



Committee for the Evaluation of Music and Musicology Study Programs

The Hebrew University of Jerusalem

Evaluation Report

January 2016

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Chapter 1- Background

The Council for Higher Education (CHE) decided to evaluate study programs in the field of Music and Musicology during the academic year of 2015.

Following the decision of the CHE, the Minister of Education, who serves ex officio as Chairperson of the CHE, appointed a Committee consisting of:

- **Prof. Joel Lester** – Professor Emeritus at the City University of New York and City College of New York, USA, **Committee chair** (Classical music: performance, analysis, form, and structure. Musicology and Music Theory)
- **Prof. Jonathan Berger** – Department of Music, Stanford University, USA, (Music technology)
- **Prof. Ellen Koskoff** - Department of Musicology, Eastman School of Music, University of Rochester, USA (World Music and Ethnomusicology)
- **Prof. Reinhard Strohm (Emeritus)** – Faculty of Music, Oxford University, England (Western music history of the 14th to 18th centuries, opera, and postmodern views of musicology)
- **Prof. Jaakko Erkkila** – Department of Music, University of Helsinki, Finland (Music Therapy)
- **Prof. Emanuel Krasovsky** - The Buchmann-Mehta School of Music, Tel-Aviv University, Israel, (piano and chamber music)
- **Prof. Michael Klinghofferer**- The Jerusalem Academy of Music and Dance (Double bass performer, conductor, Music Education)

Ms. Alex Buslovich-Bilik - Coordinator of the Committee on behalf of the CHE.

Within the framework of its activity, the Committee was requested to:¹

1. Examine the self-evaluation reports, submitted by the institutions that provide study programs in Music and Musicology, and to conduct on-site visits at those institutions.
2. Submit to the CHE an individual report on each of the evaluated academic units and study programs, including the Committee's findings and recommendations.

¹ The Committee's letter of appointment is attached as **Appendix 1**.

3. Submit to the CHE a general report regarding the examined field of study within the Israeli system of higher education including recommendations for standards in the evaluated field of study.

The entire process was conducted in accordance with the CHE's Guidelines for Self-Evaluation (of October 2014).

Chapter 2-Committee Procedures

The Committee held its first meetings on June 4th , 2015, during which it discussed fundamental issues concerning higher education in Israel, the quality assessment activity, as well as Music and Musicology Study programs in Israel.

During June 2015, the Committee held visits of evaluation, and visited the Hebrew University of Jerusalem, Tel Aviv University, Haifa University, Bar Ilan University and The Jerusalem Academy of Music and Dance. During the visits, the Committee met with various stakeholders at the institutions, including management, faculty, staff, and students.

This report deals with the Department of Musicology at the Hebrew University. The Committee's visit to the Hebrew University took place on June 7th, 2015.

The schedule of the visit is attached as **Appendix 2**.

The Committee thanks the management of the Hebrew University and the Department of Musicology for their self-evaluation report and for their hospitality towards the committee during its visit at the institution.

Chapter 3: Evaluation of Music and Musicology Study Program at Haifa University

This Report relates to the situation current at the time of the visit to the institution, and does not take account of any subsequent changes. The Report records the conclusions reached by the Evaluation Committee based on the documentation provided by the institution, information gained through interviews, discussion and observation as well as other information available to the Committee.

1. Executive Summary

The Musicology Department at Hebrew University (henceforth, “the Department”) deservedly enjoys widespread recognition of its high quality by all levels of the university administration for the international stature of the faculty, their research (a particular strength of the Department), and their dedication to research and teaching. Students, especially graduate students, are enthusiastic about the Department.

The committee found a warmly supportive atmosphere within the Department with excellent faculty-to-faculty, faculty-to-student, and student-to-student relationships (including between undergraduate and graduate students at all levels).

Research within the Department has changed as faculty have retired and new hires have arrived. As a result, there is movement away from a focus on the theoretical to more emphasis on music as cultural practice, as is evident in the approaching retirement of one of the theoreticians and the new hire of Professor Sheleg.

That said, various issues merit attention:

1. The organizational relationship between the Department as a member of the School of Arts and of the Humanities remains a work in progress. Clarity and simplicity of lines of authority still need to be defined. Ultimately, the reorganization should primarily benefit students and faculty in the form of easier interactions and collaborations between departments and programs in the curriculum and in research.
2. Undergraduate enrollments are too low, which could be addressed by better publicity, a better presence on the internet and in social media, outreach to high schools, allowing students majoring in other areas throughout the university to take music as a minor (with the particular curriculum taken by such students tailored to their interests and needs wherever possible), building stronger relationships with the Jerusalem Academy of Music and Dance (JAMD), and creating more performance opportunities, perhaps using JAMD teaching assistants under faculty mentorship as coaches or directors (thereby addressing issues at both institutions: the strong desire to have more performance opportunities at the Department and the value of having JAMD graduate students gain teaching/directing experience), etc.

