

DOCTORAL PROGRAMME  
IN MUSICAL ARTS

docARTES.



**Application**  
*guidelines*

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# 1. Before you start

## DEADLINES & TIMING

The docARTES programme starts each year in September. Applications should arrive on **January 15**, 23:59 CET in order to be considered for September entry.

The following table clarifies the timings of the application procedure:

Application deadline	January 15
Assessment by Advisory Group (AG)	January/February*
Notification of Advisory Group decision	February/March*
Entrance exams - assessment by Entrance Examination Committee (EEC)	April*
Notification of entrance decision	within 2 weeks after the exam
Start docARTES programme	September

*\* Exact dates differ per year. Applicants will receive more detailed info via e-mail during the application process.*

## APPLICATION FORM

While completing the application form, please take the following into account:

- you may complete your **application in English, French, German or Dutch**. If the application form is not written in English, you should add an English translation of Section 2 of the original application form – ‘Description of the proposed research’. However, in their assessment, the advisory group and the entrance committee will refer wherever possible to the original text (in the original language).
- do not exceed the **maximum number of words** where these are stated.
- use **a clear font size** that is compact but easy to read in the documents you will have to upload. As a guide, Times New Roman 11-point is about the size that you should be aiming for. References to the literature may be given in Times New Roman 9-point or its equivalent.

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

application (you will find that the guidance on structuring your description mirrors this definition quite closely). Here is the definition:

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

Because this is a practically-oriented doctorate, you must first and foremost demonstrate that you are a highly accomplished practitioner in some aspect of the musical arts. In this initial application, the **audio/video files** that you supply and the details of practical activity provided in your Curriculum Vitae will provide the evidence for this. If your application is approved to go forward to the entrance examination committee, you will also be expected to give a **live performance or presentation of your creative work**.

**Part 3 of the application form** is where you need to set out the ideas behind your research proposal as clearly as possible. In assessing your response to Section 3, the panel will be looking for evidence that your ideas are already quite well-formed and that you have begun to place your own contribution within the context of existing research or innovative practice. You will need to demonstrate a strong sense of intellectual curiosity and be able to justify why you think there is a need for your study. Attempting to complete Section 3 in the way suggested will be a good test for you of how easy and congenial you are likely to find it to think and write in this manner.

As well as the points above, the panel will also consider whether your proposal is one that faculty members within the docARTES team would be well-placed to supervise and whether the **Directing Supervisor and artistic and academic specialists** whom you (may) suggest in Section 5 of your application are appropriate and likely to be available to work with you.

## PRIVACY & EQUAL OPPORTUNITY

As part of the information required in the application form, we ask for details of your gender, date of birth, etc. This information is of value to us statistically but will not in any way be used to influence whether or not your application is accepted. The docARTES programme operates within a **non-discriminatory, equal-opportunities ethos**. Whatever the outcome of your application, you should feel confident that it has been assessed purely on its merits and without reference to any extraneous factors.

In a similar way, the docARTES programme **respects issues of data protection and freedom of information**. Personal information held about you will be treated confidentially and you will have all statutory rights of access, on request, to all such information. For more information about the collection, management and use of your data by docARTES we would like to refer you to our privacy policy:

[www.docartes.be/en/privacy-policy](http://www.docartes.be/en/privacy-policy)

## 2. docARTES application form manual

Please find below the outline of the application form with extra information in regards to word limit and content. Use this document as a guideline when filling in the digital application form online. When starting the digital application form you will always have the option to save your progress and resume later.

Aside from general personal information you will need to provide some extra files/ information. We recommend to have this available as additional documents, which you can upload later. All uploaded documents should have a title that starts with: [LAST NAME]\_ [FIRST NAME]\_

The **application fee** for the docARTES programme is €100 and should be paid before completing the application form. No part of this fee is refundable. All fees relating to the transfer should be charged to the sender. The fee can be paid by bank transfer:

IBAN: BE36 7343 3417 2281

BIC/SWIFT: KREDBEBB

Bank name & address: KBC Kouter, Kouter 175, B-9000 Ghent

Or by PayPal: [www.PayPal.Me/OrpheusInstituut/100](https://www.PayPal.Me/OrpheusInstituut/100)

## PART 1: REGISTRATION

- Personal details
- Proof of identity: digital copy of a legally valid proof of identity, such as an identity card ([upload file - .pdf, .jpg or .png](#))
- Masters study information

## PART 2: SUBMISSION VIA DOCARTES PARTNER INSTITUTION

The docARTES curriculum is delivered through a consortium of partner institutions. These institutions play different roles in the admissions and degree-award process:

- Degree-awarding institutions: these partners can formally confer the doctoral degree.
- Non-degree-awarding institutions: These partners participate fully in the programme but do not award the final degree themselves.

You may submit your application through any partner institution in the network. As part of your application, you will be asked to

1. select up to three partner institutions that may review and assess your application. Please note that the institutions you select may be given access to your full application file for evaluation purposes.
2. indicate the institution through which you primarily wish to apply. This selection determines your main point of evaluation during the admissions process.

If you choose to apply primarily through a non-degree-awarding institution (Orpheus Instituut or the Conservatorium van Amsterdam) and your application receives a positive initial evaluation (from 15 January onwards), that institution will collaborate with an appropriate degree-awarding partner to complete the final stages of the admissions procedure.

Please make your selections carefully, considering where your research proposal and artistic profile may be most appropriately supported.

As a final step, please provide a brief explanation for your chosen order of preferences. You may wish to refer to aspects such as institutional expertise, research environment, supervisory interests, or any other considerations that informed your ranking.

## PART 3: RESEARCH PROPOSAL

- Title of the research proposal for the docARTES programme
- Brief summary of the research proposal (max. 150 words and 5 key words)
- Description of the proposed research ([upload file - .pdf](#)):  
Use a maximum of 2,000 words (please indicate the number of words used) not including any footnotes or references or your literature search.

Include details of the following:

### 3a. Research subject (c. 500 words)

- Describe the general field of research in and through musical practice which you would like to carry out.
- State as clearly as you can your research subject and your and your key objectives in undertaking this.
- As part of this section, try to formulate these objectives as one or more research questions that could guide you in exploring your research subject.

### 3b. Research processes (c. 600 words)

- Describe what you plan to do in practical terms to investigate the art objects and/or creative processes in which you are interested.
- State how you envisage calling upon your own practice and critical engagement in a way that is integral to your working methods.
- Give evidence of existing high levels of musical creativity, imagination and skills that you will bring to the research subject (you may refer here to the CD/DVD submitted with your application).

### 3c. Research outcomes (c. 300 words)

- Describe the form that, at this stage, you envisage your final doctoral submission taking (performances/compositions/written material/other media and/or combination of these) .
- Suggest other ways that you might bring your work to the attention of the artistic and research communities, and to the wider public, during and after your doctoral studies.

### 3d. Contribution to knowledge, understanding and musical practice (c. 600 words)

- Say in what ways you believe your work will be new and original.
- Give as clear an idea as you can at this stage of how you plan to draw greater understanding from the results of your practical investigations and how you think your findings might sit within the context of existing ideas, performance practices or creative techniques - whether reinforcing them or posing challenges to received wisdom.

- Bearing in mind that the knowledge and understanding provided by artistic and creative work is often felt at a deep and instinctive level that is not easily put into words (this is what we mean when we say it is embedded and tacit) try to describe how you expect your work to add to existing knowledge, understanding and musical practice in ways that might be of value to both the artistic and the research community.

### 3e. Literature references

- List relevant literature for the research project and include full bibliographical details.
- For books: author(s), title, year of publication, publisher.
- For articles: author(s), title, journal, volume/issue, year of publication.
- For websites: author(s), title, web address, last visit.

## PART 4: CURRICULUM VITAE (UPLOAD FILE - .PDF)

Make sure that you address all the points below that apply to you in the order given. You may, if you wish, use an existing CV but it must be adapted where necessary.

### 4a. Personal details

- Give your title, name and surname, gender, date and place of birth, nationality, address, and website (optional).

### 4b. Higher Education Studies (Bachelor/Masters/professional diploma)

- Institution of Higher Education/University
- Date of graduating (dd/mm/yyyy)
- Main subject/discipline (instrument, composition, thesis)
- List any relevant subjects regarding your experience with Practice-as-Research

### 4c. Professional experience since graduating

- Give dates of your most important appointment(s) (as performer/composer and/or teacher) and specify whether full- or part-time, tenured or fixed-term.

### 4d. Other professional activities

- Include, for example, posts on committees, involvement in the organization of artistic events and membership of boards.

### 4e. Scholarships and prizes

- List any artistic prizes you have won or scholarships/grants for which you have successfully applied.

#### 4f. Major performances/creations/premières

- Please include only the most relevant performances/creations. Describe their impact on your artistic and/or research field. Use the headings given below to structure your list. Please mark key performances/creations that are directly relevant to the proposed research.
- List the date, pieces, conductor, ensemble (if applicable).
- (For composers) Include a list of your main compositions and their scoring.

#### 4g. Publicly available recordings (CD/DVD/online material/etc)

- Please include only the most relevant recordings. Explain the impact of these recordings upon your proposed artistic and/or research field. Use the headings given below to structure your list. Please mark key recordings that are directly relevant to the proposed research.
- List as many as are applicable of the following: record company, date, title, pieces, conductor, ensemble.

#### 4h. Publications

- Please include only the most relevant publications. Explain their impact upon your proposed artistic and/or research field. Use the headings given below to structure your list. Please mark key publications that are directly relevant to the proposed research.
- For books and book chapters: list other author(s) or editors (if applicable), title, year of publication, publisher.
- For articles: list the author(s), title, journal or series in which the publication appeared, volume/issue, year of publication, page numbers.
- For published compositions: list the publisher, year of publication, scoring, duration and main performances. Where applicable, cross-refer to Section 3g, above.
- For websites: list other author(s) or editors (if applicable), title, title of online journal (if applicable), and web address.

#### 4i. References

- Please give names and contact details of three referees who could be contacted by docARTES and who can write knowledgeably about the quality of your musical practice, research and character.

## PART 5: WORKING PLAN AND GRANT/SCHOLARSHIP

- Intended starting date
- Intended Directing Supervisor (not obligatory)
- Intended Artistic Specialist(s) (not obligatory, but maybe you have already contacted someone. Please note that this is no guarantee that this will be a member of your supervising team.)
- Intended Academic Specialist(s) (not obligatory, but maybe you have already contacted someone. Please note that this is no guarantee that this will be a member of your supervising team.)
- Envisaged duration of the research (for full-time students, this should be roughly 3-4 years, for part-time 4-6 years)
- Outline of the goals that you envisage for each of the years of the duration given above (maximum of 150 words overall)
- Have you requested any grants/scholarships for this project? (if 'yes', give details)

## PART 6: SUBMITTED WORK

### 6a. Audio & video (Required for performers, optional for composers)

Please include with this application form one or more links to a recent CD (audio) and/or DVD (video) recording (preferably from a live performance) on a web-based platform where the content can be accessed without password or without time-limiting constraints (Vimeo, YouTube, Google Drive, Dropbox or another similar platform. Please do not provide a WeTransfer link.)

Upload a PDF document including (upload file - .pdf):

- URL to audio and/or video recording (preferably from a live performance, see above)
- Details of the recording submitted (NB these details may also feature in your CV but please repeat them here):
  - date;
  - location;
  - venue;
  - works performed;
  - occasion (rehearsal / concert / other);
  - other performers / conductor.

### 6b. Scores (Required for composers, optional for performers)

- Please include with this application form a PDF with at least one (max. 3) of your own compositions (upload file - .pdf).

## 6c. Written or other work to illustrate research

- Please include with this application form a recent example of your work, written or in some other format, which you feel illustrates you as a researcher. The work should preferably either have been published or have formed part of a Masters qualification. Please note that an article or a chapter of a thesis are sufficient (uploading a full thesis is not necessary). (upload file - .pdf)
- Give details here of the nature of the work:
  - Where published and/or details of the qualification for which it was submitted;
  - Date of publication/submission (if applicable);
  - Format (text-based, CD, DVD, etc.);
  - Word length (if applicable);
  - Other collaborators (if applicable).

## PART 7: APPLICATION FEE & REMARKS

- Digital proof of payment of the € 100 application fee (upload file - .pdf, .jpg, .png).
- Other remarks: please indicate any special remarks or additional information which you feel it might be important for the panel to know.

### 3. Submitting your application form

Your application form has been successfully sent when you receive the automatic confirmation email with a copy of your entry.

### 4. After submitting

An **Advisory Group**, with representatives from Orpheus Instituut, Antwerp University Association, Leiden University (Faculty of Creative and Performing Arts) and the Conservatory of Amsterdam will make an initial evaluation of your application.

They will assess your application according to the criteria of the learning outcomes for second-cycle conservatoire degrees in music agreed by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) are set out at the end of this section (see "Appendix 1"). They will also focus on your intellectual and artistic potential and consider whether your proposal is one that faculty members within the docARTES team would be well-placed to supervise.

The Advisory Group takes the decision to invite or decline applicants to the entrance examinations.

# APPENDIX 1: AEC learning outcomes for 2nd cycle programmes in music

## PRACTICAL (SKILLS-BASED) OUTCOMES OF THE 2ND CYCLE

(where appropriate, and according to the individual nature of 2nd cycle curricula)

### Skills in artistic expression

- At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.

### Repertoire skills

- At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation.
- Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style.

### Ensemble skills

- Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they should be able to take a leadership role in this activity

### Practising, rehearsing, reading, aural, creative and re-creative skills

- 2nd cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts

### Verbal skills

- Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations

### Public Performance skills

- At the completion of their studies, students should be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings.

### Improvisational skills

- At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency.

### Pedagogical skills (where applicable)

- Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be able to teach the Principal Study to students at a variety of levels
- Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.

## THEORETICAL (KNOWLEDGE-BASED) OUTCOMES OF THE 2ND CYCLE (where appropriate, and according to the individual nature of 2nd cycle curricula)

### **Knowledge and understanding of repertoire and musical materials**

- At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire.
- Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts.

### **Knowledge and understanding of context**

- At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism.
- Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts.
- At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

### **Improvisational skills**

- At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts.

### **Pedagogical skills (where applicable)**

- Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.
- Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.

## GENERIC OUTCOMES OF THE 2ND CYCLE

(where appropriate, and according to the individual nature of 2nd cycle curricula)

### **Independence**

Building on the skills acquired in the 1st cycle, students should have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:

- Extended and complex
- In new or unfamiliar contexts
- Based upon incomplete or limited information

### **Psychological understanding**

- Building on the skills acquired in the 1st cycle, students should have become self-confident and experienced in the use in a variety of situations of their psychological understanding.

### **Critical awareness**

- Building on the skills acquired in the 1st cycle, students should have fully internalised their critical awareness.

### **Communication skills**

- Building on the skills acquired in the 1st cycle, students should have become confident and experienced in their communication and social skills, including the ability to:
- initiate and work with others on joint projects or activities
- show skills in leadership, teamwork, negotiation and organisation
- integrate with other individuals in a variety of cultural contexts and present complex work in accessible form



**Orpheus  
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Advanced studies  
and research in music

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