DOCTOR IN MUSIC PERFORMANCE
HANDBOOK 2020-2021
## Course title:
Doctor in Music Performance

### Institution accrediting the course:
University of Dublin

### Award proposed:
Doctor in Music Performance

### Awarding Institution for Doctor Degree:
University of Dublin

### Duration of course:
Four years - full-time

### Closing date for applications:
1st December

### Institution providing the course:
The Royal Irish Academy of Music (RIAM)

### Head of Institution:
Deborah Kelleher, Director

### Accrediting Institution:
Trinity College Dublin, The University of Dublin

### Affiliation to School in Trinity College:
School of Drama, Film and Music

### Code for Registration purposes:
PODM-MPER-1V

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**A Note on this Handbook**

This handbook will provide a guide to what is expected of you on this programme. Compliance with the requirements found in this handbook is the responsibility of the student. Please retain for future reference.

The information provided in this handbook is accurate at the time of preparation, but the RIAM reserves the right to make small amendments to the handbook and small changes to the composition of audition and examination panels if circumstances require. The lecturer reserves the right to alter the content of individual modules during the year.
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Glossary of Terms

Programme: Doctor in Music Performance [Trinity Accredited]

Duration of Programme: 4 years full-time

Award level: NFQ Level 10

ECTS Credits: 30

Awarding body: Trinity College Dublin, the University of Dublin

Associated College Status
The Royal Irish Academy RIAM is an associated college of Trinity College Dublin, the University of Dublin (TCD). This full-time programme is validated, quality assured and accredited by Trinity College Dublin, the University of Dublin.

National Framework of Qualifications (NFQ)
Qualifications frameworks describe the qualifications of an education and training system and how they interlink. National qualifications frameworks describe what learners should know, understand and be able to do on the basis of a given qualification. These frameworks also show how learners can move from one qualification, or qualification level, to another within a system.

ECTS
The Education Area European Credit Transfer and Accumulation System [ECTS] is the recommended credit system for higher education in Ireland and across the European Higher and is based on the workload students need to complete the learning activities (such as lectures, seminars, projects, practical work, self-study and examinations) required to achieve the expected learning outcomes. 1 ECTS credit is equivalent to 20 hours of a typical student’s work; i.e. a 10-credit module comprises 200 hours of work. ECTS credits are awarded to a student only upon successful completion of the academic year. Progression from one year to the next is determined by the course regulations. Students who fail a year of their course will not obtain credit for that year even if they have passed certain component courses.

Advanced Entry
The entry route is relatively narrow, if the quality and extent of independent research or professional experience already demonstrated by an applicant clearly indicates capability of successful doctoral level study, the formal Masters qualification may be waived. The appropriate criteria of Accreditation of Prior Experiential Learning (APEL) will be applied in these circumstances. Students who meet the required admission requirements must apply online by December 1st.

Note:
All modules are delivered at The Royal Irish Academy of Music.
About this Handbook

This handbook is designed to guide you in your Doctor in Music Performance Programme of Studies at the Royal Irish Academy of Music. It includes:

- The overall aims of the programme
- A description of all years of study
- The academic calendar for all years of study
- Information on academic, personal and administrative support
- Attendance and assessment regulations
- The assessment criteria for academic and performance work
- A detailed description of all modules

Important - this Handbook must be complemented by:

- The academic calendar, which outlines key dates and deadlines
- RIAM’s policies and procedures, that include, amongst others:
  - Disability Support Services
  - Mental wellness and health standards
  - Plagiarism
  - Student Code of Conduct
  - Student Complaints

If you need more information about this Handbook, or clarification on its content, please don't hesitate to contact Margaret Chorley, Clerical Officer (Registry), 3rd and 4th levels, on margaretchorley@riam.ie

This Handbook is available on Moodle and alternative formats upon request (e.g. large print)

Staff Contacts

<table>
<thead>
<tr>
<th>3rd and 4th level office:</th>
<th>+353 1 6325314</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening hours:</td>
<td>Monday to Friday 9.30am to 5pm</td>
</tr>
<tr>
<td>Director</td>
<td>Deborah Kelleher [<a href="mailto:deborahkelleher@riam.ie">deborahkelleher@riam.ie</a>]</td>
</tr>
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</tr>
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</tr>
<tr>
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<tr>
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<tr>
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<td>Theresa Doyle [<a href="mailto:theresadoyle@riam.ie">theresadoyle@riam.ie</a>]</td>
</tr>
<tr>
<td>All RIAM faculty members have email addresses and can be contacted at</td>
<td><a href="mailto:firstnamesurname@riam.ie">firstnamesurname@riam.ie</a></td>
</tr>
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</table>

Key Programme Dates

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<th>2021</th>
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<tr>
<td><strong>September Week of 21st September 28th</strong></td>
<td><strong>January 8th</strong></td>
</tr>
<tr>
<td>Orientation Week</td>
<td>Submission deadline 4pm: Doctorate students seeking to give recitals between 22nd March &amp; 11th June 2021</td>
</tr>
<tr>
<td>Commencement of Academic Year 2020-21</td>
<td>Semester 2 commences</td>
</tr>
<tr>
<td><strong>Submission deadline 4pm:</strong> Doctorate students seeking to give recitals between 2nd November &amp; 11th December 2020</td>
<td><strong>February Week of 1st March 4th</strong></td>
</tr>
<tr>
<td><strong>Submission deadline 4pm:</strong> Doctorate students seeking to give recitals between 18th January &amp; 19th March 2021</td>
<td>Performance Spotlight Week</td>
</tr>
<tr>
<td><strong>November Week of 9th 2021</strong></td>
<td><strong>Amplify Research Day</strong></td>
</tr>
<tr>
<td>Performance Spotlight Week</td>
<td><strong>Submission deadline 4pm:</strong> ChamberFest Dublin</td>
</tr>
<tr>
<td><strong>March Week of 8th</strong></td>
<td><strong>Performance Spotlight Week</strong></td>
</tr>
</tbody>
</table>

Doctor in Music Performance
Personal Support and Counselling for Students

If you wish to reach out to anyone during your studies, RIAM has two services:

Student support leaders, noted below, are happy to be contacted to offer informal guidance and support:

<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Title [Teacher]</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Brennan</td>
<td>Vocal Faculty</td>
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<td>Jenna Raggett</td>
<td>String Student</td>
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<td>Wind, Brass, Percussion</td>
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</tr>
</tbody>
</table>

Counselling Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute  office@clanwilliam.ie / 01 6761363
Virginia Kerr          virginia.kerr@riam.ie

Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute  office@clanwilliam.ie / 01 6761363
Paul Roe              paul.roe@riam.ie

Information on special educational needs

The Royal Irish Academy of Music encourages students with particular needs to disclose information on their disability/specific learning difficulty to the RIAM Disability Support Service disabilitservices@riam.ie before they apply to college or at any point during their studies. Such disclosure is encouraged so that any reasonable accommodation required is identified and facilitated to assist the student. All disclosures by students are treated in strict professional confidence, and relayed to relevant staff in order to provide whatever supports are required.
Doctor in Music Performance - General Information

Programme Aims and Objectives
- To provide further development for exceptionally talented performers who wish to achieve an exceptional qualification as a performing artist.
- To achieve excellence in performance and scholarship through public performance in solo and ensemble recitals.
- To cultivate a fully rounded artist and lecturer through academic research leading to the production of an original thesis and the presentation of a lecture-recital.
- To coach, encourage, develop and promote the very highest standards in musical performance.
- To aid and advise candidates in their research and help guide them to making a unique contribution to musicological knowledge.
- To develop the professional profile of candidates both as performers and as scholars.
- To expose candidates to the latest thinking in musicological research through colloquia, seminars and conferences.
- To bring candidates into contact with the very best musicians in the world through master classes, seminars and lecture-recitals.

Programme Learning Outcomes
This programme leads to the award of a degree at Level 10 of the National Framework of Qualifications. On successful completion of this Doctorate course students should be able to:
- Illustrate through musical performance a systematic comprehension of the study and practice of music relevant to their instrument/voice, and mastery of the performance skills associated with that field.
- Demonstrate the ability, individually or as part of a team, to conceive, design, implement and adapt a process of practice-based music research with scholarly integrity, rigour and discrimination through ensemble performance.
- Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship.
- Demonstrate that they are qualified to embark upon a professional performing career of distinction in their chosen musical field through the degree of complexity and standard of execution of their chosen musical performance repertoire.
- Justify their contribution to original research that extends the frontiers of knowledge or the parameters of professional practice in music by developing a body of work, some of which merits publication in national or international publications.
- Communicate with their peers, practitioners in their own professions, the larger scholarly community and with society in general about their areas of expertise in a sustained and exact manner through performance or scholarly work.

Attendance
The components of this programme connect with each other and are designed to provide a qualification of prestige and excellence in musical performance and research. As such, 100% attendance is expected in all modules, additionally, assignments with deadlines are expected to be done on time, and as outlined by your lecturer/supervisor and the handbook.

Appeals procedure
Please refer to the RIAM Appeals Policy and Procedure for full-time students.

Academic progression
Students who do not progress to year 3 of the Doctorate programme may exit instead with an M. Perf Mus. In order to receive this award student must successfully complete:
- A dissertation of 12,000 - 15,000 words for examination.
- Two Solo Recitals.
- One Concerto.
- One Chamber Music Examination.

Awards
Successful students will be awarded a Doctor in Music Performance Degree [Pass]. Successful students of a M.PerfMus will be awarded a Pass Degree.
Module Descriptors

Note:

- The relevant lecturer reserves the right to make small alterations to the modules at any stage during the Academic year.
- Modules 2, 3 and 4 have been created exclusively for Doctorate students and are not shared with other post-graduate students.

Modules Summary Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Contact Hours</th>
<th>Additional Student Workload</th>
<th>ECTS Credits</th>
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<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
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<tr>
<td>1 Principal Study</td>
<td>Main Instrument</td>
<td>Exams = Three full-length recitals Pass/Fail</td>
<td>30 approx</td>
<td>-</td>
<td>n/a</td>
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<tr>
<td></td>
<td></td>
<td>Two concerto performances Pass/Fail</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Chamber Music</td>
<td>Main Instrument</td>
<td>One chamber music recital Pass/Fail</td>
<td>10 approx</td>
<td>-</td>
<td>n/a</td>
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<tr>
<td><strong>Academic Studies</strong></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>3 Introduction to Musicology</td>
<td>Essay</td>
<td>Pass/Fail</td>
<td>16 approx</td>
<td>184</td>
<td>10</td>
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<tr>
<td>4 Research Methods</td>
<td>Continuous Assessment</td>
<td>Pass/Fail</td>
<td>12 approx</td>
<td>188</td>
<td>10</td>
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<tr>
<td>5 Topics in Musicology</td>
<td>Essay</td>
<td>Pass/Fail</td>
<td>12 approx</td>
<td>188</td>
<td>10</td>
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<tr>
<td>6 Lecture Recital</td>
<td>Exam</td>
<td>Pass/Fail</td>
<td></td>
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<tr>
<td>7 Dissertation</td>
<td></td>
<td>Pass/Fail</td>
<td>80 approx</td>
<td>-</td>
<td>n/a</td>
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<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td><strong>40</strong></td>
<td><strong>560</strong></td>
<td><strong>30</strong></td>
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</table>
### Module 1: Principal Study

1. **Module Code**
   DMUSPS1-3

2. **Module Size**
   Tuition 1 hour per week x 30 weeks x 3 years

3. **Rationale and Aims**
   The following instruments/disciplines may be offered as Principal Study:

<table>
<thead>
<tr>
<th>Keyboard</th>
<th>String</th>
<th>Woodwind, Brass &amp; Percussion</th>
<th>Vocal Faculty</th>
<th>Conducting</th>
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</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>All voice types</td>
<td>Orchestral</td>
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<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td></td>
<td>Choral</td>
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<tr>
<td>Harpsichord</td>
<td>Violoncello</td>
<td>Oboe</td>
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<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td></td>
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</tr>
<tr>
<td>Accompaniment</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td></td>
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<tr>
<td></td>
<td>Classical Guitar</td>
<td>French Horn</td>
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<tr>
<td></td>
<td>Irish Harp</td>
<td>E flat Tenor Horn</td>
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<td></td>
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<td>Trumpet</td>
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<tr>
<td></td>
<td></td>
<td>Trombone</td>
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<td></td>
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<td>Euphonium</td>
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<td></td>
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<td>Tuba</td>
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<tr>
<td></td>
<td></td>
<td>Percussion</td>
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</tbody>
</table>

**Rationale**
A generous amount of time has been set aside for high level intensive study of the student’s instrumental discipline with a teacher of international calibre. These lessons, delivered on a one-to-one basis, are aimed to give feedback to already confident professional-standard performer who demonstrates an advanced level of instrumental/vocal technique and musical maturity in addition to the ability to self-study. Over the life of the course, the repertoire appropriate to the instrument and the students’ own interests will be covered in depth. From the outset, both teacher and student will develop areas of specialism and this intensive study of such specialist interests will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee.