3. The committee recommends that it would be desirable for the Department to explore the benefits of deeper collaborations with the JAMD, building upon the new joint Ph.D. degree program and occasional students taking courses at the other institution. This could lead to more JAMD undergraduates taking courses in the Department (thereby increasing enrollments), to JAMD graduate students under faculty mentorship doing tutoring and conducting ensembles (choir, chamber music) at the Department, to Department undergraduates taking advanced courses at JAMD that are not available in the Department, etc. Various bureaucratic and logistical issues would have to be resolved (technical matters such as ensuring that credits are fully transferable between the two institutions, that course syllabi agree sufficiently so that students could easily take more advanced courses at one or the other institution, and that transportation between the two campuses be improved). The committee also suggests creating three new joint faculty positions. The Department might even consider moving to the Givat Ram campus (where there apparently is ample space) to make such collaborations easier and also result in better facilities.

In suggesting interactions between the Department and the JAMD (here and throughout this report), the committee is quite aware of the long and distinguished histories of the two institutions and their distinct missions. Nonetheless, it appears to the outside observers on the committee that both the Department and JAMD, located in the same city, might be able to take better advantage of the potential for synergies, to the benefit of both institutions and without compromising their separate missions and goals. There seem to be several areas in which the strengths and resources of one institution could serve under-met needs at the other. The best collaborations between institutions are those that arise from mutual respect, with recognized needs and benefits discussed collegially. Suggestions of collaborations between the Department and JAMD in this report should be read with these thoughts in mind.

The committee hopes that its suggestions will spur creative thinking by the students, the faculty, and the leadership of both institutions to bring these and/or other interactions to life.

4. The Department recently reorganized its undergraduate curriculum, introducing the new course "Music, Humans, World" to broaden the perspective of music history and culture beyond the Western concert-music tradition, and decreasing the required courses in theory and analysis. There is a wide gap between the enthusiasm of the faculty who created the new first-year course (and decreased some traditional requirements), and the lack of enthusiasm of the students over these changes. The committee fully supports the Department's pedagogical aims, but wonders whether this course and other changes are accomplishing the desired ends. The committee recommends that the Department initiate discussions to find a solution that achieves the desired pedagogical ends while generating more buy-in from all parties involved.

2. Organizational Structure

Organizational structure within the Department.

The committee believes that the organizational structure within the Department is working very well, and admires the collaborative spirit and collegial atmosphere within the Department.

The Department's interactions with the School of Arts and the Humanities.

The hierarchy and relation of the Department to the School of Arts needs to be clarified. The committee understands that the relationship between the Department and the School of Arts as well as with the decanal level of the Humanities is a work in progress (not only concerning the arts, but also in other humanities programs), the final effects and benefits of which may not yet be clearly identifiable. Clarity and simplicity of lines of authority still need to be achieved. And, of course, the reorganization should primarily result in benefits for students and faculty in the form of easier interactions and collaborations between departments and programs in the curriculum and in research.

The School of Arts has introduced interdisciplinary undergraduate courses, which is a welcome move imparting a broader liberal arts character to the curriculum.

Collaborations between the Department and the Jerusalem Academy of Music and Dance (JAMD).

The committee heard great interest from all parties in deepening collaborations between the Department and the JAMD. Collaborations exist on many levels, from the new joint Ph.D. degree in composition to having some faculty teach in both institutions and to students from one institution taking courses at the other.

Creating more and deeper collaborations would definitely be of value to both institutions. For instance, Hebrew University could gain needed enrollments in its undergraduate courses, and JAMD's graduate students could gain teaching experience by tutoring undergraduates at the Department in music theory and ear training and also by directing a choir or chamber ensembles under mentorship, thereby fulfilling needs unmet at the Departments.

But for this to happen, the committee recommends that the Department address various logistical, bureaucratic, and cultural issues, including:

1. Clarify accreditation so that credits earned in the JAMD are transferable to the student's program in the Department (and vice versa). Students told the committee that they had encountered problems doing this.
2. Clarify the content of courses so that Department students can take advantage of courses at the JAMD and vice versa. An undergraduate student who wanted to take

a more advanced harmony course at JAMD after taking a preliminary course in the Department was required to re-take the preliminary course at JAMD.

3. Improve inadequate shuttle-bus transportation between the Mount Scopus campus (where the Department is located) and Givat Ram campus (where JAMD is located).

The committee recommends that the Department consider the costs and benefits of moving to the Givat Ram campus, in order to foster closer relationship to JAMD.

Further discussion of collaborations between the Department and JAMD appear under Study Programs (Section 4), Human Resources/Faculty (Section 5), and Infrastructure (Section 9) of this report.

