

DOCTORAL PROGRAMME
IN MUSICAL ARTS

docARTES.

APPLICATION GUIDELINES

GUIDELINES

FOR COMPLETING THE docARTES APPLICATION FORM

General

Before completing the application form, please study these guidelines and/or the **docARTES** website at <http://www.docartes.be>.

- The usual start date for study on the docARTES programme is September of each year. Applications may be made at any time but the latest that an application should arrive in order to be considered for September entry in a given year is **January 15**.
- The following table shows the times of year when applications can be made; when revisions should be submitted, where applicable, the times of the entrance exam and start of the docARTES programme itself:

	Spring/Summer application phase
<i>Initial application deadline</i>	January 15
Initial response from docARTES	February 15
<i>Deadlines for revised applications</i> (where applicable)	March 1
<i>Entrance exams</i>	beginning of April
Notification of entrance decision	within 2 weeks after the exam
<i>Doctoral programme commencement</i>	September

- You may complete your **application** in **English, French, German or Dutch**. If the application form is not written in English, you should add an English translation of Section 2 of the original application form – ‘Description of the proposed research’. However, in their assessment, the advisory group and the entrance committee will refer wherever possible to the original text (in the original language).
- Do not exceed the **maximum number of words** where these are stated.
- Use a **clear font size** that is compact but easy to read. As a guide, Times New Roman 11-point is about the size that you should be aiming for. References to the literature may be given in Times New Roman 9-point or its equivalent.
- Preparing a doctoral proposal is a lengthy and time-consuming process. As well as the considerable amount of time you will have already spent thinking about your proposed topic, you will need to have begun to locate and study **as many source materials as possible** relevant to your topic.

- The docARTES programme aims to **encourage research that is rooted in practice** – commonly referred to as Practice-as-Research. You should be aware that there is no single, universally accepted definition of practice-as-research, whether in music or in other practical disciplines. As a doctoral student engaging in practice-as-research, you will be adding to the body of work that helps to define what practice-as-research is. However, docARTES has adopted a working definition of practice-as-research which you should consider carefully when writing section 2 of your application (you will find that the guidance on structuring your description mirrors this definition quite closely). Here is the definition:

'Practice-as-research, as applied to music, is research in-and-through musical practice (for example: singing, playing, composing, improvising, directing, hybrid forms and interdisciplinary work) where the researcher's own practice and critical engagement are integral to the research subject, processes and outcomes. In a musical Doctorate embodying practice-as research, the researcher must therefore demonstrate a high level of musical creativity, imagination and skill (in a word, artistry) in order for the Doctorate to make a substantial and original contribution to knowledge, understanding and musical practice.'

- Because this is a practically-oriented doctorate, you must first and foremost demonstrate that you are a highly accomplished practitioner in some aspect of the musical arts. In this initial application, the **CD/DVD** that you supply and the details of practical activity provided in your Curriculum Vitae will provide the evidence for this. If your application is approved to go forward to the entrance examination committee, you will also be expected to give a **live performance or presentation of your creative work**.
- **Section 2 of the application form** is where you need to set out the ideas behind your research proposal as clearly as possible. In assessing your response to Section 2, the panel will be looking for evidence that your ideas are already quite well-formed and that you have begun to place your own contribution within the context of existing research or innovative practice. You will need to demonstrate a strong sense of intellectual curiosity and be able to justify why you think there is a need for your study.
- Some of the language in this definition may seem quite intimidating. **Academic language** has its own vocabulary and you will need to become sufficiently familiar with it not to feel uncomfortable when reading it or using it yourself, even in a practically-oriented doctorate. Attempting to complete Section 2 in the way suggested will be a good test for you of how easy and congenial you are likely to find it to think and write in this manner.
- As well as the points above, the panel will also consider whether your proposal is one that teaching staff within the docARTES team would be well-placed to supervise and whether the **Directing Supervisor and artistic and academic specialists** whom you suggest in Section 4 of your application are appropriate and likely to be available to work with you.
- Please submit **3 printed and one electronic version of your application form**, plus the **supporting material** requested, to the **Orpheus Instituut, Ghent, Belgium**. Copies will then be distributed by the Orpheus Instituut to all the participating institutions for consideration.
- An **Advisory Group**, with representatives from the Orpheus Institute, the Katholieke Universiteit Leuven Association, Antwerp Association, Leiden University (Faculty of Creative and Performing Arts) and the Conservatory of Amsterdam will make an initial evaluation of your application. If the advisory group feels that your application may go forward directly to the entrance examination committee, you may be given the opportunity to make some **minor revisions** to it. These must be completed and the application resubmitted by the deadlines indicated above. You will be given a date for your live entrance examination that is likely to fall a month or so after this.
- Even if the advisory group does not feel that your application is ready to go forward immediately, it may still believe that you have the potential to be a successful doctoral student, given some further development. If this is the case, the feedback you receive may include recommendations as to the

