

Curriculum Handbook

Master of Music – The Musician Educator



Royal
Conservatoire
The Hague

MASTER OF MUSIC – THE MUSICIAN EDUCATOR

INTRODUCTION

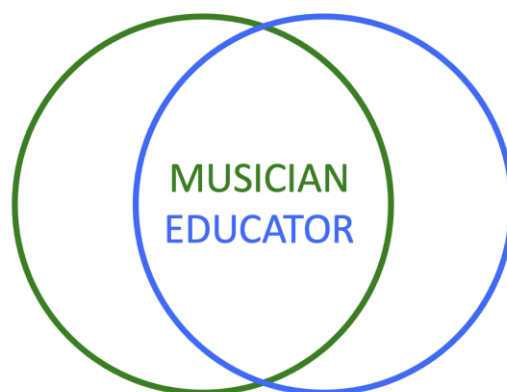
The Musician Educator is for musicians who want to perform on a high level, understand the underlying mechanisms of the learning process and be able to apply them to their own development as well as to others as highly qualified teachers. This master answers the growing need for innovation in education and recognises the fact that many musicians are combining their performing activities with teaching. The programme is for those musicians who want to develop as a performer and as a teacher.

In this master you will relate theory to practice, develop your musical and artistic expertise and carry out a research project, as well as have an opportunity to teach and be involved in projects in the wider community. Beside your individual instrumental or vocal tuition, the topics you will explore include instrumental and vocal pedagogy, improvisation, performance science, entrepreneurship, and research skills. Within the curriculum there is ample space to design your own learning route. As the groups are kept small you have the unique opportunity to customise the content of some classes. In addition, there is a large offer of electives. You will have your own teaching activities, professional integration trajectory and research project.

The programme caters to the individual, but also addresses a wide range of genres and cultural perspectives. There is an emphasis on collaboration and teamwork (for both students and teachers) as well as opportunities for international exchange.

Graduates will be high-level musicians, expert and innovative teachers, and have a deep knowledge and understanding of the musical learning process. This makes them well equipped for employment in all kinds of settings, including in institutions, academia, entrepreneurial work, and on the stage.

The two-year course is aimed at students who have recently completed their first study cycle at a conservatoire, professional musicians who want to develop teaching skills and for experienced teachers who want to enhance their expertise.



MAIN CHARACTERISTICS OF THE PROGRAMME

The educational philosophy of all Master of Music programmes at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental and technical skills at a high qualitative level.

We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession. To guide your development, the curriculum is designed in three domains: artistic educational development, research, and professional integration.

The programme is aimed at helping you to find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

The main characteristics of the programme The Musician Educator are:

- The programme provides expert knowledge, resources, experiences and tools with an emphasis on students' needs as well. The learning environment is designed to invite the students' own curiosity, ingenuity and creativity as well as enhance autonomy and a feeling of connectedness to others. We encourage a crossover of instrumental types, genres, and departments. In particular the Learning Pods are spaces in the programme that are designed and run by students.
 - An integrated curriculum: all courses relate to and refer to each other.
 - The emphasis is on (your own) artistic and musical learning processes as artistry and education are intertwined.
 - An approach consisting of four phases: identity & vision, exploration, consolidation and communication.
 - Encouragement of reflection and critical thinking as means to develop, improve and innovate.
 - Collaborative work of both teachers and students.
 - Opportunities to follow electives from other departments in the master programme.
 - International collaboration with other institutes and opportunities to study abroad through Erasmus exchange programmes.
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FOUR PHASES

The curriculum is designed around the principle of the spiralic nature of the learning process – in both the general structure as well as within courses and individual learning experiences.

Each academic year consists of two semesters. The spiral of learning is reflected in the themes of these four semesters.

Semester 1: IDENTITY & VISION

A starting point to development is to 'know yourself'. A good foundation for the study includes self-regulation theory and application as well as workshops on self-assessment. You can explore questions about your own qualities and characteristics as well as 'the musician and teacher you want to be', by:

- Writing and coding your own autobiography of musical learning;
- Collecting, sharing and discussing examples of inspiring musicians, performances and music as well as theoretical concepts on performing and teaching music;
- Develop an understanding of how (your own) expertise is being developed by integrating own experiences, theory and practices;
- Working on long term goals & vision.