Essential changes required:

1. Clarify the duties and reporting relationships affecting the Department as it interacts with the School of Arts and the Dean of Humanities.
2. Clarify bureaucratic issues hampering collaborations between the Department and the JAMD concerning accreditation and course content.

Desirable changes recommended:

1. Have the Hebrew University administration work to improve transportation between its two campuses so that students can take advantage of interactive programs between the Musicology Department and the JAMD.
2. Discuss the pros and cons of moving the Department to the Givat Ram campus.

3. Missions and Goals

The Department lays out its overall mission and goals clearly in its self-evaluation report: "Educating students on the principles of Musicology as an academic discipline." At the undergraduate level, the Department achieves its aspiration "to train its students to contribute to a deeper understanding of music." Likewise, at the graduate level the Department achieves its goal "to provide Israeli society with professional musicologists who are capable of enrolling in diverse sectors of society dealing with music . . . and to train its students to become part of the international academic community of music research by maintaining the highest possible levels of research and publication as well as collaborations and partnerships with scholars at the national and international level." Many of its alumni hold teaching positions at important universities in Israel and internationally, including at Hebrew University itself.

Within the university, the Department seeks "to enrich the entire Hebrew University community with a selection of survey courses that enhance the understanding and appreciation of music to the widest possible audience."

4. Study Programs

The first part of this discussion covers aspects of all the degree programs. Issues specific to a single degree program (Ph.D., then B.A.) are then discussed under subheadings. The committee's suggestions for changes appear after each section.

General Comments:

At all levels, the Department describes its three "pillars": historical musicology, ethnomusicology, and systematic musicology (which itself includes theory and cognition). These three pillars are in reality four, given that music theory (theory and analysis) and studies of cognition, perception, and other such issues (empirical research) are two separate areas.

In general, the pillar that needs the most attention at this point in time is ethnomusicology. The quality of what is offered is excellent. But with such a small number of faculty in that area, the program itself is understandably limited, and with impending retirements in not too long, the Department might consider how to structure the study of ethnomusicology in the future. The Department might think of collaborating with other institutions to create a research center so that its own strengths could be part of a larger research enterprise that would enrich the Department's other programs. One possibility could be a Center for the Study of Mediterranean Music, where current practices in the history and contemporary performance of musics throughout the region could be studied. The Department already has great strength in this area with the teaching of music history in all three of its degree programs in terms of cultural practice in European, Jewish, and Muslim civilizations. The interdisciplinary programs at JAMD and the resources of the music department at Haifa University might provide further resources. Such a Center would both celebrate Israel's diversity and position itself as the world's leader in such studies.

Within the study of musical structure (under the rubric of "music theory"), the curricular description in the self-evaluation report cites only one theorist by name: Heinrich Schenker. There is no mention of various approaches to the structure and analysis of music that lies beyond the domain of tonal theory (e.g., pre- and post-tonal theories such as modal theories, pitch-class set theories, serial theories), or alternative tonal theories (e.g., neo-Riemannian theories, partimenti theories, topic theories, or recent formal theories).

The curricula in all three academic degree programs appear to be up to the demands of the discipline. The graduates in all degree programs have proven themselves both in Israel and abroad. The variety of subjects covered by courses is commendable given the small number of faculty. An effort to refresh courses, not to remain embedded in existing habits, is regularly undertaken by the faculty, which is valuable.

The study of music perception and cognition is a departmental specialty of international significance. The Department has a historic place in the development of the field, as well as vibrant current research. This research, led by the current

Department chair, a well-established figure in research in the neurobiological substrates of music, would be enhanced by the creation of a national research institute – a Center for the Study of Musical Perception and Cognition. The committee recognizes the vitality of this domain as well as the rich opportunities for cross-disciplinary research that would potentially grow the student cohort and increase the reach and impact of the Department.

Research in music perception and cognition typically requires costly and rapidly evolving technology and/or equipment (for example, imaging equipment, eye-tracking technologies, specialized audio equipment, sound-isolation, etc.) that could be shared by multiple scholars at different institutions within Israel.

One area of needed improvement is in mentorship and advising. Students at all levels of study expressed the need for career-oriented advising.

Advisable changes recommended:

1. Introduce career-oriented advising.

Desirable changes:

1. Consider creating a Center for the Study of Mediterranean Music, where current practices in the history and contemporary performance of musics throughout the region could be studied in a collaborative manner with other Israeli institutions of higher education.
2. Consider creating a Center for the Study of Music Perception and Cognition in collaboration with other Israeli institutions of higher education to eliminate duplication in the purchase of expensive and rapidly evolving technology, and to maintain close connections with research at other institutions.
3. Review the music theory curriculum to ensure that recent developments in the field are being covered.

Concerning the Ph.D.

The committee is recommending the following general guidelines to all doctoral programs in music in Israel. Some of these policies may already be in place at Hebrew University.

