An die Musik

Text by Franz von Schober (1796-1882)
Music by Franz Schubert (1797-1828)
Translation by Richard Cross

Mässig

Oh Glorious
A tender

art how oft in life's dark hour

Enslaved within my life's unyielding grasp.

A sweet and holy chord, which spoken to me

'Tis you who kindled within where my

in my heart the gentle love That guides me to a

soul shall find its rest Oh music art di-

better world above to a better world a-

twine my thanks to you Oh glorious music my thanks to

1

above.

you.

2
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**Yale School of Music**

Office of the Dean 203 432-4160
Career Strategies 203 436-8935
Concert Office 203 432-4158
Admissions 203 432-4155
Student Services 203 432-4151
Operations 203 432-4142
435 College Street 203-432-1965
98 Wall Street 203 432-3832
470 College Street
500 College Street
165 Elm Street
100 Wall Street
Welcome to Yale

Opening Weeks

**TUESDAY, SEPTEMBER 4**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30–10 am</td>
<td>Sprague Hall</td>
<td>New Student Orientation and Registration - MANDATORY</td>
</tr>
<tr>
<td>10–11 am</td>
<td>Sprague Hall</td>
<td>Returning Student Meeting and Registration - MANDATORY</td>
</tr>
<tr>
<td>10:30a–12:30p</td>
<td>Rosenfeld Hall</td>
<td>History Exam (<em>Located in GR109, corner of Temple and Grove</em>)</td>
</tr>
<tr>
<td>11 am–6 pm</td>
<td>Sprague Hall</td>
<td>Orchestra &amp; Chamber Music Auditions</td>
</tr>
<tr>
<td>2:30–4:30</td>
<td>Sudler Hall</td>
<td>Hearing &amp; Analysis Exam (<em>Located in W.L. Harkness Hall on Wall St.</em>)</td>
</tr>
</tbody>
</table>

**WEDNESDAY, SEPTEMBER 5**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30–11 am</td>
<td>Green Room</td>
<td>New Certificate Students Meeting (<em>Green Room is at 98 Wall St. entrance</em>)</td>
</tr>
<tr>
<td>11 am–5 pm</td>
<td>Sprague Hall</td>
<td>Orchestra &amp; Chamber Music Auditions</td>
</tr>
<tr>
<td>11 am–12 pm</td>
<td>Music Library</td>
<td>Music Library Orientation (30 min)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&amp; Intro to Online Resources (30 min)</td>
</tr>
<tr>
<td>5–7 pm</td>
<td>HGS Courtyard</td>
<td>Annual Opening Week Picnic</td>
</tr>
<tr>
<td>7 pm</td>
<td>Hendrie Hall 205</td>
<td>Music in Schools Initiative Session</td>
</tr>
</tbody>
</table>

**THURSDAY, SEPTEMBER 6**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 am–6 pm</td>
<td>Sprague Hall</td>
<td>Orchestra &amp; Chamber Music Auditions</td>
</tr>
<tr>
<td>9:30 am</td>
<td>Leigh Hall B09</td>
<td>New Piano Students Meeting</td>
</tr>
<tr>
<td>10 am–12 pm</td>
<td>Hendrie Hall 206</td>
<td>Vocal Department Organizational Meeting</td>
</tr>
<tr>
<td>12 pm</td>
<td>Leigh Hall Lobby &amp; 98 Wall St</td>
<td>Placement Exam Results Posted</td>
</tr>
<tr>
<td>2–3 pm</td>
<td>Music Library</td>
<td>Music Library Orientation (30 min)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&amp; Intro to Online Resources (30 min)</td>
</tr>
<tr>
<td>4 pm</td>
<td>Sprague Hall</td>
<td>International Students Meeting</td>
</tr>
<tr>
<td>7 pm</td>
<td>Sprague Hall</td>
<td>Convocation - MANDATORY</td>
</tr>
<tr>
<td>8 pm</td>
<td>Beinecke Library</td>
<td>Reception</td>
</tr>
</tbody>
</table>

**FRIDAY, SEPTEMBER 7**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:20 am</td>
<td>Sprague Hall</td>
<td>School of Music classes begin</td>
</tr>
<tr>
<td>9 am–12 pm</td>
<td>Sprague Hall</td>
<td>Orchestra &amp; Chamber Music Auditions</td>
</tr>
<tr>
<td>1–3:30 pm</td>
<td></td>
<td>Philharmonia Orchestra Rehearsal</td>
</tr>
<tr>
<td>4–5 pm</td>
<td>Sprague Hall</td>
<td>New International Student Meeting</td>
</tr>
</tbody>
</table>

* Please note that Student Advisories are held throughout the week.
SATURDAY, SEPTEMBER 8

1 pm Sprague Hall All voice students: Introductory Aria Performances

MONDAY, SEPTEMBER 10

1:30–2:30 pm Sprague Hall Chamber Music Organizational Meeting
3:30–5 pm DMCA, 149 York Digital Media Center for the Arts: Orientation Tour

TUESDAY, SEPTEMBER 11

6–7 pm Hendrie Hall 205 Your Career Vision: Intro to YSM Career Strategies

FRIDAY, SEPTEMBER 14

4 pm Fall Term Schedules Due

Convocation

ATTENDANCE IS MANDATORY

Yale School of Music welcomes you to

Convocation

Thursday, September 6
7 pm
Sprague Memorial Hall
# Calendar for 2012-2013

## FALL 2012

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 27</td>
<td>Mon</td>
<td>Online course registration opens</td>
</tr>
<tr>
<td>August 29</td>
<td>Wed</td>
<td>Yale College classes begin</td>
</tr>
<tr>
<td>September 4</td>
<td>Tue</td>
<td>New and returning students: Orientation &amp; Registration</td>
</tr>
<tr>
<td>Sep 4–Sep 7</td>
<td>Tue–Fri</td>
<td>Placement testing, language exams, advisories, and ensemble auditions</td>
</tr>
<tr>
<td>September 6</td>
<td>Thu</td>
<td>Annual Opening Convocation &amp; Reception - MANDATORY</td>
</tr>
<tr>
<td>September 7</td>
<td>Fri</td>
<td>Fall classes begin 8:20 AM</td>
</tr>
<tr>
<td>September 14</td>
<td>Fri</td>
<td>Fall course schedules due 4 PM</td>
</tr>
<tr>
<td>September 21</td>
<td>Fri</td>
<td>Add/Drop deadline 4 PM</td>
</tr>
<tr>
<td>October 19</td>
<td>Fri</td>
<td>Internal MMA applications due</td>
</tr>
<tr>
<td>October 24</td>
<td>Wed</td>
<td>Yale College recess begins</td>
</tr>
<tr>
<td>October 27</td>
<td>Sat</td>
<td>MMA Examinations (internal candidates)</td>
</tr>
<tr>
<td>October 29</td>
<td>Mon</td>
<td>Yale College classes resume</td>
</tr>
<tr>
<td>November 9</td>
<td>Fri</td>
<td>Last day to elect Pass/Fail Option 4 PM</td>
</tr>
<tr>
<td>November 17</td>
<td>Sat</td>
<td>November Recess begins</td>
</tr>
<tr>
<td>November 26</td>
<td>Mon</td>
<td>Classes resume 8:20 AM</td>
</tr>
<tr>
<td>December 1</td>
<td>Sat</td>
<td>Deadline for Fall 2013 applications</td>
</tr>
<tr>
<td>December 3</td>
<td>Mon</td>
<td>Online course registration opens</td>
</tr>
<tr>
<td>December 7</td>
<td>Fri</td>
<td>Last day to withdraw from a class 4 PM</td>
</tr>
<tr>
<td>December 14</td>
<td>Fri</td>
<td>MMA auditions</td>
</tr>
<tr>
<td>December 14</td>
<td>Fri</td>
<td>Classes end</td>
</tr>
<tr>
<td>December 17–21</td>
<td>Mon–Fri</td>
<td>Exam Week</td>
</tr>
<tr>
<td>December 22</td>
<td>Sat</td>
<td>Winter Recess begins</td>
</tr>
</tbody>
</table>

## SPRING 2013

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 14</td>
<td>Mon</td>
<td>YSM and YC classes begin 8:20 AM</td>
</tr>
<tr>
<td>January 18</td>
<td>Fri</td>
<td>Spring term course schedule due 4 PM</td>
</tr>
<tr>
<td>January 21</td>
<td>Mon</td>
<td>Martin Luther King Jr. Day (No classes, University offices closed)</td>
</tr>
<tr>
<td>January 25</td>
<td>Fri</td>
<td>Add/Drop deadline 3 PM</td>
</tr>
<tr>
<td>February 8–11</td>
<td>Fri-Mon</td>
<td>Written comprehensive exams for MMA candidates in residence</td>
</tr>
<tr>
<td>Feb. 25–Mar 2</td>
<td>Mon–Sat</td>
<td>School of Music auditions</td>
</tr>
<tr>
<td>Feb. 27–Mar 1</td>
<td>Wed–Fri</td>
<td>No classes</td>
</tr>
<tr>
<td>March 2</td>
<td>Sat</td>
<td>MMA Examinations</td>
</tr>
<tr>
<td>March 9</td>
<td>Sat</td>
<td>Spring Recess begins</td>
</tr>
<tr>
<td>March 25</td>
<td>Mon</td>
<td>Classes resume 8:20 AM</td>
</tr>
<tr>
<td>April 5</td>
<td>Fri</td>
<td>Last day to elect Pass/Fail Option 4 PM</td>
</tr>
<tr>
<td>April 26</td>
<td>Fri</td>
<td>Last day to withdraw from a class</td>
</tr>
<tr>
<td>May 3</td>
<td>Fri</td>
<td>Classes end, last day of degree recitals</td>
</tr>
<tr>
<td>May 5</td>
<td>Sun</td>
<td>Honors Dinner</td>
</tr>
<tr>
<td>May 6–8</td>
<td>Mon–Wed</td>
<td>MMA Oral Examinations</td>
</tr>
<tr>
<td>May 6–10</td>
<td>Mon–Fri</td>
<td>Exam Week</td>
</tr>
<tr>
<td>May 19</td>
<td>Sun</td>
<td>Commencement Concert</td>
</tr>
<tr>
<td>May 20</td>
<td>Mon</td>
<td>University Commencement</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Join us for the YSM Picnic

Please join the students, faculty, and staff of the Yale School of Music at the annual Opening Week Picnic

Wednesday, September 5
5–7 pm
Hall of Graduate Studies, Courtyard
Getting Started

First steps to a smooth start at Yale

- Obtain your Yale ID
- Get Registered
- Submit your Press Kit
- Sign all Release Forms
- Go to Exams and Auditions

Your Yale ID card

*Your Yale ID card is enclosed with your orientation materials.* If you did not receive an ID card, or if your card is lost or stolen during these first two weeks, then please see Rosemary Gould at the Office of Student Services. For all other inquiries, contact the Yale ID Center.

