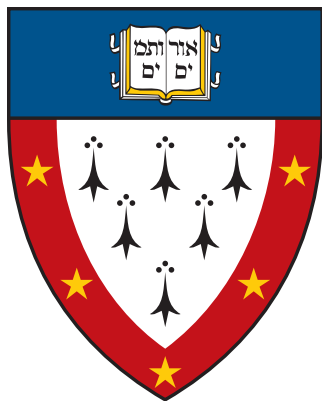


School of Music

2025–2026



BULLETIN OF YALE UNIVERSITY

Series 121 Number 8 July 25, 2025

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School of Music

2025–2026

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Calendar

The following dates are subject to change as the university makes decisions regarding the 2025–2026 academic year. Changes will be posted on the School of Music's website.

FALL 2025

July 9	W	Fall term online course registration opens (Part 1) for YSM required courses and non-YSM courses, 11 a.m.
Aug. 27	W	Yale College fall-term classes begin, 8:20 a.m.
Aug. 28–Sep. 4	TH–TH	Orientation for new students (attendance mandatory)
Sept. 1	M	Labor Day; classes do not meet
Sept. 2	T	Opening week meeting for all students
Sept. 2–4	T–TH	Orientation for returning students (attendance mandatory)
Sept. 2–5	T–F	Opening Week events and ensemble auditions
Sept. 3–4	W–TH	Fall-term academic advising
Sept. 4	TH	Convocation and Reception (attendance mandatory)
Sept. 5	F	Fall-term online course registration (Part 2) for YSM elective courses. Opens 10 a.m.; closes 4 p.m. Fall-term YSM classes begin, 1 p.m. (morning classes do not meet)
Sept. 8–12	M–F	Fall-term add/drop period
Sept. 12	F	Fall-term add/drop period ends, 4 p.m.
Oct. 14	T	Yale College recess begins after last scheduled class YSM classes still meet this week
Oct. 20	M	Yale College classes resume, 8:20 a.m.
Oct. 21	T	Midterm
Nov. 7	F	Fall-term pass/fail deadline, 4 p.m.
Nov. 14	F	Spring-term online course registration opens (Part 1) for YSM required courses and non-YSM courses, 11 a.m.
Nov. 21	F	November recess begins after last scheduled class
Dec. 1	M	Deadline for fall 2026 admissions applications Classes resume, 9 a.m.
Dec. 1–11	M–TH	Spring-term academic advising
Dec. 5	F	Fall-term course withdrawal deadline, 4 p.m.
Dec. 12	F	Spring-term online course registration (Part 2) for YSM elective courses. Opens 1 p.m., closes 4 p.m. Deadline to request an Incomplete for a fall course, 4 p.m. Fall-term classes end after last scheduled class Deadline to request degree recital date and location
Dec. 15–17	M–W	Exams
Dec. 18	TH	Winter recess begins

SPRING 2026

Jan. 12	M	Spring-term classes begin (YSM, 9 a.m.; Yale College 8:20 a.m.)
Jan. 12–16	M–F	Spring-term add/drop period
Jan. 16	F	Spring-term add/drop deadline, 4 p.m.
Jan. 19	M	Martin Luther King Jr. Day; classes do not meet
Feb. 16–22	M–SU	YSM auditions
Feb. 18–20	W–F	YSM classes do not meet, with the exception of Yale Philharmonia
Mar. 3	T	Midterm Spring recess begins after last scheduled class
Mar. 23	M	Classes resume (YSM, 9 a.m.; Yale College, 8:20 a.m.)
Apr. 3	F	Spring-term pass/fail deadline, 4 p.m.
Apr. 24	F	Spring-term course withdrawal deadline, 4 p.m.
May 1	F	Deadline to request an Incomplete for spring-term course, 4 p.m. Spring-term classes end after last scheduled class
May 4–6	M–W	Exams
May 17	SU	Commencement Concert
May 18	M	University Commencement and YSM Diploma Ceremony

The President and Fellows of Yale University

President

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

Fellows

Gina Rosselli Boswell, B.S., M.B.A., Columbus, Ohio (*June 2029*)

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

Maryana Felib 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*)

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

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

Carter Brooks Simonds, B.A., M.B.A., Greenwich, Connecticut (*June 2031*)

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

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

Jaime Brooks Teevan, B.S., S.M., Ph.D., Bellevue, Washington (*June 2031*)

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

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

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

His Excellency the Governor of Connecticut, *ex officio*

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

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Vice President for Information Technology and Campus Services

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Jean Renee Kopkowski, B.A.

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Marc R. Suskin, B.A., J.D., DESS, Brooklyn, New York
Chuhan Zhang, B.A., M.M., Ph.D., Hong Kong, China

Honorary

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Frederick W. Beinecke, B.A., J.D., New York, New York
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, Yale Institute of Sacred Music

Emeriti

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

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Conductor, Yale Schola Cantorum

Hyo Kang, Professor Emeritus of Music

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

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Faculty

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

Elizabeth Askren, Ph.D., Associate Professor Adjunct and Director, Yale Symphony
Orchestra

Katherine Balch, D.M.A., Associate Professor Adjunct of Composition

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Conductor, Yale Camerata (joint appointment with Yale Institute of Sacred Music)

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

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and Director of the New Music Workshop, Norfolk Chamber Music Festival/Yale
Summer School of Music

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

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 Min Joo Yi, M.M., Collaborative Piano Fellow

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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 two 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 in 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 Brentano, Dover, Emerson, 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 9, 2025. Applications for the Chamber Choir and Choral Conducting Workshop are due by Thursday, March 13, 2025. 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, formerly known as The Yale Collection of Musical Instruments, is committed to fostering an understanding and appreciation of musical instruments from all cultures and all periods. One of the foremost institutions of its kind, it acquires, preserves, and exhibits musical instruments from antiquity to the present, featuring restored examples in demonstrations and live performances.

The collection also serves as a laboratory for historical, artistic, and innovative exploration and education in the arts and sciences. It is a renowned study and research collection for scholars, musicians, and instrument makers, and a world-class museum that engages the public in the fascinating history of musical instruments through exhibits, publications, concerts, and outreach initiatives.

Established in 1900, when local piano dealer Morris Steinert presented a portion of his personal instrument collection to the university, the collection has since steadily grown in quality and reputation through the acquisition of individual instrument donations and notable private collections belonging to Belle Skinner, Emil Herrmann, Robyna Neilson Ketchum, Jacques Français, Ivan Herman, Lawrence S. Wilkinson,

Albert Steinert, Andrew Petryn, Craig Kridel, and Adolph “Bud” Herseth. Today, it comprises more than 1200 instruments, the majority of which document the history of the western art music tradition.

At present, the Richardsonian Romanesque building that houses the collection at 15 Hillhouse Avenue is undergoing a major renovation with a scheduled re-open date of the fall of 2025 in celebration of the collection's 125th anniversary. For further information about the museum and its holdings, please visit <http://music.yale.edu/collection>.

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, ethnomusicology, and musicology leading to the Ph.D. degree. There is also a joint Ph.D. with African American Studies. 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 Baroque Opera Project, the Yale Bach Society, and the Yale Symphony Orchestra, as extracurricular musical activities. The Friends of Music at Yale supports undergraduate musical activities including the Cynthia W. Dixon Memorial Fund, which provides scholarships for undergraduate music lessons. Further information may be obtained at <https://yalemusic.yale.edu>.

YALE INSTITUTE OF SACRED MUSIC

The Yale Institute of Sacred Music (ISM), 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.

Institute students are admitted jointly with either the Yale School of Music or Yale Divinity School, from which they receive their degrees. Music students who wish to pursue graduate work in the programs in choral conducting, organ, composition, or voice (early music, oratorio, and chamber ensemble vocal track) must apply for and

be accepted into the institute and into one of the degree programs of the School of Music: M.M., M.M.A., or D.M.A. Institute students pursuing music degrees receive rigorous conservatory training and will typically go on to careers in church music, public performance, or teaching.

The ISM 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 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 as well as the place of the sacred arts within the worship practices of other religious traditions. The institute serves to promote the understanding of biblical texts as proclaimed in community and the unique sense of identity the arts provide for worshippers 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>, 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 of Music. 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 and served until 2023. 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 the School of Music 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 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.

In 2023, José García-León was appointed to be the ninth dean of the Yale School of Music.

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
2023–	José García-León

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 School of 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 deputy dean's office, and two 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, operations, 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 670. 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 in 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 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, Student Life, 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 2025 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 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 300,000 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 3,000 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, Paul Hindemith, Vladimir Horowitz, J. Rosamond Johnson, Hershy Kay, John Kirkpatrick, Ralph Kirkpatrick, David Kraehenbuehl, Ezra Laderman, Benjamin Lees, Goddard Lieberson, 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, Johannes Brahms, Frederic Chopin, Duke Ellington, Franz Liszt, Robert Schumann, Igor Stravinsky, and Fats Waller.

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 and General Requirements

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

Degrees in Performance

The degree programs in performance are 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. For admissions requirements and processes, see the Admission Procedures section.

Degrees in Composition

The degree programs in composition are 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 is dependent upon the applicant's demonstrated abilities in composition, and candidates are admitted on the basis of submitted scores and recordings of their music, in addition to a live interview. For admissions requirements and processes, see the Admission Procedures section.

GENERAL REQUIREMENTS

All degrees and programs at the School of Music require the student's engagement with performance requirements (practical coursework and related proficiencies specific to their major field) and non-performance requirements (classroom coursework and related proficiencies in a variety of disciplines). The requirements listed in this section obtain broadly, either across all degrees, programs, and major fields at the School of Music, or across many degrees, programs, and/or major fields. For requirements specific to each degree, program, and major field, please see the Program Requirements section.

Performance Requirements

MAJOR FIELD INSTRUCTION

- 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.
- All instrumental majors except organists are required to participate in Chamber Music in each term of enrollment and are also assigned to New Music New Haven. String, wind, brass, harp, and percussion majors perform in the Yale Philharmonia, as assigned.
- All vocal majors participate in Opera Workshop or Schola Cantorum and take specialized classes as indicated below.
- All composition majors compose music for New Music New Haven and take specialized classes as indicated below.