At the end of this semester, you have a good idea of their own qualities, their strengths and weaknesses, what is important to you, what inspires you about music and what is important to develop right now.

From this standpoint you can decide upon or clarify their research topic.

Semester 2: EXPLORATION

The second phase of the learning process involves having space for exploring skill development, musical expression and teaching. Modules in teaching and performing strategies, practicing and improvisation are based on how to apply theory to your own practice. The tools and insights from the first semester provide the possibility for each student to design a framework that enables effective explorative practices of both performance and teaching.

This exploration is also concerned with the further development of the research project: finding and reading literature, exploratory observations and pre-studies and designing suitable methodologies. In this semester a variety of electives will be offered that can be chosen from.

The Royal Conservatoire stimulates students to study abroad as this can help to broaden horizons and expand personal and professional networks. In the frame of Erasmus programmes, students can apply as an exchange student and study for a period at one of our partner institutions.

Semester 3: CONSOLIDATION

In the third phase connections are being made and patterns are being recognised. The final outcomes of your goals become clearer and adjustments can be made so that your goals and intentions for their master trajectory can be steered towards a realistic outcome. The connection between theory and your own experience as well as observations and insights can be understood.

Practical modules include modules that further enhance teaching approaches and strategies and their application into practice. Also, practicing performance and applying knowledge about performance preparation and performance anxiety will be addressed in this semester. These practical courses encompass a teaching placement as well as performing and other educational activities.

The focus in the research is in bringing your information together, finding order, adjusting, correcting, reviewing and documenting.

Semester 4: COMMUNICATION

The last phase is focussed on presenting outcomes and reflecting not only on the results, but also on the entire learning process; connecting with the original goals from the first semester and taking an eagle eye view on what happened and what was learned.

The emphasis is on sharing, performing and presenting – artistically, as a teacher and as a researcher.

CURRICULUM OVERVIEW

CURRICULUM OVERVIEW MASTER OF MUSIC – THE MUSICIAN EDUCATOR

The Musician Educator		
Master of Music 2022 – 2023	Year 1	Year 2
Artistic and Pedagogical Development		
Personal values and beliefs	2	
Principles of musical learning and teaching	3	
Science of musical learning	5	
Creativity and expression		3
Teaching and Learning strategies & approaches	4	4
Individual Instrumental or Vocal Tuition	14	14
Improvisation		3
Leading & Guiding	3	
Learning Pods	4	4
<i>Subtotal</i>	<i>35</i>	<i>28</i>
Research		
Introduction to Research in the Arts	2	
Research in Music Education	2	2
Master Circle	3	3
Individual Research Trajectory	8	15
Elective	3	3
<i>Subtotal</i>	<i>18</i>	<i>23</i>
Professional Integration		
Introduction to Project Management	2	
Professional Integration Trajectory	5	9
<i>Subtotal</i>	<i>7</i>	<i>9</i>
Total per year	<i>60</i>	<i>60</i>
Total		<i>120</i>

COURSE DESCRIPTIONS MASTER OF MUSIC – THE MUSICIAN EDUCATOR

ARTISTIC AND PEDAGOGICAL DEVELOPMENT

Course title:	Personal values and beliefs
Course content:	<p>This course sets the main starting points of the master programme: the importance of self-determination and professional self-understanding. According to Deci and Ryan (2018), three basic psychological needs motivate human beings to initiate behaviour and specify essential needs for individual psychological health and well-being. These basic psychological needs are autonomy, competence, and relatedness and their implications for education will be addressed.</p> <p>Another, related, starting point is that teachers perform their job on the basis of both more or less formal insights and understandings as derived from their training or e.g., reading and their personal values and beliefs. Values and beliefs refer to more person-based, idiosyncratic convictions, built up through different career experiences during a lifetime and therefore they are deeply rooted in what teachers think and do. During this course the concepts of professional identity and educational theory will be discussed. You will explore, identify and exchange your personal experiences, values and beliefs regarding your own learning, teaching and performing music.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the self-determination theory and its implication for education; ▪ recognise the role and importance of subjective educational theory, the concept of professional self-understanding and how they relate; ▪ are able to identify what your motivation, values and beliefs are regarding music, musical practices and music education.