**Aims (Overall)**
- To achieve productive, reflective practice and independent learning
- To develop mastery of complex and specialised stylistic, technical and interpretive issues
- To apply critical analysis, evaluation and the synthesis of new and complex ideas to music performance
- To conceive, design, and implement a series of music performance projects with scholarly integrity, rigour and discrimination
- To nurture the ability, as part of a chamber music team, to conceive, design and execute chamber music performances with scholarly integrity, rigour and discrimination
- To encourage students to bring to bear the skills of critical analysis, evaluation and synthesis to the field of chamber music performance and scholarship

4. **Learning Outcomes**
   (Related programme learning outcome)
On successful completion of this Doctorate course students should be able to:
- Illustrate through musical performance a systematic comprehension of the study and practice of music performance relevant to their instrument/voice, and mastery of the performance skills associated with that field
- Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship
- Demonstrate that they are qualified to embark upon a professional performing career of distinction in their chosen musical field through the degree of complexity and standard of execution of their chosen musical performance repertoire
- Demonstrate the ability individually or as part of a team, to conceive, design, implement and adapt a process of practice-based music research with scholarly integrity, rigour and discrimination through ensemble performance
On successful completion of this module, students should be able to:
Illustrate through musical performance, a systematic comprehension of an area of the study and practice of music, and mastery of the performance skills and research methods associated with that field.
- Communicate musical ideas through performance with their peers, practitioners in their own profession, the larger scholarly community and with society in general about their areas of expertise in a sustained and exact manner
- Demonstrate a high level of artistic and interpretive confidence appropriate to demanding repertoire and a significant professional performing career
- Communicate musical ideas through chamber music performance to a variety of audiences in a sustained and exact manner

5. Course Content and Syllabus
Programmes are devised in consultation with the relevant practical teacher and are submitted to the Course Committee

6. Teaching and Learning Methods
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist

7. Methods of Assessment
Three full-length recitals [70 minutes duration for each recital]
Students will need research the style, period and background of each composer and the place of the work in the composer’s output. They will be required to write programme notes for each recital and these will form part of the assessment.

Two concerto performances [45 - 50 minutes duration in total]
In order to help students understand the place of each concerto in music history they will be required to write programme notes for the performance and these will form part of the assessment.

One chamber music recital [50 minutes duration] must be of major works of the repertoire and it is the responsibility of all candidates to form the necessary ensemble(s) for their recital.

8. Pass Requirement
Pass/fail

9. Method of Supplemental Assessment
Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

10. Module Teaching Team
Relevant principal study teachers and RIAM accompanists
Module 2: Introduction to Musicology

1. Module Code
   DMUSITM

2. Module Size
   Lectures/seminars 1 hours x 16 weeks
   Self-study including assignments 1½ hours x 16 weeks

3. ECTS Value
   10

4. Rationale and Aims
   Rationale
   The study of musicology develops intellectual skills, set in the context of direct engagement with music through performance, composition and critical listening. This module will introduce students to a wide variety of research topics and techniques within the rapidly-expanding discipline of musicology. It will help them to develop analytical, critical and presentation skills. It will enable students to become familiar with the study of musical sources, to develop a deeper understanding of the various scholarly approaches to music study, and prepare them to undertake their own research. The module will foster students’ academic development by encouraging them to contribute meaningfully and originally to the insights of the discipline, and be critical, in a self-reflective manner, of the methods and assumptions of the discipline. The emphasis throughout the module will be on the application of various methodologies to and critical engagement with particular musicological issues.

   Aims
   - To introduce students to the discipline of musicology, starting with its definitions, aims and directions
   - To examine specific areas of study and some recent debates
   - To deepen students’ understanding of controversies about the nature and ethos of the discipline
   - To develop students’ ability to write critically and precisely about musicological topics

5. Learning Outcomes
   (Related programme learning outcome)
   On successful completion of this Doctorate course students should be able to:
   - Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship

   On successful completion of this module, students should be able to:
   - Describe the main stages of and critically discuss the changing way in which the discipline of Musicology has been constructed since 1950
   - Give a detailed account of the range of views that have been presented on certain key musicological debates of recent decades
   - Synthesise reading and use it to support a personal argument. Reading will comprise books, book chapters, journal articles, conference papers, research papers and other source material. Arguments are presented both orally and as written submissions, are evidence based and discussed amongst peers.
   - Write clearly and precisely on musicological topics. Students will be required to demonstrate an extensive ability to formulate and communicate arguments both orally and in written form culminating in an extended essay.
   - Communicate with their peers, the wider academic community and with society in general about their area of expertise in a sustained and exact manner through their scholarly work

6. Course Content and Syllabus
   The module will follow a seminar format - students will be required to read a substantial number of articles and book extracts for each session and to give a summary of the arguments advanced. These articles will serve as the starting point for further discussion on the relevant topics.

7. Teaching and Learning Methods
   Lectures
   Seminars
   Discussion and debate
   Guest lectures presented by visiting expert scholars
8. **Methods of Assessment**
The module will be assessed by one substantial essay which will require students to demonstrate their understanding of recent musicological debates. Students are required to read prescribed texts and discuss them in seminars. Feedback is given.

9. **Pass Requirement**
The module is assessed on a pass/fail basis

10. **Method of Supplemental Assessment**
Re-submission of essay may be allowed

11. **Recommended Reading Materials / Indicative Resources**
Cook, Nicholas, and Everist, Mark (eds), *Rethinking Music* (Oxford: Oxford University Press, 1999)
Kenyon, Nicholas (ed.), *Authenticity and Early Music* (Oxford: Oxford University Press, 1988)
Williams, Alastair, *Constructing Musicology* (Aldershot: Ashgate, 2001)

**Journals:**
Acta Musicologica
Early Music
Journal of the American Musicological Society
Journal of Musicology
Journal of Musicological Research
Journal of Music Theory
Journal of the Royal Musical Association
Music Analysis
Music and Letters
Musical Quarterly
Musical Times
Notes
Perspectives of New Music
19th Century Music

12. **Evaluation**
Individual feedback is sought in regular contact with the relevant academic lecturer

13. **Module Teaching Team**
Relevant academic lecturer
Module 3: Research Methods

1. **Module Code**
   DMUSRM

2. **Module Size**
   Lectures/seminars 1 hour x 12 weeks
   Self-study including assignments 15⅔ hours x 12 weeks

3. **ECTS Value**
   10 ECTS

4. **Rationale and Aims**
   **Rationale**
   The development of research skills is vital in ensuring that students are familiar with academic procedure appropriate to doctoral study. The module will concentrate on both research methods and the presentation process including literature searches, information gathering and the use of information technology to enhance the research. This will be reinforced through appropriate exercises where familiarity with academic conventions and style relating to citations, bibliography and textual layout will be expected.

   **Aims**
   - To enable students to develop an understanding of the detail and the broad context of their chosen topic of study
   - To enable students to research, refine and present views and opinions in an academic fashion
   - To widen and strengthen musical knowledge relative to students’ principal study
   - To allow students to engage with a variety of approaches to research methodology, data evaluation and information technology retrieval
   - To develop students’ transferable skills which will extend beyond this course, in particular, problem solving and the ability to express ideas clearly in a literary medium
   - To facilitate the development of communication skills required for the effective seminar presentation of research materials and findings

5. **Learning Outcomes**
   (Related programme learning outcome)
   On successful completion of this Doctorate course students should be able to:
   - Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship

   On successful completion of this module, students should be able to:
   - Demonstrate a range of skills associated with the identification, retrieval, and presentation of source materials
   - Synthesise and critically assess a range of source material in effective and expressive writing
   - Communicate with their peers, the wider academic community and with society in general about their area of expertise in a sustained and exact manner through their scholarly work

6. **Course Content and Syllabus**
   Seminars will be given on literature searches, information gathering, and using information technology to enhance the search and presentation process. A thorough investigation of study skills will ensure that students are familiar with academic procedure appropriate to study at doctoral level. This will be reinforced through appropriate exercises where familiarity with conventions relating to citations, bibliography and textual layout will be expected. Later work will be determined by the nature of the individual topics being researched. Dissertation preparation will be made through a carefully sequenced schedule, including the early identification of titles (agreed by both tutors and students), and the preparation of an outline plan and bibliography appropriate to the subject studied.

7. **Teaching and Learning Methods**
   Lectures
   Seminars
   Discussion

8. **Required Equipment and Resources**
   Computer and IT facilities
9. **Methods of Assessment**
   100% continuous assessment
   Students are graded on a pass/fail basis based on attendance, contributions to class discussions and exercises. Students are given exercises to complete throughout the module.

10. **Pass Requirement**
    Module is assessed on a pass/fail basis

11. **Method of Supplemental Assessment**
    Re-sit course

12. **Recommended Reading Materials / Indicative Resources**
    Bayne, Pauline Shaw, *A guide to library research in music* (Lanham, MD: Scarecrow Press, 2008)

13. **Evaluation**
    Individual feedback is sought in regular contact with the relevant academic lecturer

14. **Module Teaching Team**
    Relevant academic lecturer
Module 4: Topics in Musicology

1. Module Code
   DMUSTIM

2. Module Size
   Lectures/seminars 1 hour x 12 hours
   Self-study including assignments 15⅔ hours per week x 12 week

3. ECTS Value
   10 ECTS

4. Rationale and Aims
   Rationale
   This module will address recent intellectual developments in musicology. It will emphasise the application of various methodologies to and critical engagement with particular musicological issues.

   Aims
   • To examine a selected and approved topic in musicology
   • To provide a deeper understanding of a particular topic
   • To research, refine and present views and opinions in an academic fashion

5. Learning Outcomes
   (Related programme learning outcome)
   On successful completion of this Doctorate course students should be able to:
   - Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship

   On successful completion of this module, students should be able to:
   - Critically discuss issues and debates of a particular topic in musicology
   - Identify and discuss important features of the relevant and related music
   - Communicate with their peers, the wider academic community and with society in general about their area of expertise in a sustained and exact manner through their scholarly work

6. Course Content and Syllabus
   The module will introduce students to particular detailed topics within musicology. The topics offered may vary from year to year. Topics explored to date include:
   'Wagner: Man, Myth and Musician'
   'Programme Music and its Polemics'
   'Church Music'
   'Music in Dublin in the Eighteenth Century'
   'The tone poems of Richard Strauss'.
   Students will be informed of the topic in advance of the start of the academic year.

7. Teaching and Learning Methods
   There will be a series of:
   Lectures
   Seminars
   Discussion

8. Required Equipment and Resources (if applicable)
   Library facilities including electronic resources such as databases, online journals, etc.

9. Methods of Assessment
   The module will be assessed by one substantial essay which will require students to demonstrate their understanding of the musicological topic.
   Students are required to read prescribed texts and discuss them in seminars/lectures. Feedback is given.

10. Pass Requirement
    The module is assessed on a pass/fail basis

11. Method of Supplemental Assessment
    Re-submission of essay may be allowed
12. **Recommended Reading Materials / Indicative Resources**
Other reading will be prescribed according to the particular topic being examined

13. **Evaluation**
Individual feedback is sought in regular contact with the course co-ordinator.

14. **Module Teaching Team**
Relevant academic lecturer
Module 5: Lecture Recital

1. Module Code
   DMUSLR

2. Module Size
   Individual supervision incorporated into Module 6: Dissertation hours

3. Rationale and Aims
   Rationale
   The lecture recital represents the culmination of the Doctor of Music Performance degree programme as it requires the student to demonstrate his or her accumulated skills and knowledge in a presentation demonstrating an ideal synthesis of performance and scholarship.

