

**BARD COLLEGE CONSERVATORY OF MUSIC
US-CHINA MUSIC INSTITUTE
ASIAN STUDIES PROGRAM**

**MASTER OF ARTS IN CHINESE
MUSIC AND CULTURE**

2023-2024 PROGRAM HANDBOOK

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ACCREDITATION, STATEMENTS AND ACKNOWLEDGEMENTS

Bard College is accredited by the Middle States Commission on Higher Education, a regional accrediting agency approved by the United States Education Department. Middle States Commission on Higher Education, 3624 Market Street, 2nd Floor West, Philadelphia, PA, 19104; 267-284-5000.

<https://www.msche.org/institution/0267/>

The New York State Education Department has registered the following courses of study leading to Bard College bachelor, masters, and doctoral degrees: the bachelor of arts, bachelor of music, bachelor of science, master of arts in curatorial studies, master of arts in teaching, master of arts in Chinese music and culture, master of fine arts, master of business administration in sustainability, master of music in vocal arts, master of music in conducting, master of music in curatorial, critical, and performance studies, master of science in environmental policy, master of science in climate science and policy, master of education in environmental education, master of science and master of arts in economic theory and policy, and the master of arts, master of philosophy, and doctor of philosophy degrees in decorative arts, design history, and material culture. New York State Education Department, Office of Higher Education, Office of College and University Evaluation, Room 960 EBA, 89 Washington Avenue, Albany, NY, 12234; 518-474-1551. <http://www.nysed.gov/heds/IRPSL1.html>

Bard is also a member of the American Council on Education, American Council of Learned Societies, Association of American Colleges and Universities, College Entrance Examination Board, Commission on Independent Colleges and Universities, Education Records Bureau, and Environmental Consortium of Hudson Valley Colleges and Universities.

Notice of Nondiscrimination

Bard College is committed to ensuring equal access to its educational programs and equal employment without regard to an individual's sex, gender, race, color, national origin, religion, age, disability, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, ex-offender status, or any other characteristic protected by federal, state, or local law. Students, employees, applicants, and other members of Bard College community (including, but not limited to, vendors, visitors, and guests) shall not be subject to discrimination or harassment prohibited by law or otherwise treated adversely based upon a protected characteristic. Similarly, the College will not tolerate harassing, violent, intimidating, or discriminatory conduct by its students, employees, or any other member of, or visitor to, the College community. This includes, without limitation, sexual harassment, sexual assault, sexual violence, dating violence, and domestic violence.

Educational Rights and Privacy Act

Bard College complies with the provisions of the Family Educational Rights and Privacy Act of 1974. This act assures students attending a postsecondary institution that they will have the right to inspect and review certain of their educational records and, by following the guidelines provided by the College, to correct inaccurate or misleading data through informal or formal hearings. It protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students have the right to file complaints with the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. College policy relating to the maintenance of student records is available, on request, from the Office of the Registrar.

Land Acknowledgement

We acknowledge the historically Euro-centric practice of classical music and its colonial propagation, here, on the ancient and unceded territories of the Munsee-Lenape and Mohican peoples. We pay

respect to Lenape and Mohican peoples, past, present and future, and their continuing presence in the homeland. As artists, we have a responsibility to engage in cultural justice and address historic displacement and discrimination. Building awareness of unethical appropriation through diverse musical programming and inclusive practices within the studio and from the stage are but a few ways we can begin the intentional work of reconciliation.

Accessibility On Campus

Bard College is committed to equal access, which includes the civil rights of people with disabilities. We strive to prevent and remove barriers to access through maintenance and respond to reported problems. Reports about barriers and other campus accessibility concerns may be made using the form below. If you encounter a physical, electronic, or programmatic barrier at Bard (e.g. an inoperable elevator or automatic door opener, an inaccessible website, a blocked access ramp, or any other access barrier), please help us by identifying the problem. The barrier will be prioritized as quickly as possible in order to maintain access for everyone. For more Information regarding Bard's policies and procedures on accessibility please visit: <https://www.bard.edu/accessibility/>

Diversity On Campus

We embrace plurality, respect divergent viewpoints, and are committed to understanding the rich spectrum of experiences that comprise our community. Diversity, Equity, and Inclusion (DEI) at Bard seeks to materialize our commitment to plurality, dialogue, and rigorous study. We strive to create a learning environment that upholds the College's mission to meaningfully include the voices, works, and ideas of communities and cultures historically marginalized in liberal arts and sciences education. DEI at Bard aims to work at the systemic as well as the interpersonal level to address the implicit and explicit ways racism, sexism, classism, ableism, homophobia, transphobia, and religious discrimination impact the learning process. For more information regarding Bard's policies and procedures on diversity, please visit: <https://www.bard.edu/diversity/>

