Doctor in Music Performance Handbook 2024-2025



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

RIAM
Royal Irish Academy of Music

Postgraduate Programme in Music Performance
The Royal Irish Academy of Music

in association with

Trinity College Dublin, The University of Dublin

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
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

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

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 of Music [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 European Credit Transfer and Accumulation System [ECTS] is the recommended credit system for higher education in Ireland and across the European Higher Education Area and is based on the workload hours required of students to complete the learning activities (such as lectures, seminars, projects, practical work, self-study and examinations) and 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.

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 Padraig Rynn, Senior Staff Officer (Registry), 3rd and 4th level office, on padraigrynn@riam.ie

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

STAFF CONTACTS

Director	Deborah Kelleher deborahkelleher@riam.ie
Doctoral Studies Coordinator	Denise Neary deniseneary@riam.ie
Head of Keyboard	Peter Tuite petertuite@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@riam.ie
Head of Vocal Studies and Opera	Kathleen Tynan kathleentynan@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@riam.ie
Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
ICT Manager	Theresa Doyle theresadoyle@riam.ie

3rd and 4th Level Office

Tuition costs, financial aid and accommodation inquiries	Padraig Rynn padraigrynn@riam.ie
Opening a bank account and getting a PPS number, exam results and transcript of records queries	Róisín Murphy roisinmurphy@riam.ie
Applications, Visa and Erasmus inquiries	Fionnuala Devins fionnualadevins@riam.ie
Questions about your programme	Begum Nebol Ozdamar begumnebolozdomar@riam.ie
Complaints	talktous@equita.ie

Library

Librarian	Philip Shields philipshields@riam.ie
Assistant Librarian	Laoise Doherty laoisedoherty@riam.ie

Reception

Allen Donnelly	reception@riam.ie
Alina Man	reception@riam.ie
Bernard Fox	reception@riam.ie

Key Programme Dates

Further information on RIAM programme dates can be accessed at College Calendar | RIAM

Further supporting information on programme dates can be accessed on Moodle under the 3rd & 4th Level Office, at RIAM: All courses under sub section Academic Calendar.

Personal Support and Counselling for Students

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

Student support leaders

Student Support Leaders are happy to be contact to offer informal guidance and support.

Counselling Support

Contact directly for up to 4 **free** confidential sessions

Clanwilliam Institute office@clanwilliam.ie / 01 6761363

Virginia Kerr virginiakerr@riam.ie

Mentoring / Coaching Support

Contact directly for up to 4 **free** confidential sessions

Clanwilliam Institute office@clanwilliam.ie / 01 6761363

Paul Roe paulroe@riam.ie

EQuita Resolution Pathway (ERP)

The Royal Irish Academy of Music (RIAM) is dedicated to fostering a safe and respectful learning environment for all students. We are now working with EQuita Consulting Limited, providing an independent and confidential process called the EQuita Resolution Pathway (ERP).

Students can now address complaints as defined by the RIAM Dignity and Respect policy through the EQuita Resolution Pathway (ERP), which is also reflected in our Student Code of Conduct and Student Complaints Policy.

The EQuita Resolution Pathway Service (ERP) is a three-stage process offered to help students resolve conflicts or grievances with an independent expert.

- Stage One: Facilitated Conversation - An informal meeting with a psychologist or conflict resolution expert to discuss the issue and explore solutions.
- Stage Two: Mediation - A neutral mediator helps both parties communicate and reach a mutually agreeable resolution.
- Stage Three: Full Investigation - If the issue is serious, an external investigator conducts a formal investigation to determine the facts.

Contact: talktous@equita.ie

Additional Resources:

RIAM Dignity and Respect Policy

Student Code of Conduct

Students Complaints Procedure

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 LENS Support Service lens@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

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

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 a MMusPerf. 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.