- a. A core curriculum should be required in all doctoral programs in music. The committee strongly recommends that all Israeli doctoral programs contain a core curriculum consisting of courses required of all doctoral students with the goal of establishing a baseline of general knowledge and fluency in a range of aspects of musicology and theory so that students are at least introduced to the widest possible perspective of music scholarship at the present time. At least some of these required courses should include a significant research and writing component with

a required final paper that would demonstrate proficiency in the subject (including awareness of the relevant primary and secondary literature) as well as skills in scholarly writing.

The entire doctoral faculty of each institution should establish these core curricular requirements for all doctoral students in all areas of concentration (musicology, ethnomusicology, theory, and composition).

These core curricular requirements should be clearly laid out to entering students in all major concentrations (such as music history, music theory, ethnomusicology, composition, etc.), and adhered to in a manner that is transparent and equitable.

- b. The curriculum in individual major concentrations. Beyond the collective core curriculum required of all doctoral students, required courses specific to individual major concentrations (such as musicology, music theory, ethnomusicology, composition, etc.) may be specified by the respective faculty of these sub-fields. These courses should be specified in writing, including sample syllabi, to the entire doctoral faculty, and clearly laid out to all entering students.

Any changes in these requirements should be made in writing, and presented to the Department Chair, faculty, and students.

- c. Qualifying examination. Upon completion of required coursework, doctoral students should take a comprehensive qualifying examination that tests their knowledge of the core curricular areas mentioned in point (a) above prior to the process for approving their individual dissertation topics.
- d. Doctoral colloquia. Each doctoral program should have regularly scheduled graduate colloquia that occur at least several times per semester, with attendance required by all doctoral students. The content of the colloquia should be decided upon by the doctoral faculty, and should include some combination of presentations of research and/or creative work by doctoral students and faculty, as well as by outside researchers or creative musicians covering over time the range of topics studied by students in the program.

The doctoral faculty or the Department Chair should appoint a doctoral faculty member to be Director of Graduate Studies. The Director of Graduate Studies should keep track at least once per year of the progress of all students through the curriculum.

Advisable changes recommended:

1. Consider points a-d in the discussion above.

Concerning the B.A.:

1. The committee heard a strong desire from undergraduate students for the creation of a minor in Musicology for students in departments outside the Humanities. This

would be helpful in increasing the number of applicants to the undergraduate program. In addition, this would encourage enrollments in the Department by students in other departments who are in need of or wish to acquire general knowledge or cultural background in music while studying scientific subjects, including psychology, mathematics, and similar disciplines. The curriculum within a musicology minor should be flexible, custom-designed for each Musicology minor applicant, with consideration of his/her background and professional/academic needs. For instance, students wishing to take higher-level B.A. courses (required or elective) in history or ethnomusicology should not be required to take all the first-year musical skills courses that are required for majors.

2. Add performance opportunities, especially for undergraduates (perhaps in interaction with the JAMD, perhaps even conducted by JAMD student conductors under mentorship), but also available to masters' and doctoral students (even though graduate students might not receive credit for such activities). A sentiment expressed by all students who met with the committee was, in the words of one student, "When people learn music, they want to make music."

One way to do this would be to have such ensembles directed by graduate students at the JAMD, giving these students pedagogical experience. For instance, a JAMD M.Mus. student majoring in choral conducting could conduct a choir at the Department under the mentorship of a faculty member.

An immediate improvement would be to re-establish the choir (perhaps conducted by a JAMD teaching assistant, as just noted).

Another option would be to explore the possibility of Department students to participate in some ensemble experiences at JAMD.

In general, collaboratively exploring ways to reduce curricular duplication between the Department and JAMD will enrich both programs and allow the Department to allocate its often-limited faculty resources more optimally.

3. The committee heard an observation from junior faculty members regarding the growing de-emphasis of basic music disciplines such as harmony, counterpoint, and analysis: "It is not possible for students to grow up here as music theorists." This is another area where collaboration with JAMD could be productive, allowing Department students to take those courses at JAMD.

As the self-evaluation report notes, university curricular changes (requiring more interdisciplinary courses) and curricular changes within the Department have "detracted from the disciplinary training of the students in comparison to the Musicology program offered in the past. Basic skills, such as keyboard, performing ensembles, knowledge of basic repertoire, sectionals in music history and even courses on non-Western music were eliminated from the program." Some students expressed dissatisfaction with these changes that have reduced their ability to gain practical skills.

One way to alleviate this problem might be to allow cross-registrations of undergraduates between the Department and the JAMD where possible (especially in basic-skills courses such as harmony, counterpoint, and ear-training).

This would require reducing the various bureaucratic obstacles that currently hamper such interactions. The students themselves, if asked by the Department, would provide instances of the obstacles that they encounter (concerning costs, pre-requisites, and the like).