RECITALS AND EQUIVALENTS

- All students present work in their major field in public concerts during their degree.
- Instrumentalists and vocalists present a juried public degree recital in the final year of study; certain degree programs and/or departments require an additional recital during the first year of residence, as described below.
- Orchestral conductors conduct the Yale Philharmonia in a public concert during their final year of study; choral conductors conduct the Recital Chorus in a public concert during their final year of study.
- Over the course of two years, composers present the equivalent of a full recital program in public performances of their music.

ACCOMPANYING REQUIREMENT FOR PIANO MAJORS

All piano majors 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, adding up to a total of no fewer than forty minutes of music.

- 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, the student must notify the senior collaborative piano fellow in advance and provide a program after the recital is complete.

ADDITIONAL REQUIREMENTS

Students in individual departments are assessed for a variety of skills and may be required to take specific performance courses or to demonstrate specific proficiencies as outlined below.

Non-Performance Requirements

NON-PERFORMANCE AND DISTRIBUTION GROUPS

- All students must complete at least one non-performance (NP) course per term.
- Master of Music and Certificate students must complete at least one NP 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 NP credit hours per term under group C.

ANALYSIS AND MUSICIANSHIP, MUSIC HISTORY, AND ENGLISH LANGUAGE

- All students entering the School of Music, with the exception of D.M.A. students, must take placement examinations in Analysis and Musicianship, Music History, and English Language.
- On the basis of the above examinations, students may be required to complete courses in Analysis and Musicianship (MUS 500, 501, 502) during their first year and/or courses in the Music History survey (MUS 511, 512, 513), or appropriate electives, during both years of their degree.
- On the basis of the above examinations or their admission materials, students may be required to complete English Language Skills (MUS 521) during their first year.
- D.M.A. students may be required to complete certain courses on the basis of the D.M.A. admission examination.

ISM REQUIREMENTS

ISM Colloquium (MUS 519, 619, 719) is required each term of all students in the Institute of Sacred Music.

ADDITIONAL REQUIREMENTS

Individual departments may require students to take specific non-performance courses or to demonstrate specific proficiencies as outlined below.

Program Requirements

MASTER OF MUSIC

The M.M. program provides focused 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

- Two years of residency are required.
- Candidates must complete at least 72 credits. The recommended normal load is 18 credits per term; all candidates must complete at least 16 credits per term.
- Candidates must complete at least one non-performance course each term.
- Candidates must complete at least one non-performance course from each of distribution groups A, B, and C.
- Candidates must maintain a minimum grade point average (GPA) of 3.0, equivalent to an average grade of B. Candidates whose GPA falls below 3.0 will be placed on academic warning.
- Candidates must earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Candidates who receive a grade lower than a B in either course will be placed on academic warning.
- Candidates must present a juried degree recital or its equivalent in the final year of study; certain departments require a recital during each year in residence.
- All proficiencies and required courses must be completed satisfactorily before the Master of Music degree can be conferred.
- Residence in Greater New Haven is required.

COURSE REQUIREMENTS

Orchestral Instruments

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
Yale Philharmonia/New Music New Haven	8
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses*	22
Total	72

*Cellists are also required to enroll in the Yale Cello Ensemble each term, for a total of 8 credits.

Guitar

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	30
Total	72

Piano*

Individual Instruction in the Major	16
Seminar in the Major	16
Chamber Music	8
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	18
Total	72

*All piano majors are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. See Major Field Requirements under Degrees and General Requirements.

Harpsichord

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
Advanced Continuo Realization	4
Performance Practice Before 1750	4 minimum
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses*	22
Total	72

*At the beginning of the program, harpsichord students are assessed for skills in continuo realization and may be required to take the introductory Continuo Realization course before progressing to Advanced Continuo Realization.

Organ*

Individual Instruction	16
Seminar in the Major	8
Colloquium (ISM students only)†	4
Liturgical Keyboard Skills	4
Liturgical Music Skills	4
Keyboard Harmony for Organists	2
Elements of Choral Technique	4
Secondary Conducting Lessons	2
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	18
Total	72

*At the beginning of the program, organ students are assessed for skills in keyboard harmony, service playing, conducting, and voice and may be required to take classes for further development in these areas.

†School of Music students replace the ISM Colloquium with an elective.

Orchestral Conducting

Individual Instruction in the Major	16
Seminar in the Major	8
Philharmonia/New Music New Haven	8
Analysis electives (from Group A courses)*	16 minimum
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	14
Total	72

*At the beginning of the program, orchestral conducting students are assessed for skills in score reading and analysis and may be required to take Introduction to Score Reading and Analysis, Intermediate Score Reading and Analysis, and/or other specific courses that focus on analysis and musicianship.

Choral Conducting

Individual Instruction in the Major	16
Seminar in the Major	8
Repertory Chorus	8
Recital Chorus	8
Camerata	4
Other Choruses	4
Secondary Voice Lessons	4
Colloquium (ISM only)*	4
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	6
Total	<hr/> 72

*School of Music students replace the ISM Colloquium with an elective.

Voice (Opera)

Individual Instruction	16
Seminar in the Major	8
Opera Workshop	12
Vocal Repertoire	8
Lyric Diction	8
Acting for Singers	4
Art Song Coaching	4
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	4
Total	<hr/> 74

Voice (Early Music, Oratorio, and Chamber Ensemble)

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

*School of Music students replace the ISM Colloquium with an elective.

Composition

Individual Instruction	16
Seminar in the Major	8
Tonal Analysis elective	4
Nontonal Analysis elective	4
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	30
Total	72

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. The recommended normal load is 16 credits per term; all candidates must complete at least 14 credits per term.
- Candidates must complete at least one non-performance course each term.

- Candidates must maintain a minimum grade point average (GPA) of 3.0, equivalent to an average grade of B. Candidates whose GPA falls below 3.0 will be placed on academic warning.
- Candidates must 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 warning.
- Candidates must present public juried recitals or equivalents during each year of residence. Internal candidates must present one recital or equivalent, accompanied by a pre-concert lecture. External candidates must present two recitals or equivalents, 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.
- All proficiencies and required courses must be completed satisfactorily before the Master of Musical Arts degree can be conferred.
- Residence in Greater New Haven is required.

COURSE REQUIREMENTS

Orchestral Instruments	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	—	8
Chamber Music	4	8
Yale Philharmonia/New Music		
New Haven	4	8
Electives or required courses*	16	24
Total	32	64

*Cellists are also required to enroll in the Yale Cello Ensemble each term, for a total of 4 credits for internal candidates and 8 credits for external candidates.

Guitar	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Chamber Music	4	8
Electives or required courses	16	32
Total	32	64

Piano*	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	—	16
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Electives or required courses	20	20
Total	32	64

*All piano majors are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. See Major Field Requirements under Degrees and General Requirements.

Harpsichord	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Chamber Music	4	8
Advanced Continuo Realization	—	4
Performance Practice before 1750	—	4 minimum
Electives or required courses*	16	24
Total	32	64

*At the beginning of the program, harpsichord students are assessed for skills in continuo realization and may be required to take the introductory Continuo Realization course before progressing to Advanced Continuo Realization.

Organ*	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Colloquium (ISM students only)†	2	4
Liturgical Keyboard Skills	—	4
Liturgical Music Skills	—	4
Keyboard Harmony for Organists	—	2
Elements of Choral Technique	—	4
Secondary Conducting Lessons	—	2
Electives or required courses*	18	20
Total	32	64

*At the beginning of the program, organ students are assessed for skills in keyboard harmony, service playing, conducting, and voice and may be required to take classes for further development in these areas.

†School of Music students replace the ISM Colloquium with an elective.

Orchestral Conducting	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Philharmonia/New Music New Haven	4	8
Analysis electives (from Group A)*	8	16
Electives or required courses	8	16
Total	32	64

*At the beginning of the program, orchestral conducting students are assessed for skills in score reading and analysis and may be required to take Introduction to Score Reading and Analysis, Intermediate Score Reading and Analysis, and/or other specific courses that focus on analysis and musicianship.

Choral Conducting	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Repertory Chorus	4	8
Recital Chorus	4	8
Camerata	2	4
Other Choruses	2	4
Secondary Voice Lessons	2	4
Colloquium (ISM students only)*	2	4
Electives or required courses	8	14
Total	36	70

*School of Music students replace the ISM Colloquium with an elective.

Voice (Opera)	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Opera Workshop	6	12
Vocal Repertoire	—	8
Lyric Diction	—	8
Acting and Movement for Singers	2	4
Art Song Coaching	2	4
Electives or required courses	10	14
Total	32	74

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

*School of Music students replace the ISM Colloquium with an elective.

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

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.

Structure of the D.M.A. Program

RESIDENTIAL COMPONENT

- During the two-year residential period, candidates must complete at least 72 credits. The recommended normal load is 18 credits per term; all candidates must complete at least 16 credits per term.
- Candidates must complete at least one non-performance course each term.

- Candidates must maintain a minimum grade point average (GPA) of 3.0, equivalent to an average grade of B. Candidates whose GPA falls below 3.0 will be placed on academic warning.
- Candidates must earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Candidates who receive a grade lower than a B in either course will be placed on academic warning.
- Candidates may be required to complete certain courses on the basis of the D.M.A. admission examination.
- Candidates must present public juried recitals or equivalents during each year of their 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.
- All proficiencies, required courses, and other requirements must be completed satisfactorily before candidates can qualify for the dissertation period.
- Residence in Greater New Haven is required during the residential period 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.
- All D.M.A. candidates must engage in professional experiences throughout their candidacy to meet the dossier requirement.
- 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, 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.

Course Requirements

Note that candidates who have completed a previous degree at the School of Music may be exempt from Seminar in the Major and/or other departmental requirements.

Orchestral Instruments

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
Yale Philharmonia/New Music New Haven	8
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses*	16
D.M.A. Dissertation (6 terms)	—
Total	72

*Cellists are also required to enroll in the Yale Cello Ensemble each semester, for a total of 8 credits.

Guitar

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	24
D.M.A. Dissertation (6 terms)	—
Total	72

Piano*

Individual Instruction in the Major	16
Seminar in the Major	16
Chamber Music	8
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	12
D.M.A. Dissertation (6 terms)	—
Total	72

*All piano majors are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. See Major Field Requirements under Degrees and General Requirements.

