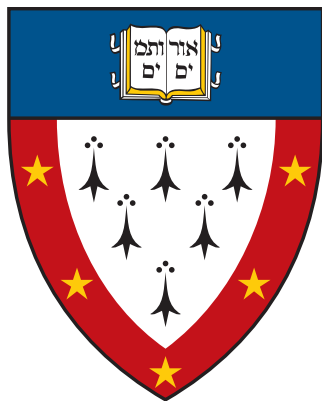


School of Music

2023–2024



BULLETIN OF YALE UNIVERSITY

Series 119 Number 7 July 25, 2023

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School of Music

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Calendar

The following dates are subject to change as the University makes decisions regarding the 2023–2024 academic year. Changes will be posted on the School of Music’s website.

FALL 2023

Aug. 24	TH	Fall-term online course registration opens for non-YSM courses only, 10 a.m.
Aug. 30	W	Yale College fall-term classes begin, 8:20 a.m.
Sept. 5–7	T–TH	Opening Week events and ensemble auditions
Sept. 5	T	Orientation for new and returning students (attendance mandatory) Placement examinations (attendance mandatory for first-year students)
Sept. 7	TH	Convocation and Reception (attendance mandatory)
Sept. 8	F	Online course registration opens for YSM classes, 10 a.m. <i>Fall-term classes begin, 12 p.m.</i> (Morning classes do not meet.) Online course registration closes, 4 p.m. Fall-term course schedules due, 4 p.m.
Sept. 11–21	M–TH	Fall-term advising and add/drop period
Sept. 21	TH	Fall-term add/drop deadline, 12 p.m.
Oct. 18	W	Yale College recess begins. YSM classes still meet this week.
Oct. 23	M	Yale College classes resume, 8:20 a.m.
Nov. 9	TH	Fall-term pass/fail deadline, 12 p.m.
Nov. 18	SA	November recess begins
Nov. 27	M	Classes resume, 9 a.m.
Dec. 1	F	Deadline for Fall 2024 admissions applications
Nov. 30	TH	Spring-term online course registration opens, 12 p.m.
Nov. 30–Dec. 7	TH–TH	Spring-term academic advising
Dec. 7	TH	Online course registration closes, 12 p.m. Spring-term course schedules due
Dec. 8	F	Fall-term course withdrawal deadline, 12 p.m.
Dec. 15	F	Deadline to request an Incomplete for a fall course, 4 p.m. <i>Fall-term classes end</i>
Dec. 18–21	M–TH	Exam week
Dec. 22	F	Winter recess begins

SPRING 2024

Jan. 16	T	<i>Spring-term classes begin</i> (YSM 9 a.m., Yale College 8:20 a.m.)
Jan. 17–25	W–TH	Spring-term add/drop period
Jan. 25	TH	Spring-term add/drop deadline, 12 p.m.
Feb. 19–25	M–SU	YSM auditions
Feb. 21–23	W–F	YSM classes do not meet, with the exception of Yale Philharmonia
Mar. 9	SA	Spring recess begins
Mar. 25	M	Classes resume, 9 a.m.
Apr. 4	TH	Spring-term pass/fail deadline, 12 p.m.
Apr. 25	TH	Spring-term course withdrawal deadline, 12 p.m.
May 3	F	Deadline to request an Incomplete for a spring course, 4 p.m. <i>Spring-term classes end</i>
May 6–10	M–F	Exam week
May 19	SU	Commencement Concert
May 20	M	University Commencement

The President and Fellows of Yale University

President

Peter Salovey, A.B., A.M., 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*)

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Bronx, New York (*June 2024*)

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*)

Maurie Dee McInnis, B.A., M.A., Ph.D., Setauket, New York (*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*)

Joshua Linder Steiner, B.A., M.St., New York, New York (*June 2024*)

David Li Ming Sze, B.A., M.B.A., Hillsborough, California (*June 2024*)

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*)

Michael James Warren, B.A., B.A., Washington, D.C. (*June 2024*)

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*

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Senior Vice President for Institutional Affairs and General Counsel

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Stephen Charles Murphy, B.A.

Vice President for Alumni Affairs and Development

Joan Elizabeth O'Neill, B.A.

Vice President for Human Resources

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Vice President for Facilities, Campus Development, and Sustainability

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

Vice President for Information Technology and Chief Information Officer

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

Vice President for Communications

Renee Kopkowski, B.A.

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Nancy Marx Better, B.A., Greenwich, Connecticut
Mary Beth Buck, B.A., New York, New York
Walter H. Buck, B.A., M.B.A., New York, New York
Helen Chung-Halpern, B.A., M.B.A., London, England
Jamie Brooke Forseth, B.M., B.A., M.A., M.B.A., New York, New York
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John A. Herrmann, Jr., B.A., M.B.A., New York, New York
Elinor L. Hoover, B.A., M.B.A., New York, New York
David M. Kurtz, B.A., M.M., New York, New York/Los Angeles, California
Seunghye Lee, B.M., M.M., A.D., New York, New York
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Joanne Lipman, B.A., New York, New York
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Jean Eric Salata, B.S., Hong Kong
Melanie Salata, B.A., M.A., Hong Kong
Anne-Marie Soullière, B.A., M.B.A., Chestnut Hill, Massachusetts
Timothy A. Steinert, B.A., J.D., Boston, Massachusetts

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Stephen Adams, B.A., M.B.A., Roxbury, Connecticut
Lester S. Morse, Jr., B.A., M.B.A., New York, New York

School of Music Faculty and Administration

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

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

Emeriti

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

Simon Carrington, M.A., Professor Emeritus of Music

Allan Dean, M.M.Ed., Professor Adjunct Emeritus of Music

Syoko Aki Erle, M.M., Professor Emerita of Music

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Paul Hawkshaw, Ph.D., Professor Emeritus of Music

Hyo Kang, Professor Emeritus of Music

Thomas Murray, A.B., Professor Emeritus of Music

Joan Clarice Panetti, D.M.A., Professor Emerita

Willie H. Ruff, M.M., Professor Emeritus of Music

Doris Yarick-Cross, M.M., Professor Emerita of Music

Faculty

Ole Akahoshi, M.M., Assistant Professor Adjunct of Cello

Misha Amory, M.M., Artist in Residence, Brentano String Quartet

Katherine Balch, D.M.A., Assistant Professor (Adjunct) of Composition

Felicia Barber, B.M., M.M., Ph.D., Associate Professor Adjunct of Choral Conducting and Conductor, Yale Camerata (joint appointment with Yale Institute of Sacred Music)

Janna Baty, M.M., Assistant Professor Adjunct of Voice

Astrid Baumgardner, J.D., Lecturer Adjunct in Music

Boris Berman, M.A., Sylvia and Leonard Marx Professor in the Practice of Piano and Artistic Director of the Horowitz Piano Series

Paul Berry, Ph.D., Associate Professor Adjunct of Music History

Robert Blocker, D.M.A., William Edward Gilbert Professor of Piano

Serena Blocker, M.A., Lecturer in English

William Boughton, M.A., Associate Professor Adjunct of Music and Director of the Yale Symphony Orchestra

Lynette Bowring, Ph.D., Assistant Professor Adjunct of Music History

Martin Bresnick, D.M.A., Charles T. Wilson Professor in the Practice of Composition and Director of the New Music Workshop, Norfolk Chamber Music Festival/Yale Summer School of Music

Jeffrey Brillhart, M.M., Lecturer in Organ Improvisation (joint appointment with Yale Institute of Sacred Music)

Serena Canin, M.M., Artist in Residence, Brentano String Quartet

Ettore Causa, M.M., Associate Professor Adjunct of Viola

Melvin Chen, Ph.D., Professor in the Practice of Piano, Deputy Dean, and Director of the Norfolk Chamber Music Festival/Yale Summer School of Music

Kevin Cobb, M.M., Associate Professor Adjunct of Trumpet

Jeffrey Douma, D.M.A., Marshall Bartholomew Professor in the Practice of Choral Music and Director of the Yale Glee Club

Thomas C. Duffy, D.M.A., Professor Adjunct of Music and Artistic Director of the Ellington Jazz Series

Wayne Escoffery, M.M., Lecturer in Jazz

Bernard Gordillo, Ph.D., Lecturer Adjunct in Music (joint appointment with Yale Institute of Sacred Music)

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Arthur Haas, M.A., Lecturer in Harpsichord

Augustin Hadelich, A.D., Professor in the Practice of Violin

June Han, D.M.A., Lecturer in Harp

Scott Hartman, M.M., Lecturer in Trombone

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Nina Lee, M.M., Artist in Residence, Brentano String Quartet

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 William Purvis, B.A., Professor in the Practice of Horn
 Markus Rathey, Ph.D., Robert S. Tangeman Professor in the Practice of Music History
 (joint appointment with Yale Institute of Sacred Music)
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 Wei-Yi Yang, D.M.A., Professor in the Practice of Piano
 Kyung Yu, M.M., Lecturer in Violin
 Adriana Zabala, M.M., Associate Professor Adjunct of Voice

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 Michelle Kim, M.M., Collaborative Piano Fellow
 Curtis Serafin, M.M., Collaborative Piano Fellow
 Anna Smigelskaya, M.M., Collaborative Piano Fellow

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 Anne Rhodes, M.L.I.S., M.A., Research Archivist, Oral History of American Music
 Libby Van Cleve, D.M.A., Director, Oral History of American Music

Music at Yale

Music at Yale enjoys a level of participation and excellence that is unrivaled among American universities. The School of Music stands at the center of this activity, with students and faculty presenting more than four hundred public concerts and recitals every year. Although there are numerous extracurricular music groups of all types throughout the campus, the curricular study and performance of music is centered at the School of Music, the Department of Music, and the Institute of Sacred Music.

THE SCHOOL OF MUSIC

The Yale School of Music is a graduate-professional school for students of exceptional ability who, by reason of their musical and intellectual aptitude, are qualified to do graduate work at this University. At Yale, students selected from all parts of the world are brought together to study with a distinguished faculty. In addition to receiving professional training in music, students are encouraged to participate in the rich intellectual life of the entire University and to develop and pursue interests in areas outside of their majors. While these intellectual pursuits are not, and should not be, formulated as a program of prescribed courses, the expansion of one's comprehension and perception beyond mechanical craft is a basic premise of the School's educational philosophy. School of Music programs are designed to develop students' potentials in their special field to the highest levels of excellence while extending their intellectual horizons beyond that area of specialization.

One of the most important training activities at the School is chamber music, which is closely supervised by faculty coaches. There are also frequent opportunities for solo, small ensemble, orchestral, choral, and other types of performances. Because of this unique training, many graduates of the Yale School of Music hold positions on university faculties, in major symphony orchestras, and in leading opera companies. Others are now performing as concert artists or have found careers in various aspects of commercial music and music administration.

The School limits its enrollment to two hundred graduate students and maintains a student-faculty ratio of approximately three-to-one, providing a distinctive educational environment for gifted artists.

NORFOLK CHAMBER MUSIC FESTIVAL/ YALE SUMMER SCHOOL OF MUSIC

Nestled among northwest Connecticut's pastoral Litchfield Hills, the Ellen Battell Stoeckel Estate in the village of Norfolk has hosted the Norfolk Chamber Music Festival/Yale Summer School of Music since 1941. The festival's three renowned programs are the Chamber Music Session, the New Music Workshop, and the Chamber Choir and Choral Conducting Workshop. The admissions process is highly competitive, as these programs are among the most selective summer music offerings in the world. Accepted fellows (instrumentalists, composers, and singers) receive a scholarship covering the full cost of tuition, housing, and meals. At Norfolk, fellows participate in an intensive program of coachings, master classes, and performances.

Summertime school and festival concerts are presented from June through August in the Music Shed, which was built in 1906. The Music Shed's stunning acoustics have complemented the artistry of such renowned musicians as Fritz Kreisler, Sergei Rachmaninoff, Jean Sibelius, and, more recently, the Artis, Brentano, Fine Arts, Guarneri, and Tokyo string quartets.

Chamber Music Session fellows have ample opportunity to perform on the weekly Emerging Artist Showcase series and alongside their faculty mentors and festival guest artists on the Friday and Saturday series. The Emerging Artist Showcase has developed a strong following, attracting area residents as well as people who travel many miles to hear concerts.

All school and festival performances are professionally recorded, and fellows from each session may obtain video and audio downloads of their work. Festival concerts are livestreamed and frequently broadcast nationally on public radio.

Alumni of the Norfolk program who have enjoyed successful careers in music include Alan Gilbert, Richard Stoltzman, Frederica von Stade, Pamela Frank, the Claremont and Eroica trios, Sō Percussion, Eighth Blackbird, and the Alexander, Calder, Cassatt, Cavani, Jasper, Miró, St. Lawrence, Shanghai, and Ying string quartets, among many others. Recent Norfolk alumni have also won many of the most prestigious chamber music prizes including the Young Artists, Naumburg, Fischhoff, M-Prize, and Banff competitions.

Applications for the New Music Workshop and the Chamber Music Session are due by Thursday, January 4, 2024. Applications for the Chamber Choir and Choral Conducting Workshop are due by Thursday, March 14, 2024. Admission is extremely competitive and is based on an audition video and, most important, a subsequent live audition. Applications and further information may be obtained at <https://norfolk.yale.edu> or by email, norfolk@yale.edu.

MORRIS STEINERT COLLECTION OF MUSICAL INSTRUMENTS

The Morris Steinert Collection of Musical Instruments is committed to fostering the understanding and appreciation of musical instruments from all cultures. It provides access to and disseminates information about its holdings to Yale students, faculty, and staff; to scholars, musicians, and instrument makers; and to the public.

One of the foremost institutions of its kind, the Morris Steinert Collection of Musical Instruments acquires, preserves, and exhibits musical instruments from antiquity to the present, featuring restored examples in demonstration and live performance. Established in 1900 when Morris Steinert presented to Yale his collection consisting chiefly of keyboard instruments, the collection became one of the world's most important repositories of musical instruments with the acquisition of the Belle Skinner Collection, the Emil Herrmann Collection, the Albert Steinert Collection, and the Robyna Neilson Ketchum Collection. Since 1970 the collection has nearly tripled in size, today comprising more than one thousand instruments, the majority of which document the history of Western art music.

The collection maintains permanent displays, regularly mounts special exhibits, and presents an annual series of concerts, lectures, and other special events. An important resource for the music curricula of the University, the collection serves as a laboratory for courses in the history of musical instruments and as a supplemental archive for courses taught in the arts and sciences. Special lectures and demonstrations as well as performance seminars are frequently presented to sessions of music history classes. The collection also acquires fine reproductions of period instruments to be used by music students for practical study and performance. More information is available at <https://collection.yale.edu>.

THE DEPARTMENT OF MUSIC

The Department of Music works as a partner with the School of Music to provide a basic education in music to Yale students. Whereas the School of Music is primarily concerned with graduate students who wish to become performers, conductors, and composers, the Department of Music teaches undergraduates in Yale College, providing instruction in music theory, music history, and music appreciation for music majors and nonmajors alike. At the same time, the department offers graduate programs in music theory and musicology leading to the Ph.D. degree. Students interested in these programs may apply directly to the Yale Graduate School of Arts and Sciences, <https://gsas.yale.edu/admission>. Graduate courses, all conducted as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both undergraduate and graduate courses offered by the department. Similarly, students enrolled in the department will often be found at the School taking lessons, playing chamber music, or taking courses in conducting, music history, or composition. The department sponsors the Yale Collegium Musicum, the Yale Bach Society, the Yale Symphony Orchestra, the Yale Group for New Music, and Yale College Opera as extracurricular musical activities. Further information may be obtained at <https://yalemusic.yale.edu>.

YALE INSTITUTE OF SACRED MUSIC

The Yale Institute of Sacred Music, an interdisciplinary graduate center, educates leaders who foster, explore, and engage with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life. Partnering with the 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 music and the arts with religion. With a core focus on Christian sacred music, the Institute builds bridges among disciplines and vocations and makes creative space for scholarship, performance, and practice.

Music students who wish to pursue graduate work in programs in choral conducting, organ, composition, or voice (early music, oratorio, and chamber ensemble vocal track) must apply for and be accepted into one of the degree programs of the School of Music: M.M., M.M.A., or D.M.A. Institute students must be admitted to either the

Yale School of Music or Yale Divinity School (or both), from which they receive their degrees. Students pursuing music degrees receive rigorous conservatory training and will typically go on to careers in church music, public performance, or teaching.

The Institute of Sacred Music was established in 1973 by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana. The chairman of the board of the foundation, Mrs. Robert S. Tangeman, described the Institute as a place where “the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, ministers, and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines.”

At the heart of the Institute’s program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers lecture in the fall on topics pertinent to the primary fields represented in the ISM: worship, music, and the arts. In their final year, students present a project that is the culmination of work done with another ISM student outside their own discipline. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote the understanding of biblical texts as proclaimed in community and the unique sense of identity the arts provide for worshipers in a variety of faith traditions.

More information regarding the Institute may be found online at <https://ism.yale.edu>; or its Bulletin may be obtained online at <https://bulletin.yale.edu> or by writing directly to the Institute of Sacred Music, 406 Prospect Street, New Haven CT 06511-2167; by phoning 203.432.9753; or by emailing ism.admissions@yale.edu.

History and Mission of the School of Music

The origin of the Yale School of Music can be traced to the 1840s when members of the Battell family of Norfolk, Connecticut, became interested in the musical life of the University. Irene Battell Larned, an accomplished musician, moved to New Haven in 1843 with her husband, Yale professor William Larned. Sensing a need for professional music instruction at the University, she was further motivated by the arrival in New Haven of the German musician Gustave Jacob Stoeckel in 1847. Larned persuaded her brother, Joseph Battell, to fund an endowment for musical studies with Stoeckel as the teacher. In 1854 Battell presented \$5,000 to Yale College “for the support, as far as it may go, of a teacher of the science of music to such students as may avail themselves of the opportunity.” The Yale Corporation approved the appointment of Stoeckel as an instructor in church music and singing and as director of the Chapel Choir and other musical activities at Yale College in 1855. Continued support by members of the Battell family resulted in an endowment for a professorship of music. In 1890 Mr. Stoeckel was appointed Battell Professor of Music, and Yale offered its first credit courses in music.

The Yale School of Music traces its beginning to the conferral of the first Bachelor of Music degrees to a class of four in 1894. The Yale Corporation then voted to separate the music program from Yale College in November of that year, and two cochairs succeeded Gustave Stoeckel. Samuel Simons Sanford, a pianist, was appointed professor of applied music, and Horatio Parker, an outstanding composer and church musician, was named Battell Professor of the Theory of Music. Parker was appointed the first dean of the School in 1904.

Also in 1894, musical instrument dealer Morris Steinert organized the New Haven Symphony Orchestra. With Parker as the music director, the orchestra was inextricably linked to the School. In 1900 Steinert donated eighty-three historical instruments to Yale, providing the core of the future Morris Steinert Collection of Musical Instruments.

The steady growth of the School's enrollment and programs was hampered by the lack of suitable facilities. The situation was alleviated by the construction of Albert Arnold Sprague Memorial Hall in 1917, given by Mrs. Sprague and her daughter, Elizabeth Sprague Coolidge, “to advance the best interests of music and to widen the usefulness of Yale University.” The only building on campus designed specifically for musical instruction, Sprague Memorial Hall housed the entire School, including offices, studios, practice rooms, the music library, and a recital hall.

Upon Horatio Parker's death in 1919, the deanship and the post of conductor of the New Haven Symphony Orchestra passed to David Stanley Smith. A composer, Smith served until 1940, and under his leadership academic programs were strengthened and the library was developed into one of the finest in the country. The development of a strong program of professional studies resulted in the establishment of a graduate division. The first Master of Music degree was conferred in 1932.

In 1940 Yale designated a separate Department of Music for undergraduate studies, with Bruce Simonds as chair. Richard Donovan served a one-year term as acting dean of the School of Music, and the following year Simonds continued to serve as both chair of the department and dean of the School. Music history classes were now offered through the department, though some music theory courses continued to be held through the

School. From 1941 to 1953, the presence of composer Paul Hindemith brought a special distinction to the history of the School, and his leadership of the Yale Collegium Musicum helped ignite the early music movement.

Also during this period, an annual festival and summer school for music were established through the benevolence of Ellen Battell Stoeckel, who left her Norfolk estate in a private trust with instructions that the facilities be used for this purpose. The year 1941 brought the first students to her estate in northwest Connecticut to attend the Norfolk Chamber Music Festival/Yale Summer School of Music. Like the School of Music, the Norfolk summer school admitted women from its earliest days, although Yale College did not become coeducational until 1969.

Luther Noss, professor of organ and university organist, became dean in 1954. That year, Sprague Memorial Hall was reconfigured to accommodate the School's rapidly growing library, and the acquisition of York Hall, which was renovated and renamed Stoeckel Hall, helped meet the need for expanded studio facilities and administrative offices. Under Noss's guidance, the School of Music became exclusively a graduate professional school in 1958, requiring an undergraduate degree for admission and conferring only the Master of Music degree. Undergraduate and Ph.D. programs remained with Yale College and the Department of Music in the Graduate School of Arts and Sciences, respectively. Additional programs of graduate professional studies, leading to the degrees of Master of Musical Arts and Doctor of Musical Arts, were introduced in 1968.

In the 1960s, the School of Music developed facilities for both historic preservation and new technology. The Morris Steinert Collection of Musical Instruments moved to its current location, a former fraternity building on Hillhouse Avenue, in 1961. This new climate-controlled facility, renovated specifically for the collection, enabled growth and expansion of the collection's holdings. With further acquisitions in 1960 and 1962, it became one of the world's foremost collections of its kind. During the tenure of Richard Rephann, who served as director from 1968 to 2005, the collection tripled in size and became a globally renowned laboratory for research, teaching, and conservation techniques. Rephann also established a program of annual early music concerts that is now the longest-running series of its kind in the country.

Yale opened its first electronic music studio in 1962 under the guidance of faculty member Mel Powell. The Center for Studies in Music Technology, known colloquially as CSMT (pronounced "kismet"), was only the third such facility to be built in the United States and continues to be an invaluable resource for students at the School and the University.

From 1970 to 1980, musicologist Philip Nelson served as dean of the School of Music. In 1973 Yale established the Institute of Sacred Music as an interdisciplinary graduate center for the study of music, liturgy, and the arts. The same year, the Yale Philharmonia took on its role as the premier graduate ensemble.

Frank Tirro, a musicologist and early music specialist, was appointed dean in 1980. In the 1980s, the School acquired and renovated the former health center building at 435 College Street, the Yale Philharmonia performed annually in Lincoln Center for the Performing Arts in New York and embarked on its first European tours, and Professor Aldo Parisot established the Yale Cellos. American composer Ezra Laderman assumed the deanship in July 1989, and the Artist Diploma was added to the School's programs in 1993.

In 1995 pianist Robert Blocker was appointed the first Henry and Lucy Moses Dean of Music. He established the Board of Visitors, later renamed the Board of Advisors, in 1997. Two of its members, Denise and Stephen (B.A. 1959) Adams, pledged a transformational gift of \$100 million in 2005 that enabled the School of Music to become tuition-free and to expand its academic and artistic programming. With this gift, Dean Blocker has increased the School's endowment tenfold over the past twenty years.

The Yale School of Music adopted its first strategic plan, "Beyond Boundaries," in 2009, and with it affirmed its mission to prepare a new generation of international artists and cultural leaders. With subsequent revisions to all of its degree programs, the School of Music's curriculum strives to address the role of classically trained musicians in a digital age.

Programmatically, the School of Music has forged and maintained strong relationships with local, national, and international educational institutions and professional organizations. Since the 1970s, forty percent of the School's student body has been comprised of international students, and its faculty and ensembles have performed worldwide. To further strengthen its international commitment, eight partnership agreements have been signed with institutions worldwide since the early 2000s. In 2008 the School led ten institutions in an ambitious international collaboration by cohosting Musicathlon: The Conservatory Music Festival with Beijing's Central Conservatory of Music.

Since its early beginnings, the School of Music has been active in the New Haven community and has worked to promote music education in public schools locally and across the country from the 1970s onward. In 2005 the Yale College Class of 1957, committed to ensuring the birthright of music for all children, created an endowment to establish and sustain the Music in Schools Initiative. This ongoing partnership between YSM and the New Haven Public Schools grew into a year-round commitment with the creation of the Morse Summer Music Academy in 2010. This venture is a national model for partnerships between public schools and professional music organizations.

While preserving a steady level of enrollment, Dean Blocker has guided the School in pursuing an ambitious facilities renovation program as part of a quest to enhance its programs and expand its global reach. The Gilmore Music Library opened its doors in 1998, giving the music library a prestigious home inside Sterling Memorial Library. Sprague Memorial Hall reopened in 2003, after two years of extensive renovations, with a refurbished and technologically state-of-the-art Morse Recital Hall. In 2005, the building at 435 College Street was renovated and officially reopened as Abby and Mitch Leigh Hall.

This program of work culminated in January 2017 with the opening of the new Adams Center for Musical Arts, which is named for Stephen '59 B.A. and Denise Adams in recognition of their continued generosity and support of the Yale School of Music. The complex, which was made possible primarily through gifts from Yale alumni, connects a newly renovated Hendrie Hall to the previously renovated Leigh Hall by way of a new structure that is anchored by a dedicated orchestra rehearsal hall and an atrium in which students from the School of Music and Yale College can gather. In addition to carefully engineered acoustics incorporated throughout the complex, the Adams Center is equipped with advanced audio- and video-recording systems and distance-learning technology.

The vibrant artistic and academic environment at the Yale School of Music has launched some of the world's foremost artists, educators, and leaders. YSM alumni are presidents, deans, and CEOs of renowned institutions worldwide and founders of innovative ensembles and collectives. The School's global influence is seen through its stellar performing alumni in the world's leading orchestras and opera companies and the extraordinary number of Pulitzer Prizes won by its celebrated composers.

DEANS OF THE YALE SCHOOL OF MUSIC

1904–1919	Horatio Parker
1919–1940	David Stanley Smith
1941–1954	Bruce Simonds
1954–1970	Luther Noss
1970–1980	Philip Nelson
1980–1989	Frank Tirro
1989–1995	Ezra Laderman
1995–2023	Robert Blocker

MISSION STATEMENT

The Yale School of Music educates and inspires students with exceptional artistic and academic talent for service to the profession and to society. The School fosters a vibrant musical environment where graduate-level performers and composers realize their highest artistic potential with an internationally distinguished faculty. To prepare students for roles as cultural leaders, the School engages fully with the University's extraordinary intellectual and technological resources while collaborating with artistic centers throughout the world.

Facilities

Most of the Yale Music campus is located in the block bounded by College, Wall, Temple, and Elm streets. Abby and Mitch Leigh Hall, at 435 College St., reopened in 2005 after a year of renovations. This beautiful building was built in 1930 in the Gothic style as the University's health center and has been thoroughly updated and modernized. It houses numerous faculty studios, the dean's office, and three classrooms.

Albert Arnold Sprague Memorial Hall, at the corner of College and Wall streets, reopened in the fall of 2003 after two years of extensive renovations. The first floor houses the admissions, business, concert, and registrar's offices and the Plaut-Kimball Recording Studio, a fully equipped professional digital recording facility. Morse Recital Hall, located on the second and third floors, has a seating capacity of 680, and its stage accommodates eighty musicians. It is the School of Music's primary performance venue.

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 the School of Music and Yale College were able to 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 large ensemble rooms are utilized for classes and various rehearsals. 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 in which YSM and Yale College students can meet, study, practice, and rehearse chamber music. Combining the space in Leigh Hall, the preexisting space in Hendrie Hall, and the space in the new structure, the Adams Center totals 88,604 gross square feet.

Gustave Stoeckel Hall, directly across College Street from Sprague Hall, was named after Yale's first professor of music in 1954 and is home to the Yale Department of Music. The only Venetian Gothic structure on campus, Stoeckel Hall was completely renovated and expanded in 2008 and reopened in January of 2009.

The Louis Sudler Recital Hall in William L. Harkness Hall, adjacent to Sprague Hall, seating audiences of two hundred, is available for recitals, chamber music concerts, and lectures.

The building at 143 Elm St. houses academic faculty offices and the offices of Development and Alumni Affairs and the Music in Schools Initiative.

The Morris Steinert Collection of Musical Instruments, located in its own building at 15 Hillhouse Ave., was constructed in 1894 in the Romanesque revival style out of reddish-brown Connecticut sandstone. The collection contains more than one thousand instruments, of which the majority document the Western European art music tradition, especially the period from 1550 to 1950. The instruments are on display in three galleries and in additional exhibit space in the foyer and hall areas. Permanent exhibits are

maintained in the first-floor-east gallery and in the second-floor gallery, which is also used as a concert room noted for its fine acoustics. An exterior renovation project was completed in 2020. A renovation project begun in 2023 and slated for completion in fall 2024 will reimagine the collection as a teaching museum. Preparations for the project, which will include the installation of a new climate-control system, necessitated the relocation of objects from the collection to the University's West Campus.

Woolsey Hall is used by the School of Music and other musical organizations for concerts by large instrumental ensembles and choruses. This impressive Beaux Arts structure, built in 1901 to celebrate the University's bicentennial, is home to the Yale Philharmonia, the Yale Symphony Orchestra, the Yale Concert Band, and the Yale Glee Club. The hall has an auditorium with a seating capacity of 2,667 and houses the Newberry Memorial Organ. The building provides additional organ practice rooms in the basement.

The Institute of Sacred Music has offices, classrooms, and practice rooms in Miller Hall at 406 Prospect Street and in Sterling Divinity Quadrangle at 409 Prospect Street. At the heart of the SDQ complex is Marquand Chapel, the center of daily worship for the community. It is home to an E.M. Skinner organ as well as a Baroque-style meantone Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and the flexible seating arrangements make Marquand Chapel a unique performance space at Yale.

Since 1941, the grounds of the Ellen Battell Stoeckel Estate in Norfolk, Connecticut, have hosted the Norfolk Chamber Music Festival/Yale Summer School of Music. The Music Shed, an acoustical marvel constructed in 1906 of cedar and redwood that seats seven hundred, is the site of the festival's concerts. Behind the stage is a choir loft that can accommodate a two-hundred-voice chorus. The Music Shed underwent a three-year renovation ending in 2018. Renovations to the Music Shed in 2023 included the addition of an air-conditioning system, a new green room, upgraded recording capabilities, and the relocation of restrooms. Throughout each improvement project, the Music Shed has retained the critical elements that make it a beloved performance space. Whitehouse, originally the home of the Battell family, began as an eight-room house in 1800 and was enlarged periodically over the next hundred years, eventually becoming a thirty-five-room mansion. It was completely redone in the Victorian style during the early years of the twentieth century and underwent structural renovations in 2012. Battell House, at the entrance to the estate, contains a recital hall, administrative offices, box office, and dining hall. Other buildings on the estate provide housing and practice and rehearsal rooms for students and faculty. Transformative improvements to these housing and rehearsal facilities were completed in summer 2023, including the creation of an eleven-room dormitory building for students and the addition of a fifteen-room annex to the Music Shed, which houses state-of-the-art rehearsal studios.