Title IX Procedures and Information

The Office for Gender Equity is dedicated to preventing, responding to, and remedying occurrences of gender-based misconduct throughout Bard College and its affiliated programs. To increase awareness of gender-based misconduct and cultivate a safe and proactive community, the Office for Gender Equity provides educational and preventative programming for employees and students. The Office for Gender Equity provides information and connection to services and support for individuals who have been impacted by gender-based misconduct, as well as accessible, prompt, thorough, and impartial methods of investigation and resolution of incidents of gender-based misconduct. The Office for Gender Equity is a resource for all members of the Bard community. For more information, including Title IX policies, forms, and contact information, please visit: <https://www.bard.edu/genderequity/>

Be advised that the provisions of this handbook are not to be regarded as an irrevocable contract between the student and Bard College or its officers and faculty. The College reserves the right to make changes affecting admission procedures, tuition, fees, courses of instruction, programs of study, faculty listings, academic grading policies, and general regulations. The information in this handbook is subject to change without notice.

The Master of Arts in Chinese Music and Culture (CMC)

The **Master of Arts in Chinese Music and Culture (CMC)** at Bard College is a two-year program offering students a unique interdisciplinary approach to Chinese music performance and Chinese culture studies. This is a collaborative program between the US-China Music Institute and the Asian Studies Program at Bard College. Professor Jindong Cai from the US-China Music Institute serves as the program's chair. A range of interdisciplinary course offerings deepen students' understanding of Chinese musical tradition and cultivate their performing skills while also providing a solid foundation in Chinese Classical and contemporary language, history, and culture

The Master of Arts in Music degree is a graduate research degree with a strong emphasis on writing and research skills in English. The MA culminates with a written thesis and a public presentation (lecture or lecture/recital). Students are required to complete an approximately 6,000 to 10,000 word thesis by the end of their second year. They are also required to complete a 5,000 word lecture recital, accompanied by a performance, in the first year.

The program has three concentrations.

Performance

Ethnomusicology/Musicology

Composition

Thesis Options: All thesis options involve a written document and some kind of presentation. The thesis committee will consist of an advisor, who serves as chair of the committee, and two other committee members.

Ethnomusicology/Musicology: 8,000 to 10,000 word thesis and a thesis presentation/defense

Performance: 6,000 to 8,000 word thesis and a second year MA degree recital

Composition: 6,000 to 8,000 word thesis and a 15-minute long composition and a composition recital/presentation

FIRST-YEAR LECTURE/RECITAL

A lecture/recital is required in order to successfully complete the M.A. in Chinese Music and Culture. Specific recital repertoire requirements will be discussed with each student during their first semester at Bard. The lecture recital consists of a 5,000 word essay and a 60 minute performance/lecture.

PERFORMANCE DEGREE RECITAL

SCHEDULING FIRST-YEAR LECTURE/RECITAL AND PERFORMANCE DEGREE RECITAL

The Concert Office handles the scheduling of all recitals and dress rehearsals. Recital dates are assigned in mid-to late-fall of each academic year for the entire year; dates must be requested by submitting a Recital Date Request Form in the fall semester. (The exact date is yet to be determined.) All possible efforts will be made to accommodate the requested date and venue; however, please be aware that undergraduate Conservatory and Music Department students will also be scheduling degree recitals during this time. More information about the concert office can be found here. <https://blogs.bard.edu/conservatory-wiki/home/the-concert-office>

Bard offers a number of different venues for the lecture/recital: the Conservatory Performance

Space in the Bito building, Olin Hall, Blum Hall, the Bard Chapel, and Bard Hall. Each has very different acoustics, ambiance, seating capacity, piano, and support (i.e., a/v equipment). Please take these characteristics into account when considering where to hold your recital. Also, please be aware that your first choice venue may not be available on your first choice date, so make your request to the Concert Office by the deadline.

A Collaborative Piano Fellow will be assigned for all recitals as needed. Pianist requests for your **lecture/recital** should be made on the Recital Date Request Form which will be provided by the Concert Office. If a specific pianist is not requested, one will be assigned.

Please contact Ann Gabler for specific information about scheduling your recital and dress rehearsal, and submitting all of your program information.