Harpsichord

Individual Instruction in the Major	16
Seminar in the Major	8
Chamber Music	8
Advanced Continuo Realization	4
Performance Practice Before 1750	4 minimum
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	16
D.M.A. Dissertation (6 terms)	—
Total	72

*At the beginning of the program, harpsichord students are assessed for skills in continuo realization and may be required to take the introductory Continuo Realization course before progressing to Advanced Continuo Realization.

Organ*

Individual Instruction	16
Seminar in the Major	8
Colloquium (ISM students only)†	4
Liturgical Keyboard Skills	4
Liturgical Music Skills	4
Keyboard Harmony for Organists	2
Elements of Choral Technique	4
Secondary Conducting Lessons	2
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	12
D.M.A. Dissertation (6 terms)	—
Total	72

*At the beginning of the program, organ students are assessed for skills in keyboard harmony, service playing, conducting, and voice and may be required to take classes for further development in these areas.

†School of Music students replace the ISM Colloquium with an elective.

Orchestral Conducting

Individual Instruction in the Major	16
Seminar in the Major	8
Philharmonia/New Music New Haven	8
*Analysis electives (from Group A courses)	16 minimum
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	8
D.M.A. Dissertation (6 terms)	—
Total	72

*At the beginning of the program, orchestral conducting students are assessed for skills in score reading and analysis and may be required to take Introduction to Score Reading and Analysis, Intermediate Score Reading and Analysis, and/or other specific courses that focus on analysis and musicianship.

Choral Conducting

Individual Instruction in the Major	16
Seminar in the Major	8
Repertory Chorus	8
Recital Chorus	8
Camerata	4
Other Choruses	4
Secondary Voice Lessons	4
Colloquium (ISM only)*	4
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	4
D.M.A. Dissertation (6 terms)	—
Total	76

*School of Music students replace the ISM Colloquium with an elective.

Voice (Opera)

Individual Instruction	16
Seminar in the Major	8
Opera Workshop	12
Vocal Repertoire	8
Lyric Diction	8
Acting for Singers	4
Art Song Coaching	4
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	4
D.M.A. Dissertation (6 terms)	—
Total	80

Voice (Early Music, Oratorio, and Chamber Ensemble)

Individual Instruction	16
Seminar in the Major	8
Acting and Movement for Singers	2
Lyric Diction	4 or more
Early Music Coaching	4
Art Song Coaching	4
Performance Practice for Singers	8
Schola Cantorum	8
Vocal Chamber Music	2
Colloquium (ISM students only) *	4
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	4
D.M.A. Dissertation (6 terms)	—
Total	80

*School of Music students replace the ISM Colloquium with an elective.

Composition

Individual Instruction	16
Seminar in the Major	8
Tonal Analysis elective	4
Nontonal Analysis elective	4
D.M.A. Seminar I	4
D.M.A. Seminar II	8
D.M.A. Colloquium	4
Other electives or required courses	24
D.M.A. Dissertation (6 terms)	—
Total	72

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.

Requirements

- Candidates 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.
- Candidates must complete at least one non-performance course each term.
- Candidates must maintain a minimum grade point average (GPA) of 3.0, equivalent to an average grade of B. Candidates whose GPA falls below 3.0 will be placed on academic warning.
- Candidates must 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 warning.
- Candidates must present public juried recitals during each year of residence. Other performance requirements include one major ensemble 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.
- Candidates participate in School of Music ensembles as assigned, including chamber music, Yale Philharmonia, New Music New Haven, and Yale Opera.
- All proficiencies and required courses must be completed satisfactorily before the Artist Diploma can be conferred.
- Residence in Greater New Haven is required.

COURSE REQUIREMENTS

Orchestral Instruments	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	—	8
Chamber Music	4	8
Yale Philharmonia/New Music		
New Haven	4	8
Electives or required courses*	12	16
Total	28	56

*Cellists are also required to enroll in the Yale Cello Ensemble each term, for a total of 4 credits for internal candidates and 8 credits for external candidates.

Guitar	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Chamber Music	4	8
Electives or required courses	12	24
Total	28	56

Piano*	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	—	16
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Electives or required courses	16	14
Total	28	58

*All piano majors are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. See Major Field Requirements under Degrees and General Requirements.

Organ*	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Colloquium (ISM students only)†	2	4
Liturgical Keyboard Skills	—	4
Liturgical Music Skills	—	4
Keyboard Harmony for Organists	—	2
Elements of Choral Technique	—	4
Secondary Conducting Lessons	—	2
Electives or required courses*	14	12
Total	28	56

*At the beginning of the program, organ students are assessed for skills in keyboard harmony, service playing, conducting, and voice and may be required to take classes for further development in these areas.

†School of Music students replace the ISM Colloquium with an elective.

Voice (Opera)	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Opera Workshop	6	12
Vocal Repertoire	—	8
Lyric Diction	—	8
Acting and Movement for Singers	2	4
Art Song Coaching	2	4
Electives or required courses	8	14
Total	30	74

Voice (Early Music, Oratorio, etc.)	<i>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
Seminar in the Major	4	8
Acting and Movement for Singers	—	2
Lyric Diction	—	4 or more
Early Music Coaching	—	4
Art Song Coaching	2	4
Performance Practice for Singers	—	8
Schola Cantorum	4	8
Vocal Chamber Music	2	2
Colloquium (ISM students only)*	2	4
Electives or required courses	8	14
Total	30	74

*School of Music students replace the ISM Colloquium with an elective.

CERTIFICATE IN PERFORMANCE

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

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.

Requirements

- Three years of residency are required.
- Candidates must complete at least 96 credits. The recommended normal load is 16 credits per term; all candidates must complete at least 14 credits per term.
- Candidates must complete at least one non-performance course each term.
- Candidates must complete at least one non-performance course from each of distribution groups A, B, and C.
- Candidates must maintain a minimum grade point average (GPA) of 3.0, equivalent to an average grade of B. Candidates whose GPA falls below 3.0 will be placed on academic warning.
- Candidates must earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Candidates who receive a grade lower than a B in either course will be placed on academic warning.

- Candidates must present a public juried degree recital in the final year of study; certain departments require a recital during each year in residence.
- All proficiencies and required courses must be completed satisfactorily before the Certificate in Performance can be conferred.
- Candidates who wish to retain the option to convert to an M.M. degree upon completion of a bachelor's degree must complete all requirements for the M.M/ degree, including all proficiencies and required coursework, while in residence.
- Residence in Greater New Haven is required.

COURSE REQUIREMENTS

Orchestral Instruments

Individual Instruction in the Major	24
Seminar in the Major	12
Chamber Music	12
Yale Philharmonia/New Music New Haven	12
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
*Other electives or required courses	26
Total	96

*Cellists are also required to enroll in the Yale Cello Ensemble each term, for a total of 12 credits.

Guitar

Individual Instruction in the Major	24
Seminar in the Major	12
Chamber Music	12
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	38
Total	96

Piano*

Individual Instruction in the Major	24
Seminar in the Major	24
Chamber Music	12
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	22
Total	96

*All piano majors are required to play for at least one instrumental or vocal recital per academic year without pay as part of the departmental major. See Major Field Requirements under Degrees and General Requirements.

Voice (Opera)

Individual Instruction	24
Seminar in the Major	12
Opera Workshop	18
Vocal Repertoire	8
Lyric Diction	8
Acting for Singers	6
Art Song Coaching	6
Group A elective	4 minimum
Group B elective	4 minimum
Group C elective	2 minimum
Other electives or required courses	4
Total	96

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 non-performance course distribution requirement for M.M. students. 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 the deputy dean 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 4245 followed by four terms of MUS 540),
- during their first four years, complete 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
- during their first four years, complete 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 2110, MUSI 2111, MUSI 3350, MUSI 3351, MUSI 3352, MUSI 3353, and intermediate or advanced courses in Groups I 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),
- during their fourth year, complete two terms each of MUS 543, Chamber Music, and MUS 544, Seminar in the Major,
- where applicable, complete two terms of MUS 542, Yale Philharmonia, during their fourth year, 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, complete 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 2110, MUSI 2111, MUSI 3350, MUSI 3351, MUSI 3352, MUSI 3353, and intermediate or advanced courses in Groups I and III.

Program Planning

Based on the requirements of each degree program and major field and upon the results of placement examinations and departmental assessments, 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.

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

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 (area coordinator), 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. With input from their professors, students are encouraged to plan their repertoire proactively for the period of time they are at Yale. The importance of playing with utmost musicianship, a strong sense of rhythm, and knowledge of the musical score are all stressed, alongside skills of musical collaboration, as all of the above are paramount to becoming a successful violinist and musician.

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. An independent and broad exploration of viola literature, including new compositions written for the instrument, is encouraged.

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, chamber music

collaborations, and all aspects of contemporary writing for the double bass is emphasized in degrees corresponding to the students' goals.

Woodwind and Brass

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

The curriculum for woodwind and brass students is designed to train them for the highest levels of the profession, but also to become cultural leaders as the landscape of music in our society continues to evolve. Students receive weekly lessons and seminars that focus on performance topics (mock auditions, solo preparation, ensemble playing in their area) along with broader subjects. Recognizing that experience with chamber music is the basis of all truly musical playing, woodwind and brass players all participate in chamber music every semester at YSM, and those time periods and spaces are protected from other activities. Students also participate in Yale Philharmonia and bring cutting-edge compositions to life in New Music New Haven. The Morris Steinert Collection of Musical Instruments at Yale is a valuable source of information and inspiration for YSM students and faculty, as well as replica instruments that can be loaned out for early music projects.

Guitar

João Luiz Rezende

The weekly guitar seminar includes performances of newly learned solo repertoire and chamber music as well as discussions on a variety of topics, including interpretation, arranging, technique, pedagogy, master-class teaching, programming, memorization, 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 the New Haven public 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

In addition to weekly lessons and studio classes, harpists have the opportunity to perform with a diverse range of ensembles, including chamber music groups, the Yale Philharmonia, and New Music New Haven. Harp students also regularly compete in the school's annual Woolsey Hall Concerto Competition, which offers winners the opportunity to perform as soloists with the Yale Philharmonia. In individual lessons, students

work on a broad repertoire that prepares them for international harp competitions and professional orchestral auditions.

Percussion

Robert van Sice

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.

Piano

Boris Berman (area coordinator), Robert Blocker, Melvin Chen, Alexander Korsantia (visiting), Elizabeth Parisot, 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 winners the opportunity to perform as soloists with the Yale Philharmonia. 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 at the 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 Onepo 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 venues on the Yale campus and in the surrounding communities.