LIBRARIES

The Irving S. Gilmore Music Library's general collection contains approximately 330,000 items, including scores and parts for musical performance and study; books about music; compact discs and LP recordings; DVDs and videotapes; sheet music; photographs; music periodicals; and numerous online databases of books, scores, audio, and video. The Music Library's collection is designed for scholarly study and reference,

and to serve the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications.

The library also holds more than 4,000 linear feet of archival material, including original music manuscripts, photographs, sound and video recordings, correspondence, and more. Notable collections include:

- Works of noted composers formerly associated with Yale University as teachers or students, including the complete manuscript collection of Charles Ives and a collection of documents concerning Paul Hindemith's career in the United States;
- The Yale Collection of Historical Sound Recordings – comprising approximately 280,000 recordings from the birth of recorded sound to the present, including unique private recordings and test pressings;
- The Oral History of American Music, which includes a collection of more than 2,600 in-depth interviews with major musical figures of our time;
- Manuscripts and/or papers of Leroy Anderson, Daniel Asia, Paul Bekker, Howard Boatwright, Richard Donovan, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, Hershy Kay, John Kirkpatrick, Ralph Kirkpatrick, David Kraehenbuehl, Benjamin Lees, Goddard Lieberman, Ted Lewis, Leo Ornstein, Red Norvo, Horatio Parker, Quincy Porter, Mel Powell, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, David Stanley Smith, Kay Swift, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill.

The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J.S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

Access to the Music Library's holdings is available through Quicksearch, a single search interface that returns results from multiple library data sources, including Yale Library's online catalog, Orbis. Quicksearch also pulls in results from the various online databases the Music Library subscribes to as well as its digital collections.

Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, which have a total collection of more than fifteen million print and electronic volumes in diverse media ranging from ancient papyri to early printed books and a growing body of born-digital materials.

Degrees

Yale University awards three graduate professional degrees through the School of Music: Master of Music (M.M.), Master of Musical Arts (M.M.A.), and Doctor of Musical Arts (D.M.A.). There is a Certificate in Performance (CERT) program and an Artist Diploma (A.D.) program for performers holding a minimum of a high school diploma, and a combined Bachelor of Arts/Master of Music (B.A./M.M.) program offered in conjunction with Yale College.

Graduate study in music history and theory, leading to the Doctor of Philosophy degree, is offered through the Department of Music in the Graduate School of Arts and Sciences.

MASTER OF MUSIC

Degree requirements:

- Two years of residency are required.
- Candidates must complete at least 72 credits with an average grade of B. 18 credits per term are recommended; all candidates must complete at least 16 credits per term.
- All programs in the School of Music require that students earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on academic probation.
- Candidates for the M.M. degree must present a juried degree recital or its equivalent in the second year of study.
- All proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.
- Candidates must complete at least one nonperformance course each term.
- Residence in Greater New Haven is required.

Admission requirements:

- Students must hold a baccalaureate degree or its equivalent.
- Admission to the program is through personal audition for the relevant area faculty.
- Proof of English language proficiency is required for applicants whose first language is not English; a TOEFL score of 86 or IELTS Academic score of 6.5 or higher is required.

MASTER OF MUSICAL ARTS

The program provides intensive training in the student's major field—performance, conducting, or composition—supported by studies in theoretical and historical subjects. Individual courses of study will be assembled as recommended by the individual department and the academic adviser.

Degree requirements:

- Candidates who hold an M.M. degree from the School of Music are expected to complete the program in one year. External candidates are required to complete two years of study.
- Internal candidates must complete at least 32 credits; external candidates must complete at least 64 credits. 16 credits per term are recommended; all candidates must complete at least 14 credits per term.
- All programs in the School of Music require that students earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on academic probation.
- Degree requirements include public presentation of recitals and/or compositions during each year of the student's residence. Internal candidates must perform one recital accompanied by a pre-concert lecture. External candidates must perform two recitals, one of which must be accompanied by a pre-concert lecture. The substance of pre-concert lectures will be prepared with and guided by a faculty member.
- M.M.A. students participate in School of Music ensembles including chamber music, Yale Philharmonia, New Music New Haven, and Yale Opera.
- Enrollment in any courses designed for the M.M.A. is required.
- Candidates must complete at least one nonperformance course each term.
- M.M.A. candidates hold M.M. degrees, so a fundamental knowledge of musicianship and the history of Western music is presumed, and students are tested in these areas when they enter the program. If deficiencies in musicianship and/or music history are evident, students are required to pass appropriate courses from the Analysis and Musicianship sequence and/or the Music History survey.
- Residence in Greater New Haven is required.

Admission requirements:

- Applicants must hold a Master of Music degree or its equivalent in the field in which they are planning to apply.
- Individuals who hold a D.M.A. degree or are currently enrolled in a D.M.A. program are not eligible to apply for the M.M.A. program.
- Admission to the program is through personal audition for the relevant area faculty.
- Proof of English language proficiency is required for applicants whose first language is not English; a TOEFL score of 86 or IELTS Academic score of 6.5 or higher is required.

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. 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.

“Distinguished achievements” will be determined by the quality and extent of professional accomplishments reflecting the candidate’s own initiative and ability, including, but not restricted to, any professional position the candidate might hold. The level of achievement should be substantially higher and broader than the existing high standard of professional activity at the time of matriculation into the program. Innovative and creative contributions to the profession will be considered particularly significant.

The candidate’s attention is drawn to the fact that the School’s doctoral degree is earned in Musical Arts. The School interprets this degree in a most comprehensive manner and expects that all candidates will possess both great depth and breadth within the field of music. The candidate for Yale’s D.M.A. degree should demonstrate:

- exceptional competence as a performer, conductor, or composer;
- intellectual curiosity about music and an ability to discuss in depth its history, theory, styles, sources, and relationship to the other arts and to society;
- and extensive knowledge about many aspects of music making and real experience in these closely allied fields. For example, an instrumentalist should be familiar with the elements of compositional techniques. By the same token, every composer should display considerable skill as a performer.

Admission requirements:

- Applicants must have completed a Master of Music degree or equivalent in the field in which they are planning to apply prior to matriculating in the program.
- 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 Yale D.M.A. program.
- Applicants must come to New Haven for an audition and examinations. Applicants are required to audition before a faculty committee; pass examinations in music history, analysis, and musicianship; and submit a term paper or other sample of scholarly writing.
- Proof of English language proficiency is required for applicants whose first language is not English; a TOEFL score of 86 or IELTS Academic score of 6.5 or higher is required.

Structure of the D.M.A. Program

RESIDENTIAL COMPONENT

- Proficiency assessment in keyboard and foreign language will be administered at the start of the program. Candidates are required to pass proficiencies before the completion of the two-year residential period.
- Degree requirements include public presentation of recitals and/or compositions during each year of the student’s residency.

- A D.M.A. thesis, as well as a lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted at the start of the second D.M.A. seminar.
- Candidates are required to pass comprehensive written and oral examinations in order to qualify for the dissertation period.
- Candidates must complete at least one nonperformance course each term.
- Residence in Greater New Haven is required during the residential component of the degree program.

DISSERTATION COMPONENT

During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Throughout this phase of the degree, candidates must annually submit updated summaries of their professional activities to the D.M.A. committee by March 15.

Applying to Return for the Final D.M.A. Recital and Oral Examination

All candidates must apply to return for the final D.M.A. recital and oral examination by January 15 of the third year (sixth term) following the completion of their D.M.A. residential component. As part of this application, candidates must submit dossiers of their professional activities, accomplishments, and credentials. Letters from recognized individuals who are professionally qualified to evaluate the candidate's work are required. These are requested directly by the School of Music. The names and addresses of at least five individual references, together with a brief description of the professional relationship to the candidate, are to be provided by the candidates. References from current members of the Yale faculty and from alumni who graduated within the past ten years may not be included.

The final application must be completed—including forms, dossier, references, and supporting evidence such as programs, compositions, reviews, articles, publications, recordings, and any other materials that may be pertinent—by March 15 following submission of the application to return. Permission to apply to return after the third year will be granted only under exceptional circumstances. In cases where the initial applications to return are not approved by the D.M.A. committee, candidates may, at the D.M.A. committee's discretion, reapply one additional time only.

Standards of Review and Evaluation

The D.M.A. committee monitors the progress of each enrolled doctoral student. D.M.A. students will be evaluated on the level of achievement in required doctoral courses, recitals, thesis and lecture presentation, comprehensive written and oral examinations, keyboard and foreign language proficiencies, and overall compliance with program deadlines, attendance policies, and all other requirements. Students whose work does not meet the Yale School of Music's doctoral program standards may, at the School's discretion, be subject to dismissal. The School of Music's leave of absence policy applies to D.M.A. students, both in the residential and dissertation periods.

Recital and Oral Examination

Candidates whose dossiers have been approved by the D.M.A. committee will be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

RECITAL

The performance is to be an appropriate demonstration of the candidate's professional expertise in the major field. It is expected that candidates will consult with the major professors and the D.M.A. committee chair regarding recital planning and programming. Candidates are responsible for all aspects of the D.M.A. recital, including arrangements for equipment and performers.

ORAL EXAMINATION

Candidates must pass a comprehensive oral examination. Candidates are expected to demonstrate thorough knowledge in all facets of their musical specialty and in other dimensions of music.

A jury consisting of members of the Yale faculty, possibly augmented with professional musicians from outside the University, judges the performance and participates in the oral examination. If approved, the candidate is then recommended for the degree of Doctor of Musical Arts, which is conferred at the close of said academic year.

ARTIST DIPLOMA

The Artist Diploma curriculum is a highly selective program for exceptionally gifted instrumentalists and singers on the cusp of a major international solo career. The course of study for A.D. candidates is flexible and designed for the individual needs of advanced students. All courses in the School of Music and Yale University are open to A.D. candidates with permission of the instructor. Students accepted must be exclusively enrolled in the School of Music.

Degree requirements:

- Students who hold another School of Music degree are expected to complete the A.D. program in one year. External candidates are required to complete two years of study.
- Internal candidates must complete at least 28 credits; external candidates must complete at least 56 credits. All candidates must complete at least 14 credits per term.
- Minimum performance requirements during the two years of residence include two solo recitals (one for internal candidates), one chamber music recital, and one concerto performance. Candidates may apply for up to four weeks per year away from campus for professional engagements. Funding will be provided for one international performance presented by a partner institution or presenter.
- Performers participate in School of Music ensembles including chamber music, Yale Philharmonia, New Music New Haven, and Yale Opera.
- Candidates must complete at least one nonperformance course each term.

- A fundamental knowledge of musicianship and the history of Western music is presumed. A.D. candidates are tested in these areas when they enter the program. If deficiencies in musicianship and/or music history are evident, students are required to pass appropriate courses from the Analysis and Musicianship sequence and/or the Music History survey.
- Residence in Greater New Haven is required.

Admission requirements:

- Applicants must hold at least a high school diploma.
- 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 A.D.
- Admission to the program is through personal preliminary audition for the relevant area faculty and, in a final round, for a distinguished external committee.
- Proof of English language proficiency is required for applicants whose first language is not English; a TOEFL score of 80 or IELTS Academic score of 6.0 or higher is required.

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is designed for a few excellent performers who have not completed a bachelor's degree. Students enroll full-time in a program of performance and academic studies and participate in Philharmonia, chamber music, New Music New Haven, or other ensembles as appropriate.

Degree requirements:

- Three years of study are required.
- Candidates must complete at least 96 credits (minimum 16 per term).
- Candidates must maintain an average grade of B.
- All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on academic probation.
- Certificate candidates are required to take all three sections of the Music History survey and two terms of Analysis and Musicianship unless exempt on the basis of the placement exam.
- Candidates must complete at least one nonperformance course each term.
- Residence in Greater New Haven is required.

Admission requirements:

- Applicants must hold at least a high school diploma.
- Admission to the program is through personal audition for the relevant area faculty.
- Proof of English language proficiency is required for applicants whose first language is not English; a TOEFL score of 86 or IELTS Academic score of 6.5 or higher is required.

It is hoped that, after receiving the Certificate in Performance, a student will complete a baccalaureate degree at Yale or elsewhere. On completion of a bachelor's degree – and providing that performance, course, examination, and proficiency requirements for the M.M. degree were met during the Certificate studies – the student may petition the registrar to convert the Certificate to a Master of Music degree. The 72 credits in performance and academic studies required for the Master of Music degree may not be applied toward completion of an undergraduate degree. Performance credits required for the certificate may not be used toward completion of the undergraduate degree. The fee for conversion of the Certificate in Performance to a Master of Music degree is \$150, payable to Yale University.

B.A./M.M. PROGRAM

The Bachelor of Arts/Master of Music program is designed for instrumentalists with outstanding abilities in performance who are also interested in a liberal arts education. Admission to the B.A./M.M. program is through acceptance into Yale College as well as a separate, successful audition through the School of Music, either before matriculation into Yale College or during the third year of the B.A. program. B.A./M.M. students usually complete requirements for the Bachelor of Arts degree in their first four years and for the Master of Music degree after one year of the Master of Music program in the School of Music (year five). By the end of the fifth year, all students participating in the B.A./M.M. program must have met the School of Music's standard in Analysis and Musicianship and in Music History either through testing or through course work; they must also have completed the School of Music's keyboard proficiency requirement and nonperformance course distribution requirement. To ensure this, candidates admitted to the B.A./M.M. program are required to sit for placement examinations in the School of Music at the beginning of their senior year (year four); they must also meet with both the deputy dean for academics and the coordinator for academic studies at the beginning of each term in the program for advising regarding performance activities and academic course work.

Students accepted to the B.A./M.M. program before matriculation into Yale College must:

- enroll in Individual Instruction in their instrument during every term in the program (six terms of MUSI 445 followed by four terms of MUS 540),
- enroll, during their first four years, in two terms each of MUS 543, Chamber Music; MUS 544, Seminar in the Major; and, where applicable, MUS 542, Yale Philharmonia (guitarists and keyboard players should consult with their major teacher about requisites beyond lessons and Seminar in the Major),
- and enroll, during their first four years, in at least four academic music courses at the intermediate or advanced level in the Department of Music or, with permission, equivalent courses at the School of Music (given the School of Music's focus on notated music in the Western European tradition, optimal courses in the Department of Music include MUSI 210, MUSI 211, MUSI 350, MUSI 351, MUSI 352, and advanced courses in Groups II and III).

Students accepted to the B.A./M.M. program during the third year of the B.A. must:

- enroll in Individual Instruction in their instrument during every term in the program (four terms of MUS 540),
- enroll, during their fourth year, in two terms each of MUS 543, Chamber Music, and MUS 544, Seminar in the Major,
- enroll, where applicable, in MUS 542, Yale Philharmonia, or play in the Yale Symphony Orchestra throughout both terms of their fourth year (guitarists and keyboard players should consult with their major teacher about requisites in the senior year beyond lessons and Seminar in the Major),
- and, by the end of their fourth year, enroll in at least four academic music courses at the intermediate or advanced level in the Department of Music or, with permission, equivalent courses at the School of Music (given the School of Music's focus on notated music in the Western European tradition, optimal courses in the Department of Music include MUSI 210, MUSI 211, MUSI 350, MUSI 351, MUSI 352, and advanced courses in Groups II and III).

Program Planning

GUIDELINES

The student receives faculty advice and guidance in creating a program of study best suited to achieve interrelated objectives:

1. the command of certain basic skills that are universally recognized as attributes of the musician
2. the development of individual musical and intellectual interests
3. a curriculum relevant to long-term personal and professional goals

In planning an individual program the student must address the following:

1. All students will devote a major portion of their efforts to the development of their potential as performers or composers. At the same time, all students are expected to participate in many other dimensions of music making.

2. The need to develop and acquire the following basic skills must be kept in mind.

Ear: The cultivation of aural discrimination and aural memory.

Voice: The ability to use the voice to illustrate pitch and temporal relationships independent of an instrument.

Hands: For all performers, technical mastery of their chosen instrument; for nonkeyboard players, at least the minimal capability to decipher the musical sense of a score; for singers, the ability to decipher, at the piano, the sense of an accompaniment. For all, the rudiments of conducting and related body movement.

Eye: The ability to read fluently in all clefs and to comprehend with ease the average keyboard score, four-part vocal music, and standard instrumental scores.

3. It is understood that educated individuals should be able to express themselves clearly in their own language, both in speech and in writing. Those who cannot communicate effectively will be handicapped in expressing ideas to others and in developing, defining, and understanding those ideas. Students should take several courses that will require them to write papers demanding evidence of critical investigation, analytical thought, and clarity of organization.
4. Music is an international art, and the languages in which it is rehearsed, performed, criticized, discussed, and analyzed are numerous. For singers, the necessity of a basic command of several modern languages is obvious. A student should maintain and develop language facility already acquired and, if desired, undertake the study of additional languages.
5. Composers should be aware of previous or unfamiliar musical styles as a possible source of stimulation to creative activity or as a contrasting context to their own musical individuality. Performers likewise should develop familiarity with their musical heritage and should use this knowledge to illuminate their interpretations. For all musicians, contact with less-familiar music and means of music making can lead to a heightening of consciousness of the idiosyncrasies of the music that normally engages their interests.
6. The extent of intellectual interests outside the domain of music must necessarily vary with the temperament and background of the individual. For those musicians

who are verbally and visually sensitive, the broadest possible exposure to literature and the visual arts cannot fail to be of special benefit, and the cross-fertilization of their discipline through contact with parallel problems can be extremely fruitful. The usefulness of those arts directly connected with music, such as poetry, drama, and dance, is self-evident.

Program Requirements

GENERAL REQUIREMENTS

Master of Music candidates

- A normal load is 18 credit hours per term; a total of 72 credit hours is required for graduation.
- 16 credit hours per term is the minimum enrollment load required for full-time M.M. candidates in residence.

Master of Music Arts candidates

- A normal load is 16 credit hours per term; a total of 64 credit hours is required for graduation.
- 14 credit hours is the minimum enrollment load required for full-time M.M.A. candidates.
- Those who were admitted to the M.M.A. program in their last term of M.M. studies at Yale complete 32 credits for the M.M.A. and must do so in one year.

Doctor of Musical Arts candidates

- A normal load is 18 credit hours per term; a total of 72 credit hours is required for graduation.
- 16 credit hours per term is the minimum enrollment load required for full-time D.M.A. candidates in residence.

Certificate students

- Certificate students must register for 16 credit hours for each of six terms for a total of 96 credits.
- 14 credit hours per term is the minimum enrollment load required for full-time Certificate candidates in residence.

Artist Diploma students

- 14 credit hours are required per term, with a total of 56 credit hours required for graduation.
- Students who already hold an M.M. degree from Yale complete 28 credits for the A.D. and must do so in one year.

The work of all students is given periodic review, and appropriate suggestions for improvement or changes are made.

Proficiencies and Required Courses

MUSICIANSHIP/ANALYSIS AND MUSIC HISTORY REQUIREMENT

- All students entering the School of Music take placement examinations in musician-ship/analysis and music history. On the basis of these examinations, each student plans a program of studies in consultation with an academic adviser.

- Students may be required to enroll in sections of Analysis and Musicianship (MUS 500, 501, 502) during their first year.
- Students may also be required to enroll in sections of the Music History survey (MUS 511, 512, 513) or an appropriate elective as determined by the placement examination.
- Certificate candidates are required to take all three sections of the Music History survey and two terms of Analysis and Musicianship unless exempt on the basis of the placement exam.

ENGLISH LANGUAGE SKILLS

Students may also be required, on the basis of the above placement examinations or their admission materials, to enroll in MUS 521, English Language Skills.

NONPERFORMANCE (NP) AND DISTRIBUTION GROUP REQUIREMENT

- All students must complete at least one nonperformance (NP) course per term.
- Master of Music and Certificate students must have at least one nonperformance class from each of distribution groups A, B, and C.
- Although some courses are cross-listed in multiple distribution groups, each course can only be used to satisfy the requirements of one group.
- Most Yale University courses outside the School of Music and the Department of Music qualify for 4 nonperformance credit hours per term under group C.

KEYBOARD PROFICIENCY REQUIREMENT

- All students must pass the keyboard proficiency.
- Keyboard proficiency for orchestral and choral conducting, harpsichord, and organ is reviewed by the department.

ADDITIONAL REQUIREMENTS

- D.M.A. candidates must also pass the foreign language proficiency.
- MUS 519, 619, 719, Colloquium, is required each term of all ISM students.
- Individual departments may also require students to take specific courses as outlined below.

REQUIREMENTS FOR PERFORMANCE MAJORS

The degree program in performance is designed for the student seeking a professional career as an instrumentalist, vocalist, or conductor. The curriculum has been designed to provide training in areas essential to the broadening and strengthening of students' skills required to meet the exacting standards of today's profession. Performance majors are offered in piano, organ, harpsichord, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, harp, guitar, and voice, as well as in orchestral and choral conducting.

Admission is dependent upon the applicant's performance abilities, and candidates are admitted on the basis of screening recordings and a live audition.

Each student is assigned a principal teacher in the student's area of specialization, receives individual instruction in the major, and participates in required seminars and master classes given by the major department. Seminars may also encompass off-campus

field trips and fieldwork as assigned by the instructors. Students are required to have a wire music stand with them for chamber music and ensemble rehearsals.

All students except orchestral conductors present a juried public degree recital in the final year of study; certain departments require an additional recital during the first year of residence. Orchestral conductors participate in the Conducting Fellows' Recital each year. Participation in chamber music is required of instrumental majors (except organ) in each term of enrollment. In addition to continuous participation in chamber ensembles, students are assigned to New Music New Haven. String, wind, harp, and percussion students perform in the Yale Philharmonia, as assigned. All singers participate in Opera Workshop or Schola Cantorum and take classes in Vocal Repertoire, Opera Workshop, Body Movement, Acting, Performance Practice, and Diction as indicated below.

Accompanying Requirement for Piano Majors

All piano majors, including M.M.A. students, are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. Priority will be given to degree recitals. Pianists must play all pieces that require piano accompaniment in a recital to fulfill this requirement.

- Pianists who are accompanying a recital for departmental major credit will play all rehearsals (including dress rehearsal), lessons, master classes, and studio lessons without pay. In extenuating circumstances that require more than fifteen hours of rehearsal, hours worked above fifteen hours can be paid with approval from the deputy dean.
- Fifteen hours of general accompaniment cannot be substituted for accompanying a recital.
- To fulfill this requirement and receive credit, the student must notify the senior collaborative piano fellow in advance and provide a program after the recital is complete.

Master of Music

SPECIAL REQUIREMENTS

- All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence.
- All students must complete four nonperformance electives at the rate of one per term.

COURSE REQUIREMENTS

Orchestral Instruments

Yale Philharmonia/New Music New Haven	8
Chamber Music	8
Seminar in the Major	8
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	22
Total	72

Piano

Chamber Music	8
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	16
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	18
Total	72

Choral Conducting

Camerata	4
Repertory Chorus	8
Recital Chorus	4
Secondary Voice	4
Seminar in the Major	8
Individual Instruction	16
*Colloquium (ISM only)	4
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	10
Total	72

Guitar

Chamber Music/New Music New Haven	8
Seminar in the Major	8
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	30
Total	72

Orchestral Conducting

Score Reading/Analysis	16
Seminar in the Major	8
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	22
Total	72

Voice (Opera)

Vocal Repertoire	8
Acting for Singers	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	10
Total	80

Voice (Early Music, Oratorio, and Chamber Ensemble)

Acting and Movement for Singers	2
Lyric Diction	8
Early Music Coaching	4
Art Song Coaching	4
Performance Practice for Singers	8
Schola Cantorum	4
Vocal Chamber Music	2
*Colloquium (ISM students only)	4
Seminar in the Major	8
Individual Instruction	16
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	4
Total	74

Organ

Seminar in the Major	8
Individual Instruction	16
*Colloquium (ISM students only)	4
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	34
Total	72

*School of Music students replace the colloquium with an elective.

Master of Musical Arts

SPECIAL REQUIREMENTS

- All students present a public degree recital during each year of residence in the program, one of which must include a lecture component.
- The number of electives varies according to the requirements of the departments.
- Some M.M.A. students may be required by their departments to enroll in specific classes.
- One-year internal candidates must complete two nonperformance electives at the rate of at least one per term.
- Two-year external candidates must complete four nonperformance electives at the rate of at least one per term.

COURSE REQUIREMENTS

	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Chamber Music (where applicable)	4	8
Yale Philharmonia (where applicable)	4	8
Instrumental Seminar (where applicable)	—	8
Electives	16	24
Total	32	64

Piano

	<i>internal candidates</i>	<i>external candidates</i>
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Seminar	—	16
Individual Instruction	8	16
Electives	16	16
Total	28	60

Voice (Early Music, Oratorio, and Chamber Ensemble)

	<i>internal candidates</i>	<i>external candidates</i>
Acting and Movement for Singers	—	2
Lyric Diction	—	8
Early Music Coaching	—	4
Art Song Coaching	2	4
Performance Practice for Singers	—	8
Schola Cantorum	2	4
Vocal Chamber Music	2	2
*Colloquium (ISM students only)	4	4
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	10	14
Total	32	74

Voice (Opera)

	<i>internal candidates</i>	<i>external candidates</i>
Vocal Repertoire	—	8
Acting and Movement for Singers	2	4
Lyric Diction	—	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	10	16
Total	32	76

Doctor of Musical Arts

SPECIAL REQUIREMENTS

Following completion of the two-year residential period, all students pursue a professional career giving evidence of distinguished professional achievement in the candidate’s field and confirm that evidence by a professional recital and comprehensive oral examination at Yale.

Residential component

- Two years of residence with a minimum of 72 credits is required.
- Candidates must take the assessment in keyboard and foreign language proficiencies at the onset of the program; these requirements must be fulfilled before the completion of the D.M.A. residential period.
- All students present a public degree recital or contribute new compositions to New Music New Haven during each of the two years, pass written comprehensive examinations during their third term, complete a thesis and give an oral presentation, and pass oral examinations during their final term.
- Registration and participation in the D.M.A. Seminar (second and third terms) and Colloquium (fourth term) are required.
- A thesis prospectus is due at the start of the second D.M.A. Seminar.
- Electives are chosen in conjunction with D.M.A. advisers.
- Courses may be required on the basis of the D.M.A. admission examination; individual departments may also require students to enroll in specific classes.

Dissertation component During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Following the required annual submission of professional activities updates to the D.M.A. committee, candidates must apply to return for a final D.M.A. recital and oral examination in the third January by filing an application and submitting a dossier. Candidates whose dossiers have been approved by the D.M.A. committee will be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

COURSE REQUIREMENTS

Individual Instruction	16
D.M.A. Seminar I (second term)	4
D.M.A. Seminar II (third term)	8
D.M.A. Colloquium (fourth term)	4
Chamber Music (where applicable)	8
Yale Philharmonia (where applicable)	8
Departmental Seminar (where applicable)	8
Electives	16
D.M.A. Dissertation (6 terms)	—
Total	72

Artist Diploma

SPECIAL REQUIREMENTS

- All students present a public degree recital and one major ensemble performance.
- One-year internal candidates must complete two nonperformance electives at the rate of at least one per term.
- Two-year external candidates must complete four nonperformance electives at the rate of at least one per term.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Orchestral Instruments		
Yale Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	8	16
Total	28	56
Piano		
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Seminar	—	16
Individual Instruction	8	16
Electives	16	16
Total	28	60
Guitar		
Chamber Music/New Music New Haven	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	12	24
Total	28	56

Voice (Opera)

Vocal Repertoire	—	8
Acting and Movement for Singers	2	4
Lyric Diction	—	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	8	20
Total	30	80

Organ

*Colloquium (ISM students only)	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
Electives	14	28
Total	28	56

*School of Music students replace the colloquium with an elective.

Certificate in Performance

SPECIAL REQUIREMENTS

- All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence.
- All students must complete four nonperformance electives.
- All students must take the fall placement examinations in analysis/musicianship and music history (see M.M. degree) for placement in Analysis and Musicianship (MUS 500, 501, 502).
- Music History (MUS 511, 512, 513) is required of all students unless exempt.
- Required courses from which a candidate is exempt on the basis of placement examinations must be replaced with electives.
- Students who wish to retain the option to convert to an M.M. degree upon completion of a bachelor’s degree must complete all the requirements for the M.M. degree, including all proficiencies, while in residence.

COURSE REQUIREMENTS

Orchestral Instruments

Yale Philharmonia/New Music New Haven	12
Chamber Music	12
Seminar in the Major	12
Individual Instruction	24
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	26
Total	96

Piano

Chamber Music	12
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	24
Individual Instruction	24
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	22
Total	96

Guitar

Chamber Music/New Music New Haven	12
Seminar in the Major	12
Individual Instruction	24
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	38
Total	96

Voice

Vocal Repertoire	8
Acting and Movement for Singers	6
Lyric Diction	8
Opera Workshop	18
Art Song Coaching	6
Seminar in the Major	12
Individual Instruction	24
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	10
Total	102

REQUIREMENTS FOR COMPOSITION MAJORS

The degree program in composition is designed as preparation for professional work in composition and such related fields as teaching, arranging, scoring, music technology, and similar activities that require a high degree of professional competence in working with the materials of music.

Admission requirements

Admission to this major is dependent primarily on demonstrated ability in composition. Applicants should submit scores and recordings of at least three recent works, each

written for a different group of instruments, voices, and/or electronic media. Applicants should also be prepared for aural and written tests dealing with the essentials of comprehensive musicianship and the history of music.

Master of Music

SPECIAL REQUIREMENTS

- Over the course of two years, each candidate must present, in public performances of the candidate’s music, the equivalent of a full recital program.
- All students must complete four nonperformance electives at the rate of one per term.

COURSE REQUIREMENTS

Tonal Analysis elective	4
Nontonal Analysis elective	4
Individual Instruction	16
Seminar in the Major	8
Group A	4 minimum
Group B	4 minimum
Group C	2 minimum
Electives	30
Total	72

Master of Musical Arts

SPECIAL REQUIREMENTS

- Over the course of two years, each candidate must present, in public performances of the candidate’s music, the equivalent of a full recital program.
- The number of electives varies according to the requirements of the departments.
- Some M.M.A. students may be required by their departments to enroll in specific classes.
- All students must complete at least one nonperformance elective per term.

