

YALE UNIVERSITY  
DEPARTMENT OF MUSIC

GRADUATE STUDENT HANDBOOK  
2017-18 edition

This handbook is revised annually by the Director of Graduate Studies (DGS). Each revision incorporates any changes in the program voted by the faculty during the previous year. The handbook current at the time of a student's matriculation sets forth the policies that govern that student's program. If program changes are made in subsequent years, students may be given the option to switch into the adjusted program, but they can also continue the program in force at the time of matriculation.

The current version was updated in June 2017 by Gundula Kreuzer.

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## Overview

Pursuit of a Ph.D. in Music at Yale is a full-time activity. Students are required to be in residence for a minimum of three years. The first two years of the program are devoted exclusively to course work and, if necessary, language study. Beginning in spring of the second year and through the summer, students prepare for the Ph.D. qualifying examination, which is administered just prior to the beginning of the third year. The third and fourth years are devoted to research and writing the dissertation as well as part-time teaching in Yale College. The fifth year is normally dedicated to full-time work on the dissertation.

Students are admitted into concentrations in Music History, Music Theory, or Ethnomusicology, the distinctions among which are outlined below. Students admitted into one concentration who wish either to pursue examinations in another or to combine aspects of all three sets of exams should submit a petition to the faculty via the Director of Graduate Studies (DGS), normally no later than the beginning of the second year of study.

## Departmental Examinations

### Style and Repertory (S & R) Examination

The purpose of the S&R exam is to determine and ensure general knowledge of musical styles and repertory. The S&R examination lasts 3.5 hours and is offered twice a year, in August and January. Students must take it each time it is offered until they pass it.

This examination comprises 12–15 brief music examples, presented partly as scores and partly as audio recordings. Students are asked to identify and describe the style of each extract as well as the historical period and geographic location from which it stems. The goal is not to recognize a particular piece by title, but rather to provide cogent descriptive reasons for the stylistic identification, which may include such aspects as formal structure, instrumentation, scoring/notation, harmonic and rhythmic aspects, language and style of the text (if any), etc. Examples from past examinations can be found on the Music Department's page on the ClassesV2 site.

### Language Examinations

The purpose of the language exam is to ensure that students have basic capability in important languages of their discipline and/or those languages in

which they plan to conduct their research. These are taken in the first, second, and (on occasion) third year of the program.

Students must pass a reading examination in two languages other than English before they are admitted to candidacy (i.e., before the end of the third year). History and Theory students must pass examinations in German and either French or Italian. Ethnomusicology students must pass examinations in two languages relevant to their research, one of which must be a European language. History and Theory students can petition to substitute one language in place of either French or Italian if a convincing case can be made that that language is more relevant to the petitioner's research. All students are strongly encouraged to take language courses at Yale during the academic year, and to enroll in intensive summer courses at Yale or abroad.

Exams in German, French, Italian, and (if so requested) Latin will be given twice yearly within the Department of Music: early in the Fall and late in the Spring semester. Exams in other languages will be administered in collaboration with faculty from other departments. All entering students must take one complete language exam per semester (including their first semester) until both exams are passed.

Language examinations in German, French, and Italian consist of two parts. The first part is a c. 400-word prose excerpt from a historical source (for German, this text is in *Fraktur*); students have one hour to provide a grammatically and syntactically sound, idiomatic translation. The second part consists of approximately 5 printed pages from a modern scholarly source; students have up to 30 minutes to translate a specified 200-word extract, and another hour to provide a detailed summary of the entire argument. Students can pass or fail each part individually; if they pass one part of the exam, they need to retake only the other part in subsequent semesters.

Students may complete the examinations on their own computer. The use of printed or electronic dictionaries is permissible for the purpose of translating individual words and short idiomatic expressions. Students are not allowed access to technological resources that suggest translations for complete sentences, phrases, or other segments that exceed the size of entries in a traditional print dictionary. Examples of past examinations can be found on the "MUSI Grad Students" page on the ClassesV2 site.