Harpsichord

Arthur Haas

A performance major in harpsichord is offered in all the graduate levels. Candidates for the major need not have extensive harpsichord experience when they apply, but they must exhibit great potential in the field, both as soloists and as collaborative artists. During their residency, students explore music from the late Renaissance through the pre-Classic era, with the added possibility of contemporary repertoire. They have the opportunity to study, practice, and perform on antique keyboard instruments at the world-class Morris Steinert Collection of Musical Instruments.

Harpsichordists are expected to study advanced basso continuo skills and will be assigned appropriate works with other YSM students in the chamber music program. In addition, they enroll in a Baroque performance practice seminar. Harpsichord students learn tuning and maintenance skills and are expected to help care for the early keyboard collection at the school.

Organ

Martin Jean and James O'Donnell, organ; Walden Moore, Richard Webster, Balint Karosi, service playing; Jeffrey Brillhart, improvisation

The major in organ prepares students for careers as church musicians, soloists, informed teachers, 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 in repertoire, improvisation, and church music skills, 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 Planavsky, Simon Preston, Daniel Roth, Erik Wm. Suter, Thomas Trotter, and Dame Gillian Weir. Organ students are also assessed on conducting and vocal skills and may be required to take classes for further development in these areas.

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 of Sacred Music sponsors biennial international study trips for all its students. The institute also offers an employment placement service for organ students at Yale.

Voice

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 (area coordinator), J.J. Penna, Alejandro Roca, John de los Santos, Anna Smigelskaya, and Adriana Zabala

Singers in Yale Opera receive rigorous training in the art of opera performance in preparation for careers in the field. The program encompasses thorough musical training including vocal technique, languages, style, acting, and general stage skills. Full productions with orchestra, as well as chamber operas and opera scenes performances, are presented throughout the year to give students varied performance experience. Recent productions with orchestra have included *Iolanta*, *The Rake's Progress*, *Florencia en el Amazonas*, *Eugene Onegin*, *The Magic Flute*, and *A Midsummer Night's Dream*. Recent productions performed with chamber ensemble or piano include *The Seven Deadly Sins*, *Gianni Schicchi*, *Le comte Ory*, *The Rape of Lucretia*, *The Elixir of Love*, and *Alcina*. Repertoire is chosen to highlight the students' individual voices and maximize performance opportunities.

In addition to private voice lessons, singers receive intensive coaching in both operatic and song literature. Weekly seminars and voice classes address style, diction, interpretation, and current topics in the field. Eminent artists are brought for residencies and master classes, including Enrique Mazzola, Carrie-Ann Matheson, Lawrence Brownlee,

Dame Sarah Connolly, Matthew Polenzani, Erin Morley, and Renée Fleming. Each year, Yale Opera singers audition for artist managers and arts administrators, generating contacts, feedback, and exposure for the students vis-à-vis industry professionals from such companies as the Metropolitan Opera, IMG Artists, Zurich Opera, Dutch National Opera, and Washington National Opera.

Early Music, Oratorio, and Chamber Ensemble

James Taylor

This vocal track 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. 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 such internationally renowned artists as Russell Braun, Christian Gerhaher, Emma Kirkby, Donald Sulzen, and Lawrence Zazzo. Classes in diction, movement, and vocal repertoire are shared with students on 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 and choose two electives from the academic courses offered by the institute faculty.

Orchestral Conducting

Elizabeth Askren, Peter Oundjian, and guests

The orchestral conducting program offers intensive training to highly gifted students with significant prior conducting experience. The two-year curriculum is typically open to only one student in each graduating class. Students train in weekly lessons and seminars with the principal conductor of the Yale Philharmonia, along with faculty colleagues and distinguished guest mentors, and frequently conduct the Yale Philharmonia and other graduate ensembles in rehearsal and performance.

First-year students rehearse major repertoire with the Yale Philharmonia, including at least one movement in Woolsey Hall (Yale's flagship performance space); conduct a laboratory orchestra several times per year; and conduct premieres in Woolsey Hall of at least three works by Yale composers. Second-year students do the same. They also conduct a full Woolsey Hall concert with the Yale Philharmonia, along with at least one work on another concert. All performances and rehearsals include high-quality video and audio recordings for both first- and second-year students.

Complementing the program's emphasis on orchestral repertoire, students develop their technique and general musicianship through coursework on score-reading, analysis, and other topics tailored to their needs and interests. Students are strongly encouraged to take advantage of the diverse course offerings of the School of Music, the Department of Music, and other units of the university.

Choral Conducting

Felicia Barber, Jeffrey Douma, Stefan Parkman, and Grete Pedersen

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, and Recital Chorus rehearsals is required each term, as is participation in other curricular ensembles. 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, and Christopher Theofanidis (area coordinator)

The program focuses on intensive studies in composition and values the students' vital engagement in dialogue and discussion of compositional practice and craft, interaction with musicians and peers, and navigation of the greater field of music. The ratio of faculty to students is excellent, with five faculty members for twelve students, and the faculty mentor the students musically and professionally.

Students' works are performed on the New Music New Haven concerts which occur six times per year, and their ensembles, rehearsal schedules, and conductors are all coordinated for them. High-quality video and audio recordings of their pieces are also provided to them after each concert.

Through the composition seminar, visiting guest composers, a variety of high-level analysis classes, and opportunities for interdisciplinary work and collaboration and the many resources at Yale, we expect our students to leave prepared and ready to engage with the real world as artists of the highest level.

ACADEMIC STUDIES

Paul Berry, Lynette Bowring (coordinator), Robert Holzer, Markus Rathey, music history; Seth Monahan, Stephanie Venturino, analysis and musicianship; colleagues and guests

The Academic Studies Area brings together classroom teachers in the disciplines of music history, analysis, and musicianship. Faculty expertise and course offerings span the full range of Western music, from the Middle Ages to the present and from classical to popular styles. Surveys of the major historical periods and the fundamentals of analysis and musicianship in notated and non-notated musics complement topic- and repertoire-based seminars. The signal strength of the area is its commitment to the education of aspiring professional musicians: the teaching in this area centers on the ways in which academic engagement with musical style and structure enhances the music-making of performers, conductors, and composers.

ADDITIONAL INSTRUCTIONAL RESOURCES

Center for Studies in Music Technology

The Center for Studies in Music Technology (CSMT) offers support in all aspects of computer applications in music composition, performance, and research. CSMT currently has facilities for sound synthesis and analysis, digital recording and processing, and multimedia performance. Aside from composition projects, CSMT supports research in interactive performance systems and surround sound audio.

Music in Schools Initiative

Albert Lee, Sebastian Ruth, Rubén Rodríguez

At its core, the Music in Schools Initiative is a partnership with the New Haven Public Schools through which students from the School of Music support and enhance the work of certified music educators.

The initiative, established through a gift from the Yale College Class of 1957, collaborates with the New Haven Public Schools to provide paraprofessional support in music classrooms, All-City Ensemble opportunities, and the annual Morse Summer Music Academy. Each program fosters relationships between instructors and students while facilitating students' musical development through active music-making, performing, and responding to music. These programs cultivate a dynamic community among New Haven students, music educators, and Yale School of Music students, who provide paraprofessional support as teaching artists.

The initiative also includes a biennial Symposium on Music in Schools, which fosters dialogue on contemporary topics in music education, and a visiting professor whose curricular focus furthers the program's aims and ideals.

Courses of Instruction

Please visit Yale Course Search (<http://courses.yale.edu>) for the most up-to-date course information, including hours and locations of classes, for each term.

Key to course list

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 non-performance courses.

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

Courses designated Group A, B, or C satisfy distribution requirements in these groups. Courses designated with two distribution groups (e.g. Group A or B) may satisfy either distribution requirement, but not both.

SURVEY COURSES

Survey courses may be required based on the results of placement examinations.

MUS 500a, Fundamentals of Analysis and Musicianship 6 credits. NP. Intensive review of the fundamental elements of musical literacy, analysis, and musicianship. 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. To be followed by MUS 502. Students in MUS 501 may not enroll concurrently in any course designated as a Group A. Enrollment by placement exam. Does not fulfill the Group A requirement. Seth Monahan

MUS 502b, Analysis and Musicianship II 4 credits. NP. Intermediate analysis and musicianship. Enrollment by placement exam. Does not fulfill the Group A requirement. Stephanie Venturino, Seth Monahan

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 521a, English Language Skills 4 credits. NP. Group C. This course is designed for students who have basic or intermediate English skills. It is intended to address speaking and writing skills, grammar, oral and reading comprehension, and vocabulary. Biweekly classes are composed of teacher/student discussions, individual student presentations, and exercises in the following areas: grammar, writing, oral and reading comprehension, pronunciation and fluency, and vocabulary. Serena Blocker

ELECTIVES IN MUSIC HISTORY, ANALYSIS, AND MUSICIANSHIP

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 Adès, Helmut Lachenmann, and Marc-Andre Dalbavie, among others. Chris Theofanidis

MUS 523b, 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 Opuses 18, 59, 95, and 132. Paul Berry

[MUS 547, 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. Not offered in 2025–2026]

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 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 McTyre

[MUS 566, Studies in German Opera from Mozart to Zimmermann 4 credits. NP. Group A or B. The class examines the musical and dramatic structure of selected

Singspiele and operas in the German language. Works by Mozart, Weber, Wagner, Richard Strauss, Berg, Schoenberg, Krenek, and Zimmermann are examined in detail. This is not intended to be a history of German opera, but rather a detailed examination of the organizational features of specific monuments of the literature. Students are required to make presentations in a seminar format throughout the term. There is a midterm, a paper, and a final examination. Not offered in 2025–2026]

MUS 573a, Introduction to Jazz, Race, and Gender 4 credits. NP. Group B or C. 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 574, 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 2025–2026]

MUS 581a, Bach in Context 4 credits. NP. Group A or B. Though he famously travelled very little, J.S. Bach avidly absorbed the many distinctive idioms of his predecessors and contemporaries from nearby countries. This rich web of influences manifested with subtlety and ingenuity in his compositional output, where he blended different idioms seamlessly. This course contextualizes selected compositions by Bach, placing them alongside representative works by his predecessors and contemporaries for comparison. These include works by other German composers (such as Buxtehude and Handel), Italian composers (ranging from Frescobaldi through to Vivaldi and Pergolesi), and French composers of dance music. Alongside this repertoire study, students also consider and critique issues of influence, imitation, and originality in eighteenth-century musical culture. Lynette Bowring