♫ YALE ID CENTER: www.yale.edu/sfas/idcard

Your E-mail account

It is imperative that you check your Yale email on a regular basis. Valuable information from the Office of Student Services, the Office of Admissions, the Business Office, and the Dean's Office is regularly sent via email. It is your responsibility to view your email and take any appropriate action.

♫ E-MAIL LOGIN & SETUP: www.yale.edu/its/email/index.html

If you wish to have e-mail from your Yale account forwarded to another existing email account (e.g. Gmail, Hotmail, Yahoo, etc.) you may do so by going here:

♫ E-MAIL FORWARDING:

http://www.yale.edu/its/email/howdoi/forwarding.html#instructions
Computing Tips and Information

- To transfer large files, use the Yale File Transfer Facility: files.yale.edu
- To connect to the Yale Network from off-campus: www.yale.edu/its/network/vpn.html
- To register your laptop for the Yale wireless network, go to Network Registration: www.yale.edu/netreg
- For more computing tips, visit our website: music.yale.edu/resources/computing.html

Digital Media Center for the Arts

Did you know that the Digital Media Center for the Arts (DMCA) has multi-media computer labs, cameras, recording equipment, and a photo/video studio available for you to use? Fill out the registration form and bring it to the Orientation Tour on Monday, September 10 @ 3:30 pm. The DMCA is located at 149 York Street near Chapel St.

SIGN-UP: music.yale.edu/resources/dmca-tour.html

Get Registered

Log in to the Student Information Systems (SIS) to register your information and courses. This site provides students with a gateway to various applications including eBill-ePay, Banner Web, Online Course Selection (OCS), and Online Course Information (OCI).

STUDENT INFORMATION SYSTEMS: www.yale.edu/sis

- Go to "View or Update Records"
- Review and (if necessary) update your Personal Data Sheet
- Select your Directory Listing Options
- Check for any Holds in the Personal Data menu
- Complete the Entrance Interview for those with Federal Loans
- You must click the “Certify” button below in order to be fully checked in.
- Select and register your courses
- Submit your printed course schedule, signed by your advisor, to the Registrar’s Office by 4:00 pm on Friday, September 14, 2012. Late submissions incur a $50 fine per day until the form is submitted.

For for general course descriptions and details:

YALE ONLINE COURSE DIRECTORY: students.yale.edu/oci
YALE SIS HELP GUIDE: www.yale.edu/sis/sishelp.html
How to Register for Courses

FALL 2012 REGISTRATION PERIOD: 8:30 am August 27 – 4:00 pm September 14

TIME TICKETS: If you attempt to register outside of the registration period, the system will indicate that you have no time ticket. After you turn in your course schedule to the School of Music Registrar, your time ticket will also be removed. If you have no time ticket during the registration period and if you have not submitted your schedule to the Registrar, please contact the Registrar’s Office to receive a time ticket.

1. Enter the Student Login at www.yale.edu/sis and click on the Online Course Selection.

   ![Academic Information](image)
   Grades, transcripts, final exam schedules, holds, Yale College major declaration, course eval
   ![Online Course Selection (OCS) and Enrollment](image)
   Online Course Selection for Yale College, Graduate School and participating professional scho

2. Click the link for the Music School Course Enrollment.

   ![Music School Course Enrollment](image)
   NOTE: Please contact the Music School Registrar for issues with time ticketing.

3. You will be presented with instructions. Click on Class Search to open the search page.

   ![Add/Drop Classes](image)
   (This add/drop screen only pertains to your online registration before you hand in your form.)
4. After clicking **Class Search**, you will see a course listing for the School of Music.

<table>
<thead>
<tr>
<th>CRN</th>
<th>Subject</th>
<th>Course</th>
<th>Day/Time</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>10062</td>
<td>MUS 505</td>
<td>Orchestration/ContempScore</td>
<td>TR 09:00 am-10:00 am</td>
<td>Chris B. Theofanidis (P)</td>
<td></td>
</tr>
<tr>
<td>10033</td>
<td>MUS 510</td>
<td>Music History Survey</td>
<td>TR 09:00 am-10:00 am</td>
<td>Robert Holzer (P)</td>
<td></td>
</tr>
<tr>
<td>10035</td>
<td>MUS 510</td>
<td>Music History Survey</td>
<td>TR 09:00 am-10:00 am</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. After selecting your desired courses, click **Register** to see your schedule:

6. If you would like to drop a course, click on the Action drop-down menu:

<table>
<thead>
<tr>
<th>Status</th>
<th>Action</th>
<th>CRN</th>
<th>Subject</th>
<th>Course</th>
<th>Day/Time</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registered on Web on Aug 05, 2010</td>
<td>None</td>
<td>10033</td>
<td>MUS 510</td>
<td>Music History Survey</td>
<td>TR 09:00 am-10:00 am</td>
<td>Robert Holzer (P)</td>
<td></td>
</tr>
<tr>
<td>Registered on Web on Aug 05, 2010</td>
<td>None</td>
<td>10035</td>
<td>MUS 510</td>
<td>Music History Survey</td>
<td>TR 09:00 am-10:00 am</td>
<td>Robert Holzer (P)</td>
<td></td>
</tr>
<tr>
<td>Registered on Web on Aug 05, 2010</td>
<td>None</td>
<td>10051</td>
<td>MUS 565</td>
<td>Music History Survey</td>
<td>TR 09:00 am-10:00 am</td>
<td>Robert Holzer (P)</td>
<td></td>
</tr>
</tbody>
</table>

Total Credit Hours: 12.000

7. Once you complete your online course registration, you must **PRINT** your schedule, obtain the necessary signatures, and submit it to the Office of the Registrar by Friday, **September 14 at 4:00 pm**.

ADD/DROP: There will be a manual Add/Drop period from September 17–21 and January 21–25 to make any final changes to your schedule. Course withdrawals after September 21 and January 25 will be assessed $50 per day until the form is submitted. Courses cannot be added after September 21 or January 25.
Submit Your Press Kit

What is a Press Kit?

A press kit is an important element of professional practice that includes a biography and a high-quality press photo. Your press materials will be used to promote institutional or individual musical appearances during your time at the Yale School of Music, as well as accomplishments such as prizes in competitions. Please submit your press kit online by September 15. You may update your materials at any time via the same form.

PRESS KIT SUBMISSION FORM: music.yale.edu/services/recital_presskit.html

Biography Guidelines

Please submit a biography of no more than 150 words. Make sure it includes the following:
1. Professional name
2. Profession (i.e. pianist, composer)
3. Recent career highlights and distinctions (awards, premieres, recordings, notable performances, etc.)
4. Relationship to Yale School of Music (i.e. M.M. candidate)
5. Link to artist's website or digital portfolio (if available)

You might wish to include other information such as:
1. Schools attended and degrees earned
2. Names of teachers
3. Festivals attended

Press Photo Guidelines

You may upload a press photo online with the following specifications:
1. Minimum of 600 x 900 pixels (equivalent to 2 x 3 inches at 300 dpi)
2. Digital file in .jpg format
3. Color preferred
4. A high-quality head shot that reflects your professional persona

Student News

Please share with us recent news, press coverage, and photos about your professional activities and accomplishments, such as prizes, awards, competitions, and premieres. Just send an e-mail to the Office of Public Relations and Media.

SEND YOUR NEWS TO: musicnews@yale.edu
Sign Release Forms

Submit forms to the Concert Office drop box at 98 Wall St.

- Unlimited Media Release
- Live Stream Authorization
- Limited Media Release
- Digital Portfolio User Agreement

» One copy of each form is included in your orientation folder.

Unlimited Media Release

All students must sign the Unlimited Media Release, granting the School the right to use recordings, video, and photographs created during their study at the School of Music. The form contains complete details of this agreement.

Unlimited Media Release Agreements must be turned in by September 15, 2012.

Live Stream Authorization

If you want your degree recital streamed live, you and your major teacher must sign the Live Stream Authorization form. If your recital has any piece with more than six players, the form must also be signed by the Dean or Deputy Dean. This form is due five business days before the performance.

Limited Media Release

Guest artists who perform on a single event must sign a Limited Media Release in order for that performance to be recorded and/or streamed live. This includes YSM faculty, outside performers, and any other artists who have not signed an Unlimited Media Release. The Limited Media Release is due five business days before the performance. This is especially important if non-students perform on your recital.

🔗 RELEASE FORMS: music.yale.edu/services/releases.html

Digital Portfolio User Agreement

The School of Music offers a free Digital Portfolio service that enables students to create their own professional websites. Please sign the Digital Portfolio User Agreement form if you elect to open an account.

🔗 DIGITAL PORTFOLIOS: musicians.yale.edu
Exams & Auditions

Hearing Examination

The purpose of the required hearing examination is to determine students' levels at the time of entrance to Yale. The exam tests various skills by means of a one-part melodic atonal dictation, two-part melodic tonal dictation, and harmonic dictation. It also tests musical perception through aural analysis. Students will be enrolled in sections of Hearing on the basis of this placement.

Certificate, M.M., and A.D. candidates must take this test.

History Examination

Incoming students take a music history placement examination in the opening week. The purpose of the exam is diagnostic, for placement. Candidates will be assigned to classes on the basis of the test results.

M.M. and A.D. candidates must take this test.

Language Proficiency

Every degree candidate at the Yale School of Music is expected to demonstrate reading proficiency in a foreign language. It is understood that the language selected will normally be one of those in which there is a solid corpus of writing on music, such as German, French, Italian, or Spanish. In cases of particular professional need, such as a project involving extensive use of Russian, Polish, or Hebrew sources, another language may be substituted, by permission of the examiner.

M.M. candidates must complete this proficiency exam.

ABOUT THE EXAMINATION

The examination consists of a passage of expository prose on a musical topic. It will be selected from a book or current periodical dealing with music criticism, music history, or current musical events. The student is expected to translate into coherent accurate English prose a minimum of three hundred words in the two hours allotted. Use of a printed dictionary is permitted, and the student should bring one to the exam.

Accuracy and quantity count: that is, the minimum is essential, and even there the translation must show comprehension of the sense of the text. Word-for-word deciphering with no regard for the author's intent or the English result is not acceptable.

HOW TO PREPARE

Practice translating the sort of prose that will appear on the exam. Copies of previous exams are available online; any passage of prose on the subject of music is good practice. Note that writers of expository prose (scholars and journalists) use many expressions that do not necessarily turn up in the fiction read in most beginning language courses.

EXEMPTIONS

Students whose native language is not English may be exempt from this exam requirement. If you have questions, please contact Professor Markus Rathey.