## Years 1 and 2 Course Work

### Course Requirements

**All students** take a minimum of 14 courses. Three of these courses are required proseminars in Music History, Music Theory, and Ethnomusicology (MUSI 697, 698, and 699). The additional requirements for each concentration are as follows:

- **Music Theory** students are required to take two History of Theory courses. Seven of the nine remaining courses should be graduate courses in the Music Department.
- **Music History** students are required to take one History of Theory course. Eight of the ten remaining courses should be graduate courses in the Music Department.
- **Ethnomusicology** students are required to take at least two courses outside of the Department. Six of the nine remaining courses should be graduate courses in the Department.

In any two-year period, each of the two History of Theory courses and the three proseminars will be offered once. Students should take required courses as they are offered during their two years of coursework.

For courses outside the department, they must be either graduate seminars or non-introductory undergraduate courses (normally 300-level or above). Language courses may not be used to fill the course requirements.

Course work must be completed before students take their qualifying exams in the summer before their third year. Students are encouraged and welcome to audit courses in their third year and beyond.

### Registration Process

Students in the first two years of the program meet with the DGS at the beginning of each semester to discuss their study plans. Students select courses using the Online Course Selection site. The DGS receives an email notification and can approve the selection or suggest revision. The course schedule must be filed by a date stipulated in the Graduate Bulletin, normally two weeks into the semester; it may be changed, with consent of the DGS, any time before mid-semester, although students may be asked to pay a small fee. No change can be made after the middle of the semester. Additional information is provided in the *Programs and Policies* Guide of the Graduate School (<http://gsas.yale.edu/academics/programs-policies>).

## **Grades and Minimum Honors Requirement**

All graduate courses in years 1 and 2 must be taken for quality grades: H (Honors); HP (High Pass); P (Pass); and F (Fail). ). An Honors grade is given for work of exceptional quality and promise; a High Pass is earned for fully satisfactory graduate-level work. All work is normally due by the end of the semester, although some instructors may extend due dates into January or late May. Students unable to complete work by the due date may request a Temporary Incomplete (TI), although this can be done *in no more than one course per semester*. An instructor who grants such a request will stipulate an ultimate due date, which can be no later than the date set by the Registrar of the Graduate School. Grades for any courses not completed by that date will convert to a Permanent Incomplete (PI).

Any courses beyond the required fourteen, whether taken in years 1 and 2 or in later years, may be taken for quality grades, for a grade of SAT, or (with permission of the instructor) as an audit (AUD on the transcript).

All students must achieve a grade of H (Honors) in at least four Music Department seminars during years 1 and 2. Any student unable to meet this requirement cannot continue in the Ph.D. program.

## **Evaluation of Student Performance and Mentoring**

The Music Department faculty meets after the end of each semester to discuss the performance and standing of each first- and second-year student. Strengths and weaknesses are assessed and conveyed to each student by the DGS in writing. The faculty may at any time remove from the program a student who fails to demonstrate sufficient promise.

Incoming students can request to be assigned a faculty mentor for their first year in addition to the DGS, who remains the default advisor.

## **Year 3**

### **Qualifying Examination and Dissertation Prospectus**

#### **Qualifying Examination**

The purpose of the Qualifying exam is to assess the student's ability to demonstrate knowledge of the history and current literature of two special fields developed to the level needed for significant independent research.

Students take Qualifying Examination in their field of study in August before their third year in the program. Examples of past examinations are available through the Business Office or in the Department's "Graduate Student" Box folder (<https://yale.app.box.com/s/vlg7m2cfjsqxoc98dxy5i9mci76xdffw>).

Students are to suggest two topics to the DGS or sub-discipline representative by February 1 for approval. Final topics, along with preliminary bibliographies and (where applicable) repertory lists, are due by April 15, final bibliographies and repertory lists by July 1.

Examinations consist of written and oral components. Particularly outstanding performances will be rewarded “with distinction.” Students who do not perform adequately on a given component of the exam may be asked to retake that portion of the exam within six months, or to address the deficiency in some other appropriate way, while continuing on track with their remaining third-year requirements.