IMPORTANT DEADLINES

First semester deadlines

October 20th-

- submit proposal topic for thesis or lecture recital to advisor and Academic Coordinator

Mid-semester (Date to be determined.)

- Submit Recital Date Request to the Concert Office and Academic Coordinator

December 17

- Submit names of three faculty for thesis committee to advisor and Academic Coordinator
- submit draft of annotated bibliography, outline, and introduction to advisor and Academic Coordinator

December 22

- Deadline to complete meeting with advisor to discuss plan for MA thesis or lecture recital.

Second Semester Deadlines

March 31st-

- Submit first full draft of thesis or lecture recital (paper and PowerPoint presentation) to advisor and Academic Coordinator

May 1st

- Submit final thesis or lecture recital presentation to advisor and committee and department coordinator

May 1st to May 21st -

- Deadline complete lecture-recital

May 15th

- Deadline to complete MA thesis committee meeting and submit thesis

- ❖ If you want to schedule your lecture-recital or your thesis defense presentation/performance before May 1st, you must submit a final version of your lecture recital two weeks prior to your recital date to your advisor and department coordinator.

CURRICULUM / GRADUATION REQUIREMENTS

Students must satisfactorily complete **a minimum of 48 credits of graduate-level coursework** for the M.A. degree during a rigorous two-year course of study, comprised of:

- 14 credits of performance-related courses offered by the US-China Music Institute and Bard Conservatory: studio lessons and Chinese Ensemble/Chamber Music
- 3 credit lecture-recital course during the first year
- 8 credits of Readings in Chinese Music Philosophy, sections 1 and 2
- 13 credits of directed research, including research methodology, academic writing, and thesis study.
- 8 credits of electives, subject to approval of the MA advisor

REQUIRED COURSES

Readings in Chinese Music Philosophy 1 and 2 (total 8 credits in two semesters)

Students will hone their Chinese language skills in reading and interpreting music-related Chinese texts from different historical periods. They will read and discuss canonical pieces on musical performance, musical theory, and music culture. Section 1 focuses on pre-modern China and section 2 focuses on modern China. One section will be offered each semester and both sections should be completed in the first year of study. Course numbers: **CMC/CH 210 and CMC/CH 211**

Studio Instruction (Lessons/Academic Tutorials) (2 credits per semester for four semesters)

This course consists of 10 one-hour private lessons or academic tutorials (depending on each student's concentration) with members of the Bard College Conservatory faculty and is required for all CMC students. The assignment of teachers is based on student concentrations and the judgment of director Jindong Cai. This course is required each semester for the full course of study. Course number: **CMC 512**

Chinese Ensemble/Chamber music (2 credits per semester for four semesters)

The Bard Chinese Ensemble course provides MA candidates in Chinese instruments both large ensemble and chamber music experience with regular rehearsals and performance opportunities. Students work closely with the ensemble coach and their studio teachers to further develop their skills in ensemble playing, intonation, and musical expression through practical playing experience. At least one major Chinese Ensemble concert with the participation of all Chinese instrument students will be performed each semester on campus, supplemented by other types of performance opportunities on and off campus throughout the year. Graduate level students provide organizational support for the ensemble coach, along with mentorship of undergraduate students. Mixed chamber ensembles including Western instruments, off-campus performances, and participation in USCMI-sponsored performance events are all important components of the course. The Chinese Ensemble program is further enriched by master classes and concerts by guest artists. This course is required each semester for the full course of study. Course number: **CMC 518**

Introduction to Research Methodology in Music (3 credits in the first semester)

This course provides students basic training in research methodology, critical theories, and conventions of academic work. Students will read sample scholarly works from the disciplines of literature, history, arts, and anthropology. Students will also learn the history of Area Studies and Sinology in the West and the broader social and historical contexts in which academia is situated. This course is required in the first semester of the first year of study. Course number: **CMC 552**

Lecture-recital (3 credits in the second semester)

Students will work with their advisors on a lecture-recital to be presented during the second semester of the first year. The lecture-recital is a 60-minute public performance on a specific music topic. It includes a lecture portion and a performance/demonstration portion. The required lecture should be in a written form, with a bibliography, score examples, and other pertinent material. The topic and repertoire need to be approved by students' advisors before the beginning of the course. The course is primarily independent study with regular meetings with the advisor. Course number **CMC 545**

Academic Writing (1 credit each in the first two semesters)