VIEW PREVIOUS EXAMS: music.yale.edu/newstudents/entrance.html
Language Proficiency Exam Schedule

The reading proficiency exam is given only three times each academic year. It is your responsibility to take this exam in order to graduate.

<table>
<thead>
<tr>
<th>DATE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue</td>
<td>September 18, 2012 5–7 pm  Hendrie 205</td>
</tr>
<tr>
<td>Mon</td>
<td>January 28, 2013 5–7 pm  Sprague 305</td>
</tr>
<tr>
<td>Fri</td>
<td>April 5, 2013 5–7 pm  Sprague 305</td>
</tr>
</tbody>
</table>

Keyboard Proficiency

The keyboard proficiency requirements exist in order to inform students of those skills which will be expected in various professional capacities, and which facilitate aural discrimination and comprehension of musical structure. The requirements are tailored to each major.

The keyboard proficiency requirements must be met in order to receive the Master of Music degree, and to apply for the Master of Musical Arts program. Students enrolled in the Certificate program are encouraged to complete the requirements in the event that at some future time they should decide to earn the M.M. degree.

**PIANO MAJORS**
1. Sight-read an accompaniment of considerable difficulty while a singer or instrumentalist performs.
2. Transpose an accompaniment up or down by a minor or major third; two minutes of preparation allowed.
3. Improvise a short prelude in the style of the piece used for #1 or #2; modulate from another key to the key of that piece.

**ORGAN**
1. Perform a simple piano piece of the candidate’s choice.
2. Sight-read a four-part choral piece, open score.
3. Realize a figured bass at sight.
4. Transpose a hymn at sight.

*n.b. This proficiency will be administered first semester by the organ faculty. The need for an additional examination will be determined at that time.*

**COMPOSITION**
1. Play cadential progressions in all keys, utilizing chromatic harmony.
2. Sight-read a simple tonal and an atonal composition.
3. Realize a figured bass at sight.
4. Effectively harmonize a simple melody at sight.

**VOICE**
1. Perform a simple song accompaniment of the candidate’s choice.
2. Play major and minor scales, one hand at a time, two octaves, \( \text{60.} \)
3. Play major arpeggios, one hand at a time, two octaves, \( \text{60.} \)
4. Sight-read at the keyboard an atonal vocal line in strict rhythm.
Keyboard Proficiency Exam Schedule

It is the student's responsibility to sign up for an exam time; sign-up sheets are posted outside of Room B-01 in Leigh Hall. Only twelve auditions are available per day. Exams are given by Prof. Elizabeth Parisot on the following Mondays from 5 to 7 pm.

<table>
<thead>
<tr>
<th>2012</th>
<th>2013</th>
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<tr>
<td>September 17</td>
<td>February 4</td>
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<tr>
<td>October 15</td>
<td>March 25 *</td>
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<tr>
<td>November 26</td>
<td>April 8 *</td>
</tr>
<tr>
<td>* Graduating students only</td>
<td>April 15*</td>
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</tbody>
</table>

Strings, Harp, Guitar
1. Perform a simple piano piece of the candidate's choice.
2. Sight-read a simple piano piece.
3. Sight-read two lines of a string quartet; the lines will be notated in two clefs — one common to the candidate's instrument and the other not.

Woodwinds, Brass, Percussion
1. Perform a simple piano piece of the candidate's choice.
2. Play and recognize by ear the following chord progressions in minor and major keys with up to two sharps or flats:
   a. I IV vii iii vi ii V I
   b. I ii\(^6\) V\(_7\) I
   c. I V\(_7\)/vi vi V\(_7\)/IV IV V\(_7\)/ii ii V\(_7\) vi

Choral Conducting*
*N.B. This proficiency will be administered first semester by the choral conducting faculty. The need for an additional examination will be determined at that time.

1. Sight-read a Bach chorale in open score, using three C clefs and bass clef.
2. Transpose wind and brass parts at sight.
3. Play choral parts from a score chosen by the candidate.
4. Sight-read a string quartet.

Orchestral Conducting Administered at time of admission.
Harpischord Reviewed by the department.

Certificate in Performance
The above requirements in keyboard and language skills, musicianship, and history must be met during the three-year Certificate residency for those who hope to make a conversion to the Master of Music degree after completing undergraduate studies.

Master of Musical Arts
M.M.A. candidates passed all the above requirements during the admission examinations.
**Student Employment**

**APPLY FOR JOBS ONLINE: yalestudentjobs.org**

Your supervisor will inform Elizabeth Wilford (elizabeth.wilford@yale.edu) in the Business Office that you should be hired. If you have not worked for the University in the past, and have obtained a supervisor’s commitment, please visit the Student Employment Office at 245 Church Street to fill out the following:

1. W-4 forms (Employee’s Withholding Certificate)
2. I-9 form (Employment Eligibility Verification)

You may not begin working until you are formally hired through the Student Employment Office.

The hiring process during the start of the academic year can take 7–10 business days. Once the hiring process is complete, you will receive an email from Student Employment granting you access into your job(s). This will enable you to enter your hours online.

International students must also visit the **Office of International Students and Scholars (oiss)** to fill out the proper documents for employment. OISS, located at 421 Temple Street, is open M–F, 8:30 am–5 pm.

**TIME SHEETS: https://www.yalestudentjobs.org/cimages/Student_Timesheet.swf**

As a student employee, you MUST submit your hours within the week in which you worked. This is both a Yale and a federal requirement. If you do not submit your time sheets weekly, the School of Music may have to terminate your employment.

If you have any questions, please see Elizabeth or Patty in the Business Office in Sprague Hall.

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**International Students**

*An adviser from the Office of International Students and Scholars will visit on*

**Thursday, September 6 at 4 pm**

Morse Recital Hall in Sprague Memorial Hall

The adviser will answer questions and offer help with any problems or concerns that you may have related to being an international student at Yale. The Office of International Students and Scholars (oiss) serves as a resource on immigration matters and is Yale’s liaison to those federal agencies concerned with matters related to international students.
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 form available on the School of Music website (music.yale.edu/registrar). Students should submit this form as soon as they are aware of the conflict, but no later than thirty days before the beginning of the proposed absence. When all required signatures have been obtained, the form is to be submitted to the Office of Student Affairs. 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.

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 Philharmonia Orchestra, Chamber Music, New Music New Haven, Yale Opera, Camerata, and/or Schola Cantorum 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.

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.

Policy on Academic Integrity & Honesty

As with Yale College 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 of student affairs.
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 Web sites.

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

## Concert Tickets

The majority of concerts at the Yale School of Music are free and open to the public. These include concerts by the Yale Philharmonia, New Music New Haven, Lunchtime Chamber Music, Faculty Artist Series, student recitals, and events presented by the Institute of Sacred Music. Visit [music.yale.edu/concerts](http://music.yale.edu/concerts) for the most up-to-date concert listings.

YSM students may receive one free ticket to any ticketed event sponsored by the School of Music. Tickets **must** be reserved in advance according to the following policy:

1. The concert office will send all students an email approximately one week before each ticketed event.
2. To reserve your ticket, reply to that email (the address is concerts@yale.edu) or visit the box office in Sprague Hall. Pay close attention to deadlines.
3. Pick up your ticket on the day of the concert between 4 pm and 7:30 pm. (If the concert is at a time other than 8 pm, you must pick up the ticket no later than a half-hour before the start of the concert.)
4. Tickets not picked up by one half-hour before the concert will be released for sale.
5. If you reserve a ticket but cannot attend the concert, you must contact the concert office to release the ticket. Many of our concerts sell out, and holding your ticket may prevent another person from attending. Please be courteous.
6. Reserving tickets and not picking them up may result in a loss of complimentary ticket privileges.
7. If you miss the deadline to reserve a ticket, you may:
   a) purchase a ticket at the student rate, or
   b) come to the box office at 7:30 (no later) in case additional student tickets are released.
8. Tickets are not transferable.

Certain events, such as Yale in New York concerts at Carnegie Hall and Yale Opera’s annual production at the Shubert Theater, have different policies. You will receive emails from the concert office about the ticket policies for these events.
Yale University Drug Prevention Resources

Substance Abuse Counselor 203 432-7366
Mental Health & Counseling 203 432-0290
Student Medicine 203 432-0312

Drug prevention program:
music.yale.edu/student-life/drug-prevention.pdf

Student Grievances

There are four grievance procedures available to graduate students:
1. Graduate School Procedure for Student Complaints
2. Provost's Procedure for Student Complaints
3. Grievance Procedure for Complaints of Sexual Harassment
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.

Policies on student grievances:
www.yale.edu/graduateschool/policies/grievances.html

Drug Policy

As required by federal law, the University is providing this notice to inform you that you will lose your eligibility for federal education loans, grants, and work-study assistance if 1) you are convicted of any federal or state offense involving the possession or sale of a controlled substance, and 2) the conduct for which you are convicted occurred during a period of enrollment for which you were receiving federal financial aid. This loss of eligibility will start on the date of your conviction and will last for the following periods:

If convicted of an offense involving the possession of a controlled substance:
   First offense: One year   Second offense: Two years   Third offense: Indefinite

If convicted of an offense involving the sale of a controlled substance:
   First offense: Two years   Second offense: Indefinite
Privacy Policy

NOTIFICATION OF YOUR RIGHTS UNDER THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

5. The right to inspect and review the student's education records within 45 days of the day the University receives a request for access. A student should submit to the registrar of his or her school or program a written request that identifies the record(s) the student wishes to inspect. The registrar will make arrangements for access and notify the student of the time and place where the records may be inspected.

6. The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA.

7. A student who wishes to ask the University to amend a record should write the registrar of his or her school or program, clearly identify the part of the record the student wants to have changed, and specify why it should be changed. If the University decides not to amend the record as requested, the University will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

8. The right to provide written consent before the University discloses personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

Title 34 Section 99.31 of the Code of Federal Regulations describes the circumstances in which the University may disclose personally identifiable information without a student's consent. The following are additional important details on Yale's policy regarding three of those circumstances:

a. The University discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the University in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the University has contracted as its agent to provide a service instead of using University employees or officials; fellows of the Yale Corporation and non-trustee members of Yale Corporation committees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the University.
(FERPA CONT’D)

b. As a public service, the University may disclose without consent directory information of the following kinds:

- the name of a student who is or has been in attendance;
- dates of attendance;
- school or residential college affiliation;
- local and other addresses and local telephone number;
- electronic mail address;
- date and place of birth;
- major field of study;
- enrollment status;
- participation in University-sponsored extracurricular activities and sports;
- the height and weight of members of athletic teams;
- degrees, honors, and awards received;
- previous educational institution(s) attended;
- name and address of parent or guardian;
- picture and video;
- University person identifier (UPI).

