

Undergraduate Double Degree Program

The best of both worlds...



Thanks to technological advances and evolving social structures, the music world is undergoing monumental changes. Old ways of making music are breaking down, while new ones are developing. Business models and social conventions that worked to support music in previous decades are now being forced to adapt and change in order to serve society at large. Because of these profound changes, young musicians are faced with more demands than ever before. It is no longer enough to just play your instrument superbly, although that is still a necessity!

Modern musicians must be able to write and speak well. They must be able to think broadly, entrepreneurially, and creatively about the world in which we live in. They must possess a greater set of skills that will allow them to serve the art of music and, even more importantly, propel the art of music forward.

The Bard College Conservatory of Music's double degree program is designed to give young musicians this broader skill set. The five-year program combines rigorous conservatory training with a challenging and comprehensive liberal arts program at one of the finest undergraduate colleges in the country. Students pursue a bachelor of music (BM) and a bachelor of arts (BA) in a thoroughly integrated and supportive educational community.

Tan Dun, Dean



Bard College Conservatory welcomed renowned composer and conductor Tan Dun as dean in September 2019. As dean, Tan Dun guides the Conservatory in fulfilling its mission of educating well-rounded musicians through the deepening of their understanding of music's connection to history, art and culture, and society at large. A winner of today's most prestigious honors including the Grammy Award, Academy Award, Grawemeyer Award, and the Bach Prize, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. Most recently, Tan Dun conducted his *Martial Arts Trilogy* with the Conservatory Orchestra, and he brought the Bard Philharmonic to Haikou, Hainan, China to perform his *Buddha Passion*.

Double Degree Curriculum

Bachelor of Music

In addition to providing a strong foundation of private studio instruction, the bachelor of music program contains many innovative components. All performance majors explore the abstract and practical study of music theory, as well as musical form and its application in composition. In the Conservatory Seminar, students have the opportunity to assimilate all of their acquired musical, historical, and theoretical knowledge in order to deepen their understanding of the repertoire.

The curricula of the Conservatory and College are flexible, allowing participants to create the sequence of music and other courses that best suits each student. The aim is to foster a unified learning environment where the serious study of music goes hand in hand with the education of the whole person.



Erica Kieseewetter, orchestral studies faculty

Bachelor of Arts

Bard's core curriculum ensures that students receive a broad academic foundation, with particular emphases on writing, the sciences, and mastery of the tools of scholarly inquiry.

Undergraduate students can earn a bachelor of arts degree in one of approximately 35 stand-alone programs in the following academic divisions: The Arts; Languages and Literature; Science, Mathematics, and Computing; Social Studies; and Interdivisional Programs and Concentrations. In addition, Bard students may instead pursue interdisciplinary, individualized programs of study, rather than choosing from standard departmental majors,

For more information on the bachelor of arts curriculum, please visit: bard.edu/undergraduate/programs



Joan Tower, composition faculty



Peter Wiley, cello



Edward Carroll, trumpet



Tara O'Connor, flute

Conservatory Undergraduate Course Work

Studio Instruction

Weekly private lessons with artist teachers are at the center of the educational experience of every student at the Bard Conservatory. Drawing from the professional music world of New York City, Bard is able to attract world-class faculty who believe strongly in the special mission of the Conservatory double degree program. Private studio lessons and studio classes are supplemented with frequent master classes with visiting guest artists.

Chamber Music

Chamber music plays a particularly important role at the Conservatory. In addition to performing the standard masterworks of the chamber music repertoire, students work closely with the composition program of the Conservatory to perform works of the late 20th and the 21st centuries. The chamber music program is further enriched by master classes and concerts by conservatory faculty members and guest artists.

Orchestra

The growth experienced by rehearsing and performing music with peers in a large ensemble is an irreplaceable part of any musician's education. Bard places considerable emphasis upon this aspect of the Conservatory experience. The Conservatory Orchestra rehearses twice a week and performs at least twice each semester in the beautiful and acoustically superb Fisher Center at Bard.

Conservatory Core Sequence in Theory, Analysis and Composition

The Conservatory Core Sequence is a unique, four semester sequence of classes that integrates the study of music theory, music history, and composition in order to give students a richer understanding of these topics as vital and relevant to their work as interpreters. The Core Sequence curriculum consists of:

- **Diatonic Harmony and Single Species Counterpoint:** This course is the first of a two-semester sequence on harmony and counterpoint. Beginning with single species counterpoint in 2, 3 and 4 parts, using alto and tenor clefs, students will develop fluency in part writing. The study of diatonic harmony begins with the many possibilities of expanding the tonic key by the dominant. After surveying all the functions of diatonic chords in major and minor keys, the course ends with simple modulations from I to V in major and I to III in minor.
- **Chromatic Harmony and Combined Species Counterpoint:** This course covers the many possibilities of using non-diatonic tones in a key (i.e., chromaticism), spanning a variety of topics such as modal mixture, applied (i.e., secondary) dominants, the Phrygian 2 and the different forms of the augmented-sixth chords. This course also focuses upon the study of combined species counterpoint.
- **Contemporary Composition:** By learning to compose, students develop a deep understanding of the compositional process, which is an integral skill for all performing musicians. Students produce several original compositions, which they perform with others in a final concert. The class is taught by Joan Tower and George Tsontakis, two members of the Conservatory faculty.
- **Conservatory Seminar:** This is the capstone class for the Conservatory Core Sequence, designed to give students the ability to place their music making in a larger historical, musical, sociological, and expressive context. Conservatory Seminar examines pieces from the Conservatory orchestral repertoire and addresses broad questions such as the political and social context in which they were composed and understood, the relationship between the formal structure of a work and others of similar genres, how the form of the work conveys meaning for particular sets of listeners, and how these meanings have evolved through time.

Music History and Aural Skills

In addition to the four-semester Conservatory Core Sequence, students are required to take two upper-level music history classes. The Aural Skills sequence of courses provides Conservatory students with skills in sight-singing; harmonic, melodic, and rhythmic dictation; clef reading; keyboard harmony; harmonic analysis; and other requirements of functional musical literacy.

Wellness Class

All first year students enroll in a Wellness class, which meets once a week for the first 8-9 weeks of the fall semester. This class exposes students to basic ideas that will help them throughout the double-degree program and throughout their musical careers, offering range of tools, techniques and working strategies that they can use in their daily work.

Orchestra Repertoire Class

In this class for wind, brass, percussion, and harp players, students study and rehearse works drawn from the core of the symphonic repertoire throughout the semester. This course addresses issues of ensemble playing, intonation, and musical expression, and broadens students' knowledge of the symphonic canon through practical experience.

Performance Requirements

Students are assessed through solo performance during each year of the double-degree program. They present juries in their first and second year, heard by their studio teachers. In the third year, students present a full-length Mid-Point Recital. In the fourth year, students present an off-campus recital. This opportunity encourages students to connect with the broader community and to see themselves as musicians with a larger mission in our society. Finally, students present a full-length degree recital in their fifth year. In all cases, repertoire selections are chosen in conjunction with the primary studio teacher and should demonstrate the unique musical strengths and artistic goals of the student.

Bard Conservatory Faculty

Strings

Violin

Adele Anthony
Luosha Fang
Yi-Wen Jiang
Honggang Li*
Weigang Li*
Daniel Phillips
Todd Phillips
Gil Shaham
Mira Wang
Carmit Zori

Viola

Marka Gustavsson
Brian Hong
Honggang Li*
Melissa Reardon

Cello

Raman Ramakrishnan
Peter Wiley

Double Bass

Jeremy McCoy

Winds

Flute

Tara Helen O'Connor

Clarinet

David Krakauer
Pascual Martínez-Forteza
Anthony McGill*

Oboe

Elaine Douvas
Alexandra Knoll
Ryan Roberts

Bassoon

Marc Goldberg

Brass

Trumpet

Edward Carroll

Horn

Barbara Jöstlein Currie
Julie Landsman*
Hugo Valverde

Trombone

Demian Austin
Sasha Romero
Nicholas Schwartz
Weston Sprott

Tuba

Derek Fenstermacher
Marcus Rojas

Other

Harp

Mariko Anraku
Sara Cutler

Percussion

Eric Cha-Beach
Jason Haaheim
Jason Treuting

Piano

Rieko Aizawa
Benjamin Hochman*
Blair McMillen
Gilles Vonsattel
Terrence Wilson

Composition

Da Capo Chamber Players
Missy Mazzoli
Jessie Montgomery
Joan Tower
George Tsontakis

Voice

Teresa Buchholz
Lucy Fitz Gibbon
Rufus Müller

Additional Faculty

Chamber Music

Frank Corliss
Marka Gustavsson
Raman Ramakrishnan
Melissa Reardon

Music Theory and History

Christopher H. Gibbs
Peter Laki
Ryan McCullough

Orchestral Studies

Leon Botstein
Erica Kiesewetter

Alexander Technique

Alex Farkas

Vocal Coaching

Stephanie Blythe
Kayo Iwama
Erika Switzer
David Sytkowski

US China Music Institute

Jindong Cai, director
Chen Tao, dizi
Chen Yan, erhu
Yazhi Guo, suona
Xinyan Li, composition
Qiang Zhang, pipa
Wang Jianhua, percussion
Wang Zhou, guzheng
Wu Man, pipa*
Xu Yang, ruan
Mingmei Yip, guqin
Yu Hongmei, erhu
Zhang Hongyan, pipa
Zhao Jiazhen, guqin

**Masterclass Faculty*

Performance faculty also coach chamber music



Learn More



For information on admission, fees and expenses, financial aid, additional programs, and more, visit: bard.edu/conservatory

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