Conservatory of Music
Brooklyn College

GRADUATE STUDENT HANDBOOK

(August 2000, revised August 2014 & 2015; January 2016; Summer 2016;
January 2017; August 2017)

Conservatory website:
Bcmusic.org
Conservatory Fax:
718-951-4502

Please note that this Graduate Student Handbook, prepared by the faculty of the Conservatory of Music, presents specific policies of the Conservatory of Music for its graduate students. Any information about curricula, course descriptions, requirements, etc., is found in the College’s official Graduate Bulletin at:

http://www.brooklyn.cuny.edu/web/off_registrar/2017-18_Graduate_Bulletin.pdf (p. 158ff.)

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Welcome! This Graduate Student Handbook has been put together by members of the Conservatory faculty to help you through your graduate music studies at Brooklyn College. Please look through it now and keep it for later reference. It is especially important for you to be aware that for almost all requirements, such as exams, juries, and performances, you must apply in advance of the scheduled time. Information on when, where, and how such applications must be made is found in this booklet, in the Graduate Bulletin, and in the Schedule of Classes. At all times, it is important to keep the Registrar (West Quad Building) informed of your correct address.

The Graduate Bulletin is your official curricular guide. Containing degree requirements and course descriptions, it is revised every year and is available by late summer on the college website under the tab ADACEMICS; then click on the label Course Schedules and Bulletins for the appropriate term. The Schedule of Classes tells you when and where classes meet and is published on-line each May, December, and April for the Fall, Spring, and Summer terms, respectively. Graduate courses are listed separately in the back portion of the Schedule. Department locations, important dates and deadlines of the semester, registration procedures, tuition, and fees are given in the Schedule’s invaluable opening pages. There is also a Brooklyn College Student Handbook located on the college website which may answer many general questions about the college and student life.

If you have questions or problems which are not addressed by any of the sources above, or these pages, please do not hesitate to call or come by the Conservatory Graduate Office in room 423 Whitehead.

MISSION STATEMENT of the Conservatory of Music, Brooklyn College (CUNY)

Consistent with the historical mission of the City University of New York, the Conservatory of Music of Brooklyn College attracts and trains outstanding musicians with diverse musical backgrounds from around the world. Our specializations include the study of performance, composition, music education, and musicology, encompassing scholarship in Western and global musics. We educate students in the elements of musicianship essential to the pursuit of a musical career in the 21st century.

The Conservatory of Music serves the broader college student body through the CORE music classes and our music and culture classes for non-majors. In addition, we reach outside the college campus to the surrounding community, the borough of Brooklyn, and beyond through public concerts, scholarly symposia, and K-12 programs. Our programs boast a world-class faculty with emphases in classical performance, contemporary music, jazz, American music, and electroacoustic music.

The Conservatory prepares its students to attain their greatest potential as artists and citizens of the world."

(Approved by Conservatory faculty, February 2011)
I. **DEGREE REQUIREMENTS**

Master of Arts in Musicology: 30 credits and thesis, or 36 credits with no thesis
Master of Arts in Performance Practice: 30 credits, including thesis and two semesters of performance and ensembles
Master of Music in Performance: 30 credits, including four semesters of performance and ensembles, with thesis recital
Master of Music in Composition: 30 credits, including four semesters of private composition, with thesis composition project
Master of Arts in Music Teaching: 30-33 credits, including at least three music education seminars and 4-10 elective credits in music, performance, or education courses
Advanced Certificate in Music Education: 21 credits and 100 field hours leading to the New York State initial teaching certificate
Advanced Certificate in Music Performance: 15 or 30 credits (pre-master’s, 1-2 years), including 2-4 semesters of performance, ensembles, and repertory studies, with required recitals at the end of the second and fourth semesters
Advanced Diploma in Music Performance: 15 or 30 credits (post-master’s, 1-2 years), including 2-4 semesters of performance, ensembles, and repertory studies, with required recitals at the end of the second and fourth semesters.
MFA in Sonic Arts (60 cr., over two years; Fall 2016--)
MFA in Media Scoring (60 cr., over three years; Fall 2016--);
Expected Fall 2017: Master of Music in Global and Contemporary Jazz Studies (38 cr.).

Specific courses and other requirements for each of these degrees are listed in the *Graduate Bulletin*. The Conservatory’s separate recruitment brochure includes a useful outline chart of the curricula.