   Aims
   - To develop the ability to engage in original investigation and scholarship
   - To widen and strengthen musical knowledge relative to the students’ principal study
   - To produce a presentation of professional standard

4. Learning Outcomes
   (Related programme learning outcome)
   On successful completion of this Doctorate course students should be able to:
   - Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship
   - Communicate with their peers, practitioners in their own professions, the wider academic community and with society in general about their areas of expertise in a sustained and exact manner through performance or scholarly work

   On successful completion of this module, students should be able to:
   - Present a lecture recital, to a specialist and non-specialist audience that is a synthesis of performance and scholarship, each supporting the other.
   - Communicate to an audience an understanding of a chosen field of study
   - Make a significant contribution to existing academic knowledge, professional knowledge and practice by disseminating original ideas and research through a lecture recital.
   - Demonstrate a significant contribution to existing professional knowledge and practice

5. Course Content and Syllabus
   Candidates are required to give a Lecture Recital which should comprise a lecture illustrated by musical performance. The lecture should give an in-depth exposition of a particular topic and the performance may either take the form of short excerpts during the lecture or a longer performance, relating to the lecture, following the presentation. The duration of the lecture recital should be an hour, with a lecture element of not less than 40 minutes. A few minutes should be allowed at the end for questions from those in attendance.

   Candidates will be assessed upon the quality of the presentation, the originality of the research, the standard of performance and the synthesis of performance and scholarship.

6. Teaching and Learning Methods
   Individual supervision
   Guest lectures
   Seminar presentations

7. Required Equipment and Resources (if applicable)
   Library facilities. Electronic resources, for examples, access to databases, online journals, etc.

8. Methods of Assessment [60 minute duration - lecture element at least 40 minutes duration]
   The lecture recital will be examined by an examination panel which will judge whether they deem the Lecture Recital to be of a professional standard.

   The candidates will be required to submit a proposal for the Lecture Recital to the programme coordinator. This proposal must be approved by the course committee prior to the lecture recital.

9. Pass Requirement
   Pass/Fail
10. **Method of Supplemental Assessment**
   Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

11. **Recommended Reading Materials / Indicative Resources**
   - Bayne, Pauline Shaw, *A guide to library research in music* (Lanham, MD: Scarecrow Press, 2008)

12. **Evaluation**
   Individual feedback is sought in regular contact with the course co-ordinator.

13. **Module Teaching Team**
   Relevant academic lecturer
Module 6: Dissertation

1. Module Code
DMUSD1-4

2. Module Size
Individual supervision
1 hour per week x 20 weeks x 4 years

3. Rationale and Aims
Rationale
The dissertation requires students to produce a piece of work that makes a distinct contribution to knowledge and shows evidence of originality and ability in independent investigation.

Aims
- To develop the ability to engage in original investigation and scholarship
- To test ideas whether the student’s own or those of others and to understand the background and fundamental basis of the work undertaken
- To pursue independent research and develop transferable skills, in particular, problem solving and the ability to express ideas clearly in a literary medium
- To produce a body of original work of scholarship prepared and presented in accordance with internationally accepted academic standards

4. Learning Outcomes
(Related programme learning outcome)
On successful completion of this Doctorate course students should be able to:
- Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship
- Justify their contribution through original research that extends the frontiers of knowledge or the parameters of professional practice in music by developing a body of work, some of which merits publication in national or international publications
- That they can communicate with their peers, practitioners in their own professions, the larger scholarly community and with society in general about their areas of expertise in a sustained and exact manner through performance or scholarly work

On successful completion of this module, students should be able to:
- Devise, develop and complete a substantial, intellectually challenging research project related to their field of study, within a set timeframe, and with limited guidance from a supervisor
- Assimilate and selectively apply concepts, theories, methods and subject-specific terminology used in their field of study
- Sustain a coherent argument that draws on an engagement with and critical appraisal of existing knowledge relevant to their research project
- Relate their specific research topic to wider issues, debates and concerns in the general field of Music
- Reflect on and self-critically manage their own learning in the context of limited access to constructive feedback

5. Course Content and Syllabus
All candidates will have individual supervision with their supervisor throughout the programme of study. Candidates are required to attend guest lectures presented by visiting expert scholars.

6. Teaching and Learning Methods
Individual supervision
Guest lectures
Seminar presentations

7. Required Equipment and Resources (if applicable)
Library facilities. Electronic resources, for examples, access to databases, online journals, etc.

8. Methods of Assessment
A dissertation of not less than 30,000 words

9. Pass Requirement
Pass/Fail
10. **Method of Supplemental Assessment**
   Re-submission of Dissertation

11. **Recommended Reading Materials / Indicative Resources**
   - Bayne, Pauline Shaw, *A guide to library research in music* (Lanham, MD: Scarecrow Press, 2008)

12. **Evaluation**
   Individual feedback is sought in regular contact with the course co-ordinator.

13. **Module Teaching Team**
   Relevant academic lecturer
Appendix 1: Academic Regulations

1. Introduction
The RIAM Doctor in Music Performance Degree had its first intake in 2006. Since then some of Irelands most successful professional musicians have completed this programme. Graduates include Fionnuala Moynihan, Annette Cleary and Orla Flanagan. These names reflect a student body which includes international prize-winners and those with emerging international careers in addition to performers whose scholarship informs their artistic practice.

The key distinguishing feature of the Royal Irish Academy of Music’s Doctor in Music Performance is that it is intended to develop the capacity of candidates to make a contribution to the advancement of knowledge of professional practice in their own field of music. Because it is related directly to their chosen career path, the performance-based character of the programme gives an opportunity to advanced musicians, who are otherwise unlikely to study for a PhD, to undertake research into problems that are of direct relevance to their own interests and organizational concerns. Performance doctorates are designed to assist in developing excellent performing musicians who can also research as professionals.

The attraction of this unique performance-based doctorate for musicians will in part stem from what is seen as the somewhat narrower focus of the traditional PhD degree, specifically that it is not well-matched to the needs of careers outside academia. Indeed, in many art disciplines, the traditional PhD in both part-time and full-time formats has proved to be a relatively unattractive award and performing graduates at both undergraduate and master levels have shown a lower propensity to register for PhD’s than graduates in other disciplines except where they wished to work in academia.

The Doctor in Music Performance is not intended to downplay the traditional aspiration of PhD’s to contribute to academic knowledge as an end in itself. More accurately, it seeks to develop in students the ability to tread the delicate balance between supporting academic concepts of research as a public good in its own right, while expanding the necessary technical and musical skills required as a solo performer. Originality will lie more in the way in which theoretical and conceptual understandings are applied rather than in simple extension of those theories and concepts.

The Royal Irish Academy of Music is uniquely positioned in Ireland to provide teaching at this level with a staff of international calibre in the areas of research (who are regular contributors to publications such as The Musical Times, Musicology Review, Grove Dictionary of Music and Musicians and more) and performance. Distinguished performing staff includes seminal solo musicians such as John O’Conor, Hugh Tinney and Fionnuala Hunt and orchestral players who occupy principal seats in Ireland’s national orchestras.

The typical successful applicant will be a performer of international calibre. Younger applicants may already be competing in international competitions and wish to inform their performance through research. Mid-career performers may wish to reflect on their performance and refresh their skills with high level research in an area which has become a specialism over the years.

Graduates can expect to have the following possible careers: instrumental/vocal teacher in a conservatoire; performing musician in a variety of formats; lecturer in performance practice in a university; leadership role in the education sector.

As the marketplace for music is increasingly transforming, seminars on employability and entrepreneurship are offered to doctorate students as part of the RIAM’s ‘Professional Practice’ Seminars. These seminars offer practical tips for the profession, incorporate interviews with a range of music professionals, and use international case studies to inspire fresh thinking.

RIAM’s staff are in a strong position to deliver these seminars, as a number are involved with working groups founded by the Association of European Conservatoires on the themes of ‘Employability and Entrepreneurship’ and the future of artistic practice. As such, they are aware of cutting edge concepts in music performance.

2. Rationale
The Doctor in Music Performance will provide a qualification of prestige and excellence in musical performance and research.

In the past few decades the standard of musical education and performance in Ireland has risen to a level comparable with the best available internationally. Performance degrees have given young performers the possibility of studying at third level without necessarily leaving the country, as was the case heretofore. This has impacted positively with a dramatic increase in student applications for full-time programmes from both Irish and international students. The
Academy already has in place a very successful Master of Music in Performance course; the Doctor in Music Performance represents the ultimate qualification given by the institution in artistic performance and research. RIAM’s Doctor in Music Performance is the first such degree in Ireland. The UK’s most established Doctorate in Music Performance situated in a conservatoire is the Royal College of Music’s DMus. The content of this degree and its learning outcomes echo the content and learning outcomes of the RIAM doctorate in some key ways. Composition (in the case of the RCM) and performance portfolios are given measurable weighting in assessing a students’ overall contribution to scholarship; but such practice-based research must be underpinned by rigorous scholarship (demonstrated by dissertation) which stands up to scrutiny at the highest academic level.

Doctorates in Music Performance can be found in greater numbers in the USA, where conservatories such as the Peabody Conservatory of the Johns Hopkins University and the Jacob School of Music at Indiana University combine the rigours of advanced research scholarship with the challenge of becoming a technically assured and artistically confident performing musician.

What makes the RIAM doctorate unique in this international context is the leadership position the RIAM doctorate students hold in the institution. As a small, high quality conservatoire, the doctorate students are central within the RIAM student community. This leadership position is evident on a day to day basis, in the profile of performances they are offered which are promoted and financed by RIAM; the group performances classes they teach for undergraduate students; and also in the lectures they give on their research which are attended by the rest of the student body.

The music world is complex and demanding. The Doctor in Music Performance aims to equip students with a range of knowledge and skills that will fully prepare them to meet and surpass international standards in both performance and scholarship

This will be accomplished by:

- Providing an environment in which students will be proactive and take the initiative in identifying, developing and implementing their research topic
- Enabling students to be at ease in discussing the contribution of research within the musical, academic and educational communities
- Equipping students with the expertise and skills to evaluate, initiate and direct musical projects
- Developing, with students their capacity to plan and manage personal learning and change

On completion, students will have developed a portfolio of personal transferable competencies appropriate for their planned and projected future careers.

Current practice in Music Higher Education at the doctoral level differentiates between those students whose research is primarily performance-based and those whose research is primarily based in musicology, music theory or ethnomusicology. In music performance, the typical award is the DMus (Europe) or D.M.A. (U.S.A.), whereas in the case of musicology/music theory/ethnomusicology it is more typically the PhD. Composition doctorates can vary, but the more traditional award is still the PhD in that subject area.

Conservatories and university music departments worldwide would stipulate that grouping a music performance doctorate under the category of the newer field of “Professional Doctorates” is inappropriate for a number of reasons. Professional Doctorates were introduced in the early 1990’s to address the issue of workplace learning and professional development within industries such as engineering. The idea behind such doctorates at the time (and since then) is that the doctoral award would be based on a combination of written dissertation (a reduced word range from the typical PhD) and workplace-related projects of a more practical nature. In the two decades since the introduction of this type of doctoral award, the subject matter of professional doctorates has spread far beyond its original scope and now includes engineering, social science, business, clinical medicine, educational leadership, religious education among others.

The purpose and objective of the Professional Doctorate has been described as follows:

It seeks to develop the student's the ability to tread delicately between supporting academic notions of research as a public good in its own right, while being involved in conducting applied workplace research as a private, more personal exercise. Originality will lie more in the way in which theoretical and conceptual understandings are applied in managerial and organisational contexts than in simple extension of those theories and concepts. In addition to the applied character of the professional doctorate thesis, it is also action-based and transformational in that students will be challenged to change managerial practice, including their own, as well as to understand it. In essence, the professional doctorate raises the principle of work-based learning to the upper levels of higher education. (DCU)

A Music Performance doctorate (DMus or D.M.A.) award is based on the completion and submission of several recitals (of varying genre) and a written dissertation. In the case of the RIAM DMUs there are also lectures and
classes that must be completed. In the world of artistic research, the recital is the end result of several months/years of research into a particular subject matter— an critical aural analysis of the subjects form, style, historical impact, “soundscape”, current interpretative concepts and so on. It is an original statement of the artists considered opinion of the music at hand, following an intense and significant immersion in all aspects of research related to it, not unlike the process of a musicologist or any other researcher involved in the humanities. The single difference in this type of research lies in its presentation via recital instead of dissertation: aural versus written. Vigorous in the depth of enquiry involved and in the evolution of a thesis statement as regards each piece on the recital programme, the research is simply presented in a different format.

The Royal College of Music (RCM) in London, a renowned centre of artistic research, has developed within its doctoral programmes an equivalence between word ranges and recital lengths as follows:

30 minutes of live/recorded performance = 10,000 words

In calculating the appropriate balance between written submission length and number of recitals and their lengths, the RCM offers a Table of Indicative Durations and Word Ranges of DMus submissions in their doctorate handbook. If applied to the current RIAM DMus degree, it provides a clear argument for maintaining the current word range of the current RIAM dissertation length.