Another approach, to be implemented in addition to (not instead of) interactions with the JAMD would be to purchase online self-study programs so that students could work on such areas at home (replacing the antiquated and inadequate computer-based program currently usable at best only in the Department).

4. Undergraduate students expressed their unease that the curriculum had been changed in too many ways within a short time.

In particular, they were concerned about the replacement of music history with the new first-year course. The Department recently reorganized its undergraduate curriculum, introducing the new course "Music, Humans, World" to broaden the perspective of music history and culture beyond the Western concert-music tradition, and decreasing the required courses in theory and analysis. There is a wide gap between the enthusiasm of the faculty who created the new first-year course (and decreased traditional requirements), and the lack of enthusiasm of the students over these changes. The committee fully supports the Department's aims, but wonders whether this course and other changes are accomplishing the desired ends. Perhaps a continuing discussion within the Department would find a solution that achieves the desired ends and at the same time generates more buy-in from all parties involved.

5. A number of undergraduates enter the program each year without sufficient background in basic music theory and ear-training. This is another area where collaborations with JAMD could be productive. First, there are entering students with similar deficiencies at JAMD who could take remedial courses at one or the other institution over the summer preceding the first year of degree studies. Second, there could be graduate students at one or the other institution who could benefit from the experience of teaching such courses under mentorship. Third, advanced undergraduates or graduate students at one or the other institution could become tutors at the other school, gaining teaching experience.
6. A desire was expressed by undergraduate students for a closer advising process, especially for those combining musicology with other disciplines at Hebrew University.
7. The Dean wondered aloud to the committee about merging an admittedly weak Theater Department with the currently strong musicology program to create a performance studies program. The committee strongly advises *against* this merger,

which could dilute the Department and add to it both unnecessary burdens and challenges.

Essential changes required:

1. The Musicology Department should not pursue a merger with the Theater Department.

Advisable changes recommended:

1. Create a minor in musicology available to students outside the Humanities, and ensure that students would work with a faculty advisor to tailor their course selections appropriately to their own courses of study.
2. Add (or restore) performance opportunities for undergraduates that are also available (without credit) for interested graduate students in the Department. Consider having some of those activities (such as a choir) directed (under faculty mentorship) by a graduate student of the JAMD.
3. Work on creating options for Department students to take music theory and ear-training courses at JAMD to ensure the maintenance of full coverage of areas such as harmony, counterpoint, and analysis, and work to eliminate bureaucratic obstacles hampering such collaborative options.
4. Improve online learning options for basic theory and ear training.
5. Consider the interaction between the new first-year course ("Music, Humans, World") and other course requirements in the Department. Perhaps a continuing discussion within the Department would find a solution that achieves the desired ends and at the same time generates more buy-in from all parties involved.

Desirable changes:

1. Consider collaborating with JAMD in remedial courses in music theory and ear-training.
2. Consider having advanced students at the Department and the JAMD designated as tutors in the other institution.

5. Human Resources / Faculty

The eminent faculty is excellent as researchers and teachers. The addition of Professor Asaf Sheleg will further strengthen the faculty (especially in the areas of theory) and broaden its scope (such as in Israeli art music). Similar hires will need to be made in the coming years (because of impending retirements) in order to safeguard the continued flourishing of ethnomusicology and empirical musicology, as well as the earlier periods of music history.

That said, almost all of the full-time faculty have degrees from Hebrew University (five of the six having their doctorate from the Department, and two of the three others having a Bachelor's or Master's degree from the Department). Only one of the full-time faculty does not hold any degree from the Department. Given the eminence of the Department during many decades, this is understandable and not troubling, so long as the Department continues to remain abreast of outside scholarly developments and perspectives.

The Department is facing mandatory retirements in coming years. One impending retiree is Prof. Seroussi; a new hiree in ethnomusicology is essential, especially someone who will bring expertise in new as well as traditional aspects of ethnomusicology. In other areas, retiring faculty will need to be replaced to maintain the eminence of the Department.

The two adjunct faculty (both of whom also have positions at JAMD) were concerned that their academic future is in jeopardy. They are essential to the program in that they teach areas that are not covered by other faculty, especially the core theory and musicianship courses necessary for undergraduates. The committee recommends that the Department reconfigure the positions of these two adjunct faculty in the context of growing collaborations with JAMD (e.g., by upgrading their positions at JAMD in terms of teaching load and salary, with a required teaching component at the Department).

The committee recommends that core theory and musicianship courses necessary for undergraduates be strengthened by exploring ways that similar courses at the Department and JAMD could be available to students from the other institution.

There are other areas in which collaborations with JAMD might be beneficial to both institutions. These include performance studies, both in terms of historical performance practices (studying written evidence from earlier periods, and the century and more of recordings that now exist) and also the study of performance itself.

Joint appointments with the JAMD could build closer relationships between the two institutions, with each institution gaining valuable faculty resources. One such suggestion is listed below under "desirable changes." As noted in the Executive Summary to this report, the best collaborations will emerge through discussion between the two institutions.