COURSE REQUIREMENTS

	<i>internal candidates</i>	<i>external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Individual Instruction	8	16
Seminar in the Major	4	8
Electives	20	32
Total	32	64

Doctor of Musical Arts

SPECIAL REQUIREMENTS

Following completion of the two-year residential period, all students pursue a professional career giving evidence of distinguished professional achievement in the candidate's field and confirm that evidence by a professional recital and comprehensive oral examination at Yale.

Residential component

- Two years of residence with a minimum of 72 credits is required.
- All students present a public degree recital or contribute new compositions to New Music New Haven during each of the two years, pass written comprehensive examinations during their third term, complete a thesis and give an oral presentation, and pass oral examinations during their final term.
- Registration and participation in the D.M.A. Seminar (second and third terms) and Colloquium (fourth term) are required.
- A thesis prospectus is due at the start of the second D.M.A. Seminar.
- Electives are chosen in conjunction with D.M.A. advisers.
- Courses may be required on the basis of the D.M.A. admission examination; individual departments may also require students to enroll in specific classes.

Dissertation component During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Following the required annual submission of professional activities updates to the D.M.A. committee, candidates must apply to return for a final D.M.A. recital and oral examination in the third January by filing an application and submitting a dossier. Candidates whose dossiers have been approved by the D.M.A. committee will be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

COURSE REQUIREMENTS

Individual Instruction	16
D.M.A. Seminar I (second term)	4
D.M.A. Seminar II (third term)	8
D.M.A. Colloquium (fourth term)	4
Chamber Music (where applicable)	8
Yale Philharmonia (where applicable)	8
Departmental Seminar (where applicable)	8
Electives	16
D.M.A. Dissertation (6 terms)	—
Total	72

Areas of Instruction

PERFORMANCE

The members of the performance faculty of the Yale School of Music are internationally recognized artists and teachers. At Yale they work with students from many countries in programs that are broadly based and intensely professional. Work in both solo and ensemble performance is supplemented by a comprehensive program of study in musical analysis and history. Students participate in the Yale Philharmonia, New Music New Haven, Yale Opera, and the extensive chamber music program. Master classes, special seminars, and residencies of distinguished guest artists are sponsored each year by the School. Students are urged to explore courses in music literature, analysis, and bibliography as an important component of their course of study, and to take advantage of courses and activities in other areas of the University. In this extraordinarily rich musical environment, Yale provides a unique opportunity for the cultivation of each individual student's potential for artistic growth.

Strings

Augustin Hadelich, Ani Kavafian, Soovin Kim, Tai Murray, Wendy Sharp, and Kyung Yu, violin; Ettore Causa, viola; Paul Watkins and Ole Akahoshi, cello; Donald Palma, double bass

The violin faculty encourages students to become their own best teacher, first through explanation and demonstration, and eventually through critical self-awareness. No single method is stressed; rather, an approach is designed for each individual student. Rhythmic control is paramount; it is inextricably bound, both physically and emotionally, to beautiful violin playing.

The approach to viola instruction stresses the overriding importance of musical language as well as technical mastery of the instrument. The search for beauty in performance is the ultimate goal; the production of an expressive sound and an acute awareness of phrasing in interpretation are also constantly kept in mind. Independent and broad exploration of viola literature is encouraged, as are new compositions to be written for the instrument.

The method of cello instruction is based upon the belief that even the most imaginative musician is prevented from achieving the highest potential if limited by technical deficiencies. The student, therefore, concentrates first on the removal of tension, then learns to involve the entire body in cello playing and to experience the physical sensations associated with facility on the instrument. When the player and the instrument function as an efficient unit, the student begins to explore the vast subtleties of sound, phrasing, and interpretation available to those who have thoroughly mastered the cello.

The Yale School of Music offers the double bassist an opportunity to refine technique and musicianship while gaining a truer understanding of the physical aspects of playing the double bass. Preparation for orchestra auditions, solo performances, and all aspects of twentieth-century writing for the double bass is emphasized in degrees corresponding to the students' goals.

Woodwind and Brass

Tara O'Connor, flute; Stephen Taylor, oboe; David Shifrin, clarinet; Frank Morelli, bassoon; William Purvis, horn; Kevin Cobb, trumpet; Scott Hartman, trombone; Carol Jantsch, tuba

Woodwind and brass players receive private lessons and participate in weekly seminars. They are encouraged to acquaint themselves with as broad a repertoire as possible in all fields, including performance of Baroque and contemporary music. In addition to solo playing, students are required to play in chamber groups, New Music New Haven, and Yale Philharmonia.

Percussion

Robert van Sice, percussion

The percussion program offers three primary areas of study: solo marimba/percussion, orchestral percussion, and contemporary chamber music. Students receive a weekly private lesson and attend an orchestral repertoire seminar. Required ensembles include Yale Philharmonia, New Music New Haven, and the Yale Percussion Group.

Guitar

Benjamin Verdery, guitar

The weekly guitar seminar includes performances of newly learned solo repertoire and chamber music. In addition, Professor Verdery lectures on a variety of topics, including interpretation, arranging, technique, pedagogy, master-class teaching, programming, memory, competitions, recording, and career development. Each year in the course, students are required to write an étude and an arrangement, and to present a lecture. The seminar also requires that, prior to graduation, students perform a twenty-minute outreach concert in New Haven schools.

A guest master class takes place each term. Recent artists have included Leo Brouwer, Odair Assad, Eliot Fisk, David Russell, SoloDuo, Los Angeles Guitar Quartet, Raphaella Smits, Roland Dyens, David Leisner, Anthony Newman, and Hopkinson Smith. A biennial Guitar Extravaganza features performances, master classes, and pedagogical discussions with luminaries in the field. In the two-year guitar program each student is strongly encouraged to prepare two solo recital programs, a concerto, and four chamber works. The final degree recital should be performed from memory.

Harp

June Han, harp

Harpists have the opportunity to perform with a wide range of ensembles including chamber groups, the Yale Philharmonia, and New Music New Haven. Harp students often compete in the School's annual Woolsey Hall Concerto Competition, which offers the winners the opportunity to perform with the Yale Philharmonia.

Piano

Boris Berman, Robert Blocker, Melvin Chen, Elizabeth Parisot, Boris Slutsky, and Wei-Yi Yang, piano; and guests

The close collaboration of piano faculty members working with one another is one of the unique features of Yale's piano department. Piano students have regular opportunities to play in master classes and receive additional individual lessons as well as chamber music coaching by faculty other than their major studio teachers. Moreover, many internationally acclaimed pianists visit the School each year to give recitals, lectures, and master classes.

The main emphasis of the piano program is on solo performance; however, ensemble playing, accompanying, and teaching play an important role in the piano major's studies at Yale. This all-encompassing training is given so that graduates are superbly equipped to make their way in the highly competitive world of music today. Each year, every piano student is expected to give at least one solo recital, to perform with instrumentalists and/or singers, and to play chamber and contemporary music. There are myriad performing opportunities on campus and beyond. Many piano students compete in the School's annual Woolsey Hall Concerto Competition, which offers the winners the opportunity to perform with the Yale Philharmonia. The piano department regularly presents outstanding current and former students in concerts in New York City. An all-Steinway school, the Yale School of Music maintains good grand pianos in all concert halls, studios, and practice rooms; the excellent practice facilities include access to faculty studios for practice.

In addition to the full-tuition scholarship and a living stipend given to all students of Yale School of Music, pianists have ample opportunities to earn extra money at Yale through teaching and accompanying. Each year, top students are given monetary awards and named scholarships. Yale pianists have been participants and top prizewinners in numerous important international competitions worldwide.

Chamber Music

Brentano String Quartet, members of the performance faculty, and guest artists performing in the Oneppo Chamber Music Series

Developing musicianship is the goal of every aspiring musician. The surest path to this goal is the study and performance of the masterworks of chamber music literature. Under the guidance of the faculty and visiting artists, chamber music is studied in depth, and traditions and stylistic differences are explored. Concerts by visiting ensembles are open to students.

Chamber music holds a place of great importance in the curriculum at Yale. An effort is made to provide each student with an opportunity to play in various ensembles. Students also have the opportunity to rehearse and perform in chamber music concerts with their faculty coaches.

Student chamber music performances take place not only at the School of Music but also in various residential colleges on the Yale campus and in surrounding communities.

Harpsichord

Arthur Haas, harpsichord

A performance major is offered at the graduate level. Students in the School of Music may elect to study harpsichord as a secondary instrument; an audition and permission of the instructor are required.

Candidates for graduate study in harpsichord should show great potential in both solo and collaborative performance. Goals for the degree include a command of solo literature from the late Renaissance through to the pre-Classic period and extensive Baroque ensemble experience leading to fluent and tasteful continuo realization with both singers and instrumentalists. In addition, students will acquire knowledge about Baroque performance practice, organology, and tuning/maintenance issues. While in residence, candidates will have the possibility of studying and playing on keyboard instruments at the Morris Steinert Collection of Musical Instruments.

Organ

Martin Jean, Walden Moore, James O'Donnell, Carole Terry, and Jeffrey Brillhart (improvisation), organ

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted to a comprehensive survey of organ literature from all musical periods. In addition to individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Marie-Claire Alain, Martin Baker, Michel Bouvard, Sophie-Véronique Cauchefer-Choplin, David Craighead, Vincent Dubois, Hans-Ola Ericsson, Michael Gaillit, Jon Gillock, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Renée Anne Louprette, Christophe Mantoux, Karel Paukert, Peter Planyavsky, Simon Preston, Daniel Roth, Erik Wm. Suter, Thomas Trotter, and Dame Gillian Weir.

Students have the opportunity for practice and performance on an extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organs in Marquand Chapel at the Divinity School (E.M. Skinner, three manuals, 1932; Krigbaum Organ, Taylor & Boody, three manuals, meantone temperament, 2007); and the Newberry Memorial Organ in Woolsey Hall (E.M. Skinner, four manuals, 1928), one of the most renowned Romantic organs in the world. The organ studio at the Institute of Sacred Music houses a two-manual organ by Martin Pasi (2011). Two-manual practice instruments by Flen-trop, Holtkamp, Casavant, and other builders are located both in Woolsey Hall and at the Institute, which also has five Steinway grand pianos, a C.B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord.

The Institute also offers an employment placement service for organ students at Yale.

Voice

Gerald Martin Moore (chair); J.J. Penna (song coach); Alejandro Roca (song coach); Janna Baty, mezzo-soprano; James Taylor, tenor; Adriana Zabala, mezzo-soprano

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the opera track and the early music track. The early music, oratorio, and chamber ensemble track is sponsored jointly by the School of Music and the Institute of Sacred Music. Both tracks are designed to enhance and nurture the artistry of singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.

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.

OPERA

Gerald Martin Moore (artistic director and professor of voice), J.J. Penna (song coach), Alejandro Roca (song coach), Adriana Zabala (voice), and guest conductors and stage directors

Singers in the opera program are prepared for rigorous careers by practical studies in the art of opera performance. The program encompasses thorough musical training including languages, style, acting, body movement, recitals, and general stage skills. Full productions with orchestra, as well as performances of excerpts, are presented throughout the year to give students varied performance experience. Recent productions have included *Florencia en el Amazonas*, *Eugene Onegin*, *A Midsummer Night's Dream*, *Don Quichotte*, *Le nozze di Figaro*, *Gianni Schicchi*, *Bon Appétit!*, *Riders to the Sea*, *La Bohème*, *La Cenerentola*, *I Capuleti e i Montecchi*, *Iolanta*, *Così fan tutte*, *The Rape of Lucretia*, *Don Giovanni*, *The Scarf*, *Dido and Aeneas*, *La tragédie de Carmen*, *Le Rossignol*, *Die Zauberflöte*, *La Navarraise*, *The Bear*, *Die Fledermaus*, *L'heure espagnole*, *Bluebeard's Castle*, *Orphée aux Enfers*, *Trouble in Tahiti*, and *Suor Angelica*. Repertoire is chosen with students' individual voices in mind, and to accommodate the widest casting possibilities and maximum experience for all.

Private voice lessons are supplemented by intensive coaching in both operatic and song literature. Weekly seminars and voice classes stress diction, interpretation, and effective communication. Master classes by eminent artists give musicians contact with and insight into the real world of music. Such guests have included Lawrence Brownlee, Dame Sarah Connolly, Renée Fleming, Marilyn Horne, Sherrill Milnes, Erin Morley, Matthew Polenzani, and Renata Scotto.

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

James Taylor (program adviser and voice)

This vocal track, leading to the M.M. degree, is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and choral chamber ensembles. 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 performs major works featuring these voice students in the various solo roles, and Schola's touring and recording schedules provide invaluable professional experiences. Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation, and singers have the opportunity to participate in master classes by internationally renowned artists, such as Russell Braun, David Daniels, Christian Gerhaher, Emma Kirkby, Donald Sulzen, and Lawrence Zazzo. Classes in diction, movement, and vocal repertoire are shared with students in the opera track. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. All students enrolled in the Early Music, Oratorio, and Chamber Ensemble voice track also participate in ISM's Colloquium on Wednesday afternoons and choose two electives from the academic courses offered by the Institute faculty. For more precise information about the courses and requirements in this track, contact the Institute's admissions office at 203.432.9753.

Orchestral Conducting

William Boughton, Peter Oundjian, and guests

The orchestral conducting program offers intensive training to a highly gifted group of conductors. During the two-year curriculum students train with Yale Philharmonia Principal Conductor Peter Oundjian and also work with a group of distinguished guest mentors. Students have the opportunity to travel to observe eminent conductors in rehearsals.

Conductors frequently have the opportunity to conduct the Yale Philharmonia and other ensembles in rehearsal and performance.

Although there is an emphasis on orchestral repertoire, students develop their technique and general musicianship. Score-reading skills and analysis classes are required. In addition, students in the program are strongly encouraged to take advantage of the diverse course offerings of the School of Music, the Department of Music, and the other divisions of the University.

Choral Conducting

Felicia Barber, Jeffrey Douma, and David Hill

The program prepares students for careers as professional conductors in a variety of contexts, including educational, civic, and church. 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.

The program for choral conductors includes individual lessons with the choral conducting faculty and lessons during regularly supervised sessions with the Repertory and Recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- and third-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. Students who are enrolled in the School of Music and the Institute of Sacred Music will have additional requirements as specified by the Institute. 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 choirs. Visiting guest conductors have included Simon Carrington, Harold Decker, George Guest, Simon Halsey, David Hill, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, Robert Shaw, Dale Warland, and Sir David Willcocks.

COMPOSITION

Katherine Balch, Martin Bresnick, Aaron Jay Kernis, David Lang, Christopher Theofanidis, and guests

The program focuses on studies in composition, including computer music and recording techniques. In addition, composers are urged to continue to develop their competency as both instrumentalists and conductors. Students are also encouraged to take as many courses as possible in music history and literature and are required to successfully complete courses in studio techniques and the analysis of tonal and nontonal music.

Composers are expected to produce enough new work in two years to fill one complete concert of their music. To achieve this end, student compositions are interspersed throughout the six to eight concerts given each year in the New Music New Haven series.

One of the most effective features of the composition program is regular visits from distinguished composers. Guests who have recently addressed the composers' seminar include John Adams, Louis Andriessen, Margaret Brouwer, Donnacha Dennehy, Bryce Dessner, Andrew Ford, Annie Gosfield, Georg Haas, Daron Hagen, Stephen Hartke, Vijay Iyer, Amy Beth Kirsten, Phil Kline, Paul Lansky, Missy Mazzoli, Marc Mellits, Thomas Newman, Mark Pollard, Steve Reich, Kurt Rohde, Kaija Saariaho, Carlos Sanchez-Gutierrez, Caroline Shaw, Arlene Sierra, Sarah Kirkland Snider, Kate Soper, Augusta Read Thomas, Joan Tower, Dan Trueman, Jacob Ter Veldhuis, Melinda Wagner, Amy Williams, and Du Yun.

ADDITIONAL INSTRUCTIONAL RESOURCES

Center for Studies in Music Technology

The Center for Studies in Music Technology (CSMT) offers courses and supports projects in all aspects of computer applications in music composition, performance, and research. CSMT currently has facilities for sound synthesis and analysis of all types, digital recording and processing, and MIDI-based synthesis. Aside from composition projects, CSMT supports research in interactive performance systems, physical modeling of instruments, analysis of performance gesture, and music notation.

Music in Schools Initiative

Albert Lee, Sebastian Ruth (visiting lecturer in community engagement), and Rubén Rodríguez (director)

The mission of the Music in Schools Initiative is twofold: to train graduate music students as teaching artists and to provide program support to the New Haven Public Schools music program.

Training is accomplished in two ways. Intensive noncurricular training at the beginning of each term prepares students for work as graduate teaching artists; more than forty students are hired as teaching artists each year. In addition, courses for credit are offered.

For New Haven, the Music in Schools Initiative provides teaching artists who collaborate with music teachers at more than twenty schools; weekly citywide honors bands, choirs, and string orchestras; vacation-week festivals for fourth and fifth graders; and a series of solo showcases for New Haven music students, held at Morse Recital Hall in Sprague Memorial Hall.

These school-year programs are funded through an endowment created by the Yale College Class of 1957, in recognition of its fiftieth reunion. The program originated in 2007 with an after-school strings program at Lincoln-Bassett School and has since expanded to the numerous programs offered now.

The Music in Schools Initiative also includes the Morse Summer Music Academy, a monthlong daily intensive music program for 140 students from the New Haven Public Schools. It is funded by an endowment created by Mr. and Mrs. Lester ('56) Morse. The Morse Summer Music Academy provides a comprehensive curriculum, including ensembles, classes, lessons, and special workshops.

For more information, visit <https://music.yale.edu/music-schools-initiative>.

Courses of Instruction

Key to course list A schedule of the hours and places at which various classes are to meet will be posted online at <https://courses.yale.edu>.

Courses designated “a” meet in the fall term only. Courses designated “b” meet in the spring term only. Courses designated “a,b” are offered in both the fall and spring terms.

Courses designated “a–b” are yearlong courses.

Courses designated NP are nonperformance courses.

Courses designated P/F will be graded on a Pass/Fail basis.

Courses designated Group A, B, or C qualify as distribution requirements in these groups.

MUSICIANSHIP AND THEORY

MUS 500a, Fundamentals of Analysis and Musicianship 6 credits. NP. Intensive review of the fundamental elements of musical literacy, analysis, and musicianship in tonal and post-tonal contexts. To be followed by MUS 502. Enrollment by placement exam. Students in MUS 500 may not enroll concurrently in any course designated as a Group A. Does not fulfill the Group A requirement. Stephanie Venturino

MUS 501a, Analysis and Musicianship I 4 credits. NP. Introduction to analysis and musicianship in tonal and post-tonal contexts. To be followed by MUS 502. Enrollment by placement exam. Does not fulfill the Group A requirement. Seth Monahan

MUS 502a,b, Analysis and Musicianship II 4 credits. NP. Intermediate analysis and musicianship in tonal and post-tonal contexts. Enrollment by placement exam. Does not fulfill the Group A requirement. Seth Monahan

MUS 603b, Advanced Musicianship, Score Reading and Analysis 4 credits. NP. Group A. Looking to improve your musical memory, sharpen your aural processing, and hone your critical listening skills? Designed for students who have completed or have passed out of the Analysis and Musicianship core courses (MUS 500, 501, 502), this hands-on lab offers a space for students to develop comprehensive musicianship through individual and collaborative music-making. We focus on subjects rarely addressed in the musicianship classroom, including memorization, attentional focus, audiation, intonation, playing by ear, improvisation, timbre, blend, pulse, and aural analysis. Class sessions are highly interactive and centered on singing, playing, and creating music. Students are expected to engage in class activities using their voices and primary/secondary instruments – no keyboard experience necessary. Outside of class, students work on practice-based activities, which are performed live in class and during individual sessions with the instructor. They also devise a final project that connects musicianship skills to relevant repertoire; in-class presentations occur during the final weeks of the term. Prerequisite: Students must have completed or have passed out of MUS 502. Stephanie Venturino

MUS 610a, Score Reading and Analysis 4 credits. NP. Group A. The basics of score reading, understanding of orchestral instruments, and analysis of form, style, and harmony from the Baroque and Classical periods. Developing clef, transposing, and

score-reading skills at the keyboard. Permission of the instructor required. Prerequisites: some keyboard skills, regular daily access to a keyboard outside of Yale, ability to read both treble and bass clefs. William Boughton

[MUS 648b, Approaches to Fin-de-siècle Song 4 credits. NP. Group A. This course uses the art song as a lens for exploring the seismic changes to musical style and expression that occurred in Europe between 1875 and 1915. Its concerns are, above all, analytical: through close engagement with dozens of individual songs (for voice and piano, orchestra, or chamber ensemble), we'll chart the many new approaches to harmony, melody, form and text-setting that emerged in this critical period. But we'll also take a keen interest in questions of method, asking of each new piece which analytical tools – among many – are the most illuminating and appropriate. In so doing, we'll find that the richest approach demands a toolkit as creative and eclectic as the repertoire itself, along with analytical flexibility and a thoughtful ear. Our principal corpus will be songs set in German (Mahler, Wolf, Strauss, Berg, Schoenberg) and French (Fauré, Debussy, Ravel). But depending on student interest, we may branch into other repertoires as well, including works by contemporary Russian, British, and/or Nordic composers (e.g., Mussorgsky, Vaughan Williams, Grieg, or Sibelius). Course requirements include weekly listening, reading, and analysis; occasional oral presentations; and a final analysis project on repertoire chosen by the student. Not offered in 2023–2024]

MUS 710b, Score Reading and Analysis 4 credits. NP. Group A. Developing score reading and analysis from MUS 610 of music from the Romantic and modern periods through playing, listening, historical perspective, and analysis. Continuing development of score-reading skills at the keyboard. Permission of the instructor required. Students must have access to a keyboard for practice and class participation. William Boughton

COMPOSITION

MUS 505b, Orchestration Through Contemporary Score Study 4 credits. NP. Group A. The study of advanced concepts in orchestral writing through the study of music of the past thirty years. Composers represented include: Henri Dutilleux, Jacob Druckman, John Adams, Tan Dun, Magnus Lindberg, Thomas Ades, Helmut Lachenmann, and Marc-Andre Dalbavie, among others. Katherine Balch

MUS 555b, Composition for Performers 4 credits. NP. Group A. This class looks at music composition from various historical and philosophical perspectives, with an eye toward discovering models and ideas that allow us to write music for ourselves. With a special emphasis on the history of text setting, we write and play music for one another and critique it ourselves. All are welcome. David Lang

MUS 620a, Orchestration for Performers and Conductors NP. 4 credits. Group A. This course on the basics of orchestration is meant to introduce the performer and conductor to both the knowledge of instrumentation (the mechanics and use of individual orchestral instruments) and the general techniques of classical orchestration (through score study). We use Samuel Adler's *The Study of Orchestration* as a primary text for the study of instrumentation, supplemented by having live players come in weekly to talk about the specifics of their instruments. In addition, we look at several traditional works from the repertory, including Mahler's Symphony No. 5, Debussy's *La Mer*, and Stravinsky's

Rite of Spring. There are weekly quizzes on the instruments and a final exam on the orchestrational techniques studied. Katherine Balch

HISTORY AND ANALYSIS

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 512a,b, Music from 1750 to 1900 4 credits. NP. Group B. An analytic and cultural survey of music from the European tradition between 1750 and 1900. 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 musics. Topics include the development of dramatized functional tonality and chromatic harmony, the interplay of vocal and instrumental genres, the publishing marketplace and the evolution of musical gender roles, the depiction of exotic otherness in musical works, the rise of nationalism and its influence on the arts, and the origins of modern notions of classical music. Enrollment by placement exam. May be taken as an elective, space permitting. Paul Berry [F], Lynette Bowring [Sp]

MUS 513a,b, Music since 1900 4 credits. NP. Group B. An analytic and cultural survey of European and American music since 1900. 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 musics. Topics include modernist innovations around 1910, serialism and neoclassicism in the interwar period, the avant-gardes of the 1950s and 1960s, minimalism and other postmodern aesthetics of the 1970s and beyond, and consideration of relevant traditions of popular music throughout the period. Enrollment by placement exam. May be taken as an elective, space permitting. Robert Holzer

[MUS 523, Phrase, Form, and Affect in the Classical String Quartet 4 credits. NP. Group A or B. A study of expressive potential and interpretive implication in the string quartets of Haydn, Mozart, and Beethoven. Through close historical and music-analytic engagement, the course helps the student develop a flexible and nuanced approach to the articulation of phrase groups, the interpretation of large-scale form, and the exploration of affect, style, and musical values. The goal is a detailed reckoning with the repertoire

that, more than any other, has come to define the ideals of chamber music and the idea of classical music itself. Quartets are chosen in part according to students' interests and current performance projects, and performance in class is encouraged. Among works addressed are Haydn's Opus 20, 33, 64, and 76; Mozart's K. 387, 421, 465, and 590; and Beethoven's Opus 18, 59, 95, and 132. Course requirements include weekly listening and short readings, three brief response papers (1–4 pages), occasional oral presentations, and a final examination on topics chosen by the student. Not offered in 2023–2024]

MUS 547a, Text, Form, and Narrative in Instrumental Music 4 credits. NP. Group A or B. This course surveys major instrumental genres in Western traditions, from the early seventeenth century to the present, in search of sensitive and flexible approaches to the relationship between notated instrumental music and the programmatic titles, texts, and implied narratives that accompanied it, both on the score and in the minds of receptive listeners. Beginning with the earliest published sonatas and proceeding through detailed score study of examples from both small- and large-scale genres (sonata, suite, concerto, symphony, string quartet, concert overture, keyboard miniature, and symphonic poem), the course addresses a wide range of repertoire via historically grounded case studies and occasional forays into contemporary narrative theory. The goal is a fluid and stylistically sensitive approach to musical storytelling through harmony, affect, and form. Composers addressed include Marini, Froberger, Biber, Kuhnau, Corelli, Vivaldi, Bach, Haydn, Beethoven, Mendelssohn, Schumann, Berlioz, Liszt, Hensel, Brahms, Rimsky-Korsakov, Strauss, Dukas, Dvořák, Debussy, Schoenberg, Still, Messiaen, Gubaidulina, Takemitsu, and Léon. Course requirements include weekly listening and short readings, occasional oral presentations (three to six minutes), a final project (a five to eight-page paper, a curated performance, or a model composition), and a final oral examination on topics chosen by the student. Paul Berry

MUS 560a, Research and Editions 4 credits. NP. Group B. The goal of this course is to discover and evaluate performing editions and recordings of musical compositions that, in the students' opinions, best exemplify a composer's intent by developing library research skills in order to locate and critically evaluate library resources that will guide and support the student's needs. Students select a composition from the standard repertoire that is relevant to them, as well as a composition by a living composer from an under-represented population; identify and evaluate performing editions (three maximum) and recordings (three maximum) of each that represent the most authoritative version as well as the least; maintain a research journal by way of weekly course assignments and essays; build an annotated bibliography of resources used; and provide documented findings to support the evaluations and articulate the reasons for their selections clearly, and to compare the amount and types of resources that are available for research for each of the two compositions selected, both in writing and as a final presentation to the class. Ruthann B. McTyre

MUS 573a, Introduction to Jazz, Race, and Gender 4 credits. NP. Group B. An introduction to jazz from its roots in African music, through its development in New Orleans (1900–1917), to its evolutionary expansion throughout the United States. The course includes a study of jazz's artists/styles from the 1880s through the 1970s; an examination of the social, racial, gendered, and economic factors that gave rise to jazz styles; and how

jazz developmental patterns are represented in today's popular music. This introductory course may be redundant for students who have already had significant studies in jazz history. Students with some knowledge of jazz history may want to take this course to help them develop their own curriculum in preparation for teaching a similar course in the future. Course work is done through a combination of online work, short essays, group discussion, and reading assignments. Thomas C. Duffy

[MUS 574b, The Music of Anton Bruckner 4 credits. Group A or B. This course has been designed to coincide with the Yale Philharmonia performance of the Seventh Symphony and the biennial meeting of the American Bruckner Society at YSM in April 2023. Participants will investigate the composer's style and its precedents in both his sacred and secular music. The influence of Wagner, Mendelssohn, Beethoven and especially Schubert will be discussed in detail, as will the composer's career-long preoccupation with revising his own music. Course Requirements: Midterm and Final Examination; paper due second last class; listening and reading assignments each week. Not offered in 2023–2024]

MUS 582a, French Sounds: Music from Debussy to Dalbavie 4 credits. NP. Group A or B. What makes French music of the past century—despite its stylistic diversity—sound distinctly French? This course, covering the evolution of music in France from the fin de siècle to the turn of the millennium, addresses this question from analytical, theoretical, and historical angles. Course modules focus on French approaches to tonality, harmony, resonance, pitch organization, melody, ornament, rhythm, timbre, and sound qualities. Students also explore connections between French music and other subject areas, including visual art, dance, and philosophy. Repertoire covers a wide variety of styles and instrumentations; composers include Claude Debussy, Maurice Ravel, Cécile Chaminade, Lili Boulanger, Edgard Varèse, André Jolivet, Germaine Tailleferre, Darius Milhaud, Maurice Ohana, Olivier Messiaen, Henri Dutilleul, Pierre Boulez, Gérard Grisey, Éliane Radigue, Betsy Jolas, and Marc-André Dalbavie, among others. Brief excerpts of scholarly prose help students relate score study to broader musical, historical, cultural, and political trends. Authors of secondary readings include Gurminder Bhogal, Katherine Bergeron, Alexandra Kieffer, Damien Blättler, Arnold Whittall, Barbara Kelly, Jane Fulcher, Deborah Mawer, Jonathan Bernard, Julian Johnson, Caroline Rae, Robert Hasegawa, and Amy Bauer, among others. Course requirements include weekly listening, reading, and analytical work; occasional oral presentations and discussion board assignments; and a final analysis project based on student-selected repertoire. Stephanie Venturino

MUS 589b, Approaches to the Classical Style 4 credits. NP. Group A or B. An examination of modern scholarship on eighteenth-century music, aimed at applying varying approaches to works composed between approximately 1730 and 1800. Among the thinkers and topics to be considered are Charles Rosen and James Webster on periodization; Daniel Heartz on the galant style; Leonard Ratner on rhetoric and topics; Eric Weimer and Janet Levy on texture; James Hepokoski and Warren Darcy on form; Leonard Meyer and Robert Gjerdingen on schemata; Elisabeth Le Guin on performance and the body; Julia Doe on the impact of the French Revolution; and Malcom Cole on racism during the Enlightenment. Robert Holzer