The RIAM DMus currently requires the following, beyond the taught components:

1. Dissertation 30,000 words
2. Lecture Recital
3. Recitals (times given below are minimum lengths):
   - Three "full-length" recitals (70 minutes each)
   - Two Concerto Performances (45 - 50 minutes in total)
   - Chamber Music recital (50 minutes)

The total of minimum minutes required for the RIAM DMus recitals is therefore 310 minutes (5 hours and 10 minutes). Using the RCM table, a total of 3.5 hours of presented music in recital would equal 70,000 words, which, when added to the RIAM dissertation length of 30,000 words would equal the 100,000-word range of a typical PhD dissertation.

By requesting 100 minutes more than 3.5 hours in recital minutes, and by also requiring a lecture recital (not added into the calculations so far) it is evident that the RIAM DMus degree is based on substantially more requirements that the typical PhD, according to the RCM equivalence table.

As evidenced by the above, the requirements of the RIAM DMus exceed the traditional PhD and the Professional Doctorate. Fundamentally, it is different from both in nature, though arguably closer in research method to the PhD. Globally, doctorates in Music Performance have been around for at least 50 years as a separate entity to the PhD and also, the more recent Professional Doctorate. DMUs or DMA degrees in music performance are the accepted award at this level within the best university music departments, music schools and conservatories worldwide.

3. Governance structure

3.1 RIAM Board of Governors
The RIAM Board of Governors is responsible for the governance and management of the Academy and for the administration of the endowments. The Board consists of Vice Presidents, the Director and Governors representing the members of the Academy, the endowments, Dublin City Council, the Academic Board and staff.

3.2 RIAM Board of Studies
The RIAM Board of Studies is the Academic Board of the Academy. Subject to the supreme control of the Governors, this Board has charge of all matters directly appertaining to education in the Academy. The Board meets on a weekly basis during the Academic year and minutes of these meetings are submitted to the Board of Governors for approval.

3.3 RIAM Heads of Faculty
Five Heads of Faculty are appointed from the teaching staff. The faculties are broken into: Keyboard, Vocal Studies, Wind, Brass and Percussion, Strings and Musicianship. Heads of Faculty represent their faculties’ interests at RIAM Board of Studies meetings and also assist the Director in setting and implementing strategic plans for the RIAM.

3.4 Governance structure between TCD and RIAM
The governance structure of the validated course will be via the RIAM Associated College Degrees Committee. RIAM plans to integrate the RIAM Associated College Degrees Committee by having a Committee representative on the Examination Board.
4 Admission Requirements

4.1 Minimum/maximum numbers
Minimum 3 EU/non EU each Academic Year
Maximum 6 EU/ non EU each Academic Year

4.2 Delivery format
The format of delivery for the Doctor in Music Performance Degree will be a full time programme over four academic years with all modules being delivered at The Royal Irish Academy of Music. Performance will be taught on a full-time basis over three years. Academic work will break down into research and musicological seminars in year 1, with dissertation supervision in years 1, 2, 3, and 4. The credit weighting for taught modules is 30.

Doctorate students are required to attend a minimum of 75% of all components of the course per annum. Those who do not attend the required amount of lectures without prior permission for their absence, or providing evidential proof of reasonable grounds for non-attendance, shall be asked to withdraw from the course.

Delivery Format Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Number of ECTS/Years</th>
<th>ECTS Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study</td>
<td>n/a</td>
<td></td>
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<tr>
<td>2 Chamber Music</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Academic Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Introduction to Musicology</td>
<td>10 ECTS per year x 1 year</td>
<td>10</td>
</tr>
<tr>
<td>4 Research Methods</td>
<td>10 ECTS per year x 1 year</td>
<td>10</td>
</tr>
<tr>
<td>5 Topics in Musicology</td>
<td>10 ECTS per year x 1 year</td>
<td>10</td>
</tr>
<tr>
<td>6 Lecture Recital</td>
<td></td>
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<tr>
<td>7 Dissertation</td>
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<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>30</td>
</tr>
</tbody>
</table>

4.3 Admission Requirements

Qualifications or equivalent - Applicants will normally hold a Master’s Degree or equivalent and have a track record of professional achievement. Applications are also invited from performers who have attained a very high standard professionally but would not have had the opportunity to undertake postgraduate studies at an earlier stage in their career.

Candidates will also normally be expected to have demonstrated considerable maturity and developed significant expertise in a number of the following areas:

- musical excellence
- continuing professional development
- extensive performance development
- comfort within intellectual discourse

It should be noted that this list is not exhaustive. Rather, it is intended to indicate that in addition to a record of academic achievement, candidates will be expected also to have a track record of considerable accomplishment and demonstrated maturity in a number of musical areas

Exceptionally, if the quality and extent of independent research or professional experience already demonstrated by an applicant clearly indicates capability of successful doctoral level study, the formal Masters qualification may be waived. The appropriate criteria of Accreditation of Prior Experiential Learning [APEL] will be applied in these circumstances.

Competence in the English language - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the qualifications in the English language as denoted on TCD’s website:

Note:
- Students whose standard is at IELTS 5.5 or 6 or equivalent may be made a conditional offer, and will be required to take part in TCD's 8 week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree. Failure to reach 6.5 means that the student must relinquish or defer their offer

Applications - are accepted up to December 1st each year. However, late applications may be considered in exceptional cases.
All prospective applicants must submit online by 1st December the following documents:

- Completed online application form.
- An unedited CD or DVD recording of not less than 30 minutes.
- Pay online the relevant non-refundable application fee.
- A detailed Curriculum Vitae and examples of written work, whether essays, articles or programme notes, of not less than 1,000 and not more than 3,000 words.
- A full and comprehensive repertoire list of all pieces studied and performed.
- A proposal for a 1-hour stylistically balanced programme for audition purpose.
- A proposal of no more than 1,000 words including the title and a detailed description of the proposed research project.
- Transcripts of Master’s degree, or equivalent, if appropriate - or proof of professional performance standard achieved.
- Proof of competence in English where necessary for those applicants whose education is not through the medium of English.
- Two references that relate to the suitability of the Doctorate Programme at least one reference from a musician in the same specialty area as the applicant.

A personal statement may be included. Applicants may choose to indicate why they wish to undertake Doctorate studies, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music.

4.4 Audition Procedures

- Shortlist round that is adjudicated by the Committee to determine who should be invited for interview/audition.
- Only the best-qualified applicants will be accepted, and it is therefore likely that the numbers on the programme at any one time will be restricted to a maximum of six.

The audition/interview panel

The audition panel will normally consist of:

- An expert in the area of the auditionee.
- At least two Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- The Doctoral Academic Studies Coordinator
- The Chair of the Doctor in Music Performance Course Committee

Applicants will be selected on the strength of their performing ability and scholarly record, and their individual research interests. Short-listed applicants will be notified by email of the day and time of their audition and interview.

Performance audition - all successful applicants called for audition will be required to perform 20 - 30 minutes from their submitted proposal of their 1-hour stylistically balanced programme for the audition Panel. The panel may, at their discretion, require the applicant to sight-read a piece of suitable difficulty. Applicants must provide their own Accompanist if required.

Interview - the interview will normally take approximately 4-8 minutes but may take more or less time than this depending on what the panel deem necessary for the interview in question. Applicants can be asked questions ranging from general questions (such as why they applied for the course or what they hope to achieve through taking the course) to more specific questions.

Audition/Interview Results - successful applicants who are offered a place on the programme are notified in writing and must adhere to the deadlines stated in the letter of offer or the offer will lapse and the place will be re-assigned.

4.5 Entry and Exit Routes

As indicated above, entry to the programme, except in exceptional circumstances, and where equivalence to high achievement can be established, will be confined to high achieving candidates with a Masters qualification and a proven track record in music performance. Due to the nature of the programme, the entry route is relatively narrow, exceptionally, if the quality and extent of independent research or professional experience already demonstrated by an applicant clearly indicates capability of successful doctoral level study, the formal Masters qualification may be waived. The appropriate criteria of Accreditation of Prior Experiential Learning (APEL) will be applied in these circumstances.

Master of Performance in Music
Students who do not progress to year 3 of the Doctorate programme may exit instead with an M. Perf Mus. In order to receive this award student must successfully complete:

- A dissertation of 12,000 - 15,000 words for examination
- Two Solo Recitals
- One Concerto
- One Chamber Music Examination

**Note:**

> Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

**Postgraduate progress reviews**
RIAM reviews the progress of all of its doctorate students on an annual basis.

**Year 1**
First Year Postgraduate Review
All students are required to submit the following materials for assessment:

1. Review essay of approximately 1,000 words which should introduce the student’s subject of research, outline the major research questions to be addressed and discuss the principal conceptual issues his/her research raises, indicate the principal primary sources this research draws upon and critically assess the methodological questions this project poses. Place this project in the context of the existing scholarly literature and explain how the research will make a significant contribution to knowledge in this field.

2. A Research Plan for the following year of maximum 1,000 words.

3. Copies of the examiner’s reports of any performance examinations taken to date and a repertoire list of future planned performances.

**Note:**

> Deadline for submission of materials to thirdlevel@riam.ie is 1st May each year.

The materials submitted will be reviewed by:

- The Chair of the Doctor in Music Performance Course Committee or his/her nominee
- The Coordinator of Doctoral Academic Studies

Following submission of this written work and performance examination reports, results of the review will be e-mailed to students.

**Year 2:**
Confirmation of Probationary Doctorate
Students accepted onto the Doctor in Music Performance course are accepted to year 1 on a probationary basis. In year 2, the student shall be invited to attend a doctorate confirmation interview. The confirmation panel for each student is appointed by the Course Committee and shall consist of at least two members as follows:

- The Chair of the Doctor in Music Performance Course Committee or his/her nominee
- A second independent member who should have acknowledged expertise in the subject area of the student’s research (or in a cognate field) who will be nominated by the Doctor in Music Performance Course Committee

The Doctoral Academic Studies Coordinator and Supervisor shall not be a member of the confirmation panel, but it is expected that the Doctoral Academic Studies Coordinator and Supervisor should be present at the interview. The Supervisor’s attendance at the interview ensures that he or she is aware of the panel’s critique of the student’s work. Written feedback shall be given to the student as soon as possible after the confirmation interview.

Students will be expected to submit:

1. A draft chapter of between 5,000 and 8,000 words. This chapter should display the levels of research, critical analysis and originality commensurate with research at doctoral level. It should not merely be a general account of the topic, nor an introduction. In addition students should submit the dissertation title, full outline, bibliography and an abstract.

2. A detailed plan of work for the following year. This research plan should be a maximum of 1,000 words long.

3. Copies of the examiners’ reports of any performance examinations taken to date and a repertoire list of future planned performances.

**Note:**

> Deadline for submission of materials is 1st May each year to thirdlevel@riam.ie.

The recommendation of the panel shall be one of the following:
a) Continuation on the doctorate programme
b) Continuation on the doctorate programme after some minor changes have been made to the confirmation report
c) Continuation on the doctorate programme not recommended at this time. A new report to be written and confirmation interview to be held again as soon as possible thereafter
d) A recommendation to change to the Master of Performance in Music
e) Student withdraws from course

Written feedback from the supervisor and performance lecturers will be given via the Chair of the Doctor in Music Performance Course Committee.

Year 3:
Postgraduate Progress Review
All research students are required to submit the following to complete their progress review:

1. An analytical commentary outlining work completed any outstanding issues and a timetable for completion.
2. A bibliography
3. Copies of the examiners’ reports of any performance examinations taken to date and a repertoire list of future planned performances.

This is discussed with students in a meeting chaired by the Chair of the Doctor in Music Performance Course Committee or his/her nominee and also attended by the Coordinator of Doctoral Academic Studies and Supervisor.

Note:
➤ Deadline for submission of materials is 1st May each year to thirdlevel@riam.ie

Written feedback from the supervisor and performance lecturers will be given via the Chair of the Doctor in Music Performance Course Committee.

Year 4 (and subsequent years) if not submitting
All research students are required to submit the following to complete their progress review:

1. A clear outline of work done and chapters completed to date, with a commentary on how the project has developed and where it now stands;
2. A clear calendar for completion of the project, with a proposed date of submission;

This submission is discussed with the student in a meeting chaired by the Chair of the Doctor in Music Performance Course Committee and also attended by the Coordinator of Doctoral Academic Studies and Supervisor. Written feedback is given where appropriate.

4.6 Administrative support
The RIAM has an administration team in place to support its existing programmes, the Access Programme; the Diploma in Music Teaching and Performance, the Bachelor of Music in Education, the Diploma in Community and Group Teaching; the Bachelor of Music Performance [Instrumental and Vocal], the Bachelor in Music Composition; the Master in Music Performance; the Recital Artist Programme and the Doctorate in Music Performance. Administration support includes admissions, examinations and student records.