Course title:	Principles of Music Learning and Teaching
Course content:	<p>This course addresses some of the main concepts of music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to learning and teaching music and its implications and examines what factors make a given learning approach effective.</p> <p>A wide range of perspectives on instrumental and vocal learning will be presented and discussed such as learning theories, development of musical expertise, the role and nature of practicing, musical performance, one-to-one teaching, group teaching and ensemble playing.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the variety of aims, strategies and approaches in education in general and vocal and instrumental education in particular; ▪ have knowledge and understanding of concepts of learning and learning theories; ▪ can relate these insights to your own learning and teaching.

Course title:	Science of Musical Learning
Course content:	<p>This course focuses on specific characteristics of musical learning. During the first part the context of musical learning topics like potential and talent, environmental influences and characteristics of age and steering of learning and development will be discussed. The course will focus on three main musical learning topics: motor learning (skill acquisition, the role of our body (embodied cognition) and practising. The latter will be addressed more extensively as practising is one of the main learning activities of musicians. The aim of teaching and coaching musicians how to practice is that they will be able to work with goals, are confident and intrinsically motivated and take an exploratory approach to music making.</p> <p>Besides theoretical perspectives, the implications and applications for learning and teaching music will be explored and discussed.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials; ▪ can identify and explain ways skill acquisition and embodied learning in concrete learning and teaching situations; ▪ know how to use and develop effective strategies of musical learning in your own learning and teaching; ▪ have knowledge of methods and strategies that are important for practising; ▪ have experienced your own way of explorative and self-reflective practising; ▪ are able to apply methods and strategies that include exploration and self-reflection in a teaching context.

Course title:	Creativity and Expression
Course content:	<p>Creativity and expression are essential skills and important outcomes of musical learning. Both concepts are bedevilled by several assumptions: that we in principle can learn about creativity by focussing exclusively on the performance of talented or expert musicians, that creativity is a gift and cannot be trained, or that skills and knowledge need to be developed first. Current insights however show different views and perspectives. This course follows from the Science of Music Learning course by exploring in more depth how focus on musical intention can affect performance and skill acquisition. Concepts of musical creativity and expression will be addressed from the individual and group musical practice perspectives. Additionally, attention will be drawn to strategies for development and assessment of musical expression and creativity.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have knowledge and understanding of concepts of creativity and expression; ▪ are able to experience and trust focus on expression and creativity not only during performance but also whilst practicing; ▪ have an understanding of the aims, strategies and approaches in music education that provoke, stimulate and develop both skills; ▪ can apply these concepts in your own learning and teaching.

Course title:	Teaching & Learning Approaches and Strategies
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Course content:	<p>This course is about <i>pedagogical content knowledge</i> and <i>skills</i>. It focusses on the practice of teaching and learning music. The course includes both skills regarding specific instrument or vocal education in different kinds of settings and more generic teaching approaches and strategies. Although the content of the instrumental/vocal meetings strongly relate to the student's specific needs, six themes will be highlighted:</p> <ul style="list-style-type: none"> - adaptive teaching and self-directed learning (self-determination theory) - effective teaching - enriching learning environments - teaching and learning musically - teaching different age groups - teacher – student relation <p>Alongside the course there will be additional seminars (inspiration days) in which some of the topics will be addressed more extensively, such as the use of new media, learning in a digital environment, and practising.</p> <p>The course Teaching & Learning Approaches and Strategies is closely related to the professional integration activities (see page 14).</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of learning and teaching starting points and are able to apply them in educational contexts; ▪ are able to make informed and imaginative choices from a wide variety of appropriate teaching strategies, approaches, repertoire, exercises and other resources that support, challenge and extend learner's development in learning to play an instrument or sing; ▪ know how to motivate and facilitate the musical creativity of learners, as well as the skills and confidence they need in order to express and communicate their ideas; ▪ know how to help learners to orientate themselves in the field of music, and find ways of enabling their engagement in order to pursue their own musical interest and goals; ▪ are able to plan and evaluate learning activities for learners to progress in their music learning; ▪ are able to communicate with learners about their learning; ▪ are able to show that you have an overview of the current developments in current practices of instrumental and vocal education.

