

**Department of Musicology  
Self-Evaluation Process**

**December 2014**

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### **Executive Summary<sup>1</sup>**

- A short summary of the main strengths and weaknesses that were pointed out in the self-evaluation process.
- A short description of the actions the Institution, the Parent Unit and the Department are going to take in order to improve the weak points that were found.
- A brief statement as to the extent which the Study Program has achieved its mission, goals and learning outcomes, and whether the outcomes comply with its mission statement. Are the Institution, Parent Unit and Department satisfied with the outcomes of the Study Program?
- If the study program has previously gone through the CHE quality assessment process – please briefly describe the main changes that have been made in the program since the last evaluation.

## **Chapter 1 - The Institution**

### **1.1 General**

The Hebrew University of Jerusalem is Israel's premier university as well as its leading research institution. It was founded in 1918 and opened officially in 1925. The Hebrew University is ranked internationally among the 100 leading universities in the world and first among Israeli universities. It stresses excellence and offers a wide array of study opportunities in the humanities, social sciences, exact sciences and medicine. The university encourages multi-disciplinary activities in Israel and overseas and serves as a bridge between academic research and its social and industrial applications. The Hebrew University strives for excellence. It is among the top winners of the European Research Council's competitive grants to young researchers. One-third of all competitive research grants awarded in Israel are won by Hebrew University scholars.

In Jerusalem, the university maintains three campuses: the Mount Scopus campus, for the humanities and social sciences (the Faculty of Humanities and the School of Education, the Faculty of Social Sciences, the School of Business Administration, the Faculty of Law and the Institute of Criminology, the School of Occupational Therapy, the Paul Baerwald School of Social Work and Social Welfare, the Truman Institute for the Advancement of Peace, the Center for Pre-Academic Studies, the Rothberg International School, and the Buber Center for Adult Education); the Edmond J. Safra Campus at Givat Ram, for exact sciences (the Faculty of Mathematics and Natural Sciences, The Rachel and Selim Benin School of Engineering and Computer Sciences, The Center for the Study of Rationality, The Institute for Advanced Studies, and the Edmond and Lily Safra Center for Brain Sciences); and the Ein Karem Campus, for medical sciences (the Hebrew University–Hadassah Medical School, Braun School of Public Health and Community Medicine, School of Pharmacy, the School of Nursing, and the Faculty of Dental Medicine). It also maintains a campus in Rehovot, for the Robert H. Smith Faculty of Agriculture, Food and Environment, and the School of Nutritional Sciences; a campus in Beit Dagan for the veterinary hospital (The Koret School of Veterinary Medicine); and one in Eilat, for the Interuniversity Institute for Marine Sciences. The university also boasts three sports facilities, 11 libraries, 5 computer centers, and 6,000 dormitory beds.

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<sup>1</sup> The length of the Executive Summary should be about one page.

The Hebrew University consists of close to 900 faculty members, about 2,000 administrative staff, and 20,000 students from Israel and 65 other countries. The university is actively engaged in international cooperation for research and teaching. It has signed 150 agreements for joint projects with other universities and 25 agreements for student exchanges with institutions from 14 countries, in addition to numerous faculty-based exchange programs. The faculty has registered more than 7,000 patents, and faculty members and alumni have won 8 Nobel prizes, 1 Fields Medal for Mathematics, 269 Israel Awards, 9 Wolf Prizes, and 33 EMET Prizes.

The university emphasizes excellence in research and teaching. The Office of Academic Assessment & Evaluation, which reports to the University's Academic Policy Committee (headed by the rector), monitors the implementation of recommendations provided by internal review committees and those appointed by the Council for Higher Education. The Office for Teaching and Studying aims to improve teaching practices through workshops, development of evaluation tools of effective teaching, and more.

Below is the over-all number of students studying towards academic degrees in the institution according to degrees:

Students of the Hebrew University (2012-2013)				
Bachelor degree	Master degree with thesis	Master degree without thesis	Ph.D	Total
11,507	2,532	3,034	2,398	19,467

## 1.2 The Institution's Mission Statement and its Goals

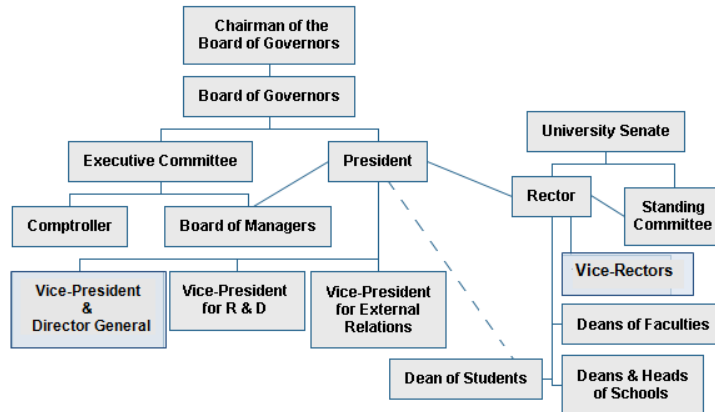
The Hebrew University has set as its goals the training of public, scientific, educational and professional leadership; the preservation of and research into Jewish, cultural, spiritual and intellectual traditions; and the expansion of the boundaries of knowledge for the benefit of all humanity.

The Hebrew University's mission is to develop cutting edge research, and to educate the future generations of leading scientists and scholars in all fields of learning. The Hebrew University is part of the international scientific and scholarly network. It measures itself by international standards and strives to be counted among the best research universities worldwide.

The Hebrew University is a pluralistic institution where science and knowledge are developed for the benefit of humankind. At the same time, the study of Jewish culture and heritage are a foremost legacy of the Hebrew University.

The goal of the Hebrew University is to be a vibrant academic community, committed to rigorous scientific approach and characterized by its intellectual effervescence. These will both radiate and enlighten the University's surrounding society.

## 1.3 The Institution's Organizational Structure



#### 1.4 Names of holders of Senior Academic and Administrative Positions (2013-14)

##### University Administration:

Chairman of the Board of Governors:	Mr. Michael Federmann
President:	Prof. Menahem Ben Sasson
Rector:	Prof. Asher Cohen
Vice-President and Director-General:	Ms. Billy Shapira
Vice-President for Research and Development:	Prof. Shy Arkin
Vice-President for External Relations:	Prof. Aharon Friedman
Vice-Rector:	Prof. Orna Kupferman
Vice-Rector:	Prof. Oron Shagrir
Comptroller:	Mr. Yair Hurwitz

##### Deans:

Faculty of Humanities:	Prof. Reuven Amitai
Faculty of Social Sciences:	Prof. Vered Vinitzky-Seroussi
Faculty of Law:	Prof. Yuval Shany
Faculty of Mathematics & Natural Science:	Prof. Yigal Erel
Faculty of Agriculture, Food & Environment:	Prof. Shmuel Wolf
Faculty of Medicine:	Prof. David Lichtstein

Faculty of Dental Medicine:	Prof. Aaron Palmon
School of Business Administration:	Prof. Yishay Yafeh
School of Social Work:	Prof. John Gal
Dean of Students:	Prof. Udi Shavit

## Chapter 2 - The Parent Unit Operating the Study Programs under Evaluation<sup>2</sup>

### 2.1. The name of the parent unit and a brief summary of its "history", its activities and development in the period of its existence

The Faculty of Humanities was founded in 1928 and originally consisted of three divisions: The Institutes of Jewish Studies, Oriental Studies and General Humanities. For two decades the Faculty conferred only the degrees of master of Arts and Doctor of Philosophy, the earliest M.A. degrees being awarded in 1931 and the first Doctorate in 1936. In 1949, courses leading to the bachelor's degree were introduced and the first of these were awarded in 1953. In 2006 the Gager Committee was appointed to evaluate the structure and the mission of the Faculty. The Gager Report resulted in a number of reforms, which are in the process of being implemented. Enclosed is the executive summary of the report.

Implementation of the recommendation proceeds in three stages, the first dealing with broad introductory courses to be taken by all students of the faculty; the second treating the creation of wider disciplinary units, which transcend the individual departments; and, the last stage addressing research students and special programs to support academic excellence. Two effects on the life of the Faculty were 1) the number of departments was reduced by about a third through consolidation and rationalization; and 2) the primary connection between departments was now disciplinary and not cultural-regional.

The first stage of the reform was ushered in by the decision of the faculty's Teaching Committee (November 2007) to design a study program in the spirit of the Gager Report, requiring all students to take three introductory courses outside their field as well as one Faculty and one departmental course on basic academic skills. "Gateway Courses" treating a particular subject from a broad interdisciplinary perspective and through different periods were equally envisioned. Implementation of these aspects of the reform started during the academic year 2007-08.

The second stage concerns structural changes of the faculty so as to create larger units and overarching study programs. This stage was discussed by the Development Committee during the academic year 2007-8 and implementation started in 2008-09. The third stage, which involves creation of new programs to support academic excellence for graduate students, is in process: already a new program for outstanding doctoral students has been established, and currently new disciplinary and inter-disciplinary programs for M.A. studies are being designed. With the beginning of the 2011-12 academic year, the new Mandel School for Advanced Studies in the Humanities has been established to coordinate programs for outstanding graduate students (M.A. and Ph.D.), as well as *ad hoc* research groups and projects.

### 2.2. Mission statement of the parent unit, its aims and goals

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<sup>2</sup> In this chapter, please relate to the broader organizational framework in which the evaluated study program operates. If there is no such framework, please note it. Then answer paragraph 2.5 and 2.6 (only), and then move on to chapter 3.

The Faculty of Humanities at the Hebrew University creates and promotes a vibrant discourse between scholars of different cultures, genres and periods. We at the Faculty believe strongly that human civilization is worthy of study and can be drawn on in order to educate people to deal with changes in the present and even in the future. The main goals of the Faculty are to enhance research and to develop critical thinking, creativity and originality among its staff and students.

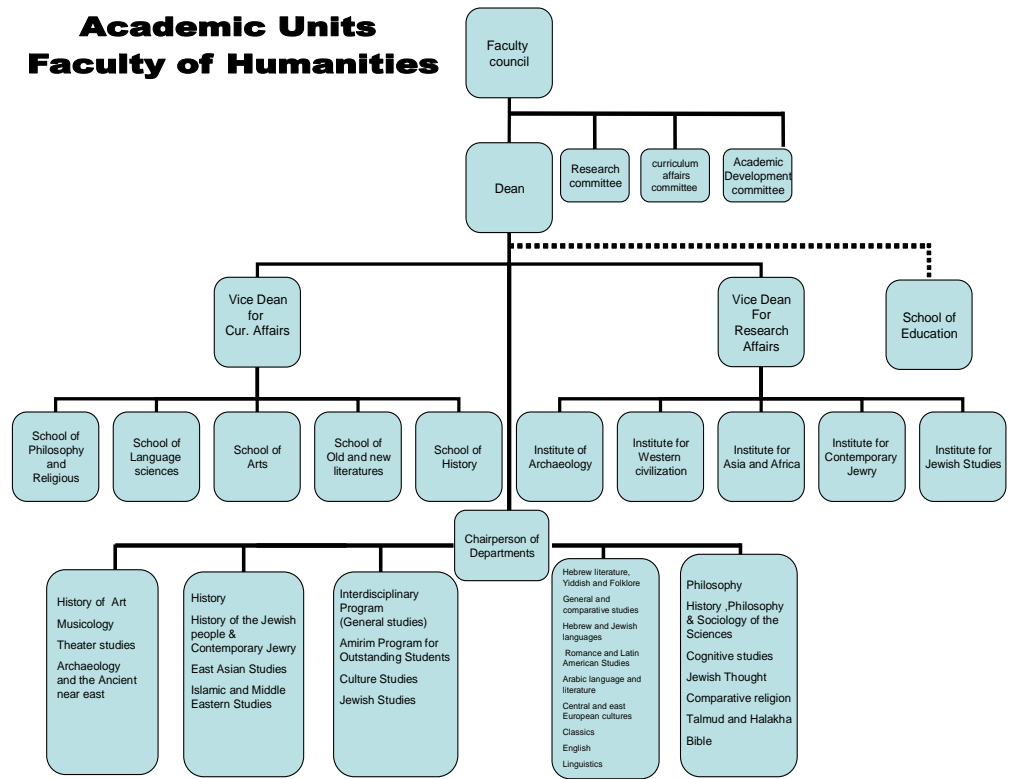
The Faculty of Humanities focuses on the study of virtually the whole scope of human civilization in the past and present, as expressed in language, literature, the visual and performing arts, material culture, folklore, philosophy, religion and history. The scope of this scholarly activity is divided into four broad cultural areas: 1) Jewish civilization from its origins in the ancient Near East, through its manifestations today in Israel and the Diaspora; 2) the peoples and cultures of the Middle East, from the origins of recorded human existence, through the great civilizations in antiquity, the emergence of Islam and to the present day; 3) Western civilization, from the Classical period in the Mediterranean region, through the emergence of modern Europe and its cultural descendants in the Western Hemisphere; and, 4) the cultures in the continent of Asia, primarily the great civilizations of East and South Asia, but also that of the historically important Eurasian Steppe region. The members of the Faculty are involved in studying the developments of individual cultural traditions, as well as, the ongoing interaction and mutual influence between different peoples and cultures.

### **2.3. Description and chart of the unit's academic and administrative organizational structure (including relevant committees).**

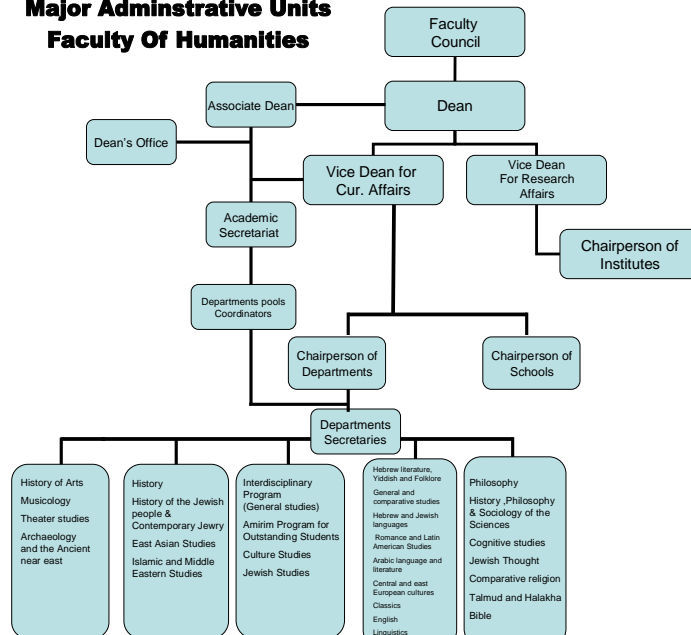
Teaching in the Faculty is organized in some twenty specialized departments that are further concentrated under the aegis of five disciplinary schools: Arts, History, Language Sciences, Literatures, and Philosophy and Religion; Archeology is a separate institute for teaching, research and administrative purposes. Each school has its own special teaching program and other activities that transcend the programs of the specific departments, providing wider disciplinary training for undergraduate and graduate students, and a cooperative framework for faculty members. While much of the research in the Faculty is conducted by individual faculty members, often with support from outside research funds, much important research work is also conducted in and by some thirty research centers and major projects in the Faculty. Research activities, both of the centers and of individual researchers, are coordinated, encouraged and facilitated by five Institutes: Archaeology, Asian and African Studies, Contemporary Jewry, Jewish Studies, and Western Culture. These institutes also provide a forum for interaction between scholars working on similar cultural material, but specializing in different academic disciplines, and therefore complement the Schools mentioned above.