Additional details regarding directory information are available in the Statement on the Disclosure of Directory Information.

c. Upon request, the University will disclose education records without consent to officials of another school in which a student seeks or intends to enroll.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by the University to comply with the requirements of FERPA.

The name and address of the office that administers FERPA is:

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5901

The rights listed above go into effect on the first day of classes for the school or program in which the student has enrolled.
Performances

Student Recital Checklist

⚠️ ONLINE GUIDE: music.yale.edu/services/recital.html
If you are giving a degree recital or a required recital this year, read this carefully and take note of all deadlines.

☐ Book Your Recital Date
For questions about your reservation contact Tara Deming, Operations Manager, tara.deming@yale.edu.
SEP 17  Operations Office begins accepting requests for recital dates
OCT 22  Deadline for booking FALL term recitals
DEC 10  Deadline for booking SPRING term recitals

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RECITAL DATE RSVP: music.yale.edu/services/recital_rsvp.html

☐ Request an Accompanist (if required)
oct 5  Deadline for submitting piano accompanist requests to Elizabeth Parisot, regardless of whether recital date or repertoire has been set.

☐ Submit Your Recital Contract
Within 14 days of reserving a recital date, you must submit a recital contract. Otherwise, you will lose the date and time reserved. The contract must be signed by: 1) you; 2) your accompanist; and 3) your major teacher.

RECITAL CONTRACT: music.yale.edu/services/recital_contract.pdf

☐ Book Rehearsal Time
WHEN YOUR SIGNED CONTRACT HAS BEEN APPROVED  We recommend that you book up to three hours of rehearsal time in your concert hall. The longer you wait to book rehearsals, the more difficult it will be to find time. If your recital will interfere with any of your classes or ensembles, consult the appropriate faculty members and/or ensemble managers.

☐ Submit Your Program
ONE MONTH before YOUR RECITAL  Submit your program information to the Office of Concerts & Public Relations. It is your responsibility to research and spell-check the information. Programs are due by 9:00 AM on the deadline date. Late programs will incur a fine.

10 BUSINESS DAYS before  Deadline for providing program without penalty
6-9 BUSINESS DAYS before  Programs incur a $50 fine
1-5 BUSINESS DAYS before  Programs incur a $100 fine

PROGRAM SUBMISSION: music.yale.edu/services/recital_program.html

☐ Secure Streaming Permissions
Recitals in Sprague can be streamed in high-definition video; performances in Woolsey and Sudler are streamed in audio only. Yale School of Music students must sign an Unlimited Media Release form at the beginning of the academic year. Permission to stream must be secured from the major instructor (for degree recitals) and from all non-student performers.

STREAMING POLICIES: music.yale.edu/services/streaming.html

NOTE: that regulations for booking venues other than Sprague and Sudler Halls are different. Consult your major teacher or the Operations Office. Deadlines for submitting contracts and programs remain the same.
Student Recital Guidelines

GENERAL INFORMATION
• All recital dates must be approved by the major teacher and the Operations Manager. The major teacher must attend the publicly-scheduled recital.
• Recitals must take place during term, by the last day of classes in each semester (by December 14, 2012 in the first semester and April 27, 2013 in the second semester). 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 Manager of the Concert Office.

DEADLINES
• All Fall 2012 degree and required recitals must be booked by Monday, October 22, 2012. All Spring 2012 degree and required recitals must be booked by Monday, December 10, 2012. If you do not book a recital by the appropriate deadline, a date may be assigned to you.
• The operations office will begin accepting requests for recital dates on Monday, September 17, 2012.

STATUS OF RECITALS
• Degree recitals are given by each M.M., internal M.M.A., and Certificate student in the final year of residency. Students in the 2-year M.M.A. program and A.D. candidates present a degree recital in each year of residency. Only one recital per year by pianists in the A.D. program (usually the solo recital program, as opposed to the concerto or chamber music program) may be regarded as a degree recital.
• Required recitals are recitals required by your department that are NOT your degree recital.
• Informal recitals are recitals that are not required by your department.

Planning Your Recital

VENUES
• Morse Recital Hall (in Sprague Memorial Hall) is the primary venue for YSM degree recitals. It is available for School use seven days a week during term.
• Sudler Recital Hall (in William L. Harkness Hall) is available to the School of Music for recitals on Monday and Thursday evenings, and Saturday afternoons and evenings.
• Marquand Chapel (at the Divinity School) is used primarily for ISM vocal and conducting recitals.
• Organ and choral conducting recitals may take place in Woolsey Hall, Dwight Chapel, Battell Chapel, and other campus and community sites.
• Sprague and Sudler halls are booked online or through Tara Deming, Operations Manager (tara.deming@yale.edu). The other venues are scheduled directly by students or their major teachers.

DATES AND TIMES
Degree Recitals
• Sudler Recital Hall is available Mondays, Thursdays, and Saturdays at the following standard recital times:
  a. Mondays  8 pm
  b. Thursdays  5 pm and 8 pm
  c. Saturdays  2 pm, 5 pm, and 8 pm
• Sprague Hall is available 7 days a week during term. Standard recital times are 2 pm, 5 pm, and 8 pm.

Required Recitals
• Required recitals may not take place in the evenings or after April 1. Opera students, due to the opera production schedule, may schedule required recitals afternoons until April 27, 2013 in Sudler Hall.
Informal Recitals

- The guidelines for scheduling these recitals are the same as those governing required recitals; however, required and degree recitals have scheduling priority over informal recitals. The concert office reserves the right to deny booking an informal recital until most or all degree and required recitals have been scheduled, and may further limit informal recitals depending on the availability of concert staff and the congestion of the concert calendar.

BOOK YOUR RECITAL DATE

- To determine your recital date, view the Concert Hall Schedule: [music.yale.edu/services](http://music.yale.edu/services). Log in as “student” for both the account name and password. You will be able to see hall schedules for Sudler, Sprague, and Woolsey Halls, and there are notes regarding events in other venues. Note events scheduled in all halls to prevent conflicts.
- Visit [music.yale.edu/services/recital_rsvp.html](http://music.yale.edu/services/recital_rsvp.html) to reserve a date and venue.

REQUEST AN ACCOMPANIST

- Piano accompanists are made available to YSM students for degree recitals and, when possible, for non-degree recitals performed at Yale. Because the number of accompanists is limited, it is important to make arrangements as early as possible, and to limit the amount of time each accompanist spends on individual recitals.
- All requests for piano accompanists for degree recitals must be submitted to Elizabeth Parisot by **October 1**. If you have already made arrangements with a YSM pianist, Mrs. Parisot must be notified so that your pianist can be officially assigned to your recital. If you have no preference, you must notify Mrs. Parisot so that she may assign an appropriate accompanist.
- If notification is not received by **October 5**, it will be assumed that you have already made other arrangements. Assignments for non-degree recitals will be made after October 5.
- The accompanist’s duties are listed below. These are the maximum limits expected of the accompanist; most recitals should require fewer hours. All music should be given to the accompanist at the earliest possible opportunity. Accompanist duties (maximum) are:
  - 15 hours of rehearsal
  - 1 or 2 master classes
  - 3 or 4 lessons
  - any time required to learn the music

SUBMIT YOUR RECITAL CONTRACT

- When the reservation has been confirmed by the Operations Office, fill out and sign a Recital Contract ([music.yale.edu/services/recital_contract](http://music.yale.edu/services/recital_contract)) and submit it to Tara Deming, the operations manager. If the Concert Office does not approve the contract, you will be notified.
- You must return a copy of the contract, signed by your major teacher and your accompanist (if applicable), to the Concert Office within 14 days of reserving your date, or the date may be given to another student. Allowances will be made for students whose teachers are not available during this time, but you must let the Concert Office know if you require this extension.
- Recitals will not appear on the school's concert calendar until a contract is approved. If the recital is to take place off campus, in one of the residential colleges, or in any other non-YSM or ISM venue (except for organists using Dwight or Battell Chapels), the recital form must be signed by an administrator of that facility.
- All recitals, regardless of the venue or student’s major, require the submission of a Student Recital Contract signed by the major teacher and accompanist (if applicable) and approved by the Operations Manager. A signed contract is necessary for a program to be produced and for a recital to be listed in the School’s calendar of events and web site. Degree recital listings are also submitted to the Yale Bulletin and Calendar.
DETERMINE YOUR EQUIPMENT NEEDS

• You must indicate on the contract if your program requires the harpsichord, a sound system, an ensemble larger than seven, or any additional equipment besides pianos. If you do not have this information at the time you submit the contract, you must notify the operations office within three weeks of your recital date.
• There are 30 chairs and 30 stands in Sprague, and 5 chairs and 5 stands in Sudler. If you need more than this for a rehearsal, you must use wire stands. For the concert, alert the operations office at least a week in advance. If you have an ensemble larger than 7 players, you must provide at least one assistant stage manager, depending on the size of the ensemble.
• Arranging for ushers and page-turners, if desired, is your responsibility.
• AUDIO AND VIDEO: If your program requires audio playback, sound reinforcement, or image or video projection, contact Jack Vees (jack.vees@yale.edu) for a consultation about the equipment and personnel available to provide the services you require. If you know you will need these services at the time you submit your recital contract, please note in the space provided.
• PIANOS AND HARPSICHORD: There are two Steinway D pianos in Sprague, and a harpsichord. The harpsichord is stored in a practice room in the basement. To use it, sign out a key, and arrange with the operations office to have the instrument moved to the stage. There is one piano in Sudler Hall, and no harpsichord.

CHOOSE REPERTOIRE AND SUBMIT YOUR PROGRAM

• The recital repertoire is at the discretion and approval of the major teacher. Solo literature is primary, and when repertoire requiring ensembles is programmed, small chamber groups are preferable. With the exception of conducting recitals, orchestras are not permitted on student recitals. Concertos are to be performed with piano reduction or small ensembles with one player per part. Any ensemble larger than six on a vocal or instrumental recital requires the approval of the deputy dean.
• Degree and required recital programs are official documents that have formatting standards that must be followed. Therefore, the Concert Office must produce or at least approve the finished program before it is printed in quantity.
• 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.
• The Concert Office will not accept responsibility for proofreading errors on your part. 50 programs will be printed. If a student does not submit his/her program information to the Concert Office before the deadline, the Office cannot guarantee program services for that recital.
• Texts for singers’ and choral conductors’ degree recitals must be submitted on paper to be photocopied no later than ten business days before the recital date.