II. **ADVISORY DIAGNOSTIC EXAM**

Before registering, all entering MA or MM students take an Advisory Diagnostic Examination for purposes of placement and evaluation, and to aid the Deputy Director in planning an appropriate course of study for each student. This exam includes definition of terms, knowledge of standard repertory, listening and score identification, analysis of the harmony and phrase structure of a short keyboard work, and a short essay. No one can fail this exam, although commencement of required 7000-level seminars may be delayed if remedial work proves necessary. International students whose abilities to speak and write English are deficient may be advised to take English 6000x. Consult the Conservatory Graduate Office for scheduled dates of the diagnostic advisory exam.

III. **ENSEMBLE ASSIGNMENTS**

Students receiving private lessons in performance are required to take at least one ensemble during the same semester, as a co-requisite. The major ensembles, as well as many of the other performance groups, usually hold placement auditions during the registration period as well as just before the first week of classes. Ensemble assignments at all levels are based on these auditions and/or departmental approval. All students receiving string lessons must register for
Orchestra; voice students usually register for Chorus, Chamber Chorus, or Opera Workshop; 
woodwind and brass students usually register for Orchestra, Wind Ensemble, or Big Band Jazz 
Ensemble, depending on audition results and Conservatory’s assignment; percussion students 
should register for Percussion Ensemble and one major ensemble, depending on audition. All 
performance students are strongly urged to take at least one term of Contemporary Ensemble 
(“Con Tempo”) during their studies at Brooklyn College.

Fall 2016 clarification:  Grad. (MM-Performance & Professional Studies; and the anticipated, 
new MM Global and Contemporary Jazz Studies program):
All M.M., Advanced Certificate and Advanced Diploma Performance Majors studying orchestral 
instruments are required to perform in at least one large ensemble (i.e. either orchestra and/or 
wind ensemble) as assigned by the ensemble directors in each semester of enrollment at the 
Conservatory of Music.  This rule applies to part-time and full-time students.

Jazz instrumentalists/vocalists who are matriculated in a jazz program or track are required to 
perform in at least one jazz ensemble (e.g. Jazz Orchestra, Big Band, or small jazz ensemble) as 
assigned by the ensemble directors in each semester of enrollment at the Conservatory of 
Music.  This rule applies to part-time and full-time students.

Students will be assigned to a large ensemble based on their major instrument and level of 
proficiency.  Seating and ensemble assignments are determined at the ensemble auditions in 
late August and late January of every year, or by special appointment to be arranged 
with the performance coordinator.  [Music faculty approved above 3 pars. 09/06/2016]

Chamber Music (Mus 7740x) may be taken when three or more students (with audition 
approvals) have organized a legitimate chamber ensemble (i.e. one whose members can actually 
rehearse together on a regular basis and for whom a Conservatory coach can be supplied). 
Professor Marianne Gythfeldt is the coordinator of chamber music and questions about 
ensemble placement and coachings should be referred to her at 
mgythfeldt@brooklyn.cuny.edu.  In order to receive a grade, the ensemble must have regular 
rehearsals and coachings and perform at least one entire piece in a public concert on campus 
during the semester registered.

IV. REGISTRATION

All graduate courses in Music require a specific permission for each desired course from the 
Conservatory prior to your registration.  Please make time in your schedule to meet with the 
Graduate Deputy for advisement once each semester, best at the end of the term.  Descriptions 
of a particular term’s graduate music seminars are usually available in the Deputy Director’s 
office (423 Whitehead).  Seminar offerings at other CUNY campuses (e.g., City, Hunter, or 
Queens College) can be viewed at other campus websites located via the CUNY website 
www.cuny.edu.

Students who have been officially admitted to the program (with no missing admissions 
documents) and who have their CUNYfirst I.D. number (a.k.a. EMPLID) may register via 
CUNYfirst, which is found at:  http://home.cunyfirst.cuny.edu.
Suggestions for registering through this system are found at:
http://www.brooklyn.cuny.edu/web/about/administration/enrollment/registrar/registration/register.php

Continuing students should register in May and December for the Fall and Spring terms. You will receive advance notice of the dates for registration counseling. **Make sure your e-mail is up to date with the college so that you can receive these announcements.** You can change your primary e-mail in your personal information profile on the WebCentral Portal. SEE: http://www.brooklyn.cuny.edu/web/off_iss/Student_Accounts_Setup_Guideline_update2_0.pdf (where you can set up an ‘alias’ for receiving BC emails at your regular ‘home’ email).