MUS 592b, The Symphonies of Gustav Mahler 4 credits. NP. Group A or B. This course surveys the career-spanning creative output of Gustav Mahler (1860–1911), balancing close analytical investigations of individual works with wide-ranging considerations of their historical, philosophical, and critical contexts. Front and center is the music itself: its bold and idiosyncratic use of harmony and orchestral color; its daring, even radical eclecticism; its spiraling contrapuntal sophistication; and above all its rich and multi-dimensional narrative complexity. All reward close study. But around the music swirls a constellation of long-contested issues: the relevance of Mahler's own programs and paratexts; the relation of art to lived experience; the capacity of instrumental music to tell stories or “narrate”; and the symphonies' stance toward tradition at the dawn of musical modernism. So in grappling with each work, we also have to contend with reception traditions that are varied, complex, and at times irreconcilable. And yet each illuminates some vital aspect of a corpus that is as perplexing and self-contradictory as the man behind it, the absolute-music partisan whose symphonies were programmatic through and through. Course requirements include weekly listening, reading, and analytical work, three brief response papers (one to four pages), occasional oral presentations, and a final oral examination on topics chosen by the student. Seth Monahan

MUS 598b, The Piano Trio: Texture, Form, Affect 4 credits. NP. Group A or B. A study of texture, form, and affect in trios for violin, cello, and piano from the origins of the genre until the present day. Beginning with examples from the late eighteenth century, the course charts a path through some of the most important developments of the next 250 years: chromatic harmony, formal and temporal experimentation, post-tonal idioms, and narrative and programmatic content. A parallel concern is the composer's response to evolving instruments and changing performance practices. Repertoire is chosen in part according to students' interests and current performance projects. Among composers addressed are Mozart, Haydn, Beethoven, Schubert, Wieg, Schumann, Brahms, Dvořák, Ravel, Clarke, Ives, Shostakovich, Maric, and Esmail. Course requirements include weekly listening and short readings, occasional oral presentations (four to six minutes), a final project (a five to eight-page paper, a curated performance, or a model composition), and a final oral examination on topics chosen by the student. Paul Berry

[**MUS 605, Poetry and Meaning in Vocal Music** 4 credits. NP. Group A or B. This course surveys major vocal genres in the Western tradition, from the Middle Ages to the present, in search of sensitive and flexible approaches to the relationship between music and the poetry it sets. Among practicing musicians and scholars alike, vocal genres are commonly understood as transparent vessels for verbal meaning, which, itself, is often presented as straightforward and fixed. Yet any poem rewards a range of complementary, even contrasting interpretations, while composers in different genres and periods have developed an array of musical procedures that enhance, inflect, deflect, or entirely redefine the meanings that a given text can convey to receptive audiences. Beginning with the foundations of notated European music in chant and monophonic song, and proceeding through detailed score study of examples from essential vocal genres (motet, cyclic mass, madrigal, opera, cantata, oratorio, song, song cycle, and popular song), this course hones a variety of strategies for the analysis of texted music. Repertoire is chosen partly in response to student interest and current performance projects. Possibilities

include chant and monophonic song by Hildegard von Bingen and Beatriz de Dia; motets by Vitry, Willaert, Palestrina, Poulenc, and Pärt; masses by Dufay and Josquin; madrigals by Arcadelt, Rore, Marenzio, Monteverdi, and Hindemith; cantatas by Bach and Stravinsky; songs by Franz Schubert, Benjamin Britten, Sam Cooke, Otis Redding, and Aretha Franklin; chamber and electro-acoustic works by Schoenberg and Babbitt; and opera and oratorio by Handel, Mozart, and Saariaho. Close readings of poetic texts go hand-in-hand with score study; brief excerpts from primary sources and scholarly prose provide historical context and conceptual cognates, including rhetoric, narrative, and the complex influences of gender, race, sexuality, and political identity on the composition and interpretation of vocal music. Not offered in 2023–2024]

[**MUS 612, The Music of Igor Stravinsky** 4 credits. NP. Group A or B. A survey of the relationship between Igor Stravinsky and the United States, from his first reactions to American culture in the 1910s to his visits here in the 1920s and 1930s to his emigration in the 1940s and his subsequent change in style in the 1950s and 1960s. Special attention will be devoted to the reciprocal influences exerted by the composer and his adopted country. Not offered in 2023–2024]

MUS 613a, Baroque Afterlives 4 credits. NP. Group A or B. Although the baroque period ended in the mid-eighteenth century, its styles and idioms have since been a fertile source of inspiration for many musicians. Composers have bridged past and present with individuality and ingenuity, and sometimes with pastiche, parody, or humor, while performers have continued to reinterpret and adapt past repertoire. This course traces the afterlives of the baroque style in the musical cultures of the late eighteenth century through to the present day, engaging analytically with a range of repertoire including baroque-inspired classical and romantic works, neoclassical and related modernist works, and postmodern and non-classical reimaginings of the baroque style. It also considers arrangements and adaptations, changing performance styles, and some broader contexts and debates surrounding engagement with historical idioms. Lynette Bowring

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 618, Intimacy, Love, and Devotion in Seventeenth-Century Music** 4 credits. NP Group B. The musical developments in the early seventeenth century, the freer use of the dissonance in Monteverdi’s “seconda prattica,” the liberation of the solo voice through the introduction of the basso continuo, and finally the “invention” of opera as one of the leading genres for musical innovation provided the composer with a vast array of new possibilities to express human emotions in music. These developments in music went along with a paradigm shift in theology and piety in the seventeenth century;

contemporary theologians emphasized the individual and their relationship with the divine. We can see a revival of medieval mysticism and metaphors of love and emotion are frequently used in religious poetry and devotional prose. Especially the image of bridegroom (=Christ) and bride (=believer) was popular and led numerous composers to setting sacred dialogues between the two “lovers” to music. This also implied a specific understanding of gender roles, which are directly reflected in both the poetry and in the music. In the realm of philosophy, René Descartes outlined in his *Les passions de l'âme* a modern concept of emotion and showed how artists could stir these emotions in their works of art. The course will examine the theological, philosophical, and musical developments in the seventeenth century and analyze the relationship between the musical, literary, philosophical and theological discourses during the Baroque. Not offered in 2023–2024]

MUS 626a,b, Performance Practice before 1750 4 credits. NP. Group B. How are we to perform music from the Baroque era (ca. 1600–1750)? The diverse styles of the instrumental and vocal music composed during this period elicit widely differing responses from instrumentalists and singers attuned to pre-Classical and Romantic performance practices. In this course, which is centered on both performance and discussion, we take in the many possibilities available to the performer of music composed in this period. The topics we explore include Baroque sound, rhetoric, ornamentation and improvisation, vibrato, text-music relationships, tempo and meter, rhythmic alteration, dynamics, pitch, temperament, editions, and basso continuo. We compare period instruments to their modern counterparts through live performance and recordings as well as discuss differences in national styles throughout this period. Arthur Haas, Daniel Lee

MUS 628a, The Operas of Verdi 4 credits. NP. Group A or B. A survey of the operas of Giuseppe Verdi. Special attention is given to the interaction of music and drama, as well as to the larger contexts of his works in nineteenth-century Italian history. Topics of study include Verdi as Risorgimento icon, analytic approaches to individual musical numbers, depictions of gender roles, exoticism and alterity, and reception history. Requirements include regular attendance and informed participation in classroom discussion, in-class presentations, short written assignments, and a final written project. Robert Holzer

[MUS 629, History of Public Performance 4 credits. NP. Group B. Behind today's performance industry lie centuries of intersections between musicians and a music-loving public. Performers from individual soloists to the members of professional orchestras engage in traditions and actions that reach back decades, or even centuries, and the behaviors and tastes of today's listening public have been shaped by past generations of performers. This course traces the history of public performances and the relationships between audiences, musicians, and compositions across several centuries, contextualizing present-day traditions and attitudes, and revisiting those of the past. Topics covered include the establishment of concert halls and opera theaters; the development and behavior of professional orchestras, chamber groups, and soloists; audience and listener behavior throughout the ages; music journalism; the recording industry; and the dissemination of music in today's online world. Not offered in 2023–2024]

MUS 634b, The History and Repertoire of the Wind Band 4 credits. NP. Group B. A study of the history and repertoire of the wind orchestra—an ensemble that includes the wind band, the wind ensemble, and the symphonic wind ensemble. The course begins with a historical overview of wind consorts in the Middle Ages and progresses to the wind band/ensembles of the twenty-first century. Repertoire studies include sections of the *Gran Partita* (Mozart), *Serenade for Winds* (Dvořák), *Serenade for Winds* (Strauss), *Petite Symphonie* (Gounod), *First Suite* (Holst), *Lincolnshire Posy* (Grainger), *Symphony in B-flat* (Hindemith), *Music for Prague 1968* (Husa), and other pieces from the later twentieth and twenty-first centuries. This course has an online component and a pedagogical unit—students have to prepare a teaching unit at the end of the course, focusing on a wind band topic of their choosing. Thomas Duffy

MUS 637a, Pierrot Lunaire 4 credits. NP. Group A or B. This course combines performance of the work under study with analysis and contextualization. Students include the vocalist and five instrumentalists and three to five commentators who analyze *Pierrot* and contextualize it through harmonic and contour analysis, text study—both of the Giraud original and Hartleben translation—and its formal musical consequences. The class gives attention to recorded performances, especially those by Schoenberg, Weisberg, Boulez (two), Da Capo, etc. Close reading of articles by Schoenberg, Lewin, Sims, Shawn, and others inform the performance. Underlying premises include theories of phrase structure (Schoenberg, Caplin), contour (Friedmann), text setting (Schoenberg, Lewin), harmony, and pitch considerations (Forte, Lewin). Prerequisites for Yale College students: MUSI 211, one more advanced theory/analysis class, and one course in the required music history sequence. Prerequisites for Yale School of Music students: completion of the Analysis and Musicianship requirement and one music history course. Permission of the instructor required for all students. Michael Friedmann

[MUS 639, Staging Race in Eighteenth-Century Opera 4 credits. NP. Group B. Opera has always been more than simply entertainment. As a mirror of the society in which it was written, an opera can celebrate the undying love between two protagonists, postulate the lofty ideals of an enlightened brotherhood, or indulge in fantasies about European supremacy and the inferiority of people with a different skin color. This course explores aspects of race and racism in eighteenth-century opera by exploring in detail two exemplary works: Jean-Philippe Rameau's *Les Indes Galantes* (*The Amorous Indies*, 1735) and Wolfgang Amadeus Mozart's *Die Zauberflöte* (*The Magic Flute*, 1791). The examination of the musical settings, the libretti, as well as the cultural context shows how the compositions encode contemporary understandings of race and of otherness in their works. As performers of these works, twenty-first-century musicians have to find ways to deal with these understandings. Can the pieces still be performed? Should they be performed with disclaimers or rewritten? The course looks at several modern productions of the operas by Rameau and Mozart that have tried to eliminate racist aspects or that have put the eighteenth-century pieces into a dialogue with a modern understanding of race and racial equality. Requirements include regular attendance and participation in classroom discussion, in-class presentations, and a final written project. Not offered in 2023–2024]

[**MUS 649, The Passion in Eighteenth-Century Music** 4 credits. NP. Group B. The Passion of Christ is not only a seminal text for the Christian faith but has also inspired countless composers to set the words to music. Especially during the eighteenth century, at a time when sacred music had adopted stylistic devices from the operatic stage to express human emotions, the tradition of passion composition reaches its dramatic peak. The course surveys the multitude of ways in which eighteenth-century composers and musicians have responded to the passion narrative. The topics range from liturgical chanting of the passion in different Christian traditions to Bach's settings for the Lutheran liturgy, and from dramatic settings based on a text by opera librettist Metastasio to the function of music in Mexican passion plays in Nahuatl. Requirements include regular attendance and participation in classroom discussion, in-class presentations, and a final written project. Not offered in 2023–2024]

MUS 651a, Women in Western Art Music 4 credits. NP. Group A or B. Women's musical activities, creative voices, and varied methods of engaging with music form the focus in this broad survey of women in Western art music. In addition to hearing and discussing music by composers from Hildegard of Bingen through Caroline Shaw, the course considers the various roles women have played in the wider cultural history of Western art music: as professional and amateur performers, teachers and students, music printers and collectors, listeners, curators, and patrons. These topics are illustrated by case studies from recent research; the course also includes discussion of how histories of women in music have developed, alongside some influential studies from feminist musicology. Lynette Bowring

[**MUS 652a, American Mavericks in Concert Music, 1900–1970** 4 credits. NP. Group A or B. This course looks at the arc of American experimentalism over the course of the twentieth and twenty-first centuries and is offered over two terms (though each of the two courses may be taken without the other as a prerequisite). John Cage wrote that “an experimental action is one the outcome of which is not foreseen.” The musicologist David Nicholls distinguishes experimentalism from the avant-garde thus: “...very generally, avant-garde music can be viewed as occupying an extreme position within the tradition, while experimental music lies outside it.” A vibrant strain of experimental American thought, often free of the sense of a directional “lineage” found in European modernism, is full of iconoclastic and passionate thinking, and worthy of study. This first term of the course deals with experimental music in the United States from 1900 through roughly 1970 and includes a broad swath of composers and ideas. Not offered in 2023–2024]

[**MUS 653b, American Mavericks in Concert Music, 1970–present** 4 credits. NP. Group A or B. This course looks at the arc of American experimentalism over the course of the twentieth and twenty-first centuries and is offered over two terms (though each of the two courses may be taken without the other as a prerequisite). John Cage wrote that “an experimental action is one the outcome of which is not foreseen.” The musicologist David Nicholls distinguishes experimentalism from the avant-garde thus: “...very generally, avant-garde music can be viewed as occupying an extreme position within the tradition, while experimental music lies outside it.” A vibrant strain of experimental

American thought, often free of the sense of a directional “lineage” found in European modernism, is full of iconoclastic and passionate thinking, and worthy of study. This second term of the course focuses on music from the early 1970s to the present. Not offered in 2023–2024]

[MUS 654, Radical Piano Miniatures 1800–2000 4 credits. NP. Group A or B. A study of compositional innovation in single-movement works for solo piano. Beginning with Beethoven’s bagatelles and Schubert’s impromptus, the course charts a path through some of the most important developments of the nineteenth and twentieth centuries, including chromatic harmony, serial and other post-tonal idioms, the emergence of texture as a central compositional preoccupation, and the changing capabilities of the piano itself. Repertoire is chosen in part according to students’ interests and current performance projects. Examples include works of Beethoven, Schubert, Field, Chopin, Liszt, Wieck, Schumann, Brahms, Scriabin, Debussy, Schoenberg, Stravinsky, Gershwin, Cowell, Cage, Ligeti, Adams, Lachenmann, and Rihm. Course requirements include weekly listening and short readings, three brief response papers (one to three pages), occasional oral presentations, and a final oral examination on topics chosen by the student. Not offered in 2023–2024]

[MUS 658, Music History through Yale’s Collections and Spaces 4 credits. NP. Group B. Yale’s museums, galleries, and libraries hold many fascinating objects that shed light on music history. This course provides an opportunity to encounter these objects through an in-person, often hands-on experience. Approximately half of the course’s meetings are held in locations outside of the YSM classrooms—the Morris Steinert Collection of Musical Instruments, the Beinecke Rare Book and Manuscript Library, Yale’s art galleries—where students study items such as historic instruments, rare manuscripts, music prints, archival materials from famous musicians and composers, and visual art related to music. There are also meetings in Yale’s performance spaces to discuss the history of music studies and performance at Yale. The remaining class meetings at YSM lay the groundwork for these visits, broaden the discussion to include objects in other collections around the world, and consider some wider intellectual contexts and conversations within which these collections can be placed. Not offered in 2023–2024]

[MUS 662, “Brother, Can You Spare a Dime?” Music in the Great Depression 4 credits. NP. Group B. The crash of the New York Stock Exchange in October 1929 ushered in the worst economic depression in history. For the next decade, much of the world’s population was unemployed. Yip Harburg summarized the plight of these people in his 1932 popular song “Brother, Can You Spare a Dime?” Despite the hardships of the depression, the popular music industry in fact expanded exponentially during the 1930s due to AM radio and affordable movies, the panacea of the poor. Big band, ragtime, jazz, the blues, country, gospel, folk songs, and a new type of folk protest music all came to enjoy unprecedented popularity around the world. The depression era also saw the completion of important masterpieces of the twentieth-century canon—Berg’s *Lulu*, Stravinsky’s *Symphony of Psalms*, and Gershwin’s *Porgy and Bess*, for example. Composers of western “art” music reacted to the popular styles in different ways. Some like Kurt Weill absorbed and worked with them; others such as Henry Cowell pursued a more modernist agenda. Composers on both sides of the coin often had specific political or

social agendas. This class examines the impact of the Great Depression on a spectrum of composers and performers from Russia, Europe, and North and South America. In addition to those already mentioned, Louis Armstrong, Béla Bartók, Marc Blitzstein, Benjamin Britten, Ruth Crawford Seeger, Benny Goodman, Woody Guthrie, Roy Harris, Lead Belly, Florence Price, Sergei Prokofiev, Bessie Smith, Erwin Stein, Heitor Villa-Lobos, and Anton Webern are among those whom we discuss. There are reading and listening assignments for each class and a midterm examination. An oral presentation and final paper are also required. Not offered in 2023–2024]

[MUS 669, *The Literary Voice of Langston Hughes in American Music* 4 credits. NP. Group B or C. This course is designed to help each student contextualize the lineage, life, and legacy of Langston Hughes within the broader understanding of American history and American musical culture from the Civil War to present; identify the variety of social, cultural, racial, ethnic, gendered, and migratory contexts that inform our collective musical identity and our individual artistic aesthetics; identify the broad swath of composers inspired by Hughes's writing and/or connected to Hughes directly and evaluate representative compositions for how Hughes's literary style takes on musical form; communicate in both written and verbal form their unique perspective on the music, composers, and topics discussed; and integrate their knowledge/understanding/perspective on the music inspired by Hughes's literary contributions to create concert programming reflective of humanity's inherent diversity. Students complete weekly readings, viewings, and/or listening on Hughes's life in preparation for class discussion, and research major events in American history (e.g., the Civil War, Reconstruction, WWI, the Great Migration, etc.) to situate class discussions in their historical context. Assignments include five two-page responses to reflection questions based on the composers, compositions, and historical events discussed in class; a ten-page research paper on a topic inspired by the course content in consultation with the instructor (topics that connect the course material to a student's individual performance, composition, or research interests are encouraged); and a group presentation in the form of a Concert Proposal. The proposal will include the proposed program (including at least one composition using Hughes's words or inspired by Hughes's writing), publicity materials, personnel, venue, budget/funding, and a sample performance of a work from the program. Not offered in 2023–2024]

MUS 670a, *A Parallel Canon: A Survey of Black Composers in the Western Classical Tradition from Joseph Bologne to Wynton Marsalis* 4 credits. NP. Group B or C. This course is designed to broaden a student's knowledge of music in the Western classical tradition beyond what is commonly understood to be "the canon." Students examine the lives and works of Black composers beginning with Joseph Bologne, George Bridgetower, and Samuel Coleridge-Taylor in Europe and the UK, as well as Florence Price, William Grant Still, Margaret Bonds, George Walker, Adolphus Hailstork, Julius Eastman, Wynton Marsalis, et al. in the United States for their connection to or divergence from the musical tradition/convention as well as the context that propelled their creative journeys. Students complete weekly readings, viewings, and/or listening on various composers and musical works for class discussion, and research major events in history (e.g., French Revolution, Industrial Revolution, the American Revolution, the Civil War, Reconstruction, WWI, the Great Migration, etc.) to situate class discussions

in their historical context. Assignments include four three-page papers on composers, compositions, and historical events discussed in class (topics that connect the course material to a student's individual performance, composition, or research interests are encouraged) as well as the submission of a sample concert program integrating knowledge of the standard canon with the course material. This concert program is the basis of the oral final exam. Albert R. Lee

MUS 674b, Analysis of Western Music (1199–1939) from the Composer's Perspective 4 credits. NP. Group A or B. This course is designed to provide composers (and others interested in composition) with the opportunity to evaluate and analyze important musical compositions from a creator's point of view. Works of music have been analyzed by theorists, musicologists, ethnomusicologists, performers, and audiences for their own purposes. The goal of this course is to explore the decisive musical choices that remain after accounting for the contexts and constraints of theory, history, and sociology. We attempt to address the significance and character of what, given the histories and theories of music, is finally "composed" by a composer. Selected compositions from 1199 to 1939 are discussed and analyzed. Martin Bresnick

[**MUS 675, Sacred to Socially Committed: A Survey of the Mass** 4 credits. NP. Group B. As a musical fountain of devotion and worship, the mass has been an abiding source of inspiration for composers over many centuries. The innumerable settings within the Western Christian world attest to rich and varied practices, while offering glimpses into the composer and the context in which sung masses were created. The course surveys the mass from the sixteenth through the twentieth century, as set in Europe, the United States, and Latin America. Canonical works are explored in addition to those from theatrical, folkloric, and jazz traditions. Both Latin and vernacular masses allow us to examine musical style, genre, composers, liturgical texts, historical and cultural contexts, and performance practices. Not offered in 2023–2024]

MUS 688b, Dvořák's Prophecy: The Origin, Evolution, and Legacy of Negro Spirituals in American Music 4 credits NP. Group B or C. Framed by Antonin Dvořák's 1893 pronouncement about the import of "negro melodies" to the establishment of a "great and noble school" of American classical music, students examine the lineage of Negro Spirituals in the context of both American classical music and American popular music. Students learn to identify types of spirituals in their original form; distinguish spirituals from other genres of American music that employ sacred/religious texts (ex: hymns, gospel); explore the broad array of composers who set spiritual melodies in solo vocal, choral, chamber, and orchestral music; develop and communicate in written and verbal form their unique perspective on the music, composers, and topics discussed; and integrate their knowledge, understanding, and perspective on the music to prepare performance of representative works. Students complete weekly readings, viewings, and listenings for class discussion, as well as contextualize spirituals within major events of American history (e.g., the American Revolution, the U.S. Constitution, the Civil War, Reconstruction, WWI, the Great Migration, etc.). Assignments include: four two-page responses to reflection questions based on the composers, compositions, and historical events discussed in class; a seven to ten-page research paper on a topic inspired by the course content in consultation with the instructor (topics that connect the course

material to a student's individual performance, composition, or research interests are encouraged); and a group presentation in the form of a class performance of a work that uses spirituals as its source material. Albert R. Lee

MUS 852b, D.M.A. Seminar I 4 credits. NP. Group B. Required of all D.M.A. candidates during the spring term of their first year in residence. The study of a specific topic or topics provides candidates with expanded opportunities for research. Lynette Bowring

MUS 853a, D.M.A. Seminar II 8 credits. NP. Group B. Required of all D.M.A. candidates during the fall term of their second year in residence. An introduction to the problems and methodology of musicology and theory. In consultation with individual advisers, candidates identify a thesis topic and begin writing. D.M.A. written comprehensive examinations take place during this term. Markus Rathey

MUS 854b, D.M.A. Colloquium 4 credits. NP. Group B. Required of all D.M.A. candidates during the spring term of their second year in residence. Class meetings and sessions with advisers aimed at completing the thesis. These are normally due the last Friday of March, and public presentations take place in April. D.M.A. qualifying oral examinations take place at the end of this term. Paul Berry

SPECIAL STUDIES

MUS 518b, In the Face of Death: Music, Worship, Art 4 credits. NP. Group C. This seminar proposes for intellectual inquiry the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. The focus in this seminar is on the Christian tradition. Given the breadth of the subject matter, the course attends to a broad spectrum of themes quite selectively. Readings of historical sources themselves (textual and nontextual), scholarly research into the past, and analysis of contemporary materials form the core materials. The course is shaped by three foci of inquiry: ritual, music, and art as they relate to (1) those who have died, (2) those who are dying, i.e., facing imminent death, and (3) the confrontation with one's own dying. The Christian tradition holds rich resources and insights for all three of these subject matters. The course creates space for a nuanced reflection on this tradition, as both backdrop and resource for contemporary engagement. Markus Rathey

MUS 521a, English Language Skills 4 credits. NP. Group C. This course is designed for international students in the Yale School of Music who exhibit a basic or intermediate level of English. Studies includes the refinement of skills such as writing (sentences/paragraphs/essays), speaking, reading, and grammar, as well as the expansion and appropriate use of informal, academic, and professional vocabulary. Serena Blocker

MUS 559a, Jazz Improvisation I 2 credits. NP. Group C. In this course students study basic, intermediate, and advanced concepts of jazz improvisation and learn the essentials of the jazz language through solo transcription and analysis. Students learn how to use vocabulary (or musical phrases) and a variety of improvisational devices and techniques over common chords and chord progressions. Upon completion of the course students have a deeper understanding of what it takes to become a great improviser, what to practice and how to practice it, and how to go about expanding their jazz vocabulary in order to naturally develop a unique improvisational voice. Students are required to

bring their instruments to class; additionally, a basic understanding of jazz nomenclature and some experience improvising are advised. Grades are based on completion of two to three solo transcription assignments (with one being committed to memory), two melody composition assignments, several small projects and assignments, one to two quizzes, class attendance, and each student's personal development. Wayne Escoffery

MUS 562b, Music in Art 4 credits. NP. Group C. This course addresses specific topics in musical iconography, i.e., the manner in which artists and sculptors of different periods have used music for symbolic purposes. An objective of the course is to consider the degree to which the portrayal of music in the visual arts reflects a particular society's attitude toward music. From this, one can draw conclusions about the function of music within that society. Readings are assigned, and a paper is required. Paul Hawkshaw

MUS 578b, Music, Service, and Society 4 credits. NP. Group C. What are the impacts of music on the conditions of a society? How have music and musicians been present and catalytic to important historical moments? How can we think about reinvigorating the participation of musicians in the public sphere, the public square? How do we think about the roles and activities of musicians in today's world? What are the potentials for artists and arts practices to positively influence the direction of our society? What are the mechanisms for artistic voices to play a role in activating conversation and transforming experience? How can we think about invigorating the participation of musicians in the public sphere? Through texts and discussion, we reconceive the roles artists can play in the communities in which they work. We explore the concept of the social imagination — the ability to imagine different scenarios, different futures for people in the world, and in our communities. Sebastian Ruth

MUS 621a, Careers in Music: Collaborative Leadership to Advance Creativity, Innovation, and New Opportunities in the Arts 2 credits. NP. Group C. This course equips students with the mindset and leadership capacities to lead change in the classical music field. Students work on collaborative term-long projects that advance creativity, innovation, and new opportunities in the arts. Students learn personal leadership elements of values, strengths, and mission statements. They use the design thinking framework to create, pitch, and implement innovative artistic projects in an environment that encourages taking risks and learning from experience. Students learn how to collaborate within diverse teams and build communication styles, conflict management and presentations skills. Students learn how to conduct audience research and integrate that data into their projects. The term culminates with group project presentations. Astrid Baumgardner

MUS 659b, Jazz Improvisation II 2 credits. NP. Group C. This class is *not* for beginners; it is for the intermediate and advanced player with some experience improvising. The goal is to build on each student's existing improvisational abilities, and the course work is somewhat tailored to the needs of the students enrolled. Students study intermediate and advanced concepts for improvisation and learn the essentials of the jazz language through solo transcription and analysis. There is ample time spent learning important jazz compositions and a focus on using improvisational devices and techniques learned in class on these compositions. Much of class time is spent playing through exercises and patterns, playing ideas in twelve keys, and implementing the learned class material

into solos over standard jazz compositions. Open to all students. Enrollment is limited to twenty and is by assessment during the first class. Wayne Escoffery

[MUS 673, Leadership Strategies for Music Presenters 4 credits. NP. Group C. The course explores the conceptual, managerial, financial, and entrepreneurial elements of presenting classical and popular music. Guest lecturers include artists, educators, and executives from the domestic and international professional arts and business communities. Class sessions are supplemented with case studies, and each student prepares a comprehensive proposal for a major venture. Enrollment is limited to ten students (five each from YSM and SOM). Interested students should submit a current CV to the dean, by November 15, 2022. The class roster will be posted on or before December 16, 2022. This cross-listed course is a School of Music course and follows the YSM academic calendar. Not offered in 2023–2024]

MUS 690a,b, Independent Study Project 2 credits per term. NP. Second- or third-year students with the consent of the deputy dean may elect, for one term only, to pursue individual study in specialized areas of interest, under the supervision of faculty members. An outline for proposed individual study must be submitted in the term prior to the term in which the project will take place, i.e., projects proposed for fall term are to be submitted in April and spring-term proposals are due in December. Forms are available in the office of the registrar. Limit one per term. Faculty

MUS 999a–b, D.M.A. Dissertation 0 credit. Faculty

PERFORMANCE

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. Jeffrey Brillhart

MUS 529a, Introduction to Conducting 4 credits. Learning the basic beat patterns through to mixed meter in repertoire ranging from the Baroque to post-Classical. Developing expressive baton technique and aural and listening skills. Assignments include preparation of scores, weekly practice in conducting exercises, and score-reading skills. A playing ensemble is made up of participants in the class. Final examination in score reading, analysis, and conducting. Permission of the instructor required; enrollment limited. William Boughton

MUS 530b, Intermediate Conducting 4 credits. Development of techniques covered in MUS 529 through the Romantic and modern periods. Developing score reading at the keyboard. Building memory of scores. Developing knowledge of orchestral instruments. A playing ensemble is made up of participants in the class. Prerequisite: MUS 529. Permission of the instructor required; enrollment limited to ten, determined by audition. William Boughton

MUS 531a–b, 631a–b, 731a–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.