This is a required course for all first-year students enrolled in the Chinese Music and Culture program. In this one-credit class, students will learn the necessary writing skills to complete a thesis or a lecture recital. In the fall semester, students will begin by conducting preliminary research in order to identify a gap in the knowledge of their subject matter. They will then begin developing a thesis/lecture recital proposal, outline, and introduction. Students will be assigned readings as well as writing assignments. Students will be expected to have a complete proposal to submit to their advisor by the end of the first semester. Spring semester, students will expand on their outlines and complete their lecture recital. Course number: **CMC 553**

ESL Lab for Academic Writing (1 credit for each semester taken)

This one-credit writing lab is required for students who are enrolled in the Academic Writing: Thesis/Lecture Recital class and who need extra support with ESL academic writing. Eligibility will be determined at the beginning of the semester. Each class will focus on an important aspect of ESL writing, whether it be grammar, mechanics, conciseness, or proper vocabulary. In this lab, students will have the opportunity to get feedback on their writing assignments and to improve their ESL skills. Students will also be required to complete exercises as well as routine assessments to test their knowledge. NOTE: Credits received for the ESL lab class do NOT count towards the credit minimum for completion of the degree. Course number: **CMC 554**

Thesis Study on Chinese Music (4 credits each in the third and fourth semesters)

In the second year, students will meet regularly with their thesis advisor to work on a master's thesis. The thesis should be approximately 6,000 to 10,000 words in length depending on the student's concentration (excluding references, citations, appendices, etc.). The thesis is the final project for the M.A. degree. It represents a substantial piece of original research and should be filed with Bard College as part of the graduation requirements. With the advisor's approval, the thesis requirement may be satisfied by expanding the research paper written for the first-year lecture recital. Second year students take the Thesis Study course in both the fall and spring semesters. Regular one-on-one meetings with the CMC Academic Coordinator for writing support are also required in this course. The M.A. thesis is due at noon on the last day of classes of the semester in which the student applies to graduate; see the [Academic Calendar](#) for specific dates.

Academic Honesty and Plagiarism

The faculty of Bard regards plagiarism, either deliberate or inadvertent, as a breach of ethical conduct that carries the most serious of consequences. “Two different acts are considered plagiarism: (1) borrowing someone’s ideas, information, or language without documenting the source and (2) documenting the source but paraphrasing the source’s language too closely, without using quotation marks to indicate that words and phrases have been borrowed” (Diana Hacker, *The Bedford Handbook*). For any assignment (either a draft or completed work) you submit, you must therefore ensure that:

1. All phrases, sentences, and excerpts taken directly from your source, and that are five or more words long, are identified with quotation marks or indentation.
2. When you are paraphrasing or summarizing material from a source, all of your paraphrases or summaries are written in your own words and do not resemble the source too closely, either in language or structure.
3. All ideas, information, data, or language that are not your own are attributed to the source from which you obtained them in a parenthetical citation.
4. The ideas, information, data or language you attribute via citation to a source accurately reflect(s) a central idea of the source.
5. Your bibliography lists all the sources you used for your paper.
6. You do not submit the same paper for two different assignments or courses.

Not understanding how and why sources should be cited is not an acceptable excuse for plagiarism. If you have concerns about whether you are adequately or properly documenting your sources, be sure to discuss this matter with your professor before turning in an assignment, even a draft.

Penalties for Plagiarism

1. A grade of zero on the assignment or exam in the first case where plagiarism occurred.
2. A second offense of plagiarism will result in expulsion from the program.
3. A Master’s Thesis that is found to have plagiarized material will not be accepted and the student will be required to rewrite the Thesis or exit the program.

SAMPLE CURRICULUM

Sample curriculum

The first semester, Fall

- CMC/CH 510 - Readings in Chinese Music Philosophy 1: Pre-modern (4 credits)
- CMC 552 - Introduction to Research Methodology (3 credits)
- CMC 553 - Academic Writing (1 credit)
- CMC 554 - ESL lab (1 credit, if required)
- CMC 518 - Chinese Ensemble (2 credits)
- CMC 512 - Studio Lessons (2 credits)

The second semester, Spring

- CMC/CH 511 - Readings in Chinese Music Philosophy 2: Modern (4 credits)
- CMC 545 - Lecture-recital (3 credits)
- CMC 553 - Academic Writing (1 credit)
- CMC 554 - ESL lab (1 credit, if required)
- CMC 518 - Chinese Ensemble (2 credits)
- CMC 512 - Studio Lessons (2 credits)

The third semester, Fall

- CMC 599 - Thesis Study on Chinese Music (4 credits)
- CMC 518 - Chinese Music Ensemble (2 credits)
- CMC 512 - Studio Lessons (2 credits)
- Elective(s) (2-6 credits)

The fourth semester, Spring

- CMC 599 - Thesis Study on Chinese Music (4 credits)
- CMC 518 - Chinese Ensemble (2 credits)
- CMC 512 - Studio Lessons (2 credits)
- Elective(s) (2-6 credits)

ELECTIVES AND COURSE AUDITING

Students will have the opportunity to take graduate-level elective courses that will count towards their credit requirements. These electives should be chosen with the aim of adding to their knowledge of music (theory, practice, history, etc) or Chinese language and culture, and should be chosen in consultation with their advisors.