**WARNING:** If you wait until after the term is over to contact the Graduate Advisement Office for a registration appointment, 1. You may not get immediate service; 2. You may discover problems with your transcript that cannot be fixed in time to keep you off of academic probation (e.g. academic holds, library holds, incompletes that have turned to FINs, etc.); 3. You may have to wait for permissions in order to register, and the class you want may close for under-enrollment. Therefore: watch for the appointment times when they come up, and take an early one!

Although a program of 12 credits is considered a full time load, under a special equivalency policy, **7 to 9 credits is certified as full-time** for Conservatory students taking performance and ensembles. The program of such a student is, characteristically: Performance (3 credits), one to three ensembles (1 to 3 credits), and a seminar (3 credits). Note that all students registered for performance instruction must also register for at least one ensemble as assigned after audition and/or consultation with the Deputy Director. Students in the Advanced Certificate in Music Education or the M.A. Music Teacher program are urged to consult with the Music Education Coordinator (Dr. Claudia Calì in 2016-17) on specific questions related to the field of music education. Students in the Graduate Composition program are to consult with the composition coordinator Prof. Douglas Cohen. MFA students in Sonic Arts or in Media Scoring should consult with Professors Geers and Prof. Jonathan Zalben about their course choices. Students in the Global Jazz studies program will consult with Profs. Allen and O’Farrill.

**CUNY Courses by ePermit** Students who wish to take a seminar at another campus of CUNY may do so by completing a Graduate Permit Application on-line (a CUNY “ePermit”) and securing its approval from the Deputy Director. Currently, an ePermit request is started through the CUNY portal, by signing in to: http://portal.cuny.edu. You should also contact the Music Department at the other CUNY campus to make sure there are still seats for the course that interests you (and to make sure that they respond to your ePermit request). The application is then submitted through the Office of Transfer Services which registers you for the appropriate number of credits to be taken elsewhere. After finishing the course, the student must usually request that a transcript from the other campus be sent to Brooklyn College’s Office of Transfer Student Services. Websites for the other CUNY colleges can be found through the CUNY portal at: www.cuny.edu.

**V. MATRICULATION**

If you are a non-matriculated student, but want to earn a degree, apply for promotion to matriculated status as early as possible. Please consult with the Deputy Director about this change. **A maximum of only 15 credits taken as a non-matriculated student can be counted**
toward your degree. For information regarding transfer credits, see the "Academic Standing" section of the college's Graduate Bulletin.

If you plan to take any exam (language or comprehensive), turn in a thesis, complete work on an incomplete, or do a recital, you must maintain matriculation by taking at least one credit or paying the Maintenance of Matriculation fee (you must register in CUNYfirst under MAM (in departments in the Bulletin in alpha order in the Graduate section). The fee is nominal, less than the tuition cost for a credit. But if you have not registered to maintain your matriculation, you will be ineligible to complete whatever work you do in that semester towards the degree. Customarily this is done at the end of the degree when all credits have been acquired.

VI. TIME LIMIT

Music students typically complete their master’s degree in two years. The maximum time allowed by the College for completion of the degree is seven years from the date of matriculation, though this is not recommended.

VII. PROBATION

Students whose G.P.A. (Grade Point Average) drops below 3.0 are automatically put on Academic Probation. They must immediately have a conference with the Deputy Director of the Conservatory to discuss ways of improving their performance and raising the G.P.A. (You must raise the GPA to 3.0 or above within the next 12 credits of BC graduate Music courses taken.) Because you were accepted into our program, we are confident that probation will not likely become a problem for you, but sometimes extenuating circumstances may cause you to receive a grade lower than a B. Please note that Brooklyn College now has an “F forgiveness” policy. If you fail a course, and then retake and pass the same course, you are eligible to apply to the Registrar and have the F not counted in your G.P.A. No more than six credits of F can be “forgiven” in this manner. All courses taken, however, remain on the transcript. If you should fail to complete the work for a course in which you received an INC grade, it will turn to an FIN after one semester, which counts as an F on the transcript. This can be changed to a letter grade by the professor once the work has been completed, but you must file a petition with the Committee on Graduate Admissions and Standards through the Graduate Deputy and Faculty Council first.

