The Department of Music offers introductory and advanced instruction in the history of music, the theory of music, composition, music technology, and performance. Level I courses, which are introductory courses numbered from 100 to 199, are open to all undergraduates and require no previous experience in music. Level II courses, numbered in the 200s, require a familiarity with music notation. Intermediate courses, Level III, are numbered in the 300s; they require the ability to read music. Advanced courses, Level IV, are numbered in the 400s and are for seniors, juniors, and qualified sophomores. Level III and IV courses are intended primarily for students majoring in Music, but they may be elected by others who meet the stated prerequisites.

Qualified students, whether majoring in Music or not, may offer up to four terms of instruction in performance for academic credit toward the 36-course-credit requirement for the bachelor’s degree (MUSI 360, 361, 460, and 461). Of these four credits, only two may be applied to the major in Music. See “Individual Instruction in Performance” for course descriptions.

The major The Music major provides a general music program in the humanities, as well as preparation for graduate studies or for careers in music. The standard major consists of twelve term courses, eleven of which must be numbered 300 or above, excluding the prerequisites, MUSI 210, 211, 218, and 219. To gain a comprehensive familiarity with the history and theory of music, a student majoring in Music completes a survey of music history from the medieval period to the present, a survey of world music, and a two-course music theory requirement. The survey courses in music history and world music are MUSI 350, 351, 352, and 353. Students choose two courses from the music theory series numbered 301 through 311 to satisfy the music theory requirement. Also required is one course designated “Senior sem” during the senior year. Five additional term courses in music chosen from Levels II, III, and IV (only one of which is from Level II) complete the major. Prospective majors are advised to begin the required courses by their sophomore year.

Students intending to go on to graduate work are advised to study German and French to achieve at least a reading knowledge of those languages. All Music majors are urged to undertake regular studies in musical performance.

Credit/D/Fail courses Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

Senior requirement Each student majoring in Music must satisfy a senior departmental requirement by electing a senior seminar (designated "Senior sem" in the course listing) during one of the final two terms. The final essay or composition for the senior seminar should provide an appropriate culmination to the student’s work in the major and in Yale College. In exceptional circumstances, a graduate seminar in the Music department may substitute for the senior seminar; this requires permission both from the director of graduate studies and from the director of undergraduate studies. Senior seminars are also open to interested juniors with the permission of the instructor and the director of undergraduate studies, but one designated senior seminar must be taken in the senior year to fulfill the senior requirement.

The intensive major The intensive major is for students of high standing who are qualified to do independent and original work in the history or theory of music or in composition. Those admitted to this major elect MUSI 490, 491 in the senior year in addition to the senior seminar.

B.A./M.M. Program Students in Yale College possessing outstanding ability in performance or composition may anticipate, through their undergraduate programs, one year of the Master of Music program in the School of Music, provided they have completed four terms of performance (MUSI 360, 361, 460, and 461) and MUSI 210 and 211 by the end of the junior year.

The program is open to majors both in Music and in other subjects. Majors in subjects other than Music may present four courses toward the M.M. degree in addition to four terms of performance. These courses normally include two from the music theory sequence numbered 301–311 and two from MUSI 350, 351, 352, and 353, taken by the end of the junior year.

Candidates admitted to the B.A./M.M. program are expected to sit for placement examinations and juries in the School of Music at the beginning of their senior year. They must take lessons and MUS 544, the School of Music Seminar in the Major, in that year and they are advised to take two terms of a performance ensemble if their schedules permit. Students seeking the B.A./M.M. degree in an orchestral instrument are required to participate in the Yale Symphony Orchestra or the School of Music Philharmonia during their senior year.
Composers, singers, and keyboard players should consult their principal teacher about requirements in the senior year beyond the lessons and seminar.

Interested students should consult their principal teacher at the beginning of the first term of their junior year and file an application in the Office of Student Affairs at the School of Music.

Students who have accelerated the undergraduate program are ineligible to apply for the B.A./M.M. program.