Additionally, students may audit courses of special interest at the graduate or undergraduate level, beyond their required course load. Audited courses are not credit-bearing and require the prior approval of the instructor. Advisors may also require students to audit certain courses if deemed necessary to obtain appropriate mastery in a given subject area.

ABOUT THE US-CHINA MUSIC INSTITUTE AND BARD CONSERVATORY

The **US-China Music Institute (USCMI)** was founded in 2017 by conductor Jindong Cai and Robert Martin, founding director of the Bard College Conservatory of Music, with the mission to promote the study, performance, and appreciation of music from contemporary China and to support musical exchange between the United States and China. In partnership with the prestigious Central Conservatory of Music in Beijing, the Institute has embarked on several groundbreaking projects including the first degree-granting programs in Chinese instrument performance in a U.S. conservatory.

Bard Conservatory

Recognized as one of the finest conservatories in the United States, Bard College Conservatory of Music is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. The mission of the Conservatory is to provide the best possible preparation for a person dedicated to a life immersed in the creation and performance of music. The five-year, double-degree program combines rigorous conservatory training with a challenging and comprehensive liberal arts program. All Conservatory students pursue a double degree in a thoroughly integrated program and supportive educational community. Graduating students receive a bachelor of music and a bachelor of arts in a field other than music. At the Bard Conservatory the serious study of music goes hand in hand with the education of the whole person. Founded in 2005 by cellist and philosopher Robert Martin, the Conservatory welcomed the composer Tan Dun as its new dean in the summer of 2019.
bard.edu/conservatory

FACULTY AND ADMINISTRATION

US-China Music Institute

Jindong Cai, Director
Kathryn Wright, Managing Director
Hsiao-Fang Lin, Director of Music Programming
Shutong Li, Music Assistant and Assistant Conductor
Hannah Balcomb, Academic Coordinator

Conservatory Administration

Leon Botstein, President of Bard College / Music Director, Bard College Conservatory
Orchestra Tan Dun, Dean of Bard College Conservatory
Frank Corliss, Director of Bard College Conservatory
Marka Gustavsson, Associate Director of Bard College Conservatory / Chamber Music
Coordinator Eileen Brickner, Dean of Students
Sebastian Danila, Orchestra Librarian
Ann Gabler, Concert Office Coordinator
Hsiao-Fang Lin, Orchestra Manager
Emmanuel Koh, Lesson Scheduler
Katie Rossiter, Director of Conservatory Admissions
Mary-Liz O'Neill, Admissions Counselor

Tricia Reed, Director of Event Production

Erika Switzer, Director of Postgraduate Collaborative Piano Fellowship

USCMI Faculty

Jindong Cai: Core seminars, academic advising, Research Methodology

Robert Culp: Electives in Chinese history

Patricia Karetzky: Electives in Chinese art history

Chen Tao: Dizi, Bard Chinese Ensemble

Mingmei Yip: Chinese music history and culture, guqin studies

Yazhi Guo: Suona, music advising

Xinyan Li: Chinese music history, Chinese music composition

Shuangting Xiong: Academic advising, Chinese language and literature

Central Conservatory of Music (CCOM) Studio Lessons and Advising Faculty

Yu Hongmei: Erhu

Zhou Wang: Guzheng

Zhang Hongyan: Pipa

Zhang Qiang: Pipa

Xu Yang: Ruan

Zhao Jiazhen: Guqin

Qiao Jia: Chinese percussion

Chen Yan: Erhu

COMMUNICATION AND SCHEDULING

COMMUNICATION

All Chinese Music and Culture (CMC) students are required to obtain and use their **Bard email address**, which will be administered upon your enrollment at Bard. Not only will the USCMI staff use these email addresses on a regular basis to contact all of you about important program details (e.g. scheduling changes), but offices, teachers and administrators from all over the Bard campus will be contacting you via these email addresses. It is extremely important that you not only have a Bard email address, but that you use it regularly. At no time will a non-Bard email address be used, except in the case of students who do not have access to google in their home countries before and between semesters. (Those students should alert Bard Administration and USCMI staff to this as soon as possible.)