### **Theory Qualifying Examination**

The theory faculty will approve each student's pair of topics to ensure, among other things, that they are sufficiently distinct from each other and appropriately complement the student's program of study. Students will have two days (48 hours) to write on each topic. The examination committee will determine the format of the examination for each student, both the number and type of questions and the desired form(s) of written responses. An oral examination will follow.

### **History and Ethnomusicology Qualifying Examination**

Both topics will be designed to promote the acquisition of deep knowledge in two broad but clearly defined areas. One topic can be related to a potential dissertation project; the second topic should be (musically, geographically, chronologically, and/or methodologically) distinct and serve to demonstrate expertise in a different domain.

The written portion of the qualifying examination will occupy two six-hour days, one day per topic. On each day, students will be given two distinct exams of three hours. These may address a variety of methodological and/or contextual issues, the current state of scholarship and sources, a close reading of sound materials (be they scores, score extracts, or sound examples), and the like. A 90-minute oral examination, given on a subsequent day, will address both topics.

### **Dissertation Prospectus, Advisor, and Committee**

Third-year students enroll in MUSI 998 (Prospectus Workshop) in the fall, and MUSI 999 (Dissertation Colloquium) in the spring. These courses assist students in identifying a dissertation topic and preparing the prospectus.

Although each prospectus will have its own form and outline according to the nature of the project, in general a prospectus should:

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1. describe the goals and methods of the project;
2. explain its potential significance;
3. indicate how the project fits into the fields of scholarship and how it draws on but is distinct from the work to which it most closely relates;
4. describe the principal sources upon which the project is based;
5. suggest an outline for the chapters;
6. do all of the above in as efficient a fashion as is appropriate to the project, with a goal of not exceeding c. fifteen pages (double-spaced, normal margins, 12 pt., etc.);
7. append a bibliography of anticipated primary and secondary sources.

Copies of past prospectuses can be found in the “Graduate Student” Box folder (<https://yale.app.box.com/s/vlg7m2cfjsqxoc98dxy5i9mci76xdffw>).

Yale Graduate School requires that you designate a member of the ladder faculty as the primary advisor of the dissertation. (“Ladder” refers to a non-adjunct Assistant, Associate, or full Professor.) You should do this when you are in the early to middle stages of planning your prospectus. The prospectus committee consists of an advisor and two additional members of the Yale faculty, at least one of whom must be a member of the Music Department. Under extraordinary circumstances the DGS may give permission for the other committee member to be a scholar at an academic institution other than Yale. It is up to the student to select the members of the committee and secure their agreement to serve. This is normally done in consultation with the student’s advisor, but the student bears the responsibility of forming the committee. The membership of the committee should normally be determined by April 1 of the third year.

Students should work intensively on the prospectus with their advisor, particularly during its final stages. The completed prospectus should be distributed to the committee of three readers, normally before May 1. The committee then meets to discuss the proposal with the student. If all parties agree, this meeting may occur after the end of the spring semester, normally no later than the end of May. The meeting usually starts with the student giving a very brief summary of, or introduction to, the project. The ensuing discussion lasts as long as is necessary and productive, usually between 45 minutes and two hours.

The committee will decide whether the prospectus passes as is or whether revisions are required before passing. If the committee recommends changes, the student should distribute a revised version to all members of the committee at a date to be determined by the committee in consultation with the



student. A new meeting to discuss the prospectus may be scheduled but is not required.

Once the prospectus is approved, both a hard copy and a pdf should be submitted to the business office and a pdf to the DGS. The student should also register the topic with Doctoral Dissertations in Musicology, thereby alerting other readers that the topic is reserved. Information is available at <http://www.ams-net.org/ddm/index.php>.

### **Admission to Candidacy**

Approval of the prospectus admits a student to candidacy, provided that all other requirements have been met, including S&R, language, and qualifying exams, courses, and the Honors-grade requirement. A student who has not been admitted to candidacy cannot register for the fourth year, except by recommendation of the DGS and approval of the Associate Dean of the Graduate School.