Faculty are involved in university governance. This is laudable, but poses a strain on the resources of a small department. Service to the administration should be recognized and compensated in a manner that maintains viable performance internally.

Essential changes required:

1. Replace the impending retirements as they happen. The committee recommends that the Department be given authorization for searches two years before an impending retirement so that the search process can be orderly and find the best qualified candidates.

2. Establish a tutoring system, by which graduate students (and perhaps 3rd-year undergraduates) could efficiently be connected with lower-class undergraduate students who need additional work in harmony, ear-training, counterpoint, and other such topics. Perhaps this could be a way of drawing on students at JAMD to do tutoring (giving those JAMD students some teaching experience).

Desirable changes:

1. Strengthen core theory and musicianship courses necessary for undergraduates by exploring ways that similar courses at the Department and JAMD could be available to students from the other institution.
2. Reconfigure the positions of the two adjunct faculty in the context of growing collaborations with JAMD.
3. The committee recommends the creation of three joint faculty appointments in collaboration with the JAMD for positions in
 - (a) historical performance practice, housed in the Department, but with roughly a 50% teaching load at the JAMD,
 - (b) ethnomusicology, housed in the Department, but with roughly a 50% teaching load at the JAMD, and
 - (c) performance research and computation, housed in the JAMD, but with roughly a 50% teaching load at the Department.

6. Students

There are too few undergraduates, and there are issues concerning the background of entering students. There is a drop-out factor (perhaps related to the fact that many musicology majors are awaiting admission to another department outside of music).

Partly because of enrollment numbers at the bachelor's level, the Department finds itself having to admit and enroll students who are not fully prepared for the basic musical-skills courses such as harmony, counterpoint, and ear-training. The Department is addressing these inadequacies by offering a 64-hour preparatory course during the summer. That is good. But creating a tutoring system would also be good.

The Department needs to publicize itself better. A better website, a Facebook page, and other such improvements will be effective. (Apparently, the Department's attempt to create a Facebook page was overruled by the university.)

This report suggests several changes in Section 4 (Study Programs) to address these issues.

7. Teaching and Learning Outcomes

The committee believes that too little attention is paid to monitoring and improving teaching.

Classroom observations of teaching seem not to be done at all, and students' evaluations, as far they refer to teaching practice, seem not to be consulted consistently.

This is somewhat surprising to committee members from other countries (especially the United States), where periodic classroom observations are commonplace until faculty members reach the most senior rank, and student evaluations are regularly scrutinized, especially in the case of faculty members below the highest rank. To the committee, there is no conflict between academic freedom and working with faculty members to ensure that their teaching is at the highest level.

The committee is recommending that the CHE consider drafting national standards for teaching observations and enhancement, and that student evaluations become a regular part of the process for monitoring teaching effectiveness and be one of the factors considered when making promotion decisions.

The committee recommends establishing a system of mentoring whereby incoming junior faculty have access to a senior faculty mentor during their first years.

Desirable changes:

1. Consider establishing a system of observation of teaching.
2. Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.

8. Research

The Department is of high-quality, internationally eminent. Many of the faculty are highly productive, publish books and articles regularly, travel frequently to international conferences, and are invited to lecture and/or teach at major institutions both within Israel and in Europe and North America.

The outstanding faculty members who are engaged in research are also the faculty who at present are most burdened with administrative tasks. This may to some extent be inevitable, but should be kept in check.

9. Infrastructure

Technology:

The Department suffers from a lack of basic technology that negatively effects both teaching and research. A senior faculty member told the committee that in terms of

technology “the University sees Humanities as ‘paper and pencil.’” This is not the case for music. The following areas need attention:

Technology in classrooms and for student study:

- a. Internet connectivity in the teaching areas is weak.
- b. There are no smart boards in classrooms.
- c. Audio playback equipment should be improved.
- d. There seems to be no access to Internet 2.
- e. An old computer-based ear-training system relies on obsolete computer equipment. We recommend replacing this system with software tools that can be used on student's own computers and in campus computer clusters. If a drill lab is developed, there should be at least ten new computers.

Technology for research. See section 4 of this report (Study Programs) concerning suggestions for a Center for the Study of Music Perception and Cognition in collaboration with other Israeli institutions of higher education to eliminate duplication in the purchase of expensive and rapidly evolving technology, and to maintain close connections with research at other institutions.

Using technology and social media for recruitment. In order to allow the Department to recruit better, the website should be brought to modern standards, and the Department should be able to run a Facebook page. Music Departments in general have many public events. For public events as well as announcements of on-going activities, new research, and the like, both an up-to-date webpage and Facebook should be standard operating procedures.