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 Dutilleux, 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 583, The Orchestra from Monteverdi to Haydn 4 credits. NP. Group A or B. Underpinning the modern symphony orchestra are familiar expectations and traditions, many of them dating back to the Romantic era. This course examines the period before the standardization of the orchestra: the seventeenth and eighteenth centuries, during which time the orchestra evolved from a loose and variable collection of instruments through to an ensemble on the cusp of becoming the modern symphony orchestra. Not offered in 2025–2026]

MUS 584a, Schumann's Piano Trios: Performance and Analysis 4 credits. NP. Group A. This course relates observations gained from different types of analysis to performance of Schumann's trios in D minor, F major, and G minor. These three works, often overlooked in the piano trio repertoire, are subjected to close study of phrase grouping, hypermeter, and other parameters of form and expression. Recorded performances of the present and earlier eras (e.g. the Cortot-Thibaud-Casals recording of the D-minor Trio) will be closely critiqued. Out-of-class coachings will be combined with “master class” types of discussion. Michael Friedmann

MUS 585a, Sonata Form in the Eighteenth and Nineteenth Centuries 4 credits. NP. Group A. This course explores the emergence and subsequent development of sonata form as a vehicle for creative expression in the instrumental music of eighteenth- and nineteenth-century Europe. Through close engagement with dozens of individual movements, we come to understand both the essential mechanics of the form itself and the dazzling variety of subtypes, adaptations, and offshoots that arose over successive generations. Zooming out, we also consider methodological issues that attend the analysis of musical form, up to and including the vexed question of what musical forms actually are and the role they play in the creative imagination of individual artists. In the end, we come to understand sonata form not as a fixed “blueprint” or “mold” but as a dynamic and constantly-evolving means of structuring musical arguments—one that placed composers in a dialogue with the past while spurring some of their highest and most enduring achievements. 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 587, Reframing Post-Tonality: Twentieth and Twenty-First Century Counter-canon] 4 credits. NP. Group A. What might we discover by looking at contemporary repertoire through the lens of lesser-known composers and compositional processes? What happens if we shift our focus from traditional tools for post-tonal analysis—pitch-class set theory and twelve-tone theory—to embrace broader, more descriptive methods? This course grapples with these questions head-on, offering a “countercanonical” approach (Damrosch 2006) to the analysis of twentieth- and twenty-first-century art music. In addition to considering problems of tonal-atonal boundaries and canonicity, students develop tools and strategies for post-tonal analysis that can directly aid performance decisions. Topics include modes, scales, pitch organization, rhythm, repetition, timbre, tuning, and gesture. Repertoire covers a wide variety of styles and instrumentations; composers include Ruth Crawford Seeger, Roque Cordero, Kaija Saariaho, Unsuk Chin, Sky Macklay, Anna Thorvaldsdottir, Julius Eastman, George Lewis, Dai Fujikura, Pamela Z, and Tanya Tagaq, among others. Brief excerpts of scholarly prose help students relate score study to broader musical, historical, cultural, and political trends. Course requirements include weekly listening, reading, and analytical work; occasional discussion board and VoiceThread posts; and a final project centered on student-selected repertoire. Not offered in 2025–2026]

[MUS 588, Soundwalks: A Practice Guide to Field Recording and Acoustic Ecology] 4 credits. NP. Group A. This is a discussion, listening, and creative-practice-based class exploring the diverse role of field recordings in the compositional process. We survey the vast musical landscape of “found sounds,” their aesthetics, politics, and musical contexts, as well as gain a foundational fluency with some of the technological tools involved in working with recorded sound. This class requires zero prior experience with music technology. Listening, discussion, and some primary source reading will be alternated with several “tech sessions” in which we explore tools and techniques used by composers surveyed. The class is framed by two creative projects presented in weeks eight and fourteen. Collaborating on the final project is strongly encouraged. Not offered in 2025–2026]

MUS 589a, 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 591b, Scat, Cyborgs, and Sirens: The Twentieth Century Voice 4 credits. NP. Group A or B. Scat, Cyborgs, and Sirens is listening and discussion-based analysis course that explores trends in 20th and 21st century music for the solo voice. In surveying the vast and wondrously diverse range of contemporary vocal repertoire, we will address issues of semantics, musical meaning, linguistic meaning, embodied music cognition,

and the voice as a unique mechanism for sound production, self-expression, and cultural identity. Topics include the centrality of the voice in blues and jazz, gospel music, the influence of text on music (and vice-versa), intimacy and experimentation in improvisation, non-semantic vocal music, indigenous vocal traditions, and the voice and electronics, with repertoire and iconic performances by Joan La Barbara, Betty Carter, Ella Fitzgerald, Sarah Vaughn, Sister Rosetta Tharpe, Tramaine Hawkins, Tonia León, Kate Soper, Nicole Paris, Luciano Berio, Cathy Berberian, Georges Aperghis, Caroline Shaw, Tanya Tagaq, Pamela Z, and Laurie Anderson, among others. This class culminates in a final paper or creative project and in-class presentations. Katherine Balch

MUS 592b, The Songs and 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 multidimensional 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 598, 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, Wieck, 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. Not offered in 2025–2026]

MUS 602b, Advanced Musicianship 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. Prerequisite: Students must have completed or have passed out of MUS 502. Stephanie Venturino

[MUS 603, The Sacred Concerto in the Seventeenth Century 4 credits. NP. Group B. When Ludovico da Viadana published his *Cento concerti Ecclesiastici* in 1602, a “new” musical style was born: the small-scaled sacred concerto. The course outlines the development of this style in the seventeenth century among composers like Monteverdi and Schütz, as well as its roots in the late sixteenth century in the compositions of Willaert and G. Gabrieli. Not offered in 2025–2026]

[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 2025–2026]

MUS 610a, Introduction to 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. Elizabeth Askren

[**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 immigration 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 2025–2026]

[**MUS 613, 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 reimaginations of the baroque style. It also considers arrangements and adaptations, changing performance styles, and some broader contexts and debates surrounding engagement with historical idioms. Not offered in 2025–2026]

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 2025–2026]

MUS 620a, Orchestration for Performers and Conductors 4 credits. NP. 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*. Chris Theofanidis

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 628b, 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 2025–2026]

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 637, *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. Not offered in 2025–2026]

[**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 2025–2026]

[MUS 648, 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 chart the many new approaches to harmony, melody, form and text-setting that emerged in this critical period. But we 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 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 is 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 2025–2026]

[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 2025–2026]

[MUS 650, Silenced Voices: Music, Race, and Gender in Early Music 4 credits. NP. Group B. Periods in music history are often classified with convenient labels such as “common practice,” “early music,” etc., and it is quietly assumed that everybody shares these labels. But if we ask more critically, it becomes apparent that the labels encode a specific view of music history that is based on the establishment of certain musical forms, the modern tonal system, and the concept of a musical work. The labels are not neutral, but they provide categories in which we approach musical traditions, and works or traditions that don't fit into these categories are often neglected or ignored. Our labels, as well as the music they describe, do not exist independently but are embedded in a societal context. Music grows out of specific functions and reflects power relationships within society. Music not only reflects the social stratifications and power structures of the past but in some cases also perpetuates these ideas. This course challenges some of the common narratives about the history of early music. Focusing on four distinct areas, we explore early examples of music by Jewish composers, the role of women in the creation and performance of music, the history of African American music before the nineteenth century, and the amalgamation of Native American and western traditions.

Each section begins with a critical assessment of the representation of these marginalized groups in western classical music and then shifts the focus to music written and performed by these groups. The goal of the course is not another Western appropriation of music by marginalized groups but rather a critical evaluation of the Western canon in dialogue with music that is commonly excluded from this canon. The course provides an overview of current scholarship and presents selected compositions. The final project for each student is the development of a concert program (with program notes) that reflects the issues raised in the course. Not offered in 2025–2026]

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 652, 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 2025–2026]

[**MUS 653, 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 2025–2026]

[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 2025–2026]

[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 2025–2026]

MUS 662b, “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. Paul Hawkshaw

[MUS 669, The Literary Voice of Langston Hughes in American Music 4 credits. NP. Group B. 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 2025–2026]

[MUS 670, A Parallel Canon: A Survey of Black Composers in the Western Classical Tradition from Joseph Bologne to Wynton Marsalis 4 credits. NP. Group B. 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. Not offered in 2025–2026]

MUS 674a, 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 688a, Dvořák’s Prophecy: The Origin, Evolution, and Legacy of Negro Spirituals in American Music 4 credits. NP. Group B. 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 691a, Yale Song Lab 4 credits. NP. Group A. Yale Song Lab is a one-semester course designed to foster collaboration between composers and vocalists, co-presented by faculty members Christopher Theofanidis and Adriana Zabala. It is open to all YSM and ISM composers, vocalists, collaborative pianists, and to the greater student body by permission. Through the study of contemporary song and music drama repertory, the composing and workshoping of original works written during the semester, and the rehearsal, interpretation, and ultimate performance of those works, students participate in the creative process from the ground up: composers understanding the singers’ perspectives and the singers understanding the composers’ perspectives, each informing

the other in vital dialogue. It is our hope that the process that unfolds fosters a dynamic collaborative energy that is a powerful point of reference for the students in their ongoing relationship to the art. Adriana Zabala, Christopher Theofanidis

[MUS 693, *Bach Among the Theologians* 4 credits. NP. Group B. Johann Sebastian Bach has occasionally been called “The Fifth Evangelist,” and his music is often viewed as an expression of deep theological insight and devotion. But what does that actually mean? How does Bach’s music relate to the religious and devotional traditions of his time? Was Bach indeed exceptional in that regard? The course explores the religious landscape of Bach’s time and demonstrate how Bach’s music relates to the contemporary trends in theology and private devotion. The basis for the course is a new *Theological Bach Reader* (translated and edited by Markus Rathey), which makes accessible important theological documents from Bach’s religious environment. The first half of the course provides a broad overview of central theological topics and their representation in Bach’s music. In the second half, we explore selected cantatas and their relationship to the sermons and devotional texts from theologians who served with Bach in eighteenth-century Leipzig. Not offered in 2025–2026]