**REQUIREMENTS OF THE MAJOR**

**Prerequisites**  
MUSI 210, 211, 218, and 219, or equivalents

**Number of courses**  
12 term courses beyond prereqs, 11 numbered 300 or above

**Specific courses required**  
MUSI 350, 351, 352, 353, and 2 from 301–311

**Distribution of courses**  
5 addtl courses from Levels II, III, IV, of which only 1 is from Level II

**Senior requirement**  
1 senior sem

**Intensive major**  
Senior sem and senior essay or project (MUSI 490, 491)

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Freshman Seminars

*B MUSI 002a, The Role of the Performer in the Musical Experience  
Michael Friedmann
Various models of the role of the performer in the composer-performer-audience partnership that comprises the musical experience. Repertoire for case studies ranges from baroque to mid-twentieth-century works, and from solo (both vocal and instrumental) to chamber and orchestral works. Audio and video recordings are used to introduce concepts of interpretation, stylistic approaches associated with specific historical periods, the performer as intermediary for the composer’s wishes, and the performer’s use of repertoire as a platform for personal expression. Extensive listening exercises. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. Prerequisite: ability to read music.  
HU

*M MUSI 010b, Music and Diplomacy  
Rebekah Ahrendt
The history of music in cultural diplomacy, with a focus on theoretical frameworks that grew up around musical practices as a result of music’s diplomatic functions. Scores, instruments, and performers mobilized in the service of diplomacy; the influence of past practices on contemporary policy; state-sponsored musical tours; diplomatic patronage; universal vs. national music, including the use of such labels to further diplomatic goals. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  
HU

**Level I**

MUSI 107b / HUMS 217b, Exploring the Nature of Genius  
Craig Wright
The changing meanings of the term ”genius” in Western culture; discussion as to whether genius is a reality. Focus on the special talents needed to respond to and shape the world in a defining fashion, and the quirky patterns of thought exemplified by great minds, principally Leonardo da Vinci, Newton, Mozart, Woolf, Beethoven, van Gogh, Picasso, Joyce, and Hitler. Recent developments in neurobiology that suggest future lines of research into the minds of exceptional individuals.  
WR, HU

MUSI 110a or b, Introduction to the Elements of Music  
Richard Lalli
The fundamentals of musical language (notation, rhythm, scales, keys, melodies, and chords), including writing, analysis, singing, and dictation. Intended for students who have no music reading ability.

MUSI 112a, Listening to Music  
Craig Wright
Development of aural skills that lead to an understanding of Western music. The musical novice is introduced to the ways in which music is put together and is taught how to listen to a wide variety of musical styles, from Bach and Mozart, to Gregorian chant, to the blues.  
HU

MUSI 130a, Introduction to the History of Western Music: 900 to 1800  
Rebekah Ahrendt
An introduction to the principal styles of Western art music through an examination of works by outstanding composers, beginning with Gregorian chant and ending with the music of Haydn and Mozart. No prerequisites.  
HU

MUSI 131b, Introduction to the History of Western Music: 1800 to the Present  
Gundula Kreuzer
A survey of nineteenth- and twentieth-century composers, genres, and styles of music in Europe and America, with an emphasis on ways of listening. No prerequisites.  
HU

MUSI 175b, The Mathematics of Music  
Richard Cohn and Andrew Jones
An introduction to applied mathematics in the context of music theory and analysis. Concepts from algebra, modular arithmetic, set theory, geometry, and elementary topology are applied to the study of musical rhythms, melodies, and chords across a wide repertoire of classical, atonal, and popular musics. Prerequisite: ability to read music.  
QR, HU

**Level II**

*M MUSI 203a or b, Tonal Harmony and Form  
Brian Kane
A thorough review of musical rudiments—scales, keys, chords, rhythm, notation—followed by a study of the fundamentals of tonal harmony and form. Emphasis on listening skills—how to hear what is happening harmonically and formally in tonal pieces without
following a score. Intended for non–music majors who have proficiency in reading music. Students who have not taken MUSI 110 must take the music theory placement test. See the Calendar for the Opening Days or the Music department Web site for information about the placement test. Interested students must preregister through Preference Selection (https://students.yale.edu/ocs-preference/select/select?id=9250).

**MUSI 210a or b, Elementary Studies in Analysis and Model Composition I**  
Ève Poudrier  
Practical investigation of the basic principles of tonal harmony, counterpoint, and composition through exercises in analysis, motivic development, phrase rhythm, texture, form, performance, and model composition. Recommended to be taken concurrently with MUSI 218 or 219. Admission after MUSI 110 or by the music theory placement test. See the Calendar for the Opening Days or the Music department Web site for information about the placement test. To be followed by MUSI 211.  