4.7 Accommodation
The programme will be delivered by RIAM staff at the RIAM premises in Westland Row. While we do not have student accommodation facilities our position in the centre of Dublin means that we are served by a wide number of transport options, particularly the bus, LUAS and DART.

5. Academic quality assurance

5.1 RIAM Board of Studies
The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by the RIAM and are informed of all recommendations of the Doctor in Music Performance Degree Committee. Part of the review to ensure the programme is meeting the needs of students and tutors, is a self-review including student feedback and external review process. The Master in Music Performance Course Committee will report to the RIAM Board of Studies, the RIAM Associated College Degrees Committee and to the Board of Governors on a regular basis.

5.2 Annual forum
In order to encourage discussion of postgraduate issues, an annual Forum for Doctoral students is held in November of each year at the RIAM. This Forum is convened by the Chair of the Doctor in Music Performance Course Committee and is attended by staff teaching on the programme and all Doctorate students.

Feedback on module content, assessment, and teaching is also sought directly from students in annual interviews with the Director of the Royal Irish Academy of Music, in addition to the opportunities presented to Doctorate student
representatives for comment at the four Doctorate Course Committee meetings.

Feedback is presented by the Chair of the Doctor in Music Performance Course committee (in consultation with the Director) to the Course Committee for consideration in the first meeting of each year. Recommendations arising from this feedback are made to the course teaching staff. Implementation of such changes will be the responsibility of teaching staff, overseen by the Course Committee. The secretary of the Course Committee will report to the Board of Studies and, from this committee, reports will be issued to the Governing Body of the RIAM and to the RIAM Associated College Degrees Committee about the implementation of these changes.

5.3 External Examiners
All programmes offered by the RIAM have external examiners engaged. In the case of the Doctor in Music Performance, these will comprise:

- A overall External Examiner who will review a sample of examinations and course documentation, this examiner will be nominated by the Doctor in Music Performance Course Committee and subject to the approval of the RIAM Associated College Degrees Committee
- An External Examiner appointed for each candidate’s dissertation, nominated by the Doctor in Music Performance Course Committee and subject to the approval of the RIAM Associated College Degrees Committee.
- A panel of specialist External Examiner to be appointed for each instrumental/vocal performance student, nominated by the Doctor in Music Performance Course Committee and subject to the approval of the RIAM Associated College Degrees Committee.

5.4 Student Services and Facilities
The Georgian house at Dublin's No. 36 Westland Row is a building of great architectural beauty and importance and together with the two adjoining houses provides an extremely pleasant and suitable environment in which to study and teach. Facilities include the 150-seater Katherine Brennan Hall, a recital room which can seat sixty, a student common room, practice rooms, free Wi-Fi, use of Academy computers with own login and personal password, a recording studio and a large number of teaching rooms. The city-centre location, beside Pearse Street DART Station and numerous bus services, makes it one of the country’s most accessible music schools.

Library - the RIAM library provides access to the electronic and printed research resources required for Doctorate studies. As well as providing an Induction Day tour for new students, the library offers a series of tutorials on research and library skills, focusing on research resources, database searching, and electronic journals and sourcing and evaluating scholarly resources on the internet.

Third/Fourth Level Office - the Royal Irish Academy of Music has an efficient, well-staffed administrative Office to support students in relation to admissions, registration, examinations and records. The Office is also responsible for organising an Induction Day for new students. On Induction Day [which is held at the RIAM] students complete the necessary registration documents and will be introduced to RIAM staff - the Director, and other key personnel. Information regarding commencement of lessons and academic studies will be available on this day. New students will be given a tour of the RIAM Library and its facilities.

Use of computers - valid usernames and passwords will give students access to the Moodle, Internet, MS Word, music technology software and personal folders on the Student Server (RIAMTLS) to store course-related work, created on PCs [20] which are connected to the Student Network and installed in the Library and in the Computer Room.

6. Course Committee

6.1 Doctor in Music Performance Course Committee
The Doctor in Music Performance Course Committee administers the course; supervises student admissions, progress and examinations; and monitors and reviews the course as it develops. It also nomimates the External Examiners and External Specialists. The Course Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of:

- The Director or her/his nominee
- The teachers of the students attending the course
- Administrative Officer [Registry]
- A representative of the Board of Studies of the RIAM
- One student representative, from each year, elected annually by the students from amongst their number
- The Head of Keyboard Faculty
- The Head of Musicianship Faculty
- The Head of Strings Faculty
- The Head of Vocal Faculty
- The Head of Wind, Brass and Percussion
- Doctorate Academic coordinator

The Course Committee will convene at least three times annually. The committee will be chaired by a member of the committee who is nominated and elected each Academic Year.

6.2 Membership of the Admission Sub-committee
- Director or her/his nominee
- The Head of Keyboard Faculty
- The Head of Musicianship Faculty
- The Head of Strings Faculty
- The Head of Vocal Faculty
- The Head of Wind, Brass and Percussion
- Administrative Officer [Registry]

6.3 Exam Results Liaison Representative
A nominee from the Third/Fourth Level Office of the RIAM will liaise with the Student Records Office (SRO) in Trinity College Dublin. The Exam Results Liaison Representative will effectively deal with any queries and will ensure submission of results to the SRO in a timely manner.

7. Structure of Course

7.1 The aims and objectives of the Doctor in Music Performance are:
- To provide further development for exceptionally talented performers who wish to achieve an exceptional qualification as a performing artist.
- To achieve excellence in performance and scholarship through public performance in solo and ensemble recitals
- To cultivate a fully rounded artist and lecturer through academic research leading to the production of an original thesis and the presentation of a lecture-recital
- To coach, encourage, develop and promote the very highest standards in musical performance
- To aid and advise candidates in their research and help guide them to making a unique contribution to musicological knowledge
- To develop the professional profile of candidates both as performers and as scholars
- To expose candidates to the latest thinking in musicological research through colloquia, seminars and conferences
- To bring candidates into contact with the very best musicians in the world through master classes, seminars and lecture-recitals

7.2 Programme learning outcomes
On successful completion of this Doctorate course students should be able to:
- Illustrate through musical performance a systematic comprehension of the study and practice of music relevant to their instrument/voice, and mastery of the performance skills associated with that field
- Demonstrate the ability, individually or as part of a team, to conceive, design, implement and adapt a process of practice-based music research with scholarly integrity, rigour and discrimination through ensemble performance
- Relate their critical analysis, evaluation and synthesis of new and complex ideas and practices to the field of music performance and scholarship
- Demonstrate that they are qualified to embark upon a professional performing career of distinction in their chosen musical field through the degree of complexity and standard of execution of their chosen musical performance repertoire
- Justify their contribution to original research that extends the frontiers of knowledge or the parameters of professional practice in music by developing a body of work, some of which merits publication in national or international publications
- Communicate with their peers, practitioners in their own professions, the larger scholarly community and with society in general about their areas of expertise in a sustained and exact manner through performance or scholarly work

7.3 Modules
1 ECTS Credit = 20 hours
30 ECTS Credits = 600 hours

Students will be required to successfully complete the following modules:

Performance
Module 1: Principal Study
Module 2: Chamber Music

Academic Studies
Module 3: Introduction to Musicology
Module 4: Research methods
Module 5: Topics in Musicology
Module 6: Lecture Recital
Module 7: Dissertation

7.4 Module co-ordinators/lecturers
The Doctor in Music Performance Committee design, implement and monitor the degree. The majority of the committee members are lecturers who also deliver the taught modules.

Note:
- Each lecturer reserves the right to make small alterations to the course module at any stage during the Academic year.

7.5 Academic year and terms

Tuition
- The RIAM Academic Year consisting of 30 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.
- The Academic modules [Supporting Studies] are broken into three 10 week sessions

Examinations
- Students may only perform any of their Performance Examinations during the following periods each Academic Year:
  - September 20th - December 15th
  - January 15th - June 10th
- Supplemental periods for repeat exams are arranged on an individual basis

In order to undertake any Performance Examination, students must complete and submit to the RIAM Administrative Officer [Registry] the proposal form for the attention of the Doctorate Committee by the given deadline. [Forms can be downloaded from RIAM Moodle or obtained from the Third/Fourth Level Office].

The Committee will meet 3 times each Academic Year [see academic calendar for dates].

Proposal forms may be submitted as much in advance of the relevant deadlines as students wish. However, the Doctorate Committee will not consider applications until the committee meeting antecedent to the recital date in question.

Deadlines for completed proposal forms to be submitted will be:-
- First Friday in June for students seeking to give recitals between September 20th and October 30th
- Third Friday in September for students seeking to give recitals between November 1st and December 15th
- First Friday in November for students seeking to give recitals between January 15th and March 15th
- Second Friday in January for students seeking to give recitals between March 16th and June 10th

On filling out the proposal forms, students submit three suggested dates in order of preference. Whilst the RIAM will try to accommodate these dates students should note that in circumstances where an appropriate extern cannot be found for any of the proposed three dates submitted, the Committee reserves the right to suggest alternative dates and possibly an alternative venue to those proposed by the student. This form will be stamped and returned to the student to confirm acceptance of the proposal.

Those students who have a unique or special concert arranged outside the approved time-periods and would like this concert counted towards their degree must write to the committee in advance [see above for relevant deadlines] requesting whether they can have the concert recorded for DVD. This unedited DVD (which must be of a professional standard) can then be examined by a full examining panel at a later date. The Committee reserves the right to grant or decline this permission depending on the circumstances. A submission form must be submitted and approved prior in advance to the performance taking place. Once approved by the Committee, that submission will be examined by the relevant panel of examiners. Failure to submit the recording made on the date stated on the submission will result in a fail mark being awarded.

7.6 Integration and linking across Years 1 - 4
Years 1 - 4 of the Doctorate programme will involve incremental learning, with each module building upon and linking
8. **Overall assessment**

**Module 1: Principal Study**

**Performance requirements** - for the principal study requirements, candidates are expected to complete the following:

**Performance Programme**

- Three full-length recitals
- Two concerto performances

Recitals should be of major works of the repertoire of the instrument/voice and programmes must be approved in advance by the Course Committee. Works previously studied will not be approved (except in the case of instruments for which the repertoire is very small). In such cases candidates and their teachers must apply to the Course Committee for permission to do so with the reasons for their request. This request must be submitted to the Administrative Officer [Registry]. In the case of instruments with limited repertoire it may also be possible, on request to the Course Committee, for candidates to submit chamber works as part of their full-length recitals. In all cases the Course Committee will view the expectations of a performance career for these candidates and make their decision based on practical grounds.

Performers who are also composers may apply to substitute, in place of one full-length recital, a lecture recital on an original composition of their own. The work must be composed during the period of doctoral study.

Full length recitals for instrumentalists should be at least 70 minutes in length. The two concerto recitals should together comprise at least 45 to 50 minutes in total.

Recitals may take place in the Academy and will be organised by the Course Committee. If candidates are engaged, or arrange themselves, to do a recital at a recognised venue in Dublin, or within a reasonable distance from the Academy, they may apply to the Administrative Officer [Registry] for this recital to be assessed as part of their course requirements.

Concertos must be major works of the repertoire and the choice of the candidates must be approved in advance by the Course Committee. Programme must be submitted on the recital submission form to thirdlevel@riam.ie. Candidates will have submitted the list of concertos that they have already studied on admission to the doctorate and normally none of these works will be allowed as one of their doctoral concertos except in the case of instruments with limited repertoire as mentioned above.

Concertos will normally take place with piano accompaniment. However, it may be possible in exceptional cases to arrange a performance with one of the Academy ensembles. If candidates are engaged, or arrange themselves, to perform a concerto with an orchestra or other appropriate ensemble in Dublin or within a reasonable distance from the Academy they may apply to the Course Committee through the Administrative Officer [Registry] for this performance to be assessed as part of their course requirements.

The chamber music recital [50 minutes duration] must be of major works of the repertoire and it is the responsibility of all candidates to form the necessary ensemble(s) for their recital. All programmes must be approved in advance by the Course Committee. This recital may take place in the Academy or in one of the series of concerts in external venues. If the candidate wishes to have an external chamber music recital assessed as part of their doctoral requirements they must apply to the Course Committee for approval.