[MUS 694, “Baroque” Music and “Baroque Music”: The Baroque as Term, Concept, and Historical Period 4 credits. NP. Group B. An exploration of the musical meanings that have attached themselves to the word “Baroque,” from its eighteenth-century use as a term of opprobrium, to its adoption as an ever more neutral chronological marker a century later, to its rejection by some contemporary scholars. Readings and musical repertoire range widely, the latter to be chosen from pieces composed between the fifteenth century and the present day. Emphasis is also placed on rethinking some familiar music from 1600–1750. Not offered in 2025–2026]

MUS 697a, *Composers and Their Environment: Bringing Nature into the Concert Hall* 4 credits. NP. Group A. This is a discussion, listening, and analysis class exploring the ways composers have been influenced by their natural soundscapes from the Renaissance through the present. This course is divided into four units: the Pastoral, Water Music, Bird Song, and Industry/Technology. Repertoire is partially flexible to accommodate student’s current performance demands and interests but explores composers such as Vaillant, Josquin, Haydn, Handel, Beethoven, Respighi, Debussy, Ives, Messiaen, Ravel, Prokofiev, Anthiel, Westerkamp, Bauckholt, Thorvaldsdottir, Soper, and Waddada Leo Smith. This class is an optional “prequel” to MUS 588: Soundwalks: A Practical Guide to Field Recording and Acoustic Ecology. Katherine Balch

MUS 698b, *The History of Sacred Music from 1500 to the Present* 4 credits. NP. Group B. The course traces the history of Christian sacred music from the formative decades in the sixteenth century to the twentieth and twenty-first centuries. Instead of exclusively focusing on the music of the western canon, the course takes a broader approach by exploring local traditions and cultural interactions that often transcend the paradigms of the classical canon. This includes the vibrant history of music in the Orthodox traditions, the interactions between colonialism and indigenous traditions in Africa, emergence of Christianity in Asia, South and Central America, and in Australia. In the twentieth century, the focus is in the increasing impact of the Pentecostal churches, the influence

of African American musical traditions, and the theoretical and practical consequences of inculturation in the second half of the century. Markus Rathey

MUS 710b, Intermediate 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. Elizabeth Askren

SPECIAL STUDIES ELECTIVES

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. This course is designed primarily for players of pitched instruments as opposed to percussionists or vocalists, who may be admitted in rare circumstances on an individual basis. 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 562, 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. Not offered in 2025–2026]

MUS 578a, 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, Twenty-first-century Arts Leadership: Inspiration, Innovation, Collaboration 4 credits. NP. Group C. The post-pandemic world has upended many previously existing conventions and practices of classical music field. To stay on top of and pave the way for new models in the classical music field, today's musicians and cultural leaders need to know how to innovate and lead change in the music field, as well as collaborate with other artists. This course equips students with the mindset and leadership capacities to take on this challenge by working on collaborative semester-long projects that advance creativity, innovation, and new opportunities in the arts. Students pitch their projects to faculty and business mentors and present their projects to the mentors in our last class. The result is a community of supportive fellow artists who embrace the challenge of working to create a vital classical music ecosystem. Astrid Baumgartner

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. This course is designed primarily for players of pitched instruments as opposed to percussionists or vocalists, who may be admitted in rare circumstances on an individual basis. Enrollment is limited to twenty and is by assessment during the first class. Wayne Escoffery

MUS 673b, 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). This cross-listed course is a School of Music course and follows the YSM academic calendar. Robert Blocker

MUS 679a, Sound Recording Technology 4 credits. NP. Group C. This course explores the theory, practice, and execution of modern recording. With an emphasis on practically applied skills, we listen like a musician while problem-solving like a recording engineer. Topics include studio and self-recording techniques, signal processing, audio/video editing, mixing, and post production. In-class recording sessions are student driven and employ techniques learned. This class involves two collaborative projects in week eight and week thirteen. Matthew LeFevre

MUS 689b, The Artist as Entrepreneur: Identifying and Developing Career Pathways in a Multicultural, Multiethnic, Multiracial World 4 credits. NP. Group C. This course is designed to build a conceptual bridge from the life of a student musician to that of a professional artist. In this course students develop an artist statement that identifies

the various ways they make music, the motivation and inspiration behind their music making, their aspirational goals for how they might maintain and expand their pursuits in the future, and the related interests and passions already developing adjacent to their musical abilities. Through a variety of readings and class discussion, students build a foundational understanding of entrepreneurship and use that knowledge to establish a framework for identifying potential career paths. The artist statement serves as the inspiration for the development of a career plan detailing how they wish to pursue an entrepreneurial path in and/or adjacent to music. Students engage in self-reflection and analyze a series of case studies to further support the development of both the artist statement and career plan as a template for post graduate career pursuits. Albert R. Lee

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

D.M.A. COURSES

MUS 852a, D.M.A. Seminar I 4 credits. NP. Required of all D.M.A. candidates during the fall term of the first year in residence. Scholarly efforts to understand music and its multifarious contexts can often be challenging to approach. In this first D.M.A. seminar, students engage with the discourses and methodologies of music scholarship in the fields of historical musicology, music theory, and ethnomusicology; they also hone the research, writing, and editing skills needed to undertake independent scholarly research. Class sessions center on the discussion of articles from recent issues of flagship music journals and coverage of the processes and methods of research. Students gain familiarity with current topics, approaches, and debates within music scholarship while critically examining the construction of scholarly narrative and discourse. Course requirements include regular reading, writing, and research assignments, as well as a final presentation and corresponding paper on a student-selected topic. Lynette Bowring

MUS 853a, D.M.A. Seminar II 8 credits. NP. Required of all D.M.A. candidates during the fall term of the second year in residence. Students begin by submitting a thesis prospectus, which becomes the basis for a full draft to be completed by the end of term. Additional requirements include progress reports, group discussions of one another's work, and regular meetings with thesis advisers. Markus Rathey

MUS 854b, D.M.A. Colloquium 4 credits. NP. Required of all D.M.A. candidates during the spring term of the second year in residence. The course focuses on preparation for two milestones in the D.M.A. degree: a public lecture related to the D.M.A. thesis and the Qualifying Oral Examination at the end of the semester. Paul Berry

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

PERFORMANCE COURSES

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

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. Elizabeth Askren

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 virtuosic 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, 2024, for the fall term and Jan. 10, 2025, 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, David Geffen 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 556a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding of and appreciation for musical genres, both those familiar to them and those different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church

traditions, including the Black Church experience. Hymn playing, with an emphasis on methods of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Prerequisite: graduate-level organ and piano proficiency. Walden Moore

MUS 558b, Liturgical Keyboard Skills II 2 credits. This course continues work begun in Liturgical Keyboard Skills I and delves more deeply into the hymnic and liturgical repertoire of American and European classical traditions. Students will jointly lead an extended choral liturgy as a final project. Prerequisite: MUS 556. Richard Webster

MUS 565a, Elements of Choral Technique 4 credits. An exploration of conducting technique, rehearsal technique, score analysis, and repertoire for the choral conductor, this course is designed for students who are not majoring in choral conducting but are interested in learning the essentials of choral technique. Music for analysis and in-class conducting exercises are drawn from choral repertoire of the sixteenth century to the present. Felicia Barber

MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum 2 credits 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. Grete Pedersen

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 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 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. Classwork 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

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

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 Danilo Gambini, Candace Evans, Paul Curran, Chas Rader-Shieber, Dustin Wills, and Ted Huffman, and conducted by Daniela Candillari, Christopher Franklin, Speranza Scappucci, Giuseppe Grazioli, Perry So, and Dominique Trottein. Recent productions, including *The Rake's Progress*, *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 singers 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 founded by Simon Carington, and conducted by Greta Pedersen. 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 on select Sundays at 3 p.m. during the academic year.

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 masterclasses.

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, Hélène Grimaud, 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 venues throughout 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 and faculty is presented annually at 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 on select Sundays at 3 p.m.

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 Nighthawks, tap-dance legend Savion Glover, Louis Hayes, Roy Haynes, Bertha Hope, 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, directed by 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. Yale Opera offers a Yale Opera Studio Concert 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 and YSM faculty 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, Yale Baroque Opera Project, 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

- For all courses in their schedule, including any course taken in another division of the university, Yale School of Music students are subject to the add/drop, pass/fail, and withdrawal deadlines in the YSM calendar in this bulletin.
- Requests for course changes during the add/drop period must be submitted on the course change form (in ArtsVision) 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 course change form (in ArtsVision) to the Office of Student Services. No one may withdraw from a class after the course-withdrawal deadline (see the Yale School of Music calendar in this bulletin).
- 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.

Completion deadlines

- All coursework for the fall term must be completed by the last day of classes in the fall term; coursework for the spring term must be completed by the last day of classes in the spring term. 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.

Arrival Deadlines

- New students must arrive before August 28, 2025. New students are required to participate in mandatory orientation activities from August 28 through September 5.
- Returning YSM students must arrive before September 2, 2025. Returning students are required to participate in mandatory orientation activities from September 2 through September 5.
- Students must be present for the beginning of the spring term on January 12, 2026.
- Students who miss these deadlines risk their matriculation status at the school and risk losing all excused short-term absences for the year unless permission has been obtained in advance from the deputy dean.

Course Registration

- Fall-term registration: Online course registration for all students at the School of Music begins on July 9, 2025. The deadline for registering online for fall-term courses is 4 p.m. on Friday, September 5, 2025.
- Spring-term registration: The deadline for registering online for spring-term courses is 4 p.m. on Friday, December 12, 2025.
- 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 schedule for the term is submitted.
- There is a one-week add/drop period for course changes in the fall term and 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

For the most up-to-date financial aid policies, visit <http://music.yale.edu/financial-aid>.

Scholarships and Fellowships

A full tuition scholarship of \$40,685 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 \$28,015 for 2025–2026. To assist with these expenses, the School of Music provides the following living fellowships for students:

- M.M., M.M.A., and Certificate students: \$11,000 per year;
- D.M.A. students (during the two-year residency period only): \$15,000 per year;
- A.D. students: \$15,000 per year.
- Nonresident D.M.A. students will receive a special \$500 fellowship to cover their \$500 tuition fee during each term of the nonresidential period.

