moods of enchantment through the literary imagination. As resistant to a fixed definition as enchantment itself, literature of enchantment spans various genres: from fairy tales, fantasy, and science fiction, to allegory, myth, magical realism, surrealism, and blends of these elements in other forms. The works of fiction we study include those that both enchant us and are about enchantment, along with its corollaries of disenchantment and re-enchantment. One of our guiding questions from this study considers how the pursuit or experience of enchantment illuminates what it means to be human and challenges our perception of the real. (A) David Mahan

REL 997a, Black Religion, Black Thought This co-taught course attends to the theory-making of Black religious practitioners, analyzing a host of ritual phenomena to uncover emic theorizations of space, materiality, voice, text, and belief itself. Course participants engage primary source texts, theoretical and methodological pieces in religious studies/ethics/theology and black studies to more thoroughly contemplate modalities of Black religious and spiritual knowledge. Though the course is grounded in African American Christian studies, it also pushes against these boundaries to explore Africana religious and spiritual formations throughout the African Diaspora. (A) Braxton Shelley, Todne Thomas

REL 3630a–b, Church Music Skills 1.5 credits per term. Pending audition, students take regular individual or group coaching (weekly 30-minute or biweekly 60-minute) in a musical skill— gospel piano, Hammond organ, voice, or percussion— relevant to leadership of congregational song in worship. Additionally, as part of the course, students attend a weekly studio class where they study and enhance ensemble skills. A final public performance project is required. (M) Braxton Shelley

REL 3910a–b, ISM Colloquium ½ credit per term. P/F. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. *Required of all Institute of Sacred Music students each term.* Martin Jean

ISM COURSES HOSTED IN OTHER DEPARTMENTS

AFAM 695b, The Study of African American Music This seminar explores the musical objects, critical debates, and scholarly methodologies that have shaped the study of African American music. How do artists, critics, and theorists differently define “Black music”? How do competing conceptions of Black musical traditions reflect and resist commercial and academic modes of categorization? In this course, we attend to the intersections and divergences that emerge from myriad attempts to define and discipline the musical products of black experience, converting Blues, Funk, Gospel, Hip-Hop, House, Jazz, Reggae, R&B, Soca, Soul, the Spiritual, and many other idioms,

into a single knowledge-object. We investigate the intellectual genealogies and scholarly disagreements that arise from the interdisciplinary scope of Black music studies, including: cultural history, cultural studies, ethnomusicology, literary studies, historical musicology, music theory, sociology, and theology. Required for students in the Joint Ph.D. Program in Music and African American Studies, this reading-intensive graduate course brings together texts that have defined the interdisciplinary study of Black music and new work that is remaking the field. (M) Braxton Shelley

AMST 630/HSAR 529/RLST 819b, Museums and Religion: The Politics of Preservation and Display This interdisciplinary seminar focuses on the tangled relations of religion and museums, historically and in the present. What does it mean to “exhibit religion” in the institutional context of the museum? What practices of display might one encounter for this subject? What kinds of museums most frequently invite religious display? How is religion suited (or not) for museum exhibition and museum education? Enrollment is by permission of the instructor; qualified undergraduates are not only welcome but also encouraged to join us. There are no set prerequisites, but, assuming available seats, permission is granted on the basis of response to three questions: Why do you wish to take this course? What relevant educational or professional background/experience do you bring to the course? How does the course help you to meet your own intellectual, artistic, or career aspirations? (A) Sally Promey

AMST 805/HSAR 720/RLST 699a, Sensational Materialities: Sensory Cultures in History, Theory, and Method This interdisciplinary seminar explores the sensory and material histories of (often religious) images, objects, buildings, and performances as well as the potential for the senses to spark contention in material practice. With a focus on American things and religions, the course also considers broader geographical and categorical parameters so as to invite intellectual engagement with the most challenging and decisive developments in relevant fields, including recent literatures on material agencies. The goal is to investigate possibilities for scholarly examination of a robust human sensorium of sound, taste, touch, scent, and sight—and even “sixth senses”—the points where the senses meet material things (and vice versa) in life and practice. Topics include the cultural construction of the senses and sensory hierarchies; investigation of the sensory capacities of things; and specific episodes of sensory contention in and among various religious traditions. In addition, the course invites thinking beyond the “Western” five senses to other locations and historical possibilities for identifying the dynamics of sensing human bodies in religious practices, experience, and ideas. The Sensory Cultures of Religion Research Group meets approximately once per month at 7 p.m. on Tuesdays; class participants are strongly encouraged, but not required, to attend. Enrollment is by permission of the instructor; qualified undergraduates are not only welcome but encouraged to join us. There are no set prerequisites, but, assuming available seats, permission will be granted on the basis of response to three questions: Why do you wish to take this course? What relevant educational or professional background/experience do you bring to the course? How does the course help you to meet your own intellectual, artistic, or career aspirations? (A) Sally Promey

ENGL 346/HUMS 253/RSLT 233a, Poetry and Faith Issues of faith examined through poetry, with a focus on modern poems from 1850 to the present. Poems from various faith traditions studied, as well as to secular and antireligious poetry. (A) Christian Wiman

MUSI 483b, The Gospel Imagination: Tradition and Revolution This course studies the black gospel tradition, focusing on the genre's distinctive combination of sound and belief. Music, movement, and conviction, the three expressions gospel holds together, are explored through three interpretive lenses: exemplary performers, pivotal periods, and formal processes. This semester's work focuses on the musicians who turned this stream of Black sacred music on its head--the radicals and revolutionaries who provoked movement between creative eras. The class brings material and approaches from the fields of musicology, music theory, ethnomusicology, black studies, homiletics, and theology to bear on two questions: (1) What work—musical, cultural, and spiritual—does gospel do for its various audiences? and (2) How does the function of the gospel song shape its form? Through a combination of weekly reading, listening and writing assignments, students immerse themselves in “the gospel imagination,” the network of belief, performance, and reception that sustains many expressions of black Christian faith. Alongside these assignments, students undertake composition in the gospel style, culminating in a virtual performance of their musical creation. (M) Braxton Shelley

MUSI 486a, Judeo-Islamic Musical Intersections The course explores diverse contexts and dynamics of musical encounters between Muslims and Jews throughout their long shared history and along the vast Lands of Islam. It focuses on specific moments of exchanges and sharing as well as on tensions and rivalries over musical ownership. Ability to read or play music and any level of knowledge of Arabic, Hebrew, Turkish or Persian desirable but not required. (M) Edwin Seroussi

Facilities

INSTITUTE OF SACRED MUSIC FACILITIES

The facilities for the Institute of Sacred Music are located primarily on Prospect Hill. The Sterling Divinity Quadrangle houses the ISM Great Hall – a multipurpose room used for classes, rehearsals, and other events – and also provides offices for some ISM faculty and staff. The organ studio contains the Martin Pasi organ from 2011 and is used for teaching and practice. Four organ practice rooms are available to those taking organ lessons, and three piano practice rooms are open for general usage. The ISM choral library houses more than 7,500 titles for use by the many ensembles sponsored by the ISM.