VIII. PRACTICE ROOMS & INSTRUMENT STORAGE

In addition to the 18+ practice rooms on the first, third, and fourth floors of Roosevelt Hall/Roosevelt Extensis, music classrooms are also generally available for practice. We ask for your patience as we use these temporary spaces in Roosevelt while the new Tow Performing Arts Center (PAC) is under construction. (Promised to be ready in Fall 2017!) Please note that a few affiliated programs (primarily BC Preparatory Center for the Performing Arts) also have classes/lessons in the building (mainly on Saturdays).

Once the new PAC is open for student/faculty use, the Conservatory plans to start an online Practice-Room Reservation utility through its website. An electronic key-card system is expected to be available for secure building access in the new PAC.
Some instrument lockers are in Roosevelt Hall; please contact the Concert Office (WH-424) about renting one. CAUTION: Always secure your instrument properly when on campus; do not leave it unattended at any time. Write down in a secure place the serial numbers of all your instruments in case they are stolen. PLEASE HELP US TO TAKE CARE OF THE PRACTICE ROOMS AND THEIR PIANOS. Do not eat in a practice room! Immediately report any damage to the Conservatory’s pianos to Zeno Wood, the Conservatory’s piano technician at x6630.

**IX. MUSIC BUILDINGS**

We expect the new Performing Arts Center to open by Jan. 2018. We appreciate your patience with our interim facilities while we await the opening of this Tow Center for Performing Arts. When the move from Roosevelt to the Center occurs (probably) in late Fall 2017, we also appreciate your patience as the department works out the scheduling for the new spaces.

**X. PERFORMANCE JURIES**

During the examination week at the end of each semester, students taking Performance (Mus 7791, 7792, or 7793; Mus 6791 or 6793; Mus 7795 or 7797) must play before a faculty jury the new works that they have studied and mastered in that term. **It is each student’s responsibility to make an appointment for their performance jury.** They should do so by calling the Conservatory Office at least three days before the jury date. Students in Music 7793 must present a special pre-recital jury; see separate section below. Students should plan their jury repertoire early in the semester. An accompanist is normally provided only for voice juries. Instrumentalists desiring an accompanist for a jury should consult the piano faculty for suggestions of possible student accompanists. Medical emergency (with doctor’s note) is the only accepted excuse for missing a jury exam on the appointed day. Students with such emergencies are urged to notify the Conservatory Office as early in the day as possible.

**XI. INCOMPLETE & ABSENT GRADES**

If you receive an incomplete (INC) for a course, **it is YOUR RESPONSIBILITY** to complete the work as soon as possible, but no later than the following semester. If more than a semester elapses, you must seek the professor’s approval to complete the late work, and you are required to submit a petition to the Office of the Associate Provost (3208 Boylan) requesting the grade change, with legitimate supporting reasons for the excessive delay. Please see the Graduate Deputy for assistance in filing an academic petition. The petition and other commonly used forms for graduate students may be found under E-Services at the BC portal (http://portal.brooklyn.edu).

**XII. LANGUAGE EXAM**

Students should take the language examination (ordinarily in French, German, Italian, or Spanish) after earning 12 to 15 credits, usually during the second term of enrollment. You will be asked to translate a few paragraphs (ca. 250 words) into good, idiomatic English in two hours. You are allowed to use a dictionary. Consult the **Schedule of Classes** for the deadline by which to apply to take the exam, and see the Graduate Deputy in Music for the date on which it is given. You may take the language exam more than once, if necessary. Students who completed their bachelor’s degree in a country where a language other than English is the
official language are exempted from this language exam requirement. Please inform Ms. Ivonne Paredes in the Music Advisement Office (WH-423) if you are planning to take the examination and your choice of language.

XIII. ENGLISH PROFICIENCY FOR INTERNATIONAL STUDENTS

Conservatory instruction and required written work are in English. Students who speak English as a second language and who score under 550 on the TOEFL are admitted to the graduate programs in music on a probationary or conditional basis. Such students must enroll in English 600 or undergraduate ESL (English as a Second Language) courses or show other evidence that they are taking formal studies to improve their English proficiency.

XIV. COMPREHENSIVE EXAM (for M.A. & M.M. candidates)

The Conservatory’s Comprehensive Examination offers an opportunity to evaluate your present mastery of the discipline. You are encouraged to take the examination one term before you graduate. See the Schedule of Classes for the exam’s application deadline date and for the date it is to be administered. PLEASE APPLY ON TIME, i.e. THE START OF THE SEMESTER IN WHICH YOU PLAN TO TAKE THE EXAM – before the end of the third week of classes (usually the last Friday of Sept./Feb.). Applications are submitted online via the BC portal, under the eServices “tab” and Graduate Studies. Also let Dr. Lewis know that you are planning to take the exam.