SECURE STREAMING PERMISSIONS

• Degree recitals may be streamed with written permission of both the student and the faculty studio teacher. Verbal permission cannot be accepted. Live Stream Authorization Forms must be submitted to the Concert Office one week before the recital. If the faculty member is out of town, he or she may send an email to Danielle Heller (danielle.heller@yale.edu).
• Degree recitals with ensembles of more than six players may only be streamed with written permission of the faculty member and the Dean or Deputy Dean.
• Only recitals that are being recorded by the Fred Plaut Recording Studio may be streamed. This includes concerts in Morse Recital Hall (high-definition video streaming) and Sudler Hall (audio streaming).
• Degree recitals are streamed at a private URL that students may distribute to friends, family, and colleagues. Please contact the Concert Office at concertforms@yale.edu if you need the web address.
• Yale School of Music students must sign an Unlimited Media Release at the beginning of the academic year, permitting YSM to record and stream any performances.
• Any performers who are not YSM students must sign a Limited Media Release, granting permission to stream that performance. Students are responsible for collecting signed forms from these performers and giving them to the Concerts & Public Relations Office. Visit music.yale.edu/services/releases for forms.
WHAT TO EXPECT ON CONCERT NIGHT

• The hall is reserved for you one hour before your start time for rehearsal, warm-up, and recording soundcheck. You are expected to clear the stage 15 minutes prior to start time.

• One stage manager will be provided for recitals in Sprague and Sudler. The stage manager has been authorized by the concert office to run all technical aspects of the concert including start time, clearing the stage of performers before the opening of the hall, etc. Do not ask stage managers to serve as page-turners.

Other Considerations

CHANGING STATUS

• Changing the status of a recital (for example, from Degree to Required) must be requested in writing, and requires the approval of the student’s teacher and the operations manager. If a recital is no longer a degree recital, it may be cancelled or rescheduled to comply with the scheduling policies stated above.

RECORDING

• The School’s recording studio will record all degree recitals in Sprague and Sudler Halls. The recitalist receives one copy of the CD; additional copies are $10 each. » music.yale.edu/fprs/request.html

• A student may use a compact system, such as a minidisc recorder or portable cassette recorder, to record an informal or required recital.

• No outside recording engineers may record in Sprague, but a student may use a compact system to make audition recordings. Due to the heavy use of Sprague Hall, students may book no more than one of these sessions each semester. The sessions are limited to three hours, may not be booked earlier than a week in advance, and may be preempted by rehearsals for degree or faculty concerts, at the discretion of the Operations Manager.

EXCUSED ABSENCE FROM REHEARSALS ON RECITAL DAYS

• Students may be excused from 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.

CANCELLATION / DATE CHANGES

• Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the deputy dean, major teacher, and operations manager. Unless a doctor’s note is submitted with this form, the student will be subject to a $500 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.

• Trading of dates is allowed only with permission of the major teacher(s), the operations manager, and the deputy dean, and must be requested in writing.

• All requests for exceptions to these regulations must be submitted in writing to the operations manager and approved by the Performance Committee.

EVALUATIONS

• All degree recitals will be evaluated by the student’s primary teacher and one other faculty member of the School of Music.

• It is the responsibility of the student’s primary teacher to arrange for the evaluation committee, and to ensure its presence at the recital. The members of the evaluation committee must submit written evaluations of the recital. A recital will not be considered successfully completed until all evaluations have been received.

• The Registrar’s Office keeps recital reports on file for the academic year, after which they are added to the student’s permanent files. Students may read and copy their recital reports.
RECEPTIONS
• Receptions for Sudler Hall recitals will be permitted in the side room (beyond the glass doors, on the College Street side of the building). Recitalists will be responsible for cleaning the room afterwards and removing all trash from the building.
• No receptions are permitted in Sprague Hall.
• The Lounge at 320 Temple Street is available for receptions. It can be scheduled with the operations office.

RECITAL RUN-THROUGHS
Often, students would like the opportunity to perform a recital program that he or she is preparing for a competition or an out-of-town venue. These run-throughs can be booked under the following conditions:
  a. It shall be a closed event, not open to the public. In Sprague, the front doors to the building and the hall shall remain locked. The audience of friends, colleagues, and faculty will enter from the performers' entrance on Wall Street.
  b. No staff will be assigned to the run-through.
  c. The student's teacher must be in attendance.
  d. No rehearsal time will be provided.

Accompanying

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.

PAID ACCOMPANYING
All other accompanying for recitals, master classes, lessons, etc. may be taken on by piano majors for payment from work-study or casual wage funds. The amount of accompanying each pianist chooses to do depends upon his or her own time constraints and upon the amount of funds available. Most pianists will not want to commit themselves to more than one or two paid recitals per year, and will be cautioned by their major teachers and by the accompanying coordinator against accepting more work than they can handle.

REQUESTS FOR PIANISTS
All requests for pianists – for degree and non-degree recitals, master classes and lessons – must be received by October 5. This applies to both Fall and Spring semesters. In other words, if you are planning a degree recital for spring semester, you need to request a pianist now.

Both faculty and students should submit written requests to Prof. Elizabeth Parisot, accompanying coordinator. If possible, include dates and times of classes, lessons, or recitals as well as repertoire if pertinent. Accompanying plans made now are valid for the entire year, not just one semester, so bear this in mind when making your requests.

GUIDELINES
Guidelines for number of hours for accompanying projects, as well as information on tracking hours and obtaining payment, are available from Mrs. Parisot.
Piano Services

There are about one hundred pianos at the Yale School of Music. Of these, ninety-two are Steinways, most of which were bought new within the past ten years. The School of Music's two piano curators tune and maintain all of these instruments, and serve the needs of the musicians who use them.

🎉 PIANO SERVICES REQUESTS: music.yale.edu/services/piano.html

Please use the above web page to immediately notify the piano curators if any piano has been damaged or is not functioning properly. The curators can prevent more serious damage if you notify them promptly.

RESERVING TIME IN THE HALLS

- Reservations for rehearsal time in Morse Recital Hall in Sprague Hall and Sudler Recital Hall may be made by contacting Tara Deming, Operations Manager, at tara.deming@yale.edu or 203 432-4142.
- Time reserved for tuning the pianos may not be rescheduled for rehearsal.
- If you are using two pianos, please tell the curators when you schedule your recital, so they may set aside the extra time to tune both instruments.

IMPORTANT PIANO POLICIES

- Do not bring food or drink into practice rooms. Spilled beverages can ruin the sound, touch, and finish of a piano. A $100 fine will be imposed on those who bring food or drink into practice rooms.
- Do not use the top of the piano as a table for instrument cases, books, keys, handbags, drinks, etc. You may scratch the finish or spill the drink into the piano. Please put these items either on a chair or on the floor.
- Do not move the pianos in the studios, classrooms, and practice rooms. They have been placed to minimize damage from opening doors and from excessive heat or cold. If you feel a piano is poorly placed for its general use, please contact the piano curators to have it moved.
- Before raising the lid, please check to be sure that the straight (spine) side of the piano case is at least 4 inches away from a wall. Attempting to lift the lid while the spine side is too close will result in damage to the piano as well as the wall. Do not attempt to move the piano yourself.
- If you notice that a room with a piano is either very hot or very cold, please notify the piano curators or Tara Deming.

Piano Curators

Brian Daley       brian.daley@yale.edu
William Harold   william.harold@yale.edu
Telephone        203 432-4163
Policies & Practices:

Philharmonia Orchestra of Yale & New Music New Haven

All students participating in Philharmonia and New Music New Haven (NMNH) 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, progress, or conduct is unsatisfactory will be reviewed by the Academic Affairs Committee and may be required to withdraw under terms set by the Dean.

STAFF & CONTACT INFORMATION

Manager, Philharmonia and NMNH
Tel: 203 432-1978
Mobile: 203 687-9361
Fax: 203 432-7542
E-mail: TBA
Office: Sprague Hall, Room 302

Roberta Senatore, Librarian
E-mail: yalephilharmonia@gmail.com
Tel: 203 436-0504
Library: 106C Hendrie Hall

Kate Gonzales, Production Assistant
E-mail: yalephil.production@gmail.com
Tel: 361 947-1485

ORCHESTRA COMMITTEE

The Orchestra Committee is composed of those Philharmonia members elected to represent the students enrolled in Philharmonia. It fosters open communication about orchestral issues between Philharmonia musicians and the conductor and staff.

Any member of Philharmonia is always welcome to speak to the manager, librarian, or conductor directly with any suggestions or concerns. Philharmonia members can also discuss orchestral issues anonymously with any member of the Orchestra Committee.

The elected committee usually consists of two violinists, one violist, one cellist, one double bassist, one woodwind player, one brass player, and one percussion or harp player. Elections take place in the third week of September (after the dress rehearsal for Philharmonia Series 1). The Philharmonia members nominate candidates for the committee, and then submit anonymous ballots to vote upon the candidates that they nominate.

The Committee usually meets once a month with the manager and the conductor to make suggestions for how to improve the orchestra (musically, logistically, and socially). The conducting fellows attend some meetings.

The Committee is also responsible for planning the Philharmonia party at the end of the year.
SCHEDULES & ROSTERS:

music.yale.edu/philharmonia

You are responsible for checking the locations below on a regular basis.
Reminders and updates will be sent via e-mail. Rosters and schedules will be posted online. To access these,
go to the Philharmonia page (listed above), click on “Student Login” (in the left column), and enter username
’s student’ and password ‘student’.

CODE OF CONDUCT

Behavior at the highest professional level is expected at all rehearsals and concerts for Philharmonia and NMNH.

Musician responsibilities for preparation:

• **Pick up your music** at least 2 weeks before the first rehearsal.
• **Prepare your part** and be able to play, at performance level, the repertoire for that concert at the first
  rehearsal.
• The conductor may ask you to play any part of the concert repertoire in public (during rehearsal) or
  in private (backstage/office).
• If you are a string principal, complete a master part with all necessary bowings and markings at least
  4 weeks before the first rehearsal.

Musician responsibilities during rehearsal:

• **Do not be late**: it is unprofessional, disrespectful to your colleagues, and carries penalties. Arrive at least 10
  minutes before each rehearsal. Be seated and ready to tune 5 minutes before rehearsal starts.
• **Be prepared**. Always bring a pencil, a mute, music, and all auxiliary instruments. You must bring your
  practice parts to all rehearsals in case your stand partner is absent. When asked to do so, please bring your
  folding music stand to rehearsals. YSM stands must not be removed from practice rooms or rehearsal
  spaces.
• **Store your case safely** (out of walkways, under chair, or in audience).
• **Mobile devices are strictly prohibited**. Cell phones, tablets, PDAs, etc. must be turned off and left in your
  instrument case. Texting or any other use of mobile devices is not permitted during rehearsal.
• **Talking is not permitted during rehearsal**. Raise your hand to ask a question about the music being
  rehearsed. Other questions are welcomed after rehearsal or by appointment with the conductor.
• **Do not read or work on any outside materials** during rehearsal.
• **Food and drink are not allowed** in any School of Music buildings at any time. Water is permitted in sealed
  and unbreakable containers only. Gum and candy are not permitted.
• **Hats may not be worn** during rehearsal.
Attendance Policy & Grading

Failure to respect and abide by this code may affect your grade. Musicians must attend all services in the schedule unless released by the manager.