In addition, you will need to be logged in to your Bard gmail account in order to access Bard's Zoom account, as well as google-docs, forms, calendars, and so on that are generated through Bard's "G-suite" of applications.

Email forwarding, or the use of a third-party mail client (e.g., Mozilla Thunderbird, Microsoft Outlook or Apple Mail) is simple to set up and allows you to easily manage multiple email accounts. If you need assistance setting up email forwarding or a third-party mail client on your computer, smart phone, or other device, please contact the Bard Computer Help-Desk at 845-758-7500 (x7500 on campus).

SCHEDULING

The USCMI staff will share with each student the US-China Music Institute Google calendar (part of the Bard Gmail "G-suite"). This is where you will always find the most current schedule, including CMC classes, lessons, coaching and practice sessions, rehearsals, performances and other USCMI-related events. **Please make a habit of checking the Calendar daily.**

ATTENDANCE POLICY

The integrated curriculum and the interdependent and collegial nature of the Master of Arts in Chinese Music and Culture makes attendance at, and promptness to, all lessons, coachings, classes, rehearsals and required performances mandatory. Students are expected to be in residence, living on or near campus while school is in session. Any absence for non-emergency reasons requires submission of a request via email to Hsiao-Fang Lin at hlin@bard.edu as soon as possible, and at least two weeks in advance in order to be considered an *excused absence*. (See Absence Request Procedure section below for details.)

Please note that because of the many opportunities and events that come up during the year for USCMI students, *all* absences that may take place during the course of the semester, including on weekends, require approval whether or not they occur during a previously scheduled class or performance.

Early departures for, or late returns from, vacations—whether because of reduced travel cost or for another reason—are not considered valid excuses for missing classes, rehearsals, or performances.

All curricular-related performances at which attendance is required will be posted on the CMC Calendar.

At *non-curricular* on- and off-campus events involving the USCMI, your presence is strongly encouraged.

Absences for religious holidays will be automatically granted; however, you must still submit an Absence Request email and notify your advisor and teachers whose classes, lessons or rehearsals will be affected.

Medical appointments should be scheduled outside of class or rehearsal time *if at all possible*. If such an appointment must necessarily conflict with a class or rehearsal, an Absence Request email must be submitted in advance.

In the case of absences due to sudden illness or family emergency, **please notify your teachers and advisor immediately by phone -- either text or voice -- as well as email.** Failure to notify your advisor and class instructors may be considered an *unexcused* absence. [This applies to absences due to Covid-19-related restrictions from entering campus. Please feel free to reach out to your faculty advisor with any questions or concerns about this; we thank you for your continued efforts to keep our community safe.]

Unexcused absences or excessive tardiness may result in grade penalties, loss of scholarship, probation or, in extreme cases, dismissal from the program.

ABSENCES FOR PROFESSIONAL ACTIVITIES

Any absence for outside professional activities (even very brief periods of time, e.g, auditions, performances, etc.) will only be deemed an excused absence upon approval by

USCMI staff following submission of a formal request via email as stated above. The USCMI will do its best to respond to the request as quickly as possible.

**Important: Students should not accept outside professional engagements that occur during the school year without first receiving permission from USCMI staff. We encourage students to discuss auditions for outside professional engagements with their advisor before taking said auditions.*

SHORT TERM PROFESSIONAL LEAVE

Leaves for a period of time not to exceed *two weeks* (accumulated) of missed classes or curricular activities per academic year will be considered for students in excellent academic standing. Before requesting leaves, students should consider carefully how their absence might affect their educational progress and the educational progress of their colleagues. In general, absences that could adversely affect the overall curriculum or group performances will most likely not be granted.

As with any absence request, requests for Short Term Professional Leave require the submission, in advance, of an Absence Request email as stated above.

Long Term Professional Leave and/or Medical Leave

Students in excellent academic standing may request a long-term leave of one or two semesters. Students receiving permission to take a long-term leave may re-enter the program without re-auditioning. Students who do not return to school at the agreed upon date must reapply and re-audition in order to return to the program.

Please note that Bard charges a maintenance of status fee for students who are taking a leave of absence: \$250 per semester - \$500 for the entire year. Students who fail to maintain their status may be required to reapply to the program in order to complete course work for graduation.

Requests for Long Term Professional Leave require the submission, in advance, of an Absence Request email. See Absence Request Procedure below.