## **Years 4 and 5 Preparing and Submitting the Dissertation**

### **Progress Requirements**

Students in years 4 and 5 (or 6 if they spent a year *in absentia*) register for DISR 999 in the Fall and MUSI 999 (the Dissertation Colloquium) in the Spring. They are required to submit at least one new chapter each year by April 1 and to present a chapter or chapter-in-progress during the spring semester at a meeting of the Dissertation Colloquium. Students in their teaching years are required to attend the Dissertation Colloquium. Members of the Dissertation Colloquium are expected to read and respond to the work presented by others.

At the end of the academic year, students in years 4 and beyond submit an online report of dissertation progress (DPR) for approval by their advisor, the DGS, and the Associate Dean of the Graduate School. The report asks students to describe the progress made during the preceding year toward the completion of the dissertation, explain why any projected goals have yet to be met, describe the remaining work, outline a detailed schedule for the subsequent year, and predict a date of submission.

### **Changes of Dissertation Topic**

A dissertation often evolves in unanticipated directions away from the

outline given in the prospectus. Changes of focus, argument, or balance within the boundaries of a particular topic are to be expected. A complete change of topic, however, requires approval of a new prospectus by a faculty committee as well as the withdrawal of the old topic from, and registration of the new one with, Doctoral Dissertations in Musicology.

### **Ph.D. Process and Evaluation**

Other than the official advisor(s), there is no expectation that the members of the prospectus committee will later serve as readers or evaluators of the dissertation, although that is appropriate in many instances. The role of the advisor, vis-à-vis the other members of the committee, should be determined on an individual basis. Some students will benefit most from an exclusive relationship with a single advisor and may choose to show work to additional readers only at an advanced stage of the project. Other students will receive their most intensive and consistent guidance from the advisor but will consult and share work with other faculty members throughout the dissertation process. In still other cases, the student will benefit most from working with a set of faculty, each of whom contributes a different perspective or knowledge of a different aspect of the project; in these cases, the special role of the official advisor is largely nominal by mutual agreement.

Once completed, the dissertation will be evaluated by the advisor and two other scholars, at least one of whom must be a member of Yale's ladder faculty (although not necessarily of its Music Department). Under extraordinary circumstances the DGS may give permission for the third reader to be a faculty member of another institution. Although the advisor selected during year 3 customarily continues in that capacity throughout the writing of the dissertation, students may request a change of advisor. Consultation with the DGS about such a change is highly recommended.

The student is responsible for forming the evaluating committee. Most students do this in consultation with their advisors and the DGS. In most cases, prospectus committee members who have been actively involved throughout the process will be likely candidates to serve as members of the evaluating committee.

### **Dissertation Submission and Evaluation**

Dissertations are due in the Registrar's Office (246 Church Street, Rm 317) generally by mid-October for degrees to be awarded in December, and by mid-March for May degrees. Consult the Graduate School (GSAS) calendar for the exact dates for a given year.

Students intending to submit their dissertations should familiarize themselves with the required procedures and formatting in good time before putting their dissertation into final form. Procedural information as well as all requirements regarding style, format, copyright, microfilming and the like can be found at <http://gsas.yale.edu/academics/dissertations/submission-process>.

In general, several weeks before the due date, students must notify the Department of their intention to submit their dissertation (an electronic copy of the relevant form can be found at the above URL). The initial submission should be delivered to the Dissertation Office of the Graduate School both as a hard-copy in a temporary binding and as a pdf. (NB: This may change, as the GSAS is currently converting the submission process to an online interface.)

The GSAS will distribute copies of the dissertation to the advisor and the two other evaluators, each of whom submits a report detailing comments and approval or corrections/revisions as necessary and appropriate. It is recommended that the student also send a pdf file to the DGS who will distribute soft copies to the readers for more expeditious access. The dissertation must be approved by vote of the faculty of the Department and subsequently by both the Humanities Degree Committee and the faculty of the Graduate School. In each case the advisory reports submitted by the committee of evaluators will form the basis of the discussion. These reports will also be made available to the student. There is no oral defense of the dissertation. Distinction is awarded upon the unanimous recommendation of the three evaluators. After this departmental vote, students may be asked to edit and amend their dissertation prior to final submission. The details for this final submission are also described in the GSAS materials. As of this writing, three copies of the final approved dissertation should be submitted: one each for the Archives of the University, the Music Library, and for electronic conversion via Proquest.

