



Graduate Instrumental Arts Program Master of Music in Instrumental Studies

"The Instrumental Arts Program aims not only to deepen student's musical and instrumental skills but also to broaden their understanding of the role of music in civil society, and to develop their ability to connect with—and serve—the larger community through their art."

- Frank Corliss, Director and Faculty, Bard College Conservatory of Music

Overview

There is a great need for musicians who combine excellent instrumental skills with a more expansive understanding of the role of music in society. The Graduate Instrumental Arts Program aims to train this type of musician by combining the academic and practical studies of music, with a strong emphasis on music as a means of engaging with, and serving, the broader community beyond the campus. During this two-year master of music degree, students develop the core value of music and musicians in service of society. Through private instruction with artist faculty members, coursework in music history and music theory, practical seminars in professional and program development, and performance in recital, chamber music, and orchestra, graduates of the Instrumental Arts Program will be well-equipped to meet the demands for a career in music.

Instruments Offered

Violin
Viola
Cello
Double Bass

Flute
Oboe
Clarinet
Bassoon

Horn
Trumpet
Trombone
Tuba

Piano
Harp
Percussion



Core Curriculum

The Graduate Instrumental Arts Program curriculum is divided into three core components: Performance Studies, Academic Studies, and Practical Studies. Through coursework in music theory and music history, performance experience in chamber music and orchestra, and a unique seminar focusing on career building and recital program development, graduates of the Instrumental Arts Program are equipped with the skills needed to pursue a life in music.



Performance Studies

All students in the Graduate Instrumental Arts Program receive weekly private instruction from Bard Conservatory's world-class faculty. They also participate in Bard Conservatory's robust chamber music program and the Bard Conservatory Orchestra.

Academic Studies

In a four-semester academic track combining Music History and Music Theory, this sequence of courses helps students understand the connections between the internal theoretical structure of the music—i.e. how the piece is put together to create internal coherence—and the broader influences from music history, political and cultural history, philosophy and esthetics.

Practical Studies

This is a series of special event workshops held at different times throughout the duration of the program. Distinguished guest speakers address the practical aspects of working as a conductor and/or music director. Topics can include creating an ensemble, applying for grants, and developing a board of directors.



Performance Requirements

During the first year, students perform an outreach concert at a local, school, hospital, retirement community, prison or other off-campus venue. At the end of the second year, students perform a final degree recital on campus.



Melissa Reardon, viola



Demian Austin, trombone



Gil Shaham, violin



Hugo Valverde, horn

Studio Faculty

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.

Performance Opportunities

Bard Conservatory offers unparalleled performance opportunities for its students in solo, chamber music, and orchestral settings. In addition to numerous opportunities on campus, students perform throughout the Hudson Valley, in New York City, and in chamber music and orchestral tours around the world. During recent Conservatory Orchestra tours, students have performed in Cuba, Taipei, Hong Kong, Shanghai, Moscow, St. Petersburg, Warsaw, Vienna, Berlin, Prague, and Budapest.

Course Descriptions

Graduate Music History I: Classical and Romantic Music Literature: History, Repertoire, and Style

This course will focus on a selection of works from the late 18th and 19th centuries. Each week we will concentrate on a particular composer and piece(s). We will place the compositions within a larger musical, historical, biographical, and cultural context. To facilitate this study, many of the works chosen for consideration have an accompanying musical handbook published by Cambridge University Press, as well as other supplementary materials.

Graduate Music History II: Research, Writing, Criticism, and Curating

This seminar addresses two related areas: 1) the development of research and writing skills; 2) the exploration of issues of music criticism and thematic programming for concerts and festivals. This course will examine the programs of various presenting organizations with a particular emphasis on the American Symphony Orchestra and the Bard Music Festival. The seminar further considers broader issues in the classical musical culture of our time, including the so-called Death of Classical Music.

Graduate Music Theory 1: Musical Form and Analysis

This course examines common-practice Western art music from the Baroque and Classical eras from two perspectives: formal analysis, which explores the way each piece of music is constructed and divided into sections, and structural analysis, which examines its harmonic and contrapuntal organization. Presented in three parts, this course begins with the rise of instrumental music in the Baroque era through close examination of five sonata-form movements.

Graduate Music Theory II: Analysis of 20th-Century Modernism

In this course students analyze some of the formative works of 20th-century musical modernism, and learn techniques for analyzing 20th-century music in general. Unlike 18th- and 19th-century music, 20th-century music is highly contextual, and no particular method of analysis will apply to every example; techniques learned for earlier music, particularly Roman Numeral analysis, will rarely be of much use here. In each case, students will deduce what kind of analysis is appropriate by looking for both small- and large-scale patterns.