Special Considerations for Remote Learning

In the event it becomes necessary to conduct any classes, lessons or events remotely, USCMI acknowledges the many challenges inherent in this mode of learning and will make every effort to engage students with judicious use of meaningful screen time. Accommodations will be made for students whose physical distance precludes synchronous learning. That being said, the above-mentioned absence policy applies to classes being taught remotely.

Absence Request Procedure

1. Email hlin@bard.edu requesting an absence. Include in your email all relevant information regarding the absence: its purpose, your desired schedule of departure and return, and the classes that would be affected. Send this request as soon as you are aware of the need and at a very minimum of two weeks in advance.
2. Your request will be reviewed by the USCMI staff; you will be notified of their decision via email, usually within a week.
3. Faculty affected by your absence will be copied on the decision email; however, you will be independently responsible to communicate directly with those faculty members

regarding missed work.

NOTE: In the case of absences due to sudden illness or family emergency, you must **notify your advisor and the appropriate instructor immediately by phone or e-mail**. Failure to notify the advisor and the class instructor may be considered an *unexcused* absence.

FACULTY ADVISORS

Each CMC student will be assigned an advisor during their first year. Your faculty advisors are available to listen and assist in a wide variety of areas including program planning, absence requests, health issues, communication issues, personal concerns, etc. There are formal meetings with your faculty advisors at the beginning and end of each semester, but they are available to you as your advocates at any time. USCMI will notify incoming students of their advisory assignment up to a week before their first year begins. Please contact USCMI staff if you are not sure who your faculty advisors are.

STUDIO INSTRUCTION, TEACHER ASSIGNMENTS, AND SCHEDULING

The assignment of teachers is based on the schedule of the teachers, the preferences of the students, and the judgment of the teachers, USCMI director Jindong Cai and (where applicable) the CCOM office of international education. Assignments will be made over the summer months prior to the beginning of the fall semester.

Scheduling of regular lessons/tutorials will be supervised by USCMI staff. However, students and their instructors are responsible for making the arrangements to meet on a weekly basis each semester.

PIANISTS

The Conservatory has Piano Fellows who play for on-campus performances and master classes, recitals, and the Conservatory Concerto Competition at no cost to the student. If you would like a Piano Fellow to play for an outside engagement or recording, a separate financial arrangement must be made. A suggested rate for this would be \$40.00/hour. **For CMC students, all extra-curricular pianist requests, whether you are performing on or off-campus or making a recording, must be emailed to pianofellows@bard.edu at least two weeks prior to the request date.** The piano fellow coordinator will be in touch with you by email within a day or two to assign you a pianist.

For your first-year lecture-recital, you can request a specific pianist by contacting the director of the piano program, Erika Switzer, who coordinates piano partner assignments for all recitals.

For any non-degree recital that requires a pianist, please contact Erika **at least four weeks ahead of the recital date**. [Please note that Erika and the Concert Office must give priority to degree recitals and other curricular events, and that certain dates are not available for the scheduling of non-degree recitals due to staffing and space constraints, logistical concerts, and the piano fellow work load.]

PRACTICE ROOM RESERVATIONS

Practice rooms are available by reservation on a first come, first serve basis. Please email practice@bard.edu or speak to the practice room monitor behind the desk in the Bito lobby. These rooms are located in the Conservatory building (Bito), the Blum Hall basement, the practice room building at Blithewood Avenue and Garden Road, and in Robbins House. See [campus map](#).

ACADEMIC POLICIES AND PROCEDURES

Grading and academic standing

Graded Credit Courses:

The Master of Chinese Music and Culture curriculum consists of music courses, advising/independent study, Chinese Ensemble and studio lessons, and academic courses. Each of these components is graded on a scale of A-F, utilizing the following 4.0 grade scale:

- A (4.0) Exceptional
- A- (3.66) Excellent
- B+ (3.33) Very Good
- B (3.0) Good
- B- (2.66) Meets Expectations
- C (2.0) Academic Probation
- F (0.0) Failure: Must retake course

Graduation from CMC requires that one successfully completes all course work and receives a grade point average of 3.0 or better. Any student whose GPA in any term falls below 3.0 will be placed on academic probation and must demonstrate substantial progress in the next term, achieving at least a B average to remain in the program. A failing grade in any semester is grounds for dismissal from the program, contingent on a meeting of the director and faculty to discuss the student's overall performance.

Pass/Fail Credit and Non-credit Classes:

These courses are graded on a pass/fail basis, contingent on attendance, participation, and successful completion of required work. Achievement of a passing grade in these courses is a requirement for graduation.

Incomplete coursework

Incomplete coursework cannot be carried beyond the final due date for a given semester, except in circumstances beyond a student's control which merit special consideration. Any student who requests extensions or coursework due at the end of the term must apply in writing to the faculty member and the CMC chair(s) and explain the reason for the requested extension.

A grade of Incomplete is subject to the following conditions and/or limitations:

1. A grade of incomplete is subject to approval by both the course professor and the CMC chair(s).
2. All unfinished work for a course with a grade of Incomplete (I) must be submitted by the new date set by the professor, or the Incomplete may be converted to an F.
3. A student who does not complete unfinished coursework by the assigned due dates

may be suspended from the CMC, pending a review by the CMC chair and faculty member to determine the student's future status in the program.

Grade Appeals / Grievance Procedures

It is the hope of the Conservatory faculty and staff that every student who attends the Conservatory enjoys a meaningful and productive educational experience. Students who encounter a problem related to their studies, course experience, or the Conservatory community should first consult with their assigned faculty advisors. Problems related to academic performance or classroom issues, including grade appeals, should first be brought to the attention of the relevant faculty member.

Problems related to rehearsals and performances should first be brought to the attention of the instructor who supervised the event in which the issue arose. If an issue cannot be resolved by the faculty member or supervising instructor, the student should consult the CMC chair(s), who may speak directly with the faculty member or supervising instructor to facilitate a resolution to the problem. If an issue can not be resolved by the faculty member or supervising instructor, the student should consult the Director of the Program. Appeals to decisions made by the Director should be taken to the Dean of Graduate Studies.

Refund Policy

No refunds of any fees are made in the event that a student withdraws from the program after registration, except as specified below. In no event is the deposit or housing payment refundable. In all cases, the student must submit to the USCMI an official notice of intention to withdraw. The date of receipt of such a notice determines the amount of the refund. Students who officially withdraw before the first day of classes for the term in question are given a full refund, minus the non-refundable enrollment deposit.

If official withdrawal from the program occurs in the first week of classes, 75 percent of tuition is refunded; within the second week, 60 percent; within the third or fourth week, 30 percent. After four weeks, no refunds are given. Fees for registration, student health insurance, and facilities are non-refundable.

If a student who is receiving financial aid withdraws from the program, their award or loan is prorated. Institutional fellowships are reduced by the same percentage as indicated in the tuition refund schedule above. Federal Stafford Loans are calculated according to the federal refund policy on the amount of the loan to be returned to the lender. A student who is considering withdrawal may wish to confer with the Student Accounts Office and the Financial Aid Office concerning any anticipated refund and the amount of the federal Stafford Loan that the College must return to the lender. This amount has a direct bearing on the amount of refund, if any, that the College will provide the student.

No refund is made in cases of suspension or expulsion.

GRADUATE HANDBOOK: POLICIES, REGULATIONS AND PROCEDURES

The [Bard Graduate Handbook](#) is put out by the office of the Dean of Graduate Studies and covers Bard policies, regulations and procedures as they apply to graduate students.

ADDITIONAL CAMPUS-WIDE RESOURCES

The general [Bard Student Handbook](#) is put out by the Dean of Student Affairs (DOSA) and covers a wide range of resources available to all Bard students, both graduate and undergraduate. This includes but is not limited to:

- [Health Services](#)
- [Bard Emergency Medical Services](#) (Bard EMS)
- [Counseling Services](#)
- [Office of International Students and Scholars](#)
- [Student Accounts](#)
- [Transportation](#)
- [Parking Passes \(Vehicle Registration\)](#)
- [Printing and Copying](#) (from the Bard IT website)
- [Shipping and Receiving](#) via UPS and FedEx (for USPS see below)
- [Bookstore](#)

Note that some procedures are slightly different for graduate students, such as:

- USPS Mail Delivery for Graduate Students:
 - Mail sent to Conservatory graduate students through the United States Postal Service gets delivered to the music buildings (Blum and Bito) and is then distributed to the student folders located under the table in the Bito main floor hallway, across from the Conservatory Office (Bito 101).
 - If a package sent to you via USPS is too large to fit into your folder, it will be held in Bito 101 (Conservatory office) or in Blum 130 (Graduate Programs Coordinator and Conservatory Admissions).
 - Packages sent via UPS, FedEx and other private carriers will be held for pick-up at the Physical Plant (aka B&G). See link above for details.