Course title:	Individual Instrumental or Vocal Tuition
Course content:	<p>To teach music musically means that teachers need to have high musical skill and understand subject matter deeply and flexibly so they can stimulate, inspire and support students' musical learning. Furthermore, their musical expertise should be clearly visible in their way of teaching. Music teachers need to maintain and develop their musical skills and be flexible in musical repertoire and musical approaches they use in their educational work.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ show you have maintained and/or expanded the musical skills previously acquired; ▪ show that you have musical flexibility and depth which serves as basis for teaching on an excellent level; ▪ are able to give a public musical performance that includes music educational aspects.

Course title:	Improvisation
Course content:	<p>Many musical traditions value creative music making in the form of improvisation. Being able to improvise is having a positive effect on a number of aspects of the learner's musical development. It contributes to the musical understanding, develops autonomy, motivates, and is broadening ways of music making.</p> <p>The course develops your own creative skills and attitude but gives also tools for applying improvisation in music educational settings.</p> <p>In this course you will develop musical skills that will help to be a flexible teacher. For example, playing a countermelody or baseline, improvising a response to what a child plays, composing exercises, etc.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to present the result of the process by composing a small framework for the participating musicians in which as many improvisational aspects as possible can be exposed; ▪ are able to create compositions for educational settings; ▪ are able to show flexibility and creativity in rearranging existing compositions according to the musical setting in different situations; ▪ are able to handle and deal with 'instant composing'; ▪ can deal with the basic principles of modal improvisation, fundamental harmonic improvisation and free improvisation.

Course title:	Leading & Guiding
Course content:	<p>This course introduces skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> ▪ Voice, body and percussion work; coordination and communication; ▪ Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members; ▪ Group composition skills; conceiving and creating ideas within a collaborative environment; ▪ The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being led. <p>At the end of the term, a peer-assessment will take place with your fellow students in laboratory sessions.</p>
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations; ▪ to demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments;

	<ul style="list-style-type: none"> ▪ with the use of your imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.
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Course title:	Learning Pods
Course content:	<p>The purpose of the Learning Pods is to create learning environments that invite the students' own curiosity, ingenuity and creativity. The meetings and activities set and steered by the students themselves will enhance their autonomy and feeling of connectedness to others. The Learning Pods encourage a crossover of instrumental types, genres, and departments. Examples of themes that students can explore are practice methods, performance preparation, chamber music, cross departmental creative music collaboration, sharing research, strategies, resources & feedback, investigating a curriculum topic in-depth</p> <p>Learning Pods consist of around 3 to 5 members.</p> <p>There are regular (weekly) meetings for a period of 4 to 6 weeks.</p> <p>The group formulates goals, documents their process and presents outcomes.</p>
Objectives:	<p>At the end of the Learning Pods, you:</p> <ul style="list-style-type: none"> ▪ have created – together with your peers – learning environments that stimulate and develop your own curiosity, ingenuity and creativity; ▪ have learned how to set goals, and executive and monitor strategies for your own learning and that of your peer group; ▪ have enhanced your autonomy and your feeling of connectedness to others.

RESEARCH

Course title:	Introduction to Research in the Arts & Research Methodologies in Music Education
Course content:	<p>These courses introduce the student to the phenomenon of 'research'. There is a course about research in the arts in general and one that addresses research in music education in particular. The research is strongly connected to the educational activities of the student.</p> <p>The first course will be a series of lectures on research in the arts, called Introduction to Research in the Arts. The lectures will cover a range of different types of research, giving students the opportunity to discover which type of research is most suitable, as well as introducing the various methods of documenting and presenting research. Furthermore, students will receive an introduction to the use of the Research Catalogue through a series of</p>

	<p>workshops. The Research Catalogue is an international database for the documentation and publication of artistic research, and is used it to document and present research.</p> <p>Alongside this course there will be a series of meetings addressing research in music education in particular. A highlight will be an international seminar in which your research is shared and discussed with students from other institutes. The research project that you will undertake derives from your own musical and educational practice. Therefore, the research is practice-oriented, e.g., by describing musical processes of learners or the skill development as educator or by designing educational material.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master programme of the conservatoire comprises within a music educational dimension; ▪ understand the basic strategies of carrying out research; ▪ are able to formulate a preliminary research proposal.