## **Year 6 and Beyond**

Although Yale Graduate School considers five years sufficient time to complete the Ph.D., many students take a sixth year. Fifth-year students who will complete their dissertation during year 6 are eligible for a guaranteed teaching position in their sixth year. For other sixth-year students, funding is not guaranteed, but most sixth-year students successfully apply to teach or assist in music courses in Yale College as well.

At the end of the sixth year, the student's degree candidacy expires. A student may apply for a one-year extension, which is subject to the approval of the Department and the Graduate School. An extension will normally be granted only if the student can demonstrate that substantial progress is being made toward the

completion of the dissertation, and if the student needs to be registered in order to use the University libraries and other facilities. Students in extended residency are eligible to apply for Yale College teaching positions.

A student whose candidacy expires will not be permitted to register and hence will not have access to University facilities, including the libraries. A student whose candidacy has expired may submit a dissertation, but only if the Department is willing to evaluate it. If the Department agrees to read the dissertation and recommends the award of the Ph.D. degree, the student will be reinstated to degree candidacy.

## Summary Schedule

<b>Year 1</b>	August - September	S&R examination, language examinations
<b>Year 2</b>	March - April	Submit approved qualifying exam topics
	Mid-summer (by July 1)	Submit final bibliographies and repertory lists for the exams as required
<b>Year 3</b>	August	Qualifying exams
	February	Deadline for retaking exams (as needed)
	April 1	Deadline for selecting Prospectus Committee
	May 1	Deadline for Prospectus submission
	May	Prospectus defense
<b>Year 4</b>	August 15	Prospectus resubmission (as needed)
	1 September	Deadline for passing language exams and S&R Exam; Admission to Candidacy
	January - April	Chapter presentation in Dissertation Colloquium
	April	Chapter submission; Progress report (DPR)
<b>Year 5</b>	January - April	Chapter presentation in Dissertation Colloquium
	April	Chapter submission; Progress report (DPR)
<b>Year 5 or 6</b>	Mid-October	Deadline for Fall Dissertation Submission
	Mid-March	Deadline for Spring Dissertation Submission

## Undergraduate Teaching and Courses Available

Each year Yale College employs a number of graduate students as Teaching Fellows (TFs) and Part-Time Acting Instructors (PTAIs). The practice of employing graduate students as teachers has mutual benefits: it enhances the College's ability to offer quality instruction to Yale undergraduates, and it gives teaching experience to Yale graduate students. For graduate students enrolled in the Department of Music, teaching is usually concentrated in the third and fourth years. The Department may also offer teaching to more advanced graduate students, including guaranteed teaching for eligible sixth-year students. Teaching will not be assigned, however, if it is believed that it will significantly hinder a student from making satisfactory progress toward the completion of the degree.

Teaching Fellowships (TFs) for the coming academic year are publicized in the spring semester of every year. There are several different TF types: Part-Time Acting Instructor (PTAI), discussion section leader, grader/tutor, grader without contact, and lab leader. Most of these involve work of 15-20 hours per week; only a few positions involve 6-10 hours and are paid half. Eligible students receive a list of planned courses that require fellows and instructors. Students indicate their preferences, which are then considered by a committee consisting of the Departmental Chair, the DGS, the Director of Undergraduate Studies, other members of the faculty, and at least one advanced graduate student, ineligible for teaching, appointed by the Chair. In recommending these assignments the Committee considers the following:

- the accomplishments of the student as represented by course work and, possibly, by a record of previous teaching;
- the student's area of interest and special skills;
- the desire of the Department to give each student a broad teaching experience prior to the completion of the Ph.D. degree.