**Module 2: Introduction to Musicology**

The study of musicology develops intellectual skills, set in the context of direct engagement with music through performance, composition and critical listening. This module will introduce students to a wide variety of research topics and techniques within the rapidly-expanding discipline of musicology. It will help them to develop analytical, critical and presentation skills. It will enable students to become familiar with the study of musical sources, to develop a deeper understanding of the various scholarly approaches to music study, and prepare them to undertake their own research. The module will foster students’ academic development by encouraging them to contribute meaningfully and originally to the insights of the discipline, and be critical, in a self-reflective manner, of the methods and assumptions of the discipline. The emphasis throughout the module will be on the application of various methodologies to and critical engagement with particular musical issues.

**Module 3: Research methods**

The development of research skills is vital in ensuring that students are familiar with academic procedure appropriate to doctoral study. The module will concentrate on both research methods and the presentation process including literature searches, information gathering and the use of information technology to enhance the research. This will be reinforced through appropriate exercises where familiarity with academic conventions and style relating to citations, bibliography and textual layout will be expected.
Module 4: Topics in Musicology
This module will address recent intellectual developments in musicology. It will emphasise the application of various methodologies to and critical engagement with particular musicological issues.

Module 5: Lecture Recital [60 minutes duration] on a topic prepared in consultation with the Doctorate Academic Supervisor and approved by the Doctorate Course Committee. A substantial integration of lecturing and performance is expected, with each area giving support and substance to the other. The Lecture Recital symbolises one of the core components of the DMus degree - the demonstration of an excellent level of Artistic Research via the successful combination of scholarship and performance.

Module 6: Dissertation students will be assessed on the basis of a written dissertation, and an oral examination (viva voce) conducted by Examiners appointed subject to approval by the RIAM Associated College Degrees Committee.

Students will be required to show ability to engage in original investigation or scholarship, to test ideas whether his/her own or of others, and to understand the background and fundamental basis of the work undertaken.

The research proposal from each student will be informed by the modules on bibliography and research skills. Approval from the Course Committee will be sought in consultation with the Doctoral Studies Academic Coordinator. Where appropriate, ethical approval must be obtained before undertaking data collection for a research project. The Administrative Officer, [Registry] will undertake responsibility for referring any such ethical issues for consideration to the Board of Studies. The completed ethical approval form should be emailed to thirdlevel@riam.ie

When submitting the final hardbound version of the dissertation, students must also submit the final version in digital format by email to the following address: library@riam.ie Acceptable digital formats are PDF, Microsoft Word, or Rich Text File. The digital dissertation is submitted on the understanding that it may be made available online (pdf) in a institutional research repository.

8.1 Examination Panels
Note:
➢ For all third-level examinations, the decision of the examination panel is final.

Performance
Module 1: Principal Study
Two Concerto Performances [including re-sit examinations] Will be examined by a panel consisting of:-
• The relevant specialist Extern Examiner
• The relevant Head of Faculty or his/her nominee

Three full-length Recitals [including re-sit examinations] Will be examined by a panel consisting of:-
• The relevant specialist Extern Examiner
• The relevant Head of Faculty or his /her nominee

One Chamber Music Recital
Will be examined by a panel consisting of:-
• The Specialist External Examiner
• The Relevant Head of Faculty or his/her nominee

Academic Studies:
Module 5: Lecture Recital
Will be examined by a panel consisting of:-
The Specialist External Examiner
• The Relevant Head of Faculty or his/her nominee
• Doctoral Academic Studies Coordinator

Module 6: Dissertation/Viva Voce
Will be examined by a panel consisting of:-
• The External Examiner
• The Internal Examiner

In attendance at the Viva Voce shall be the Chair of the Doctor in Music Performance Course Committee or her/his nominee and the Supervisor.
Marking Criteria

Marking Criteria Table

<table>
<thead>
<tr>
<th>Modules</th>
<th>Pass/Fail</th>
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<tr>
<td>Module 1: Principal Study</td>
<td>Pass/Fail</td>
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<tr>
<td>Module 2: Chamber Music</td>
<td>Pass/Fail</td>
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<tr>
<td>Module 3: Introduction to Musicology</td>
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<tr>
<td>Module 4: Research Methods</td>
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<tr>
<td>Module 6: Lecture Recital</td>
<td>Pass/Fail</td>
</tr>
<tr>
<td>Module 7: Dissertation</td>
<td>Pass/Fail</td>
</tr>
</tbody>
</table>

8.3 Re-sit Assessments

Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent their performance or their written work on one occasion only and within a six month period for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the programme.

8.4 Marking procedures - End of course results

Once completed fully, the accumulated results of the individual assessed components for each student will be considered at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student’s level of achievement and declare a recommended result in respect of the student. Such results will be forwarded to Trinity College Dublin and to the student.

The following will be invited to attend the Board of Examiners:-

- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee
- Doctorate Academic coordinator

8.5 Appeals procedure

Please refer to RIAM Regulations and Policy documents for full-time students.

8.6 Awards

**Performance** - each performance examination will receive one of two results:

- Pass
- Fail

A **pass** will be achieved when the student has given a performance showing a solid level of achievement in the areas of technique, judgment, musical imagination, independent thinking, knowledge of style and projection and where the standard across all of these areas is at a high professional and artistic level.

The student who receives a **fail** may have shown a level of achievement at times in the areas of technique, judgment, musical imagination, independent thinking, knowledge of style and projection, but the performance did not maintain sufficient consistency of quality in one or more areas throughout the examination.

**Academic studies**

**Dissertation** - the outcome of the dissertation examination and the viva voce will result in one of the following:

- Award recommended - no correction needed
- Award recommended - subject to inclusion of corrections and revisions
- Award not recommended but resubmission of a revised dissertation to be permitted subject to the conditions specified
• Rejected but with a recommendation that the student offers the dissertation for a lower award at the discretion of the Examiners e.g. a Master’s Degree
• Rejected with no recommendation

**Lecture recital** - the student will receive one of two results:
• Pass
• Fail

A *pass* will be achieved when a student shows ability to engage in original investigation or scholarship, to test ideas whether his/her own or of others, and to understand the background and fundamental basis of the work undertaken. The work will show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning, with clear awareness of issues of methodology and evidence, and be particularly clear, well focused, and cogent. The presentation of such material will demonstrate fluent and sophisticated expression with imaginative and revealing use of musical examples. Views expressed will reflect a mature and original approach which indicates an insightful grasp of the views of others.

The student who receives a *fail* may have shown a level of achievement at times in terms of argument, scholarship, critical insight and independence of thought. However, the student did not maintain sufficient consistency of quality in one or more of these areas during the course of the examination.

### 8.7 Results

Performance **examinations** - results will be accompanied by an explanatory sheet will be e-mailed to the student and the relevant lecturer.

**Academic Studies** - results can be ascertained from the Administrative Officer [Registry]; however, candidates can also contact the Coordinator of Doctoral Academic Studies for further feedback on Academic Examinations.

Normally all performance results will be made available to candidates within two working days of their examination; candidates should not attempt to contact examiners directly to ascertain their results; rather, all candidates should contact the Administrative Officer [Registry] within regular office hours.

All results are final and non-negotiable; candidates are encouraged to read all written feedback on examinations; in exceptional circumstances, candidates may request to meet with the relevant Head of Faculty should they have particular queries regarding the feedback on their examination.

### 8.8 Conferring degrees at Commencements

Commencement ceremonies - when the results of an examination have been published, successful candidates at that examination who seek to have the degree conferred on them at a Commencements ceremony must give notice on the prescribed form obtainable from the Trinity College Dublin.
Examination Section
Doctor of Music in Performance Module/Assessment Overview

Students must successfully complete each of the following Modules/Assessments:

**Performance**

**Module 1: Principal Study**

Three full-length recitals [70 minutes duration in length for each recital]

Two concerto performances [45 50 minutes in total]

One Chamber Music Recital [50 minutes duration]

**Three** full-length recitals

Students will need to research the style, period and background of each composer and the place of the work in the composer’s output. They will be required to write programme notes for each recital and these will form part of the assessment.

**Two** concerto performances

In order to help students understand the place of each concerto in music history they will be required to write programme notes for the performance and these will form part of the assessment.

**Chamber Music recital** [50 minutes duration]

The recital must be of major works of the repertoire and it is the responsibility of all candidates to form the necessary ensemble(s) for their recital.

**Academic Studies**

**Module 2: Introduction to Musicology**

One Essay

The module will be assessed by one substantial essay which will require students to demonstrate their understanding of recent musicological debates.

**Module 3: Research Methods**

Continuous Assessment

Students are graded on a pass/fail basis based on attendance, contributions to class discussions and exercises. Students are given exercises to complete throughout the module.

**Module 4: Topics in Musicology**

One Essay

The module will be assessed by one substantial essay which will require students to demonstrate their understanding of the musicological topic.

**Module 5: Lecture Recital**

One Lecture Recital

The duration of the lecture recital should be an hour, with a lecture element of not less than 40 minutes. A few minutes should be allowed at the end for questions from those in attendance. Candidates will be assessed upon the quality of the presentation, the originality of the research, the standard of performance and the synthesis of performance and scholarship.

The candidates will be required to submit a proposal for the Lecture Recital to the programme coordinator. This proposal must be approved by the course committee prior to the lecture recital.

**Module 6: Dissertation**

A dissertation of not less than 30,000 words

Students will be assessed on the basis of a written dissertation, and an oral examination (viva voce).

2. **Examinations Sessions**

- Students may only perform any of their Performance Examinations during the following periods each Academic Year.

  **September 20th - December 15th and January 15th - June 10th**

- Supplemental periods for repeat exams are arranged on an individual basis
Overall Assessment Procedures and Deadlines

Performance

In order to undertake any Performance Examination, students must complete and submit their submission form to thirdlevel@riam.ie for the attention of the Doctorate Committee by the given deadline. [PFD Forms will be circulated to all students early in the Academic Year or can be downloaded from Moodle].

The Committee will meet 3 times each Academic Year [please see academic calendar]:

Students may only perform any of their Performance Examinations during the following periods each Academic Year:

- September 20th - December 15th
- January 15th - June 10th

Students must provide two copies of music for the examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association (3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU).

Deadlines for completed proposal forms to be submitted will be:-

- First Friday in June for students seeking to give recitals between September 20th and October 30th
- Second Friday in September for students seeking to give recitals between November 1st and December 15th
- First Friday in November for students seeking to give recitals between January 15th and March 15th
- Second Friday in January for students seeking to give recitals between March 16th and June 10th

On filling out the proposal forms, students submit three suggested dates in order of preference. Whilst the RIAM will try to accommodate these dates students should note that in circumstances where an appropriate extern cannot be found for any of the proposed three dates submitted, the Committee reserves the right to suggest alternative dates and possibly an alternative venue to those proposed by the student.

- Those students who have a unique or special concert arranged outside the approved time-periods and would like this concert counted towards their degree must write to the committee in advance [see above for relevant deadlines] requesting whether they can have the concert recorded for DVD. This unedited DVD (which must be of a professional standard) can then be examined by a full examining panel at a later date. The unedited recording of a professional standard can also be submitted by internet link will be accepted in lieu of a DVD. A submission form must be submitted to thirdlevel@riam.ie and approved prior in advance to the performance taking place. Once approved by the Committee, that submission will be examined by the relevant panel of examiners. Failure to submit the recording made on the date stated on the submission will result in a fail mark being awarded.

The Committee reserves the right to grant or decline this permission depending on the circumstances.

Dissertation

A doctoral dissertation must show evidence of rigour and discrimination, appreciation of the relationship of the subject to a wider field of knowledge/scholarship and the candidates own performing interests in music, and make an appreciable, original contribution to knowledge; it should show originality in the methods used and/or conclusions drawn, and must be clear, concise, well written and orderly and must be a candidate's own work. The Dissertation must adhere to the style guidelines of the RIAM [See Appendix 3]

The use of paid professional copy editing services for the preparation of a Doctoral Dissertation is not permitted and will be considered a breach of the examination regulations. In certain exceptional cases, students registered with the College disability service may, following consultation with the Doctoral Studies Coordinator, be permitted to avail of paid professional copy editing services.

Dissertation Submission

Students must complete the Original Work Pledge form and submit with their dissertation to the RIAM Administrative Officer [Registry]

The submission of a dissertation is at the discretion of the candidate. A candidate is advised, but not required, to seek the agreement of his/her Supervisor prior to submission. Postgraduate students whose dissertation is under examination are considered as registered students of the University/Royal Irish Academy of Music for the duration of the examination. Such students may be afforded different rights and privileges to students who fully register for an academic year.
The Doctoral Academic Studies Coordinator in consultation with the RIAM Doctor of Music in Performance Committee nominates an external and internal examiner to the Associated College Degrees Committee (a standard nomination form is issued by the Graduate Studies Office). Two external examiners must be nominated in the case of candidates who are members of staff of the Royal Irish Academy of Music. In other exceptional circumstances where it is not possible to nominate an internal examiner, a case may be made to the Associated College Degrees Committee for two external examiners to be appointed. The external examiner should be a recognised independent expert in the candidate's field of study. The internal examiner should not be a collaborator in the candidate's research, nor be a recent graduate of the College. The internal examiner must be a member of the academic staff, and cannot be the candidate's supervisor. The internal examiner should not be a collaborator in the student's research. The Associated College Degrees Committee is the final arbiter regarding the suitability of examiners. Each examiner must independently submit a signed written report and completed decision form to the secretary of the Associated College Degrees Committee at the end of the examination process.