ADDITIONAL DETAILS

- Financial aid for YSM students is handled by the YSM Office of Student Services. Students enrolled in a YSM degree program through the Institute of Sacred Music should consult the ISM's bulletin (<https://bulletin.yale.edu>) regarding aid for living expenses and financial aid.
- Fellowship awards 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.

Federal Financial Aid for U.S. Citizens and Permanent Residents

The following steps serve as a guide to obtaining loan funds should they be needed for living expenses and fees. Contact the YSM Office of Student Services with any questions.

- To apply for a federal student loan, students must complete a FAFSA (Free Application for Federal Student Aid) 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.

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 each term, 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.
- 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 2025–2026, the last days for refunding Title IV funds will be October 30, 2025, in the fall term and March 26, 2026, 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, 2025, in the fall term and January 21, 2026, 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, September 29, 2025, in the fall term and February 4, 2026, 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 21, 2025, in the fall term and March 3, 2026, 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, housing, meals, fees, and other academically related items assessed by offices throughout the university. It is also a record of all payments, financial aid, and other credits applied toward these charges.

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

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

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

The Office of Student Accounts will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the university will not provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

Payment Options

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

- Check, money order, or online eCheck payments must be in U.S. currency. International payment options via Flywire are available in YalePay.
- Yale does not accept credit or debit cards for Student Account payments.
- Payments made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. Yale reserves the right to return any overpayments.

ONLINE PAYMENTS THROUGH YALEPAY

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service.

Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments at any time up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

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

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

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

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

1. If the payment was for a term bill, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
2. If the payment was for a term bill to permit registration, the student’s registration may be revoked.
3. If the payment was to settle an unpaid balance for purposes of receiving 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/paying-your-bill/yale-payment-plan>.

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 protest disruptions, strikes, work stoppages, or job actions. In the face of such events, the university may 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 deputy dean's office.
- 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 a 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 a 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 a leave of absence is not eligible for the use of any university facilities normally available to enrolled students.
8. A student on a 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 a 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 a 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 director.
2. All recitals, regardless of the venue or student's major, require the submission of a student recital contract signed by the operations director. 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 director. 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 Recital 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 director, and the deputy dean. This must be requested and confirmed in writing.
7. All requests for exceptions to these regulations must be submitted in writing to the operations director 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 director. 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 Blocker Orchestra Hall, Morse Recital Hall, Sudler Hall, and Woolsey Hall. Degree recitals with ensembles of more than six players may only be performed and streamed with written permission of the faculty member operations director and the 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 twenty-four 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.

UNIVERSITY RESOURCES

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

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

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

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

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

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

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

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students at no charge throughout the year. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. During the year, various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Tennis Complex, the Yale Outdoor Education Center (OEC), and the Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Information is available at <https://myrec.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (<https://recreation.yale.edu/club-sports>). Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities, including volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and

most sports activities are open to competitive, recreational, and coeducational teams. More information is available at <https://myrec.yale.edu>.

HEALTH SERVICES

Yale Health operates a multispecialty group practice on campus through its state-of-the-art medical center, Yale Health Center, located at 55 Lock Street. Yale Health Center offers a wide variety of on-site health care services including primary care, specialty care, acute care, mental health and counseling, radiology, blood draw, pharmacy, eye care, infusion and medication administration center, and a seventeen-bed inpatient care unit. Nearly all care is provided by Yale Health staff; when a student's condition requires more specialized care or a hospitalization, there is an extensive network of specialists drawn largely from Yale School of Medicine or other in-network contracted providers. Yale Health's network hospital is Yale-New Haven Hospital. With Yale Health Hospitalization & Specialty Care Coverage, emergency care is covered anywhere in the world. Yale Health's services are detailed in *A Student's Guide to Yale Health*, available through the Yale Health Member Services Department, 203.432.0246, or online at <https://yalehealth.yale.edu/resource/student-guide-yale-health>.

Eligibility for Services

The university provides eligible degree-candidate student enrolled half-time or more with primary care services at the Yale Health Center through Yale Health Basic Student Health Services. These services are free and automatically provided; no enrollment or forms are required. For new students and newly eligible students, basic services are available on the date the student is required to be on campus for orientation and continue through July 31, providing they remain eligible. Basic Student Health Services includes preventive health, blood draw, and medical services in student health, gynecology, mental health and counseling, nutrition, acute care, and inpatient care. For returning students, access to Basic Student Health Services begins August 1 and ends July 31, providing they remain eligible. Please note that this is not an insurance plan. For full details, see Yale Health Basic Student Health Services at <https://yalehealth.yale.edu/topic/health-care-overview-students-yale-health>.

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.

Most students meet the university requirement for hospitalization and insurance coverage by subscribing to Yale Health Hospitalization & Specialty Care Coverage, which provides coverage for all approved hospitalizations, specialty care services, and

prescription medications. If you are an eligible degree-candidate student enrolled half-time or more, you are automatically enrolled in and billed for this coverage. Full-year coverage dates are identical to those for Yale Health Basic Student Health Services. However, Yale Health Hospitalization & Specialty Care Coverage may also be purchased for either the fall term only or spring term only. All students who remained enrolled in and do not waive Yale Health Hospitalization & Specialty Care Coverage (<https://yale-health.yale.edu/student-coverage>) can use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost, minus any applicable copayments, of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a non-Yale Health provider who accepts their alternate insurance.

Health Coverage Enrollment

A student's status as an eligible Yale University undergraduate, graduate, or professional student automatically makes them eligible for Yale Health Basic Student Health Services. If they are eligible for Yale Health Basic Student Health Services, the university requires them to obtain adequate insurance coverage for hospitalization and specialty care. A student may purchase their hospitalization, specialty, and prescription coverage through Yale Health or through another insurer. Students may remain enrolled in Yale Health Hospitalization & Specialty Care Coverage or waive the plan if they have other hospitalization coverage, such as through a spouse or parent. The waiver must be renewed annually, and the student must confirm receipt of the waiver by the university's deadlines noted below.

YALE HEALTH HOSPITALIZATION & SPECIALTY CARE COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see *A Student's Guide to Yale Health*, available at <https://yalehealth.yale.edu/resource/student-guide-yale-health>.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization & Specialty Care 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 Care Coverage begins on the day the dormitories officially open or when orientation requires students to be on campus. 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 Care Coverage Students can waive Yale Health Hospitalization & Specialty Care Coverage by completing an online waiver form that demonstrates proof of alternate coverage. Students are responsible for reporting 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 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 Care 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 Care Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program; students enrolled in the Broad Center M.M.S. program; students enrolled in the PA Online program; students enrolled in the M.S.N. Nursing 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 Care Coverage. Graduate and professional school students should use the Student Enrollment Change Application available from the Member Services Department or at <https://yalehealth.yale.edu/student-coverage>. It 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 Withdrawing from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of the student's withdrawal can impact whether they can get a refund for their health coverage or be billed for health services they used. *Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the withdrawal policies.* Students should Contact Yale Health Member Services (203.432.0246; member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu) for guidance or questions about their specific situation.

For students who withdraw on or before the fifteenth day of classes:

- They will receive a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund since they were not billed for coverage.
- Their Yale Health membership will end retroactively to the start of the insurance term (fall or spring) in which they have withdrawn, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Health Services.
- They will not be eligible for any Yale Health coverage and unable to access services moving forward.
- If they have already used health services, those services will be billed directly to the student by Yale Health.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

For students who withdraw more than fifteen days after the first day of classes:

- They will still have access to Yale Health services for thirty days after their withdrawal date.
- During those thirty days, the student will have access to the same services they had before withdrawing.
- If they waived coverage, then they will still have access to Yale Health Basic Health Services for thirty days.
- If they did not waive coverage, they will remain insured by Yale Health with Hospitalization & Specialty Care Coverage with prescription benefits.
- However, fees for Yale Health Hospitalization & Specialty Care Coverage won't be refunded nor prorated. Students are responsible for the semester charge on their student account, even if their tuition has been refunded.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

If a student is unsure about their options or how these policies apply to their situation, contact Yale Health Member Services (member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu).

Leaves of absence Taking a leave of absence (LOA) from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of a student's LOA can impact whether they can get a refund for their health coverage received or be billed for health services they used. Students granted a leave of absence (non-medical or medical) can purchase Student Affiliate Coverage. *Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the LOA policies.* Students should contact Yale Health Member Services (203.432.0246; member.services@yale.edu) or Student Health Care Navigator (yhstudentnavigator@yale.edu) for guidance or questions about your specific situation.

If the registrar is notified of a student's LOA on or before the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage will end retroactively to the start of the insurance term (fall or spring) in which they have taken a LOA, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Student Health Services.
- The student will get a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund.

- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.
- If the student waived coverage and does not enroll in Student Affiliate Coverage, they will not be eligible for any Yale Health services and coverage moving forward, and if they have already used health services, those services will be billed directly to them by Yale Health.

If the registrar is notified of a student's LOA after the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage ends on the day the registrar is notified of their LOA.
- If the student waived coverage, then their access to Yale Health Basic Health Services ends on this date, and if they have already used health services, those services will not be billed directly to them by Yale Health.
- If the student did not waive coverage, then their insurance, Yale Health Hospitalization & Specialty Care Coverage ends on this date. If they have already used health services, those services will not be billed directly to them by Yale Health. However, any fees for Yale Health Hospitalization & Specialty Care Coverage will not be refunded nor prorated.
- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.

To enroll in Student Affiliate Coverage (enrollment isn't automatic), a student will need to complete and submit the enrollment/change form available from the Member Services Department or at <https://yalehealth.yale.edu/student-coverage>.

- Fees that have already been paid for Yale Hospitalization & Specialty Care Coverage will be applied to the cost of Student Affiliate Coverage; the full fee will still be charged to the student's account; however, they will only be charged the difference in the fee.
- Regardless of what point in the semester the student enrolls, fees will not be prorated or refunded.

For more information, contact Yale Health Member Services (member.services@yale.edu) or the student health care navigator (yhstudentnavigator@yale.edu).

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 Care 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 Care Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

Per course per credit Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization & Specialty Care 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 Care Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

Required Immunizations

All new students are required to complete these requirements by August 1, 2025. Key information and a description of student health requirements may be found at <https://yalehealth.yale.edu/new-student-health-requirements>. This page may be periodically updated and should be considered the most up-to-date source of information. All requirements are to be completed through Health On Track (<https://healthontrack.yale.edu/s/>), Yale’s portal for tracking health requirements. Specific requirements are outlined below.