Once the Committee has made its decisions, the DGS or chair will notify students of their assignments. The following theory courses are taught by PTAIs:

- MUSI 110. Introduction to the Elements of Music
- MUSI 210-11. Elementary Studies in Analysis and Model Composition

*Theory Skills Diagnostic (TSD; optional)*

All students wishing to teach in music theory courses above the 200 level

must pass the TSD. The purpose of the exercise is to determine readiness to teach basic music theory at the undergraduate level. The diagnostic will involve musicianship skills such as figured-bass realization and other keyboard skills; sight singing; and dictation.

It is expected that all theory students will take this diagnostic. Students in Music History and Ethnomusicology often teach Music 110 but are eligible, in principle, to teach any theory course depending on their capability. History and Ethnomusicology students may elect to take the diagnostic if they want to teach theory above the 200 level. The TSD is offered every year, usually in the Fall semester. The regulations of the Graduate School require that a student must have passed the Ph.D. qualifying examination before being appointed Part-Time Acting Instructor.

The following courses are offered each year by members of the faculty. Teaching Fellows normally teach sections of these courses and may assist the instructor in other capacities as well.

- MUSI 112 - Listening to Music
- MUSI 131 - Introduction to the History of Western Music from 1800
- MUSI 218-19 - Elementary Musicianship
- MUSI 350, 351, 352 - History of Western Music
- MUSI 353 - Topics in World Music

A number of other courses on specific topics that are offered at the 200 and 300 levels each year also involve TFs.

Students may have the opportunity to submit a proposal for a team-taught course with a professor to the Associates in Teaching Program. More information about these programs is available from the Graduate School.

## **Resources for Teacher Preparation**

The Center for Teaching Learning offers teacher preparation programs designed to improve teaching skills and to contribute to professional development. It provides peer-led training workshops, presents pedagogy forums and lectures, publishes a handbook, maintains a resource office, and conducts classroom visitations. Music Department students who serve as Graduate Teaching Fellows conduct teaching workshops that specifically address the challenges associated with the teaching of music in the college classroom. See:

<http://ctl.yale.edu/teaching/pre-faculty-professional-development>

## Master's Degree Program

### Terminal MA

The Master of Arts Program in Music is a one-year program for students who wish to augment previous graduate study or prepare for further study beyond the Master's in one of the musical disciplines such as music history, music theory, ethnomusicology, music librarianship, performance, or composition, or to acquire a background for non-academic careers in journalistic criticism, curatorship, broadcasting, recording, music administration, arts administration, and other fields. Current faculty at other institutions may continue to supplement their education in this program on a full or part-time basis.

Each student, in consultation with the DGS, will devise a program of seven courses forming a coherent plan directed toward the student's goal. One course during the second semester, which may be a tutorial in the student's area of special interest, will lead to a major project, the Master's Thesis. A grade average of High Pass, including at least one term-course grade of Honors, must be attained. Each student must also pass an examination in one modern foreign language appropriate to the program of study.

### Degrees *en route* to the Ph.D.

Students enrolled in the Ph.D. program qualify for the MA degree upon the successful completion of seven courses, at least six of which are seminars given in the Department, along with the passing of the Style & Repertory exam and an examination in one foreign language. Of the six departmental seminars, at least two grades must be Honors. Students enrolled in the Ph.D. program qualify for the M.Phil. degree upon passing the Ph.D. qualifying examination and all other requirements except the dissertation.

Degree petition forms are available at:  
<http://www.yale.edu/graduateschool/home/forms.html>

## Graduate-Student Advocacy Groups

### The Graduate Student Assembly

The Graduate Student Assembly (GSA) provides a forum for students to address issues across the Graduate School and University; see <http://gsa.yale.edu/>.



Representatives consult regularly with the Dean and other administrators about concerns expressed by the student body and nominate the student members of all Graduate School Standing committees. For current issues and accomplishments, see the GSA website. There is proportional representation by department (1 member per 40 students), with new members elected each spring in various departments or degree programs.

## **The Graduate and Professional Student Senate**

The Yale Graduate and Professional Student Senate (GPSS) represents over 5,000 graduate and professional students in eleven schools at Yale. Its goal is to foster interaction between Graduate and Professional students through the congregation of student groups at the Graduate and Professional Student Center at Yale (GPSCY), the sponsorship of academic, intellectual, and social events, and through community service and charitable events. <http://gpss.yale.edu/>.