MUS 533a–b, 633a–b, 733a–b, Seminar in Piano Literature and Interpretation 4 credits per term. Required of all piano majors. This course focuses on the performance of, and research topics relevant to, keyboard repertory. On a rotational basis, students perform chosen repertoire determined by the department; additionally, students make short oral presentations based on assigned topics that are closely linked to the repertoire. Organized outlines and bibliographies are required components of the presentations. Weekly attendance is required. Piano faculty and guests

MUS 534b, Collaborative Piano—Instrumental 2 credits. A course for piano majors, intended to broaden their experience and to provide them with the skills necessary to prepare sonatas and accompaniments. A number of selected instrumental sonatas are covered, as well as the problems involved in dealing with orchestral reductions and piano parts to virtuoso pieces. Sight reading and difficulties related to performing with specific instruments are also addressed. Students are encouraged to bring works to class that they are preparing for recitals. Elizabeth Sawyer Parisot

MUS 535a–b, 635a–b, 735a–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 to five degree recitals per year. Jeffrey Douma

MUS 537b, Collaborative Piano—Voice 2 credits. A course designed for pianists, focusing on the skills required for vocal accompanying and coaching. The standard song and operatic repertoire is emphasized. Sight reading, techniques of transposition, figured bass, and effective reduction of operatic materials for the recreation of orchestral sounds at the piano are included in the curriculum. Faculty

MUS 538a–b, 638a–b, 738a–b, Cello Ensemble 2 credits per term. An exploration of the growing literature for cello ensemble emphasizing chamber music and orchestral skills as well as stylistic differences. Performances planned during the year. Required of all cello majors. Ole Akahoshi

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 541b, 641b, 741b, Secondary Instrumental, Compositional, Conducting, and Vocal Study 2 credits per term. P/F. All students enrolled in secondary lessons can receive instruction in either voice or piano. In addition, YSM keyboard majors may take secondary organ or harpsichord, and YSM violinists may take secondary viola. Any other students who wish to take secondary lessons in any other instruments must petition the

director of secondary lessons, Kyung Yu, by email (kyung.yu@yale.edu) no later than Aug. 30, 2021, for the fall term and Jan. 14, 2022, for the spring term. Students who are not conducting majors may take only one secondary instrument per term. YSM students who wish to take secondary lessons must register for the course and request a teacher using the online form for graduate students found at <http://music.yale.edu/study/music-lessons>; the availability of a secondary lessons teacher is not guaranteed until the form is received and a teacher assigned by the director of lessons. Secondary instruction in choral conducting and orchestral conducting is only available with permission of the instructor and requires as prerequisites MUS 565 for secondary instruction in choral conducting, and both MUS 529 and MUS 530 for secondary instruction in orchestral conducting. Students of the Yale Divinity School, School of Drama, and School of Art may also register as above for secondary lessons and will be charged \$200 per term for these lessons. Questions may be emailed to the director, Kyung Yu (kyung.yu@yale.edu).

MUS 542a–b, 642a–b, 742a–b, The Yale Philharmonia and New Music New Haven 2 credits per term. Participation, as assigned by the faculty, is required of all orchestral students. In addition to regular participation in Yale Philharmonia, students are assigned to New Music New Haven, to groups performing music by Yale composers, and to other ensembles as required. Faculty

MUS 543a–b, 643a–b, 743a–b, Chamber Music 2 credits per term. Required of instrumental majors (except organ) in each term of enrollment. Enrollment includes participation in an assigned chamber music ensemble as well as performance and attendance in chamber music concerts. Faculty and guests

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 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. David Hill

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 656a, 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

MUS 657a, Liturgical Keyboard Skills II 2 credits. The subject matter is the same as for MUS 656, but some variety is offered in the syllabus on a two-year cycle to allow second-year students to take the course without duplicating all of the means by which the playing techniques are taught. Walden Moore

MUS 677a, Continuo Realization and Performance 4 credits. Acquisition of practical skills necessary for a competent and expressive performance from thorough-bass. Learning of figures, honing of voice-leading skills, and investigation of various historical and national styles of continuo playing as well as relevant performance practice issues. Class performances with an instrumentalist or singer. Open to pianists, harpsichordists, organists, and conductors. Arthur Haas

MUS 678b, Advanced Continuo Realization and Performance 4 credits. Practical and theoretical application of national and period styles from the entire Baroque era, 1600–1750. Students prepare and perform both unrealized and unfigured basses of vocal and instrumental sacred and secular literature from early Italian music through to the late Baroque and the *empfindsamer* style. Musical examples are supplemented with primary and secondary source readings. Prerequisite: MUS 677 or permission of the instructor. Arthur Haas

MUS 715a,b, Improvisation at the Organ III 2 credits. This course explores the improvisation of 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

VOICE AND OPERA

MUS 504a, 604a, 704a, Acting and Movement for Singers 2 credits per term. Acting and stage movement tailored specifically for singers. Studies include techniques in character analysis and role preparation. Emphasis is placed on stage presence and movement problems as applied to specific roles, and on transferring the class experience to the stage. Required. Faculty

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 507a-b, 607a-b, 707a-b, Vocal Repertoire for Singers 2 credits per term. A performance-oriented course that in successive terms surveys the French *mélodie*, German *Lied*, and Italian, American, and English art song. Elements of style, language, text, and presentation are emphasized. Required. J.J. Penna

MUS 508a-b, 608a-b, 708a-b, Opera Workshop 3 credits per term. Encompasses musical preparation, coaching (musical and language), staging, and performance of selected scenes as well as complete roles from a wide range of operatic repertoire. Required. Gerald Martin Moore, coaching staff, and guest music and stage directors

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. Faculty

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 issues of notation, the 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 622a-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. Faculty

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

YALE INSTITUTE OF SACRED MUSIC

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. Counts as one NP in the fourth term. Required of all Institute of Sacred Music students. Martin Jean

DEPARTMENT OF MUSIC

YSM students are encouraged to explore appropriate intermediate and advanced undergraduate courses and graduate courses offered by the Department of Music. Permission of the instructor may be required for enrollment.

Performance Activities

SCHOOL OF MUSIC ORGANIZATIONS

Yale Philharmonia

The Yale Philharmonia, led by Principal Conductor Peter Oundjian, is one of America's foremost music school ensembles. The largest performing group at the Yale School of Music, the Yale Philharmonia offers superb training in orchestral playing and repertoire.

Performances include an annual series of concerts in Woolsey Hall as well as Yale Opera productions. The Yale Philharmonia has performed on numerous occasions in Carnegie Hall and Alice Tully Hall in New York City, Symphony Hall in Boston, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Recent appearances at Carnegie Hall as part of the Yale in New York series have been praised by *The New York Times* as "sensational" and "tightly wrought, polished, and dramatic." The Yale Philharmonia has toured in France and Italy, and in 2008 undertook its first tour of Asia, with acclaimed performances in the Seoul Arts Center, the Forbidden City Concert Hall and National Centre for the Performing Arts (Beijing), and the Shanghai Grand Theatre.

The beginnings of orchestral music at Yale can be traced to 1894, when an orchestra was organized under the leadership of the School's first dean, Horatio Parker. Guest conductors who have worked with the orchestra in recent years include John Adams, Marin Alsop, William Christie, James Conlon, Valery Gergiev, Giancarlo Guerrero, Carolyn Kuan, Jahja Ling, Krzysztof Penderecki, David Robertson, Leonard Slatkin, Ignat Solzhenitsyn, and Jean-Marie Zeitouni.

New Music New Haven

New Music New Haven, under the direction of Aaron Jay Kernis, presents new and recent compositions by faculty, students, and guest composers. Performers are students in the School and often include guest artists as well. The programs often feature music by a member of the composition faculty or by a renowned guest composer. An important part of the series is a program of new works for orchestra by Yale composers performed by the Yale Philharmonia in Woolsey Hall.

Yale Opera

Under the artistic direction of Gerald Martin Moore, Yale Opera students perform in full-scale operas, chamber operas, concerts, and programs of scenes. Performances in recent years have been directed by Candace Evans, Paul Curran, Chas Rader-Shieber, Dustin Wills, and Ted Huffman, and conducted by Christopher Franklin, Speranza Scappucci, Giuseppe Grazioli, Perry So, and Dominique Trottein. Recent productions, including *Florencia en el Amazonas*, *Eugene Onegin*, *The Magic Flute*, and *Così fan tutte* were presented at New Haven's historic Shubert Theatre. Yale Opera has produced more intimate productions in Morse Recital Hall, including *Hansel and Gretel*, *Le Rossignol*, *Gianni Schicchi*, *La Cenerentola*, and *Iolanta*.

Recent guests brought to work with the Yale Opera students include Renée Fleming, Erin Morley, Dame Sarah Connolly, Isabel Leonard, Lawrence Brownlee, and Matthew Polenzani. Guest coaches brought for residencies include Howard Watkins from the Metropolitan Opera, Kevin Murphy from Ravinia's Steans Music Institute, and Carrie-Ann Matheson from Merola Opera.

YALE COLLEGE ORGANIZATIONS

Yale Symphony Orchestra

The Yale Symphony Orchestra is Yale's premier undergraduate orchestra. The YSO performs an average of seven concerts annually in Woolsey Hall and elsewhere. In addition to providing the Yale community a stellar musical outlet, the YSO is notorious for its annual Halloween Show, which has been an institution of the Yale College community for more than thirty years.

Many of the Yale Symphony's alumni have gone on to roles in major orchestras around the world, from the New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony to the Israel Philharmonic and Orchestre National de France. The orchestra has shared the stage with such internationally recognized artists as Yo-Yo Ma, Frederica von Stade, David Shifrin, Emanuel Ax, and Dawn Upshaw, and annually gives undergraduates the opportunity to perform major concerti through the William Waite Concerto Competition. The Yale Symphony Orchestra has presented national and world premieres of numerous works, including the European premiere of Leonard Bernstein's *Mass* in 1973. The YSO has performed at major concert halls in the United States and around the world, and tours internationally and domestically.

More information is available at <https://yso.yalecollege.yale.edu>.

Yale Bands

Although the constituency of the Yale Bands is predominantly undergraduate, wind, brass, and percussion instrument majors of the School of Music are eligible for membership and often have the opportunity to gain conducting experience by assisting the director. The Yale Bands include a concert band of fifty-five select musicians, a jazz ensemble, and a marching band of approximately fifty to one hundred students that performs at sports events throughout the year.

The Concert Band and its component ensembles perform in Woolsey Hall and Morse Recital Hall. Since 1959, the Concert Band has produced twenty-seven international concert tours, performing in England, France, Ghana, South Africa, Japan, Austria, Ireland, Italy, Spain, Finland, Russia, the Czech Republic, Brazil, and Mexico; it was the first Yale ensemble to perform on the continent of Africa (Ceuta). American tours have featured concerts in Washington, D.C., at the U.S. Marine Corps Band Hall, the John F. Kennedy Center for the Performing Arts, and the National Building Museum, in New York City's Symphony Space and Carnegie Hall, and at the Miami Ives Festival.

The Yale Jazz Ensemble has performed in London's finest jazz club, Ronnie Scott's; twice with the Mel Lewis Band in New York City's Village Vanguard; and at the Iridium. The Jazz Ensemble performs classic big band and combo jazz, and premieres music by Yale composers.

More information is available at <https://bands.yalecollege.yale.edu>.

Yale Glee Club

Yale's oldest musical organization and principal undergraduate mixed chorus, the Glee Club began as thirteen members of the class of 1863 and has evolved today into a chorus of eighty women and men from across the University. The ensemble performs a broad range of choral repertoire from the sixteenth century to the present, commissioning new choral works and performing major choral orchestral works every season, frequently in collaboration with the University's other major choral ensembles and orchestras. In recent years the Glee Club has appeared under the baton of such distinguished guest artists as Sir Neville Marriner, Helmuth Rilling, Sir David Willcocks, and Krzysztof Penderecki. One of the world's most traveled collegiate choruses, the Glee Club tours extensively each year and has appeared on six continents in the world's most prestigious concert halls.

Membership in the Glee Club is open to all Yale students by audition, primarily to undergraduates. Members of the Glee Club may also audition for the Glee Club Chamber Singers, a select ensemble of sixteen to twenty singers. Qualified students in the School of Music and Institute of Sacred Music often have the opportunity to serve as assistant conductor to the Glee Club and director of the Glee Club Chamber Singers.

More information is available at <https://gleeclub.yalecollege.yale.edu>.

INSTITUTE OF SACRED MUSIC ORGANIZATIONS

The primary choral ensembles sponsored by the Yale Institute of Sacred Music are the Yale Camerata, founded by Marguerite L. Brooks, and conducted by Felicia Barber; and Yale Schola Cantorum, a chamber choir conducted by David Hill. For information on these and other vocal ensembles supported by the Institute, please visit <https://ism.yale.edu>.

CONCERTS AND RECITALS

Faculty Artist Series

Faculty members of the School, many of whom are internationally recognized concert artists, share the point of view that part of their commitment to music and to teaching in a university involves regular and frequent performance, on campus and elsewhere. These concerts are free and open to the public.

Oneppo Chamber Music Series

Formerly known as the Chamber Music Society at Yale, this concert series was renamed in honor of its former director, Vincent Oneppo. Under the direction of David Shifrin, the series maintains a tradition of presenting the finest chamber music ensembles from around the world, many of which also work with School of Music students in coachings and master classes.

Horowitz Piano Series

Directed by Boris Berman, this series of piano recitals was established in 2000 and is dedicated to the great pianist Vladimir Horowitz, whose musical archive resides at Yale. In addition to recitals by the Yale piano faculty, there are concerts and public master

classes by distinguished guests each year. In past seasons these guest artists have included Tigran Alikhanov, Emanuel Ax, Malcolm Bilson, Idil Biret, Yefim Bronfman, Ran Dank and Soyeon Kate Lee, Misha Dichter, Leon Fleisher, Richard Goode, Marc-André Hamelin, Angela Hewitt, Olga Kern, Anton Kuerti, Ruth Laredo, Paul Lewis, Alexei Lubimov, Radu Lupu, Garrick Ohlsson, Roberto Prosseda, Pierre Réach, Pascal Rogé, Peter Serkin, Fou Ts'ong, Dénes Várjon, and Severin von Eckardstein.

Yale in New York

Under the artistic direction of David Shifrin, the series presents concerts featuring School of Music faculty, alumni, and student performers in Yale's Morse Recital Hall and the Weill Recital Hall at Carnegie Hall in New York City. The series often focuses on a creative theme, such as the tradition of the concertante repertoire or the classical legacy of Benny Goodman. Several past programs have explored Yale's own musical history, including the music of Paul Hindemith (a faculty member from 1940–1953) and voices recorded by the Oral History of American Music project.

Concerts at the Collection

A series of concerts featuring internationally distinguished performers is presented annually by the Morris Steinert Collection of Musical Instruments, under the direction of William Purvis. Recent performers have included harpsichordist Wladyslaw Klosiewicz, the Dark Horse Consort, the Boreas Quartett Bremen, Quicksilver Baroque, and cellist Steven Isserlis and fortepianist Robert Levin, among others. The concerts frequently feature the use of restored instruments from the collection.

Ellington Jazz Series

The Ellington Jazz Series, led by artistic director Thomas C. Duffy, offers concerts by prominent artists and jazz musicians each year. The series has featured performances by Ignacio Berroa, Jane Ira Bloom, Dave Brubeck, Kenny Burrell, Don Byron, Ron Carter, Bill Charlap, Ravi Coltrane, Eddie Daniels, Vince Giordano and the Night-hawks, tap-dance legend Savion Glover, Louis Hayes, Roy Haynes, Javon Jackson, Elvin Jones, Christian McBride, James Moody, Joshua Redman, the Renee Rosnes Quartet, Catherine Russell, Cécile McLorin Salvant, Arturo Sandoval, Clark Terry, Frank Wess, Randy Weston, and Bernie Williams; the Mingus Big Band; the Carnegie Hall Jazz Band with Jon Faddis; the Wayne Escoffery Quintet featuring Jeremy Pelt; pianists Toshiko Akiyoshi, Aaron Diehl, Barry Harris, and Dick Hyman; bass-baritone William Warfield; drummers Albert "Tootie" Heath, Louis Hayes, Kenny Washington, and Willie Jones III; and the "Langston Hughes Project," a multimedia presentation of Hughes's trailblazing poem *Ask Your Mama: 12 Moods for Jazz*, for which he wrote musical cues, featuring spoken-word artist Kenyon Adams, the Ron McCurdy Quartet, and imagery from the Harlem Renaissance.

Great Organ Music at Yale (Institute of Sacred Music)

Great Organ Music at Yale is a concert series sponsored by the Institute of Sacred Music. The series includes programs by the faculty, visiting artists, and other noted performers.

Chamber Music, Ensembles, and Vocal Concerts

School of Music performers have ample opportunities to perform publicly as members of various ensembles and as soloists. Among the prominent departmental ensembles that perform regularly are the Yale Cellos, directed by Ole Akahoshi, and the Yale Percussion Group, under Robert van Sice. In addition, a number of concert series are organized through the School's chamber music program, directed by Wendy Sharp. These include the Lunchtime Chamber Music series, which takes place in Sprague Memorial Hall and other venues around campus; Vista, a series featuring chamber music groups that include commentary; and concerts of chamber music for guitar in combination with other instruments, under the direction of Benjamin Verdery. Yale Opera offers a *Liedera-bend* series every other year, in which a different language (German, Italian, French, or Russian) is featured in each program. Concerts by singers in the early music, oratorio, and chamber ensemble program feature thematic programs for vocal ensembles and soloists. In addition to these on-campus performances, School of Music students have participated in the Conservatory Project at the John F. Kennedy Center for the Performing Arts's Millennium Stage in Washington, D.C.

Other Local Performing Groups

The New Haven Symphony Orchestra, the nation's fourth-oldest orchestra, offers a series of concerts every year in Woolsey Hall and features leading artists as guest soloists. Other groups active locally include Orchestra New England, the New Haven Civic Orchestra, the New Haven Oratorio Chorus, and the New Haven Chorale. Organizations at Yale include the Yale Russian Chorus, the Slavic Chorus, Yale Collegium Musicum, and residential college orchestras.

General Information

ACADEMIC REGULATIONS

Grading system The letter grades and the quality points for each term hour are as follows:

A+ = 4.0	B+ = 3.3	C+ = 2.3	F = 0.0
A = 4.0	B = 3.0	C = 2.0	
A- = 3.7	B- = 2.7	C- = 1.7	

- All School of Music classes receive letter grades, with the exception of secondary instruction (MUS 541, 641, 741), which is graded as Pass/Fail (P/F), and MUS 999, which is graded as Credit/No Credit.
- School of Music students may exercise the Pass/Fail option, in lieu of a letter grade, in any non-music course; the School of Music registrar will convert letter grades from other faculties to Pass or Fail, in accordance with the School of Music grading system. In computing grade points, such courses will be neutral (that is, they will not affect the grade point average).
- School of Music courses (with the exception of secondary instruction and MUS 999), Department of Music courses, and courses cross-listed with any department and the School or Department of Music are not eligible for the Pass/Fail option.
- Audited courses will not appear on the student's official transcript.
- A grade submitted by the instructor of a course to the registrar may not be changed except with permission from the deputy dean following a petition in writing from the instructor, unless the grade is the result of a clerical error.
- Any grade of A+ must be accompanied by a letter from the faculty instructor explaining why this extraordinary grade has been awarded.

Full-time status and credit requirements All School of Music students must enroll in enough credits each semester to maintain status as a full-time student. Students who fall below the minimum credit requirement in any semester may be placed on academic warning or may become ineligible for certain types of financial aid or loans. The credit requirements for each course of study are summarized below:

<i>Degree candidates</i>	<i>Recommended credits per semester</i>	<i>Minimum credits per semester for full-time status</i>	<i>Average credit pace to maintain SAP</i>	<i>Number of semesters</i>	<i>Total credits to graduate</i>
M.M. candidates	18	16	18	4	72
M.M.A. internal candidates (admitted to the M.M.A. program in the last term of their Yale M.M. program)	16	14	16	2	32
M.M.A. external candidates (do not hold a Yale M.M.)	16	14	16	4	64
D.M.A. candidates (in residence)	18	16	18	4	72
A.D. internal candidates (already hold a Yale M.M.)	14	14	14	2	28
A.D. external candidates (do not hold a Yale M.M.)	14	14	14	4	56
Certificate candidates	16	14	16	6	96

Satisfactory Academic Progress School of Music students are expected to present work of high quality both in performance and in academic studies. Satisfactory Academic Progress (SAP) refers to students' success in meeting minimum standards deemed acceptable for their programs of study. All degree-seeking students are required to meet the SAP standards of the School of Music. The School of Music evaluates SAP at the end of each term, and students who are not meeting one or more of the requirements below will be placed on academic warning for the subsequent term.

- All degree and diploma programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than B in either course will be placed on academic warning for the subsequent term.
- Students whose grade point average (GPA) falls below B (3.0) in any term will be placed on academic warning for the subsequent term.

- Students must satisfy a pace of completion of an average of 18 credits per term in the M.M. and D.M.A. programs, 16 credits per term in the M.M.A. and Certificate programs, and 14 credits per term in the A.D. program. Students who have not accumulated the appropriate number of academic credits required at that stage of their program will be placed on academic warning for the subsequent term.

The duration of an academic warning is one term only; by the end of that term, a student on academic warning must have fulfilled all of the requirements below. Failure to achieve these requirements may result in dismissal from the School. The student must have:

- earned a grade of B or better in both Individual Instruction in the Major and Seminar in the Major,
- obtained a GPA of 3.0 for that term,
- and satisfied the pace of completion requirement by accumulating the appropriate number of academic credits required at that stage of their program.

External M.M.A. candidates must complete two degree recitals: one in each year of study. If the first recital has not been completed by the end of the second term, the student may be placed on academic warning. Failure to complete the first recital by the end of the third term may result in dismissal from the School.

Satisfactory Academic Progress also governs eligibility for institutional and financial aid. For more information about SAP-related financial aid eligibility, see the Financial Aid section below.

Course credit Any course taken in another division of the University is eligible for credit toward a School of Music degree. Four credits per term is the maximum allowed for any course, including intensive courses in language or science.

Course changes

- Requests for course changes during the add/drop period must be submitted on the appropriate form to the Office of Student Services. No courses may be added after this period.
- A grade symbol of “W” (withdrawn) will appear on transcripts to indicate any courses dropped after the add/drop period. Students withdrawing from a class during this time will be assessed a fee of \$50 per course. To withdraw from a class, students must submit the appropriate form to the Office of Student Services. No one may withdraw from a class after 12 p.m., December 8, 2023, in the fall term and after 12 p.m., April 25, 2024, in the spring term.
- Students who have not attended a class since the add/drop period and have neglected to remove the course from their schedule will be permitted to withdraw from the class; an additional \$50 fee will be assessed.
- School of Music students are permitted to withdraw from electives.
- School of Music students are allowed to withdraw from non-performance courses which are not required for their program of study (see Program Requirements); however, they are not permitted to withdraw from any required courses, including required music history courses (MUS 511, MUS 512, MUS 513) and required analysis and musicianship courses (MUS 500, MUS 501, MUS 502). If a student does not pass a required course, they must retake it.

- Students do not receive credit for any course from which they have withdrawn. If a student withdraws from a course prior to the last deadline for the term, the dropped units are not included as attempted units in the SAP calculation. If a student withdraws from a course after the last deadline for the term, the units for the course will be included as attempted units in the SAP calculation. Withdrawn courses are not included in the GPA calculation.

Academic affairs The deputy dean's office deals with individual study projects, leave requests, special petitions, and matters of academic standing. Forms for leaves, independent studies, and withdrawals from the School may be downloaded from the School of Music's ArtsVision website. These forms and other special requests must be submitted in writing to the deputy dean's office.

Completion deadlines

- All course work for the fall term must be completed by December 15, 2023; course work for the spring term must be completed by May 3, 2024. Students who expect that work in a course will not be finished by the final day of classes must petition the instructor and the registrar prior to the end of term for permission to receive Incomplete status. A grade of F will be registered for courses remaining incomplete six weeks after the last day of classes.
- All secondary lessons must be completed and reported one week before the end of each term. A grade of F will be given to students whose work is incomplete by these deadlines. A fine of \$200 per incident will be assessed should adjustments be made outside the permitted add/drop periods.
- If for any reason a candidate is unable to complete requirements for the M.M.A., M.M., Certificate of Performance, or A.D. degree within the specified time of the respective program, the candidate may petition the deputy dean for a maximum one-year extension to complete the requirements. All requirements must be completed within 365 days from the last day of class of the candidate's final term of residence.

Academic affairs The deputy dean's office deals with individual study projects, leave requests, special petitions, and matters of academic standing. Forms for leaves, independent studies, and withdrawals from the School may be downloaded from the School of Music's ArtsVision website. These forms and other special requests must be submitted in writing to the deputy dean's office.

CREDIT FROM OTHER INSTITUTIONS

Students enrolled at the School of Music who wish to take a course outside of Yale and apply credit received for this study toward the Yale degree must comply with the following procedures:

1. Students must apply to the deputy dean for credit while they are registered at Yale and prior to registering for a course.
2. A course outside Yale must be endorsed by the department coordinator as an essential or advantageous component of study in the major.
3. For study pursued away from Yale, students must demonstrate that the course is not given at Yale.

4. A transcript must be sent to the registrar of the School of Music showing a minimum grade of B.
5. Applications for credit for summer study must be submitted to the deputy dean before the end of the spring term.
6. Any registered Yale School of Music student who attends the six-week summer session at Norfolk is eligible to receive two credits toward graduation. These credits will be added to the transcript if requested.

REGISTRATION

Deposit

Upon notification of acceptance to the Yale School of Music, a \$500 nonrefundable intent to register deposit must be sent in order to reserve a place in the entering class. For those who do enroll, the deposit will be credited to the student's account with the Office of Student Financial Services but will not be refunded should the candidate fail to matriculate.

School of Music Registration

ARRIVAL DEADLINES

- Orientation will take place September 5, 2023. Attendance is mandatory.
- Students must be present for the beginning of the spring term on January 16, 2024.
- Students who miss these deadlines will be charged a \$500 late fee unless permission has been obtained in advance from the deputy dean.

COURSE REGISTRATION

- Online course registration for all students at the School of Music will begin on August 24, 2023. The deadline for registering online for fall-term courses is 4 p.m. on Friday, September 8, 2023.
- The deadline for registering online for spring-term courses is 12 p.m. on Thursday, December 7, 2023.
- Students who register after these deadlines without written permission from the deputy dean will be assessed a late fee of \$50 per day until the form is submitted.
- There is a two-week add/drop period for course changes in the fall term and a two-week add/drop period in the spring term.

SECONDARY LESSONS

- Students who drop secondary instruction during the add/drop period, or who drop during the withdrawal period and have had no lessons, may receive a full rebate of the registration fee.
- Students who drop secondary instruction during the withdrawal period and have had lessons will receive no rebate of the registration fee.
- If a student cannot register for lessons for credit, the lessons are noncredit and the student will be charged for them.

- Students of the Yale Divinity School, David Geffen School of Drama, and School of Art may also register for secondary lessons (MUS 541, MUS 641, MUS 741) and will be charged \$200 per term for their secondary lessons.
- Questions may be sent to the director, Kyung Yu, by email (kyung.yu@yale.edu).

FINANCIAL AID

Scholarships and Fellowships

A full tuition scholarship of \$38,000 will be made to all students who are admitted to the Yale School of Music (including students at the Institute of Sacred Music) with the exception of those receiving awards from other agencies. Tuition covers all instruction. It does not cover the Yale Health Hospitalization/Specialty Coverage fee, which may be waived if a student demonstrates proof of alternate coverage.

Living expenses (excluding tuition) for students, whether single or married, are estimated to be \$25,722 for 2023–2024. To assist with these expenses, the School of Music provides the following living fellowships for students:

- M.M., M.M.A., and Certificate students: \$9,000 per year;
- D.M.A. students (during the two-year residency period only): \$14,000 per year;
- A.D. students: \$14,000 per year.
- Nonresident D.M.A. students will receive a special \$500 fellowship to cover their \$500 tuition fees.

Students enrolled in a School of Music degree program through the Institute of Sacred Music should consult the ISM's bulletin, online at <https://bulletin.yale.edu>, regarding aid for living expenses and financial aid.

Music degree students may not receive more than four years (eight terms total, consecutive or not) of scholarship and fellowship awards. Please note that fellowship awards also do not cover the Yale Health Hospitalization/Specialty Coverage fee. The School of Music does not provide funds to cover health care expenses for students' families. For information on the coverage and options provided by Yale Health, please see Health Services in the chapter Yale University Resources and Services.

All University and federal funds are limited to expenses that individual students incur for their educational program. These funds are not intended to supplement the expenses of other family members. The budget figures noted above for living expenses are estimates and are meant to be used as a guide. Loans will be offered to cover childcare-related expenses for U.S. students, if documentation is provided. International students are not eligible to receive loans.

The following steps serve as a guide to obtaining loan funds should they be needed for living expenses and fees. Please do not hesitate to contact the financial aid office with any questions.

Financial Aid for U.S. Citizens and Permanent Residents

Financial aid for Yale School of Music students is handled by the YSM Office of Student Services. To apply for a federal student loan, students must complete a FAFSA (Free Application for Federal Student Aid). Students may complete the FAFSA online at

<https://fafsa.ed.gov> using Yale's school code 001426 to send the results electronically. Please do not forward paper copies of FAFSA results (SAR) to the University or to the YSM Office of Student Services; the Department of Education forwards all information from the report.

After receiving this information, the Office of Student Services is able to determine how much a student is eligible to borrow and how to proceed. Students are encouraged to discuss individual questions on financial aid with the Office of Student Services at 203.432.1962.

Financial Aid for International Students

A federal tax may be assessed based on 14 percent of the fellowship accepted in excess of tuition. The federal tax will be charged to the student account, and the student will be responsible for payment in full of the student account balance.

Students coming from countries that have currency restrictions should make necessary arrangements before arriving so that they will have access to funds to be used for living expenses. Also, before an I-20 will be issued, students must give appropriate evidence of support. If you are being supported by a foreign government or agency, you must have a signed statement attesting to the level and time period of your support. There are no loans available for international students.

Tuition Rebate and Refund Policy

Based on Federal regulations governing the return of Federal Student Aid (Title IV) funds for withdrawn students, the rebate and refund of tuition is subject to the following policy:

1. For purposes of determining the refund of Title IV funds, any student who withdraws from the School of Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of their Title IV funds. In 2022–2023, the last days for refunding Title IV funds will be November 4, 2022, in the fall term and April 2, 2023, in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term, September 15, 2022, in the fall term and January 26, 2023, in the spring term.
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term, October 2, 2022, in the fall term and February 10, 2023, in the spring term.
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals which occur after the first quarter of a term but on or before the day of midterm, October 26, 2022, in the fall term and March 7, 2023, in the spring term.
 - d. Students who withdraw for any reason after Midterm will not receive a rebate of any portion of tuition.

3. The death of a student shall cancel charges for tuition as of the date of death and the Bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, funds will be returned in the order prescribed by Federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Direct Graduate PLUS Loans; next to any other Federal, State, private or institutional scholarships and loans; and finally, any remaining balance to the student.
5. Recipients of Federal and/or institutional loans who withdraw are required to have an Exit Interview before leaving Yale. Students leaving Yale receive instructions on completing this requirement from Yale Student Financial Services.