## Academic Units Faculty of Humanities



## Major Administrative Units Faculty Of Humanities



**Names of holders of senior academic and administrative positions.**

**2.4. Names of holders of senior academic and administrative positions.**

The Dean – Professor Reuven Amitai (until 30.9.14; then replaced by Prof. Dror Wahrman)  
[r\\_amitai@mscc.huji.ac.il](mailto:r_amitai@mscc.huji.ac.il)

Vice Dean for Research – Professor Nathan Wasserman  
[mswasser@mscc.huji.ac.il](mailto:mswasser@mscc.huji.ac.il)

Vice Dean for Teaching Affairs – Professor Ilan Sharon  
[sharon@mscc.huji.ac.il](mailto:sharon@mscc.huji.ac.il)

Associate Dean – Ms. Rachel Elyasyan  
[rachele@savion.huji.ac.il](mailto:rachele@savion.huji.ac.il)

Academic Secretary – Ms. Rita Vidri  
[ritab@savion.msc.huji.ac.il](mailto:ritab@savion.msc.huji.ac.il)

**2.5. The number of study programs (departments, etc.) operating in its framework; the names of the academic degrees (in English and Hebrew) granted to the graduates of these programs (the phrasing that appears in the diploma.); the number of students who have studied (and are studying) within the parent unit in each of the last five years according to the level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree). Please provide this data in the format of a table.**

Department	B.A.	M.A.	Ph.D.
<b>School of Language Sciences</b>			
Linguistics	X	X	X
Hebrew and Jewish Languages	X	X	X
<b>School of Philosophy and Religion</b>			
Philosophy	X	X	X
Jewish Studies	X		
Jewish Thought	X	X	X
Talmud and Halakha	X	X	X
Cognitive Studies	X	X	X
Comparative Religion		X	X
Bible	X	X	X
History, Philosophy & Sociology of the Sciences		X	X
<b>School of History</b>			
History	X	X	X
East Asian Studies	X	X	X
History of the Jewish People and Contemporary Jewry	x	X	X
Islamic and Middle Eastern Studies	X	X	X
<b>School of Arts</b>			
Theater Studies	X	*	X
Program in Conjunction with the Jerusalem Academy of Music and	X	X	

Department	B.A.	M.A.	Ph.D.
Dance (B.A. Mus/M.A. Mus)			
History of Art	X	X	X
Musicology	X	X	X
Folklore and Folk Culture Studies			
<b>School of Literatures</b>			
Hebrew Literature	X	X	X
Romance and Latin American Studies	X	X	X
Classics	X	X	X
English	X	X	X
General & Comparative Literature	X	X	X
German, Russian and East European Studies	X	X	X
Arabic Language and Literature	X	X	X
Yiddish		X	X
<b>Archaeology and the Ancient Near East</b>	X	X	X
<b>Combined and Special Programs:</b>			
Interdisciplinary Program (General Studies)	X		
Amirim Program for Outstanding Students	X		
Hebrew Literature and Language	X		
Individual Program of Studies		X	
Revivim Program (training teachers for Jewish Studies, B.A.+M.A.)	X	X	

The School of Education, as a semi-independent unit, also has programs on all three levels.

### **Names of Degrees**

Bachelor of Arts (בוגר אוניברסיטה): The possible tracks are: Two majors; One major and supplementary studies; one major and one minor; one major and a program).

Master of Arts (מוסמך אוניברסיטה): The possible tracks are: Studies within a department; an individual program; M.A. in education.

Doctor of Philosophy (דוקטור לפילוסופיה).

For student numbers: See Appendix: Table 3A.

**2.5. The number of graduates of the unit in each of the last five years according the level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree). Please provide this data in the format of a table.**

**The number of students and graduates in the Faculty in each of the last five years**

Year	Degree		Students	Graduates*
2008	B.A.		2176	505
	M.A.	with thesis	420	162
		without thesis	544	221
	Ph.D.		533	92
2009	B.A.		2062	413
	M.A.	with thesis	542	94
		without thesis	795	113
	Ph.D.		614	70
2010	B.A.		2164	481
	M.A.	with thesis	563	108
		without thesis	782	103
	Ph.D.		606	85
2011	B.A.		2257	486
	M.A.	with thesis	518	132
		without thesis	779	169
	Ph.D.		540	30
2012	B.A.		2255	469
	M.A.	with thesis	435	96
		without thesis	498	100
	Ph.D.		435	78
2013	B.A.		2276	494
	M.A.	with thesis	412	106
		without thesis	580	104
	Ph.D.		421	60

\*Does not include the M.A. graduates from the school of Education.

**2.6. What bodies (internal/external) decide on rationale, mission and goals of the parent unit and of the study programs, how they are decided upon, examined and, if deemed necessary, changed? Have they been discussed within the last five years? If so, please specify when these discussions have taken place and what were their outcomes? If not, when were changes made (if at all)? How are the mission, goals and changes brought to the attention of the teaching staff, the students and the institution's authorities?**

The Faculty Council, consisting all of the Professors, Associate Professors, Senior Lecturers and the Lecturers, is the major constitutional body of the Faculty that decides on the mission, goals and activities of the Faculty and its units. The Faculty of Humanities has three on-going committees: the Development Committee chaired by the Dean, the Teaching Committee chaired by the Vice-Dean for Teaching, and the Research Committee chaired by the Vice-Dean for Research. The committees submit their recommendations to the plenum of the Faculty Council. The Development Committee prioritizes fields in the schools and departments that need to be strengthened through addition of new academic staff; the Teaching Committee discusses major changes in the curriculum; while the Research Committee works to optimize conditions for research in the Faculty, allocates resources available to the Faculty in this area, and encourages and assists the efforts of faculty members to acquire external research funds. Each school and department sets its general goals and pursues the means to put these goals into practice. The schools and departments submit their recommendations to the three major Faculty committees. In addition to these committees, the University has a Teaching Regulations Committee, which consists of all the chairpersons of the Teaching Committees of the different faculties of the University. This committee oversees the university regulations concerning teaching and studying. Frequently the President and the Rector of the university decide to convene special committees to evaluate specific faculties or departments. On the Gager Committee, see above 2.1.

**2.7 What is the Parent Unit's perception of the evaluated Study Program/Department within its greater framework? Is the Study Program represented in the Parent Unit's decision-making bodies?**

The Department of Musicology is affiliated with the Faculty of Humanities, and comes under its general academic and administrative aegis. The Department maintains its academic and administration autonomy, but is fully part of the larger frameworks of the School of the Arts and the Faculty of Humanities. The latter body allocated the departmental budget, and dictates larger academic policy, as well as academic promotions; the latter are handled in the Faculty's office for academic personnel. The Department of Musicology is represented on the Faculty's Development Committee and Teaching Committee by the head of the School of the Arts; its representative on the Research Committee is the head of the Institute of Western Cultures. Its members are part of the Council of the Faculty of Humanities. The Head of the Department and the Dean of the Faculty of Humanities meet on a regular basis to discuss on-going affairs.

The Faculty of Humanities recognizes the unique importance of the Department of Musicology and its special needs. We in the Faculty are aware of the high quality of the research conducted by the department's faculty, and the great merit of its teaching program.

### **Executive Summary of Gager Report**

The Committee for the Future of the Humanities was appointed by former President Menachem Magidor to consider a wide range of issues relating to the future of the Humanities at the Hebrew University. In particular, the Committee was asked to identify fields of strength or weakness within the Faculty of Humanities and to suggest ways to further develop and correct them. We sought to examine both undergraduate and graduate studies and to suggest ways to achieve and maintain high-level, inspiring teaching, and to envisage various structural possibilities that may foster high quality research in the Humanities and encourage cooperation between scholars. On three separate visits to the University, committee members met with many members of the faculty, administration and student body, and the ideas, concerns and suggestions that emerged in these meetings largely shaped the recommendations that follow.

It is the strong belief of the committee that the members of the Faculty of Humanities at the Hebrew University rank among the leading scholars of the world. It is, however, clear that there are specific areas of the Faculty of Humanities that require attention and improvement, particularly in light of the ongoing reduction in the number of faculty positions and the prospect of numerous retirements. We propose significant changes in a number of areas. Only full co-operation on all sides will make this possible, but we believe that the work of our Committee has already sparked new conversations on a wide range of issues.

It is the conclusion of the Committee that the Hebrew University must pay special attention to three general areas as it makes new hires in the faculty: the contemporary world in all geographical areas (without at the same time losing the traditional emphasis on earlier or classical periods); the study of gender in all areas; and Israeli culture and society, including social, ethnic and religious groups of all kinds. The Committee also recommends that the following specific areas currently under threat from impending retirements be strengthened and maintained: Yiddish, American Studies, the teaching of modern Arabic and more teaching of courses in Arabic, Russian language and literature, and folklore, theater and musicology. At the national level, the Committee believes that certain fields of study, such as African studies, Romance languages and literature, and ancient Semitic epigraphy are in danger of disappearing altogether and their survival depends of the development of serious cooperation among Israeli universities at the national level. The Committee holds the view that at this crucial stage in the development of the Faculty, there must be a strategic plan that will serve as the basis for making new appointments. It is our view that the set of priorities listed above might serve as the basis for such a strategic plan.

The Committee has given careful consideration to what we take to be weaknesses in the current B.A. curriculum. Specifically, we have attempted to address the widely held perception that many students arrive at the University with deficiencies in writing modern Hebrew and the equally prevalent opinion that many students lack a solid grasp on reading and writing in English. We have also sought to provide students with the currently lacking foundation in basic academic disciplines, while keeping in mind that most students arrive at the University after military and other forms of service and have consequently been separated from the classroom and from the culture of academic and intellectual skills. With these factors in mind, the Committee has proposed changes in the B.A. curriculum, beginning with required courses for first year students in English reading and writing AND in Hebrew writing. We also recommend that students will no longer be required to choose two majors fields of study in order to qualify for the B.A.. In effect, students will major in (1) a Department or in (2) a Department and a Program or in (3) two Departments.

The Committee has approached the delicate issue of how the existing structure of academic departments might be modified and simplified. It is the view of the Committee that the current structure of departments and programs is no longer appropriate to the proper functioning of a major university, and some departments are too small to maintain an adequate level of academic and intellectual strength. In its own deliberations, the Committee has approached the issue of reorganization from the perspective of the B.A. curriculum. We propose the creation of four divisions within the Faculty of Humanities: Languages and Literatures, History, Arts and Expressive Culture, and Modes of Thought, with specific departments each being part of one of these Divisions (see report). In addition to the departments, students may also concentrate in one of several Programs, which will be interdisciplinary in character and as complementary to the Departments, though working in close cooperation with them. Each of the four major divisions will be required to develop one or more team-taught gateway courses for first-year students. The teaching of the new B.A. first year will require a cultural change in much of the over-specialized approach to teaching among the faculty who will need to implement it, but it is the belief of the committee that a principal goal of the Hebrew University is the education of citizens, not merely specialists. More than in the past, many first-year students will be exploring their options rather than plunging into a 'major' at the very beginning. Thus, advising by faculty members will be essential in this new model and the administration of the University will need to provide resources so that faculty members will be well trained and willing to undertake this important task

The Committee has dedicated much thought to the graduate programs of the Faculty. We have found that the M.A. programs were of unequal quality, and serious attention needs to be directed at elevating their quality and articulating their goals. We have also recommended

that **all** M.A. programs offer a first-semester methodological seminar every year. With regard to both M.A. and Ph.D. programs, the Committee strongly recommends that admissions standards and procedures should be a matter of Departmental concern and authority. In more general terms, graduate students should be seen as working in a department, not just with a single member of the Faculty. The Committee also strongly supports a program whereby outstanding B.A. students can be identified and granted generous stipends at the M.A. level. The Committee is also concerned about the low level of funding for all graduate programs.

We have also made some recommendations for improving the physical plant of the Faculty, including renovating offices to make them more inhabitable for faculty members, and updating classrooms into "smart classrooms." We have also proposed that every department and program prepare an up-to-date website in English and Hebrew. Finally, we have addressed some concerns about the library and future role of the library and its staff as an instructional unit of the University. Personnel must have first-hand experience with the processes of research and writing in order to properly guide students in these areas.



### Chapter 3 – Department of Musicology

#### 3.1. The Goals, Structure, Contents and scope of the Study Programs/ Department

- 3.1.1. The name of the department / study programs, a **brief** summary describing its development since its establishment. Please attach a copy of the academic diploma awarded to students.

Founded in 1965, the Department of Musicology offers courses in historical musicology, ethnomusicology, and music theory. It offers first, second, and doctoral degrees in Musicology. Among its faculty members are specialists in European music history, the music of Jewish and Muslim cultures from the Mediterranean and the Middle East, music theory and music cognition. Research is informed by a variety of historical, cultural, analytical, and theoretical approaches, and scholarly interests currently include opera and musical drama, Jewish and Israeli music, non-western music, music cognition, counterpoint and harmony, aesthetics, semiotics, and music in relation to other arts as well as new approaches to the sonic space. Faculty, past and present, are well established international scholars, publishing in leading periodicals and publishing houses and active in various academic and cultural venues, both national and international.

Celebrating in the year of the report its fiftieth anniversary, the Department was inaugurated by the late Prof. Alexander Ringer, a most distinguished American musicologist at the time, who arrived from the USA with that purpose in mind. The late Prof. Josef Tal, one of Israel's primary composers, joined forces with Ringer in the foundation of the Department. After recruiting several young Israeli and American scholars, the Department steadily grew in terms of numbers of faculty and students, course offerings and degrees awarded, reaching the peak of its development in the 1980s. Among the founding faculty were the late Prof. Dalia Cohen (Music Theory and Cognition, Ethnomusicology, Music Education), Prof. Don Harrán (Western Music History, Jewish Music), Prof. Jehoash Hirschberg (Western Music History, Israeli Music) Prof. Ruth Katz (Western Music History, Aesthetics, Philosophy of Music, Opera), the late Prof. Amnon Shiloah (Middle Eastern Music, Ethnomusicology), joined a decade later by Prof. Rogen Kamien (who immigrated from the USA in the mid-1980s; Music Theory, Analysis and Appreciation), and by the late Dr. Bathja Bayer (Israeli Music, Jewish Music, Music and Archeology) and Prof. Israel Adler (Jewish Music) both of whom came from the Jewish National and University Library where they were previously employed by the University.