SEATING TIME
- Arrive 10 minutes before each rehearsal.
- Be seated and ready to tune 5 minutes before rehearsal starts.
- Breaks are 15 minutes in length: you are responsible for returning to your seat on time.

TARDINESS
- The tuning “A” will be given promptly at the beginning of rehearsal and at the end of break.
- If you are not in your seat and ready to play when the “A” is given, you will be marked tardy.
- If you are unprepared for rehearsal and do not have a required item (music, practice parts, stand, mute, pencil, etc.), you will be marked tardy.

ALTERNATES
- If you are listed as an alternate (ALT), you must hold yourself available for all services in that series in case we need to replace a player. Failure to do so will affect your grade.
- Alternates are not required to attend rehearsals or to prepare a part unless called.

APPROVED ABSENCES
Absence requests must be requested as soon as a conflict is known and no later than FOUR WEEKS PRIOR to the start of the affected series.
- Email the manager with the details of your absence request (date, reason, etc) and submit an Absence Request Form (available on the Philharmonia website).
- Your request is not approved until you receive written notification from the manager.
- You must not be absent from a dress rehearsal, or from more than one rehearsal per concert. Wind and brass players must not miss any rehearsals in an assigned series.

Absences are permitted for the following reasons:
- Degree recital (for recital-owner on day of degree recital only)
- Leave of absence approved by the deputy dean
- Illness or emergency: contact the manager before the rehearsal. You may be asked to submit a doctor’s note when you return, or your absence may not be excused.

Wind, brass, percussion, and harp players only:
For any type of absence, you must arrange for a substitute to prepare and cover your part, and provide the substitute’s name to the manager.

GRADING
Grades are based upon attendance and participation in both Philharmonia and NMNH (including the conductor’s evaluation of each musician’s performance).
- For every 1 sec to 10 min of tardiness, your grade may be lowered one increment (A to an A-).
- If you are more than 10 minutes late, your grade will continue to drop by one increment for every 10 minutes of tardiness.
- For each unexcused absence, your grade may be lowered one letter (A to B).
- You must receive a passing grade in Philharmonia to receive course credit.
Library Policies

The Philharmonia Library is located in Hendrie Hall, Room 106c. To contact the library for any matter, please send an email to yalephilharmonia@gmail.com.

GETTING PARTS
- It is your responsibility to pick up your music (whether it is an original or a photocopy) two weeks prior to the first rehearsal of each series.
- The Philharmonia Library will tell you where to pick up your music. For most concerts, your music will be placed in your Hendrie Hall mailbox.
- Occasionally, you will need to sign out music from the library.
- If you do not pick up your music two weeks before the first rehearsal, the conductor will be notified, and your grade may be affected.

RETURNING PARTS
- Bring all of your music (whether it is an original or photocopied part) to the concert.
- After the concert, leave all of your music on your stand.
- If you forget to leave your music on your stand after the concert, you must return it to the Philharmonia Library by the following Monday.
- You will accrue fines for each late part, and will be billed for the replacement value of any damaged or lost parts. The cost will be charged to your student Bursar account.

BOWING PARTS (principal strings)
- String principals will receive instructions from the Library regarding master bowings.
- Master bowings are typically due 4 weeks before the first rehearsal for that repertoire.
- It is your responsibility to complete the bowings on time.

EXCERPTS FOR PROFESSIONAL AUDITIONS
- You can print most excerpts directly from IMSLP online. Please check imslp.org/wiki/Category:Composers to see if you can download and print your excerpts.
- If your excerpts are not on IMSLP, the Philharmonia Library may be able to lend you orchestral parts for legitimate, professional auditions.
- Please fill out the Excerpt Request Form (on the Philharmonia website) at least two weeks in advance.
- If the library loans original parts to you, you must fill out a YPHIL Loan Agreement.
- Any original parts loaned must be returned with all markings erased.
- Any damaged, late, or unreturned parts will result in a fine to your Bursar account.

RECORDINGS
Recordings of the Philharmonia program pieces will be put on reserve at the Irving S. Gilmore Library.
Concert Practices

CALL TIMES AND SIGN-IN
Concert call times are generally 30 minutes before you are scheduled to play. You must sign in at the sign-in sheet next to the stage door when you arrive.

CONCERT ATTIRE for PHILHARMONIA
Please abide by these general guidelines:

• Concert clothing should always be clean and pressed.
• Please do not use perfume or cologne: many performers are allergic to these substances.
• Makeup, hair dressing, and necklines should be modest and conservative.
• Low necklines, bare backs/midriffs, transparent tops, and tight-fitting clothing are unacceptable.
• Sparkling or flashing jewelry and ornaments (beads, sequins, rhinestones) are not allowed.
• Accessories should be conservative and discreet.
• Headbands and hair ornaments should be unornamented and match your hair color.
• During concerts, musicians should not keep their instrument cases, coats, or other personal items onstage without prior agreement of the manager.
• Onstage pocketbooks should be tiny, black, and inconspicuous.

MEN
• Black tuxedo jacket (no tails) and black tuxedo pants
• Black bow tie
• White tux shirt with full-length dress sleeves
• Long black socks and black dress shoes (shined and clean)

WOMEN
• Black dress (must be ankle length) with full-length or elbow-length sleeves
  -OR- black skirt (ankle length) with dressy black blouse (full or elbow-length sleeves)
  -OR- dressy trousers with dressy black blouse (full or elbow length sleeves).
• Black hosiery or black stockings. Flesh colored stockings are not acceptable.
• Unornamented black dress shoes with closed toes (no sandals).
• Shoulders must be covered. Sleeves must not have slits.
• Skirts must not have slits (a back center slit is acceptable)
• Long sweaters and/or long skirts will be loaned to any inappropriately-dressed player.

CONCERT ATTIRE for NMNH and OPERA ORCHESTRA
Same general guidelines as above, but attire is all black.

MEN
• Black dress pants (no jeans) and black long-sleeved shirt with collar and cuffs.
• Long black socks and black shoes (no sneakers)

WOMEN
• Black skirt (mid-calf length, no slits) or black dress pants (no jeans)
• Black blouse (full length or elbow-length sleeves, shoulders covered)
• Black hosiery or black stockings, and plain black shoes (no sandals, no sneakers)
**New Music New Haven Policies**

**CONTACT INFORMATION**

**Chris Theofanidis**
Artistic Director
Cell: 646 234-3830
chris.theofanidis@yale.edu

**TBD**
Manager of Philharmonia/NMNH
Cell: 203 687-9361
Fax: 203 432-7542
Email: TBD
Office: Sprague 302
Office hours: Thu 4:15–5:00 pm
Other times by appointment
Re: schedule, players, and production

**Roberta Senatore**
Librarian for Philharmonia/NMNH
Tel: 203 436-0504
yalephilharmonia@gmail.com
Library: 106c Hendrie Hall
Re: parts and scores

**Kate Gonzales**
Production Assistant for Phil/NMNH
Tel: 361 947-1485
yalephil.production@gmail.com
Re: plots, stage crew, moves

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**NMNH: GUIDELINES FOR PREPARATION OF PROPOSALS, PARTS, AND SCORES**

**Instrumentation**
We can only program compositions for instruments that are owned by the School of Music, students, composers, or guest performers. We regret that we cannot program student works that require rental instruments.

The School owns the following auxiliary instruments: alto flute (1), piccolo (1), oboe d’amore (1), English horn (1), E-flat clarinets (2), bass clarinets (2), basset horns (2), and contrabassoon (1). Please consult with the percussion TA regarding the instruments owned by the percussion studio.

**To propose a work for performance on NMNH:**
- All forms are at [http://music.yale.edu/academics/composition/student-info/nmnh-form.html](http://music.yale.edu/academics/composition/student-info/nmnh-form.html)
- Before you submit a proposal form, your primary composition professor must review the proposed piece, and approve it for inclusion on NMNH. Please print the approval form from the Composition website, get your teacher’s signature, and return the form to the Phil/NMNH manager.
- Fill out the NMNH proposal form by the proposal deadline.
- Please provide as many details about your piece as possible.
- You should only fill out a proposal form if a piece has been completed or is near completion.
- Please do not fill out proposal forms for works that have not yet been written.
- Proposals will be reviewed and the program will be announced 2–7 days after the proposals are due.
- Late proposals cannot be considered.

**Before you submit your parts to the library:**
- Always adhere to the MOLA guidelines (see following section).
- Parts and scores that do not meet the MOLA guidelines will not be accepted for performance on NMNH.
- You are encouraged to set up a time (well before your parts are due) to meet with a Philharmonia librarian to assess the readability of your parts and score.
Submitting parts to the library:
If you submit your parts on time, the library will print, bow, copy, and bind all of your parts for you.
• Submit parts and score as PDF files to yalephilharmonia@gmail.com. You do not need to submit paper copies of your parts.

Submitting scores to the library:
• Submit 2 hard-copy scores to the Philharmonia library. If the spine is shorter than 14 inches, the library will bind it for you upon request. If the spine is longer than 14 inches, you must submit a bound score.

If you do not submit your parts on time:
• Your piece may be removed from the concert. It will be rescheduled on a later NMNH concert if possible.
• If it is not removed from the concert, the Philharmonia library may grant you an extension to submit your parts. If so, you must prepare your own parts, and properly print, bind, and bow them. These parts must be submitted to the library for approval before the library distributes them.

Special submission requirements for New Music for Orchestra (Dec. 8):
• Submit 2 hard-copy scores, bound and properly sized to the Philharmonia library.
• Submit parts and score as PDFs to yalephilharmonia@gmail.com
• Submit parts as unbound single-sided pages (8.5 x 11”) to the Philharmonia library.
• If you submit your parts on time, the library will enlarge, bow, copy, and bind all of your parts for you. If you do not submit your parts on time, the steps described in the section above will apply.

MOLA GUIDELINES FOR MUSIC PREPARATION

On the cover of the score
• Title of work
• Name of composer (and name of arranger, if applicable)
• Name and address of publisher

Page 1 of the score: Instrumentation
• Full title of work, printed as it would appear in a formal concert program, including appropriate capitalization and diacritical markings, along with movement titles in their proper order.
• An approximate duration for each movement and a total duration for the work.
• List the full instrumentation, identifying any doublings, and the keys of transposing instruments (clarinets, horns, and trumpets).
• List all percussion instruments and indicate the number of percussionists needed.
• Describe any special equipment, synthesizer settings, or other technical requirements (also note these details on the cover page of the instrument’s part). Instructions should be as specific and understandable as possible.
• Include any special instructions for “prepared instruments” or other uncommon instruments. (Also note these details on the cover page of the instrument’s part).