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

	Module	Components within Modules	Assessment	Contact Hours	Additional Student Workload	ECTS Credits
	Performance					
1	Principal Study	Main Instrument	Exams = Three full-length recitals Pass/Fail Two concerto performances Pass/Fail	30 approx	-	n/a
2	Chamber Music	Main Instrument	One chamber music recital Pass/Fail	10 approx	-	n/a
	Academic Studies					
3	Introduction to Musicology [Year 1 only]		Essay Pass/Fail	16 approx	184	10
4	Research Methods [Year 1 only]		Continuous Assessment Pass/Fail	12 approx	188	10
5	Topics in Musicology [Year 1 only]		Essay	12 approx	188	10
6	Lecture Recital		Exam Pass/Fail			
7	Dissertation [Year 1 = 16 hours] [Year 3-4 = 12 hours]		Pass/Fail	12/16 approx	-	n/a
			TOTAL	**92/96hours**	**560**	**30**

Module 1: Principal Study

1. Module Code

DMUSPS1-3

2. Module Size

Tuition 1 hour per week x 30 weeks x 4 years

Principal study lessons must be taken for a minimum of three years but must be continued until the performance exams are complete.

3. Rationale and Aims

The following instruments/disciplines may be offered as Principal Study:

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

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 performers who demonstrate an advanced level of instrumental/vocal technique and musical maturity in addition to the ability to self-study. Over the duration 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 and/or 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 [55- 70 minutes duration for each recital]
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 [40 - 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 [40 - 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 11½ 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 1850
- 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

Allen, W. D., *Philosophies of Music History* (New York: Dover, 2nd edn, 1962)
Beard, D. and Gloag, K., *Musicology: The Key Concepts* (London and New York: Routledge, 2005)
Cook, Nicholas, *Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998)
Cook, Nicholas, and Everist, Mark (eds), *Rethinking Music* (Oxford: Oxford University Press, 1999)
Dahlhaus, Carl, *Foundations of Music History*, trans. J. B. Robinson (Cambridge: Cambridge University Press, 1983)
Duckles, V. et al., 'Musicology', in S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2nd edn, 2001)
Greer, David (ed.), *Musicology and Sister Disciplines: Past, Present and Future* (Oxford: Oxford University Press, 2000)
Kenyon, Nicholas (ed.), *Authenticity and Early Music* (Oxford: Oxford University Press, 1988)
Kerman, Joseph, *Musicology* (London: Collins, 1985)
Kramer, Lawrence, *Music as Cultural Practice* (Berkeley: University of California Press, 1990)
Parrott, Andrew, *The Essential Bach Choir* (Woodbridge: Boydell Press, 2000)
Scruton, Roger, *The Aesthetics of Music* (Oxford: Oxford University Press, 1997)
Taruskin, Richard, *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995)
Tomlinson, Gary, *Music in Renaissance Magic: Toward a Historiography of Others* (Chicago: University of Chicago Press, 1993)
Treitler, Leo, *Music and the Historical Imagination* (Cambridge, Mass.: Harvard University Press, 1989)
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
Journal of the Society for Musicology in Ireland
Music Analysis
Music and Letters
Musical Quarterly
Musical Times
Notes
Perspectives of New Music
19th Century Music

12. Evaluation

Individual feedback is given through regular contact with the academic supervisor.

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)
Bell, Judith, *Doing your research project: a guide for first-time researchers in education and social science* (Buckingham: Open University Press, 4th edn 2005)
Crabtree, Phillip and Foster, Donald, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005)
Davidson, Jane W. (ed.), *The music practitioner: research for the music performer, teacher and listener* (Aldershot: Ashgate, 2004)
Duckles, Vincent H., *Music reference and research materials: an annotated bibliography* (London & New York: Schirmer books, 1997)
Fairbairn, Gavin & Winch, Christopher, *Reading, writing and reasoning: a guide for students* (Buckingham: Open University Press, 1996)
Gottlieb, Jane, *Music library and research skills* (Upper Saddle River, NJ: Prentice Hall, 2009)
Herbert, Trevor, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM, 2001)
Price, Glanville and Richardson, Brian, *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 2nd edn 2008)
Wingell, Richard J., *Writing about music: an introductory guide* (Prentice Hall, 3rd edn, 2002)
Wingell Richard J. & Hertzog, Silvia, *Introduction to Research in Music* (Longman Higher Education, 2001)

13. Evaluation

Individual feedback is given through regular contact with the academic supervisor.

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

S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2nd edn, 2001)
Richard Taruskin, *The Oxford History of Western Music* (Oxford: Oxford University Press, 2009)
Other reading will be prescribed according to the particular topic being examined

13. Evaluation

Individual feedback is given through regular contact with the academic supervisor.

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)

Bell, Judith, *Doing your research project: a guide for first-time researchers in education and social science* (Buckingham: Open University Press, 4th edn 2005)

Crabtree, Phillip and Foster, Donald, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005)

Davidson, Jane W. (ed.), *The music practitioner: research for the music performer, teacher and listener* (Aldershot: Ashgate, 2004)

Duckles, Vincent H., *Music reference and research materials: an annotated bibliography* (London & New York: Schirmer books, 1997)

Fairbairn, Gavin & Winch, Christopher, *Reading, writing and reasoning: a guide for students* (Buckingham: Open University Press, 1996)

Gottlieb, Jane, *Music library and research skills* (Upper Saddle River, NJ: Prentice Hall, 2009)

Herbert, Trevor, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM, 2001)

Price, Glanville and Richardson, Brian, *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 2nd edn 2008)

Wingell, Richard J., *Writing about music: an introductory guide* (Prentice Hall, 3rd edn, 2002)

Wingell Richard J. & Hertzog, Silvia, *Introduction to Research in Music* (Longman Higher Education, 2001)

12. Evaluation

Individual feedback is given through regular contact with the academic supervisor.

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
- 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)
Bell, Judith, *Doing your research project: a guide for first-time researchers in education and social science* (Buckingham: Open University Press, 4th edn 2005)
Crabtree, Phillip and Foster, Donald, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005)
Davidson, Jane W. (ed.), *The music practitioner: research for the music performer, teacher and listener* (Aldershot: Ashgate, 2004)
Duckles, Vincent H., *Music reference and research materials: an annotated bibliography* (London & New York: Schirmer books, 1997)
Fairbairn, Gavin & Winch, Christopher, *Reading, writing and reasoning: a guide for students* (Buckingham: Open University Press, 1996)
Gottlieb, Jane, *Music library and research skills* (Upper Saddle River, NJ: Prentice Hall, 2009)
Herbert, Trevor, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM, 2001)
Price, Glanville and Richardson, Brian, *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 2nd edn 2008)
Wingell, Richard J., *Writing about music: an introductory guide* (Prentice Hall, 3rd edn, 2002)
Wingell Richard J. & Hertzog, Silvia, *Introduction to Research in Music* (Longman Higher Education, 2001)

12. Evaluation
Individual feedback is given through regular contact with the academic supervisor.

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 we have had many National and International graduates complete this programme. The 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 organisational 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 PhDs 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 caliber 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 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.

RIAM Holistic responds to the current need for musicians to possess myriad capabilities if you are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitating performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing your awareness and understanding around psychological health and reflective practices, and their impact on your ability to meet the demands of the profession. Professional Development is designed to equip you with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, you will engage in creative activities that contribute to society through performance, pedagogy, and research. DMus students are invited to attend a selection of electives.

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 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 conservatoires 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.

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 DMA (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 1990s 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 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.

A Music Performance doctorate (DMusPerf or DMA) award is based on the completion and submission of several recitals and a written dissertation. In the case of the RIAM DMusPerf 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 - a critical aural analysis of the subject's form, style, historical impact, "soundscape", current interpretative concepts and so on. It is an original statement of the artist's 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 and dissertation. 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.

3. Governance structure

3.1.1 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 five times 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 Programmes, Research and Academic Studies. 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 has integrated the 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 bring delivered at The Royal Irish Academy of Music. Performance will be taught on a full-time basis over four years. Academic work will break down into research and musicological seminars in year 1, with dissertation and lecture recital supervision in years 1, 2, 3, and 4. The credit weighting for taught modules is 30.

Delivery Format Table

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

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

All prospective applicants must submit online the following documents:

- Completed online application form.
- An unedited video recording of not less than 30 minutes.
- Pay online the relevant non-refundable application fee.
- A detailed Curriculum Vitae.
- 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 30 minute stylistically balanced programme for live audition purposes.
- 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

- Video recordings will be used in a shortlist round that is adjudicated by the Committee to determine who should be invited for interview/audition.
- Overseas candidates may elect to use this video if they are unable to attend live auditions.
- 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:

- At least **two** Heads of Faculty:
  Head of Keyboard
  Head of Programmes, Research and Academic Studies
  Head of Strings
  Head of Vocal
  Head of Wind, Brass and Percussion
- Doctoral Studies Coordinator
- The Chair of the Doctor in Music Performance Course Committee or their nominee

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/interview.

Performance audition - all successful applicants called for audition will be required to perform 30 minutes from their submitted proposal of their 30 minutes stylistically balanced programme for the audition Panel.

Interview - 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 a MMusPerf. 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 their 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.
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 their nominee
- Doctoral Studies Coordinator

This is discussed with students in a meeting chaired by the Chair of the Doctor in Music Performance Course Committee or their nominee and also attended by the Doctoral Studies Coordinator and Supervisor.
Written feedback will be given via the Chair of the Doctor in Music Performance Course Committee.

Year 2:

Confirmation of Probationary Doctorate

Students accepted onto the Doctor in Music course are accepted to year 1 on a probationary basis. In year 2, the student shall be invited to attend a doctorate confirmation meeting. 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 their 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 Studies Coordinator and Supervisor shall not be a member of the confirmation panel, but it is expected that the Doctoral Studies Coordinator and Supervisor should be present at the meeting. The Supervisor's attendance at the meeting 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 meeting.

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 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 their nominee and also attended by the Doctoral Studies Coordinator and Supervisor.

Note:

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

Written feedback 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 Doctoral Studies Coordinator and Supervisor. Written feedback will be given via the Chair of the Doctor in Music Performance Course Committee.

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 in Music [Instrumental and Vocal]; the Master in Music Performance; the Recital Artist Programme and the Doctor 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 their responsibility is to ensure all programme meet the needs of students and tutors. The Doctor 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 Research Day

In order to encourage discussion of postgraduate issues, an annual research day for Doctoral and Master students is held in March of each year at the RIAM. This Research Day is convened by the Amplify Research Committee and is attended by students and staff.

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 Examiners 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

From September 2022, RIAM's transformed campus opens to all students and the wider public. The front of the old campus, our 18th century Georgian Houses, will open out through a glazed and enclosed bridge to a 6 storey teaching and learning block and then on to a 300 seat recital hall. With over 70 studios, a penthouse library, sonic arts and music therapy hubs, and large ensemble rehearsal spaces, this will be an inspiring study and work environment that can match the best internationally.

Acousticians SoundSpaceVision have worked on the acoustic properties of all spaces in the new teaching block, which also contain cabling and equipment that will allow streaming and recording from multiple spaces. A student common room suite will house a small kitchen and leisure area with storage for instruments and personal items close by.

The Library has a substantial collection of materials including the Naxos Library of over 70,000 recordings as well as many of the most key online journals. In addition, we house some important original manuscripts (most notably the Hudleston Collection) which are sources of scholarship for our staff and students. With a great number of study areas and computers, this is a space which will complement our students' research activities.

All piano teaching rooms have Steinway Grand pianos.

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 which are connected to the Student Network.

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 nominates 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
- One student representative, from each year, elected annually by the students from amongst their number
- Librarian
- The Head of Keyboard Faculty
- The Head of Strings Faculty
- The Head of Vocal Faculty
- The Head of Wind, Brass and Percussion
- The Head of Programmes & Research
- Doctorate Academic Supervisor

The Course Committee will convene at least three times annually [see academic calendar for dates]. The committee will be chaired by a member of the committee who is nominated and elected each Academic Year.

6.2 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 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 modules 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.

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.

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.

Students can opt to submit an unedited recording (which must be of a professional standard) which will 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 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.

All video recordings should clearly show the performer in action throughout. In the case of conducting exams, the conductor's hands must be clearly visible at all times. If the exam panel cannot see the performer clearly enough, or if any aspect of the recording makes it difficult to judge a performance, the RIAM reserves the right to declare the exam invalid.

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 with the previous section.

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
- **One** chamber music recital

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 Third and Fourth Level Office. 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.

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 Third and Fourth Level Office 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. Recital examination programmes must be submitted on the recital submission form to the Third and Fourth Level Office. 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 Third and Fourth Level Office for this performance to be assessed as part of their course requirements.

The Chamber Music recital [40-50 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 musicological 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 DMusPerf degree - the demonstration of an excellent level of Artistic Research via the successful combination of scholarship and performance.

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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 their 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 from the Ethics Committee before undertaking data collection for a research project.

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 called Trinity's Access to Research Archive [TARA].

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 their 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 their nominee

One Chamber Music Recital
Will be examined by a panel consisting of:-

- The Specialist External Examiner
- The Relevant Head of Faculty or their 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 their nominee
- Doctoral 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 an Independent Chairperson or their nominee and the Supervisor

8.2 Marking Criteria

Marking Criteria Table

Modules	Pass/Fail
Module 1: Principal Study	Pass/Fail
Module 2: Chamber Music	Pass/Fail
Module 3: Introduction to Musicology	Pass/Fail
Module 4: Research Methods	Pass/Fail
Module 5: Topics in Musicology	Pass/Fail
Module 6: Lecture Recital	Pass/Fail
Module 7: Dissertation	Pass/Fail

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 Appeals procedure

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

8.5 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 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 their 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.

8.6 Results

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

Academic Studies - results can be ascertained from the Third Level Office; however, candidates can also contact the Doctoral Studies Coordinator 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.

8.7 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 Trinity College Dublin.

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 3: Guidelines on Style

General

1. All material should be typed on A4 paper, double-spaced, and printed on both sides of the page on paper of a weight of at least 90 gsm.
2. Margins should be set for double sided printing using 'mirror margins' set at 3 cm.
3. Font should be Times New Roman, 12 pt.

Ap

Pagination

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

Headings

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

Paragraphs

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

Notes/footnotes

6. 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
7. 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.
8. Footnotes should be numbered consecutively throughout each chapter and placed at the bottom of the relevant pages.
9. Footnotes should end with a full stop, whether or not they form complete sentences.
10. 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.,
    [22] Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c1538* (Oxford: Clarendon Press, 1991), 124.
    [69] Shaw, *The Succession of Organists*, 98.
11. 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. 22^{r}.
    [28] Dn, MS 6870, fol. 24^{v}.

Quotations

12. Quotation marks should be single; double ones should be used only for quotations within quotations.
13. 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.
14. Long quotations should be indented, without quotation marks, and should be written in a smaller font size.
15. Omissions in quotations should be indicated by an ellipsis (three spaced full stops: …) and interpolations placed within square brackets [ ].
16. Mistakes in quotations should be acknowledged by the interpolation [sic]. (See also 23 below)

Illustrations

17. Each music illustration should initially be referred to in parentheses at or towards the end of the preceding paragraph.
18. 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).
19. Several quotations in the same illustration should be individually identified by lower-case letters, e.g., Example 3(a), Example 3(b), etc.

Spelling

20. British spelling (as in the *Oxford English Dictionary* and its derivatives) should be used, e.g., colour.

21. 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

22. 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

23. Full stops should be used:
    (i) in abbreviations such as a.m., e.g., et al., ff., i.e., no.
    (ii) in contracted forms of words which do not end with the same letter as the full form, e.g., anon., Co., ed., etc., Rev., vol.
    (iii) in personal initials, e.g., J. S. Bach

24. 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 *c*1850), 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

25. Dates should adhere to the following layout: 18 November 2015.
26. Decades should omit apostrophes, e.g., 1990s.
27. Approximate dates are directly preceded by the abbreviation *c* (circa), e.g., *c*1500.

Numbers

28. Arabic numerals should be used for chapter, part, page, and example numbers.
29. Capital Roman numerals should be used for movement numbers.
30. Lower-case Roman numerals should be used for volume and introductory page numbers.
31. 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'.
32. Pairs of numbers should not be elided, e.g., 1780-1792 (not 1780-92).
33. Opus numbers should adhere to the following layout: Op. 59 No. 2.
34. Time-signatures should adhere to the following layout: 3/4, 6/8.
35. Chords should adhere to the following layout: 6-4.

Italics/Titles/Languages/Capitalisation

36. 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.

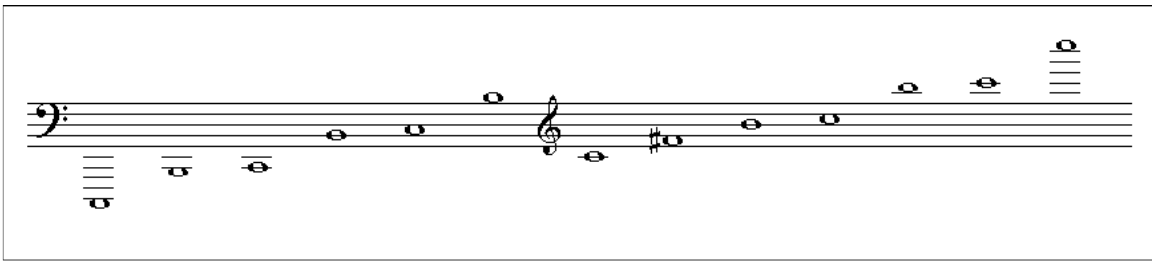
37. Roman case should be used:
    (i) for descriptive or numerical titles of musical works, e.g., Symphony No. 9, Bach's Mass in B minor, Piano Concerto No. 1
    (ii) for generic titles such as String Quartet, Octet, Quintet, Concerto, Symphony, Mass, Requiem, etc.
    (iii) for nicknames such as Schubert's 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

38. In English titles initial capitalisation should apply to all words except articles, conjunctions and prepositions.
39. In foreign titles initial capitalisation should apply to the first word and subsequent names only.
40. For foreign place-names English versions should be used, e.g., Vienna.
41. 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

42. Specific pitches should be indicated according to the following illustration using the Helmholtz system:



43. Otherwise capital letters should be used, e.g., horn in F, the key of C sharp minor.
44. 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

45. 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

46. 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.'

47. Books (individual):
    - Name of the author or editor
    - Book title in italics
    - Place of publication
    - Name of publisher
    - The edition number if it is not the first edition
    - Date of publication
    - In footnotes - page number(s) to which you have referred

    For example,

    i) Footnote: Donald Burrows, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005), 29.
    Bibliography: Burrows, Donald, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005)

    ii) Footnote: Kenneth Milne (ed.), Christ Church Cathedral, Dublin: A History (Dublin: Four Courts Press, 2000), 32-35.
    Bibliography: Milne, Kenneth (ed.), *Christ Church Cathedral, Dublin: A History* (Dublin: Four Courts Press, 2000)

    iii) Footnote: Philip Crabtree, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005), 12.

Bibliography: Crabtree, Philip, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005)

48. Books with more than one author or editor:

Footnote: Hugh Keyte and Andrew Parrott (eds), *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992), 17.

Bibliography: Keyte, Hugh and Parrott, Andrew (eds), *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992)

49. 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,

i) Footnote: T. C. Mitchell (ed.), Music and Civilisation, British Museum Yearbook 4 (London: British Museum Publications Ltd, 1980), 78.
Bibliography: Mitchell, T. C. (ed.), *Music and Civilisation*, British Museum Yearbook 4 (London: British Museum Publications Ltd, 1980)

ii) Footnote: Geoffrey Cox, Organ Music in Restoration England (2 vols, New York: Garland, 1989), i, 9.
Bibliography: Cox, Geoffrey, *Organ Music in Restoration England* (2 vols, New York: Garland, 1989)

50. 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,

Footnote: D. Bythell, 'The brass band in the Antipodes: the transplantation of British popular culture', in T. Herbert (ed.), *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000), 217-218.

Bibliography: Bythell, D., 'The brass band in the Antipodes: the transplantation of British popular culture', in T. Herbert (ed.), *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000), 217-244

51. 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,

Footnote: Robert F. Ford, 'A Sacred Song not by Purcell', *Musical Times*, 125 (1984), 46.

Bibliography: Ford, Robert F., 'A Sacred Song not by Purcell', *Musical Times*, 125 (1984), 45-47

52. Review articles:
    - Name of review author
    - Review:
    - Book title in italics
    - by
    - Name of the author of the book
    - 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,
    Footnote: Finson, Jon W., Review: *Mendelssohn Studies* by R. Larry Todd, *Music & Letters* 75 (1994), 97.
    Bibliography: Finson, Jon W., Review: *Mendelssohn Studies* by R. Larry Todd, *Music & Letters* 75 (1994), 96–98

53. 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,
Footnote: Lorraine Byrne Bodley, 'The Vexations of Music Theatre: Anna Amalia's setting of Goethe's *Erwin und Elmire*', paper presented at the Society for Musicology in Ireland Annual Conference, Dublin, 11-13 May 2007.
Bibliography: Byrne Bodley, Lorraine, 'The Vexations of Music Theatre: Anna Amalia's setting of Goethe's *Erwin und Elmire*', paper presented at the Society for Musicology in Ireland Annual Conference, Dublin, 11-13 May 2007

54. 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,
    Footnote: Keri Dexter, 'The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, *c*1640-1733' (PhD dissertation, Royal Holloway, University of London, 2000), 100-103.
    Bibliography: Dexter, Keri, 'The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, *c*1640-1733' (PhD dissertation, Royal Holloway, University of London, 2000)

55. 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,
    Footnote: J. Smith, 'Minor poems of minor Hungarian poets', Report to the English Association for the Appreciation of Little Known Poetry (unpublished, 1985), 9-11.
    Bibliography: Smith, J., 'Minor poems of minor Hungarian poets', Report to the English Association for the Appreciation of Little Known Poetry (unpublished, 1985)

56. 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,

i) Footnote: Michael Smith, 'Tragedy of Two Star-Crossed Lovers', Irish Times, 12 March 1991.
Bibliography: Smith, Michael, 'Tragedy of Two Star-Crossed Lovers', *Irish Times*, 12 March 1991

ii) Footnote: *Sunday Times*, 'Students improve quality of written work', *Sunday Times*, 5 May 1993.
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.

57. Translations:

i) Footnote: H. Berlioz, A Treatise on Modern Instrumentation and Orchestration, trans. M. C. Clarke (London: Novello, Ewer & Co., 2nd edn 1858), 2.
Bibliography: Berlioz, H., *A Treatise on Modern Instrumentation and Orchestration*, trans. M. C. Clarke (London: Novello, Ewer & Co., 2nd edn 1858)

ii) Footnote: D. Cairns (trans. and ed.), *The Memoirs of Hector Berlioz* (London: Gollancz, 1977), 33-34.
Bibliography: Cairns, D. (trans. and ed.), *The Memoirs of Hector Berlioz* (London: Gollancz, 1977)

58. *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,

Footnote: O. W. Neighbour, 'Schoenberg, Arnold' in S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2nd edn 2001), xxii, 601.
Bibliography: Neighbour, O. W., 'Schoenberg, Arnold' in S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2nd edn 2001), xxii, 577-604

ii) If you cite material from grovemusic.com please use the following format:
Author, 'Article' in Grove Music Online. Oxford Music Online (Oxford University Press), <doi> [accessed (Day Month Year of access)]

For example,

Footnote: O. W. Neighbour, 'Schoenberg, Arnold' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <https://doi.org/10.1093/gmo/9781561592630.article.25024> [accessed 24 February 2021].
Bibliography: Neighbour, O. W., 'Schoenberg, Arnold' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <https://doi.org/10.1093/gmo/9781561592630.article.25024> [accessed 24 February 2021]

59. 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,

Footnote: Hermann Danuser, 'Arnold Schönberg – Portrait of a Century', <http://www.schoenberg.at/1_as/essay/essay_e.htm> [accessed 15 October 2003].

Bibliography: Danuser, Hermann, 'Arnold Schönberg – Portrait of a Century', <http://www.schoenberg.at/1_as/essay/essay_e.htm> [accessed 15 October 2003]

60. 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 recording (in italics)
- Name of the performer(s)
- 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 recording company
- Catalogue number of the recording (this is given on the label)
- Date of copyright or publication

i) The different items of information are separated by commas. For example,
Palestrina, *Mass: Hodie Christus Natus Est*, Gabrieli Consort and Players, Paul McCreesh, CD, Archiv Produktion, 437 833-2, 1993.

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,
20 Gramophone All-Time Greats. Various artists. 1993. Compact disc. ASV.CD AJA 5112.

iii) If the collection is performed by a well-known performer, the citation may start with the performer's name:
Footnote: Louis Armstrong. *The 25 Greatest Hot Fives and Hot Sevens*. 1995. Compact disc. ASV. CD AJA 5171.
Bibliography: Armstrong, Louis. *The 25 Greatest Hot Fives and Hot Sevens*. 1995. Compact disc. ASV. CD AJA 5171

61. 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,

Footnote: Al Hilgart, liner notes to *Ella Fitzgerald sings the Rodgers and Hart Song Book*, CD, Verve, 537 258-2, 1997.

Bibliography: Hilgart, Al, liner notes to *Ella Fitzgerald sings the Rodgers and Hart Song Book*, CD, Verve, 537 258-2, 1997.

62. 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,

Ludwig van Beethoven, Septet in E flat major, arr. Brian Hughes

63. 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,

Footnote: E. Wulstan Atkins, Interviewed by the author for BBC Radio 3, *Elgar's Final Enigma*. Broadcast 15 February 1998.

Bibliography: Atkins, E. Wulstan, Interviewed by the author for BBC Radio 3, *Elgar's Final Enigma*. Broadcast 15 February 1998

64. Single editions of a composer's work:

i) Footnote: Norbert Gertsch (ed.), *Ludwig van Beethoven, Sonata in A major op. 101*, (Munich: G. Henle, 2007).
Bibliography: Gertsch, Norbert (ed.), *Ludwig van Beethoven, Sonata in A major op. 101*, (Munich: G. Henle, 2007)

ii) Footnote: Ludwig van Beethoven, *Sonata in A major Op. 101*, ed. Norbert Gertsch (Munich: G. Henle, 2007)
Bibliography: van Beethoven, Ludwig, *Sonata in A major op. 101*, ed. Gertsch, Norbert (Munich: G. Henle, 2007)

65. 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,

Footnote: E. F. Schmid, W. Plath and W. Rehm (eds), *W. A. Mozart: Neue Ausgabe sämtlicher Werke*, Internationale Stiftung Mozarteum Salzburg (Kassel: Bärenreiter, 1955-).
Bibliography: Schmid, E. F., Plath, W. and Rehm, W. (eds), *W. A. Mozart: Neue Ausgabe sämtlicher Werke*, Internationale Stiftung Mozarteum Salzburg (Kassel: Bärenreiter, 1955-)

FURTHER READING
Recommended book:
Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM, 2nd edn 2012)

General Bibliography:
MLA Handbook (New York, Modern Language Association of America, 8th edn 2016)

New Oxford Dictionary for Writers and Editors (Oxford: Oxford University Press, rev. edn 2014)

Judith Butcher, *Copy-Editing: The Cambridge Handbook for Editors, Authors and Publishers*, (Cambridge: Cambridge University Press, 4th edn 2006)

Chicago Manual of Style (Chicago and London: University of Chicago Press, 17th edn 2017)

Glanville Price and Brian Richardson, *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 3rd edn 2013)
[also available online at
http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf]

Sang-Hie Lee, *Scholarly Research for Musicians* (New York and London: Routledge, 2017)

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