The second generation of the faculty of Musicology, which comprises the senior faculty today, was recruited, in the main, in the mid-1980s, with the appointments of Prof. Ruth HaCohen and Prof. Naftali Wagner. Dr. Yulia Kreinin, who was already a well-established musicologist when she emigrated from the former Soviet Union, joined the Department in 1992. In the late

1990s Dr. Roni Granot joined the tenure-track faculty after serving for several years as full-time adjunct. In 2000 Prof. Edwin Seroussi moved from Bar Ilan University (as associate Professor) to join the ranks of the faculty and serve as Director of the Jewish Music Research Centre. The third generation of faculty currently consists of Dr. Yossi Maurey, who joined the Department in 2007 and was tenured in the year of this report (2014).

In addition to the tenured faculty, the Department has been employing for the past ten years two senior adjuncts: 1) Dr. Bella Brover-Lubovsky (whose field of expertise is eighteenth-century music) who works half time in the rank of Senior Researcher, and 2) Dr. Yossi Goldenberg (Music Theory and Analysis) who serves as associate teacher. Both scholars graduated from the Department and are employed with Funds of the Department (see below chapter 6.5 of this report).

It is worth noticing that the founding faculty members of the Department served for an average of four decades. Put differently, only beginning with its fourth decade of existence did the composition of the faculty started to change. Since the late 1980s, when the founding members started to retire, the number of faculty members dwindled, while maintaining a solid enrollment of students. Yet the Department maintained its high standards of scholarship and teaching, as well as its position at the forefront of the discipline in Israel. This distinction was recognized on a national level in the year 2012 when two senior faculty members (emerita), Prof. Dalia Cohen and Prof. Ruth Katz were awarded the Israel Prize, the highest distinction of the state of Israel for life achievements in research. The prize is very rarely given to musicologists.

In the course of the years the Department developed a relationship with the Jerusalem Academy of Music and Dance. Joint degrees with the Academy are awarded at the undergraduate and graduate levels (B.A.Mus. and M.A.Mus.). This cooperation has enriched the ranks of the Department with a number of excellent students who are also excellent performing musicians or composers. At the present there are discussions regarding a possible cooperation on a D.M.A. in composition.

While other departments of Musicology in Israel (all created after the one at the Hebrew University) are now either disbanded (Tel Aviv University) or else focusing majorly on other areas of academic music training such as composition, education and therapy (Bar Ilan University), the Department at the Hebrew University effectively remains the only program fully dedicated to the areas of musicology, ethnomusicology, music theory, aesthetics and semiotics of music, and music cognition. The Department was voted by the University's administration as the best department of the Hebrew University in all parameters for the academic year 2011/2012.

- 3.1.2. Please describe the mission statement of the department/study programs, its aims and goals. What is the Strategic Plan of the department and its study programs?

The Department aims at educating students with music background on the principles of Musicology as an academic discipline, namely on research geared towards the comprehensive understanding of music as a distinct human activity through historical, ethnographical and systematic approaches and methods. The Department makes use of the public's trust in the University in order to sustain the highest possible level of course and degree offerings by educating students towards research in music.

Its goals are:

- 1) To provide Israeli society with professional musicologists who are capable of enrolling in diverse sectors of society dealing with music, chiefly but not only in music education at the elementary, secondary and college levels as well as other social contexts dedicated to enhance music appreciation through teaching. Graduates of the department should also be able to contribute to areas such as mass media and artistic media (radio, television, cinema, theatre), music criticism (printed and broadcast), and music therapy.
- 2) To train its students to contribute to a deeper understanding of music as a cultural, social, historical, emotional, intellectual and acoustical phenomenon through academic research based on empirical observations of live and archival sources as well as through the use of interpretative tools from the humanities and social sciences.
- 3) 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.
- 4) To develop open fori for ongoing discussions and analyses of current issues related to music in its relations to culture and society in Israel, the Middle East and the global village through conferences and seminars open to the public.
- 5) 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. This important goal relies on the assumption that by educating students from all disciplines and faculties of the University, the Department is indirectly strengthening on a long term the place of music in the Israeli society and among its individual members, enhancing its humanistic, liberal as well as national culture.
- 6) To position the contribution of music to society, culture and thought in a prominent place in many of the intellectual and cultural activities at the university (in conferences and other symposia) and in the country, as well as in various international fori.
- 7) The nourish music audiences in the city of Jerusalem, whose population benefits from its proximity to the Hebrew University, by bringing the best possible educational concert series opened to the public.

The Department of Musicology stands on three main pillars: historical musicology, ethnomusicology, and systematic musicology (music theory and music cognition). The **main strategic plan** is therefore **to develop a faculty staff (permanent and adjunct) that is able to provide well-rounded curricula in these three fields** through the maximization of the courses' offering as well as to supervise advanced students' research projects in these broad fields. Put differently, courses are designed to cover the basics of the three pillars while at the same time provide tools that are common to all fields of Musicology regardless of the topic of study.

In accordance with this strategic plan, among the present-day faculty members are specialists in most historical periods of European music, from the Middle Ages to the twentieth century, those in ethnomusicology emphasize Mediterranean and the Middle East music, the staff on music theory specializes on Schenkerian analysis and the faculty on music cognition focuses on music perception. There are fertile relations among these pillars and faculty "transgress" to each other's domain enabling mutual enrichment. Fertile interactions also occur with other Departments of the Faculty of Humanities and beyond. Such interactions are translated into joint courses and research projects that are discussed below in more detail.

Scholars of European music cover a variety of historical, cultural, analytical, and theoretical approaches to European music research. Issues currently addressed include opera and musical drama, aesthetics, semiotic approaches, music and ethics/ politics (critical musicology), and music in relation to other arts as well as new approaches to sound studies. Jewish, Israeli, Arabic and Middle Eastern music are the main areas covered by the ethnomusicological branch of the Department in addition to sporadic courses on Indonesian and Latin-American music and Jazz. The faculty of music theory specializes in the study of the diverse aspects of the tonal system as it operates in art and popular music as well as on theoretical aspects of the relations between text and music. Music cognition teaching and research covers music and biological evolution, psychoacoustics and cognitive processes in the perception of various aspects of music using behavioral, physiological and neural measures. .

Faculty, past and present, are internationally well established, publishing in leading periodicals and publishing houses and active in various academic and cultural venues, both national and international. The **second strategic plan** of the Department is **to expand the diversity of scholarship in the future hiring** of permanent and adjunct faculty.

The Musicology Department has founded, developed and sponsored over the years outreach programs or venues of musical activities that complement the academic teaching and research for majors and minors. The **third strategic plan** is **to develop these outreach programs**

open and even to expand them for the benefit of the entire University community while continuing to make them accessible also to citizens of Jerusalem.

These outreach programs include the longest-running free concert series offered in Jerusalem, the University orchestra and an Indonesian Gamelan ensemble, all funded by the Department of Musicology and related endowments. Notwithstanding their respective distinctiveness, they share the notion that music making or listening is a highly enriching cultural and social activity, one that provides a connection to the heritage of the past, while at the same time providing pleasure, relief from stress, stimulation to the creative mind, and facilitating social bonds in unique ways. We would like to stress here again, that alongside the more popular aspect of spreading music and musical cultures in our environment, we wish to enhance our involvement in major intellectual and scientific enterprises, at HU as well as at wider national and international circles, that is, in the grand mission of the Humanities and the world of knowledge in general today. We do believe, each in his and her own domains, that musical knowledge and the thinking related to it has the capacity to stir new ideas and broaden the horizons of many disciplines and fields of research.

The continued existence of these music services to the University community is in jeopardy: the recurring financial cutbacks imposed on the Department in recent years have left it with dwindling financial resources, forcing the dismissal of several adjunct professors, the cutting of practicing workshops and a reevaluation of the continued support in projects such as the Gamelan ensemble. A larger percentage of the Department's budget goes towards the exclusive funding of teaching the basic undergraduate and graduate programs at the expense of supporting alternative programs as well as students' scholarships.

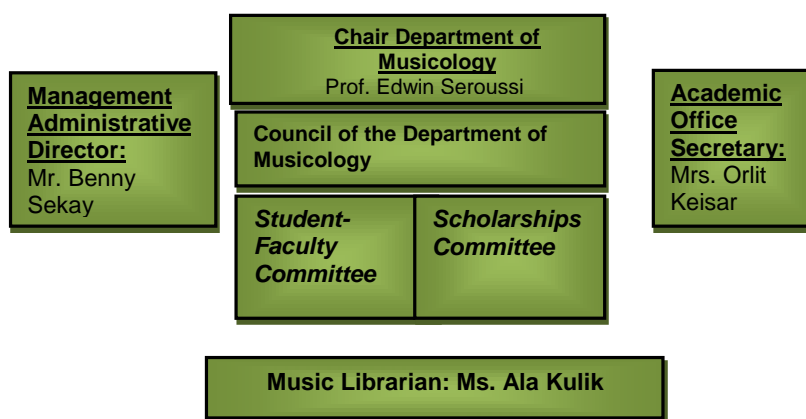
A **long term strategic plan** that aims at improving the current level of the programs offered, both the basic ones and the outreach services, should focus on the constant revision of the Department's budget towards its maximization as well as to develop a new fundraising campaign both at the competitive grants level as well as among the donors of the Hebrew University. Much has still to be done at the University administration level to put music (and the arts in general) on a higher priority for fundraising. At the same time, the Department has to adjust its programs and develop new ones that will attract fresh constituencies of students. Such a revamping of program is needed in face of the dramatic changes in the ways music is created, performed, transmitted, and consumed in the era of high technology.

- 3.1.3. Description and chart of the academic and administrative organizational structure of the department and its study program/s (including relevant committees and names of senior administration).

The Department is small in comparison with other departments at the Faculty of Humanities at the Hebrew University. In the year of the report, it included six full-time faculty members (all but one tenured), one senior part-time scholar (at the senior lecturer level) and nine adjunct teachers (three junior faculty at the Ph.D. level and six teaching assistants with M.A. degrees).

The organizational structure of the Department consists of the Head of the Department, the Council of the Department, the management administrative director and the academic secretariat. The Council also functions as the committee for scholarships and designates its representatives to the Student-Faculty committee. This last committee meets twice a year.

### **Department of Musicology**



The Head of the Department runs it on a daily basis. S/he is elected by and reports to the Department's Council that consists of the entire tenured and tenure-track faculty. Heads of Departments are elected for a two-year term that can be extended up to four years. Occasionally, as in the case of the year of the report, the Head can serve for a one-year term. S/he is in charge of the budget, of the promotions of the faculty members, and of planning the academic year (teaching program and other activities, such as conferences and concerts of the Department and of operating special office hours for all students who have special needs or difficulties,). The Head of the Department reports to the Head of the School of the Arts and the Dean of the Faculty of Humanities.

The Council is the highest governing authority of the Department. It meets at least twice each semester and deliberates over the following six main subjects: teaching programs, marketing strategies and recruiting of new students, long-term plans, granting of scholarships from departmental funds, appointments and special events. Due to the small size of the Council, the Head of the Department consults with its constituent members frequently and informally, especially via group emails.

Members of the Faculty take turns filling the following three positions: undergraduate advisor, graduate advisor, Labs administrator. Advisors of undergraduate and graduate studies meet students especially during the recruiting and enrollment sessions, providing them advice on what courses to take. They also meet students as needed during the academic year. The Labs administrator is in charge of upgrading the equipment and software at the training and research Labs. The webmaster is in charge of updating the department's website located on the University's server. Two faculty members routinely suggest ordering new items to the music library and maintaining its vibrant connection with the music librarian. The Head of the Department (see also below 7.5-7.7).

The administration of the Department consists of a secretary and an administrator. The secretary is in charge of keeping the department files, advising to students in technical matters such as submission of forms, keeping with the formal structure of the programs, as well as taking care of communications between faculty and students, production of flyers, and replying to emails and telephone calls and taking care of maintenance and use of the department's spaces. The administrator, who reports also to all the departments of the School of the Arts, is in charge of the budget administration, including the issuing of adjunct faculty appointments, paying of scholarships and all other expenses.

The Department also employs a concert series producer. She is in charge of commissioning the artists and arranging their payments, preparing the programs, and distributing the promotional materials through all channels of social media, Internet and departmental website.

- 3.1.4. Location: the campus where the study program is taught (if the institution operates on a number of campuses). If the study program is offered on more than one campus, is the level of the program uniform on different campuses, and what measures are taken in order to ensure this?

All the programs of the Department of Musicology are offered at the Mount Scopus Campus of the Hebrew University, except for two service courses on Music Appreciation that are given at the Edmond J. Safra (Givat Ram) Campus and at the Rehovot Campus (Faculty of Agriculture). These two courses are not part of the Department's curriculum.

- 3.1.5. Please describe the study program's structure and content, including specializations/tracks within the program, division of courses according to number of credits and fields within the discipline. How are the mission statement, aims and goals of the program reflected in the study program?

The Department of Musicology offers a single program for all students majoring in music at the undergraduate (three years long) and graduate levels (two years long). The majority of the courses in the first two undergraduate years are mandatory. Third-year undergraduate students have more elective courses where they can start choosing the themes and fields of their preference. Mandatory courses are divided into four main areas: music skills and theory (including ear training, harmony, counterpoint and analysis); history of Western music (including an introductory course in the first year and a selection of four periods in the second and third years, with 20<sup>th</sup> century and contemporary music as a mandatory one); systematic musicology (acoustics, organology); and ethnomusicology (introduction to world music and field work, Jewish music). Undergraduate students' early research leanings come to expression in their selection of elective seminars and the topics of the two seminar papers they write as part of their completion of the degree.. Students who study Musicology as a minor take required courses in music skills, history and ethnomusicology. Besides all the mandatory course work in Musicology, whether major or minor, students are required by the University to take 12 credits in general survey courses from other Faculties at the University (the so-called Avney Pina, Hebrew for "Corner Stones", program). Additional 8 credits ("Gateway Courses") are required by the Faculty of Humanities through the School of the Arts and other schools plus 4 credits of a second foreign language (in addition to Hebrew and English). In sum, twenty percent of the full curriculum for undergraduates is the result of relatively new University requirements that have expanded the horizons of our students on the one hand, have cut back substantially on their disciplinary training on the other. This issue will be addressed in more detail in chapter 3.1.8 of this report.

The following tables summarize the requirements and the number of credits for each curriculum, major and minor (without including the required University survey courses).