Page 2 of the score: Staging instructions (if applicable)
• Describe any specific staging instructions. Detailed diagrams are helpful to illustrate particularly complex staging.

Page 3 of the score: Musical notation (if applicable)
• Describe any deviations from standard musical notation.
Proofreading
• It is mandatory that prior to reproduction the parts be proofread by a qualified proofreader and NOT only by the composer or the copyist who prepared the parts. Please do not expect orchestra librarians to provide additional proofreading services.

The Music
• Scores should be engraved (computer or traditional).
• Right-hand pages must be odd-numbered and left-hand pages must be even-numbered in the top right or left corner of the page.
• At the beginning of the score, list the full name of each instrument to the left of the corresponding system. On subsequent pages, use abbreviations of the instrument names.
• All instructions for tempi and dynamics should be in a conventional language (English, Italian, German, or French).
• All tempo indications should appear above the top staff and above the first violin line on each score page.
• Each measure (bar) should be numbered, beginning anew with each movement.
• Placement of measure numbers should be the same throughout the work, i.e. above, below, or on a special line of the grand staff, such as above the first violins.
• Rehearsal letters should correspond to landmarks in the music and must be used in conjunction with measure numbers.

Instrumental Parts: General
• Standard music notation practice should be observed and any deviation from the standard should be clearly explained prior to the first page of music.
• The front of each part should clearly identify the composer, title of the work, and instrument, including doublings and key(s) of transposing instruments where appropriate.
• Each page of the part must specify the instrument name and piece title on the top center of the page.
• Parts should be completely computer generated, without any handwritten additions.
• Right-hand pages must be odd-numbered and left-hand pages must be even-numbered in the top right or left corner of the page.
• Avoid creating wind parts with multiple parts on a single stave (e.g. Flutes 1 and 2 must be separate parts).
• String parts should be created with one part per section. Complicated string divisions should be written on separate staves. Avoid dividing the music for the string section into multiple parts unless necessitated by multiple and continuous division of the voices.

Specific Suggestions
• Clefs and key signatures must appear at the beginning of each line.
• Care should be taken with the use of the abbreviations 8va and 8vb. Avoid using them if possible.
• Parts for transposing instruments must be written in the proper key.
• If any parts are reproduced with a popular transposition (for example, Horn in E-flat transposed for Horn in F), a part in the original key should also be included with the set.
• Harp pedaling should be left to the performer.
• The Timpani part should NOT be included in the percussion part.
• Percussion parts should include a list of the instruments required.
• Percussion parts may be in score form or individual instrumental parts. Each has its advantages depending on the requirements of the music. Consult with an experienced orchestral percussionist.
• Percussion instruments should be notated on the staff from high to low, according to their relative pitch. These positions must be maintained consistently throughout the work. A notation key printed at the
beginning of the part may be helpful to the player.

**Instrumental Part Readability**
- The most readable staff size for all instruments is 8.5 mm (measured from the bottom to the top of the staff). Although 8.0 mm is readable for winds, it is less so for strings. Wind players can read music from staves that measure 7.5 mm, but this is very problematic for string players. Anything smaller than 7.0 mm is unacceptable for orchestral parts. Anything larger than 8.5 mm should be avoided, as it is distracting to players.
- Measure (bar) numbers should appear at the beginning of the first measure of each line. Numbering each measure should be avoided, except in the case of multiple measures rest, where measure number ranges are helpful (e.g., “27–117”).
- Logical cues are expected during long periods of rest, the cues being transposed to the reading key of the instrument. Cues must be audible to the musician reading the part.
- Tempo and meter changes must shown on all parts, even during periods of extended rest. The use of “Tacet until…” is not acceptable.
- Pay careful attention to the placement of page turns. Build blank pages into the parts to facilitate turns.

**Paper**
- The paper for parts should be of substantial quality to avoid show-through of music from the reverse side, to ensure durability, and to stand up to on-stage wind patterns caused by ventilation systems. The minimum requirement is usually 60 or 70 lb. [100 gsm] offset paper.
- The page layout should allow comfortable page turns.
- Fold-out pages should be avoided or, if absolutely necessary, used sparingly.
- Eight- or ten-stave paper should be used for any instrument that is subject to multiple ledger lines.
- Twelve- or fourteen-stave paper may be used as long as symbols are not crowded and clarity of the notational elements is maintained.

**Formatting and Binding**
- Parts should be prepared within an image area of no less than 8 x 11 inches on paper at least 9.5 x 12.5 inches. These minimum requirements leave a 0.75 inch margin surrounding the image area. A common page size among many publishers is 10 x 13 inches. Parts larger than 11 x 14 inches are unwieldy.
- Parts and scores should be bound so that they lie flat on the stand. Plastic comb or coil binding may be used for scores but not for parts. To bind multiple page parts, affix library tape to the left margin of the part. All pages should be attached to the center spine. Loose pages should be taped or attached to the center margin of the spine.
- Tape: Vital Presentation Concepts Inc. or 3-M Corp. Micropore surgical tape.
- Accordion-fold parts (single-sided sheets taped side-to-side) are not acceptable.
NMNH Instrumentation and Deadlines

The works on NMNH will be performed by students at the School of Music. Composers may supplement these ensembles by providing their own players from outside the School of Music. Please discuss this possibility with the manager.

Composers participating in NMNH are expected to keep track of all deadlines for any concert on which their work will be performed, and to submit materials by the requested dates. Missed deadlines compromise the quality of the parts, the players’ level of preparation, the collaborative experience for all participants, and the success of the final performance. Therefore, if a composer fails to meet deadlines for parts or scores, that composer’s piece may be removed from the concert on which it was scheduled. If possible, that piece will be rescheduled on a later concert.

To avoid a penalty, your program information must be submitted to the Concert Office by the listed deadlines (10 business days before the concert, at 9:00 AM). Program information submitted 6–9 business days before the concert will incur a $50 fine, and program information submitted 1–5 business days before the concert will incur a $100 fine. All fines will be billed directly to your Bursar Account.

<table>
<thead>
<tr>
<th>NMNH SERIES 1: THU OCT 4 (Sprague)</th>
<th>1-15 Philharmonia players per ensemble, max</th>
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<tbody>
<tr>
<td><strong>Guitarists and pianists are available in addition to the Philharmonia players above.</strong></td>
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<tr>
<td><strong>Tue Jul 24</strong></td>
<td>4:00 pm</td>
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<td><strong>Tue Jul 31</strong></td>
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<td><strong>Tue Aug 28</strong></td>
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<td><strong>Tue Sep 4</strong></td>
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<td><strong>Fri Sep 7</strong></td>
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<td><strong>Tue Sep 11</strong></td>
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<td><strong>Thu Sep 20</strong></td>
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<td><strong>Tue Sep 25</strong></td>
<td>2:30-5:15 pm</td>
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<td><strong>Thu Sep 27</strong></td>
<td>2:30-5:15 pm</td>
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<td><strong>Tue Oct 2</strong></td>
<td>2:30-5:15 pm</td>
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<tr>
<td><strong>Thu Oct 4</strong></td>
<td>2:30-5:15 pm</td>
</tr>
<tr>
<td><strong>8:00 pm</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NMNH SERIES 2: THU NOV 15 (Sprague)</th>
<th>1-15 Philharmonia players per ensemble, max</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Guitarists and pianists are available in addition to the Philharmonia players above.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Thu Sep 13</strong></td>
<td>4:00 pm</td>
</tr>
<tr>
<td><strong>Tue Sep 18</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Thu Oct 9</strong></td>
<td>11:00 am</td>
</tr>
<tr>
<td><strong>Tue Oct 16</strong></td>
<td>11:00 am</td>
</tr>
<tr>
<td><strong>Tue Oct 23</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Thu Nov 1</strong></td>
<td>9:00 am</td>
</tr>
<tr>
<td><strong>Tue Nov 6</strong></td>
<td>2:30-5:15 pm</td>
</tr>
<tr>
<td><strong>Thu Nov 8</strong></td>
<td>2:30-5:15 pm</td>
</tr>
<tr>
<td><strong>Tue Nov 13</strong></td>
<td>2:30-5:15 pm</td>
</tr>
<tr>
<td><strong>Thu Nov 15</strong></td>
<td>2:30-5:15 pm</td>
</tr>
<tr>
<td><strong>8:00 pm</strong></td>
<td></td>
</tr>
</tbody>
</table>
NMNH SERIES 3: THU DEC 6 (Woolsey): New Music for (Chamber) Orchestra

Composition length: 12 minutes, max
Due to staging issues, you may not supplement this ensemble with performers or instruments without permission from the Phil manager.

2 flutes (one can double either alto flute or piccolo)
2 oboes (one can double English horn)
2 clarinets (one can double either bass clarinet or E-flat clarinet)
2 bassoons (one can double contrabassoon)
4 french horns
3 trumpets
2 trombones
1 bass trombone

Percussion 1: vibraphone, glockenspiel, 2 octaves of crotales
Percussion 2: bass drum, snare drum, tam tam, 2 suspended cymbals
Percussion 3: xylophone, tambourine, triangle, 2 concert toms, temple blocks
1 timpani player (4 drums at 32”, 29”, 26”, 23”)

It may be possible to add small percussion instruments (snares, cymbals, triangles, etc).
However, all additions must be approved in writing by the percussion TA.

