DMA Alternate Track in Choral and Instrumental Conducting

There are three distinct, though related, components leading to the fulfillment of the requirements for the DMA conducting student electing this program option.

1. **Concerts**

Both Choral and Orchestral conductors shall present concerts which the student proposes in consultation with his or her advisor. No specific number of performances is required, but it is recommended that there be no fewer than three different programs, each of which meets the following conditions:

a. The repertoire is approved in advance by the advisor in consultation with the student and the Conducting faculty.

b. The repertoire used in fulfillment of the requirement may not be repeated.

c. At least one member of the Conducting faculty, or professional colleagues approved by the Conducting faculty, must attend rehearsals in advance of the final performance in order to judge the quality of the work in the rehearsal process. In situations where distance or unavailability makes this impossible, a qualified substitute, approved by the Conducting faculty in advance, may be present or a high quality full DVD recording of the performance must be submitted in advance of the performance. If the preliminary evaluation of the work is judged to be at an unsatisfactory level, the student may proceed to the performance, but it will not be utilized in completion of the requirements for the degree. There is less concern here for the quality of the performance in all its detail than for the process and the competence of the conductor under the existing circumstances.

d. No recital permission will be required. However, the *observation* of the rehearsal process by the faculty either in person or by video recording will function in this way for each concert.

e. Each concert shall include forty to sixty minutes of music, but this requirement may be adjusted depending on the nature of the project.

f. Performances with any standing Boston University ensemble may not be used in fulfillment of this requirement.

g. All other specifics of the performances shall be agreed upon in advance by the student and the advisor in consultation with appropriate members of the Conducting faculty.

h. Approval of each concert must be given by the advisor and one other member of the Conducting faculty. In some cases, an additional faculty member’s opinion may be sought (e.g. a member of the Composition/Theory faculty in the instance of an original composition, a member of the Historical Performance faculty in the instance of a composition requiring specific knowledge of particular performance practices, etc.).

2. **Supporting Written Material**

a. Depending on the nature of the project agreed upon by the student, the advisor and the Conducting faculty, the written material can take a variety of forms, for example: documented and originally composed program notes; translations and phonetic guides to pronunciation (in the case of choral music); or analysis of the works conducted. Any written material must be subject to evaluation as to its quality, its point of view, its intelligent prose, its knowledge of the music, or the conductor’s ideas relating to the works performed.

b. Lectures. The student may present a series of pre-concert lectures which may or may not be associated with the above concerts. The lectures must be attended by at least one member of the Conducting faculty or the student must provide audio recordings of the lectures for the approval of the committee. The lectures should be original to the conductor and fully documented with appropriate footnotes and references. Depending on the nature of the lecture, a bibliography should be provided.
In all cases, the quality of the work must be supervised by the student’s advisor or a recommended professional colleague and approved by the members of the Conducting faculty. In the case of a disagreement, a professional colleague’s opinion may be sought to help resolve the matter.

Further, the written material which is to accompany the concert must be approved by the advisor or an appropriate expert acceptable to the advisor in advance of the concert's performance.

Finally, performance materials which shall include programs and CD or DVD recordings of each concert, will be archived by the School of Music.

3. Terminal project options

The Conducting student, in consultation with the Conducting faculty, may elect to combine performance and scholarship in a variety of ways. Some of the projects the Conducting faculty might consider for approval are:

- The creation of an edition of a significant choral, orchestral, or choral-orchestral composition not currently available in an adequate performing edition. Accompanying scholarly materials detailing historical background, explanations of methodologies of editing, translations, if appropriate, in written form with bibliography and footnotes is required. The preparation of a performance of the edition by the student would be considered a required part of the project. The performance must be attended by a faculty member and approved.
- The composition of an extended and substantial work for orchestra or for chorus or some combination. The conductor must prepare and present a performance of the composition for the successful completion of the requirement. The performance must be attended by a faculty member and approved.
- A pedagogical study to include various methods of teaching and their effectiveness. Accompanying materials must reflect knowledge of the field and grasp of the literature in the field of pedagogy.
- A documentary history of conductors with some particular point of view. Interviews, tapes, CDs, DVDs might all be included in the final presentation.
- An outline for a course in conducting with accompanying texts, materials, recordings, scores.

With the approval of the Conducting faculty, the student may choose to design a project that would be half performance and half commentary or any combination of the performance and the scholarly that would be agreed upon by the faculty with the student. This would require a careful assessment of the student’s strengths and weaknesses, and an attempt would be made to address areas of special interest for the student in his or her own work or development.

Note: The above should serve merely as suggestions of the types of projects that could be considered for fulfillment of this option and should be seen neither as prescriptive nor as descriptive in the fulfillment of any such project. Any project proposal must be presented in writing to, and approved by, the conducting faculty and other relevant faculty in advance of any project’s commencement.