## **Department-Wide Scholarly Events and Other Activities**

### **Works-in-Progress Series**

Most Friday afternoons during term, members of the Department gather in Stoeckel 106 for informal presentations. The Work-in-Progress (WiP) Series provides an opportunity for graduate students, faculty, and visitors to present in-progress work, including seminar projects, conference papers, and dissertation or book chapters, to the broader community. Presentations should last about 25-30 minutes, followed by c. 30 minutes for questions and discussion. All graduate students are encouraged to attend and to give presentations.

### **Visiting Lecturers**

Several times each semester, distinguished music scholars are invited to Yale to present formal lectures for the Department. Usually, the lecturer is honored with a reception directly after the talk, and then is accompanied to dinner by interested students and faculty. This is an excellent opportunity for students to meet scholars from other universities on an informal basis. A committee of graduate students is involved in selecting and introducing the visiting lecturers.

## Performing Opportunities

All graduate students in music are encouraged to pursue their interests in performance and/or composition as time allows. The campus enjoys an unusually rich musical life thanks to the Yale School of Music and to the Institute of Sacred Music. For qualified musicians, there are numerous opportunities for participation in performing ensembles of all kinds: Yale Schola Cantorum (professional), Yale Camerata, Russian Chorus, Yale Symphony Orchestra, chamber orchestras, Javanese ensemble - Gamelan Suprabanggo, Yale-New Haven Regular Singing, lab choruses, graduate *a cappella* ensembles, chamber groups, etc. More information can be found on the School of Music website: <http://music.yale.edu/>.

Many graduate students participate in the Yale *Collegium Musicum*, founded in the 1940s by Paul Hindemith and dedicated to the performance of early music, focusing primarily on choral repertoire. The group rehearses weekly and normally presents a concert at the end of each semester; recent concerts have included works by Monteverdi and Banchieri, Lasso, Janequin, Ockeghem, sixteenth-century French chansons, and music from Renaissance Spain and colonial Latin America.

## McDougal Graduate Student Center

While much of graduate student life tends to be based in the Department of Music, the McDougal Center, with Common Room, Cafe, Program Room for conferences, film series, etc., offers a place where graduate students from across campus can meet and share interests, as well as a variety of activities open to the graduate school community. Its website <http://gsas.yale.edu/life-yale/mcdougal-graduate-student-center> provides information relating to graduate student life.

## Yale Graduate Music Symposium (YGMS)

The YGMS was founded to promote collegiality and the exchange of ideas between graduate students in all areas of music research both at Yale and with people from other universities. The fifth biennial conference took place on March 4-5, 2016 at Yale University's Stoeckel Hall. See the program at: <http://ygms.yale.edu/>. The next conference is scheduled for March 2018.

## Funding Opportunities for Research, Language Study, and Conference Travel

Most of our graduate students need to procure additional funding at some point in their careers on campus. There are many sources for funding; see the options at <https://yale.communityforce.com/Student/Default.aspx>.

The GSAS has a useful site at The MacMillan Center for International and Area Studies has many other options, especially for pre-dissertation grants through the area-studies councils:

<http://macmillan.yale.edu/graduate-professional-student-grants>.

A list of grants and fellowships that have recently been awarded to or applied for by our graduate students, including websites and approximate submission dates, can be found on the “MUSI Grad Students” page on the ClassesV2 site. Students are encouraged to travel and engage in language study or some kind of pre-dissertation research in the summer between their first and second years and after they have advanced to candidacy. Students with external funding who take a semester or year away from campus to study a language or to prepare for their prospectus can apply for non-continuous registration. This ensures that this time away from campus does not count toward the years to graduation total.

The GSA offers a regular competition, at least once a semester, for funding to help students travel to present their research at conferences; see <http://gsa.yale.edu/ctf>. The Department also offers students a modest sum to help pay for conference travel. These funds are available to all students. Each person may apply for Departmental travel funding once each year.