1 harp and 1 piano (can double celeste)

For all strings below, the quantities refer to the number of players, and not the number of desks (stands).
Any divisi must have at least two players on a part.
12 violin I
10 violin II
8 violas
8 celli
5 contrabasses

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thu Sep 13</td>
<td>4:00 pm</td>
<td>Proposals due</td>
<td>Email Phil/NMNH manager</td>
</tr>
<tr>
<td>Tue Sep 18</td>
<td></td>
<td>Concert program confirmed</td>
<td></td>
</tr>
<tr>
<td>Tue Sep 25</td>
<td>11:00 am</td>
<td>Preliminary scores due</td>
<td>Deliver hard copy to Phil library (Hen 106C)</td>
</tr>
<tr>
<td>Tue Oct 2 and Thu Oct 4</td>
<td>11:00 am</td>
<td>Individual composer meetings with librarian to review scores and parts</td>
<td>Phil library (Hen 106C)</td>
</tr>
<tr>
<td>Tue Oct 9</td>
<td>11:00 am</td>
<td>Final scores due</td>
<td>Deliver hard copy to Phil library (Hen 106C) Email pdfs to <a href="mailto:yalephilharmonia@gmail.com">yalephilharmonia@gmail.com</a></td>
</tr>
<tr>
<td>Tue Oct 23</td>
<td>11:00 am</td>
<td>All string parts due</td>
<td>Same as above</td>
</tr>
<tr>
<td>Tue Oct 23</td>
<td></td>
<td>Composer meetings with S.Hahm to review scores</td>
<td>Sprague 303</td>
</tr>
<tr>
<td>Tue Oct 30</td>
<td>11:00 am</td>
<td>ALL parts due</td>
<td>Same as above</td>
</tr>
<tr>
<td>Tue Nov 6</td>
<td>11:00 am</td>
<td>Review/approval of any late parts</td>
<td>See librarian at Phil library</td>
</tr>
<tr>
<td>Tue Nov 13</td>
<td></td>
<td>Library distributes parts to players</td>
<td>Hendrie boxes</td>
</tr>
<tr>
<td>Wed Nov 21</td>
<td>9:00 am</td>
<td>Program notes/bio due</td>
<td>Email to <a href="mailto:concertforms@yale.edu">concertforms@yale.edu</a></td>
</tr>
<tr>
<td>Tue Nov 27</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 1</td>
<td></td>
</tr>
<tr>
<td>Thu Nov 29</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 2</td>
<td></td>
</tr>
<tr>
<td>Fri Nov 30</td>
<td>1:00-3:30 pm</td>
<td>Rehearsal 3</td>
<td></td>
</tr>
<tr>
<td>Tue Dec 4</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 4</td>
<td></td>
</tr>
<tr>
<td>Thu Dec 6</td>
<td>2:30-5:15 pm</td>
<td>Sound check</td>
<td>Woolsey</td>
</tr>
<tr>
<td></td>
<td>8:00 pm</td>
<td>CONCERT</td>
<td>Woolsey</td>
</tr>
</tbody>
</table>

You can also submit forms online!

» music.yale.edu/academics/composition/student-info/nmnh-form.html
### NMNH SERIES 4: THU FEB 7 (Sprague)

1-7 Philharmonia players per ensemble, max

No strings available; guitarists and pianists are available in addition to the Philharmonia players above.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thu Nov 8</td>
<td>4:00 pm</td>
<td>Proposals due</td>
<td>Email Phil/NMNH manager</td>
</tr>
<tr>
<td>Tue Nov 13</td>
<td></td>
<td>Concert program confirmed</td>
<td></td>
</tr>
<tr>
<td>Tue Dec 11</td>
<td>11:00 am</td>
<td>All parts/scores due</td>
<td>Email pdfs to <a href="mailto:yalephilharmonia@gmail.com">yalephilharmonia@gmail.com</a></td>
</tr>
<tr>
<td>Tue Jan 8</td>
<td>11:00 am</td>
<td>Review/approval of any late parts</td>
<td>See librarian at Phil library</td>
</tr>
<tr>
<td>Tue Jan 15</td>
<td></td>
<td>Library distributes parts to players</td>
<td>Hendrie boxes</td>
</tr>
<tr>
<td>Thu Jan 24</td>
<td>9:00 am</td>
<td>Program notes/bio due</td>
<td>Email to <a href="mailto:concertforms@yale.edu">concertforms@yale.edu</a></td>
</tr>
<tr>
<td>Tue Jan 29</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 1</td>
<td></td>
</tr>
<tr>
<td>Thu Jan 31</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 2</td>
<td></td>
</tr>
<tr>
<td>Tue Jan 5</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 3</td>
<td></td>
</tr>
<tr>
<td>Thu Feb 7</td>
<td>2:30-5:15 pm</td>
<td>Sound check</td>
<td>Sprague</td>
</tr>
<tr>
<td></td>
<td>8:00 pm</td>
<td>CONCERT</td>
<td>Sprague</td>
</tr>
</tbody>
</table>

### NMNH SERIES 5: THU MAR 7 (Sprague)

To be performed by composers and/or their guests from outside the School of Music. Students enrolled in Philharmonia are not available for this concert except for the Daugherty.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue Jan 6</td>
<td>4:00 pm</td>
<td>Proposals due</td>
<td>Email Phil/NMNH manager</td>
</tr>
<tr>
<td>Fri Jan 9</td>
<td></td>
<td>Concert program confirmed</td>
<td></td>
</tr>
<tr>
<td>Tue Jan 29</td>
<td>11:00 am</td>
<td>All parts/scores due</td>
<td>Deliver hard copy to Phil library (Hen 106C)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Email pdfs to <a href="mailto:yalephilharmonia@gmail.com">yalephilharmonia@gmail.com</a></td>
</tr>
<tr>
<td>Tue Feb 5</td>
<td>11:00 am</td>
<td>Review/approval of any late parts</td>
<td>See librarian at Phil library</td>
</tr>
<tr>
<td>Tue Feb 12</td>
<td></td>
<td>Library distributes parts to players</td>
<td>Hendrie boxes</td>
</tr>
<tr>
<td>Thu Feb 21</td>
<td>9:00 am</td>
<td>Program notes/bio due</td>
<td>Email to <a href="mailto:concertforms@yale.edu">concertforms@yale.edu</a></td>
</tr>
<tr>
<td>TBD</td>
<td></td>
<td>Rehearsal schedule to be determined</td>
<td></td>
</tr>
<tr>
<td>Thu Mar 1</td>
<td>4:00-7:30 pm</td>
<td>Sound check</td>
<td>Sprague</td>
</tr>
<tr>
<td></td>
<td>8:00 pm</td>
<td>CONCERT</td>
<td>Sprague</td>
</tr>
</tbody>
</table>

### NMNH SERIES 6: THU MAR 28 (Sprague)

4-5 faculty works only, no student works

No Philharmonians available

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue Feb 12</td>
<td>11:00 am</td>
<td>All parts/scores due</td>
<td>Deliver hard copy to Phil library (Hen 106C)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Email pdfs to <a href="mailto:yalephilharmonia@gmail.com">yalephilharmonia@gmail.com</a></td>
</tr>
<tr>
<td>Thu Mar 14</td>
<td>9:00 am</td>
<td>Program notes/bio due (* this is during break)</td>
<td>Email to <a href="mailto:concertforms@yale.edu">concertforms@yale.edu</a></td>
</tr>
<tr>
<td>Thu Mar 26</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal</td>
<td></td>
</tr>
<tr>
<td>Thu Mar 28</td>
<td>2:30-5:15 pm</td>
<td>Sound check</td>
<td>Sprague</td>
</tr>
<tr>
<td></td>
<td>8:00 pm</td>
<td>CONCERT</td>
<td>Sprague</td>
</tr>
</tbody>
</table>

### NMNH SERIES 7: THU APR 30 (location TBD)

1-15 Philharmonia players per ensemble, max

Guitarists and pianists are available in addition to the Philharmonia players above.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thu Feb 28</td>
<td>4:00 pm</td>
<td>Proposals due</td>
<td>Email Phil/NMNH manager</td>
</tr>
<tr>
<td>Tue Mar 5</td>
<td></td>
<td>Concert program confirmed</td>
<td></td>
</tr>
<tr>
<td>Tue Mar 26</td>
<td>11:00 am</td>
<td>All parts/scores due</td>
<td>Deliver hard copy to Phil library (Hen 106C)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Email pdfs to <a href="mailto:yalephilharmonia@gmail.com">yalephilharmonia@gmail.com</a></td>
</tr>
<tr>
<td>Tue Apr 2</td>
<td>11:00 am</td>
<td>Review/approval of any late parts</td>
<td>See librarian at Phil library</td>
</tr>
<tr>
<td>Tue Apr 9</td>
<td></td>
<td>Library distributes parts to players</td>
<td>Hendrie boxes</td>
</tr>
<tr>
<td>Thu Apr 16</td>
<td>9:00 am</td>
<td>Program notes/bio due</td>
<td>Email to <a href="mailto:concertforms@yale.edu">concertforms@yale.edu</a></td>
</tr>
<tr>
<td>Tue Apr 23</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 1</td>
<td></td>
</tr>
<tr>
<td>Thu Apr 25</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 2</td>
<td></td>
</tr>
<tr>
<td>Fri Apr 26</td>
<td>2:30-5:15 pm</td>
<td>Rehearsal 3</td>
<td></td>
</tr>
<tr>
<td>Tue Apr 30</td>
<td>2:30-5:15 pm</td>
<td>Sound check</td>
<td>TBD</td>
</tr>
<tr>
<td></td>
<td>8:00 pm</td>
<td>CONCERT</td>
<td>TBD</td>
</tr>
</tbody>
</table>
Recording Services

THE FRED PLAUT RECORDING STUDIO

The Fred Plaut Recording Studio (fprs) is a suite of world-class professional studios on the first floor in Sprague Hall that provide recording services to the faculty and students at the School of Music. The studio is staffed by Eugene Kimball (engineer, director, lecturer). The studio's heritage dates back to Columbia Masterworks' chief engineer, Fred Plaut, who founded the recording studio at Yale. He engineered some of Columbia's most famous albums including Miles Davis' *Kind of Blue* and *Sketches of Spain*. The current studio director, Eugene Kimball, worked closely with Plaut during the '70s and early '80s. The studio is home to some of the world's finest professional audio equipment, including two vintage Neve mixing consoles.

SERVICES AND POLICIES

The recording studio records recitals and concerts in Sprague Hall, Sudler Hall, Woolsey Hall, and Battell Chapel. Recording in Sprague Hall by any other professional studio or service is prohibited.

All Yale School of Music degree recitals (see list below) given in Sprague Hall and Sudler Hall are recorded free of charge. One CD is delivered to the student’s mailbox typically in 1-2 weeks of the recital date. Additional copies are available for $10 each. There is no need to schedule a degree recital recording.

Required or informal recitals can be recorded for a flat rate of $200. One CD is delivered to the student’s mailbox typically in 1-2 weeks of the recital date. Additional copies are available for $10 each. You must schedule this recording at least one week in advance.

All on-campus Yale Philharmonia and New Music New Haven (nmnh) concerts are recorded. Composers, conductors, and Philharmonia soloists will receive one CD free. Recordings of these concerts are available to any YSM affiliate for $10, and will also be available for listening at the music library.

In addition to ensemble and recital recording, the fprs offers School of Music students a discounted rate for recording sessions and professional editing. For any questions or to schedule a recording, please email recording.studio@yale.edu. For more information including equipment, staff, and procedures, please visit the studio’s website at music.yale.edu/fprs.

_REQUEST SERVICES ONLINE: music.yale.edu/fprs/request.html_

Yale School of Music degree recitals:

- **M.M.**  One recital in the final year of study
- **M.M.A.**  External Candidates: Two recitals, one in each year of study
- **M.M.A.**  Internal Candidates: One recital in the final year of study
- **A.D.**  External Candidates: Two recitals, one in each year of study
- **A.D.**  Internal Candidates: One recital in the final year of study
- **Certificate**  One recital in the final year of study