The two-part comprehensive exam currently consists of the following: (1) Written Examination (2 hours, usually first Saturday of November or May), including a) identification of score excerpts by period, genre, and probable composer, with discussion of supporting stylistic reasons and b) definitions of terms (see study checklist); and (2) Oral Examination (15 minutes, date t.b.a) about a pre-assigned musical score announced at the beginning of the term. If you fail the comprehensive exam, you may apply to take it a second time. You must pass it the second time.

Students are urged to begin preparation for the comprehensive exam well in advance. Obtain from the Deputy Director a copy of the Conservatory’s Checklist of Terms used in the exam. The Graduate Faculty recommends the following texts: Randel, New Harvard Dictionary of Music; Grout-Palisca, History of Western Music; Poulton, Studying Music History. The Music Library has a number of anthologies, some with recordings, which contain a wide range of repertory, and which should (along with Mus 7400) prove helpful in preparing for the score identifications. The following are recommended: Fuller, European Music Heritage; Kirby, Music in the Classic Era; Palisca, Romantic Music; Kamien, Norton Scores; Palisca, Norton Anthology of Western Music.

N.B. In addition, each MM and MA program also has a required written component as part of its graded capstone experience (e.g., faculty-approved program notes for one’s master’s degree recital or one’s master’s composition project; faculty-approved original research paper/project in musicology or music education).

XV. PRE-RECITAL JURY FOR M.M. IN PERFORMANCE
The semester before you expect to play your graduation (thesis) recital (i.e. at the end of Mus 7793 for MM students; Mus 6791, 6793, 7795, or 7797 for professional studies students), you must take a pre-recital jury at which you should be prepared to play at least two thirds of the works on your program. This program should be planned well in advance with your performance instructor, and submitted in writing at the jury along with a completed Recital Application Form (available in the Conservatory Concert Office, 424 Whitehead Hall, with instructions). The following are part of the procedure:

(1) When you sign up for your usual end-of-semester jury in the Conservatory Office, you must request a double (30 minute) time slot.

(2) Submit to the jury a Recital Application Form and a Jury Evaluation Form, carefully completed, and with "pre-recital jury" checked in the appropriate places on all forms.

(3) The jury keeps the Evaluation Form, but you must pick up the Recital Application Form from the Conservatory Office and, if it has the jury’s approval, take it to the Deputy Director for signature, and then to the Concert Office for final approval and the scheduling of the date for your thesis recital.

XVI. MASTER'S THESIS RECITAL (Music 7950G - for Performance majors)

All recitals MUST be performed in the fourth semester of lessons-Masters Recital.

(1) Scheduling: Check in advance with all assisting performers, as well as with your teacher, the head of your performance area, and any other faculty members you would like to serve on your recital jury, to make sure that they will be available on the dates you might possibly schedule your recital. The Director of the Concert Office (424 Whitehead) will keep your form and forward copies to the appropriate persons. The recital must occur on the BC campus and on the date originally scheduled. (Note: The scheduling of recitals is done on a first-come, first served basis. Forms must be complete when presented.)

(2) Recital Jury: In addition to your teacher, who must attend your recital as a member of the jury, you should inform the head of your performance area of your recital date. It is the responsibility of the area head to assign the other jury members and confirm their attendance. You may recommend to the area head any professors whom you would like to sit on your recital jury.

(3) Recital Program: A typewritten copy of your final program, with complete names of composer, titles of works and constituent movements, names and instruments of assisting artists, placement of intermission, etc., must be submitted to the Concert Office at least six weeks before your recital. One to two pages of original program notes (written by the performer) is highly recommended, but not currently required for MM.

(4) Stage Requirements and Rehearsals: Arrangements for moving instruments (pianos, large percussion instruments, etc.) and for rehearsal time in the performance space should be made as soon as possible after your date has been scheduled with the Concert Office.

(5) Recording: If you to have your recital audio- or video- recorded, submit a Concert Recording
Request Form (available in the Concert Office), to the Concert Office with payment (prices currently start at $25). All audio and video recording equipment, as well as cameras, are barred from all Brooklyn College performance halls, except in unusual situations and when permission has been secured in writing in advance from the Concert Office. Flash photography is discouraged at any time during the recital.