types of courses or units of study that you should consider undertaking prior to **re-applying**. If you choose to follow this advice, it should improve your chances of success but you should not assume that taking the courses recommended will automatically mean that you are accepted at your next attempt.

- The type of study which might be recommended will vary, of course, but the advisory group will have in mind the skills typically demonstrated by students who have successfully completed a second-cycle (Masters) programme. Where your application shows significant gaps in this typical skills profile, it will be these gaps that the advisory group will suggest that you address. As a guide to you, the learning outcomes for second-cycle conservatoire degrees in music agreed by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) are set out at the end of this section (see “*Appendix 1*”).
- Once you have completed the study recommended, you will need to re-apply with your details appropriately updated and, in all likelihood, with your proposal further refined as a result of your additional experience. The same phases of application set out above will apply to your resubmission.
- As part of the information required in the pages that follow, we ask for details of your gender, date of birth, etc. This information is of value to us statistically but will not in any way be used to influence whether or not your application is accepted. The docARTES programme operates within a **non-discriminatory, equal-opportunities ethos**. Whatever the outcome of your application, you should feel confident that it has been assessed purely on its merits and without reference to any extraneous factors.
- In a similar way, the docARTES programme **respects issues of data protection and freedom of information**. Personal information held about you will be treated confidentially and you will have all statutory rights of access, on request, to all such information.

Appendix 1

AEC Learning Outcomes for 2nd Cycle programmes in music

Practical (skills-based) outcomes of the 2nd cycle (where appropriate, and according to the individual nature of 2 nd cycle curricula)
<p><u>Skills in artistic expression</u></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts
<p><u>Repertoire skills</u></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation ▪ Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style
<p><u>Ensemble skills</u></p> <ul style="list-style-type: none"> ▪ Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they should be able to take a leadership role in this activity
<p><u>Practising, rehearsing, reading, aural, creative and re-creative skills</u></p> <ul style="list-style-type: none"> ▪ 2nd cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts
<p><u>Verbal skills</u></p> <ul style="list-style-type: none"> ▪ Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations
<p><u>Public Performance skills</u></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings
<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> ▪ At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency
<p><u>Pedagogical skills (where applicable)</u></p> <ul style="list-style-type: none"> ▪ Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be able to teach the Principal Study to students at a variety of levels ▪ Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.

Theoretical (knowledge-based) outcomes of the 2nd cycle (where appropriate, and according to the individual nature of 2 nd cycle curricula)
<p><u>Knowledge and understanding of repertoire and musical materials</u></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire ▪ Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts
<p><u>Knowledge and understanding of context</u></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism ▪ Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts ▪ At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development
<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> ▪ At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts
<p><u>Pedagogical skills (where applicable)</u></p> <ul style="list-style-type: none"> ▪ Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education ▪ Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.

Generic outcomes of the 2nd cycle (where appropriate, and according to the individual nature of 2 nd cycle curricula)
<p><u>Independence</u></p> <p>Building on the skills acquired in the 1st cycle, students should have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:</p> <ul style="list-style-type: none"> • Extended and complex • In new or unfamiliar contexts • Based upon incomplete or limited information
<p><u>Psychological understanding</u></p> <p>Building on the skills acquired in the 1st cycle, students should have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p>
<p><u>Critical awareness</u></p> <p>Building on the skills acquired in the 1st cycle, students should have fully internalised their critical awareness.</p>

Communication skills

Building on the skills acquired in the 1st cycle, students should have become confident and experienced in their communication and social skills, including the ability to:

- initiate and work with others on joint projects or activities
- show skills in leadership, teamwork, negotiation and organisation
- integrate with other individuals in a variety of cultural contexts and present complex work in accessible form