Graduate Performance Studies Seminar

This course meets for two hours each week in the Conservatory Performance Space. In this class students prepare on and off-campus recitals through regular performances, with feedback from faculty and student colleagues. In this course, students also develop skills in recital program design and creation, program-note writing, personal marketing, personal website creation, and public speaking and presentation skills.

Quick Facts

Conservatory Dean, Tan Dun

As dean of Bard Conservatory, composer and conductor, 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. In addition to his duties as dean, Tan Dun conducts the Conservatory Orchestra one to two times per year.

Facilities

Students have full access to the László Z. Bitó '60 Conservatory Building, which contains teaching studios, classrooms, practice rooms, offices, and the Conservatory Performance Space, a 145-seat performance space that can be configured in several imaginative ways. Bard College is also home to the Fisher Center for the Performing Arts. Designed by Frank Gehry, which houses two state of the art theaters, including the Sosnoff Theater where the Conservatory Orchestra rehearses and performs. During the summer the Fisher Center hosts the Bard Music Festival and the annual SummerScape series of opera, dance, theater, film, music, and cabaret.

Location

Bard College is situated on more than 500 acres along the Hudson River, on the grounds of two historic riverfront estates. Bard's main campus is 90 miles north of New York City. Its location and faculty connections allows for unique access to the resources of the New York City music world.

Bard Conservatory Faculty

Strings

Violin

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

Viola

Marka Gustavsson
Brian Hong
Honggang Li*
Melissa Reardon

Cello

Raman Ramakrishnan
Peter Wiley

Double Bass

Satoshi Okamoto

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

Alec Mawrence
Marcus Rojas

Other

Harp

Mariko Anraku
Sara Cutler

Percussion

Eric Cha-Beach
Jason Haaheim
Jason Treuting

Piano

Rieko Aizawa
Benjamin Hochman*
Blair McMillen
Terrence Wilson

Additional Faculty

Chamber Music

Frank Corliss
Marka Gustavsson
Keisuke Ikuma
Nicholas Alton Lewis
Raman Ramakrishnan
Melissa Reardon

Music Theory and History

Christopher H. Gibbs
Ryan McCullough
Kyle Gann

Orchestral Studies

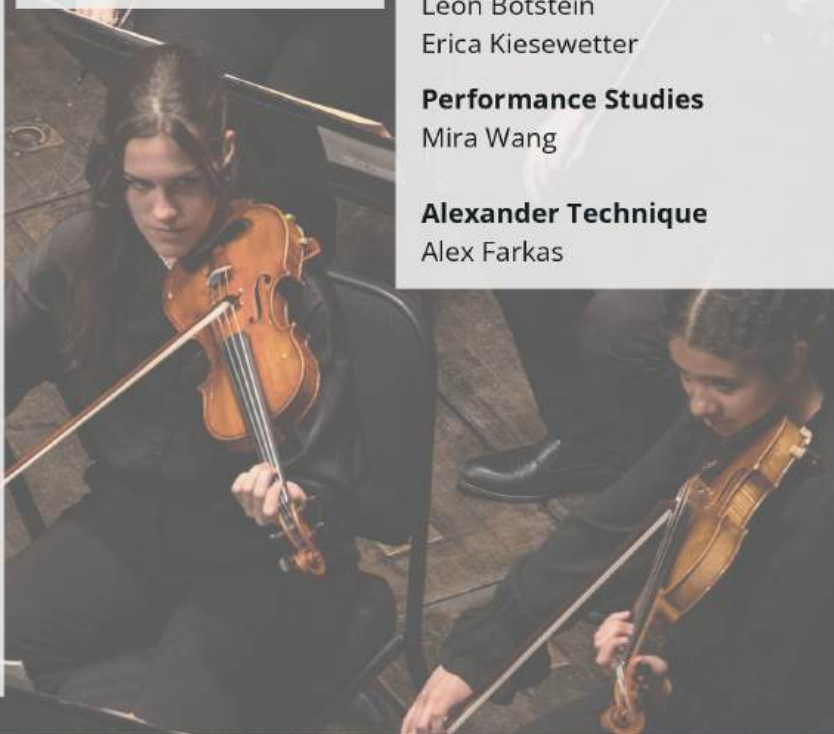
Leon Botstein
Erica Kiesewetter

Performance Studies

Mira Wang

Alexander Technique

Alex Farkas



Learn More



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