(6) Submission of Official Recital Program to the “Thesis-Submission Online” system. Immediately after your recital has been completed successfully, please a) submit a non-editable PDF of your entire program (including any program notes/texts) to “Thesis Submission Online,” which is found under “e-Services” in the BC WebCentral portal http://portal.brooklyn.edu. In addition, b) make sure that your Performance teacher signs and submits to the Graduate Deputy the Thesis Approval form for your MM recital. This form is also at the BC portal under commonly used Graduate Student Forms (under e-Services → Academic Forms). THERESIS TITLE: In order to submit your recital’s program, you will first need to complete the step called “Submission of Thesis Title.” When doing this step, please enter just “Thesis (or Certificate or Diploma) Recital being presented in [name of instrument/voice].”


For the Adv. Certificate and Adv. Diploma in Performance, students should follow the above section’s instructions and consult with both their teacher and the Performance Coordinator.

XVIII. MASTER’S THESIS (Mus 7930) or MUSIC EDUCATION PROJECT (Mus 7920) – ADVISEMENT & COMPLETION PROCEDURES

Musicology candidates who choose to write a thesis (Mus 7930) should discuss the proposed thesis topic with the faculty thesis advisor and have the topic approved by the advisor and Deputy Director prior to registration for the course. Similarly, MA-Music Teacher candidates who wish to complete a thesis (Mus 7930) or project (Mus 7920) should discuss their topic with a music education professor, who must approve the proposed topic. The Director or Deputy Director can offer suggestions about potential thesis advisors. Instructions for filing a thesis or project title, as well as writing and filing the thesis may be obtained from the Office of the Associate Provost (3208 Boylan Hall) or with the Graduate Deputy. To avoid delay in receiving your degree, PLEASE OBSERVE THE POSTED DEADLINE FOR SUBMISSION OF THESES/PROJECTS EACH SEMESTER.

After your thesis advisor has approved your MA Music-Teacher Thesis or Project, please a) submit a single, non-editable PDF of your entire thesis (including its title page and front matter in one file) to “Thesis Submission Online,” which is found under e-Services in the BC portal http://portal.brooklyn.edu. In addition, b) make sure that your thesis advisor signs and submits to the Music Graduate Deputy the Thesis Approval form for your approved MA Thesis/Project. This form is also at the BC portal under commonly used Graduate Student Forms (under e-Services → Academic Forms). Earlier, i.e. prior to thesis/project completion, you should also submit through this same system your “working title” of the thesis-in-progress.

You are responsible for making sure that the uploaded PDF has the final, approved version of your MA Thesis/Project.
XIX. MASTER’S COMPOSITION PROJECT (M.M.-Composition candidates) – COMPLETION PROCEDURES

MM-Composition students who have successfully completed three semesters of composition lessons (Mus 7321-7323) will register for the thesis, i.e. Master’s Composition Project (Mus 7940G). After completing the qualifying exam requirement and in consultation with the advisor, the student will meet with a committee of composition faculty and present both (a) the large-scale piece completed as the thesis project and (b) the portfolio of all compositions (scores, programs, recordings, etc.) completed during the student's graduate studies. The thesis grade can be pass, fail, or satisfactory progress (SP). Although it is not required, a composition student may organize a concert of his or her compositions during the third or fourth semester in the program. Such students should secure a recital application from the Concert Office (424-WH) and have it approved by their composition teacher.

To avoid delay in receiving your degree, PLEASE OBSERVE THE POSTED DEADLINE FOR SUBMISSION OF THeses EACH SEMESTER.

After your Composition teacher has approved your MM Composition Project (along with your total MM portfolio), please a) submit a single, non-editable PDF of your entire composition (all movements in one file, including any program notes/texts) to “Thesis Submission Online,” which is found under e-Services in the BC portal http://portal.brooklyn.edu. In addition, b) make sure that your Composition teacher signs and submits to the Music Graduate Deputy the Thesis Approval form for your approved MM Composition Project. This form is also at the BC portal under commonly used Graduate Student Forms (under e-Services → Academic Forms).

You are responsible for making sure that the uploaded PDF has the final, approved version of your MM Composition Project. If you desire to include a recording of your approved score, you should submit a Zip file that includes two files: the score and the sound file.

For electronic compositions, the MM-Composition candidate should submit one Zip file that includes (a) the composition’s labeled sound file (as an MP3, MP4, M4V, WAV, ACC, ACC, FLAC or MOV, etc.), and (b) a Word description of the composition (including its file format and program note).