**MUSI 211a or b, Elementary Studies in Analysis and Model Composition II**  
Richard Cohn  
Continuation of MUSI 210. Recommended to be taken concurrently with MUSI 218 or 219. Admission after MUSI 210 or by the music theory placement test. See the Calendar for the Opening Days or the Music department Web site for information about the placement test.

**MUSI 214a, Songwriting for Composers and Lyricists**  
Joshua Rosenblum  
Introduction to elements of music- and lyric-writing for theater songs. Focus on the development of compositional proficiency in the musical theater idiom and on the refinement of each student’s compositional voice. Prerequisite: MUSI 205. Enrollment limited to 12.

**MUSI 218a or b, Elementary Musicianship I**  
Sarita Kwok  
Exercises in melodic and harmonic dictation, sight-singing, keyboard harmony, and aural analysis. Recommended to be taken concurrently with MUSI 210 or 211.  

**MUSI 219a or b, Elementary Musicianship II**  
Sarita Kwok  
Continuation of MUSI 218. Prerequisite: MUSI 218. Recommended to be taken concurrently with MUSI 210 or 211.

**MUSI 220a and MUSI 221b, The Performance of Chamber Music**  
Wendy Sharp  
Coached chamber music emphasizing the development of ensemble skills, familiarization with the repertory, and musical analysis through performance. Admission by audition only. May be repeated for credit. For audition information e-mail wendy.sharp@yale.edu. Credit for MUSI 220 only on completion of MUSI 221.  

**MUSI 222a or b, The Performance of Vocal Music**  
Richard Lalli  
A course for singers and pianists that emphasizes the analysis and musical preparation of classical solo song and operatic repertoire. Examination of structure (poetic, harmonic, motivic), discussion of style, exploration of vocal techniques, and introduction to the International Phonetic Alphabet. Students are strongly encouraged to supplement the course with individual voice instruction. Admission by audition only. May be repeated for credit. For audition information e-mail richard.lalli@yale.edu.

**MUSI 223a, The Performance of Early Music**  
Grant Herreid and Rebekah Ahrendt  
A study of musical styles of the twelfth through early eighteenth centuries, including examination of manuscripts, musicological research, transcription, score preparation, and performance. Students in this class form the nucleus of the Yale Collegium Musicum and participate in a concert series at the Beinecke Library. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu.

**MUSI 228a / THST 224a, Musical Theater Performance I**  
Andrew Gerle  
The structure and meaning of traditional and contemporary musical theater repertoire. Focus on ways to "read" a work, decipher compositional cues for character and action, facilitate internalization of material, and elicit lucid interpretations. For singers, pianists, and directors. Prerequisites: MUSI 211 and 219, or with permission of instructor. Admission by audition only. May be repeated for credit. For audition information e-mail dan.egan@yale.edu.

**MUSI 246a / THST 236a, American Musical Theater History**  
Daniel Egan  
Critical examination of relevance and context in the history of the American musical theater. Historical survey, including nonmusical trends, combined with text and musical analysis.

**MUSI 265b / AFAM 253b, Jazz in Transition, 1960–1980**  
Michael Veal  
Stylistic currents in jazz that evolved during the 1960s and 1970s as jazz was influenced by various popular, experimental, and world musics. Focus on the work of Miles Davis, John Coltrane, Ornette Coleman, and Sun Ra.

**Level III**

All courses numbered 300 and above require the ability to read music.

**MUSI 307a, Jazz Harmony**  
Brian Kane  
An intensive study of the language of jazz, with a focus on jazz harmonies, scale-chord relationships, improvisational syntax, reharmonization, and transcription. Students analyze and transcribe solos, write model compositions, and acquire basic jazz piano skills. Prerequisites: MUSI 211 and 219. Enrollment limited to 18. Preference to Music majors according to class.
*MUSI 308b, Rhythm and Temporality in Music of the Twentieth Century  Ève Poudrier
A survey of compositional techniques and analytical tools that address rhythm, meter, and tempo in twentieth-century music. Critical thinking about musical temporality, analytical methods, and their practical applications. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class.  HU

MUSI 309a, Musical Spaces, Sets, and Geometries  Richard Cohn
Conception and representation of pitch and rhythm systems using set, group, and graph theory. Focus on European concert music of the late nineteenth and twentieth centuries. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class.  QR

*MUSI 312a, Composition Seminar I  Kathryn Alexander
Intermediate project-oriented studies in music composition, acoustic and/or technological. Survey of contemporary techniques in a broad range of styles and syntax. Prerequisite: MUSI 205, 325, 395, or equivalent. Admission by audition only. May be repeated for credit. Enrollment limited to 20. To audition, students should upload one or two PDF scores and MP3 recordings in a single zip file by 4 p.m. on Wednesday, September 4, to their personal dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at kathryn.alexander@yale.edu.