The Location of the Department:

The committee discussed the challenges of the geographical separation between Musicology and JAMD. On the one hand, moving the department to the Givat Ram campus would not only remedy this separation, but also place the Department in closer proximity to neuroscience as well as to the National Library. The benefits of such a move were enthusiastically described by numerous faculty, including the Department chair. On the other hand, the committee recognizes the advantages of the Department's ties with the Faculty of Humanities. In general, the committee urges a department-wide discussion of the pros and cons of such a move.

Essential changes required:

1. Update technology in the following ways: all classrooms should be “smart”; improve internet connectivity in the Department's area of the building, including access to Internet 2; update audio playback equipment in classrooms; update the computer-

based ear-training self-study program so that it is usable by students off-campus as well as on-campus.

Advisable changes recommended:

1. Update the Department website.
2. Allow the Department to run a Facebook page.

Desirable changes:

1. Discuss the pros and cons of relocating the Department to the Givat Ram campus.

10. Self-Evaluation Process

The Evaluation Document is generally a thorough and well-organized report.

That said, the committee experienced some difficulties understanding some aspects of the document, most importantly the diagrams of the Department's interactions the School of Arts and the Office of the Dean (as discussed above in Section 2 on Organization).

One aspect of the process that could be improved in the future would be to have a formal mechanism for students and/or recent alumni to contribute to the report. On a range of matters, students perceived various matters differently than faculty and/or administrators did.

Advisable changes recommended:

1. Include students in the process of future self-evaluations.

Chapter4: Summary of Recommendations and Timetable

Essential changes required:

- Clarify the duties and reporting relationships affecting the Department as it interacts with the School of Arts and the Dean of Humanities.
- Clarify bureaucratic issues hampering collaborations between the Department and the JAMD concerning accreditation and course content.
- The Musicology Department should not pursue a merger with the Theater Department.
- Replace the impending retirements as they happen. The committee recommends that the Department be given authorization for searches two years before an impending retirement so that the search process can be orderly and find the best qualified candidates.
- Establish a tutoring system, by which graduate students (and perhaps 3rd-year undergraduates) could efficiently be connected with lower-class undergraduate students who need additional work in harmony, ear-training, counterpoint, and other such topics. Perhaps this could be a way of drawing on students at JAMD to do tutoring (giving those JAMD students some teaching experience).
- Update technology in the following ways: all classrooms should be “smart”; improve internet connectivity in the Department’s area of the building, including access to Internet 2; update audio playback equipment in classrooms; update the computer-based ear-training self-study program so that it is usable by students off-campus as well as on-campus.

Advisable changes recommended:

- Introduce career-oriented advising.
- Create a minor in musicology available to students outside the Humanities, and ensure that students would work with a faculty advisor to tailor their course selections appropriately to their own courses of study.
- Add (or restore) performance opportunities for undergraduates that are also available (without credit) for interested graduate students in the Department. Consider having some of those activities (such as a choir) directed (under faculty mentorship) by a graduate student of the JAMD.
- Work on creating options for Department students to take music theory and ear-training courses at JAMD to ensure the maintenance of full coverage of areas such as harmony, counterpoint, and analysis, and work to eliminate bureaucratic obstacles hampering such collaborative options.
- Improve online learning options for basic theory and ear training.
- Consider the interaction between the new first-year course (“Music, Humans, World”) and other course requirements in the Department. Perhaps a continuing

discussion within the Department would find a solution that achieves the desired ends and at the same time generates more buy-in from all parties involved.

- Update the Department website.
- Allow the Department to run a Facebook page.
- Include students in the process of future self-evaluations.

Desirable changes recommended:

- Have the Hebrew University administration work to improve transportation between its two campuses so that students can take advantage of interactive programs between the Musicology Department and the JAMD.
- Discuss the pros and cons of moving the Department to the Givat Ram campus.
- Consider creating a Center for the Study of Mediterranean Music, where current practices in the history and contemporary performance of musics throughout the region could be studied in a collaborative manner with other Israeli institutions of higher education.
- Consider creating a Center for the Study of Music Perception and Cognition in collaboration with other Israeli institutions of higher education to eliminate duplication in the purchase of expensive and rapidly evolving technology, and to maintain close connections with research at other institutions.
- Review the music theory curriculum to ensure that recent developments in the field are being covered.
- Consider collaborating with JAMD in remedial courses in music theory and ear-training.
- Consider having advanced students at the Department and the JAMD designated as tutors in the other institution.
- Strengthen core theory and musicianship courses necessary for undergraduates by exploring ways that similar courses at the Department and JAMD could be available to students from the other institution.
- Reconfigure the positions of the two adjunct faculty in the context of growing collaborations with JAMD.
- The committee recommends the creation of three joint faculty appointments in collaboration with the JAMD for positions in
 - (a) historical performance practice, housed in the Department, but with roughly a 50% teaching load at the JAMD,
 - (b) ethnomusicology, housed in the Department, but with roughly a 50% teaching load at the JAMD, and
 - (c) performance research and computation, housed in the JAMD, but with roughly a 50% teaching load at the Department.
- Consider establishing a system of observation of teaching.

- Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.
- Discuss the pros and cons of relocating the Department to the Givat Ram campus.

Signed by:



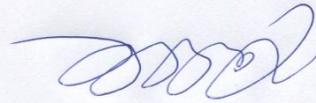
Prof. Joel Lester, Chair

Ellen Koskof

Prof. Ellen Koskoff



Prof. Reinhard Strohm



Prof. Jaakko Erkkila



Prof. Jonathan Berger



Prof. Emanuel Krasovsky



Prof. Michael Klinghofferer

Appendix 1: Letter of Appointment

June 2015

Prof. Joel Lester
City University of New York and City College of New York
New York
USA

Dear Professor,

The Israeli Council for Higher Education (CHE) strives to ensure the continuing excellence and quality of Israeli higher education through a systematic evaluation process. By engaging upon this mission, the CHE seeks: to enhance and ensure the quality of academic studies, to provide the public with information regarding the quality of study programs in institutions of higher education throughout Israel, and to ensure the continued integration of the Israeli system of higher education in the international academic arena.

As part of this important endeavor we reach out to world renowned academicians to help us meet the challenges that confront the Israeli higher education by accepting our invitation to participate in our international evaluation committees. This process establishes a structure for an ongoing consultative process around the globe on common academic dilemmas and prospects.

I therefore deeply appreciate your willingness to join us in this crucial enterprise.

It is with great pleasure that I hereby appoint you to serve as the Chair of the Council for Higher Education's Committee for the Evaluation of the study programs in Music and Musicology. In addition to yourself, the composition of the Committee will be as follows: Prof. Jonathan Berger, Prof. Ellen Koskoff, Prof. Reinhard Strohm (Emeritus), Prof. Jaakko Erkkila, Prof. Emanuel Krasovsky, Prof. Michael Klinghofferer.

Ms. Alex Buslovich-Bilik will be the coordinator of the Committee.

Details regarding the operation of the committee and its mandate are provided in the enclosed appendix.

I wish you much success in your role as the Chair of this most important committee.

Sincerely,

Prof. Hagit Messer-Yaron
Vice Chair,
The Council for Higher Education (CHE)

Music and Musicology –Schedule of site visit
The Hebrew University of Jerusalem

Sunday, June 7th,2015

Time	Subject	Participants
10:00-10:30	Opening session with the heads of the institution	Prof. Menahem Ben Sasson- President Prof. Asher Cohen – Rector Prof. Barak Medina- Head of the Office of Academic Assessment & Evaluation Mount Scopus, Minhala Building, Second Floor (room 506), University Campus
10:30-11:15	Meeting with the Dean of Faculty of Humanities	Prof. Dror Wahrman
11:15-12:00	Meeting with the head of the school of Music	Dr. Roni Granot, Prof. Edwin Seroussi
12:00-12:45	Meeting with senior academic staff with tenure (representatives of relevant committees)*	Prof. Ruth Hacoheh, Prof. Naphtali Wagner, Prof. Julia Kreinin, Dr. Yossi Maurey
12:45-13:30	Meeting with senior academic staff without tenure (representatives of relevant committees)*	Dr. Avi Bar-Eitan, Dr. Joseph Goldenberg,
13:30-14:15	Lunch (in the same room)	Closed-door meeting of the committee
14:15-15:00	Meeting with BA and MA students** (up to 12 students)	Omri Abram (MA) Yakir Ariel (MA) Gabriel Fisk (MA) Oron Copenhagen (BA) Nadav Levin (BA) Michal Goldstein (BA) Omer Shuster (BA) Maayan Trzewik (BA) Adi Zurgil (BA) Neta Siberstein (BA) Aviv Akerman (BA)
15:00-15:45	Meeting with PhD students** and teaching assistants (up to 10 students)	Gittit Boasson (TA) Uri Jacob (TA) Sarig Sela (TA) Anat Rubinstein (TA) Adi Burtman (TA) Michael Lukin Roi Ben Sira Amos Boasson Naji Ismaeel Merav Meron

15:45-16:30	Open slot	Visit in Musicology Labs
16:30-16:45	Closed-door meeting of the committee	
16:45-17:15	Summation meeting with Dean and head of the school	Prof. Dror Wahrman Dr. Roni Granot, Prof. Edwin Seroussi
17:30-18:00	Summation meeting with heads of institution	Prof. Menahem Ben Sasson- President Prof. Asher Cohen – Rector Prof. Barak Medina- Head of the Office of Academic Assessment & Evaluation

* The heads of the institution and academic unit or their representatives will not attend these meetings.

*** The visit will be conducted in English with the exception of students who may speak in Hebrew and anyone else who feels unable to converse in English.