**Table 3.1 Department of Musicology – Curriculum for Majors**

<b>Course name</b>	<b>Credits</b>	<b>Number of Hours on yearly basis</b>
<b>First year</b>		
Writing and Reading Skills	2	1
Theory Fundamentals and Counterpoint	4	2
Harmony 1	4	2
Ear training 1	2	2
Music laboratory 1	2	2
Music, Humans, World	6	3
University orchestra or choir or vocal ensemble	2	1
<b>Second year</b>		
Analysis in historical perspective	4	2
Harmony 2	4	2
Ear training 2	2	2
Music laboratory 2	2	2
Music History, two periods	6	3
<b>Third year</b>		
Theory 3	2	1
History of Western Music	3	1
Contemporary Music	2	1
Seminar in Musical Analysis	4	4
<b>Second and third years</b>		
Elective courses in Musicology	10	5
Ethnomusicology or Jewish music	4	2
<b>Total</b>		
	<b>65</b>	<b>38</b>

**Department of Musicology – Curriculum for Minors**

<b>Course</b>	<b>Credits</b>	<b>Number of Hours on yearly basis</b>
<b>First year</b>		
Writing and Reading Skills	2	1
Theory Fundamentals and Counterpoint	4	2
Harmony 1	4	2
Ear training 1	2	2
Music laboratory 1	2	2
Music, Humans, World	6	3
University orchestra or choir or vocal ensemble	2	1
<b>Second year</b>		
Harmony 2	4	2
Ear training 2	2	2

Course	Credits	Number of Hours on yearly basis
Music laboratory 2	2	2
Music History, two periods	6	3
<b>Third year</b>		
Theory 3	2	1
History of Western Music	3	1
Contemporary Music	2	1
<b>Second and third years</b>		
Elective courses in Musicology	4	2
<b>Total</b>		
	<b>45</b>	<b>25</b>

The M.A. program includes two tracks: research and non-research track. In the research track the student is required to write a thesis but the number of courses is lower than in the non-research track. The research track leads directly to the Ph.D. (if the final combined grade of courses, integrative exam and thesis is higher than 85/100). A graduate from the non-research M.A. track can be admitted conditionally to the Ph.D. upon the completion of paper equivalent in scope to an M.A. thesis.

Courses at the graduate level are divided into mandatory courses in theory and methodology and elective seminars in accordance with the field of specialization of the student. The course offerings at the M.A. level vary each year. There is a balance between methodological courses and seminars on specific subjects. Methodological courses include seminars on research methods and theory in Musicology and Ethnomusicology. Students must take of these seminars during their studies. In addition, the Department holds every year a Departmental Seminar that is compulsive to all graduate students. The seminar includes in-depth discussions of a specific seminar that varies each year, lectures by guest scholars from abroad, and since 2012/3, a one-day seminar in a retreat outside the campus. In the year of the report the one-day seminar focused on hybridity and the future of classical music in light of the extensive recent literature about its disappearance. During the retreat the students also produced a program around the centenary of World War I.

The following table includes the M.A. courses taught in the year 2013/2014. All courses were semesterial and granted two credits.

**Table 3.2 Courses taught in 2013/2014**

Topic	Instructor
Soviet Music in Historical Context	Julia Kreinin
Nature or Culture: Music from an Evolutionary Perspective	Roni Granot

Cognitive Aspects of Musical Performance	Roni Granot
The Musical Work as a Cultural Text	Ruth HaCohen
Venice	Ruth HaCohen
Maps: Visual and Sonic Representations of Place in the Arts	Edwin Seroussi
Music in the World of Islam	Edwin Seroussi
Music in Spain	Edwin Seroussi
From the Monastery to the City Square: Monody in the Middle Ages	Yossi Maurey

Due to the limited number of seminars offered in Musicology, and in order to allow students a maximum range of possibilities in acquiring tools for their research project, graduate students are allowed to take one elective seminar at the upper undergraduate level as well as courses outside the department and even outside the Faculty of Humanities. For example, students take methodological courses in departments or special programs such as history, art history, theatre, comparative literature, cultural studies, sociology and anthropology.

The Department's annual program of courses structure reflects its goals within the limitations dictated by the availability of faculty on each year and budgetary constraints (i.e. considering sabbatical leaves of tenured faculty members and possibilities of replacements for those on sabbatical). The program reflects the basic tenets of traditional Western European musicology, namely solid music skills, theory and history, while at the same time opening venues for ethnomusicology, folk and popular music, music aesthetics and its relations/interactions with other art forms, critical musicology, and systematic musicology in the elective courses.

#### 3.1.6. Does the study program provide courses to other units?

The program provides extensive services to other units of the university. A faculty member of the Department provides a semestrial course on music to the Avney Pina program, taught at the Safra Campus, and to the Amirim Honors (undergraduate) Program. The inclusion of such a course in one of the most prestigious academic programs in the country is a recognition of the importance of music in the education of the elites, as well as the capability of the Department of Musicology to provide such a course.

Several courses of the Department are open to students from other departments on the basis of their musicianship skills. For example, courses in ethnomusicology are attended by students of Folklore, Sociology and Anthropology and more. Music cognition courses are considered an elective course in the prestigious "Cognitive Studies" program, as well as the Psychology department and is often attended by students with music background from other departments. The course Music, Humans and World, a novelty of the program in the year of the report, was open to students from the Faculty of Humanities who can read music. Elective courses too are

open to other departments. In the year of the report the course on Music of Spain was cross-listed with the Department of Romance and Latin-American Studies and the graduate seminar on "Venice Unmasked: Exploring Culture in Context" co-taught with a faculty from Department of History hosted students from Musicology, History, History of Art and Literature.

Faculty members of the department are also deeply involved in the graduate program of the School of Arts, providing interdisciplinary seminars that are open to students from all the departments in the School.

The Department also provides an extremely popular survey course called "From Bach to the Beatles", with an average enrollment of 150 and more students. The course provides the opportunity to a large part of the campus to acquire basic tools for the appreciation of music. Service courses such as this one are run by the department but not included in its budget. They are covered by the budget of the School of the Arts. Sporadically the department offers special courses in collaboration with researchers from the Sciences such as "Music and the Brain".

3.1.7. Internationalization: are there any international features in the department (e.g. students exchange, teaching in English etc.)?

The department hosts few faculty and graduate students from abroad on a regular basis. Graduate students arrive mostly from the USA and Canada through programs such as Fulbright and are hosted by the faculty members of the Department.

In the year of the report, Prof. Philip Bohlman, a most distinguished musicologist from the University of Chicago, taught for one semester. His visit was sponsored by the new Mandel School of Advanced Studies in the Humanities. The Department of Musicology secured his one-semester tenure through a competitive application process involving all other departments of the Faculty of Humanities. The language of the seminar co- taught by him (in partnership with two members from the faculty of the Department) was English. This however was rather an exception to the overall program, taught exclusively in Hebrew. During 2015 we will host a winner of the Balzan Research Visitorships in Musicology for 2014-15 (a mid-career level professor of musicology), who will be in residence for about a month, giving seminars and conducting research on our premises.

In the past the Department offered a course on Jewish music taught in English that was part of the program of the Rothberg School for Overseas students. This course is no longer provided due to budgetary constraints.

- 3.1.8. Specify what bodies are responsible for the planning and managing of the study program. What are the mechanisms responsible for introducing changes and updating the study program, and how do they operate. If fundamental changes have been introduced into the study program during the last five years, please specify what they are.

As mentioned above, the responsibility for planning and managing of the program falls on the backs of all members of the Council of the Department. The Council is also the forum for promoting changes and updates in the program and curricula. Changes can be suggested by each tenured faculty member, but sometimes suggestions are presented to the Council also by non-tenured faculty. The Head of the Department presents each year the program, including its budget, to the Dean of the Faculty for approval. The Dean can ask for clarifications about the rationale of the program, although experience has taught that Deans very rarely intervene in the contents of the program. They tend to focus only on the budgetary implications thereof, and if these are contested, they may carry as a result changes in the design of the contents of the program.

The head of the Department together with members of the Council revise the program on a yearly basis. Indeed, the program has changed in the past five years, not in its basic tenets but certainly in other important aspects. Two main trends of change can be pointed out: reform of the curriculum in Western music history and the expansion in the offerings of systematic musicology.

In the curriculum of music history two types of changes were introduced in the past five years. One is the development of a new introductory course called “Music, Humans, World”, offered to first-year students who would have normally taken the time-honored first year courses on music history (from the Middle Ages to the Baroque), part of a six-course sequence of music history (Music in Antiquity and the Middle Ages, Renaissance, Baroque, Classical, Romantic, and Contemporary music). The new course introduces students to a panoramic overview of the history of music on a global perspective, addressing the its place in various contexts and periods, “big issues” that are of concern for musicology in its widest sense. It is taught by two faculty members to allow for a display of different approaches and fields of expertise. This consequential modification to the curriculum was worked out over a long period of gestation and contemplation. It was run for the first time with great success in the year of this report, and yet it is being amended for the coming year on the basis of the reactions of the students and the faculty who taught the course, reinforcing the ethnomusicological aspect of this broad topic.

A second change in the curriculum of music history was the introduction of new elective courses designed to widen the spectrum of the concept of “history of music” in terms of genres, registers and geography. Two such courses offered in the past five years, including in

the year of the report, are “From Folk to Pop”, a survey of the history of the non-canonic music (from the perspective of the traditional elitist music history) and “Music of Spain” that surveyed the music of a modern and yet “peripheral” European nation whose music is rarely treated in the Germano/Franco-centric narrative of traditional musicology. Both courses stressed the interactions and crossings between elitist and folk music, and between centers and peripheries. Opera too is taught in recent years from wider perspectives, (without forgoing close readings of the works themselves) such as “operatic journeys in emotional fields” or one which stresses the political aspects, between the voice of the individual and that of the many. Viewing music interfaces with religion, is another “big issue” which is studied in recent years surveying the contribution of anthropology, theology and philosophy to this topic and vice versa.

Changes in systematic musicology consisted in the introduction of new subjects related to the evolution of music from biological and cognitive perspectives. These new courses (all elective) introduce the students to the latest thinking about central issues such as the origins of music, the relation between language and music, and the study of “the brain on music” (to paraphrase the title one of the bestseller books on the subject).

As mentioned in chapter 3.1.7, changes in the program were also the result of new University policies that require all students to take more survey courses outside of their own Department: 1) the so-called “Corner Stones” (Avney pinah) program, and 2) the new “Gateway Courses” (Kursei sha’ar), designed to familiarize students with the Humanities in general by taking, in the case of Musicology students, basic courses taught by the School of the Arts and its other departments, History of Art, Theatre and Folklore. This dramatic expansion of the curriculum has 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. For example in the past both the Introduction to Ethnomusicology (renamed in recent years “Introduction to non-Western Soundscapes”) and History of Jewish Music (renamed in recent years “Music in Jewish Culture and Society”) were mandatory; now students have to elect one of them as mandatory, although they can choose the second one as one of their elective courses. The conundrum of general interdisciplinary education versus disciplinary expertise is not exclusive to the Hebrew University but part and parcel of contemporary higher education on a global sense. In sum, changes in the curriculum of the Department are the result of internal and external deliberations, not all entirely in our control.

Moving to the graduate level, and as an addition to what has already pointed out in chapter 3.1.8 above, senior members of the faculty of the Department have developed in recent year

innovative, even daring, seminars that serve graduate students from the Faculty of Humanities and beyond. In the year of the report two such seminars took place, one focusing on the city of Venice from a broad interdisciplinary perspective, in collaboration with the Department of History, that included a field trip to Venice, and one on Maps, in collaboration with young scholars from the fields of Performing Arts and Folklore, that focused on visual and sonic representations of place in the arts. The development of such special seminars demand an utmost effort from the faculty members involved in their development and teaching. Yet, it is part of the commitment to the constant innovation of the programs offered by the Department and part of its mission to widen the number of students at the University at large who are exposed to music as one of the basic foundations of human culture and society.

- 3.1.9. Describe the mechanism for coordinating and examining the contents that are, in fact, being taught, if such a mechanism exists.

Courses taught by junior faculty members are reviewed by senior members of the Department as part of the periodic evaluations carried out before the granting of tenure and for higher ranks. Otherwise each faculty member is responsible for the contents of each course

During the deliberations of the Council of the Department, an effort is made to coordinate the contents of courses in order to avoid duplications. For examples there is a forum of all the teachers of music theory to coordinate the materials taught in the different courses. Another effort is to coordinate the repertoire covered in the different courses in order to maximize the exposure of the students to as many works as possible. This coordination is one result of the cutting back of the basic course on the knowledge of repertoire that was discussed above in chapter 3.1.8. Similarly we make an effort, under the present constraints, to offer each year a wide range of topics. (For instance, when one member teaches a course on Wagner, another will not give her opera course that year; the same is true with Israeli music, Jewish music etc.) In general, we all survey the list of offered courses very early in the planning of next year curriculum and comment on the individual suggestions as well as the overall spread.

- 3.1.10. Are non-academic bodies involved in the running and the activities of the parent unit and study program? If so, what are these bodies and what is the mutual relationship between them and the leadership of the parent unit (for instance, the mutual relationship between the Business School and the Manufacturers' Association or Industrial Factories)?

This is irrelevant to the Department of Musicology.

- 3.1.11. To what extent does the department collaborate with other departments within/outside the institution?

As already mentioned above in detail in chapters 3.1.8 and 3.1.9, there are extensive collaborations with other Departments, especially with Departments of the School of the Arts as well as with the School itself. Also in the framework of the Scholion Interdisciplinary

groups in which one member participated, there were twice seminars on "interpretation" taken from wider cultural, literary, historical as well as musicological perspectives. Collaborations take place at the undergraduate and graduate levels. They consist of joint teaching enterprises, many times by two or more senior faculty members as well as research initiatives.

The Department recognizes credits acquired by students in other accredited programs in Universities in Israel and abroad. There are, however, no formal collaborations with such institutions. Students, mostly graduates, take courses in other institution according to their research interests and needs. These must be courses that are not offered by the Hebrew University. Authorization from the undergraduate, graduate or thesis advisor is required for these courses to be accepted as part of the curriculum towards the completion of the degree.

There is more collaboration between faculty members of the Department and institutions abroad at the level of research. Such collaborations are mostly carried at the level of grant proposals for joint research projects.

- 3.1.12. What are the future development plans of the evaluated study program, and how were they decided upon?

As implied in chapter 3.1.9 above, the Department is in a constant process of self-evaluation of its programs, almost on a yearly basis. Future plans will depend on the most important and yet unknown variable in the planning equation, namely the recruitment of new tenured-track faculty members. Three out of the present six senior faculty members are expected to retire by 2020 (2015, 2017 and 2020). Any future plans will depend on two unpredictable factors: 1) once vacant, will these three positions be filled? 2) If so, what will the scholarly profile of the new faculty members be? At the moment, we expect a new position to be filled in 2016 or 2017.

- 3.1.13. In summary, to what extent has the program achieved its mission and goals? What are its strengths and weakness?