REQUIRED FOR ALL STUDENTS

<i>Requirement</i>	<i>Description</i>	<i>Alternate</i>
MMR: measles, mumps, and rubella	MMR vaccine for anyone born after 1/1/1957 without evidence of immunity. Two doses of MMR vaccine at least 28 days apart. Dose 1 on or after first birthday	Laboratory documentation of immunity to measles, mumps, and rubella
Varicella	Varicella vaccine: two doses (age 12–15 months and 4–6 years). Adolescent catch-up: 2 doses 4–8 weeks apart	Laboratory evidence of immunity or health care provider documentation of disease
Meningitis quadrivalent ACWY*	Menveo, Menactra, MenQuadfi and Nimenrix, Penbraya (single dose at or after age 16). Vaccine must be given within 5 years of matriculation	ACWY polysaccharide vaccine is acceptable if conjugate vaccine unavailable
Tdap	Single booster dose within the past 10 years	
TB screening questionnaire†	Complete the questionnaire. If identified as high risk, TB screening test must be submitted. If result is positive, a chest X-ray and record of any treatment must be submitted	

*only for students residing in university housing
†only for non-health-care-profession students

ADDITIONAL REQUIREMENTS FOR HEALTH-CARE-PROFESSION STUDENTS

<i>Requirement</i>	<i>Description</i>	<i>Alternate</i>
Influenza	Single dose of seasonal flu vaccine annually between August 1 and December 1	
TB screening	Quantiferon or T-spot blood test within past 6 months. Positive test requires documentation of asymptomatic status and chest X-ray result.	
Hepatitis B vaccine and titer	Heplisav-B (2 doses), Energix B, Recombivax HB (3 doses). Completion of series and quantitative titer demonstrating immunity following vaccination.	Twinrix (Hep A and B) at appropriate intervals

GRADUATE HOUSING

<https://housing.yale.edu>
housing@yale.edu
 203.432.2167

The Yale Graduate Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to 254 and 276 Prospect Street and 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The graduate housing website is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 2 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 22. Room selection for all others begins April 23.

The Yale Graduate Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings from New Haven landlords. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. Another resource is Elm Campus Partners, who manages Yale-owned apartments (<http://www.elmcampus.com>). 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.

IDENTIFICATION CARDS

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

University policies, regulations, and practice require all students, faculty, and staff to carry their Yale ID card on campus and to show it to university officials on request. Yale ID cards are not transferable. Community members are responsible for their own ID card and should report lost or stolen cards immediately to the Yale ID Center (<https://idcenter.yale.edu>).

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

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

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

<http://oiss.yale.edu>

203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 8,000 international students, faculty, staff, and their dependents at Yale. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students and scholars obtain and maintain legal nonimmigrant status in the United States.

OISS programs, like daily English conversation groups, the Understanding America series, DEIB workshops, bus trips, and social events, provide an opportunity to meet

members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY) community, which organizes a variety of programs and events.

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

OISS is a welcoming venue for students and scholars who want to check their email, grab a cup of coffee, and meet up with a friend or colleague. The International Center is OISS's home on Yale campus and is located at 421 Temple Street. The International Center provides meeting space for student groups and a venue for events organized by both student groups and university departments. For more information about our hours, directions, and how to reserve space at OISS, please visit <https://oiss.yale.edu/about/hours-directions-parking>.

STUDENT ACCESSIBILITY SERVICES

<https://sas.yale.edu>
sas@yale.edu
 203.432.2324

To ensure that all students have an equal opportunity to make the most of their Yale education, the Student Accessibility Services office (SAS) facilitates individual accommodations for students with disabilities. SAS promotes equitable access to education and student life for students with disabilities and fosters a campus environment of belonging, inclusion, and respect. Students requesting accommodations should complete an accommodation request form (https://yale-accommodate.symplicity.com/public_accommodation) to initiate the interactive process. Students may upload supporting documentation regarding their condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at <https://sas.yale.edu/students/documentation-guidelines>.

Engagement with SAS is confidential. Faculty and staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. Generally, a student requiring reasonable accommodations needs to renew accommodations with SAS at the start of each term and should complete this step as soon as their schedule is finalized. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact SAS to discuss accommodation options.

RESOURCES TO ADDRESS DISCRIMINATION, HARASSMENT, AND SEXUAL MISCONDUCT

Yale is a community committed to fostering an environment of mutual respect and intellectual discovery in which all members of the community can thrive. Acts of discrimination, harassment, and sexual misconduct are contrary to the community standards and

ideals of our university. Staff in the following offices work within the Yale community to promote an environment free from discrimination, harassment, and sexual misconduct 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, harassment, or sexual misconduct, you have a wide range of choices for support. You can reach out to a discrimination and harassment resource coordinator, deputy Title IX coordinator or others, such as a residential college dean, dean of student affairs, the Office of Institutional Equity and Accessibility, or the Title IX office.

Discrimination and Harassment Resource Coordinators

Office hours: 9 a.m.–5 p.m., M–F

<https://oiea.yale.edu/contact-us/dhrc>

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

Office of Institutional Equity and Accessibility

Office hours: 9 a.m.–5 p.m., M–F

203.432.0849

<https://oiea.yale.edu>

Any individual who would like to report a concern of discrimination, harassment, and/or retaliation may contact the Office of Institutional Equity and Accessibility (OIEA). OIEA staff are available to discuss concerns, university resources, and options for resolution, including informal resolution. Where appropriate, OIEA staff are also available to conduct investigations into complaints of discrimination, harassment, and/or retaliation. Talking with someone at OIEA about a concern or making a complaint does not generally launch an investigation. It can, however, be an important step to alerting the university about a concern and getting assistance to resolve it.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Appointments: 9 a.m.–5 p.m., M–F

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

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available to members of the Yale community who wish to discuss any

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

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

Title IX Coordinators

Office hours: 9 a.m.–5 p.m., M–F
203.432.6854
<https://titleix.yale.edu>

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

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated one or more deputy Title IX coordinators, who work closely with the university Title IX Office and university Title IX Coordinator Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to sex-based discrimination and sexual misconduct within their respective schools. Coordinators also work with pregnant and parenting students 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 composed of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the Title IX Office, and various other departments within the university. Talking to the YPD does not commit you to submitting evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2026–2027 academic year is available online at <https://music.yale.edu/how-apply>. The online application deadline is December 1, 2025.

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 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 application fee waivers.

Master of Music (M.M.) Degree

Applicants who will have earned a bachelor's degree, or its equivalent, prior to September of their intended matriculation year 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 of their intended matriculation year may apply to the M.M.A. program, a two-year curriculum. Those who have already earned 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's degree, or its equivalent, prior to September of their intended matriculation year 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 A.D. 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 of their intended matriculation year 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 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 of their intended matriculation year 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.

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 at any time. The most up-to-date repertoire and detailed instructions may be found online at <https://music.yale.edu/how-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 are required to submit transcripts from all colleges, universities, and conservatories that they have attended or are currently attending. An unofficial transcript can be uploaded to the online application, but the transcript must be legible and include the applicant’s name, the name of the institution, the degree program, and GPA. Applicants who are offered a live audition will be required to submit official transcripts from all schools prior to March 1. All transcripts must be in English. Final transcripts must be translated into English by a certified translator, if applicable. Transcripts can be mailed; however, all applicants are highly encouraged to submit official electronic transcripts through a secure service such as Parchment, National Student Clearinghouse, eScript-Safe, or other system. This helps to ensure that transcripts are delivered promptly and securely to the School of Music. Applicants who have not received a bachelor’s degree must submit official transcripts from all high schools attended.

Yale School of Music reserves the right to request a third-party transcript evaluation for foreign degrees if we are unable to determine the applicant's degree equivalency based on submitted transcripts. Applicants will be notified if an official evaluation of the transcript is required to verify academic level. Companies such as SpanTran, WES, or ECE can provide this service for a fee.

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: An initial TOEFL/IELTS score is due by the application deadline of December 1. This score is required at the time of completing the online application, although it does not have to meet our minimum requirement. Applicants who have not submitted an initial score by the application deadline will not be invited to audition. Applicants will then have until March 1 to retake the test and achieve a score at or above our minimum requirements. Applicants who have not submitted the required test with a score at or above our minimum requirement by the final deadline of March 1 will not be considered for admission.

English Language Proficiency Waiver

Applicants may request a TOEFL/IELTS waiver if they have studied at fully 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 with emphasis on strong academic performance 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, 2026

Auditions and interviews for all applicants will take place during audition week: Monday, February 16, through Sunday, February 22, 2026. Audition dates for specific areas of study are posted online at <https://music.yale.edu/how-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 21, 2026. The final round will be adjudicated by a separate committee of 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.

Madeleine and Allen Forte (2023). To students in voice.

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 Houghton Memorial (1936). Wilber E. Houghton, B.A. 1883, in memory of his son, George Knight Houghton 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.
- Carol Lieberman and Mark Kroll* (2022). For a harpsichordist or violinist.
- 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.

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.

This is a detailed street map of the Yale University campus, oriented with North at the top. The map shows a grid of streets including Hillside Place, Edwards Street, Chapel Street, Sachem Street, Trumbull Street, and Grove Street. Numerous buildings are depicted and labeled, such as the Sterling Chemistry Lab, Kline Geology Lab, and various lecture halls and administrative buildings. A large area at the bottom is labeled 'GROVE STREET CEMETERY'. A compass rose indicates North. A scale bar at the bottom right shows distances in feet (0, 50, 100). The map also shows surrounding streets like Cannon Street, Cottage Street, Lawrence Street, Edwards Street, Bishop Street, Humphrey Street, and Audubon Street. A north arrow is located near the top center. A scale bar at the bottom right indicates distances in feet (0, 50, 100). A compass rose is located near the top center. A north arrow is located near the top center. A scale bar at the bottom right indicates distances in feet (0, 50, 100).

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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



The university is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and seeks to attract to its faculty, staff, and student body qualified persons from a broad range of backgrounds and perspectives. 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, protected veteran status, or other protected classes as set forth in Connecticut and federal law.

Inquiries concerning this policy 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.

BULLETIN OF YALE UNIVERSITY
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