[ MUSI 313, Composition Seminar II ]

*MUSI 314b, Composition of Musical Theater  Jeanine Tesori
Intermediate and advanced project-oriented studies in composition of musical theater. Prerequisite: MUSI 210. May be repeated for credit. Enrollment limited to 12.  HU RP

*MUSI 318a, Intermediate Musicianship  Richard Lalli
Training in advanced aural perception, sight-singing, and keyboard skills. Prerequisite: MUSI 218.

*MUSI 320a, Instrumentation and Orchestration  Kathryn Alexander
A study of instrumentation and orchestration in conjunction with analysis of musical structure in a variety of genres and styles. Related creative project work in notation programs and Ableton Live. Required labs. Prerequisites: MUSI 210 or equivalent. To audition, students submit a questionnaire on the MUSI 320 page at classesv2.yale.edu by 5 p.m. on September 5. Enrollment limited to 20; preference to majors in Music.

*MUSI 322b / THST 318b, Analyzing, Directing, and Performing Early Opera  Grant Herreid and Toni Dorfman
Study of a seventeenth-century Venetian opera, with attention to structural analysis of text and music. Exploration of period performance practice, including rhetorical expression, musical style, gesture, dance, Italian elocution, and visual design. Production of the opera in conjunction with the Yale Baroque Opera Project. Open to all students, but designed especially for singers and directors. Prerequisites: MUSI 211 and 219. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu.  HU RP

*MUSI 323a, Introduction to Conducting  Toshiyuki Shimada
An introduction to conducting through a detailed study of the problems of baton technique. Skills applied to selected excerpts from the standard literature, including concertos, recitatives, and contemporary music.

*MUSI 324b, Intermediate Conducting  Toshiyuki Shimada
Intermediate studies in baton technique and score preparation. After MUSI 323.

*MUSI 325a, Fundamentals of Music, Multimedia Art, and Technology  Staff
Fundamental principles of electroacoustic music and multimedia technology. Acoustics, psychoacoustics, sound recording and reproduction, digital audio, image processing, and computer graphics. Exercises in synthesis and signal processing, MIDI, animation, and digital video. Enrollment limited to 25.  HU

*MUSI 330b / AMST 331b / FILM 428b / THST 330b, Alternate Realities and Musical Multimedia  Lynda Paul
The role of music and other kinds of sound in the creation and experience of alternate realities, from video games to theme parks and theatrical multimedia. Perspectives from recent work in film and media studies, theater and performance studies, anthropology, cognitive science, and a variety of musicological and ethnomusicological subdisciplines, such as popular music studies, opera studies, and ritual studies.  HU

*MUSI 334b, Analysis and Performance of Early Music  Grant Herreid
Continuation of MUSI 223. Analytical techniques applied to interpretation and performance. Emphasis on the development of vocal technique and sight-reading skills. Students in this class form the nucleus of the Yale Collegium Musicum. Prerequisite: MUSI 223 or equivalent. Admission by audition only. May be repeated for credit. For audition information see www.yale.edu/oci.  HU RP

*MUSI 343a / CGSC 343a, Music Cognition  Ian Quinn
A survey of historical and current approaches to questions about the perception and cognition of music. Topics include psychoacoustics; the cognitive neuroscience of music; relationships between music and language; the nature of musical knowledge; and debates about aesthetics, evolutionary psychology, and musical universals. Prerequisite: MUSI 110 or familiarity with music notation.  SO

*MUSI 350a, History of Western Music: Middle Ages and Renaissance  Craig Wright
A detailed investigation of the history of musical style from A.D. 900 to 1600. Preference to Music majors according to class.  HU
*MUSI 352b, History of Western Music: The Nineteenth and Twentieth Centuries  
James Hepokoski
A detailed investigation of the history of musical style from 1600 to 1800. Preference to Music majors according to class.  
HU

[ MUSI 352, History of Western Music: The Nineteenth and Twentieth Centuries ]