When submitting the final hardbound version of the dissertation, students must also submit the final version in digital format by email to the following address: library@riam.ie. Acceptable digital formats are PDF, Microsoft Word, or Rich Text File. The digital dissertation is submitted on the understanding that it may be made available online (pdf) in a institutional research repository.

**Viva Voce** examination is a normal requirement of a Doctor in Music Performance candidate. The Coordinator of Doctoral Academic Studies is the official point of contact for the external examiner concerning all issues of the viva voce examination, and has overall responsibility for organising it. It is the Coordinator of Academic Studies' responsibility, in conjunction with the administrative staff and Course Committee, to arrange the date of, and accommodation for, the viva voce. The viva voce should normally be chaired by the Chair of the Doctor in Performance Committee who may delegate that role to a head of discipline or other senior academic.

The role of the Chair is to clarify RIAM's regulations where appropriate, and to ensure that the viva voce is conducted in a courteous and professional manner. The Chair must intervene if the examiners do not adhere to these regulations. While there is no specified length for a viva voce examination, when examination exceeds 2½ hours the Chair should offer the student and examiners a comfort break of 10 minutes.

The conduct of the examination is the responsibility of the examiners, in consultation with the Chair of the viva voce. The only parties who may be involved in any discussion of the proposed result of the thesis under examination prior to the viva voce are as follows:

- The internal and external examiners
- The Chair

Application must be made by the Chair of the Doctor in Music Performance in advance of the viva if it is proposed to run the viva voce on any other basis than that of a live face-to-face examination with all participants in the same venue: such applications will only be favourably considered in the most exceptional circumstances. The Supervisor, or under exceptional circumstances and with the prior agreement of the Dean of Graduate Studies, another cognate person, has the right to be present at the viva voce examination purely as an observer unless the student wishes otherwise, in which case he/she would need to inform the Chair of the Doctor in Music Performance Course Committee in advance.

### 3.1 Marking Criteria

**Marking Criteria Table**

<table>
<thead>
<tr>
<th>Modules</th>
<th>Pass/Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Module 1: Principal Study</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 2: Chamber Music</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 3: Introduction to Musicology</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 4: Research Methods</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 5: Topics in Musicology</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 6: Lecture Recital</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Module 7: Dissertation</strong></td>
<td>Pass/Fail</td>
</tr>
</tbody>
</table>

### 3.2 Re-sit Assessments

Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent their performance or their written work on one occasion only for a supplementary
examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the programme.

Where a viva voce of a dissertation has been held, and the dissertation referred back for extensive revision, or the award of a lower degree, or outright failure is recommended, the candidate shall be informed of the verdict prior to the submission of the examiners’ reports to the Board of Examiners.

In cases where re-examination is recommended it should be the work as originally submitted (or of the most recent examined version if revisions were carried out). If the student wishes to decide if the original or revised version should be examined this will be taken into account, but the relevant appeals committee (depending on the level of the appeal) will make the final decision.

3.3 Marking procedures - End of course results
Once completed fully, the accumulated results of the individual assessed components for each student will be considered at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student’s level of performance and attainment at a particular session of examinations and declare a recommended result in respect of each student. Such results will be forwarded to Trinity College Dublin and to the student.

The following will be invited to attend the Board of Examiners:-
- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  Head of Keyboard
  Head of Musicianship
  Head of Strings
  Head of Vocal
  Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee
- Doctorate Academic coordinator

3.4 Appeals procedures
See RIAM Regulations and Policy Documents

3.5 Awards
Performance - each performance examination will receive one of two results:
- Pass
- Fail

A pass will be achieved when the student has given a performance showing a solid level of achievement in the areas of technique, judgment, musical imagination, independent thinking, knowledge of style and projection and where the standard across all of these is very good, or where the standard across most of these areas is at a high professional and artistic level.

The student who receives a fail may have shown a level of achievement at times in the areas of technique, judgment, musical imagination, independent thinking, knowledge of style and projection, but the performance did not maintain sufficient consistency of quality in one or more areas throughout the examination.

Academic studies
Dissertation - the outcome of the dissertation examination and the viva voce will result in one of the following:
- Award recommended - no correction needed
- Award recommended - subject to inclusion of corrections and revisions
- Award not recommended but resubmission of a revised dissertation to be permitted subject to the conditions specified
- Rejected but with a recommendation that the student offers the dissertation for a lower award at the discretion of the Examiners e.g. a Master’s Degree
- Rejected with no recommendation

Lecture recital - the student will receive one of two results:
- Pass
- Fail

A pass will be achieved when a student shows ability to engage in original investigation or scholarship, to test ideas whether his/her own or of others, and to understand the background and fundamental basis of the work undertaken. The work will show evidence of extensive relevant reading and an impressive grasp of current major issues in the
field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning, with clear awareness of issues of methodology and evidence, and be particularly clear, well focused, and cogent. The presentation of such material will demonstrate fluent and sophisticated expression with imaginative and revealing use of musical examples. Views expressed will reflect a mature and original approach which indicates an insightful grasp of the views of others.

The student who receives a fail may have shown a level of achievement at times in terms of argument, scholarship, critical insight and independence of thought. However, the student did not maintain sufficient consistency of quality in one or more of these areas during the course of the examination.

3.6 Results
Performance examinations - results will be accompanied by an explanatory sheet will be e-mailed from the Third/Fourth Level Office to the student and the relevant lecturer.

Academic Studies - results can be ascertained from the Administrative Officer [Registry]; however, candidates can also contact the Head of Coordinator of Doctoral Academic Studies for further feedback on Academic Examinations.

Normally all performance results will be made available to candidates within two working days of their examination; candidates should not attempt to contact examiners directly to ascertain their results; rather, all candidates should contact the Administrative Officer [Registry] within regular office hours.

All results are final and non-negotiable; candidates are encouraged to read all written feedback on examinations; in exceptional circumstances, candidates may request to meet with the relevant Head of Faculty should they have particular queries regarding the feedback on their examination.

4 Progress Reviews
Year 1
First Year Postgraduate Review
All students are required to submit the following materials for assessment:

- Review essay of approximately 1,000 words which should introduce the student's subject of research, outline the major research questions to be addressed and discuss the principal conceptual issues his/her research raises, indicate the principal primary sources this research draws upon and critically assess the methodological questions this project poses, place this project in the context of the existing scholarly literature and explain how the research will make a significant contribution to knowledge in this field.

- A Research Plan for the following year of maximum 1,000 words.

- Copies of the examiner's reports of any performance examinations taken to date and a repertoire list of future planned performances.

Note:
- Deadline for submission of materials to thirdlevel@riam.ie is 1st May each year.

The materials submitted will be reviewed by:

- The Chair of the Doctor in Music Performance Course Committee or his/her nominee
- The Coordinator of Doctoral Academic Studies

Following submission of this written work and performance examination reports, all students will be interviewed to discuss their research and performances with the review team.

Year 2:
Confirmation of Probationary Doctorate
Students accepted onto the Doctor in Music Performance course are accepted to year 1 on a probationary basis. In year 2, the student shall be invited to attend a doctorate confirmation interview. The confirmation panel for each student is appointed by the Course Committee and shall consist of at least two members as follows:

- The Chair of the Doctor in Music Performance Course Committee or his/her nominee
- A second independent member who should have acknowledged expertise in the subject area of the student's research (or in a cognate field) who will be nominated by the Doctor in Music Performance Course Committee.

The Doctoral Academic Studies Coordinator and Supervisor shall not be a member of the confirmation panel, but it is expected that the Doctoral Academic Studies Coordinator and Supervisor should be present at the interview. The Supervisor's attendance at the interview ensures that he or she is aware of the panel’s critique of the student's work. Written feedback shall be given to the student as soon as possible after the confirmation interview.

Students will be expected to submit to thirdlevel@riam.ie:

- A draft chapter of between 5,000 and 8,000 words. This chapter should display the levels of research, critical analysis and originality commensurate with research at doctoral level. It should not merely be a general
account of the topic, nor an introduction. In addition students should submit the dissertation title, full outline, bibliography and an abstract.

- A detailed plan of work for the following year. This research plan should be a maximum of 1,000 words long.
- Copies of the examiners’ reports of any performance examinations taken to date and a repertoire list of future planned performances.

**Note:**
- Deadline for submission of materials is 1st May each year to thirdlevel@riam.ie

The recommendation of the panel shall be one of the following:

a) Continuation on the doctorate programme
b) Continuation on the doctorate programme after some minor changes have been made to the confirmation report
c) Continuation on the doctorate programme not recommended at this time. A new report to be written and confirmation interview be held again as soon as possible thereafter
d) A recommendation to change to the M.Phil. Music in Performance Degree
e) Student withdraws from course

Written feedback from the supervisor and performance lecturers will be given via the Chair of the Doctor in Music Performance Course Committee.

**Year 3:**
Postgraduate Progress Review
All research students are required to submit to thirdlevel@riam.ie the following to complete their progress review:

- A progress report - completed by student, supervisor and performance teacher(s). [See Appendix 3 for template of the progress report for supervisor/performance teacher]
- An analytical commentary outlining work completed any outstanding issues and a timetable for completion.
- A bibliography
- Copies of the examiners’ reports of any performance examinations taken to date and a repertoire list of future planned performances.

This is discussed with students in a meeting chaired by the Chair of the Doctor of Music in Performance Course Committee or his/her nominee and also attended by the Coordinator of Doctoral Academic Studies and Supervisor.

**Note:**
- Deadline for submission of materials is 1st May each year to thirdlevel@riam.ie

Written feedback from the supervisor and performance lecturers will be given via the Chair of the Doctor in Music Performance Course Committee.

**Year 4** (and subsequent years) if not submitting
All research students are required to submit to thirdlevel@riam.ie the following to complete their progress review:

- A clear outline of work done and chapters completed to date, with a commentary on how the project has developed and where it now stands;
- A clear calendar for completion of the project, with a proposed date of submission;
- A supporting statement by the supervisor commenting on the pace of progress to date, and providing assurance that the proposals for completion are achievable.
Appendix 2: Research Misconduct

This is defined as but is not limited to fabrication, falsification or plagiarism in proposing, performing, or reviewing research or original compositions, or in reporting research results. All student must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism

1. Fabrication
1.1 Fabrication is making up data or results and recording or reporting them.
1.2 Falsification is manipulating research materials, equipment, or processes, or changing, distorting, dishonestly misinterpreting or omitting data or results such that the research is not accurately represented in the research record.
1.3 Plagiarism is the appropriation of another person’s ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is addressed below

Plagiarism [Extract from TCD Academic Calendar]
1. Plagiarism is interpreted by the University as the act of presenting the work of others as one’s own work, without acknowledgement. Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.
2. Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.
Plagiarism can arise from actions such as:
a) copying another student’s work
b) enlisting another person or persons to complete an assignment on the student’s behalf
c) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
d) paraphrasing, without acknowledgement, the writings of other authors Examples c) and d) in particular can arise through careless thinking and/or methodology where students:
i) fail to distinguish between their own ideas and those of others
ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn
iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement
iv) come across a distinctive methodology or idea and fail to record its source. All the above serve only as examples and are not exhaustive.
Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.
When work is submitted as the result of a Group Project, it is the responsibility of all students in the Group to ensure, in so far as possible, that no work submitted by the Group is plagiarised.
3. It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:
a) any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism
b) when taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources
c) while the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one’s own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged
4. It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.
5. Students should ensure the integrity of their work by seeking advice from their Lecturers, Course Co-ordinator, Director or Supervisor on avoiding plagiarism. All Schools should include, in their handbooks or other literature given to students, advice on the appropriate methodology for the kind of work that students will be expected to undertake.

RIAM Policy and procedure for inquiring into allegations of research misconduct
See RIAM Plagiarism Policy
Appendix 2: Guidelines on Style

General
1. All material should be typed on A4 paper, double-spaced, and on one side of the paper only.
2. The left-hand margin should be 1.5” or 4 cm wide, the right-hand margin 1” or 2.5 cm wide.
3. Font should be Times New Roman, 12 pt.