VETERANS ADMINISTRATION BENEFITS

A student seeking general information about Veterans Administration benefits should consult the Office of Student Services at the Yale School of Music. See also the section U.S. Military Leave Readmissions Policy.

SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations require Yale to establish Satisfactory Academic Progress (SAP) policies to govern students' eligibility for federal financial aid. SAP refers to students' success in meeting minimum standards deemed acceptable for their programs of study. All degree-seeking students, regardless of financial aid status, are required to meet the SAP standards of the School of Music. Failure to maintain SAP jeopardizes a student's ability to receive federal financial assistance and institutional financial aid (collectively referred to as "financial aid").

Students must achieve the following SAP standards at the end of each term to remain eligible for financial aid:

- Satisfy a pace of completion of an average of 18 credits per term in the M.M. and D.M.A. programs, 16 credits per term in the M.M.A. and Certificate programs, and 14 credits per term in the A.D. program (or 77 percent, where pace is calculated by dividing cumulative credits completed by cumulative credits attempted); and
- Achieve a minimum grade point average (GPA) of 3.0.

The Yale School of Music evaluates SAP at the end of each term. If, at the end of a term, a student's GPA is below 3.0 or the student is not meeting the average credit per term pace (or 77 percent, where pace is calculated by dividing cumulative credits completed by cumulative credits attempted), the student will be placed on academic warning status for the following term. The registrar or deputy dean will provide the financial aid office with a list of students who are failing to meet SAP, and the financial aid office will notify such students that they will be placed (simultaneously) on Academic Warning and Financial Aid Warning for the next term. A student on Financial Aid Warning may continue to receive financial aid for that term, despite the determination that the student is not making SAP.

After one term on Financial Aid Warning, a student can regain eligibility for financial aid by meeting SAP (both achieving a GPA of 3.0 and meeting the average credit per term requirement or the 77 percent pace calculation).

A student who is still failing to meet SAP after one term on academic warning and Financial Aid Warning may continue to receive financial assistance for the next term only if the student is placed on Financial Aid Probation. In order to be placed on Financial Aid Probation, the student must appeal the determination that the student is not making SAP. A student may appeal that determination by submitting a written petition identifying the basis of the appeal (e.g., death of a relative, an injury or illness of the student, or other special circumstances), and the changed circumstances that will allow the student to meet SAP at the end of the next term. The deputy dean will review the appeal and notify the student of the decision that either (1) the student should be able to meet SAP by the end of the next payment period, or (2) the deputy dean will meet with the student to create an Academic Plan for return to good academic standing. Once a student is on Financial Aid Probation, the student must follow the Academic Plan and meet its benchmarks on time, or meet SAP by the end of the term, in order to regain eligibility for financial aid. SAP also governs the academic warning process. For more information about SAP-related academic warnings, see the Grades section above.

Withdrawn courses If a student withdraws from a course prior to the last deadline for the term, the dropped units are not included as attempted units in the SAP calculation. If a student withdraws from a course after the last deadline for the term, the units for the course will be included as attempted units in the SAP calculation. Withdrawn courses are not included in the GPA calculation.

Incomplete courses Because incomplete course work does not receive a grade, it is not included in GPA. Incomplete work must be completed within six weeks from the last day of classes or a grade of F will be recorded. Incomplete units are included as attempted, but not completed, units in the pace calculation.

Transfer units Credit hours accepted from another institution count as both attempted and completed hours. Transfer courses are not included in the GPA calculation.

Repeated courses Repeated courses count as one course in the pace calculation. All grades from repeated courses are included in the GPA calculation.

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 fulfill requests for transcripts or 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/yalepay>.

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 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.

ABSENCE FROM CLASSES

Students are expected to attend classes, rehearsals, and all scheduled academic events. However, the nature of the music profession makes it possible that extraordinary opportunities may arise in conflict with scheduled classes. Students who wish to petition to be absent from class must complete the short-term absence request form available on the School of Music's ArtsVision website. Students should submit this form as soon as they are aware of the conflict, but no fewer than thirty days before the beginning of the proposed absence. When all required signatures have been obtained, the form is to be submitted to the office of the deputy dean. Upon approval by the deputy dean, students will be notified of the decision. Students will be denied approval for absences that exceed a total of ten days per year. It is possible that instructors may not extend permission for students to miss class, and may not sign the required form(s). In that case, students may petition directly to the dean or deputy dean for a review of the situation.

LEAVES OF ABSENCE

Students are expected to follow a continuous course of study at the School of Music. However, a student who wishes or needs to interrupt study temporarily may request a leave of absence. There are three types of leave—personal, medical, and parental—all of which are described below. The general policies that apply to all types of leave are:

1. Any student who is contemplating a leave of absence should see the deputy dean to discuss the necessary application procedures.
2. All leaves of absence must be approved by the deputy dean. Medical leaves also require the written recommendation of a Yale Health physician, as described below.
3. A student may be granted a leave of absence of no more than one year. Any leave approved by the deputy dean will be for a specified period.
4. International students who apply for a leave of absence must consult with OISS regarding their visa status.
5. A student on leave of absence may complete outstanding work in any course for which the student has been granted extensions. The student may not, however, fulfill any other degree requirements during the time on leave.

6. A student on leave of absence is not eligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of non-enrollment.
7. A student on leave of absence is not eligible for the use of any University facilities normally available to enrolled students.
8. A student on leave of absence may continue to be enrolled in Yale Health by purchasing coverage through the Student Affiliate Coverage plan. In order to secure continuous coverage from Yale Health, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date the registrar was informed of the leave. Coverage is not automatic; enrollment forms are available from the Member Services department of Yale Health, 203.432.0246.
9. A student on leave of absence must notify the registrar in writing of the intention to return at least eight weeks prior to the end of the approved leave. In addition, a returning student who wishes to be considered for financial aid must submit appropriate financial aid applications to the School's financial aid office to determine eligibility.
10. A student on leave who does not return at the end of the approved leave and does not request and receive an extension from the deputy dean is automatically dismissed from the School.

Personal Leave of Absence

A student who wishes or needs to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing all leaves of absence are described above. A student who is current with degree requirements is eligible for a personal leave after satisfactory completion of at least one term of study. Personal leaves cannot be granted retroactively and normally will not be approved after the tenth day of a term.

To request a personal leave of absence, the student must apply in writing before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave and stating both the proposed start and end dates of the leave and the address at which the student can be reached during the period of the leave. This form is available on the School of Music's ArtsVision website. If the deputy dean finds the student to be eligible, the leave will be approved. In any case, the student will be informed in writing of the action taken. A student who does not apply for a personal leave of absence, or whose application for a personal leave is denied, and who does not register for any term, will be considered to have withdrawn from the School.

Medical Leave of Absence

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the deputy dean, on the written recommendation of a physician on the staff of Yale Health. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward degree requirements is eligible for a medical leave any time after matriculation. The final decision concerning a request for a medical leave of absence will be communicated in writing by the deputy dean.

The School of Music reserves the right to place a student on a mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the School determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors, including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden University resources.

An appeal of such a leave must be made in writing to the dean of the School no later than seven days from the effective date of the leave.

An incident that gives rise to voluntary or mandatory leave of absence may also result in subsequent disciplinary action.

A student who is placed on medical leave during any term will have tuition adjusted according to the same schedule used for withdrawals (see Tuition Rebate and Refund Policy). Before re-registering, a student on medical leave must secure written permission to return from a Yale Health physician.

Leave of Absence for Parental Responsibilities

A student who wishes or needs to interrupt study temporarily for reasons of pregnancy, maternity care, or paternity care may be granted a leave of absence for parental responsibilities. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward degree requirements is eligible for parental leave any time after matriculation.

Any student planning to have or care for a child is encouraged to meet with the deputy dean to discuss leaves and other short-term arrangements. For many students, short-term arrangements rather than a leave of absence are possible. Students living in University housing units are encouraged to review their housing contract and the related policies of the Yale Housing Office before applying for a parental leave of absence. Students granted a parental leave may continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

Withdrawal and Readmission

Students who wish to terminate their program of study should confer with their major instructor and the deputy dean regarding withdrawal; their signatures on an official withdrawal form are required for withdrawal in good standing. The deputy dean will determine the effective date of the withdrawal, upon consultation with the department. The University identification card must be submitted with the approved withdrawal form in order for withdrawal in good standing to be recorded. Withdrawal forms are available on the School of Music's ArtsVision website.

Students who fail to meet departmental or School requirements by the designated deadlines will be barred from further registration and withdrawn, unless an extension

or exception has been granted by the deputy dean or degree committee. Students who do not register for any fall or spring term, and for whom a leave of absence has not been approved by the deputy dean, are considered to have withdrawn from the School of Music.

Students who discontinue their program of study during the academic year without submitting an approved withdrawal form and the University identification card will be liable for the tuition charge for the term in which the withdrawal occurs. Tuition charges for students who withdraw in good standing will be adjusted as described in the section Tuition Rebate and Refund Policy. Health service policies related to withdrawal and readmission are described in the section Health Services. A student who has withdrawn from the School of Music in good standing and who wishes to resume study at a later date must apply for readmission. Neither readmission nor financial aid is guaranteed to students who withdraw. The deadline for making application for readmission is December 1 of the year prior to which the student wishes to return to the School of Music. The student's application will be considered by the department, which will make a recommendation for review by the deputy dean. The student's remaining tuition obligation will be determined at the time of readmission.

U.S. Military Leave Readmissions Policy

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student withdraws or takes a leave of absence from Yale School of Music to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or oral notice of such service to the deputy dean. In providing the advance notice the student does not need to indicate an intent to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the deputy dean to determine if the student remains eligible for guaranteed readmission.
4. The student must notify the School within three years of the end of U.S. military service of the intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the military service has

up until two years after recovering from the illness or injury to notify the School of the intent to return.

5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

A student who meets all of these conditions will be readmitted for the next term, unless the student requests a later date of readmission. Any student who fails to meet one of these requirements may still be readmitted under the general readmission policy but is not guaranteed readmission.

Upon returning to the School, students will resume their education without repeating completed course work for courses interrupted by U.S. military service. The student will have the same enrolled status last held and with the same academic standing. For the first academic year in which the student returns, the student will be charged the tuition and fees that would have been assessed for the academic year in which the student left the institution. Yale may charge up to the amount of tuition and fees other students are assessed, however, if veteran's education benefits will cover the difference between the amounts currently charged other students and the amount charged for the academic year in which the student left.

In the case of students who are not prepared to resume their studies with the same academic status at the same point where they left off or who will not be able to complete the program of study, the School will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the School determines that there are no reasonable efforts it can take, the School may deny the student readmission.

DOSSIER/TRANSCRIPT SERVICE

- A dossier service is available to all School of Music graduates. A \$50 set-up fee is required to initiate the file. Individual dossiers are \$5 each. The Office of Admissions handles dossiers.
- Transcripts cost \$8 each. Current students and alumni with a Yale NetID can place an order by signing in through Yale Hub (yub.yale.edu), clicking on "Academic Information," and selecting "Transcript Orders." Alumni and former students unable to sign into Yale Hub will order directly through Parchment (www.parchment.com).

STUDENT RESPONSIBILITIES

1. All students are required to abide by the rules and regulations of the University and the School of Music and are required to attend lessons, class sessions, rehearsals, and appointments arranged for them. Those whose attendance or progress is unsatisfactory, or whose conduct is disruptive, will be reviewed by the deputy dean and may be required to withdraw.
2. Participation in the Yale Philharmonia, Chamber Music, New Music New Haven, and Yale Opera is a continuing responsibility during the student's stay at the Yale School of Music, depending on the student's major. Attendance at all rehearsals

and performances is required and takes precedence over all outside commitments. Unexcused absences from an assigned ensemble will be reviewed by the dean's office under the provisions of the above paragraph.

3. Any student who is absent from studies for more than five consecutive days may be required to present a medical certificate to the dean's office.
4. The professional training program at the School of Music encourages all students to have occasional work assignments or short-term employment outside the University. Although professional work opportunities are necessary to musicians' development, outside engagements must be scheduled so as to avoid rehearsal and performance conflicts.

International students should consult with the Office of International Students and Scholars to request that employment permission is stated in the immigration documents.

5. Many School of Music students contract for college work-study jobs and are assigned to various duties throughout the School. The School of Music relies on the services provided by these work-study students. Students who accept these positions must meet the responsibilities of the job(s) completely. Students who do not comply with the terms of their work-study commitments may be subject to loss of job and reduction of financial aid.
6. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for assigned ensembles.
7. Students may not use School of Music facilities for private teaching.
8. Students may be in School of Music facilities only during the hours that the buildings are officially open.
9. During the school term, all students are expected to reside in the New Haven area.
10. The possession or use of explosives, incendiary devices, or weapons on or about the campus is absolutely prohibited.

REGULATIONS GOVERNING STUDENT RECITALS

1. All recital dates must be approved by the major teacher and the operations manager.
2. All recitals, regardless of the venue or student's major, require the submission of a student recital contract signed by the operations manager. A signed contract is necessary for a recital to be listed in the School's calendar of events and website. Listings for contracted degree recitals are also submitted to the Yale Calendar of Events.
3. Students may be excused from Yale Philharmonia and Chamber Music rehearsals on the day of their degree or required recitals with the permission of the conductor or faculty coach. Accompanists and other performers on recitals will not be excused from these rehearsals.
4. Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the deputy dean, major teacher, and operations manager. Unless a doctor's note is submitted with this form, the student will be subject to a \$500 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
5. A complete recital program must be submitted to the concert office no later than ten business days before the date of the recital. Programs submitted 6–9 business days

before the recital are subject to a \$50 fine. Programs submitted 1–5 business days before the recital date are subject to a \$100 fine.

6. Trading of dates is allowed only with permission of the major teacher(s), the operations manager, and the deputy dean, and must be requested *in writing*.
7. All requests for exceptions to these regulations must be submitted in writing to the operations manager and approved by the deputy dean.
8. Changing the status of a recital (for example, from degree to required) must be requested in writing, and requires the approval of the student's teacher and the operations manager. If a recital is no longer a degree recital, it may be canceled or rescheduled to comply with the scheduling policies stated above.
9. Recitals must take place during term, by the last day of classes in each term. Conflicts with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music are to be avoided and will be permitted only at the discretion of the deputy dean.
10. Degree recitals recorded by the Plaut-Kimball Recording Studio may be streamed live on a private web page; students may distribute the link to friends, family, and colleagues. Streaming of student recitals is limited to concerts in Morse Recital Hall and Sudler Hall. Degree recitals with ensembles of more than six players may only be performed and streamed with written permission of the faculty member and the dean or deputy dean.

RECORDINGS, IMAGES, AND LIVESTREAMS

Numerous Yale School of Music performances are recorded and photographed for various purposes, including live and on-demand streaming on the School's website and social media pages. The School retains all rights to the audio and visual reproduction of these performances, including the right to use the name and likeness of the participating performers. All students are required to sign an unlimited media release assigning such rights to the School of Music.

STANDARDS OF BEHAVIOR

The programs of study in the Yale School of Music reflect the symbiosis of the academic and professional worlds. Consequently, there are unique standards of behavior that apply to this enriched hybrid environment.

1. Students must maintain appropriate standards of behavior for rehearsal and classroom work, which include (but are not limited to): adherence to attendance requirements, preparedness, punctuality, cooperation, and honesty.
2. Students must learn to function in the face of the challenges and uncertainties that are inherent to the training and artistic process (as well as the profession).
3. Students must be prepared to accept appropriate suggestions and criticism in a professional manner.
4. Students must maintain health, diet, and practice habits that will allow them to be alert, responsive, and fully participatory.
5. Students must learn to manage their time and commitments to meet the rigorous demands of the academic and performance schedules.

6. Students must be prepared to reevaluate their technique, consider new approaches to training, and eliminate old habits that interfere with their progress, as guided by their teachers.
7. Students must be able to integrate their unique creative and expressive talents with performance in ensembles.
8. Students must develop and demonstrate the skills and self-discipline necessary to meet the rigors of and be thoroughly prepared for rehearsals and performances.

FREEDOM OF EXPRESSION

The Yale School of Music is committed to the preservation and protection of free inquiry and expression for faculty and students in curricular and extracurricular programs and performances. The School reflects the University's commitment to and policy on freedom of expression as eloquently stated in the Woodward Report (Report of the Committee on Freedom of Expression at Yale, 1974).

The Woodward Report states, "The history of intellectual growth and discovery clearly demonstrates the need for unfettered freedom, the right to think the unthinkable, discuss the unmentionable, and challenge the unchallengeable. To curtail free expression strikes twice at intellectual freedom, for whoever deprives another of the right to state unpopular views necessarily also deprives others of the right to listen to those views." (See <https://studentlife.yale.edu/guidance-regarding-free-expression-and-peaceable-assembly-students-yale>.)

POLICY ON ACADEMIC INTEGRITY AND HONESTY

As with Yale College, the Graduate School, and the other professional schools of Yale University, students in the School of Music must uphold the highest standards of intellectual integrity and honesty. Within a university community founded upon the principles of freedom of inquiry and expression, instances of plagiarism and cheating of any kind are particularly serious offenses. Evidence of cheating within the School of Music will be subject to disciplinary action by the dean and/or the deputy dean.

The School of Music expressly prohibits cheating and plagiarism in any of the following forms:

1. Falsification of documents. Students must not forge or alter or misrepresent or otherwise falsify any transcript, academic record, identification card, or other official document.
2. Examinations. Students must not copy material from other students, nor refer to notes, books, laptop computers, cellular phones, or other programmable electronic devices without written permission from the instructor. It is also prohibited for a student to use a cellular phone to discuss the exam with any other student.
3. Plagiarism. Students must not use material from someone else's work without properly citing the source of the material. Ideas, opinions, and data, and of course textual passages, whether published or not, should all be properly acknowledged; these may derive from a variety of sources, including conversations, interviews, lectures, and websites.

Students who violate these principles are subject to penalties, including expulsion.

EMERGENCY SUSPENSION

The dean of the School of Music, or a delegate of the dean, may place a student on an emergency suspension from residence or academic status when (1) the student has been arrested for or charged with serious criminal behavior by law enforcement authorities; or (2) the student allegedly violated a disciplinary rule of the School of Music and the student's presence on campus poses a significant risk to the safety or security of members of the community.

Following an individualized risk and safety analysis, the student will be notified in writing of the emergency suspension. A student who is notified of an emergency suspension will have 24 hours to respond to the notice. The emergency suspension will not be imposed prior to an opportunity for the student to respond unless circumstances warrant immediate action for the safety and security of members of the community. In such cases, the student will have an opportunity to respond after the emergency suspension has been imposed.

When a student in the School of Music is placed on an emergency suspension, the matter will be referred for disciplinary action in accordance with school policy. Such a suspension may remain in effect until disciplinary action has been taken with regard to the student; however, it may be lifted earlier by action of the dean or dean's delegate, or by the disciplinary committee after a preliminary review.

STUDENT GRIEVANCES

There are four grievance procedures available to School of Music students:

1. Graduate School Procedure for Student Complaints
2. Complaint Resolution through Dean's Designee or Office of Institutional Equity and Access
3. University-Wide Committee on Sexual Misconduct
4. President's Procedure for Addressing Students' Complaints of Racial or Ethnic Harassment

A student may use no more than one of these procedures for redress of any single complaint. For more information on policies on student grievances, see <https://student-dhr.yale.edu/complaint-resolution>. See also Resources on Sexual Misconduct in the chapter Yale University Resources and Services.

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.

CULTURAL AND SOCIAL RESOURCES

Keep up to date about University news and events by subscribing to the Yale Today e-newsletter, which is published five days a week and/or the Best of the Week edition, which is published on Saturdays (<https://news.yale.edu/subscribe-e-newsletter>). They feature stories, videos, and photos from YaleNews (<http://news.yale.edu>) and other Yale sites. Also visit the Yale Calendar of Events (<http://calendar.yale.edu>) and the University's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum, founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions: Anthropology, Botany, Entomology, History of Science and Technology, Invertebrate Paleontology, Invertebrate Zoology, Mineralogy and Meteoritics, Paleobotany, Vertebrate Paleontology, and Vertebrate Zoology. The renowned collections continue to enrich teaching and learning and to inform groundbreaking new research. The Museum's galleries are currently under renovation and will reopen in 2024 to display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

The Yale University Art Gallery was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. The museum's encyclopedic collection can engage every interest. 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. Spanning one and a half city blocks, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery's mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://artgallery.yale.edu>.

The Yale Center for British Art 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. It offers a vibrant program of exhibitions and events both in person and online. Opened to the public in 1977, the YCBA's core collection and landmark building – designed by architect Louis I. Kahn – were a gift to Yale University from the collector and philanthropist Paul Mellon, '29. For more information, visit britishart.yale.edu.

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than five hundred musical events take place at the University during the academic year. In addition to degree recitals by graduate students, the School of Music presents the Ellington Jazz Series, Faculty Artist Series, Horowitz Piano Series, New Music New Haven, Onepo Chamber Music Series, and Yale in New York, as well as performances by the Yale Opera, Yale Philharmonia, Yale Choral Artists, and various YSM ensembles, along with concerts at the Morris Steinert Collection of Musical Instruments. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata,

the Yale Schola Cantorum, and many other special events. The Norfolk Chamber Music Festival/Yale Summer School of Music presents a six-week Chamber Music Session, along with the New Music Workshop and the Chamber Choir and Choral Conducting Workshop. Many of these concerts stream live on the School's website (<https://music.yale.edu>). Undergraduate organizations include the Yale Bands, Yale Glee Club, Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at such venues as the University Theatre, Yale Repertory Theatre, Yale Cabaret, Yale Residential College Theaters, Off Broadway Theater, Iseman Theater, Whitney Humanities Center, Collective Consciousness Theatre, A Broken Umbrella Theatre, Elm Shakespeare Company, International Festival of Arts and Ideas, Long Wharf Theatre, and Shubert Performing Arts Center.

The religious and spiritual resources of the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, the Sikh Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for varsity basketball, volleyball, and gymnastics competitions; the Robert J.H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous group exercise classes in dance, martial arts, zumba, yoga, pilates, spinning, HIIT and cardio, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym 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. Memberships are also available for spouses and children of all members. 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 Outdoor Education Center (OEC) in East Lyme, 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. Up-to-date information on programs, hours, and specific costs is available at <https://myrec.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale students, faculty, staff, and alumni may use 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. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are available on-site at the field office. The OEC is open from the third week in June through Labor Day. For more information, including mid-September weekend availability, call 203.432.2492 or visit <https://sportsandrecreation.yale.edu/outdoor-education-center-o>.

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 from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at <https://myrec.yale.edu>.

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 seventeen-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, and a travel clinic and more are available with added 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 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/coverage/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/resources/forms>) 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/resources/forms>) 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/resources/forms>). 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/resources/forms>). 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/resources/forms>). 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 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,

2023. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-graduate-and-professional-student-forms>. 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 <http://yale.medicatconnect.com>. 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 (28) 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, 2023.

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, Harkness Dormitory, and Helen Hadley 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, 2023. 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.

HOUSING AND DINING

The Yale 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 Helen Hadley Hall (which will be closing in summer 2024) and the newly built 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 Housing website (<https://housing.yale.edu>) 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 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.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

Yale Hospitality has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. For up-to-date information on all options, costs, and residential and retail dining locations, visit <https://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; email, yale.hospitality@yale.edu; tel., 203.432.0420.

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

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 6,000 international students, faculty, staff, and their dependents. 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 (<http://oiss.yale.edu>) 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, across the street from Helen Hadley Hall. 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>.

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 private, and faculty/staff are notified of approved accommodations on a need-to-know basis only, except when required by law. 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/get-started/documentation-guidelines>.

RESOURCES TO ADDRESS DISCRIMINATION AND HARASSMENT CONCERNS, INCLUDING 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 committed by faculty or staff members. 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 and drop-in hours: 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 formal or informal 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. You may also drop in on weekdays during regular business hours. 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. Counselors can talk with you over the phone or meet you in person at Acute Care in the Yale Health Center or at the Yale New Haven Emergency Room. If it is not an acute situation, you can also contact the SHARE staff via email at sharecenter@yale.edu.

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 Officer Gabrielle Cotto, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via email at gabrielle.cotto@yale.edu. Informational sessions are available with the Sensitive Crimes & 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.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2024–2025 academic year is available online at <https://music.yale.edu/apply>. The online application deadline is December 1, 2023.

The information that follows will assist applicants in filing the application. For an explanation of requirements and structure of various programs, please refer to the chapter Degrees in this bulletin. Please note that students may not apply to a degree program at YSM if they already have the equivalent degree or a doctorate from another institution in the same area of concentration. Students also may not apply to any master's level degree programs at YSM if they have already started doctoral course work at another institution in the same area of concentration. Students may not enroll in a degree program at Yale if they will be enrolled in another institution's degree program simultaneously.

Application Fee

Each application submitted to the School of Music Office of Admissions must be accompanied by an application fee in the amount of \$150 (U.S.). This application fee is nonrefundable and will not be credited toward tuition or any other account upon admission. There are no fee waivers. There is no additional charge for audition appointments.

Master of Music (M.M.) Degree

Applicants who will have earned a bachelor's degree or its equivalent prior to September 2024 may apply to the M.M. program, a two-year curriculum.

Master of Musical Arts (M.M.A.) Degree

Applicants who will have earned a master of music degree or its equivalent in the same field in which they are applying prior to September 2024 may apply to the M.M.A. program, a two-year curriculum. Those who have earned or have started working toward a D.M.A. degree are not eligible to apply.

Doctor of Musical Arts (D.M.A.) Degree

Applicants who will have received a master of music degree or its equivalent in the same field in which they are applying prior to September 2024 may apply to the D.M.A. program. Those who have already earned a D.M.A. degree are not eligible to apply.

D.M.A. applicants are required to submit a term paper or other sample of scholarly writing at the time of application. Admission to the program is through personal audition for the relevant area faculty and examinations in music history, analysis, and musicianship. Applicants should note that the entire application process requires their presence for at least two separate days in New Haven.

No one may apply to the D.M.A. program more than twice. Yale first-year M.M.A. or artist diploma students admitted to the D.M.A. program forfeit their enrollment in their previous program.

Artist Diploma (A.D.) Program

Applicants who will have earned a minimum of a high school diploma or its equivalent prior to September 2024 may apply to the A.D. program, a two-year curriculum. The program is open to instrumentalists and singers on the verge of a major career. Those who have already earned or have started working toward a D.M.A. degree are not eligible to apply.

Certificate in Performance (CERT) Program

Applicants who will have earned a minimum of a high school diploma, or its equivalent, prior to September 2024 may apply to the Certificate in Performance program, a three-year curriculum. Those who have already earned a bachelor's degree are not eligible to apply.

Bachelor of Arts/Master of Music (B.A./M.M.) Program

Admission to the B.A./M.M. program is through acceptance into Yale College as well as a separate, successful audition through the School of Music, either before matriculation into Yale College or during the third year of the undergraduate program. The program is open to instrumentalists majoring in both music and other subjects; current Yale College students should consult with the School of Music's admissions director before applying.

Recording and Audition Repertoire Guidelines

Prescreening recordings are required from all applicants. All applicants must submit prescreening recordings online as part of the online application; no recordings or scores are accepted by mail. It is very important that the audio quality is as high as possible on audio and video recordings. If you are given a choice between submitting audio or video recordings, and your video does not have high audio quality, we prefer that you submit an audio recording.

The admissions committee has selected the following works as appropriate and acceptable for prescreening and live auditions. Some substitution may be acceptable, but applicants should adhere to the suggested repertoire as closely as possible.

Please note that the repertoire guidelines listed below are subject to change. The most up-to-date repertoire and detailed instructions may be found online at <https://music.yale.edu/apply>.

BRASS

Horn, Trumpet, Trombone, Tuba

Prescreening Recording (audio or video; piano not required):

- Applicants should prepare repertoire that will show their playing to the best advantage with the most variety possible both instrumentally and musically.
- Repertoire should display a broad range of styles, genres, and technical abilities, with examples covering the full range of the instrument and should include the following:
 1. four or more varied standard orchestral excerpts and
 2. three or more varied selections from a solo piece, étude, or individual movements of a sonata or concerto.

Live Audition (piano not required):

Audition and prescreening repertoire may be the same or different, as long as both programs adhere to the abovementioned guidelines.

COMPOSITION*Prescreening Recording:*

- Applicants should submit scores and recordings of two to three recent works (no more than three will be considered; multi-movement works are suitable) which may be written for different genres or instrumentations and/or electronic media.
- Composers should upload PDFs of scores, as well as recordings, videos, or external links, to the online application.

Interview:

Applicants who advance beyond the prescreening round will be invited to New Haven for a thirty-minute interview with the composition faculty.

CONDUCTING**Orchestral Conducting***Prescreening Recording* (video required):

- Applicants should submit video excerpts that best showcase their orchestral-conducting skills. While no specific repertoire is required, the recording should include at least two contrasting musical styles of standard orchestral repertoire.
- Submitted videos *must* have been filmed within the previous twelve months. A minimum of three excerpts should be uploaded and contain the following:
 1. footage of the applicant conducting an ensemble/orchestra in concert, and
 2. footage of the applicant working with an ensemble/orchestra in rehearsal.
- Each piece of footage must include the title of the piece, the date, and the name of the ensemble. In addition, for rehearsal footage, it would be helpful for the conductor to wear a lavalier microphone to avoid poor audio quality. The video camera should be positioned behind the orchestra and pointed at the conductor.
- We are most interested in rehearsal footage, although some concert footage should also be included.
- Videos featuring full orchestra are preferred, but clips of an applicant leading an ensemble of about fifteen musicians are acceptable.
- Each video clip and any additional samples should be uploaded as separate video files and should total no more than twenty minutes in length.

Live Audition:

Select applicants will be invited to New Haven in February for a series of interviews and for a live audition. Invited applicants will be asked to conduct several selections from the standard orchestral repertoire with the Yale Philharmonia. Repertoire and audition date will be included in the invitation letter.

Choral Conducting*Prescreening Recording* (video required):

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

Live Audition:

Applicants who are invited to New Haven for a live audition 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.