The newly renovated Miller Hall, at 406 Prospect Street, opened in 2018 to provide space for administrative staff, fellows, and additional faculty of the institute. Built as a private home in 1909 by Yale graduate and New York architect Grosvenor Atterbury, it was operated by Dwight Hall at Yale as the International Student Center from 1948 to 2005. In 2018 the building was named Miller Hall in honor of Clementine Miller Tangeman and Xenia S. and J. Irwin Miller, the primary benefactors of the Yale Institute of Sacred Music. In addition to offices, Miller Hall contains the Clementine Miller Tangeman Common Room, used for informal gatherings, as well as a workroom for students, meeting rooms, and teaching spaces.

SCHOOL OF MUSIC FACILITIES

The main buildings of the School of Music are Leigh Hall at 435 College Street; Sprague Memorial Hall, which also houses Morse Recital Hall, at 470 College Street; and Hendrie Hall at 165 Elm Street. The Adams Center for Musical Arts, which opened in January 2017, connects Leigh Hall and the newly renovated Hendrie Hall by way of a new structure that includes a student commons with a four-story atrium. For the first time, musicians from across campus can come together and interact as one community. The complex is a state-of-the-art facility with enhanced acoustics and the latest instructional technology in all spaces. The Adams Center's three-story soundstage-like orchestra rehearsal hall is the first home that the Yale Philharmonia and Yale Symphony Orchestra have had at Yale. In addition to entirely new facilities, the Adams Center boasts magnificently reimaged spaces in Hendrie Hall, including those that are home to Yale's undergraduate ensembles – the Yale Glee Club and Yale Bands – and, from YSM, the Yale Opera and Yale Percussion Group. The Adams Center also houses an ensemble library for all resident ensembles and the deputy dean's office. Twenty-six new practice studios and six classrooms provide space for Yale College and Yale School of Music students to meet, study, practice, and rehearse chamber music.

Yale's Morris Steinert Collection of Musical Instruments, containing nearly one thousand instruments, is located at 15 Hillhouse Avenue. Woolsey Hall, which contains the Newberry Memorial Organ, is used throughout the year for numerous concerts and recitals.

Marquand Chapel, at the heart of Sterling Divinity Quadrangle, is home to an E.M. Skinner organ, a Hammond B-3 electronic organ, and the Baroque-style Krigbaum

Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale. The instruments and practice facilities at the institute are described in the chapter Programs of Study, under Organ.

DIVINITY SCHOOL FACILITIES

The Sterling Divinity Quadrangle at 409 Prospect Street has been the home of Yale Divinity School since 1932, the same year women were admitted for the first time as candidates for the B.D. degree. A \$49-million renovation of the Georgian Colonial-style campus, where Marquand Chapel dominates as the central unifying monument, was completed in 2003. The institute is one of the school's three partners on the Quad, along with Berkeley Divinity School at Yale and Andover Newton Seminary at Yale Divinity School. The Quad also houses vital research and engagement resources and programs including the Divinity Library, the Center for Faith and Culture, and the Jonathan Edwards Center.

Since 1971, Berkeley Divinity School at Yale, an Episcopal seminary, has been affiliated with Yale Divinity School. Berkeley retains its distinctive Anglican identity through an independent board of trustees and administration, its dean, and the Berkeley Center located at 363 St. Ronan Street, even as its students are admitted by and fully enrolled as members of Yale Divinity School.

In 2017 Andover Newton Theological School, the oldest graduate theological school in the country, affiliated with YDS as Andover Newton Seminary at Yale Divinity School. In some ways a distinct entity focused on preparing leaders for pastoral ministry, and in other ways fully integrated with and open to the whole YDS community, Andover Newton has its own board of trustees/advisory council, programs, affiliate faculty, and offices on the Quad; all Andover Newton students are fully enrolled as Yale Divinity School students.

YALE UNIVERSITY LIBRARY

Yale University Library comprises collections, spaces, technology, and people. The collections contain fifteen million print and electronic volumes in more than a dozen libraries and locations, including Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, Marx Science and Social Science Library, and the Anne T. and Robert M. Bass Library. Yale Library's resources also include extensive licensed e-resources and extraordinary special collections that represent the diversity of the human experience in forms ranging from ancient papyri to early printed books, rare film and music recordings, and a growing body of born-digital materials. More than five hundred staff members facilitate teaching, research, and practice with deep subject-area knowledge as well as expertise in digital humanities, geographic information systems, and the use and management of research data. Yale Library's preservation and conservation specialists develop and apply leading-edge technology to maintain collections, providing critical support for increased access to collections, an expanding exhibition program, and Yale's emphasis on teaching with primary sources. For more information, visit <https://library.yale.edu>.

HOUSING

<https://housing.yale.edu>

housing@yale.edu

203.432.2167

The Yale Graduate Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to 254 and 276 Prospect Street and 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The graduate housing website is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 1 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 19. Room selection for all others begins April 20.

The Yale Graduate Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings from New Haven landlords. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

Admissions

GENERAL INFORMATION AND REQUIREMENTS

Institute students are immersed in a vibrant interdisciplinary environment that fosters a collaborative learning experience. Students admitted to the ISM are jointly admitted to either Yale Divinity School or Yale School of Music, from which they receive their degrees. Students who wish to apply to the Institute of Sacred Music must submit the online application found at <https://apply.ism.yale.edu/apply> and must separately submit the online application of the appropriate partner school. Applications and all supporting materials must be submitted to the correct institutions by the appropriate due dates:

- December 1: for students applying to the Institute of Sacred Music and Yale School of Music. Both the ISM and YSM online applications are due on this date.
- February 1: for students applying to the Institute of Sacred Music and Yale Divinity School. Both the ISM and YDS online applications are due on this date.

The institute's Admissions Committee will consider applications for all degree programs, invite music applicants for auditions and interviews, and then make its recommendations to the appropriate admissions committee of either the School of Music or the Divinity School. Letters of acceptance will be sent to successful candidates on or around March 15. There is no early decision process, nor is there a summer program. Divinity School students must obtain the ISM director's approval to complete a degree on a part-time basis. School of Music students must be enrolled full-time and in consecutive years.

Applicants are urged to submit all required materials as soon as possible and to log in to the online application periodically to check that materials have been received by the Office of Admissions. All inquiries should be directed to the Office of Admissions, Yale Institute of Sacred Music, 406 Prospect Street, New Haven CT 06511-2167; email, ism.admissions@yale.edu.

INSTITUTE OF SACRED MUSIC/SCHOOL OF MUSIC APPLICATION REQUIREMENTS

The institute admits outstanding choral conductors, organists, and singers to its music programs based on the application and auditions.

The following materials must be received by December 1:

1. Completed online institute application. Applicants must also apply separately to the School of Music at <https://music.yale.edu/apply>. The ISM does not charge an application fee.
2. Electronic transcripts of all academic records uploaded into the application. Unofficial transcripts are acceptable, but must include your name, the name of the institution, the degree program, course work, and your GPA. (If offered a live audition, applicants must send official transcripts to the School of Music). All transcripts must be in English.
3. Curriculum vitae (a résumé of academic, performance, and employment information). Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).

4. Repertory list of major performance area.
5. Prescreening recording (see recording guidelines below).
6. A writing sample of five to six pages (1200–1400 words, not counting any footnotes/works cited) representing the best of your academic writing and thinking. A portion of a senior thesis or term paper is acceptable.
7. A short essay (500–1,000 words) relating your goals to the mission of the Yale Institute of Sacred Music. The essay might discuss:
 - your work thus far in sacred music
 - your vocational goals
 - your interest in collaborative-interdisciplinary study with Yale Divinity School students
8. Three letters of recommendation.
9. Official TOEFL scores, if applicable (see test guidelines below).

Recording Guidelines

A prescreening recording is required of music candidates. All applicants should upload audio and video files or website links directly to the online application.

Audio quality It is very important that the audio quality is excellent on audio and video recordings. If you are given a choice between submitting audio recordings or video recordings, and your video does not have high audio quality, in most cases we prefer that you submit an audio recording. Choral Conducting applicants must provide a video recording. Please visit the School of Music website for more information on recording guidelines.

ORGAN

All applicants are required to submit representative works from the major areas of organ literature: (1) a major work by Bach, (2) a Romantic work, and (3) a contemporary work.

CHORAL CONDUCTING

Applicants should submit a video of at least fifteen minutes that shows them conducting an ensemble in rehearsal and in performance.

VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

Repertoire for the prescreening recording (audio or video; video required for at least one selection) should include seven selections of contrasting styles and languages from the sacred music (oratorio, mass, cantata, sacred song, etc.), operatic, and art song repertoire. Selections can be chosen from any period, including contemporary compositions. However, at least three selections should be from the Renaissance and Baroque periods. At least one aria by J.S. Bach is required. Applicants should choose selections that demonstrate their versatility as performers.

INSTITUTE OF SACRED MUSIC/DIVINITY SCHOOL APPLICATION REQUIREMENTS

For degrees in Yale Divinity School, the institute admits students who seek a theological education with emphasis on liturgical studies or religion and the arts, as well as M.Div.

candidates with academic background in one or more of the arts who are interested in pursuing a range of studies in sacred music, worship, and the arts alongside their degree requirements in the Divinity School. Applicants not admitted to the ISM will still be considered for admission to Yale Divinity School by the YDS admissions committee. The following materials must be received by February 1:

1. A completed online application. Applicants must also apply separately to the Divinity School at <http://divinity.yale.edu>. The ISM does not charge an application fee.
2. Electronic transcripts of all academic records uploaded into the application. Unofficial transcripts are acceptable, but must include your name, the name of the institution, the degree program, course work, and your GPA. (Admitted applicants must send official transcripts to Yale Divinity School upon the decision to matriculate.) All transcripts must be in English.
3. A personal statement not to exceed 700 words explaining reasons for your interest in interdisciplinary study at the institute and the Divinity School. Include your preparation for or interest in the academic programs in liturgical studies, in religion and the arts, or in preaching and preparation for ministry within and alongside the artistic community. Discuss any interest or experience in collaborative work with practicing musicians.
4. A curriculum vitae (a résumé of academic, employment, and other relevant information).
5. A writing sample of five to six pages (1200–1400 words, not counting any footnotes/works cited) representing the best of your academic writing and thinking. A portion of a senior thesis or term paper is acceptable.
6. Three letters of recommendation.
7. Scores from the International English Language Testing System (IELTS) if English is not your first language (see below for details). TOEFL scores will not be accepted. Unofficial scores are fine; official scores must be submitted with the YDS application.
8. Graduate Record Examination (GRE) scores are optional; students are welcome to submit GRE scores to support their application but will not be penalized for omitting them. The computer-based General Test is given regularly at testing centers around the world. Contact the Educational Testing Service (ETS) for more information: www.ets.org/gre. *Please use the ISM institution code #7072. Failure to use this code may result in lost scores.*

Extended M.A.R. Degree Applications

Current ISM students in concentrated M.A.R. programs may wish to apply to take up to eight additional three-hour courses during a third academic year in the program. Students interested in being considered for an extended year must submit:

1. an online M.A.R. Extension Application, available through the ISM application portal, by February 1, and
2. an extension application to the YDS Admissions Office; see the YDS website (degree requirements) for details on its extension application process. Decisions will be released on or around March 15, when full admissions decisions are released by the ISM, and no earlier.

Students must include the following items in their ISM extension applications:

1. a completed online application;
2. a completed M.A.R. course plan, with anticipated fourth-term courses included;
3. a personal statement explaining why the student wishes to extend the concentrated M.A.R. program;
4. a description of the doctoral program(s) to which the student will be applying and how they fit into the student's statement of interest above; and
5. two letters of recommendation from Yale faculty. One of these letters must be from a faculty member in the student's area of concentration.

AUDITION/INTERVIEW

School of Music Applicants

Applicants are chosen for formal audition on the basis of the prescreening recording and application credentials. If selected for audition, applicants will be informed as soon as possible of the time and place to appear before an auditions committee. Auditions are held in New Haven the week of February 17; for detailed information, please see the School of Music's website, <https://music.yale.edu/apply>.

D.M.A. applicants will be expected to audition and take written examinations.

Organ applicants are strongly encouraged, though not required, to perform different works from those on the prescreening recording. However, works should be chosen from the same three categories (a major Bach work, a Romantic work, and a contemporary work). Applicants will also be asked to demonstrate sight-reading ability and other essential musical skills.

Choral conducting applicants will be expected to demonstrate a highly developed level of comprehensive musicianship that includes an understanding of theory, aural skills, keyboard skills, harmonic dictation, and score reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

Voice applicants are asked to prepare five pieces of contrasting styles, languages, and periods. These selections may be the same or different works from the prescreening recording. Of the five selections, prepare at least two Baroque selections (including one aria by J.S. Bach) and a third selection written prior to 1700. All works should be chosen from the same repertorial categories as the prescreening recording (sacred music, opera, and art song) and performed from memory. Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

Divinity School Applicants

Divinity School applicants are not required to appear for an interview, though committee members may request supplementary interviews with applicants on a case-by-case basis during the review process. Decisions made by the admissions committees of the institute and the Divinity School are based on the application and supporting materials. Applicants are welcome to visit the institute and the Divinity School campus at any time. Special open house events for prospective students are held during the academic year both in person and online. Applicants are encouraged to attend at least one of these events, which offer the opportunity to attend classes, tour the campus, and talk with faculty, staff, and current students.

LANGUAGE PROFICIENCY TESTS

Students for whom English is a second language must demonstrate a level of language proficiency appropriate for study.

Applicants to the institute and Yale School of Music should arrange to take the Test of English as a Foreign Language (TOEFL) of the Educational Testing Service or the International English Language Testing System (IELTS). For more information and applications for the TOEFL, visit <https://ets.org/toefl>. Please use the ISM institution code #7072. Failure to use this code may result in lost scores. The institute expects students to achieve a score of 100 on the Internet-based test (equivalent to 250 on the computer-based test and 600 on the paper-based test) on the TOEFL but will review all applications that meet the TOEFL requirements of the Yale School of Music. For more information and applications for the IELTS, visit <https://ielts.org>. If the applicant chooses to take the IELTS, the Institute expects a minimum 6.5 overall band score. The institute only accepts the IELTS Academic version of the IELTS test. We do not accept the IELTS General Training. Official electronic IELTS scores must be sent to the School of Music directly from IELTS by searching “Yale School of Music” in the electronic score delivery system. Unofficial test scores may be submitted to the ISM, assuming the School of Music has received the official scores.

Applicants to the institute and Yale Divinity School must show evidence of proficiency in the English language either by attaining a satisfactory score on the IELTS (minimum 7.0 band score in each area) or by having completed their baccalaureate degree at an institution where English is the sole language of instruction. TOEFL scores will not be accepted for Divinity programs. More information and applications are available at <https://ielts.org>. The institute only accepts the IELTS Academic version of the IELTS test. We do not accept the IELTS General Training. Official electronic IELTS scores must be sent to the Divinity School directly from IELTS by searching “Yale Divinity School” in the electronic score delivery system. Unofficial test scores may be submitted to the ISM, assuming the Divinity School has received the official scores.

INTERNATIONAL STUDENTS

International students are a vital part of our community at the ISM. We welcome international applicants and seek to offer them thorough support throughout the application process and during their time on campus. In order to gain admission to the institute and to obtain a visa, international students must show that they have sufficient funds to provide for their expenses while in residence as a student in the United States. Bank affidavits and certificates of finance will be required upon offer of enrollment.

YALE STUDENTS AND THE ISM

There are varieties of ways for any Yale student to become involved in the work of the Institute of Sacred Music: through music lessons, musical ensembles, courses, and a range of other activities. Interested students should make inquiries to the ISM director’s office.

Expenses and Financial Aid

TUITION AND FEES

Full-tuition scholarships are available to ISM students to support fulfillment of their degree requirements. The amount is based on tuition established by the two affiliated schools. In 2024–2025, tuition for full-time students enrolled at the School of Music and the institute will be \$39,500. The total cost of attendance for ISM music students, including room and board, is estimated at \$66,588. Tuition for full-time students enrolled at the Divinity School and the institute will be \$29,976. The total cost of attendance for full-time ISM divinity students, including room and board, is estimated at \$53,848. The tuition charge for students enrolled part time at the Divinity School is \$14,988, and ISM scholarships will be adjusted accordingly. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Further information is available from the Financial Aid Office.

The institute awards financial aid only to those students who are new to degree programs in either the Yale School of Music or Yale Divinity School.

FINANCIAL AID

All ISM students are eligible for full-tuition scholarships, plus annual merit awards ranging from \$6,500–\$13,000. Students who remain in good academic standing are eligible for renewed awards in subsequent years. The maximum tuition support an ISM student can receive from the Institute of Sacred Music is 50 percent of the total tuition costs for their degree. In certain circumstances, the institute will provide limited financial support to ISM students electing the YDS Summer Intern program. The Music School or Divinity School provide the additional 50 percent support. Music School students in the ISM must enroll full time in consecutive years. Divinity School students must enroll either half time (6 credits) or full time (12 credits). They are not permitted to enroll one-quarter or three-quarters time.

By the beginning of their final term, students must have completed all ISM curricular requirements and expectations or be enrolled in the remaining courses. Failure to do so will result in termination of all ISM financial aid in the final term.

The ISM does not support financial aid for students enrolled in other professional schools at Yale. For joint-degree students in the ISM, financial aid is applied only in the terms the student is enrolled in either YSM or YDS.

U.S. Citizens and Permanent Residents

U.S. citizens and permanent residents may apply for federal loans or federal work-study by completing the Free Application for Federal Student Aid (FAFSA), online at <https://fafsa.ed.gov>.

Graduate and professional students may borrow a maximum of \$20,500 per academic year through a Federal Direct Unsubsidized Loan. Maximum eligibility amount is based on the cost of attendance minus other financial aid received. The loan amount may not exceed the cost of attendance. Students bear responsibility for paying the interest on a

Direct Unsubsidized Loan during the academic year. Additional eligibility requirements: (1) students must be enrolled at least half-time; (2) they must maintain satisfactory academic progress; and (3) they cannot be in default on a federal student loan.

A Direct Grad PLUS Loan is available to eligible graduate and professional students who need to borrow more than the maximum unsubsidized loan amounts to meet their education costs, not to exceed the cost of education minus other financial aid received. A credit check will be performed during the application process.

Students must notify the Financial Aid Office of all additional awards or sources of support, such as that received from denominational agencies, outside grants and scholarships, and parental contributions.

International Students

International students also receive full-tuition scholarship awards and may be eligible for awards through the Institute of Sacred Music. International students are not eligible to participate in U.S. government-funded loan programs unless they are permanent residents; therefore, every effort should be made to obtain financial assistance from the applicant's government. Such assistance should be reported to the institute's Financial Aid Office.

The institute cannot subsidize transportation to and from the United States with additional grant aid. However, international students are eligible to apply for the Yale Graduate and Professional International Loan to help cover transportation costs. More information about the Yale GPI loan can be found at <https://finaid.yale.edu/costs-affordability/types-aid/yale-graduate-and-professional-international-loan>. Students may contact the Financial Aid Office for more information about the Yale GPI loan and the application process.

EMPLOYMENT

Yale Institute of Sacred Music is a professional environment and, as such, encourages professional work. For example, institute students are hired as musicians or in other areas of ministry in Yale's chapels or area churches. Part-time positions abound in the libraries, dining halls, and various offices of the university. Nonetheless, the institute does not encourage students to pursue outside work at the expense of their obligations to the institute or their respective schools. Students generally work between ten and fifteen hours a week (not to exceed nineteen hours per week). The institute demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the institute. Students shall submit requests to work outside the institute (both for pay and not for pay) to their adviser with sufficient time to be reviewed by the director. This requirement includes any work in performances on and off campus.

NAMED SCHOLARSHIPS

The named scholarships are part of the institute's pool of resources. They honor students of exceptional promise and achievement in their field of study. The overall amount of the named scholar's financial assistance is not affected. The Porter, MacLean, and Seder scholarships had their beginnings at the School of Sacred Music at Union Theological

Seminary and were transferred to the Institute of Sacred Music upon its move to Yale University.

The Mary Baker Scholarship The Mary Baker Scholarship in organ accompanying was established in 2005 to honor the memory of Mary Baker, wife of Dr. Robert Baker, founding director of the Yale Institute of Sacred Music. The scholarship is awarded each year to a returning organ student who has demonstrated in the opinion of the faculty the ability and collaborative spirit necessary for a skilled organ accompanist.

The Robert Baker Scholarship Robert Baker is the former director and dean of the School of Sacred Music at Union and the first director of the Yale Institute of Sacred Music. This scholarship is for an organ student completing the first year. The scholarship was established at Dr. Baker's retirement.

The Reverend Louise H. MacLean Scholarship An ordained minister of the United Church of Christ, the Rev. Louise H. MacLean was a graduate of Union Seminary who admired the work of the School of Sacred Music at that institution. The scholarship is to be used for the benefit of worthy students.

The Dominique de Menil Scholarship A scholarship designated for a student concentrating in the visual arts. Monies are given by the Menil Foundation.

The Hugh Porter Scholarship Director (1945–60), Union Seminary School of Sacred Music, Hugh Porter was a distinguished organ recitalist and organist at St. Nicholas Collegiate Church in New York and a highly respected teacher. This scholarship is undesignated.

The E. Stanley Seder Scholarship Organist and choir director at People's Church in Chicago, E. Stanley Seder also served as organist of the Chicago Sunday Evening Club, which met in Orchestra Hall. This scholarship is undesignated.

NAMED MERIT AWARDS FOR MUSIC STUDENTS

The named awards will be given to first-year music students in addition to the usual scholarship awards and will be renewable for a second year if progress is satisfactory.

The Baker Award Named in honor of Professor Emeritus Robert Baker, the award is given to one or more students deemed to be among the top 1 or 2 percent of the young organists in the country and who have elected to study at the Yale School of Music and the Institute of Sacred Music.

The French Award The award, named in honor of Professor Richard French, is given to one or more choral conducting students, deemed among the best in the country, who attend the Yale School of Music and the Institute of Sacred Music.

FIFTH SEMESTER FOR CHURCH MUSIC CERTIFICATE COURSE

Participants enroll as nondegree students for the fifth semester at the Yale Divinity School and receive a full-tuition scholarship. However, they are not eligible for Federal Direct or Graduate PLUS loans. They are eligible for alternative loans. Nondegree students are not

eligible for deferral of loans. International students may need to apply for an extension of their student visas.

SPECIAL AWARDS FOR DIVINITY STUDENTS

Special awards are also available for Divinity students selected by the faculty. The institute is especially interested in students who demonstrate a lively interest in cross-disciplinary interaction and study.

SPECIAL SUPPORT FOR STUDENTS

The Institute of Sacred Music may provide limited financial support in the form of grants for student participation in competitions, professional events, summer language study, Colloquium presentation expenses, and collaborative projects. Interested students should first consult the ISM Director's Office to ascertain the specific grants for which they are eligible. All requests must be made in advance, using the appropriate ISM Student Grant Request form, and approved by the director and administrator of the institute.

The institute also underwrites the Yale Schola Cantorum, whose members receive payment for participation except if receiving academic credit for participation. (See *Performing Ensembles Sponsored by the Institute* in the chapter *The Institute Past and Present*.)

STUDENT ACCOUNTS AND BILLING

Student accounts, billing, and related services are administered through the Office of Student Accounts, located at 246 Church Street. The office's website is <https://student-accounts.yale.edu>.

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, room, board, fees, and other academically related items assessed by offices throughout the university. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the university's online billing and payment system, YalePay (<https://student-accounts.yale.edu/yalepay>). At the beginning of each month, email reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale email address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the last day of the month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to print or save. The statements can be generated by term or for a date range and can be submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see *Proxy Access and Authorization* (<https://student-accounts.yale.edu/understanding-your-bill/your-student-account>).

The Office of Student Accounts will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and

scholarships that have been applied for on a timely basis, is not paid when due. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the university will not provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

Payment Options

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- All bills must be paid in U.S. currency.
- Yale does not accept credit or debit cards for Student Account payments.
- Payments made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. Yale reserves the right to return any overpayments.

ONLINE PAYMENTS THROUGH YALEPAY

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments at any time up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Office of Student Accounts, located at 246 Church Street and open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment will be made to see available payment methods. International payment via Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see International Payments Made Easy at <https://student-accounts.yale.edu/paying-your-bill/payment-options>.

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, for every returned ACH payment due to insufficient funds made through YalePay, Flywire will charge a penalty fee of \$30 per occurrence. Furthermore, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.

2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the university may refer the account to an attorney for collection.

Yale Payment Plan

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is \$50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the 5th of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <https://student-accounts.yale.edu/ypp>.

