LANGUAGE PROFICIENCY

Every Doctor of Musical Arts degree student at 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 and Spanish. In cases of particular professional need, such as a project involving extensive use of other language sources, another language may be substituted. Applicants who wish to substitute a language must notify the Office of Admissions to request permission of the examiner by February 1.

The assessment will consist 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 dictionary is permitted, and the student should bring one to the assessment.

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 assessment. Any passage of prose on the subject of music is good. 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.

Good luck and bring a dictionary!
KEYBOARD PROFICIENCY REQUIREMENTS

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.

PIANO
1. To sight-read an accompaniment of considerable difficulty while a singer or instrumentalist performs.

2. To transpose an accompaniment up or down by a minor or major third; two minutes of preparation are allowed.

3. To improvise a short prelude in the style of the piece used for #1 or #2; to modulate from another key to the key of that piece.

ORGAN*
1. To perform a simple piano piece of the candidate’s choice.

2. To sight-read a four-part choral piece, open score.

3. To realize a figured bass at sight.

4. To transpose a hymn at sight.

* This proficiency will be administered first semester by the organ faculty. Need for an additional assessment will be determined at that time.

COMPOSITION
1. To play cadential progressions in all keys, utilizing chromatic harmony.

2. To sight-read a simple tonal and atonal composition.

3. To realize a figured bass at sight.

4. To effectively harmonize a simple melody at sight.
VOICE
1. To perform a simple song accompaniment of the candidate’s choice.
2. To play major and minor scales, one hand at a time, two octaves, $\frac{4}{4} \frac{4}{4} = 60$.
3. To play major arpeggios, one hand at a time, two octaves, $\frac{3}{4} \frac{3}{4} = 60$.
4. To sight-read at the keyboard an atonal vocal line in strict rhythm.

STRINGS, HARP, GUITAR
1. To perform a simple piano piece of the candidate’s choice.
2. To sight-read a simple piano piece.
3. To 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. To perform a simple piano piece of the candidate’s choice.
2. To 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*
1. To sight-read a Bach chorale in open score, using three C clefs and bass clef.
2. To transpose wind and brass parts at sight.
3. To play choral parts from a score chosen by the candidate.
4. To sight-read a string quartet.

* This proficiency will be administered first semester by the choral conducting faculty. Need for an additional assessment will be determined at that time.

ORCHESTRAL CONDUCTING
Administered at time of admission.

HARPSICHORD
Reviewed by the department.