GUITAR

Prescreening Recording for M.M., M.M.A., and Certificate applicants (audio or video):

1. a work by J.S. Bach (prepare the larger movement—the Prelude, or Prelude and Fugue); arrangements of music by Scarlatti, Francesca Caccini, Élisabeth-Claude Jacquet de La Guerre; three movements from a Silvius Leopold Weiss suite; or others;
2. a work or two shorter works by Emilia Giuliani-Guglielmi, Mauro Giuliani, Sor, Mertz, or others;
3. a work of the twentieth or twenty-first century, such as Villa-Lobos études (four of the twelve études) or a work by Ponce, Kay, José, Britten, Martin, Brouwer, S. Assad, C. Assad, Tower, León, Flippin, Lash, Ginastera, Takemitsu, or others;
4. applicants who are also composers are encouraged to include a work of their own, although it cannot replace requirement number (3); and
5. applicants may also consider including any of the following repertoire (not required): Renaissance music by Dowland and/or Da Milano, or arrangements of music by Granados and Albéniz.

Prescreening Recording for A.D. and D.M.A. applicants (audio or video):

Applicants must submit a live recording of seventy-five minutes of music (the equivalent of a full recital program) *plus* a movement of a concerto. The recital program must include the following:

1. a full Bach suite or partita, or the Prelude, Fugue, and Allegro; or the Chaconne from the D minor Partita;
2. a work from either the Classical or Romantic period, such as Emilia Giuliani-Guglielmi, Mauro Giuliani, Sor, Mertz, or others;
3. a work of the twentieth or twenty-first century, such as Villa-Lobos études (four of the twelve études) or a work by Ponce, Kay, José, Britten, Martin, Brouwer, S. Assad, C. Assad, Tower, León, Flippin, Lash, Ginastera, Takemitsu, or others;
4. the first movement of one of the following concertos (with piano or orchestra): Arnold's Guitar Concerto, Brouwer's *Concerto de Toronto*, Corigliano's *Troubadours* (Variations for Guitar and Chamber Orchestra), Giuliani's Concerto No. 1 in A Major, Goss's Guitar Concerto, Ponce's *Concierto Del Sur*, Rodrigo's *Concierto de Aranjuez*, Sculthorpe's *Nourlangie*, Takemitsu's *To the Edge of Dream*, Tedesco's Guitar Concerto No. 1 in D Major, or Villa-Lobos's Concerto for Guitar and Small Orchestra;
5. applicants who are also composers are encouraged to include a work of their own, although it cannot replace requirement number (3); and
6. applicants may include, though it's not required, music by Milan, Dowland, and Da Milano, or arrangements of works by Granados and Albéniz.

Live Audition:

In addition to the prescreening repertoire, applicants who are invited to audition must prepare a short piece that will be announced and emailed to applicants four to six weeks before the audition.

HARP*Prescreening Recording (audio or video):*

1. a work by Bach or another Baroque composer including but not limited to Scarlatti (two sonatas of contrasting style) or Handel;
2. a solo work from the standard repertoire, including but not limited to *Impromptu* by Fauré, *Suite* by Britten, *Légende* by Renié, works by Parish Alvars, or *Rhapsodie* by Grandjany; and
3. a sonata from the twentieth-century repertoire including but not limited to works by Casella, Tournier, Tailleferre, Hindemith, or Houdy.

Live Audition:

Audition and prescreening repertoire may be the same or different, as long as both programs adhere to the abovementioned guidelines. All works should be performed from memory.

HARPSICHORD*Prescreening Recording:*

1. any contrapuntal work by J.S. Bach;
2. two or more French dances from either the seventeenth or eighteenth century; and
3. applicant's choice: in addition to the abovementioned repertoire, please choose a representative example from either the English Virginalist school, an early seventeenth-century Italian toccata, a sonata by Domenico Scarlatti, or a piece of twentieth- or twenty-first-century composition.

Live Audition:

Applicants will be responsible for the abovementioned literature and, additionally, any contrasting work by a different composer. Applicants will also be assessed on their level of competence as continuo players.

ORGAN*Prescreening Recording:*

Representative works from the major areas of organ literature:

1. a major work by Bach,
2. a Romantic work, and
3. a work by a composer born after 1900.

Live Audition:

- 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 above.
- Applicants will also be asked to demonstrate sight-reading ability and other essential musical skills.

PERCUSSION

Prescreening Recording (unedited video):

1. a major work composed for either marimba or vibraphone,
2. one piece from Elliott Carter's *Eight Pieces for Four Timpani*,
3. a solo piece for multiple percussion, and
4. an *étude* for snare drum.

Live Audition:

1. a major work composed for either marimba or vibraphone (examples of acceptable works include, but are not limited to, Minoru Miki's *Time for Marimba*, Gordon Stout's *Two Mexican Dances*, Steven Mackey's *See Ya Thursday*, Philippe Manoury's *Le Livre des Claviers*, or Franco Donatoni's *Omar*),
2. a solo piece for multiple percussion (examples of acceptable works include, but are not limited to, Iannis Xenakis' *Rebonds* or *Psappha*, David Lang's *Anvil Chorus*, or James Wood's *Rogosanti*),
3. Jacques Delecluse's *Étude* No. 1,
4. Anthony Cirone's *Étude* No. 32,
5. two pieces from Elliott Carter's *Eight Pieces for Four Timpani*,
6. two- and four-mallet marimba sight-reading will be required,
7. the following orchestral excerpts: (a) timpani: Beethoven's *Symphony* No. 9, (b) timpani: Richard Strauss' *Burleske*, (c) timpani: Mozart's *Symphony* No. 39, (d) snare drum: Rimsky-Korsakov's *Scheherazade*, (e) xylophone: Messiaen's *Exotic Birds*, (f) glockenspiel: Debussy's *La Mer*.

PIANO

Prescreening Recording (audio or video; no concertos):

1. a Bach prelude and fugue or another original work by Bach (not a transcription);
2. a sonata or variations by Haydn, Mozart, Beethoven, or Schubert (for the prescreening recording, applicants should provide at least two contrasting movements; for a live audition, applicants should prepare an entire work);
3. a larger Romantic nineteenth-century work; and
4. a twentieth- or twenty-first-century composition (for a multi-movement work, provide at least two contrasting movements).

Live Audition:

Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines.

STRINGS

Violin

Prescreening Recording (video preferred, with high-quality audio):

1. one movement of an unaccompanied Bach sonata or partita (A.D., M.M.A., and D.M.A. applicants must provide two movements);
2. first movement of a Mozart concerto;
3. any Paganini caprice;
4. one movement of a Classical (other than Mozart), Romantic, or twentieth-century concerto; and

5. a short standalone piece of the applicant's choice (from any genre or style) that is not a movement from a sonata or concerto.

Live Audition (pianist required, details will be noted in the audition invitation):

- Audition and prescreening repertoire may be the same or different, as long as both programs adhere to the abovementioned guidelines.
- A.D., M.M.A., and D.M.A. applicants must play Mozart at the live audition.
- M.M. and Certificate applicants will not be asked to play Mozart at the live audition.

Viola

Prescreening Recording (video or audio; piano accompaniment required, where applicable):

- Applicants must provide at least fifteen minutes of music of their choice, including three works of contrasting styles.
- One movement of each work is acceptable, and applicants should be sure that at least one of the pieces (the concerto or the sonata) is a Romantic work.
- It is not necessary to include the pieces required for the live audition.

Live Audition (pianist required, details will be noted in the audition invitation):

1. the prelude from any Bach cello suite or the first movement of any Bach sonata or partita for solo violin, or the Chaconne;
2. either the first movement of a Romantic viola sonata by a composer such as Brahms, Glinka, Franck, Schubert, or Vieuxtemps, *or* a transcription of a piece such as Brahms Op. 38 or Op. 78, the Rachmaninoff Cello Sonata, the Grieg Cello Sonata;
3. the first movement of a viola concerto by a composer such as Mozart (Clarinet Concerto, arr. for viola), Bartók, Hindemith, Walton, Martinu°, Bowen, Penderecki, Schnittke (first and second movements), or Elgar (Cello Concerto, arr. L. Tertis);
4. a short required piece—such as Fauré's *Après un rêve*, Glazunov's *Elegy*, or Tchaikovsky's *Valse Sentimentale*—that will be announced to invited applicants four to six weeks before the audition; (5) A.D. and D.M.A. applicants must also include (in addition to the pieces above) a piece of the candidate's choice. Applicants must be sure that at least one of the pieces (the concerto or the sonata) is a Romantic work.

Cello

Prescreening Recording (video required):

1. prelude and another movement from a Bach Suite;
2. the first movement from one of the following concerti: Dvořák, Haydn D major, Schumann, Tchaikovsky, or Prokofiev Sinfonia Concertante (first or second movement);
3. applicant's choice: a piece (solo or with piano) written after 1970 including but not limited to Sofia Gubaidulina's 10 Preludes for cello solo; Tania Léon's Four pieces for cello solo; Coleridge-Taylor Perkinson's Lamentations: Black/Folk Song Suite for solo cello; Carlos Simon's Lickety Split for cello and piano; and Errollyn Wallen's Dervish for cello and piano.

Live Audition (pianist required, details will be noted in the audition invitation):

Audition and prescreening repertoire may be the same or different, as long as both programs adhere to the abovementioned guidelines.

Double Bass

Prescreening Recording (video required):

1. a movement of a Bach cello suite (with repeats if not a prelude);
2. two contrasting movements from concertos, sonatas, or virtuoso pieces; and
3. two contrasting orchestral excerpts.

Live audition (pianist optional):

Prepare the same or different pieces as the prescreening recording (both programs should adhere to the abovementioned guidelines), plus a short work by a contemporary composer such as Carter, Kurtág, Berio, Henze, Weinberg, or Persichetti.

VOICE

Opera

Prescreening Recording (video strongly preferred; video required for at least five selections):

Provide seven selections from the operatic, oratorio, and/or art song repertoire of contrasting styles and languages. Four of these selections should be operatic arias.

Live Audition:

Audition and prescreening repertoire may be the same or different, as long as both programs adhere to the abovementioned guidelines.

Early Music, Oratorio, and Chamber Ensemble

Prescreening Recording (audio or video; video required for at least one selection):

- Include seven selections of contrasting styles and languages from the sacred music (oratorio, mass, cantata, sacred song, etc.), opera, 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 a performer.

Live Audition:

- Material should include 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 reportorial categories as above and performed from memory.
- Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

WOODWINDS

Flute

Prescreening Recording (video required; piano required, where applicable):

1. Dutilleux's Sonatine for Flute and Piano (with piano),
2. the second movement of Mozart's Concerto in D major (with piano),

3. on piccolo: Rossini's Overture to *Semiramide* (select one of the standard excerpts), and
4. a work of the applicant's choice (complete work preferred).

Live Audition (pianist required, details will be noted in the audition invitation):

1. Jolivet's *Chant de Linos*,
2. from memory: the second movement of Mozart's Concerto in D major, and
3. the first movement of any Vivaldi C major piccolo concerto.

Oboe

Prescreening Recording (video; piano required, where applicable):

Applicants should provide fifteen to twenty minutes of music of their choice, sampled from each of the following:

1. a major sonata,
2. a solo piece or étude,
3. a major concerto, and
4. four varied orchestral excerpts.

Live Audition (pianist required, details will be noted in the audition invitation):

1. Henri Dutilleux: Sonata for Oboe and Piano;
2. Mozart: Oboe Concerto Movement 1 until bar 97, Movement 2;
3. J.S. Bach: Cantata #82 (Ich habe genug) opening Adagio (without piano accompaniment); and
4. six varied orchestral excerpts.

Clarinet

Prescreening Recording (video required):

1. Mozart: Clarinet Concerto with piano or orchestra accompaniment, if possible;
2. Bach: Flute Partita Sarabande (measure 1–16) and Bourrée anglaise (complete without repeats), performed as written on B-flat clarinet (sounding one step lower than flute pitch);
3. Schumann: the first movement of Fantasiestücke Op. 73, with piano, if possible;
4. Beethoven: first clarinet excerpts from Symphony No. 6 (Movement I: measure 474–493 and Movement II: measure 68–77);
5. a three- to five-minute selection from a contemporary work for unaccompanied clarinet including but not limited to Edison Denisov, Franco Donatoni, Donald Martino, Roberto Sierra, Jörg Widmann, or Chen Yi; and
6. Copland: cadenza of the Clarinet Concerto.

Live Audition (pianist required, details will be noted in the audition invitation):

Applicants may be asked to perform selections from the abovementioned repertoire list and to demonstrate their sight-reading ability.

Bassoon

Prescreening Recording (video preferred; piano required, where applicable):

- Applicants may choose prescreening repertoire from the live audition repertoire list below.
- They are also welcomed to replace all or some works with appropriate alternatives when submitting a prescreening recording.

- Applicants should provide no more than fifteen minutes of their playing, excerpted from the following:
 1. a sonata or other non-concerto work for bassoon and piano;
 2. a concerto (played with piano or orchestra); and
 3. two to four varied orchestral excerpts.

Live Audition (pianist required, details will be noted in the audition invitation):

1. Mozart: Bassoon Concerto (with piano) (Allegro: measure 35–97 (Solo exposition until recap; Andante ma Adagio: measure 7–26. “A & B sections” until recap; Rondo: measure 21–80);
2. Camille Saint-Saens: Bassoon Sonata Op. 168 Movements I and II *or* Alexandre Tansman: Sonatine Movements I and II (complete movements);
3. A three- to five-minute excerpt from a contemporary work for unaccompanied bassoon by underrepresented composers such as (but not limited to): Edward Bland’s *For Bassoon*, Jenni Brandon’s *Colored Stones*, Reena Esmail’s *Zinfandel*, Adolphus Hailstork’s *Bassoon Set*, Libby Larsen’s *Jazz Variations*, Francisco Mignone’s *16 Brazilian Waltzes*, Isang Yun’s *Monolog*; and
4. (a) Mozart’s *Figaro* Overture: Measure 139–171, *or* Beethoven’s Symphony 4, Movement IV: Measure 15 through 25 and 184 through 190; (b) Rimsky-Korsakov’s *Scheherazade*, Movement II: Opening solo and cadenzas, *or* Tchaikovsky’s Symphony 4, Movement II: Measure 274 to the end; (c) Ravel’s *Bolero*: Bassoon solo (rehearsal number 2 to 3), *or* Stravinsky’s *Rite of Spring*: Opening solo to 3 measures after rehearsal number 3.

Recommendations

Each application must include three reference letters to support the applicant’s candidacy for graduate study. Current Yale School of Music students must submit one letter of recommendation.

Transcripts

Applicants must submit official transcripts (academic records) from all colleges or universities attended. Applicants who have not received a bachelor’s degree must submit official transcripts from all high schools attended. Faxes and photocopies are not acceptable.

Graduate Record Examinations (GRE)

GRE scores are not required of any applicant in any area of study in order to apply.

English Language Proficiency Requirement (TOEFL/IELTS)

Students for whom English is not a native language must demonstrate a level of language proficiency appropriate for graduate study. For applicants to the M.M., M.M.A., and D.M.A. degree programs, as well as the Certificate in Performance program, the School of Music requires a minimum TOEFL score of 86 on the Internet-based test (equivalent to 227 on the computer-based test and 567 on the paper-based test) or a minimum IELTS Academic score of 6.5. The minimum TOEFL score for artist diploma applicants is 80

on the Internet-based test (equivalent to 215 on the computer-based test and 552 on the paper-based test) or 6.0 on the IELTS Academic. The institution reporting code for official TOEFL score reports is 3992. Official IELTS scores must be sent directly from IELTS by searching “Yale School of Music” in their online electronic score delivery system. Students are advised to make testing arrangements at least six months before the application deadline.

Note: Applicants who have not submitted the required test scores by March 1 will not be considered for admission.

English Language Proficiency Exemption

Applicants may request a TOEFL/IELTS waiver if they have studied at English-speaking institutions full-time for six years or more prior to beginning school at Yale. Waiver requests should be made as part of the online application and include the following:

1. a short description of your education history (tell us when you started attending English-speaking schools and how many years you studied at each school); and
2. copies of your university, high school, and/or middle school transcripts that show six years or more of strong academic performance at English-speaking schools.

TOEFL/IELTS waivers are evaluated on a case-by-case basis and are not guaranteed for those who have studied at English-speaking schools for six or more years. Uploaded transcripts must show strong academic performance and significant course work in areas other than music performance.

AUDITIONS/INTERVIEWS

Applicants are invited for a personal audition (interview for composers) in New Haven on the basis of the prescreening recording and other credentials. Applicants will be notified in January or February and must be prepared to perform all material specified in the repertoire guidelines. Applicants may be asked to demonstrate sight-reading ability and other essential musical skills during the audition. Auditions are held in New Haven. In-person attendance on the scheduled audition day(s) during audition week is mandatory, and those who do not attend will not be considered for admission.

Audition/Interview Schedule, 2024

Auditions and interviews for all applicants will take place during audition week: Monday, February 19, through Sunday, February 25, 2024. Audition dates for specific areas of study are posted online at <https://music.yale.edu/apply>.

The first round of A.D. auditions will be heard by Yale School of Music faculty as part of the regular auditions for each area. After the first round, select candidates will be advanced to a final round of auditions, which will take place on Saturday, February 24, 2024. The final round will be adjudicated by a committee of external jurors. Those who wish to be considered for the A.D. must plan on being present for at least two separate days in New Haven during audition week.

The D.M.A. examinations in music history, analysis, and musicianship, required of all D.M.A. candidates, will be given during audition week. All D.M.A. applicants are

required to attend in-person on the exam day. The exams are not offered on any other dates and will not be rescheduled. Those who wish to be considered for the D.M.A. must plan on being present for at least two separate days in New Haven during audition week. Applicants may be invited to a thirty-minute virtual interview with members of the D.M.A. Examination Committee. Applicants who are invited to interview will be notified by the Office of Admissions.

MATRICULATION DEFERRALS

Requests to defer matriculation must be submitted in writing and require the approval of the Admissions Committee and the dean. University policy permits matriculation deferral for no more than two academic terms (one year) on approved requests. Those who are approved for deferred matriculation must pay the enrollment deposit to secure their place in the incoming class for the following year.

Named Scholarships

The date when the scholarship fund was established at the University is given, followed by additional information according to donors' wishes.

Stephen and Denise Adams (1999). To students in the School of Music.

Maxwell M. Belding Fellowship Fund (2002). To support students enrolled in the doctor of musical arts degree program.

Virginia Belding Apprenticeship Awards (1978). Maxwell M. Belding, B.A. 1945, of Hartford, Connecticut, in memory of his sister. Several awards to assist students in their exploration of the many dimensions of the music profession.

Muriel Birkhead (1999). Estate of Mary Jean Parson. To a female voice student.

Robert Blocker Scholarship (2023). Friends, in honor of Robert Blocker, dean of the School of Music from 1995 to 2023. To students in the School of Music.

H. Frank Bozyan Memorial (1965). Friends, in honor of Professor H. Frank Bozyan, member of the School of Music faculty from 1920 to 1965. To students in the School of Music.

Bradley-Keeler Memorial (1942). Susanna Massey Keeler in memory of her husband, Walter Bradley-Keeler. To students in composition.

Alfonso Albano Cavallaro Memorial (1991). To a student in violin.

Woods Chandler Memorial (1936, 1937). Helen Clarissa Gross Chandler of Hartford, Connecticut, in memory of her husband, Woods Chandler, B.A. 1896, B.M. 1901. To an outstanding major in organ or piano playing.

Charles Finch Dalton Memorial (1964). May L. Dalton of White Plains, New York, in memory of her son, Charles Finch Dalton, B.A. 1941, B.M. 1943. To students in performance or composition.

Bruce G. Daniels '48 (1998). To students in the School of Music.

Annie DeLoache Memorial (1994). Benjamin DeLoache. To students in voice.

Elizabeth Denis (2000). To students in the School of Music.

Conway Dickson (1989). To students in the School of Music.

Frank DiLeone Family Scholarship (2019). To students in the School of Music studying string instruments.

Charles H. Ditson (1931). To students in the School of Music.

Jacob Druckman (1999). To a student composer who shows outstanding talent, academic growth, and demonstrated compositional achievement.

Ender Scholarship (1994). To students in the School of Music.

Linda and Alan Englander (2001). To a deserving piano student enrolled at the School of Music.

Dorothy Green Osborn Ferguson (1991). To students in woodwinds or brass.

Harriet Gibbs Fox Memorial (1955). Howard Fox, B.A. 1894, in memory of his mother, Harriet Gibbs Fox. To students in the School of Music.

Irving S. Gilmore Scholarships (1986). Estate of Irving S. Gilmore, Yale College 1923. To students in the School of Music.

Susan and Edward Greenberg (2020). To students in voice.

Rena Greenwald MUS '31 Memorial (1961). For an outstanding student who writes the best composition for solo piano during the current year.

George Lauder Greenway B.A. '25 Fellowship (1988). Gilbert C. Greenway, LL.B. 1937, in honor of his brother. To deserving students.

Ellsworth Grumman (1965). Friends, in honor of Professor Ellsworth Grumman, member of the School of Music faculty from 1919 to 1960. To students in piano.

Bruce Kenneth Harrington Scholarship (2012). To a student majoring in trumpet.

Julia Loomis Havemeyer Fund (1969). Loomis Havemeyer, Ph.B. 1910, M.A. 1912, Ph.D. 1915, of New Haven, Connecticut, in memory of his sister, Julia Loomis Havemeyer. To outstanding majors in either performance or composition.

Stephen Hendel '73 (1997). To support students at the School of Music.

Hoover Family Fund (2021). To students in the School of Music.

Ariel Horowitz Scholarship (2020). To students in the School of Music.

George Knight Houpt Memorial (1936). Wilber E. Houpt, B.A. 1883, in memory of his son, George Knight Houpt of the Class of 1916, Yale College. To students in the School of Music.

Mary Clapp Howell (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students.

Charles Ives (1985). Helen T. Ives in honor of her husband, Brewster Ives. For distinguished work in composition or performance.

John Day Jackson (1943). For an outstanding composition for strings, written during the first year.

Benjamin Jepson Memorial (1914). To students in the School of Music.

Harry B. Jepson Memorial (1954). Clara Louise Jepson (Mrs. Clifford W.) Beers, Class of 1906 Music, in honor of her brother, Harry Benjamin Jepson, B.A. 1893, B.M. 1894, University Organist and member of the School of Music faculty from 1895 to 1939. To students in the School of Music.

David L. Kasdon B.A. '67 Memorial (1989). For an outstanding singer.

Frances E. Osborne Kellogg (1912). To students in the School of Music.

Dorothy Kish (2004). To students in voice.

Stanley Knight (1948). Stanley Knight, member of the School of Music faculty from 1899 to 1939. To students in the School of Music.

Lori Laitman (2015). To support students at the School of Music.

Lotte Lenya (1998). Bequest of Margo Liebes Harris Hammerschlag and Dr. Ernst Hammerschlag in honor of Lotte Lenya. To a singing actress or actor.

Nathan B. Lipofsky (2009). To students in the School of Music.

Julia Abigail Lockwood (1898). Julia Abigail Lockwood of Norwalk, Connecticut. To students in the School of Music.

Tonia Marcune Memorial (2021). To students in the School of Music.

Braxton McKee (2014). To an opera student.

James R. Meehan '71 (2005). To students in the School of Music.

Lawrence Meisel Memorial (2021). In memory of Lawrence Meisel, B.A. 1971. To students in the School of Music.

George Wellington Miles Memorial (1970). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut, in memory of her brother, George Wellington Miles, Ph.D. 1889. To students in the School of Music.

Martha Curtis Miles (1965). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut. To a student who excels in theory and composition in connection with piano studies.

Charles S. Miller Memorial (1987). To a gifted piano student.

Lester S. and Enid W. Morse (2003). To students in the School of Music.

Henry and Lucy Moses (1990). Lucy G. Moses of New York City. To students in the School of Music.

Luther Noss Scholarship (2006). To students in the School of Music, with preference to students in the M.M.A. program.

Jonilu Swearingen Nubel Scholarship (2012). To students majoring in piano, violin, or composition.

Loyde and William C. G. Ortel (2004). To students in the School of Music.

Horatio Parker Memorial (1945). Ralph Borgfeldt Semler, B.A. 1914, and Mrs. Semler, in memory of Mrs. Semler's father, Horatio Parker, professor in the Yale School of Music from its beginning in 1894 to 1919, and first to hold the position of dean. To students in the School of Music.

Raymond Plank (2020). To students in the School of Music.

Charles and Philippa Richardson Memorial (1986). For an outstanding student of composition.

Louis and Anne Rosoff (1988). Bequest of Louis Rosoff. To a student, preferably from Connecticut, on the basis of high scholarship and financial need.

Harvey R. Russell (2002). To students in the School of Music.

Edmund C. Saranec (2000). To a student majoring in performance or composition.

Julia R. Sherman Memorial (1938). Charles P. Sherman, B.A. 1896, in memory of his wife, a member of the School of Music, Class of 1904. To students in the School of Music.

Julia Silliman Memorial (1927). Julia Silliman (Mrs. Eugene Stuart) Bristol of New Haven, Connecticut, in memory of her mother, Julia Silliman Gilman, youngest daughter of Professor Benjamin Silliman, B.A. 1796. To a student in the first-year class.

Harry and Margaret Simeone (1999). To students in the School of Music.

Bruce Simonds (1961). A friend, in honor of Professor Bruce Simonds, member of the School of Music faculty from 1921 to 1964 and dean from 1941 to 1951. To an outstanding major in piano.

David Stanley Smith Memorial (1969). Cora Welch Smith, in memory of her husband, David Stanley Smith, B.A. 1900, B.M. 1903, M.A. Hon. 1916, dean from 1919 to 1940. To students in the School of Music.

Blake Stern Scholarship (1993). To an outstanding major in voice.

LeRoy "Slam" Stewart (1992). To a student in double bass.

Frances Louise Kirchoff Tapp (1963). Frances Louise Kirchoff Tapp, School of Music Certificate 1912, of New Haven, Connecticut. To outstanding performers or composers.

Alec Templeton (1983). Juliet B. Templeton. To students in the School of Music.

Virgil Thomson (1979). Friends, in honor of Virgil Thomson, on the occasion of the establishment of the Virgil Thomson Collection in the Yale Music Library. For students in composition.

Toscanini and Troostwyk Family Scholarship (2019). To students in voice.

Leon Brooks Walker (1975). Alma Brooks Walker Foundation. To students in performance.

Stuart Walker Memorial (1969). Richard D. Colburn of Los Angeles, California, in memory of Stuart Walker, B.M. 1936. To an outstanding major in violin playing.

Edward R. (B.A. 1927) and Leila M. Wardwell (1998). To students in the School of Music.

Winston L. Warner (2007). To a student majoring in performance or composition.

Emma Phipps White, William White, Jr., and Lawrence Phipps White (1968). Mr. and Mrs. Lawrence Phipps White, B.A. 1938, in memory of Lawrence's mother, Emma Phipps White. To students in the School of Music.

Frances G. Wickes (1973). Frances G. Wickes Foundation of New York. To students in the School of Music.

Keith Wilson (1977). Mitch Leigh, B.M. 1951, M.M. 1952, friends, and alumni in honor of Professor Keith Wilson. To an outstanding major in wind instrument playing.

Yale School of Music (1957). To students in the School of Music.

Yarick-Cross Scholarship Fund (2020). To students in the School of Music.

Student Prizes

AWARDED AT THE HONORS BANQUET, MAY 7, 2023

The Woods Chandler Memorial Prize, for the best composition in a larger form written during the year. Awarded to Julián Fueyo.

The Phyllis Curtin Career Entry Prize, to assist in launching the career of a graduating voice student who demonstrates exceptional talent as an artist and promise for a professional career. Awarded to Sergio Martinez.

The Smriti Deb Memorial Prize, to an outstanding graduating singer who best reflects and exemplifies the ideals and values of Smriti Deb and her commitment to teaching low-income and under-represented children. Awarded to Korin Thomas-Smith.

The Broadus Erle Prize, to outstanding violinists in the School of Music. Awarded to Evan Johnson, Amy Oh, Joe Skerik, and Allen Liang.

The Friedmann Thesis Prize, for a D.M.A. thesis notable for its distinguished research, original perspective, in-depth engagement with its subject, and well-crafted presentation. Awarded to Alexa Stier.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Lila Meretzky.

The Charles Ives Prize, to an outstanding organ major. Awarded to David Preston.

The John Day Jackson Prize, for outstanding chamber music compositions written for strings, with or without other instruments. Awarded to Aaron Levin.

The David L. Kasdon Memorial Prize, to an outstanding singer in the School of Music. Awarded to Sam Kidd.

The Frances E. Osborne Kellogg Memorial Prize, for the best composition written in a contrapuntal style. Awarded to Matiss Čudars.

The Ezra Laderman Prize, for the best compositions written for musical theater or voice. Awarded to Harriet Steinke.

The Charles S. Miller Prize, to a gifted pianist who has done outstanding work during the first year of study. Awarded to Derek Wang.

The Malcolm L. Mitchell and Donald M. Roberts, Class of 1957 Prize, to the outstanding graduating teaching artist in the Music in Schools Initiative. Awarded to Katherine (Kit) Cheng.

The Philip F. Nelson Prize, for a student whose musicianship is outstanding and who demonstrates curiosity, talent, and an entrepreneurial spirit in the many dimensions of the music profession. Awarded to Nikki Pet.

The Thomas Daniel Nyfenger Memorial Prize, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Lloyd Van't Hoff.

The Aldo Parisot Prize, to gifted cellists who show promise for a concert career. Awarded to Jakob Taylor and Allen Liang.

The Elizabeth Parisot Prize, to an outstanding pianist in the School of Music. Awarded to Elizabeth Tsai and Hyojin Shin.

The Plank Music Residency, established by the estate of Raymond Plank, B.A. 1944, is awarded to two students for distinguished achievement in their major. Each will complete a two-week residency of independent work in the extraordinary setting of the Ucross Foundation in Wyoming. Awarded to Samuel Hollister and Anna Lee.

Presser Foundation Music Award, to advance the music education of an outstanding returning student. Awarded to Emma Meinrenken.

The Robert Shaw Prize, given in honor of the renowned American choral conductor, is awarded to a choral conducting major in the School of Music chosen for distinguished achievement by the choral conducting faculty. Awarded to Yiran Zhao.

The Julia R. Sherman Memorial Prize, for excellence in organ playing. Awarded to Noah Klein.

The John Swallow Prize, to an outstanding brass player whose artistry and dedication have contributed to the department. Awarded to Declan Wilcox.

The Yale School of Music Alumni Association Prize, to students who have not only excelled in their respective fields but have also made important contributions to the general life of the School. Awarded to Elena Bell, Jack Frerer, Herdis Guðmundsdóttir, Derek Hartman, Carter Johnson, Gregory Lewis, Makana Medeiros, Anthony Ratinov, Ryan Rogers, Andrew Samarasekara, Harriet Steinke, and Michael Yeung.