Pagination
4. Pagination should occur at the bottom, centre, of each page and begin immediately after the title page.
5. Introductory pages should bear lower-case Roman numerals, all subsequent pages Arabic numerals.

Headings
6. First- and second-level headings should be central; lesser ones should begin at the left margin.
7. Headings should not be underlined and should have no final full stop.

Paragraphs
8. Every paragraph should begin at the left margin. Leave one line space between paragraphs.

Notes/footnotes
9. Footnotes should be used:
   (i) to acknowledge sources of information, quotations, etc.
   (ii) to add additional information, e.g., biographical or secondary details about a composer, performer, etc.
   (iii) for cross references, e.g., in connection with an earlier footnote
10. Footnote numbers should be placed at the end of sentences and follow punctuation marks. They should be avoided in headings and subheadings. Sentences requiring several references should use one collective footnote.
11. Footnotes should be numbered consecutively throughout each chapter and placed at the bottom of the relevant pages.
12. Footnotes should end with a full stop, whether or not they form complete sentences.
13. The first footnote reference to a published source should be cited in full. Subsequent references should use a shortened form of the title, e.g.,
14. The first footnote reference to a library or other manuscript repository should cite the full name of the collection, together with the catalogue number of the manuscript and folio number (if relevant). Subsequent references should use the RISM library sigla (see New Grove II), e.g.,
    16 National Library of Ireland, MS 6870, fol. 22r.
    28 Dn, MS 6870, fol. 24v.

Quotations
15. Quotation marks should be single; double ones should be used only for quotations within quotations.
16. At the end of a quotation the punctuation should normally be outside the quotes, except where the quotation concludes with a question mark, or with a full stop at the end of a complete sentence.
17. Long quotations should be indented, without quotation marks, and should be written in a smaller font size.
18. Omissions in quotations should be indicated by an ellipsis (three spaced full stops: …) and interpolations placed within square brackets [ ].
19. Mistakes in quotations should be acknowledged by the interpolation [sic]. (See also 23 below)

Illustrations
20. Each music illustration should initially be referred to in parentheses at or towards the end of the preceding paragraph.
21. Each illustration should contain an example number, then a full caption that should contain the following details: composer, work, movement or section, and bars; e.g., (Example 3: Beethoven, Symphony No. 8 in F major, third movement, bars 1-8).
22. Several quotations in the same illustration should be individually identified by lower-case letters, e.g., Example 3(a), Example 3(b), etc.

Spelling
23. British spelling (as in the Oxford English Dictionary and its derivatives) should be used, e.g., colour.
24. The spelling of quotations follows that of the book or edition referred to. However, in quotation from early printed sources and written manuscripts obsolete letter forms (e.g., v for u, the long s) and abbreviations are normalised to modern usage. A decision to modernise spellings and punctuation must be indicated in the Preface.

Hyphens
25. Hyphens should be used only when they serve a specific purpose. They are normally employed in adjectival combinations, e.g., fifteen-year-old student; otherwise hyphens should be avoided.

Full stops
26. Full stops should be used:
   (i) in abbreviations such as a.m., e.g., et al., ff., i.e., no.
27. Full stops should be omitted:
   (i) after headings
   (ii) after contracted forms of words which end with the same letter as the full form, e.g., Dr, Ltd, Mr, Ms, St, vols
   (iii) after measurement symbols such as cm
   (iv) after shortened forms, e.g., c (as in c1850), MS and MSS
   (v) after unspaced initials which denote well-known journals, institutions, combinations, and items such as JAMS, UCD, RIAM, SATB, and CD

Dates
28. Dates should adhere to the following layout: 5 December 2012.
29. Decades should omit apostrophes, e.g., 1990s.
30. Approximate dates are directly preceded by the abbreviation c (circa), e.g., c1500.

Numbers
31. Arabic numerals should be used for chapter, part, page, and example numbers.
32. Capital Roman numerals should be used for movement numbers.
33. Lower-case Roman numerals should be used for volume and introductory page numbers.
34. The following numbers should be written as words:
   (i) Numbers up to one hundred;
   (ii) Higher numbers which begin a sentence;
   (iii) Words such as hundred, thousand, etc. if they appear as whole/round numbers, e.g., 'Vivaldi composed more than four hundred concertos'.
35. Pairs of numbers should not be elided, e.g., 1780-1792 (not 1780-92).
36. Opus numbers should adhere to the following layout: Op. 59 No. 2.
37. Time-signatures should adhere to the following layout: 3/4, 6/8.
38. Chords should adhere to the following layout: 6-4.

Italics/Titles/Languages/Capitalisation
39. Italics should be used:
   (i) for titles of operas, oratorios, sections of the Mass, songs, collections, etc., e.g, The Marriage of Figaro, The Creation, Agnus Dei
   (ii) for Mass titles in Latin, e.g., Palestrina’s Missa Papae Marcelli
   (iii) for titles of books, periodicals, anthologies, dictionaries, newspapers, etc. (including abbreviations), e.g., Musicology and Difference, The Musical Times, JRMA, The Irish Times, The New Grove Dictionary of Music and Musicians, New Grove II
   (iv) for words or phrases in foreign languages not used as direct quotations, e.g., magnum opus, Gesamtkunstwerk
   (v) for performance directions such as dynamic markings, e.g., fortissimo, forte, etc.
40. Roman case should be used:
   (i) for descriptive or numerical titles of musical works, e.g., Symphony No. 9, Bach’s Mass in B minor, Piano Concerto No. 1
   (ii) for generic titles such as String Quartet, Octet, Quintet, Concerto, Symphony, Mass, Requiem, etc.
   (iii) for nicknames such as Schubert’s Piano Quintet in A, ‘The Trout’
   (iv) for Mass titles in English, e.g., Obrecht’s Prolation Mass
   (v) for titles of songs and other short individual pieces; these should be written within single quotation marks, e.g., ‘Who is Sylvia?’, ‘My Way’
   (vi) for some foreign abbreviations, words and phrases which have passed into regular usage, e.g., etc., avant-garde
41. In English titles initial capitalisation should apply to all words except articles, conjunctions and prepositions.
42. In foreign titles initial capitalisation should apply to the first word and subsequent names only.
43. For foreign place-names English versions should be used, e.g., Vienna.
44. Initial capitalisation should apply to titled individuals and periods or styles when used as nouns, e.g., King Henry VIII, Baroque, Romantic period (NB baroque opera).
Pitches and keys
45. Specific pitches should be indicated according to the following illustration using the Helmholtz system:
46. Otherwise capital letters should be used, e.g., horn in F, the key of C sharp minor.

47. In tables etc. minor keys are indicated by lower-case letters, and sharps or flats are represented by symbol rather than word.

References and bibliography
48. All references and bibliographical citations require standard pieces of information. The order in which the information should appear is as follows:
   - The name of the author or editor of the work
   - The title of the work
   - The title of any larger work of which it is a part, and the name of the editor of this larger work
   - The edition number if it is not the first edition
   - The volume number or series title
   - The place of publication and the name of the publisher
   - The date of publication

49. The sources listed in the bibliography are given in alphabetical order of author’s or editor’s surnames. However,
   i) if the author’s name is not known, use the abbreviation ‘Anon’
   ii) if the place of publication is not known, use the abbreviation ‘n.p.’
   iii) if the date of publication is not known, use the abbreviation ‘n.d.’

50. Books (individual):
   - Name of the author or editor
   - Book title in italics
   - Place of publication
   - Name of publisher
   - Date of publication
   - In footnotes - page number(s) to which you have referred

For example,

51. Books with more than one author or editor:

52. Books (part of a multi-volume series or set):
   - Name of the author or editor
   - Book title in italics
   - Series title and number in Roman title case letters
   - Place of publication
   - Name of publisher
   - Date of publication
   - Page number(s)

For example,


53. Chapters or essays in books:

   In the references and bibliography you should list the chapter under the chapter author’s name and the chapter title (rather than under the volume editor’s name and the book title) as follows:
   - Name of the author of the chapter
   - Chapter title, in Roman title case letters, in quotation marks
   - in
   - Name of the editor(s)
   - Book title in italics
   - Place of publication
   - Name of publisher
   - Date of publication
   - In footnotes - page number(s) to which you have referred
   - In bibliography - page numbers of the entire chapter

   For example,

54. Academic journals:

   - Name of the author of the article
   - Article title in quotation marks
   - Journal title in italics
   - Volume number
   - Date of publication in brackets
   - In footnotes - page number(s) to which you have referred
   - In bibliography - page numbers of the entire chapter

   For example,

55. Conference papers:

   For papers published in the proceedings of a conference, follow the conventions explained above in ‘Chapters or essays in books’.

   For papers presented but not published give the author’s name, title of paper, and conference details. For example,

56. Dissertations and theses:

   - Name of the author of the dissertation or thesis
   - Title in quotation marks
   - Degree (PhD, MA, MMus, DMus, etc.)
   - Institution
   - Year of acceptance in brackets
   - Page number(s)

   For example,
57. Unpublished material:
- Name of the author
- Title in quotation marks
- Details of what the report was for
- Unpublished
- Year in brackets
- Page number(s)

For example,
Bibliography: Smith, J., ‘Minor poems of minor Hungarian poets’, Report to the English Association for the Appreciation of Little Known Poetry (unpublished, 1985)

58. Newspaper articles:
- Name of the author of the article, if given
- If name is not given use newspaper title
- Article title in quotation marks
- Name of newspaper in italics
- Date of issue

For example,
Bibliography: Sunday Times, ‘Students improve quality of written work’, Sunday Times, 5 May 1993

‘The’ is usually omitted from newspaper and magazine titles, except for publications with one-word titles, for example, The Times and The Economist

Page references are not normally given for a daily newspaper as it may have several different editions and the position of an article may differ from edition to edition. However, with a weekly or monthly newspaper or magazine it is appropriate to give page references.

59. Translations:

60. The New Grove Dictionary of Music and Musicians:
  i) If you cite material from the print edition of The New Grove Dictionary of Music and Musicians, 2nd edn (2001), please use the following format:
  - Name of the author of the entry; not Sadie (ed.)
  - Article title in quotation marks
  - in
  - The New Grove Dictionary of Music and Musicians in italics
  - Editors’ names
  - Place of publication
  - Name of publisher
  - 2nd edn
  - Date of publication
  - Volume number
  - Page numbers

For example,

ii) If you cite material from grovemusic.com please use the following format:
  Author, ‘Article’ in Grove Music Online. Oxford Music Online, <URL> [accessed (Day Month Year of access)]
For example,
61. Internet sources:

As yet, there is no general agreement on how to cite Web pages and on-line databases. However, the following format could be used:

i) indicate the exact URL of the web page and the date you visited it

ii) do not split the URL over a line. If this is not possible, do so after a forward slash

Citation order:
- Author's/editor's name
- Title in quotation marks
- URL (in angle brackets; try to fit it all on to one line)
- Accessed date

For example,


62. CDs, records and other recordings:

Recordings should be listed in a separate discography. The parts of the reference should be given in the following order:

Name of the composer
- Title of the disc (in italics)
- Name of the performer(s)
- Date of copyright or publication
- Type of recording (e.g. CD, audiocassette, vinyl record, wax cylinder)
- If it is a set, the number of discs or cassettes in the set
- Name of the record company
- Catalogue number of the recording (this is given on the label)

i) Full stops are the clearest way to separate the different items of information. For example,


ii) If the recording is a compilation of pieces by various people, or if the works are anonymous, the title of the disc is given first, in italics. For example,


iii) If the collection is performed by a well-known performer, the citation may start with the performer's name:


63. CD sleeve/liner notes:

These may not necessarily have a named author, but give the name first where there is one. Then give full recording information. For example,


64. Music arrangements:

An arrangement should be cited as if it were a music composition, but the words 'arranged' or 'arr.' followed by the name of the arranger should be added. For example,

Beethoven's Septet in E flat major (arr. Brian Hughes)

65. Oral interview material:

There is no standardised citation method for oral interview material but the following approach could be used. The name of the interviewee should be given. You should then use the phrase 'Interviewed by ...', giving the interviewer's name. You should also state whether or not the interview was recorded or broadcast. If it was broadcast, give the name of the broadcasting company or station, followed by the broadcast title and date; if not, simply give the interview date. For example,


66. Complete editions of a composer’s works:

The complete works of several major composers have been published in scholarly editions. These are always multi-volume sets, so it is essential that the edition and the volume number are given. For example,


FURTHER READING

Recommended book:

General Bibliography:


[also available online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>]

Doctor in Music Performance 50
Notes: