

# BACHELOR & MASTER IN MUSIC

QUALITY ASSURANCE DECISION  
from /10/2025 to 30/09/2027



## STRENGTHS

- The programmes have a focused, coherent and ambitious and **clear mission and vision**. The programmes aim to educate and prepare students for on stage careers, thereby fully drawing the card of national and international concert practice.
- The programmes have concretised the learning outcomes for all the majors, thus following the **specificity of each major**. Each set of learning outcomes meets the expectations of the academic and professional field.
- The Bachelor and Master in Music offer **curricula tailored to the specificity of the majors** and – if applicable the chosen musical instrument. Also, there are sufficient common courses to provide students with the necessary allround musical skills and cultural knowledge. The learning outcomes matrix gives a clear view on how the learning outcomes are mapped throughout the different curricula.
- The programmes use **Sequens**, a valuable tool for monitoring student progress and providing written feedback to students. The platform allows teachers and department heads to see how their students are doing in other courses. Sequens enables a more holistic understanding of the student's development and it fosters exchange and collaboration among all stakeholders involved. In cases where additional support is needed, the student counsellor becomes involved, ensuring that students receive appropriate help and guidance.
- The programmes use a **combination of continuous assessment and exams** (at the end of a course) to assess students, thereby focusing on student growth and development throughout each course. This is a good practice within the existing assessment policy.
- There is a clear, **joint focus on excellence**, especially on instrumental level. Staff and students both aim at achieving exceptional skills in playing musical instruments. The teaching staff proudly acknowledges that students now and then exceed the teachers' own levels of proficiency. Students state that they feel that they achieve a good, professional instrumental level.

QUALITY SHEET

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## QUALITY SHEET

### OPPORTUNITIES FOR GROWTH

- In an international context, the mission does not fulfil current expectations, and may even be seen as outdated. A **revision** is needed, to include societal expectations, professionally and academically, and to ensure that the programmes become future-proof and sustainable. Firstly, enhance the connection between the mission and the changing music profession, where careers are often characterised by a more diverse portfolio of activities. Secondly, relate to the paradigm of the musician as a maker in society by placing greater importance on creation alongside, and connected with, performance. Focus more on the societal role of musicians and cultivate the entrepreneurial and creative skills students need to fulfil this role. Include orientation on a variety of audiences, on student led- and on community-projects. Engage students, teaching staff, alumni and professional field representatives in the reviewing process and incorporate their experiences in the mission. Lastly, align expectations raised in mission and profile with the reality of the offer.
- Raise awareness about the importance of the learning outcomes among teaching staff members. Stimulate teachers and students to **actively work with the learning outcomes** in learning and teaching. Provide support to the **teachers** so they can properly translate the learning outcomes into learning goals for their specific courses. Safeguard that the learning outcomes and goals are used for both shaping and steering lessons and courses as for student assessment. Communicate clearly about the learning outcomes (on programme level) and learning goals (on course level) to **students**, so that they are aware of what is expected from them and can play a more active role in steering their own learning process and achieving the learning outcomes.
- Create and embed **more on stage performance opportunities and real life experiences outside of the class and school context** in the curricula. There is a discrepancy between the mission of the KCB, which focuses on training students for an on stage career as a musician and the actual provision of performance opportunities. Current performance opportunities are mostly set up in class and assessment situations.

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- Also, students are eager to have more performance opportunities. For example, Conducting students experience a lack of practice with ensembles or orchestras (and seem to not even always have a pianist available for the conducting lessons), Composition and Music Writing students have very limited performance possibilities for their work and also the students in instrumental performance majors feel like they are mostly trained to perform well in assessment situations, stating that their training does not seem to resonate or connect with real-world experience. Moreover, considering the varying student numbers per instrument, it proves to be difficult to find students for some instruments (e.g. viola) to participate in certain orchestral and chamber music projects. While Jazz and also HIPP students seem to benefit more from external performance opportunities, it is urgent to search for external partners to establish collaborations aimed at providing students with performance opportunities, similar to the successful model currently implemented at the Musical Instruments Museum. Intensify the collaboration with (art) institutions in Brussels.
- Work on the **availability of practice rooms** for students and introduce a proper reservations system, so students can get access to the practice rooms more easily without excessive waiting hours. Engage in dialogue with the students and identify their needs in this regard.
- Monitor the **quality of student assessment** more closely. Further develop the existing assessment policy to improve the quality of the assessment. Make sure assessment is equitable and fair, between all departments and majors.
- Ensure that the **substantiated jury report for the artistic final Master's exam** clearly reflects the extent to which students have achieved the learning outcomes and that it contains more detailed feedback. Currently, the discursive component, which assesses the research, accounts for only 20% of the final grade, allowing students to potentially graduate without passing the research component. The jury reports should be more extensive, with the necessary evidence to ensure all learning outcomes are thoroughly assessed.