Bill Payment and Pending Military Benefits

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

INTERRUPTION OR TEMPORARY SUSPENSION OF UNIVERSITY SERVICES OR PROGRAMS

Certain events that are beyond the university's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the university. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war, terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and proetest disruptions, strikes, work stoppages, or job actions. In the face of such events, the university may, at its sole discretion, provide substitute services and programs, suspend services and programs, or issue appropriate refunds. Such decisions shall be made at the sole discretion of the university.

TUITION REBATE AND REFUND POLICY

Students who withdraw from the institute for any reason are subject to the tuition rebate and refund policy of the relevant professional school in which they are jointly enrolled. See the respective bulletins of the schools for more information.

LEAVE OF ABSENCE

For the policies regarding leaves of absence, including the U.S. military leave readmissions policy, institute students should consult the bulletin of the School (Music or Divinity) in which they are enrolled, as well as the director of the institute.

Yale University Resources and Services

A GLOBAL UNIVERSITY

Global engagement is core to Yale's mission as one of the world's great universities. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

Yale's engagement beyond the United States dates from its earliest years. The university remains committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community.

Yale's globalization is guided by the vice provost for global strategy, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice provost works closely with academic colleagues in all of the university's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

Teaching and research at Yale benefit from the many collaborations underway with the university's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the university's global strategy.

The Office of International Affairs (<https://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. OIA also coordinates Yale's program for hosting scholars at risk.

The Office of International Students and Scholars (<https://oiss.yale.edu>) hosts orientation programs and social activities for the university's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

The Yale Alumni Association (<https://alumni.yale.edu>) provides a channel for communication between the alumni and the university and supports alumni organizations and programs around the world.

Additional information may be found on the Yale and the World website (<https://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the university.

HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that offers a wide variety of health care services for students and other members of the Yale community. Services include student health, gynecology, mental health, pediatrics, pharmacy, blood draw, radiology, a fifteen-bed inpatient care unit, and an acute care clinic with extended hours and telephone triage/guidance from a registered nurse twenty-four hours a day. Additional specialty services such as allergy, dermatology, orthopedics, a travel clinic, and more are available through Yale Health Hospitalization Specialty Coverage. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at <https://yalehealth.yale.edu/coverage/student-coverage>.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for Yale Health Basic Student Health Services, which is offered at no charge and includes preventive health and medical services in the departments of Student Health, Gynecology, Student Wellness, and Mental Health & Counseling. In addition, treatment or triage for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

Students on leave of absence, on extended study and paying less than half tuition, or enrolled per course credit are not eligible for Yale Health Basic Student Health Services but may enroll in Yale Health Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for Yale Health Basic Student Health Services but may enroll in the Yale Health Billed Associates Plan and pay a monthly fee. Associates must register for a minimum of one term within the first thirty days of affiliation with the university.

Students not eligible for Yale Health Basic Student Health Services may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must register with the Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

Health Coverage Enrollment

The university also requires all students eligible for Yale Health Basic Student Health Services to have adequate hospital insurance coverage. Students may choose Yale Health Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver by the university's deadlines noted below.

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <https://yalehealth.yale.edu/student-coverage>.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from August 1 through July 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, Yale Health Hospitalization/Specialty Coverage begins on the first day required to be on campus for program orientation. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through July 31.

Waiving Yale Health Hospitalization/Specialty Coverage Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at <https://yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department within thirty days. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the waiver Students who waive Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. Yale Health fees will not be prorated.

YALE HEALTH STUDENT DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program; students enrolled in the Broad Center M.M.S. program; students enrolled in the PA Online program; and students enrolled in the EMPH program may enroll in Yale Health Student

Affiliate Coverage, which includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization/Specialty Coverage. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

Eligibility Changes

Withdrawal A student who withdraws from the university during the first fifteen days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. At all other times, a student who withdraws from the university will be covered by Yale Health for thirty days following the date of withdrawal. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Student Health Services (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Fees will not be prorated or refunded.

Extended study or reduced tuition Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

Per course per credit Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of per course per credit enrollment. This plan includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available online at <https://yalehealth.yale.edu/resource/student-handbook> and from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2024. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-student-health-requirements>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Vaccine Portal and all supporting documents must be uploaded to <https://campushealth.yale.edu/welcome-to-health-on-track>. The final deadline is August 1.

COVID-19 As per recommendations from the Centers for Disease Control and Prevention, vaccination against COVID-19 is strongly encouraged, but not required, for incoming (matriculating) students. Students are asked to submit documentation of prior any primary series vaccinations or bivalent boosters that they have received through the Yale Health website, <http://yalehealth.yale.edu>. Vaccination requirements remain in place for healthcare workers and trainees, including students who work in settings where patient care is provided, or those who work with human research subjects in clinical settings. Those individuals must submit documentation of vaccination with a primary series and one booster (or, for those who have not yet received a primary series, one bivalent dose of vaccine) to the university or seek approval for a medical or religious exemption. Yale will accept any combination of COVID-19 vaccines that have received full approval or Emergency Use Authorization (EUA) by the U.S. Food and Drug Administration (FDA) or have been issued Emergency Use Listing (EUL) by the World Health Organization (WHO). International students who do not have access to WHO or FDA authorized or approved vaccines may be vaccinated at Yale Health on request.

Influenza All students are required to have flu vaccination in the fall when it is made available to them by Yale Health.

Measles, mumps, rubella, and varicella All students are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses MMR (combined measles, mumps, and rubella) and two doses of varicella vaccine. The first dose must have been given after the student's first birthday; the second dose must have been given at least twenty-eight days after the first dose. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2024.

Quadrivalent meningitis All students living in on-campus dormitory facilities (all undergraduate residential colleges and the following graduate dormitories: 254 Prospect Street, 272 Elm Street, 276 Prospect Street, Baker Hall, and Edward S. Harkness Memorial Hall) must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been given within five years of the first day of classes at Yale. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2024. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside on campus and are over the age of twenty-nine.

TB screening The university requires tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past year.

Hepatitis B series The university recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

STUDENT ACCESSIBILITY SERVICES

<https://sas.yale.edu>

203.432.2324

Student Accessibility Services (SAS) engages in an interactive process with Yale students, including undergraduate, graduate, and professional-school students with permanent conditions and/or temporary injuries, to determine reasonable and appropriate accommodations on a case-by-case basis. Students may initiate this process by requesting accommodations through the online accommodation request form available at https://yale-accommodate.symplicity.com/public_accommodation.