XX. MASTER OF FINE ARTS (Sonic Arts; Media Scoring)

Students in these M.F.A. programs should consult carefully the separate guidelines distributed to them about their requirements and offerings. N.B. Courses for these programs take place both at the Feirstein School of Cinema (25 Washington Avenue) and at Brooklyn College’s Flatbush campus.

XXI. MASTER OF GLOBAL JAZZ STUDIES

Guidelines for students will be forthcoming once the program receives final approval.

XXII. GRADUATION & DIPLOMA

At the beginning of the semester in which you plan to graduate you should file a diploma application via CUNYfirst’s Self-Service option (Apply to Graduate) so that the office of the
Registrar can check your degree progress and alert you to any missing items. See Schedule of Classes for this deadline, which is now Sept. 15 and Feb. 15. No later than the start of your third semester, you are strongly urged to meet with the Deputy Director and review your academic progress through the course requirements. Music Education students should keep in mind their State-mandated deadlines for completion of the master’s degree. Advanced Certificate students should be sure that all necessary documentation for school-observation hours, required tests (LAST, ATS-W), and anti-violence/child-abuse seminars has been submitted in timely fashion. Course checklists are available at the office of the Deputy Director. Ultimately, it your responsibility to register for and complete the course requirements stated in the Graduate Bulletin.

XXII. FUTURE CAREER

Completing your master’s degree is only one step in the advancement of your career in music. It is important to develop and keep in mind your ultimate career goals throughout your graduate studies. Whether it is learning new repertoire, auditioning for roles and competitions, composing new pieces, teaching a music class, or writing a scholarly article for future publication, you are growing in your professional accomplishments. If you do not already have a resumé or curriculum vitae (C.V.), now is the time to begin one and keep it up to date. You might wish to check out these websites for ideas on writing your own resumé:

www.indiana.edu/~wts/wts/resumes.html (Indiana University; <accessed 8/14/09>)
www.jobsmart.org (Jobsmart of California, general job-search prep; <accessed 8/14/09>)
Consdier showing your C.V. to one of our professors for suggestions. In whatever you plan to do in life, it will always help to have a backup “plan B,” in case your “dream plan A” falls through or cannot be realized today.

Below are several stimulating Websites related to Music Careers (2015)

1. FUTURE OF MUSIC COALITION
   See: http://www.futureofmusic.org which shows, among other things, the 42 ways for musicians to secure income. Has “tools” like Money-from-Music Quiz, as well as shows How the Money Flows in the industry. Lots of graphs (e.g., Jazz, Age, Music & Gross Income; also done for Classical). AFM union musicians do better overall in gross income than non-union playing musicians.
   See: https://futureofmusic.org/music-and-money-quizzes

2. STEAM (Science Technology Engineering ARTS Mathematics)
   STEAM enthusiastically advocates for the ARTS being included with the current general emphasis on STEM studies in education.
   See: http://steam-notstem.com/about/

3. 21st-CENTURY MUSICIAN (at Depauw U. website)
   SEE helpful descriptions/info at: http://www.depauw.edu/music/

4. AUSTRALIAN GUIDE TO MUSIC CAREERS (250 career paths listed!)

5. **Astrid Baumgardner** (Yale U., Head of Career Strategies Office; teaches “Creating Sustainable Careers in the Arts”)
   
   Astrid’s “4 P’s” for a successful arts career:
   
   **PASSION; POSITIVITY; POSSIBILITIES: PERSEVERANCE**
   
   See also her separate list of 16 traits of The Entrepreneurial Musician in the 21st Century. Astrid urged folks look at writings of Angela Duckworth on the “grit” students will need. For material on Duckworth’s ‘grit’ and ‘growth mindset’ see: [http://www.ted.com/talks/angela_lee_duckworth_the_key_to_success_grit?language=en](http://www.ted.com/talks/angela_lee_duckworth_the_key_to_success_grit?language=en)

6. **The Field** – serving artists since 1986 (creative development programs, entrepreneurial training, fiscal sponsorship service)
   
   SEE: [http://thefield.org](http://thefield.org) [09/2015]

No matter what happens after you finish your degree, please keep in touch with the Conservatory of Music and let us know what you are doing and about any special successes and accomplishments. We enjoy hearing from alumni and publish news about them in the Conservatory’s online newsletter, *Fermata*.

Revised: B. C. MacIntyre & A. Lewis, August 2017