Course title:	Master Circle
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss their research ideas, activities and progress of both the first-year students and second-year students. Students will also be given presentation training and the opportunity to practice their research presentation before their final presentation.</p> <p>All master students participate in a Master Circle and the groups will have students from different departments. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-trans-disciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills

Course title:	Individual Research Trajectory
Course content:	<p>As a rule, your artistic/musical/educational practice will be the point of departure when choosing a topic for your research and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake individual research, and present the findings of this research on the Research Catalogue and in a public presentation. The format of the final presentation can vary.</p>

	<p>Individual supervision: The curriculum provides that you will have a personal research supervisor throughout the two years of your studies. You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.

	<p>Master Elective</p>
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-trans-disciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>Your Master Elective normally takes place in the second semester of each year.</p>

PROFESSIONAL INTEGRATION

Course title:	Introduction to Project Management
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Course content:	<p>Professional Integration is the third domain of your master studies: through its connection to your artistic educational development and your research activities, this part of the programme aims to help you to become a proactive and independent musician able to shape your own professional future. At the core stands the invitation to create, develop and realise a Professional Integration Activity (PIA). The PIA is an activity you initiate yourself (or with fellow students), and needs to be realised outside the Royal Conservatoire. This can be in a social context and/or in a professional setting you create yourself. It can be an event or a concert or something that blossoms in an online digital environment. It is likely that your PIA is related to your teaching activities.</p> <p>This module seeks to prepare you to design your Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, you will have written a plan for your PIA. In these five seminars you will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long-term goals, how to make a project brief, how to make a product-based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your Professional Integration Activity.

Course title:	Professional Integration Trajectory
Course content:	<p>Your Professional Integration Trajectory consist of two parts: a teaching placement and a Professional Integration Activity (PIA).</p> <p>Teaching placement: Throughout your master programme you will have your own teaching practice. This teaching placement can include teaching at a conservatoire, at a (music) school or music community work. The content of this teaching placement will vary for each student. If you already have a teaching job, then this can be seen as a teaching placement. If not, you will be supported by finding opportunities to teach. In your teaching placement you can apply theories and practical skills learnt during the programme. These teaching activities will also give possibilities for research activities such as observations, testing and tuning research tools. Your teaching activities can be undertaken as an ongoing activity during the two years, but can also be divided in periods of several teaching placements.</p> <p>Professional Integration Activity (PIA): Besides your teaching placement, you are required to further develop and execute your PIA with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire. The PIA is part of your Master Education Project which encompasses the three domains of your master programme: artistic</p>

	educational development, research and professional integration and can act as a starting point for a professional practice that stretches beyond the duration of your master's programme.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to apply knowledge and skills acquired in your study into practice situations; ▪ can act on an advanced/master level; ▪ are able to reflect on your own profession.

Further reading

If you are interested in further reading or you would like to have an impression of what kind of material and literature will be used during the programme, see the list below. Please note that this is just a selection of the literature that will be used.

Deci, R., Ryan, E. (2018) *Self-Determination Theory: basic psychological needs in motivation, development, and wellness*. Guilford Publications.

Hargreaves, D., Lamont, A. (2017) *The psychology of musical development*. Cambridge: Cambridge University Press.

Klashorst, G.O. van de (2002) *The disposition of the musician*. Amsterdam: Broekmans & van Poppel.

McPherson, G. (Eds.). (2006) *The Child as Musician*, Oxford University Press.

McPherson, G, Welch, G. (Eds.) (2018) *Vocal, Instrumental and Ensemble Learning and Teaching. An Oxford Handbook of Music Education Vol 3*. Oxford University Press.

Williamson, A (Eds.) (2004) *Musical Excellence*, Oxford University Press.

Williams, S. (2017) *Quality Practice. A Musicians Guide*. Royal Conservatoire & Netwerk Musikhochschulen, https://www.hfm-detmold.de/fileadmin/lia_hfm_2014/pool/Netwerk_MuHo_Williams_UEben_manual_EN.pdf

Wulf, G. (2007) *Attention and Motor Skill Learning*. Champaign: Human Kinetics Publishers.

Wulf, G. and Mornell, A. (2008) *Insights about practice from the perspective of motor learning: a review*. Music Performance Research, volume 2, 1-25.