*MUSI 353a, Topics in World Music  
Sarah Weiss and Michael Veal
A critical introduction to selected cultures of world music. Specific cultures vary from year to year but generally include those of Native America, South Asia, Southeast Asia, sub-Saharan Africa, the Middle East, and the Caribbean. Preference to Music majors according to class.  
HU

MUSI 357b / SAST 259b, Indian Music Theory and Practice  
Stanley Scott
Introduction to the concepts and culture of music in South Asia from Vedic times to the present, with a focus on North Indian classical music. Discussion of history and theory is enriched by practical instruction and live performances. Topics include raga (melody), tala (meter), musical forms, improvisation, patronage, religion, and gender, with forays into folk music and film. No previous experience in Indian classical music required.  
HU

MUSI 363b / GMST 194b / LITR 243b / THST 351b, Cabaret  
Lynda Paul
An exploration of cabaret as both a historical and a contemporary form of musical-literary-theatrical performance. Famous historical cabarets, with a focus on Europe in the late nineteenth and early twentieth centuries; films, plays, and short stories based on the genre; cabaret songs and famous performers. Analysis of works by contemporary American cabaret artists. Students collaborate to write, produce, and perform three cabaret events.  
HU

*MUSI 370a / ART 371a, Sound Art  
Brian Kane and Martin Kersels
Introduction to sound art, a contemporary artistic practice that uses sound and listening as mediums, often creating psychological or physiological reactions as part of the finished artwork. The history of sound art in relation to the larger history of art and music; theoretical underpinnings and practical production; central debates and problems in contemporary sound art. Includes creation and in-class critique of experimental works. Materials fee: $25.  
HU

[ MUSI 395, Composition and Performance of Music, Multimedia Art, and Technology ]

Level IV

*MUSI 412a, Composition Seminar III  
Kathryn Alexander and Konrad Kaczmarek
Advanced project-oriented studies in music composition, acoustic and/or technological. Prerequisites: MUSI 312 and 313. Admission by audition only. May be repeated for credit. Enrollment limited to 8. To audition, students should upload the work completed in MUSI 312, 313, 412, or 413 in a single zip file by 4 p.m. on Wednesday, September 4, to their personal dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu.

*MUSI 413b, Composition Seminar IV  
Kathryn Alexander and Konrad Kaczmarek
Continuation of MUSI 412. Prerequisites: MUSI 312 and 313. Admission by audition only. May be repeated for credit. Enrollment limited to 8. To audition, students should upload the work completed in MUSI 312, 313, 412, or 413 in a single zip file by 5 p.m. on Thursday, January 16, to their personal dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu.

*MUSI 426b, Chamber Music of Robert Schumann: Analysis and Performance  
Michael Friedmann
A study of selected chamber works by Schumann, coupling analytical research with practical performance issues. Advanced violinists, violists, cellists, clarinetists, oboists, hornists, and pianists admitted by audition.

*MUSI 435b / GMST 231b, Music in European Thought: Three Moments in the Modern Era  
Leon Plantinga
An inquiry into the role of music and thought about music at three critical junctures in the intellectual and cultural history of modern Europe: the Enlightenment and the classical style; and German romanticism and Beethoven.  
HU

*MUSI 450b6, Special Topics in Music, Multimedia Art, and Technology  
Konrad Kaczmarek
Live audio and video processing using the visual programming environment Max/MSP/Jitter. Topics include human computer interaction (HCI), instrument design, alternative controllers, data mapping, algorithmic composition, real-time digital signal processing, communication over the network, and programming for mobile devices.  
HU

*MUSI 480b6, Polytextual Music, 1250–1550  
Jennifer Bloxam and Mary Bloxam
The development of polylayered texture in medieval Parisian university culture to its application in sacred music during the Renaissance. Ways in which strategies of exegesis, storytelling, preaching, and punning found in literary and visual creations were expressed in music.  
HU

SENIOR SEMINARS

*MUSI 455a, Schubert’s Lieder and Sonata Forms  
Patrick McCreless and Jonathan Guez
Close analytical reading of songs and sonata-form instrumental movements by Schubert, an innovator in both lyrical and instrumental music. Use of harmony and form; questions of interpretation and meaning; the influence of the two idioms on each other, especially in Schubert’s later works. Ways in which knowledge of one repertoire can deepen understanding of the other.  
RP
Music: Senior Seminar