Overall the program has achieved its mission and goals to the extent that the budgetary constraints allow for. Several graduates from the Department were accepted to graduate school at prestigious institutions abroad, mainly in the USA, or have received significant post-doctoral positions. Others have received the most significant scholarships offered by the Hebrew University to graduate students, such as the President's Scholarship.

Moreover, despite its relative size and "esoteric" object of inquiry (music), members of the Department serve on most of the important committees of the University. On many levels, music is present in the life of many students from other Departments and Faculties of the Hebrew University. Departmental events are well attended by audiences far and wide.. Some



members of the department enjoy a rather high visibility in the media, sharing their opinions on musical life and events in the country. Some also serve on various boards of performing arts institutions and State committees on music and the arts. In short, the Department achieves its goals through all these interventions, efforts and "sense of mission" of the faculty.

The Department has three main weaknesses. First, the level of the students admitted to the Department varies from year to year, and there inevitably exists disparities with regards to their level. The Department has to make concessions in terms of the level of musicianship of the students that are admitted in order to have the smallest meaningful cohort of students required to maintain the program. The department has to face the competition of the Jerusalem Academy of Music and Dance to where the most gifted students of music gravitate. Their choice is obvious; it is more feasible to get a job in the music market with a degree in performance or teaching than in Musicology.

The lack of uniformity in the background of the students poses problems for the teachers when the uneven level in the classroom tends to slow down the entire class, taking into account the weaker students. Because of budgetary constraints we are unable to divide classes according to various levels or to offer tutorials to weak students. Sometimes, the best students are discouraged because of the price they have to pay for this. On the other hand, the few students that take the joint program of Musicology with the Academy of Music and Dance, are a great asset, for they bring to the Department a higher degree of musicianship even if sometimes their academic level is somewhat lower than that of their colleagues. It must be stressed again that this situation changes each year and therefore it is hard to create a model of teaching over a long period of time. Teachers adjust themselves and the pace of their programs to each class.

Secondly, there is a decline in the number of students as they advance in the program. This is a widespread phenomenon in the Faculty of Humanities but this is no consolation. Analysis shows that some students find the program too demanding or they make up their minds about the field they want to specialize in as they go along. This is clear in the case of students who take upon themselves demanding combinations of two majors and cannot stand up to the programs they choose. Dropping Musicology as one of the majors is the inevitable solution for many students, since, often the other major seems more in demand in the job market/

Finally, at the graduate level, students are unable to finish their thesis on time. This is another endemic problem to the entire Faculty of Humanities. It derives from the personal situation of each student as well as the time limitations under which senior faculty members who are the thesis advisors operate. Many of the Department's graduate students have families and/or full-time jobs. Even with the reduction in scope and size of the M.A. thesis in the past years, many students still find it difficult to devote much of their time on research, while others have

problems with writing skills. Faculty members are therefore forced to devote their meager resources of time (a result of their multiple responsibilities in administrative duties and large number of graduate students) in assisting students with putting together their texts, sometimes thoroughly editing what they write, thus slowing down the process of completing their theses.

These three weaknesses all have to do with a dwindling budget. If increased, it could allow the Department to invest more in each student, in terms of tutorials and other opportunities for undergraduates and in terms of scholarships for graduate students. But a budget increase is nowhere around the corner, quite on the contrary, more cuts are expected in the very near future.

**To this chapter, please attach the following information:**

- The Department's (and Study Programs) Strategic Plan.
- A 'Tree- Structure' (עץ מבנה) of the department's organizational structure and the study program/s (including relevant committees and names of senior administration)
- A flow chart of the program presenting the process of completing the degree fully. The chart should present the "program at a glance" at all degree levels.
- The full study program in the format of Table 1 (Appendix 10.1, p. 14)
- Copy of the diploma awarded upon completion of studies (including any appendices to the diploma, such as: Diploma Supplement).

### **3.2. Teaching and Learning Outcomes**

#### **3.2.1 Teaching**

- 3.2.1.1 Does the Department have a structured system for evaluating teaching? If 'yes', please specify what the process includes. How the results of the evaluation activities are used, specifically, the negative findings about faculty members' teaching?

There is no structured system for evaluating teachers within the Department. However, the Hebrew University maintains a system of students' evaluation of each class. Teachers receive the student's evaluations each semester but no one in the Department examines these evaluations except when a faculty member is up for promotion.

Students sometimes convey teaching-related in person, either to the Head of the Department or during the Students-Faculty meetings that meet twice a year. It is up to the discretion of the Head of the Department whether to call the attention of a teacher whose performance has been the object of complaints by students. Usually these complaints are brought into the forum of the Department Council, especially in cases in which changes in courses or teachers are a possible solution to the problem.

- 3.2.1.2 How does the unit foster excellence in teaching? How are excellent teachers rewarded?

The assumption is that teachers aspire to excellence in teaching. The Department does not reward teachers for their performances in the classroom, only the university does. On the basis

of the students' evaluations the university singles out each year teachers for excellence in teaching. And yet it seems that the Faculty in Musicology is distinguished not only by its aspiration to ever improve contents and pedagogical methods, but also by its high devotion to students who for many years praise the faculty for these qualities as well as for the atmosphere in courses and other activities and among students.

- 3.2.1.3 Does the institution have a center for the enhancement of teaching? If not, does the institution/unit/department offer the teaching faculty systematic activity, such as courses/in-services/training/instruction and guidance programs in order to improve the quality of teaching?

The Hebrew University does provide diverse courses for the enhancement of teaching and the promotion of new teaching technologies. Teachers attend these workshops on a voluntary basis.

- 3.2.1.4 Do new faculty members receive special support? Does the department have a mentoring program for new faculty? If 'yes' – please specify.

New Faculty members do receive special support at different levels, financial and academic. The academic aspect of this support, which is the one relevant to this report, consists of the appointment of a senior faculty member who mentors the new faculty member into the workings of the Department. Since new appointments are rarely made, and several of the past appointments were of faculty with wide experience in the Department as non-tenured faculty members, the mentoring of young faculty members has seldom occurred.

- 3.2.1.5 Describe the use of information technology in teaching and learning: methods, scope, types of courses etc.

Music lecturers were by definition avid users of technology, even before the era of information technology, because of the use of recordings on different types and media in the past. Therefore, it is understandable that information technologies are often employed in the present by the music faculty, especially in surveys, basic courses and service courses,. First of all, the majority of the courses have a website that is embedded within the University Moodle system that enables teachers to communicate with the students on a daily basis, to create online discussions, to post all the materials of the course and to update the syllabus of the course as the course unfolds. Students are required to check the website of the course to download materials and assignments. Teachers can also send messages and assignments to the students through this system.

Most of the teachers use Power Point Presentations that included embedded graphics, musical examples and sound clips. Many teachers also play video examples taken from websites such

as YouTube and compatible databases or recommend students clips to listen by sending them the proper URL.

As mentioned above, the Department runs a Music Laboratory and Laboratory tutorials for the teaching of ear training and keyboard harmony. The use of the laboratory is obligatory for major and minor students during the first two years of study. Students receive credits for the use of the Laboratory.

### 3.2.2 **Learning Outcomes**<sup>3</sup>

- 3.2.2.1 What are the program's intended Learning Outcomes (LO)? How were they set and where are they stated? Are LO defined in the course syllabi?

Learning outcomes are stated in the syllabi. Courses on musical skills have a checklist of achievements that the students must attain. These achievements are tested in the examinations and in the other assignments given to the students, such as take-home exams and research papers.

- 3.2.2.2 Describe the methods applied to measure Learning Outcomes according to the following:

#### A. Examinations and exercises

1. Describe the method of examinations and their character, the relative weight of each type of examination in the program (written/oral/open/multiple-choice etc.). ‘

Each faculty member is free to determine the type of examination s/he uses to evaluate the students. Almost all exams in the Department, except the qualifying M.A. exam that is oral, are written exams. Most exams are administered by the University examination staff. The teacher has to be present, however, during the examination. Sometimes teachers administer their own exams. This occurs mostly in upper division courses, such as seminars. The vast majority of exams are based on short essay questions, and sometimes also involve in-class analysis and a listening quiz. Some exams include multi-choice sections or sections in which the students have to define shortly certain concepts. In upper division undergraduate and graduate courses, mostly seminars, final projects or take-home exams are given. The professor prepares the exam and releases it in on the last day of classes (or sometimes before). Students are given a certain period of time to return the exam. They are encouraged to integrate in the exam not only what they have learned but also original materials. In this form, the exam turns into a small guided research project.

2. Who writes the examinations and exercises and how is their validity assessed?

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<sup>3</sup> Definition of learning outcomes (LO) established by the Bologna working group on qualifications: “*LO are what a learner is expected to know, understand and/or be able to do at the end of a period of learning.*”

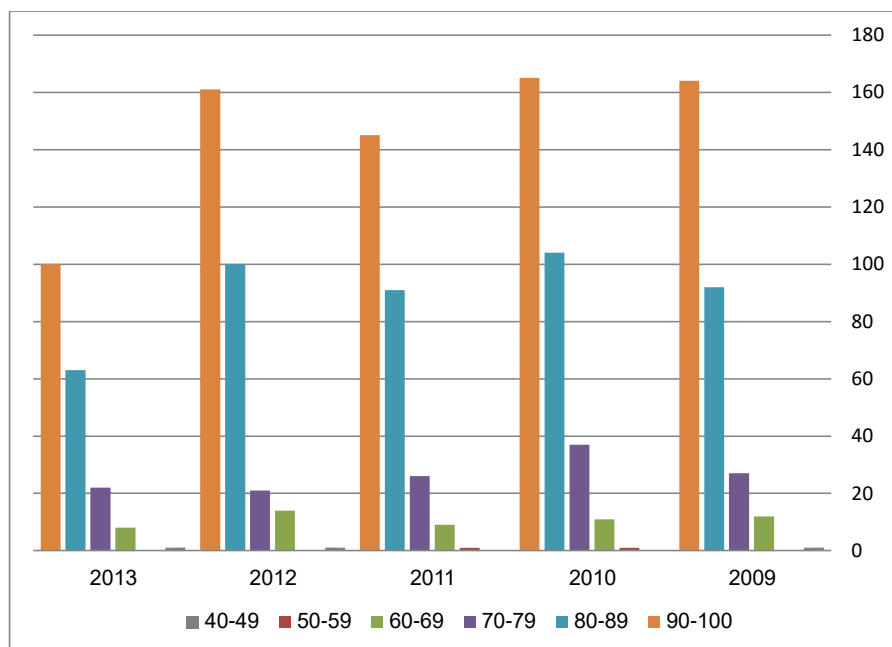
Faculty members are in charge of writing their own exams and assessing them in light of the performance by the students.

3. Who grades the examinations and exercises? Please describe the feedback given to students, apart from the grade.

Each teacher has to correct her exams. Most of the courses in the Department are of relatively small size in terms of numbers of students and therefore there are not many teacher assistants (but this is also due to budgetary constraints) to check exams anyway. There are few service courses or large courses (such as Jazz) in which teaching assistants correct exams.

Teachers are encouraged to write down in the examination booklet two types of comments: a general comment at the end, and precise comments addressing specific issues or questions. In take-home papers, upper level undergraduate and graduate students are also demanded to have bibliographical discipline in terms of specifying their sources and using systematic quotations according to the Chicago Manual of Style or similar system, adapted to Hebrew when necessary. We also ask the teachers to stress in their evaluation of term papers and take-home exams rigorous academic writing in terms of style, punctuation, grammar and more.

4. Please present the distribution of the final grades over the last three years in the format of a histogram (in all degree levels)

**Figure 3.1: Distribution of final Grades for undergraduates over the last five years****B. Written assignments (seminar papers, projects, theses, dissertations, etc.)**

1. Describe the types of written assignments and other projects required in the program, their contents and scope.

Besides the examinations, each undergraduate student is required to write two seminar papers. Students receive grades for these two papers that are in addition to the grade the student receives in the course in whose framework the paper was written. The papers must be related to the topic of the seminar. Students determine the topic in consultation with the teacher who also guides them in writing the paper. Ability to synthesize materials, and present coherently line of thought and argumentation are stressed. In addition a certain degree of originality is expected from the students in these upper level courses. An average seminar paper is twenty to thirty pages long (double space). The paper has to be written according to the standard academic requirements, including rules of citation, a footnote apparatus, and so forth.

M.A. students in the research track are required to write a thesis of up to 80 pages long. The subject of the thesis is determined by the student in consultation of the advisor during the first year of the degree and has to be approved by the Head of the Department. The thesis must be an original work, based if possible on original sources, such as archival materials, original analyses of musical works or in the case of ethnomusicology on interviews and field recordings carried by the student. The student

at this level is expected to show independent capabilities in terms of applying contemporary theoretical models to the materials being discussed, of phrasing a specific research question to be answered in the paper, of being able to criticize previous research on the subject (if there is previous research) and formulate the results and findings in a convincing manner. The thesis has to be prepared as an academic monograph, with proper title pages, table of contents, acknowledgements, indices, appendixes and bibliographical apparatus according to the rules specified in the Chicago Manual of Style or the like.

Ph.D. students write dissertations according to the parameters set by the Research Students' authority. The dissertation is almost the only requirement from a Ph.D. student (in addition to about six semester-long courses they are expected to attend as recommended by the advisor of the dissertation committee). The work has to be original in terms of the theoretical approach and methodology, include a criticism of previous work on the subject, be based on original materials as much as possible, and show the ability of the student to write a major text fluently and coherently. The dissertation has to be prepared as an academic book, with proper title pages, table of contents, acknowledgements, indices, appendixes and bibliographical apparatus according to the rules specified in the Chicago Manual of Style or the like.

2. Who writes the assignments and how is the validity of the assignments assessed?

Each teacher writes her assignments and their validity is assessed by the distribution of grades or other indices of the performance of the students.

3. Who grades the written assignments?

Each teacher grades the papers of her students. Their validity is assessed by the performance of the students.

4. What methods are applied to evaluate written assignments and projects? What kind of feedback, apart from the grade, is given to the students?

Teachers are encouraged to write down comments to their students' papers. These evaluations include a general comment at the end in which the teacher provides an overall assessment of the paper as well as precise comments addressing specific issues or questions inside the text. At this level teachers must stress in their correction of the papers the issue of rigorous academic writing in terms of punctuation, grammar, proper sequence of ideas, titles and subtitles of sections and more. Sometimes teachers dedicate a good share of their time showing the students how to write properly, especially in matters of style. Students are demanded to have bibliographical discipline in terms of

specifying their sources and using systematic quotations according to the Chicago Manual of Style.

5. What is the average grade given to the graduates of the program in the final project/final seminar/thesis in each of the last three years? Please present (in the format of histogram) the grades distribution of the final project/final seminar/thesis.