AWARDED AT COMMENCEMENT, MAY 22, 2023

The Dean's Prize, the School's highest excellence award, given to a member of the graduating class who is selected by the Dean in consultation with the faculty. Awarded to Bridget Conley.

The Harriet Gibbs Fox Memorial Prize, awarded to a first-year student who has achieved the highest grade-point average. Awarded to Chelsea Strayer.

The Horatio Parker Memorial Prize, awarded to a returning student who is selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to Arsenii Gusev.

Degrees and Enrollment

DEGREES CONFERRED MAY 22, 2023

Doctor of Musical Arts

Meadow Bridgham, *composition*

Bora Kim, *violin*

Nathaniel Philip May, *composition*

Jonathan Alexander Salamon, *harpsichord*

David Alexander Simon, *organ*

Christine Minda Wu, *piano*

Master of Musical Arts

Rachel Haerin Ahn, *oboe*

Elana Kathleen Bell, *voice*

Joshua S. Bialkin, *trumpet*

Ladusa Chang-Ou, *violin*

Jack Frerer, *composition*

Serena Hsu, *viola*

Sijia Huang, *percussion*

Carter Johnson, *piano*

Sungu Kang, *piano*

Samuel Robert Kidd, *voice*

Anneliese Miranda Klenetsky, *voice**

Colin John Laursen, *viola*

Anna Lee, *violin*

In Ae Lee, *violin*

Isaac Kian Beng Lee, *organ*

Alexander Simon Lew, *guitar*

Javier Llaca Ojinaga, *guitar*

Michael James Clifton Lukin, *choral conducting*

Sergio Andres Martínez Salazar, *voice*

Addison Quinn Maye-Saxon, *trombone*

Lila Ruth Meretzky, *composition*

Yukiko Nakamura, *percussion*

Michelle Oh, *oboe*

Matthew Ryan Peralta, *double bass**

Marco-Adrián Ramos Rodríguez, *composition**

Anthony Charles Ratinov, *piano*

Jaimee Reynolds, *horn*

Hyojin Shin, *piano*

Hans Emil Sollesnes, *cello**

Harriet Steinke, *composition*

Jakob Giovanni Taylor, *cello*

Korin Gregory Thomas-Smith, *violin*

Xinyun Tu, *double bass*
 Mia Venezia, *harp*
 Zikang Wang, *clarinet*
 Katherine Morrisroe Warren, *horn*
 Benjamin Isaac Webster, *composition*
 Tiffany Eunjin Wee, *violin*
 Ching Laam Yeung, *percussion*
 Ilan Avi Zajtmann, *piano*

Master of Music

Satoka Abo, *violin*
 Jenny June Bahk, *cello*
 Philip Anthony Barrington, *trumpet*
 Ladusa Chang-Ou, *violin**
 Kit Ying Cheng, *violin*
 Hyeonjeong Choi, *flute*
 Bridget Ayres Conley, *tuba*
 Shania Mari Cordoba, *trumpet*
 Amalia Dorine Chiara Crevani, *voice*
 Matiss Čudars, *composition*
 Joshua Allan Ehlebracht, *organ*
 Rebecca Emily Blumenthal Ehren, *organ**
 Allison Marie Fahey, *voice*
 Stephanie Louise Fritz, *horn**
 Yiqing Fu, *violin*
 Julián Fueyo González, *composition**
 Alexander Franco Goldberg, *violin*
 Ryan Elliott Goodwin, *bassoon*
 Herdís Mjöll Guðmundsdóttir, *violin*
 Sea Najung Han, *early music voice*
 Xin He, *horn*
 Riana Heath, *violin*
 Emily Clare Helferty, *early music voice*
 Nicholas Mateo Hernandez, *double bass*
 Ka Yeung Hung, *cello*
 Brian Edward Isaacs, *viola*
 Han Cheol Kang, *harpsichord*
 Mickenna Rose Keller, *oboe*
 Noah Klein, *organ*
 Linda Lee, *piano*
 Minkyung Lee, *violin*
 Cheng “Allen” Liang, *cello*
 Da Young Lim, *violin*
 Guan-Ru Lin, *violin*
 Freya Sunny Liu, *violin*

Tianyuan Liu, *piano*
 Mattias Lundberg, *choral conducting*
 Madison Marshall, *viola*
 Barbara Scowcroft Matthews, *guitar*
 Molly Yuko McGuire, *early music voice*
 Chandler Benton McLaughlin, *trombone*
 Makana Kai Noah Medeiros, *percussion*
 Takeshi Nagayasu, *piano*
 Jacqueline Nappi, *organ*
 Matthew Ryan Newhouse, *early music voice*
 Franco Augusto Ortiz, *horn*
 Avarie H. Pet, *clarinet**
 Anjali Pramod Pillai, *bassoon*
 Hector Angel Ponce, *double bass*
 Dylan Reckner, *double bass*
 Emily Claire Rekrut-Pressey, *viola*
 Ryan Christopher Rogers, *choral conducting*
 Andrew Roshan Samarasekara, *violin*
 Zili Sha, *violin*
 Emily Kaye Shehi, *violin*
 Tianyi Shen, *clarinet*
 Tristan Bai-Yuen Siegel, *violin*
 Sophia Ewa Steger, *violin*
 David Cropley Steinhardt, *guitar*
 Deborah Titilayo Stephens, *early music voice*
 William Minhoo Suh, *cello*
 Jared Taylor Swope, *early music voice*
 Nicolaas McBurney Tjoelker, *organ*
 Elisabeth Tsai, *piano*
 Marty Mei Tung, *bassoon*
 Lloyd Anthony Van't Hoff, *clarinet*
 Declan Gerard Wilcox, *trombone*
 Kean Xiong, *clarinet*
 Mengfei Xu, *organ*
 Lizbeth Yanez, *trumpet*
 Daniel Zanuttini-Frank, *guitar*
 Muzi Zhao, *piano*
 Yiran Zhao, *choral conducting*

Certificate in Performance

Lingfei Xie, *piano**

*Degrees conferred earlier in the 2022-2023 academic year

ENROLLMENT, 2022–2023**Registered for the Degree of Doctor of Musical Arts**

*In residence

- Katherine Arndt (B.M. New England Conserv. 2017; M.M. Yale Univ. 2019, M.M.A. 2020), Boston, MA
- Russell Jordan Fisher (B.M. New York Univ. 2016; M.M. Peabody Conserv. 2018; M.M.A. Yale Univ. 2020), Dix Hills, NY
- Eli Joseph Greenhoe (B.M. Manhattan School of Music 2016; M.M. Yale Univ. 2018), Brooklyn, NY
- Derek Hartman (B.A. Northwestern Univ. 2019, M.M. Yale Univ. 2021), Blaine, MN*
- Samuel Fargo Hollister (B.A. Yale Univ. 2018; M.M. Peabody Conserv. 2022), New Haven CT*
- Ryan Kennedy (B.M. Juilliard School 2016, M.M. 2018), Highland Mills, NY
- Bora Kim (B.M. Colburn School 2014; M.M. Yale Univ. 2016, M.M.A. 2017), Exeter, Canada
- Joseph deVaron Lerangis (B.A. Kenyon Coll. 2012; CERT. Nanjing Univ. 2014; M.M. Eastman School of Music 2019), New York, NY
- Aaron Israel Levin (B.A. Grinnell Coll; M.M. Yale Univ. 2019), Saint Paul, MN*
- Gregory Joseph David Lewis (B.M. Univ. Manitoba 2017; M.M. Yale Univ. 2019; ARTDIP Colburn Conserv. 2021), Thunder Bay, Canada*
- Florrie Alison Marshall (B.M. East Carolina Univ. 2015, CERT 2016; M.M. Yale Univ. 2018), Hamden, CT
- Nathaniel Philip May (B.F.A. Univ. Michigan 2011; M.M. Univ. Cincinnati 2016), Huntington, WV
- Ye Jin Min (B.M. Univ. Sydney 2017; M.M. Yale Univ. 2019), Goyang-Si, South Korea
- Ehud Amit Perlman (M.M. Jerusalem Rubin Academy 2017; CERT 2016; B.M. 2015), New Haven, CT
- Katharine Frances Pollock (B.M. Furman Univ. 2012; M.M. Peabody Inst. [Johns Hopkins Univ.] 2015; M.M. Yale Univ. 2019), Brooklyn, NY
- Jonathan Alexander Salamon (B.M. New York Univ. 2014; M.M. Yale Univ. 2017), Norwalk, CT
- David Alexander Simon (B.M. Univ. Toronto 2015; M.M. Yale Univ. 2017), Toronto, Canada
- Andy Lee Sledge (B.M. Vanderbilt Univ. 2018; M.M. Yale Univ. 2020), Garner, NC
- William Richard Stevens (B.M. Univ. Cali. 2020; M.M. Yale Univ. 2022), Lakewood, CA*
- Alexa Dorottya Stier (B.A. Royal Scottish Academy 2019; M.M. Yale Univ. 2021), Satu Mare, Romania*
- Mafalda Sofia Teixeira dos Santos (B.M. Peabody Conserv. 2021, M.M. Peabody Conserv. 2022), Serzedo, Portugal*
- Joel Bentley Thompson (B.A. Emory Univ. 2010, M.M. 2013; M.M.A. Yale Univ. 2020), Snellville, GA
- Nate M. Widelitz (B.M. USC 2010; M.M. Yale Univ. 2014), Perkasi, PA

Margaret Elaine Winchell (B.M.E. Wheaton College 2015; Western Michigan Univ. 2022), New Haven, CT

Christine Wu (B.M. Juilliard School 2014, M.M. 2016), Troy, MI

Registered for Artist Diploma

Derek Lee Wang (B.M. Juilliard School 2020, M.M. 2022), New York, NY

Registered for the Degree of Master of Musical Arts

Rachel Haerin Ahn (B.A. Juilliard School 2019, M.M. 2021), Northvale, NJ

Elana Kathleen Bell (B.A. Oberlin Conserv. 2017, M.M. 2020), New York, NY

Joshua S. Bialkin (B.M. Mannes School of Music 2020; M.M. Yale Univ. 2022), Ramsey, NJ

Ethan Edmund Burck (B.M. Curtis Institute of Music 2022, M.M. 2022), Auroa, IL

Anyi Cai (B.A. Millersville Univ. 2020; M.M. Univ. Illinois 2022), Wuhan, China

Emma Rhodes Carleton (B.M. New England Conserv. 2018, M.M. 2021; Graduate Diploma 2022), Stamford, CT

Ladusa Chang-Ou (McGill Univ. 2020; M.M. Yale Univ 2022), Brossard, Canada

Amanda Man-In Chi (B.M. New England Conserv. 2020; M.M. Juilliard School 2022), Toronto, Canada

Jun Hwi Cho (B.M. Juilliard School 2020, M.M. 2022), Gangnam-Gu, South Korea

Min Kyung Cho (B.M. Seoul National Univ. 2019; M.M. Manhattan School of Music 2022), Bucheon-Si, South Korea

Cassia Lee Drake (B.M. Colburn School 2020, M.M. 2022), Naples, FL

Jack Frerer (B.M. Juilliard School 2019; M.M. Yale Univ. 2022), Brooklyn, NY

Serena Hsu (B.M. Cleveland Institute of Music 2019; M.M. Juilliard School 2021), Dublin, OH

Sijia Huang (B.M. Curtis Institute of Music 2020; M.M. Yale Univ. 2022), Shenzhen, China

Michaël Leonard Isidore Hudetz (B.A. North Central College 2018; M.M. Northwestern Univ. 2022), Batavia, IL

Carter Johnson (B.M. Univ. British Columbia 2018; M.M. Juilliard School 2021), Hamden, CT

Sungu Kang (B.M. Yonsei Univ. 2017; M.M. Juilliard School 2019), Dong-gu, Ulsan, South Korea

Samuel Robert Kidd (B.M. Univ. Michigan 2019; M.M. Cincinnati Conserv. 2021), Ann Arbor, MI

Chaewon Kim (B.M. Seoul National Univ. 2019; M.M. Juilliard School 2021), Goyang-Si, South Korea

Jeein Kim (B.M. Yonsei Univ. 2018; M.M. New England Conserv. 2021), Seoul, South Korea

Seiyoung Kim (B.M. Juilliard School 2017; M.M. New England Conserv. 2019), Yongin-si, South Korea (*Fall only*)

Anneliese Miranda Klenetsky (B.A. Juilliard 2017, M.M. 2019) Edison, NJ (*Fall only*)

Benjamin Thomas Lanners (B.M. Rice Univ. 2020, M.M. 2022), Stillwater, OK

Colin John Laursen (B.M. Cleveland Institute of Music 2016; M.M. Juilliard School 2018; Art Dip. Glenn Gould Sch/Royal Conserv 2020), Albany, NY

- Anna Lee (B.A Harvard 2020; M.M. Yale Univ 2022), Scarsdale, NY
- In Ae Lee (Performer's Diploma Southern Methodist Univ. 2016; B.M Juilliard School 2020), Wonju Si, South Korea
- Isaac Kian Beng Lee (B.M. Eastman School of Music 2013; M.M. Royal Danish Academy 2015), Singapore, China
- Robert Levinger (B.M. Univ. Houston 2018; M.M. Univ. Michigan 2020; PRFDIP Indiana Univ. 2022), New Haven, CT
- Alexander Simon Lew (B.M. Univ. Texas 2020; M.M. Yale Univ. 2022), Austin, TX
- Javier Llaca Ojinaga (B.A. Columbia Univ. 2016; M.M. Yale Univ. 2022), Mexico City, Mexico
- Katie S. Liu (B.M. Univ. Texas 2020; M.M. Univ. Austin), Budd Lake, NJ
- Charles Stephen James Lovell-Jones (B.A. Univ. Oxford 2020), Wales, United Kingdom
- Michael James Clifton Lukin (B.A. Univ. Western Australia 2018; B.M. Edith Cowan Univ. 2019; M.M. Yale Univ. 2022), Claremont, Australia
- Timothy Jay Maines (B.M. Univ. Texas 2018; M.M. Northwestern Univ. 2020), Newton, MA
- Sergio Andres Martínez Salazar (B.M. Juan N. Corpas Univ. 2018; M.M. Univ. Illinois 2020), Zipaquirá, Colombia
- Addison Quinn Maye-Saxon (B.M. Juilliard School 2017; Post-Baccalaureate Diploma Curtis Institute of Music; M.M. Juilliard School 2021), Simi Valley, CA
- Lila Ruth Meretzky (B.M. Vanderbilt Univ.; M.M. Yale Univ. 2022), New Haven, CT
- Colin Phillip Miller (B.M. Indiana Univ. 2020, M.M. 2020), Lafayette, LA
- Ana Cristina More Barboza (B.M. Javeriana Universidad 2017; M.M. New England Conserv. 2019, Graduate Diploma New England Conserv. Music 2021), Bogotá, Colombia
- Kara Claudine Morgan (B.M. Drake Univ. 2014; M.M. New England Conserv. 2016), Andover, MN
- Yukiko Nakamura (Graduate Performance Diploma Peabody Conserv. 2019, M.M 2021), Okazaki, Japan
- Michelle Oh (B.M. USC 2015, M.M. 2021), Irvine, CA
- Jasmine Pai (B.M. Northwestern Univ. 2019; New England Conserv. 2021), Edgewater, NJ
- Anthony Charles Ratnov (B.S. Yale Univ. 2020, M.M.2022), Potomac, MD
- Jamiee Reynolds (B.M. Juilliard School 2020; M.M. Yale Univ. 2022), Oscoda, MI
- Sandra Mansureh Sharis (B.M. Furman Univ. 2017; M.M. Ohio State Univ. 2020), Atlanta, GA
- Hyojin Shin (B.M. Seoul National Univ. 2020; M.M. Yale Univ.), New Haven, CT
- Jaeun Shin (B.M. Korean National Univ. of Arts 2017; M.M. New England Conserv. 2021), Seoul, South Korea
- Hans Emil Sollesnes (B.M. Royal College of Music 2020), Stavanger, Norway
- Albert Huaide Steinberger (B.M. Hochschule fur Musik Munchen 2019, M.M. 2022), Kleinmachnow, Germany
- Harriet Steinke (B.M. Butler Univ. 2016; M.M. Yale Univ. 2022), Grosse Pointe Farms, MI

Jakob Giovanni Taylor (B.M. New England Conserv. 2019; Rice Univ. 2021), New York, NY

Korin Gregory Thomas-Smith (B.M. Univ. Toronto 2018, M.M. 2020), Pickering, Canada

Xinyun Tu (B.M. National Univ. Singapore 2020; M.M. Yale Univ. 2022), Zhuhai City, China

Mia Venezia (B.M. Carnegie Mellon Univ. 2019; M.M. Northwestern Univ. 2021), Norristown, PA

Zikang Wang (B.M. Cleveland Institute 2019, M.M. Cleveland Institute 2021), New Haven, CT

Katherine Morrisroe Warren (B.M. Florida State Univ. 2015; M.M. Mannes College New Sch. Music 2021), Gainesville, FL

Benjamin Isaac Webster (B.M. Univ. Miami 2019; M.M. USC 2021), Wrentham, MA

Tiffany Eunjin Wee (B.M. UCLA 2020; M.M. Yale Univ. 2022), Redlands, CA

Ching Laam Yeung (B.M. Hong Kong Academy Performing Arts 2020; M.M. Yale Univ. 2022), Hong Kong, China

Ilan Avi Zajtmann (B.A. Conservatory National Music 2017; M.M. Yale Univ. 2022), Caluire Et Cuire, France

Ilana Edith Zaks (B.M. New England Conserv. 2020; M.M. Yale Univ. 2022), Needham, MA (*Fall only*)

Registered for the Degree of Master of Music

Satoka Abo (B.M. Cleveland Institute 2021), Moscow, ID

Jenny June Bakh (B.M. Juilliard School 2021), Seoul, South Korea

Jini Baik (B.M. San Fran. Conservatory Music 2022), Seoul, South Korea

Philip Anthony Barrington (B.M. Juilliard School 2021), New Haven, CT

Luke Joseph Brennan (B.M. Eastman School of Music 2022), Fairfax, VA

Kayla Cabrera (B.M. Julliard School 2021), Crete, IL (*Fall only*)

Alexander Heesung Chai (B.S. Yale Univ. 2022), Colorado Springs, CO

Kit Ying Cheng (B.M. Julliard School, 2021), West Windsor, NJ

Meng-Chieh Chiang (B.M. Peabody Conserv.2022), Kaohsiung, Taiwan

Po Han Chiu (B.M. California State Univ. Fullerton 2022), Pingtung, Taiwan

Hyeonjeong Choi (B.M. Hanyang Univ. 2021), Hwaseong, South Korea

Bridget Ayres Conley (B.M. Vanderbilt Univ. 2021), Daniel Island, SC

Shania Mari Cordoba (B.M. Texas Tech Univ.2021), El Paso, TX

Amalia Dorine Chiara Crevani (B.M. Depauw Univ. 2021), Milford, NJ

Matiss Cudars (B.M. Conservatorium Van Amsterdam 2014), Jurmala, Latvia

Joshua Allan Ehlebracht (B.M. Eastman School of Music 2021), Kitchener, Canada

Joseph Ethan Ehrenpreis (B.M. Eastman School of Music 2021; B.F.A California Institute of The Arts 2021), Skokie, IL

Forrest James Eimold (B.A. Columbia Univ. 2022), Winthrop, MA

Daniel Espinal (B.M. Manhattan School of Music 2022), New York, NY

Eric Ryan Evans (B.M. Univ. Miami 2022), Wellington, FL

Allison Marie Fahey (B.M. Stetson Univ. 2021), Sebastian, FL

Darius N. Farhoumand (B.M. New York Univ. 2021, M.A. 2022), Glendale, CA

Winfred Isaiah Felton (B.M. Univ. North Carolina 2022), Greenville, GA

Joseph Ferguson (B.M. Rutgers Univ. 2020; M.M. McGill Univ. 2022), Little Silver, NJ
 Daniel Fletcher (B.M. Univ. North Texas 2022), Spanish Fork, UT
 Stephanie Louise Fritz (B.M. Rutgers Univ. Sch of The Arts 2020), Stroudsburg, PA
(Fall only)
 Yiqing Fu (B.M. Peabody Conserv. 2021), Dongguan, China
 Julián Fueyo González (B.M. Cleveland Institute of Music 2019), Tampico, Mexico
 Alexander Franco Goldberg (B.A. Yale Univ. 2022), Emerald Hills, CA
 Ryan Elliot Goodwin (B.M. Univ. Michigan 2021), Murfreesboro, TN
 Herdís Mjöll Guðmundsdóttir (Diploma in Instrumental Performance Iceland
 Academy of the Arts 2017; B.M. Oberlin Conserv. 2021), Gardabaer, Iceland
 Arsenii Gusev (B.M. Cleveland Institute of Music 2021), St. Petersburg, Russia
 Luke Nickle Haaksma (B.M. Bard College 2021), Asheville, NC
 Sea Christina Najung Han (B.M. Westminster Choir Coll Rider 2020), Bayside, NY
 Dayton John Hare (B.M. Univ. Michigan 2020), Gainesville, GA
 Amer G. Hassan (B.M. Oberlin Conserv. 2020), Tinley Park, IL
 Xin He (B.M. Eastman School of Music 2020), Ellicott City, MD
 Riana Heath (B.A. Mozart Univ. 2021), Austria, Salzburg
 Emily Helferty (B.M. Queen's Univ.), Eganville, ON
 Nicholas Mateo Hernandez (B.A. Univ. California 2021), Bakersfield, CA
 Connor James Higley (B.M. Univ. Michigan 2022), Troy, MI
 Michael Joseph Huerta (B.M. Eastman School of Music 2022), Austin, TX
 Wanxinyi Huang (B.M. National Univ. Singapore 2022), Chengdu, China
 Ka Yeung Hung (B.M. Hong Kong Academy Performing Arts 2021), Hong Kong,
 China
 Brian Edward Isaacs (B.A. Yale Univ. 2022), Forest Hills, NY
 Leanne Yang Jin (B.M. Conservatorium of Music 2021), Sydney, Australia
 Evan McCall Johnson (B.M. Colburn School 2022), Seattle, WA
 Han Cheol Kang (B.A. Pusan National Univ. 2011; M.M. Univ. Michigan 2013; Ph.D.
 Univ. Illinois 2021), Champaign, IL
 Mickenna Rose Keller (B.M. Univ. Michigan 2020), Macomb, MI
 Noah Klein (B.M. Indiana Univ. 2021), Northfield, MN
 Esther Heeji Kwon (B.A. Univ. Cincinnati 2022), University Place, WA
 Ga Eun Lee (B.M. Yonsei Univ. 2020), Seoul, South Korea
 Linda Lee (B.M. Seoul National Univ. 2021), Seoul, South Korea
 Minkyung Lee (B.M. Seoul National Univ. 2020), Seoul, South Korea
 Yun Chai Lee (B.M. Juilliard School 2022), Singapore
 Yan Li (B.M. McGill Univ. 2021), Calgary, Canada *(Fall only)*
 Cheng "Allen" Liang (B.M. Eastman School of Music 2021), Kaohsiung, Taiwan
 Feiyi Liao (B.M. New England Conserv. 2022), Chengdu, China
 Da Young Lim (B.M. New England Conserv. 2021), Cambridge, MA
 Guan-Ru Lin (B.M. National Univ. of Singapore 2021), New Taipei City, Taiwan
 Freya Sunny Liu (B.M. Boston Univ. 2020), San Jose, CA
 Kai Yin Andrew Liu (B.A. Univ. Oxford 2022), Hong Kong, China
 Tianyuan Liu (B.M. Peabody Conserv. 2021), Beijing, China
 Yongqiu Liu (B.M. New England Conserv. 2022), Chongqing, China

Emily Jiayuan Lushen (B.A. Princeton Univ. 2022), Louisville, KY
 Jonathan Lopez (B.M. Univ. British Columbia 2022), El Paso, TX
 Mattias Lundberg (B.A. Haverford College 2020), Bethesda, MD
 Wilhelm Magner (B.M. McGill Univ. 2022), Drummondville, Canada
 Madison Marshall (B.M. Colburn Conserv. 2021), Holladay, UT
 Barbara Scowcroft Matthews (B.M. New England Conserv. 2020), New Haven, CT
 Jarrett Ryan May (B.M. Eastman School of Music 2022), New Haven, CT
 Matthew J. McDowell (B.M. Columbus State Univ. 2021), Tyrone, GA
 Molly Yuko Mcguire (B.M. DePauw Univ. 2018), Bellingham, WA
 Chandler Benton McLaughlin (B.M. James Madison Univ. 2021), Chesapeake, VA
 Makana Kai Noah Medeiros (B.M. Eastman School of Music 2020), Stafford, VA
 Emma Carina Meinrenken (B.M. Curtis Institute of Music 2022), Toronto, Canada
 Yuki Mori (B.M. Univ. Michigan 2022), Ann Arbor, MI
 Jackson Deral Murphy (B.M. Eastman School of Music 2022), Eagle, ID
 Takeshi Nagayasu (B.A. Juilliard School 2021), Tokyo, Japan
 Kenneth Naito (B.M. Juilliard School 2022), Elkridge, MD
 Jacqueline Nappi (B.M. Hartt College of Music 2009; M.M. Stony Brook Univ. 2014),
 Holly Springs, SC
 Matthew Ryan Newhouse (B.M. Baylor Univ. 2020), Conroe, TX
 Long Hoang Ngo (B.M. Univ. North Carolina 2022), Hanoi, Vietnam
 Amy Minji Oh (B.M. Juilliard School 2022), Lutherville, MD
 Franco Augusto Ortiz (B.M. Oberlin Conserv. 2020), New Haven, CT
 Tzau-Yan Ou Yang (B.M. DePaul Univ. 2021), Taipei City, Taiwan
 Juliet Ariadne Papadopoulos (B.M. Suny Purchase 2022), Staten Island, NY
 Jieun Park (B.M. Seoul National Univ. 2022), Goyang-Si, South Korea
 Avarie H. Pet (B.A. Columbia Univ. 2020), Glastonbury, CT (*Fall only*)
 Anjali Pramod Pillai (B.M. Univ. California 2020), Simi Valley, CA
 Hector Angel Ponce (B.M. Eastman School of Music 2021), San Jose, CA
 David Preston (B.M. Texas Christian Univ.), North Richland Hills, TX
 Dylan Reckner (B.M. Mercer Univ. 2021), Ambler, PA
 Emily Claire Rekrut-Pressey (B.A. McGill Univ. 2021), Winnipeg, Canada
 Kyle Richard Carlos Rivera (B.M. Univ. Houston 2019), New Haven, CT
 Ryan Christopher Rogers (B.M. Univ. Houston 2018), New Haven, CT
 Xingzhou Rong (B.A. Central Conserv of Music 2022), Beijing, China
 Finnian Daniel Sagal (B.M. UCLA 2022), La Canada, CA
 Andrew Roshan Samarasekara (B.M. New England Conserv. 2020), Purely, UK
 William H. Sands (B.M. Eastman School of Music 2022), Sewickley, PA
 Peter Schertz (B.M. Westminster Choir College 2018), Glen Rock, NJ
 Corey Schmidt (B.M. Depaul Univ. 2022), Saukville, WI
 Zili Sha (B.M. Peabody Conserv. 2021), Anqing, China
 Sarah Blythe Shapiro (B.M. Saint Olaf College 2022), Wilmette, IL
 Emily Kaye Shehi (B.M. Curtis Institute of Music 2021), Olathe, KS
 Tianyi Shen (B.M. Curtis Institute of Music 2020), New Haven, CT
 Tristan Bai-Yuen Siegel (B.M. Indiana Univ. 2018, CERT 2019), Tenafly, NJ
 Joseph Thomas Skerik (B.M. Cleveland Institute Music 2022), Interlochen, MI

Alexander Bradley Smith (B.M. Oberlin Conserv. 2022), Kalamazoo, MI
 Mingyu Son (B.M. Peabody Conserv. 2022), Daegu, South Korea
 Collin Daniel Stavinoha (B.M. Univ. North Texas 2022), Hamden, CT
 Sophia Steger (B.M. Juilliard 2020), Peekskill, NY
 David Croyley Steinhardt (B.M. USC 2019), Pittsford, NY
 Deborah Titilayo Stephens (B.M. Univ. Georgia 2019), Hoschton, GA
 Alexander Richard Straus-Fausto (B.M. McGill Univ. 2022), Kitchener, Canada
 Chelsea Lauren Strayer (B.M. Peabody Conserv. 2022), San Marcos, CA
 William Minhoo Suh (B.M. New England Conserv. 2021), Los Angeles, CA
 Jared Taylor Swope (B.M. Missouri State 2016; M.M. Univ. Notre Dame), New Haven, CT
 Jillian Autumn Tate (B.M. Univ. Maryland 2021), Waxhaw, NC
 Nicolaas McBurney Tjoelker (B.M. Conservatorium of Music 2020), New Haven, CT
 Joseph Alexandr Tollefsen (B.M. Peabody Conserv. 2022), Columbia, SC
 Elisabeth Tsai (B.M. Columbus State Univ. 2019), Phenix City, AL
 Alexander Tsereteli (B.M. New England Conserv. 2022), Bethesda, MD
 Marty Mei Tung (B.A. Yale Univ. 2021), Wilmette, IL
 Lloyd Anthony Van't Hoff (B.M. Griffith Univ. 2011), New Haven, CT
 Sheng-Mu Wang (B.M. Manhattan School Music 2022), Taoyuan, Taiwan
 Hanyang Wang (B.M. Rice Univ. 2022), Hangzhou, China
 Miranda Louise Werner (B.M. Indiana Univ. 2022), Apalachin, NY
 Nicole Wiedenmann (B.M. Univ. Delaware 2022), Wallingford, CT
 Declan Gerard Wilcox (B.M. Univ. Colorado 2021), New Haven, CT
 Kean Xiong (B.A. China Conservatory 2019), Xian, China
 Mengfei Xu (M.M. Ithaca College; Ph.D. Univ. North Carolina Greensboro 2021), Dalian, China
 Lizbeth Yanez (B.M. Indiana Univ. 2021), Buford, GA
 Dani Zanuttini-Frank (B.A. Yale Univ. 2022), Hamden, CT
 Muzi Zhao (B.M. Northwestern Univ. 2021), Shenzhen, China
 Yiran Zhao (B.M. Westminster Choir College 2021), Beijing, China

Registered for the Certificate in Performance

Ryan Sheng, San Jose, CA
 Lingfei Xie, Toronto, Canada (*Fall only*)

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 dgds.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.

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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>.

For all other matters related to admission to the School of Music, please contact the Admissions Office, 203.432.4155, gradmusic.admissions@yale.edu.

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