Engagement with SAS is confidential, and faculty/staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. Students may upload supporting documentation regarding their

condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at <https://sas.yale.edu/students/documentation-guidelines>.

RESOURCES TO ADDRESS DISCRIMINATION, HARASSMENT, AND SEXUAL MISCONDUCT

Yale is a community committed to fostering an environment of diversity, mutual respect, and intellectual discovery in which all members of the community can thrive. Acts of discrimination and harassment are contrary to the community standards and ideals of our university. Staff in the following offices work within the Yale community to promote respect, inclusivity, diversity, and equal opportunity, and are available to talk through situations you have witnessed or experienced, as well as to provide guidance.

When you have concerns or questions related to discrimination or harassment, you have a wide range of choices for support. You can reach out to a discrimination and harassment resource coordinator, or you can talk with others, such as a residential college dean, dean of student affairs, or the Office of Institutional Equity and Accessibility.

If you'd like to talk with someone about sexual misconduct or sex-based discrimination, you can reach out directly to the deputy Title IX coordinator of your school or the Title IX Office. The Title IX website (<https://titleix.yale.edu>) is a helpful resource for additional questions or concerns about sex-based discrimination or sexual misconduct. If an individual is unsure of which resource to contact and wants to explore options for addressing sexual misconduct, the SHARE Center is a good place to start.

Discrimination and Harassment Resource Coordinators

Office hours: 9 a.m.–5 p.m., M–F

<https://dhr.yale.edu/discrimination-and-harassment-resource-coordinators>

Discrimination and harassment resource coordinators (formerly deans' designees) have been identified by the dean of each college and school as community members with the responsibility to receive concerns and offer advice and guidance related to diversity and inclusion, discrimination and harassment, and equal opportunity. Discrimination and harassment resource coordinators may also help facilitate informal resolution. This may be an individual's best "first stop" in discussing a concern related to discrimination, harassment, or retaliation, particularly as discrimination and harassment resource coordinators will be knowledgeable about resources specific to their school or college.

Office of Institutional Equity and Accessibility

Office hours: 9 a.m.–5 p.m., M–F

203.432.0849

<https://oiea.yale.edu>

Any individual who would like to report a concern of discrimination, harassment, and/or retaliation may contact the Office of Institutional Equity and Accessibility (OIEA). OIEA staff are available to discuss concerns, university resources, and options for resolution, including informal resolution. Where appropriate, OIEA staff are also available to

conduct investigations into complaints of discrimination, harassment, and/or retaliation. Talking with someone at OIEA about a concern or making a complaint does not automatically launch an investigation. It can, however, be an important step to alerting the university about a concern and getting assistance to resolve it.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Appointments: 9 a.m.–5 p.m., M–F

24/7 on-call service (for time-sensitive matters): 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available to members of the Yale community who wish to discuss any current or past experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous if desired. SHARE can provide professional help with medical and health issues (including accompanying individuals to the hospital or the police), as well as ongoing counseling and support for students. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX Office, the Yale Police Department, and other campus resources and can provide assistance with initiating a complaint.

If you wish to make use of SHARE’s services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. Some legal and medical options are time-sensitive, so if you have experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible.

Title IX Coordinators

Office hours: 9 a.m.–5 p.m., M–F

203.432.6854

<https://titleix.yale.edu>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Sex discrimination includes sexual harassment, sexual assault, and other forms of sexual misconduct. The university is committed to providing an environment free from discrimination on the basis of sex or gender.

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated one or more deputy Title IX coordinators, who work closely with the university Title IX Office and university Title IX Coordinator Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators also work with pregnant and parenting individuals to coordinate needed accommodations and to respond to instances of discrimination. Discussions with a deputy Title IX coordinator are private and information is only shared with other university officials on a need-to-know basis. In the case of imminent threat to an individual or the

community, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

Office hours: 9 a.m.–5 p.m., M–F

203.432.4449

<https://uwc.yale.edu>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the university, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal complaints of sexual misconduct. UWC members can answer inquiries about procedures and the university sexual misconduct policy. The UWC is composed of faculty, senior administrators, and graduate and professional students drawn from throughout the university. UWC members are trained to observe strict confidentiality with respect to all information they receive about a case.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/yale-police-department>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the Title IX Office, and various other departments within the university. Talking to the YPD does not commit you to submitting evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

IDENTIFICATION CARDS

Yale University issues identification (ID) cards to faculty, staff, and students. ID cards support the community's safety and security by allowing access to many parts of campus: dining halls and cafés, residential housing, libraries, athletic centers, workspaces, labs, and academic buildings. Cultivating an environment of public safety requires the entire community to work together to ensure appropriate use of our spaces, as well as to foster a sense of belonging for all members of our community.

University policies, regulations, and practice require all students, faculty, and staff to carry their Yale ID card on campus and to show it to university officials on request. Yale ID cards are not transferable. Community members are responsible for their own ID

card and should report lost or stolen cards immediately to the Yale ID Center (<https://idcenter.yale.edu>).

Members of the university community may be asked to show identification at various points during their time at Yale. This may include but not be limited to situations such as: where individuals are entering areas with access restrictions, for identification in emergency situations, to record attendance at a particular building or event, or for other academic or work-related reasons related to the safe and effective operation and functioning of Yale's on-campus spaces.

For some members of our community, based on the needs and culture of their program, department, and/or characteristics of their physical spaces, being asked to show an ID card is a regular, even daily, occurrence. However, for others it may be new or infrequent. For some, being asked to produce identification can be experienced negatively, as a contradiction to a sense of belonging or as an affront to dignity. Yale University is committed to enhancing diversity, supporting equity, and promoting an environment that is welcoming, inclusive, and respectful. University officials requesting that a community member show their ID card should remain mindful that the request may raise questions and should be prepared to articulate the reasons for any specific request during the encounter. In addition, individuals requesting identification should also be prepared to present their own identification, if requested.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

<http://oiss.yale.edu>
203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 6,300 international students, faculty, staff, and their dependents at Yale. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students and scholars obtain and maintain legal nonimmigrant status in the United States.

OISS programs, like daily English conversation groups, the Understanding America series, DEIB workshops, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY) community, which organizes a variety of programs and events.

The OISS website provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through Yale Connect, Facebook, and Instagram.