**Comment [R1]:** What is combined? The final exam and thesis? (also these are the grades themselves not their distribution)

**Figure 3.2: Combined Grades of final M.A. theses in the last three years**

Year	Name	Area	Grade
2012	Oded Erez	Popular Music	97
	Moshe Piamenta	Music in the Bible	85.3
2013	Tamar Zigman	Israeli Music	90
	Inbal Pereg	Western Music History	95
	Anat Rubinstein	Western Music History	94
2014	Adam Yodfat	Popular Music	96
	Gitit Boason	Western Music History	97
	Adi Burtman	Western Music History	99
	Inbal Ben Moshe	Ethnomusicology	86.5
	Anat Wachs-Shalom	Music Cognition	95.5
	Rona Israel-Kolat	Music Cognition	98

### C. Training and field work

1. Describe the training/field work required in the program, their contents and scope. Please provide us with a list of places of training including the number of students in each place.

All the training of the program is done within the premises of the campus and include only working in classrooms, laboratory, practicing rooms and in the library. It is mostly students of the ethnomusicology course that engage sometimes in field work. Field work is carried by small groups or individually depending on the assignment of the course. Teachers usually accompany the students in their first experience in the field. Field work can take place in many venues, mostly at the homes of the individuals being interviewed. The field experience is based on daily encounters rather than a long stay in the field.

2. What methods are applied to evaluate training/field work? What kind of feedback is given to the students?

Students of ethnomusicology who do field work receive a grade on the basis of their whole performance in the course, not specifically in the field work. They are demanded to present a full report of their field experience, as well as a catalogue and analyses of the materials collected.

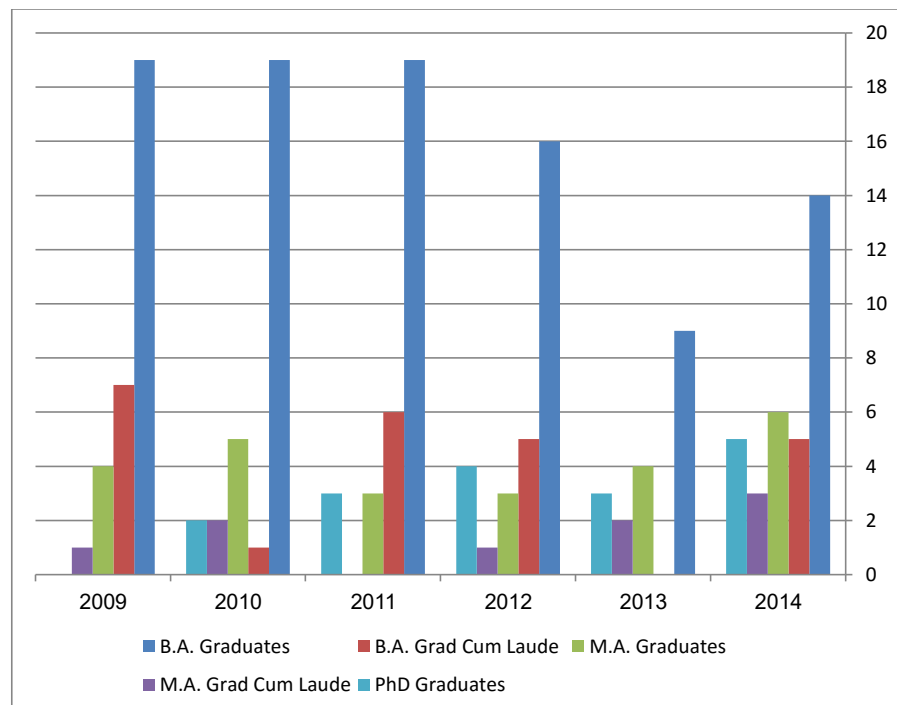


3. Please specify the number and percentage of graduates who graduated with honors.

**Table 3.3: Number of Students who graduated in each degree and number and % of those graduating with honors (including B.A. MUS and M.A. MUS programs students)**

Degree		2009	2010	2011	2012	2013	2014
<b>B.A.</b>	<b>Graduated</b>	19	19	19	16	9	<b>14</b>
	<b>Cum</b>	7	1	6	5	0	<b>5</b>
	<b>Laude</b>	(36.8%)	(5.2%)	(31.6%)	(31.3%)	(0%)	<b>(35.7%)</b>
<b>M.A.</b>	<b>Graduated</b>	4	5	3	3	4	<b>6</b>
	<b>Cum</b>	1	2	0	1	2	<b>3</b>
	<b>Laude</b>	(25%)	(40%)	(0%)	(33.3%)	(50%)	<b>(50%)</b>
<b>PhD</b>	<b>Graduated</b>	0	2	3	4	3	<b>5</b>

**Figure 3.3: Number of Students who graduated in each degree and number of those graduating with honors (including B.A. MUS and M.A. MUS programs students)**



D. Other - any other methods applied to measure the achievements of the students.

- 3.2.3 **In summary**, to what extent have the methods applied to measure the teaching and learning outcomes achieved their goals? Do you think that the intended LO were achieved by the students?

All in all, the methods of teaching and learning achieve their goals. Special emphasis is put on the process of development of those students who started from a low point in respect to the average. The ability of these students to graduate is a marker of the success of the program in training them properly. High-level seminar papers are of course the best proof of attaining LO and we are blessed with such papers annually. Also, the success of our students in comparison with other departments, assessed also by the grades they receive when attended courses outside musicology (usually when bringing their unique point of view to such classes) is a good sign of their performance. AT the higher levels we presentation at conferences in Israel and abroad is also a good indicator of the success.

**To this chapter, please attach the following information:**

- **In the format of Table 3 (appendix 10.3, p. 18) the rankings of the courses as found in the results of the teaching surveys given by the program in the last 5 years (permanent faculty and adjuncts).**
- **5-10 examples of Thesis; 5-10 examples of Dissertations (and relevant publications); 5-10 examples of final projects. Please attach those on the CD only (i.e. no need for hard copy).**

#### **Chapter 4 - Students**

- 4.1.1 What are the entry requirements/criteria for the program (first degree and advanced degrees including the "on probation" status).

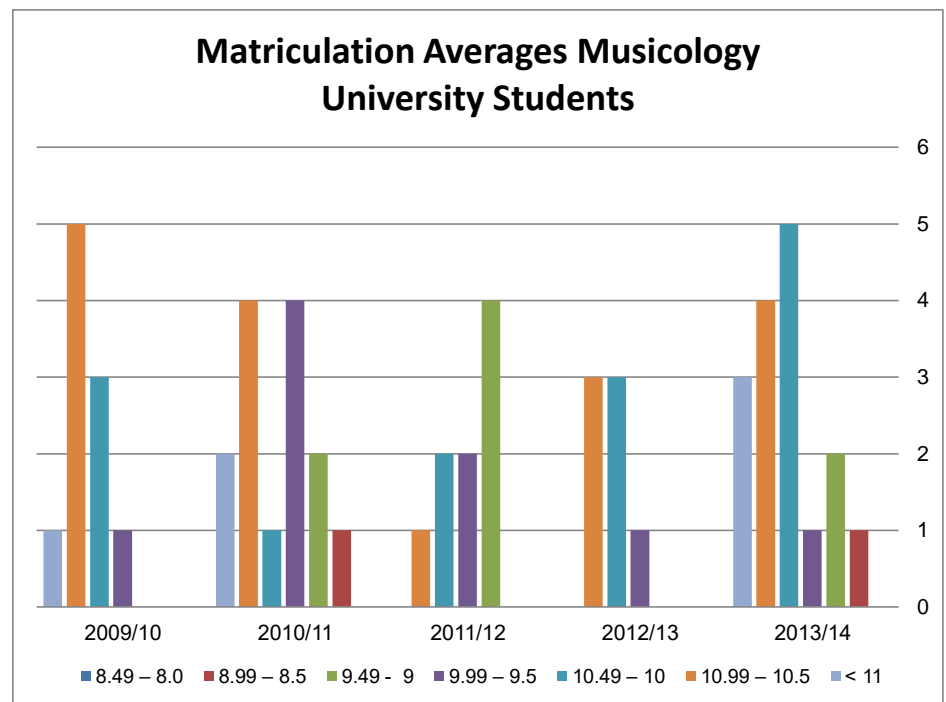
The entry requirements include the general Hebrew University and Faculty of Humanities' prerequisites (Psychometric examination, including English language examination, and High School matriculation grades) as well as a special examination for prospective Musicology students. The latter is administered by the Department three or four times during the enrollment period (April) and the summer (June, August and October). The August examination corresponds to the final examination of the Preparatory course, a 64 hour, four week long crash-course in music theory that prepares students with insufficient musical background for the examination.

Acceptance to the Graduate School is regulated by University and Faculty of Humanities' rules (in terms of accreditations of undergraduate schools and minimum of undergraduate grades), as well as by the discretion of departmental and School of the Arts' criteria. Candidates holding a B.A. in Musicology from any accredited University or School of Music are accepted automatically if their overall graduation average surpasses the grade of 85). All M.A. candidates are interviewed by the graduate advisor of the Department. Students arriving with titles from Colleges (such as music teachers' seminars) are required to take a couple of supplementary undergraduate courses in Musicology (about 16 credits) before starting the graduate course work. After (or maybe during?) the first year of graduate studies it is upon the students to select a subject for the M.A. thesis and find a thesis advisor. Once the students complete their course work and prior to the completion of the thesis they pass a comprehensive examination. This oral exam is held in front of a panel of at least three professors from the Department.

Admission to the Ph.D. program is regulated by the Authority of Research Students, the School of the Arts and the Department. The Authority handles the basic confirmation of the candidate's qualifications and accreditations. The Screening Committee of the School of the Arts reviews the candidates' dossiers and interviews each one of them. This Screening Committee has the jurisdiction to accept or reject candidates. It is upon the student to find in the Department a Ph.D. thesis advisor. Failure to find an advisor means that the student cannot be accepted to the program. Students are allowed to have two thesis advisors, whereas the second advisor may be a professor from another Department at the Hebrew University or even from another University in Israel or abroad. Evaluations of dissertations are handled by the Authority of Research Students, not by the Department.

- 4.1.2 In the format of a histogram, please present the range of psychometric test scores or the equivalent as well as the range of matriculation averages of the students that were admitted to the program in the last five years. If there is a discrepancy between the admission criteria and the de facto admission data please elaborate.

Figure 3.4 (see also Figure 3.5 and Tables 3.3 & 3.4)



Tables 3.3 & 3.4: Average Matriculation Grades and Psychometric Scores of Students who Enrolled (and Studied) in the Last 5 Years

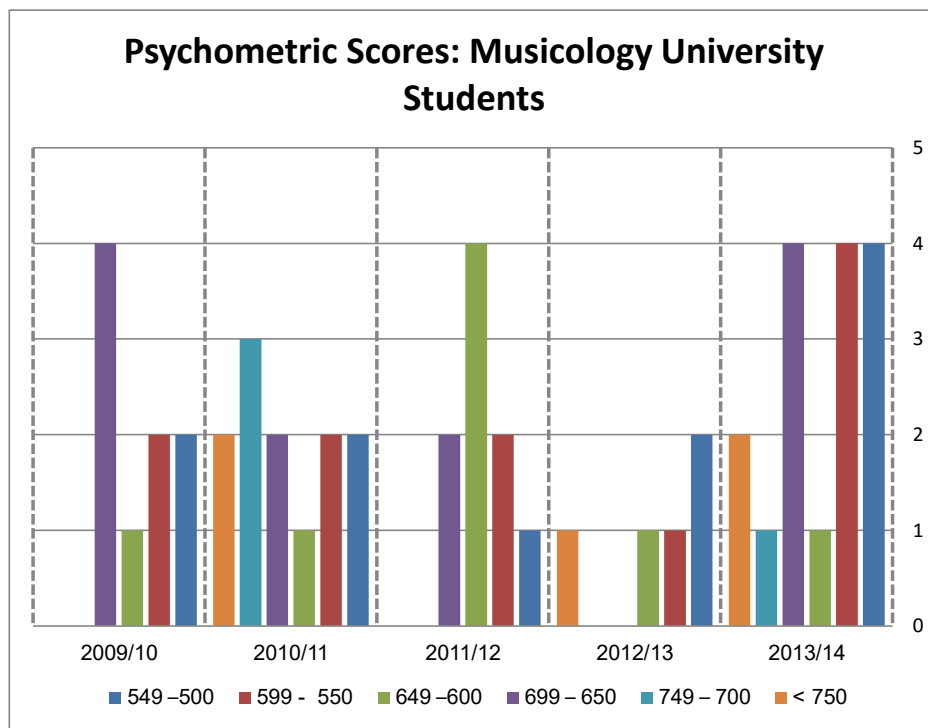
Matriculation Averages	YEAR				
	2009/10	2010/11	2011/12	2012/13	2013/14
8.0 – 8.49			(1)		
8.5 – 8.99		1			1
9 - 9.49		2	4		2
9.5 – 9.99	1	4 (1)	2	1	1
10 – 10.49	3	1 (1)	2	3 (2)	5
10.5 – 10.99	5 (2)	4	1 (1)	3 (4)	4 (1)
11 >	1	2 (1)	(1)	(2)	3 (1)
<b>TOTAL</b>	10 (2)	14 (3)	9 (3)	7 (8)	16 (2)

Psychometric Scores	YEAR				
	2009/10	2010/11	2011/12	2012/13	2013/14
<b>500– 549</b>	2	2 (1)	1	2	4
<b>550 - 599</b>	2	2	2	1 (1)	4
<b>600– 649</b>	1	1	4 (1)	1 (2)	1 (1)
<b>650 – 699</b>	4	2 (1)	2	(1)	4
<b>700 – 749</b>	(1)	3	(1)	(3)	1 (1)
<b>&gt; 750</b>	(1)	2		1	2
<b>TOTAL</b>	9 (2)	12 (2)	9 (2)	5 (7)	16 (2)

## NOTE:

- (1) In Parenthesis data for the B.A. MUS program students
- (2) Data is incomplete. There are students who were admitted without psychometric tests on the basis of high matriculation grades (> 9.75). There are students who do not have matriculation grades such as new immigrants who were admitted on the basis of their psychometric scores or some equivalent from abroad.

Figure 3.5



- 4.1.3 Please submit data concerning the number of students in a format of a table in the last five years (divided by degree) as follows: a. Numbers of applicants (הגישו מועמדות); b. number of admitted students (התקבלו) and students admitted on probation; c. number of students who started studying in the program (החלו ללמוד בפועל); d. number of students that completed their studies, including those admitted "on probation". (see the excel Appendix "student information" – table 2 Student registration)

Table 3.5

Number of candidates accepted to the B.A degree and actually enrolled - last five years:

○

Degree	Group	Year				
		2009	2010	2011	2012	2013
B.A. Candidates	Accepted	13 (7)	13 (3)	16 (5)	12 (6)	10 (9)
	Actually enrolled	13 (7)	13 (3)	16 (3)	11 (4)	9 (2)
	Graduated	2 (0)	7 (0)	14 (2)	9 (3)	8 (1)

**NOTE:**

- (1) Numbers within parenthesis represent number of students in the joint program with the Jerusalem Academy of Music and Dance B.A. MUS (including non Musicology Majors "Group B" taking Music History classes in Musicology)
- (2) Numbers of those who graduated do not relate directly to those who began to study in previous years. For example the 7 students who graduated in 2010 probably began their studies in 2008 or 2007.