*MUSI 475a, Verdi, Wagner, and Britten in 2013  Gundula Kreuzer
The role of commemorations in the musical world explored through the operatic anniversary year of 2013, which includes bicentenaries of Verdi and Wagner and the centenary of Britten. Theories of reception history, canon formation, nationalism, and music historiography; disciplinary development and current trends in opera studies. Close reading of one opera by each composer, with attention to typical stylistic and music-dramatic choices. Enrollment limited to Music majors.  HU

Music: Senior Seminar

*MUSI 476b, Music and the Postcolonial  Michael Veal and Alexandra Kieffer
The role of music in postcolonial settings after World War II. Case studies from Algeria, Nigeria, Jamaica, India, and the Republic of Guinea encompass folk/traditional, popular, and art musics. Ramifications of geopolitical independence for expressive culture.  HU

Individual Study Courses

*MUSI 471a and MUSI 472b, Individual Study  Ian Quinn
Original essay in ethnomusicology, music history, music theory, or music technology and/or multimedia art under the direction of a faculty adviser. Admission to the course upon submission to the department of the essay proposal by the registration deadline, and approval of the director of undergraduate studies.

MUSI 473a or b, Special Projects  Ian Quinn
Individual study for qualified undergraduates under faculty supervision. To register for this course, each student must submit a written plan of study, approved by the adviser, to the director of undergraduate studies.  ½ Course cr

*MUSI 490a and MUSI 491b, Senior Essay for Intensive Majors in the History, Theory, or Composition of Music  Ian Quinn
Preparation of an original composition or essay under the direction of a faculty adviser. Music majors enroll for two terms; students in the music track of the Computing and the Arts major elect either term. Admission to the course upon submission to the department of the senior essay proposal by the fall registration deadline of the senior year, and approval of the director of undergraduate studies. Original composition project proposals also require an audition. Students intending to fulfill the requirements of the intensive major are urged to consult the director of undergraduate studies toward the end of the junior year.

Individual Instruction in Performance

*MUSI 360a or b, Performance: First Term  Sarita Kwok
Individual instruction in the study and interpretation of musical literature. Permission to take lessons for academic credit is granted to students who demonstrate an appropriate level of proficiency in audition. Students taking MUSI 360 and 361 are required to be concurrently enrolled in a 200-level theory course (MUSI 205, 210, 211) for both terms, or they must complete one term of 200-level theory before enrolling in MUSI 360 and two terms of 200-level theory before enrolling in MUSI 361. All 200-level theory courses used to fulfill these prerequisites or corequisites must be taken for a letter grade. Students must take the Music Department’s music theory placement test to determine their placement in the 200-level music theory sequence. A score of 4 or 5 on the Advanced Placement test in Music Theory does not satisfy the music theory prerequisites for performance instruction. Students register for the section specific to their instrument: see www.yale.edu/oci for section information. Although the faculty of the School of Music attempts to accommodate those who qualify for credit instruction, it cannot guarantee that they will be enrolled with the teacher of their choice. Students who do not qualify for academic credit may also receive lessons. Students accepted for noncredit instruction are charged $550 for ten hours of lessons per term or $350 for six hours of lessons per term. The fees are added to the Student Financial Services bill and are not refundable after the first two weeks of lessons each term. Declared music majors in their junior or senior year may receive noncredit lessons at a discounted rate: six hours of lessons per term at no charge or ten hours of lessons per term for $275. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for freshmen and some returning students, and are held only at the beginning of the fall term. No auditions are held during the spring term. To arrange for an audition, students must sign up at http://music.yale.edu/academics/lessons.html.

*MUSI 361a or b, Performance: Second Term  Sarita Kwok
Continuation of MUSI 360. Enrollment requires previous completion of or concurrent registration in an additional required music theory course. Prerequisite: MUSI 360; after or concurrently with MUSI 210 or 211, as determined by the music theory placement test. Any 200-level theory course used to fulfill the prerequisite or corequisite must be taken for a letter grade.

*MUSI 460a or b, Performance: Third Term  Sarita Kwok
Continuation of MUSI 361. Prerequisite: MUSI 361.

*MUSI 461a or b, Performance: Fourth Term  Sarita Kwok
Continuation of MUSI 460. Prerequisite: MUSI 460. Students beyond their fourth term of performance instruction register first in MUS 540 in the School of Music, and then in MUS 640. No Yale College degree credit is offered for these courses.