OISS is a welcoming venue for students and scholars who want to check their email, grab a cup of coffee, and meet up with a friend or colleague. The International Center is OISS's home on Yale campus and is located at 421 Temple Street. The International

Center provides meeting space for student groups and a venue for events organized by both student groups and university departments. For more information about our hours, directions, and how to reserve space at OISS, please visit <https://oiss.yale.edu/about/hours-directions-parking>.

UNIVERSITY RESOURCES

Keep up to date about university news and events by subscribing to the Yale Today e-newsletter (<https://news.yale.edu/subscribe-enevletter>), YaleNews (<http://news.yale.edu>), the Yale Calendar of Events (<http://calendar.yale.edu>), and the university's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum (<https://peabody.yale.edu>), founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions. The Museum's galleries, newly renovated in 2024, display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

The Yale University Art Gallery (<https://artgallery.yale.edu>) is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more.

The Yale Center for British Art (<https://britishart.yale.edu>) is a museum that houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present.

More than five hundred musical events take place at the university during the academic year, presented by the School of Music (<https://music.yale.edu/concerts>), the Morris Steinert Collection of Musical Instruments (<https://music.yale.edu/concerts-events-collection>), and the Institute of Sacred Music (<https://ism.yale.edu/events/upcoming-events>), among others.

For theatergoers, Yale offers a wide range of dramatic productions at such venues as the Yale Repertory Theatre (<https://yalerep.org>); the University Theater and Iseman Theater (<https://drama.yale.edu/productions>); and Yale Cabaret (<https://www.yalecabaret.org>).

The religious and spiritual resources of the university serve all students, faculty, and staff of all faiths. Additional information is available at <http://chaplain.yale.edu>.

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students at no charge throughout the year. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. Additional information is available at <https://sportsandrecreation.yale.edu>.

During the year, various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Tennis Complex, and the Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Information is available at <https://myrec.yale.edu>.

The Yale Outdoor Education Center (OEC) in East Lyme, Connecticut, is open to students, faculty, staff, and alumni. The OEC, which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, and kayaks. For more information, visit <https://sportsandrecreation.yale.edu/outdoor-education-center-o>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (<https://sportsandrecreation.yale.edu/club-sports-intramural-sports/club-sports>). Most of the teams are for undergraduates, but a few are available to graduate and professional school students.

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities, including volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available at <https://myrec.yale.edu>.

The Work of Yale University

The work of Yale University is carried on in the following schools:

Yale College Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <https://admissions.yale.edu>, email student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit <https://gsas.yale.edu>, email graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208236, New Haven CT 06520-8236.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D.-Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program and the Physician Assistant Online Program.

For additional information, please visit <https://medicine.yale.edu/edu>, email medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <https://divinity.yale.edu>, email div.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit <https://law.yale.edu>, email admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences. For additional information, please visit <https://law.yale.edu>, email gradpro.law@yale.edu, or call the Graduate Programs Office at

203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://seas.yale.edu>, email grad.engineering@yale.edu, or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208292, New Haven CT 06520-8292.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, email artschool.info@yale.edu, or call the Office of Academic Administration at 203.432.2600. Postal correspondence should be directed to Office of Academic Administration, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance and composition. Certificate in Performance (CERT), Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma (A.D.), Doctor of Musical Arts (D.M.A.).

For additional information, please visit <https://music.yale.edu>, email gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

School of the Environment Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://environment.yale.edu>, email admissions.yse@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 Prospect Street, New Haven CT 06511.

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://publichealth.yale.edu>, email ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional and post-professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://www.architecture.yale.edu>, email gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate (P.M.C.), Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-0972.

David Geffen School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, Doctor of Fine Arts (D.F.A.).

For additional information, please visit <https://drama.yale.edu>, email dgsd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to David Geffen School of Drama at Yale University, PO Box 208325, New Haven CT 06520-8325.

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

Jackson School of Global Affairs Est. 2022. Courses for college graduates. Master in Public Policy (M.P.P.) and Master of Advanced Study (M.A.S.).

For additional information, please visit <https://jackson.yale.edu>, email jackson.admissions@yale.edu, or call 203.432.6253.

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



Travel Directions

Miller Hall, 406 Prospect Street, is across the street from Sterling Divinity Quadrangle.

By Air

Tweed–New Haven Airport is served by Avelo Airlines. Local taxi service, M7 taxi (203.777.7777), is available at the airport. Go Airport Shuttle (www.2theairport.com) provides pickup and drop-off shuttle service between Sterling Divinity Quadrangle and Kennedy and LaGuardia airports as well as door-to-door limousine or private van service between Sterling Divinity Quadrangle and Bradley, Kennedy, LaGuardia, Newark, and White Plains airports.

By Train

Take Amtrak or Metro-North to New Haven. From the New Haven train station take a taxi to 406 Prospect Street. Or take a Connecticut Transit bus to downtown New Haven and transfer to any 234-line (Winchester Avenue) bus, which stops near Sterling Divinity Quadrangle.

By Car

Interstate 95 (from east or west)

At New Haven take I-91 North to Exit 3, Trumbull Street. At the end of the exit ramp, go straight on Trumbull Street and continue to the fifth traffic light. Turn right on Prospect Street and proceed one mile up the hill. The entrance drive to Sterling Divinity Quadrangle is on the right. Visitor parking is available along the driveway on the left. The main entrance to Sterling Divinity Quadrangle is under a white portico on the right, at the top of the drive.

Interstate 91 (from north)

Take exit 3, Trumbull Street, and follow the directions above.

The university is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans. Additionally, in accordance with Yale's Policy Against Discrimination and Harassment (<https://your.yale.edu/policies-procedures/policies/9000-yale-university-policy-against-discrimination-and-harassment>), Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex; sexual orientation; gender identity or expression; race; color; national or ethnic origin; religion; age; disability; status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran; or membership in any other protected classes as set forth in Connecticut and federal law.

Inquiries concerning these policies may be referred to the Office of Institutional Equity and Accessibility, 203.432.0849; equity@yale.edu. For additional information, please visit <https://oiea.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the university's Title IX coordinator, Elizabeth Conklin, at 203.432.6854 or at titleix@yale.edu, or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, TDD 800.877.8339, or ocr.boston@ed.gov. For additional information, including information on Yale's sexual misconduct policies and a list of resources available to Yale community members with concerns about sexual misconduct, please visit <https://titleix.yale.edu>.

In accordance with federal and state law, the university maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Yale Police Department at 203.432.4400, the university will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please visit <http://your.yale.edu/community/public-safety>.

In accordance with federal law, the university prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the university will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

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