- 4.1.4 Describe the selection and admission process, the criteria of advancement from year to year and for completion of the studies, including the requirements for being entitled to receive an academic degree. Is there a policy of affirmative action and standards for the admittance of candidates with special needs? In case such policy and standards have been established, please describe them. How are the admission criteria decided upon, and to what extent are the criteria and procedures for admission related to the aims of the program? What have been the lowest admission data (psychometric score and matriculation grades) for the program?

Students who select Musicology as major in their matriculation are automatically invited to take the entrance examination to the Department. This exam checks three basic skills: degree of ability to read music, basic knowledge of tonal music theory (keys, intervals, cycle of fifths, scales, chords, basic harmonic progressions, rhythm and meter) and basic knowledge of Western music history. The exam is designed and administered by senior faculty members who specialize in Western music theory. They also grade the exams and decide as to whether the student is accepted to the program.

All the conditions for the advancement from year to year are stipulated in the University's catalogue. To pass from the first to the second year the student has to pass the following: Basics of Music theory and Counterpoint, Harmony 1, Music, Humans and World, and Ear-training 1. To pass from the second to the third year the student has to pass the following: Harmony 2, History of Western Music (two semesters), Musical Analysis in Historical Perspective and Ear-training 2. The passing grade in all instances is 60.

Completion of all the course work with the minimum average of 60 and the writing of two seminar papers are required to graduate. The Department has no structured program of affirmative action except for the effort that is made to provide tutorial for students who have difficulties with musical skills. The teachers of music theory courses report to the Head of the Department about students undergoing difficulties with their course work. Decisions on private tutoring are taken by the Head of the Department in consultation with the Council of the Department. The amount of tutorial work in terms of number of hours is pending on budgetary means. Due to the budgetary constraints tutorials are provided in extreme cases, meaning when students seem not to be able to pass the compulsory theory courses that are required to pass from year to year and thus drop from the program.

The specific, professional admission criteria to the Department of Musicology are decided by the Council of the Department and they are revised on a yearly basis, depending on the amount of candidates and their performance in the entrance examination. In case of doubt as to whether to accept a weak student or not, the main examiner, i.e. the senior faculty member evaluating the exam has the prerogative to decide. In extreme cases he or she might consult with the Head of the Department or even with the Council.

The number of candidates who wish to major in Musicology is low. Therefore, to retain a certain level of number of students who are accepted into the program the criteria have a certain degree of flexibility. For example, when a student performs weakly in one critical aspect of the entrance examination, for example in her reading music skills, but shows otherwise good ear training skills and good intellectual potential (as can be gleaned from the psychometric examination or from other sections in the entrance examination) then the tendency will be to accept her on condition that she catches up with the rest of the class during the first year by studying privately. Although the University cannot force a student to take private classes, the Department strongly recommends weak students who are accepted conditionally to make up for their weaknesses by studying privately at least for one year.

The admission process reflects some of the basic aims of the program, namely the acquisition of a good level of musicianship that allows for the development of a solid level of musicological research and the maintenance of a high level of intellectual curiosity.

- 4.1.5 What is the drop-out rate of students from the program in each of the study years over the last five years, and what are the reasons for their leaving (academic/financial/other)? Is there satisfaction with the drop-out rate? If not, what steps does the unit take in order to change it?

Year	Estimated Drop out Rate in the B.A	
	From 1st to 2 <sup>nd</sup> year	From 2 <sup>nd</sup> to 3 <sup>rd</sup> year
2010	3	5
2011	4	2
2012	3	3
2013	4	2 added

The number of drop-outs is large in comparison with the numbers of students who started the program. The main reason for leaving is the acceptance of the leaving students to other programs in the University to which they were not accepted in the first year. Few students leave because they find that the program is harder than expected. The Department has tried to trace down the phenomenon by addressing the needs of students who cannot cope with the first year's demands and provide them advice and tutoring. These efforts start to bear some



results in 2013, when the number of students who started remained more or less stable (-2 in comparison with -6 to -8 in previous years).

- 4.1.6 To what extent are the program's students involved in research projects of the staff members? Specify in which projects, the number of students involved and the scope of their involvement. Is there a procedure for encouraging students to carry out independent research of their own?

Graduate students, mostly at the M.A. level and occasionally at the advanced B.A. level are recruited by faculty members to assist in research projects. The number of students involved in faculty research varies from year to year, depending on availability of research grants awarded to faculty members. In the last five years Ruth HaCohen recruited the by then MA students Oded Erez and Adi Burtman to assist in various research projects: *The Music Libel Against the Jews*; *Composing Power, Singing Freedom*; *Experiential Exegesis*. Their assignments included location of bibliographic and archival material, corresponding with overseas library and museum (concerning copyrights), obtaining musical recordings, maintaining a website with musical stuff, reading basic materials and judging their relevance. Roni Granot recruited 2 MA students (Daria Mosenson and Sarig Sela) as research assistants in her ISF funded project "Acoustic, Auditory Neuroscience and Enculturation: Perception and Preference for Consonance vs. Dissonance in the Israeli-Arab Population". Daria Mosenson was also involved in another research project by Roni Granot (in collaboration with Prof. E. Globerson) examining neural substrates of melody recognition and octave equivalence. The ISF grant also supports the Ph. D student N. Ismaeel who is involved in planning the study. Yossi Maurey employed three students as research assistants thanks to two ISF grants. In the course of the first one, *The Apotheosis of St Martin: Ritual, Music, and Cult* (2009-2013), he employed Ms. Anna Gutgarts, a graduate student in the Classics department, who was very helpful with searching Latin sources, bibliography, and various database, and Mr. Nir Cohen, a graduate student Musicology, who edited the music examples on *Finale*. In the course of the current ISF grant, *Prosas and Sequences in the Saintes-Chapelles* (2013-2015), he employs Mr. Omri Abram for work with *Finale*. Edwin Seroussi has recruited several students each year for projects of the Jewish Music Research Centre which he directs (see below). In 2013 he also employed Yael Tal, an undergraduate student and Naomi Cohn-Zentner who had just graduated in the ICORE research center "Da'at Hamakom".

Students are encouraged to start carrying out independent research at the advanced undergraduate level in the form of two seminar papers. These papers should exhibit a degree of originality, whether in the selection of the topic or in the approach to it. Students are supervised in the writing process by the same professor teaching the seminar. Sometimes a seminar paper might be written independently of a specific seminar, in the framework of an independent study at the request of the student.

The Jewish Music Research Center is a major independent research unit tightly connected to the Department that employs at any given time three to five graduate students of the Department (or students who have already graduated) in its projects. These projects include ethnographic field recordings, participation in the process of preparation of the JMRC's publications and, above all, writing original materials for the JMRC website ([www.jewish-music.huji.ac.il](http://www.jewish-music.huji.ac.il)). Work at the JMRC provides students with an opportunity to gain experience in writing original research and working with archival materials. For example each month the JMRC publishes a feature known as Song of the Month that is mostly prepared by graduate students of the Department. The feature demands focusing on one item, a text or a song, searching for its historical development, identifying authors and other agents operating in the development of the song, analysis its contents in terms of music and literature, and contextualizing the item in social and cultural frames. The end product is a short article the length of an encyclopedia article that has to be accompanied by hard core data, such as manuscript or printed scores, archival or commercial sound recordings and visual materials.

#### 4.1.7 Counseling systems:

- 4.1.7.1 Describe the system of academic counseling for students before and during the period of study (including reference to the structuring and approval of the study curriculum). Do students with special needs receive special support? If so, please specify.

As specified above in chapter 3.1.3 the Department has two formal counselors for the undergraduate and graduate levels respectively. Students prepare their program of study on their own according to the stipulations of the University Course Catalogue (*Shnaton*) and then approach the advisor for consultation (when needed) and approval. The secretary of the Department inspects the enrollment forms of each student to verify that they are taking all the required courses necessary to graduate. In the process, the secretary may suggest various ways to improve the course selection and their timing, if necessary.

Besides the formal counseling, faculty members hold weekly office hours during which students are welcome to drop by for counseling and consultation throughout the academic year. Experience teaches that students do take advantage of office hours consulting with faculty members with whom they thing have the closest affinity on major issues as well as minor ones. Students also make intensive use of email and phone as a way to communicate with their professors, which works very well for all concerned parties.

The Department has a number of students with learning disabilities, and also with physical impairments. Students with learning disabilities are routinely provided with a tutor (sponsored by the Department) who helps them on a need-based basis. This may

include going over materials already taught in class, going over reading materials, and so forth. A couple of students with vision impairment have successfully graduated from the Department of Musicology in the course of its history. The Department provided these students with special examinations, besides the overall support that the Hebrew University provides to the visually impaired students in terms of readers and recording of readings.

- 4.1.7.2 Are counseling and assistance provided to students with regard to possible directions for their future professional careers? If so, describe these procedures. Are there work placement services for the graduates? If so, please describe this activity.

The Department does not provide formal assistance with regards to career development or work placement. However, as explained in 4.1.7.1 above, students use the informal counseling provided during office hours to consult, among other topics, on their professional development and prospective careers. Faculty members support the graduating students in their job searching also by providing them with letters of recommendation or by connecting them to institutions or individuals who may be able to offer a job.

- 4.1.8 What are the mechanisms that deal with student complaints? Please provide a list of students' complaints over the last two years and the way they were resolved.

The main mechanism to monitor students' complaints is the Student-Faculty committee mentioned in chapter 3.2.1.1. This committee meets twice a year and consists of one or two representatives of each year of the undergraduate program and a representative of the graduate program as well as two faculty members, one of them being the Head of the Department.

Complaints usually consist of three kinds (including in the past two years): 1) difficulties encountered by students in a specific course or with a specific teacher 2) the content of the curriculum; 3) the physical conditions of the Department premises and their use by the students.

Theory classes usually bring about most of the complaints, arising from the uneven level of the students. Complaints of this sort tend to come from students who cannot cope with the pace of the training. Other typical complaints have to do with load reading in certain courses, for example in the music history classes, where it is deemed too onerous.

As for the content of the curriculum, complaints in the past two years were raised about the perceived Eurocentric/ classical orientation of the Department.

In the past two years students have complained about difficulties in using the piano practice rooms of the Department. Indeed, as the students suggest, too many students from outside the Department of Musicology use the rooms and that there is not enough space and time left for the Musicology majors and minors. They also complain about the physical conditions of these rooms in terms of their cleanliness and the lack of ample and more frequent tuning of the pianos

It must be noted that in the Student-Faculty meetings not only complaints are raised. The representatives of the students often praise the Department and its faculty members for listening to them, for their devotion, for the high level of most of the program, their fascination with certain courses, and the general familial atmosphere they feel in the Department in comparison with other departments and unto itself that renders their learning experience a highly positive one. This is further expressed in the general readiness of students to voluntarily devote time and effort for the various activities of the Department (including in the "Open Day", in recruiting of new students and in organized activities in high schools, a couple of years ago.)

4.1.9 What financial assistance is provided to students with financial problems and to outstanding students? What other types of financial support is available to students?

Financial assistance is available only to graduate students. For undergraduates the Department offers only a few endowed prizes that are given to students towards their graduation on the basis of excellence.

Graduate students at the M.A. level have access to two major types of funding: University and Faculty of the Humanities scholarships and Departmental support. The first kind consists of full-time scholarships granted for two years and are given to a relatively small number of excellent students from all of the Humanities (around forty in 2013/4) following a competitive selection process. The process includes the screening by a Faculty committee that reviews the candidates' files, which include grades of undergraduate studies, letters of recommendation and mission statements. Musicology students were represented since the program has been founded in a higher percentage relative to the size of our department in faculty..

The Department of Musicology has several endowed scholarships that are distributed every year to full time M.A. students during their normative two years of course work (i.e. not including students who are in a preparatory stage or those who do not finish their studies within two years). These funds are modest, averaging a total of 25,000 US dollars a year. Students are usually awarded a total equivalent of a full or half tuition (12000 and 6000 shekels respectively or 3500 and 1750 dollars) on the basis of merit in their performance in

class and the recommendations of faculty members. The Council of the Department awards these scholarships twice a year, at the beginning of each semester.

Ph.D. students have similar opportunities as M.A. students. The University scholarships known as the "President's Scholarships" are extremely competitive awards for a four year term. The Department of Musicology has to contribute a matching amount if one of its students is awarded the scholarship. This has been the case in the past four consecutive years in each of which one Music major was awarded the "President's Scholarship", again, a rare achievement for a relatively small department.

The Department also provides financial support from its own funds, for instance, for Ph.D. students in Music who are not awarded University scholarships. Such scholarships are awarded for a period of two to three years and they do not exceed the 12000 shekels a year.

- 4.1.10 Alumni: do the institution and/or the department maintain contact with their alumni, employers, and employment market? Please specify the extent of integration of alumni into the labour market: where have they found employment, what positions do they hold, how much time has elapsed between graduation and employment, and how many students continue their studies to advanced degrees or other areas (specify area of study and degree level). Relevant surveys would be appreciated.

The Department does not maintain close contact with its alumni beyond the period of their post-doc. Some Faculty members, on an individual basis, maintain a professional relation with their former graduate students, for example with those who continued their doctoral studies abroad. In the past three years graduates of the Department were accepted to UCLA and the Eastman School of Music. Last year an MA alumna of ours completed her PhD studies at Cambridge University. She followed in the steps of her fellow students who a few years earlier graduated from there, and another who about 4 years ago got her PhD at Indiana University.

We do know that several of the Department's graduates are involved in the music education system at different levels, primary, secondary and college. In the past years five graduates of the Department got jobs at the Department of Music of the National Library of Israel. The involvement of our graduates in the major music research center in the country is a great achievement. It provides the graduates an opportunity to continue working in the field and also benefits other researchers who use the services of the National Library. Several others work in the field of Music Therapy; one returned back to school to complete his Masters and considers continuing to PhD. Several graduates of recent years also got jobs abroad, in Europe and the USA in musicology departments but also in other related fields such as curator in a prestigious American Jewish museum. Other graduates have moved into other professions after taking an additional degree or else got jobs in their second field of specialization, in case they took a

two-department track. Two graduates of the Department have accepted positions in the High-Tech industry.

An effort has started in 2013/4 to compile a list of graduates towards the celebration of the fiftieth anniversary of the Department.

4.1.11 In summary, what are the strengths and weakness of the issues specified above?

The personal attention given to individual student is one of the great strengths of the Department. Faculty members are likely to teach and know practically every enrolled student during his/her course of studies. Students feel that all faculty members are easily accessible to them, emphatic, genuinely interested in what they do, ready to solve problems, and are in general there for them.

One can see that the investment on each individual brings most students up to a good level at the time of graduation. As a Department striving to excellence, this achievement is a most satisfying one. The gap between the students who graduate from the Department and those who join the graduate program from other institutions is the proof of the good education provided by the Department to its majors. Usually the best graduates of the department continue their higher education in the Department, and this is another achievement.

The declining number of students is perhaps our major concern. In spite of the individual attention given to each student, especially in the first year, students drop out for a variety of reasons. No real concerted effort has been made to understand the reasons behind each and every case. When students do inform us about their decision to drop out, one of the main reasons they cite is their admission to another department (usually in more competitive fields) that had rejected them the year before. Others simply realize that musicology is not for them, or else they find the studies too demanding in relation to what they anticipated.

The lack of any methodical, prolonged and sustained relationship with our graduates is another weakness. As is the case in numerous other universities around the world, alumni can be a vital source of professional and financial support donations.

## **Chapter 5 - Human Resources**

### **5.1 Faculty (Academic Staff)**

5.1.1 How are the faculty members divided into areas of specialty in the discipline?

The senior faculty includes two full professors, two associate professors, one senior lecturer, one lecturer, and one part-time senior researcher, a total of six and a half positions. Although

each faculty member is an expert on a specific topic, most faculty members cover in their teaching more than a single subject matter, for example history of music and music theory. Their spread in terms of areas of specialization complements the need of the program and its goals. Roughly three positions are dedicated to western music history, covering a wide time span, from the Middle Ages to the contemporary period, and a rich palette of approaches and methodologies, philological, structural, semiotic, critical, and aesthetic. One and a half positions are dedicated to the teaching of western music theory and analysis. One position is dedicated to Ethnomusicology, folk and popular music. Finally, one position is dedicated to systematic musicology and music cognition.

The adjunct faculty employed by the department comprises roughly the equivalent of another two full time positions divided into several teachers on the basis of the Department needs on a yearly basis. These positions are primarily dedicated to the teaching of music theory and musicianship skills, and to a lesser degree to the history of western music and to the teaching of Jazz or non-Western music. A few TAs (master's and PhD students) teach sectionals and supervise exams in music courses taught by our faculty member outside the Department.

- 5.1.2 What specializations and skills (including experience and training) are required of the staff members teaching in the study program, including those who teach practical courses/practical training.

All faculty members teaching in the Department are required to hold a Ph.D. in Musicology or Music. Teaching experience of most of the faculty members was acquired during their graduate training while serving as TAs in the Department or in other institutions. A few junior teachers, such as those who run the laboratory of ear-training and keyboard harmony are recruited from the ranks of the excellent M.A. students. They are guided in their tasks by senior faculty members. Faculty members at all levels are encouraged by the Faculty of Humanities to attend a special course dedicated to the improvement of teaching and new teaching technologies.

- 5.1.3 What steps are taken to ensure that staff members are updated, academically and professionally, with regard to the program?

Each senior and junior faculty member has the responsibility of updating themselves professionally, by keeping track of new paradigms and developments in their fields, and tracking the innovations in the academic literature. Faculty members are in charge of advising the music librarian about new purchases of books, journals and recordings.

Within the Department, there is no established mechanism to monitor the professionalism of the faculty members. It is taken for granted that each faculty member strives for excellence through innovation and exposure to new theories and methods. In that sense, it is a matter of self-monitoring.

- 5.1.4 What are the rules, criteria and procedures for appointing the head of the study program and the academic staff, including tenure and promotion, the standard duration of service at each position, renewal of appointment in elected positions and dismissals? What steps are taken to ensure that the faculty are informed of these policies and procedures? Are you satisfied with these procedures?

The Head of the Department is elected by the Council and has to be approved by the Dean of the Faculty of Humanities. Considering the small size of the tenured faculty body, each and every tenured faculty member will have served as Head at least twice by the time of his/her retirement (only tenured faculty members can serve in that capacity). . At the present, all tenured faculty members have served as Head of Department at least once, two members having held that position twice already. As already pointed out in chapter 3.1.3, each term of Head of Department lasts two to four years.

The procedures of tenure and promotion are initiated by the Head of the Department through a letter to the Dean indicating that the candidate is ripe for tenure or promotion (or both). Thereafter, the whole procedure is handled by the Dean of the Faculty who appoints a professional committee that reviews the dossier of the candidate and recruits internal and external evaluators. Usually one member of the senior staff of the Department of Musicology is appointed to be part of the tenure or promotion procedure of members of the Department and often to chair it. Yet, most of the committee members are not from the Department but from other Departments of the Faculty of Humanities or other Faculties of the Hebrew University as well as from Departments of Music from other Universities or from the music Academies.

New tenure-track faculty members are normally tenured within six years of their appointment. A mid-term review of junior faculty members is conducted by a special committee appointed by the Dean. The committee has the authority to decide whether the faculty member can continue teaching until the end of the six-year period, whether s/he is ready to start the tenure process already, or whether his/her appointment has to be terminated owing to poor performance. The committee evaluates the dossier of the faculty member on the basis of teaching evaluations by the students, at least two reports written by two senior faculty members on his/her in-class performance as a teacher, publications, delivery of papers in academic conferences, success in obtaining grants, the evaluations solicited by the Dean of at least five scholars (usually from overseas), and good citizenship in the Department and in the Faculty as a whole. Once all data is collected and evaluated, and following the recommendation of the professional committee, it is the prerogative of the Dean to recommend tenure. The Dean then officially presents the case of the candidate to the University Committee for Tenure in the non-experimental sciences. Upon approval, the decision is then ratified by the Rector and the President of the University.



All faculty members are informed about the procedures for their promotion at the moment of hiring. Moreover, faculty members can easily consult the University Regulations regarding the procedures for promotion and tenure that are posted in the University website.

Non-tenured faculty members are hired for a period of two years according to new regulations in place since 2012/2013. If they do not perform their duties as expected, or if the course they were hired to teach is cancelled for some reason, they can be dismissed after a hearing by the Dean, the Head of the Department and representatives from the non-tenured faculty union. The Department has to defend its decision to terminate the teacher's appointment.

- 5.1.5 What is the definition of the position of the head of the study program? What credentials (experience and education) are required for this position?

The Head of the Department runs the unit on a daily basis, holds office hours, meets with the students' representatives, initiates and monitors promotions and tenure procedures, is in charge of designing the basic layout of the program, and reports to the Council of the Department that has elected him/her. S/he also represents the Department to the higher authorities in matters of general policy etc., responsible for the budgetary activities of the Department, distribution of stipends and scholarships, organizes special activities (such as the opening event of the year, a one-day departmental retreat and conference), and monitors the matinee concert series. Likewise s/he is in charge of recruiting of new students, marketing activities, and the physical condition of the premises – while assisted by other colleagues and the administrative staff.

- 5.1.6 How is full employment defined in the institution for senior and junior staff, and how many hours are they required to teach in each of the study programs?

Senior and junior faculty members on a tenure track teach six hours on a yearly basis, that is, six semester-long courses of two hours each. Non-tenured faculty members teach according to their specific contracts. Besides the teaching duties, faculty members maintain office hours at least once a week. Senior faculty members meet regularly with their graduate students to discuss their Master's theses and PhD dissertations. Moreover, full-time tenure-track faculty members participate in various Faculty-wide and University committees, attend meetings of the Faculty Council and the university Senate. Moreover, some senior faculty members of the Department hold additional administrative positions, such as Head of School or Director of special programs.

- 5.1.7 Are staff members obliged to serve as advisors for final projects, theses and dissertations? Is there a limitation of a maximum number of graduate students per faculty? Are there criteria for assigning advisors to different research projects?

Senior tenured faculty members (from senior lecturer up) are obliged to advise on theses and dissertations. Each faculty member is limited to six Ph.D. students. There is no limit for M.A. students although on average each faculty member advises between two to five theses.

Students choose their advisors. The only criterion for the selection is the compatibility between the interests of the student and the expertise of the advisor in terms of the topic, method and theoretical approach of the thesis or the dissertation.

- 5.1.8 What is the policy regarding recruiting and absorbing teaching staff (senior as well as junior) and what are the plans for the future recruitment to the study program? How are these plans made and by whom?

The last hiring of a tenure-track faculty member took place six years ago. The previous recruitment of a senior faculty member was fourteen years ago, the second time in the Department's history. The relative scarcity of available positions, together with the very long tenure in the position, the Council of the Department considers each vacancy with the outmost attention, bearing in mind the departmental needs for the next decades in a given domain. These needs are defined in relation to the area of expertise of the faculty member about to retire, and the desire to recruit more versatile scholars able to teach in more than one field and methodology so as to cover and expand the major fields of the program as stipulated above in chapter 3.1.2. Candidates are examined therefore from many perspectives, including the potential range of courses they can teach, the ways their academic interests correspond to departmental needs, and their potential to supervise theses and dissertations. Above all, we seek candidates with a great potential for development as researchers/scholars, ones who will significantly contributed to the field/s of their expertise nationally and internationally.

After deliberation, the Council of the Department decides on the profile of the junior faculty it wishes to recruit. However, once the process is set in motion by the Faculty of Humanities, the Department has relatively little say on the identity of the person who will be eventually hired. At least two additional committees are involved in the screening and nomination processes: the Disciplinary Committee of the School of the Arts appointed by the Dean that includes members from all the departments in the School and even beyond it, and the Development Committee, the highest authority of the Faculty of the Humanities, headed by the Dean and comprising the Dean's deputies, the heads of all the schools and institutes of the Faculty. The latter has the authority to overrule the decision of the Department and to impose an alternative candidate from the list of applicants to the position.

## **5.2 Technical and administrative staff**

- 5.2.1 Describe the technical and administrative staff, including the number of staff members and their job descriptions. What kind of support does the technical and administrative staff provide for the academic activity?

The Department employs no technical staff whatsoever. Maintenance of the audio-visual equipment in the classrooms, laboratories and offices is carried out by the technical staff of the Faculty of Humanities on a regular basis or upon the individual request of faculty members.

The administrative staff consists of one secretary (working in that capacity also for the Department of Theater Studies) and one administrator (who serves the entire School of the Arts, as specified above in chapter 3.1.3). As stated above, the secretary is in charge of keeping the department files, advising the students in technical matters such as submission of forms, keeping with the formal structure of the programs, as well as taking care of communications between faculty and students, production of flyers, and replying to emails and telephone calls. Moreover, the secretary assists faculty members with the organization and production of the special events.

The administrator is in charge of the budget, including the issuing of adjunct faculty appointments, paying scholarships and all other expenses. He assists the faculty by monitoring the budget, preparing reports to funding agencies, calling their attention in the case of budgetary deficits, and reporting to the Faculty of Humanities on issues related to the cost of the Department programming.

- 5.2.2 In summary, what are the points of strength and weakness of the human resources (teaching staff, technical and administrative staff)?

Because the teaching staff is carefully selected by the Department according to the highest possible standards, there are not many weaknesses to point out. The situation is different regarding the technical and administrative staff that is imposed on the Department by the Administration of the University through the Faculty of Humanities. Having a very limited input in these areas, the Department depends on the staff hired and administered by the Faculty of Humanities. In the specific case of our Department we find that the secretariat is definitely not up to the needs and challenges of the Department, most specifically in terms of technological know-how. In spite of the grievances of the Department to the Faculty of Humanities the situation has not changed.

### **To this chapter, please attach the following information:**

- Tables 2A through 2D (appendix 10.2, p. 15-17) detailing senior and junior faculty, adjuncts (senior and junior), teaching and research assistants, post-doctoral staff members.

## Chapter 6- Research

Due to the difference in character and research efforts of the various programs under evaluation, each institution should handle this chapter in accordance with its stated mission.

### 6.1 What is the department's perception of research, and what are the expected outcomes?

As stated in the mission of the Department, research is the main goal of the faculty's work and of the orientation of the students' training. Faculty members, senior and junior, are expected to initiate research projects and publish their results in the best possible professional publications. Research projects are individual. However, collaboration is strongly encouraged at the local, national and especially international levels.

### 6.2 What are the department's special strengths and uniqueness in research?

Following the main pillars covered by the faculty members, the Department is strong in specific areas of Western Music History, aesthetics, music and culture, theory of tonal music, music cognition and psychology, Jewish and Israeli Music, Middle Eastern Music. The common strength in the work in all these fields is to strive to be interdisciplinary and comprehensive without losing track of the specifics of the musical texts under discussion.

Research topics in which the Department is internationally recognized are:

- Aesthetics and Philosophy of Music. Throughout its history the Department has been a stronghold of research in the history of music aesthetics and of philosophical approaches to music as a cognitive and emotional phenomenon. In recent decades it branches also into semiotics and hermeneutics, with strong emphasis on close readings of musical texts. Alongside music aesthetics, for many years faculty in the department uniquely contributed to a comprehensive understanding of the arts in general and in a comparative way (only another professor in the entire Faculty of the Humanities is similarly prepared) and teach such courses in various levels, including in the Amirim Honors Program as well in the Program of Cultural Studies and now also in the new framework of the School of the Arts.
- Western Music History. Western Music History has been the backbone of the program since its inception and naturally this centrality is reflected also in research. Topics of research in Music History had shifted with the changes in the make-up of the faculty in the past decade and a half. The main subjects in the work of the present-day generation of faculty members include music and liturgy in medieval France, fifteenth-century motets, Jews and the perception of Jewishness in Western Music, Music and the Arts (visual, cinematic, literary), Baroque in Italy, Opera and Oratorio (the latter in relation to the more global topic of music and religion), and Contemporary Music in Eastern Europe and Israel.

- Analysis of Tonal Music. The department strongly emphasizes neo-Schenkerian approaches to the analysis of tonal music with an awareness of the achievements of Music Cognition. It is considered as one of the bastions of Schenkerian Analysis outside the USA.
- Israeli, Jewish and Arabic music, namely the local musical scene in the wide context of the Middle East as well as in global contexts. Historically, the Department had worked strongly to integrate music as a legitimate and crucial discipline in Jewish and Israel Studies. It is internationally recognized as a main center in the world in research in these fields.
- Popular Music. A relatively new subject in the history of research in the Department. Focus is on Israeli popular music, but the methodological approaches are comprehensive, focusing on general theoretical concerns that Israeli music can exemplify, such as nationalism and gender.
- Music Cognition and Systematic Musicology. Music presents a unique example of complex human behavior requiring an exquisite orchestration of mental, emotional and motor processes. Music cognition aims at revealing the numerous mental computations necessary for the perception, performance and composition of music, and the mapping of the neural structures underlying these capacities. Moreover, it has recently been suggested that music may be biologically rooted and that at least in its origin it may have had evolutionary adaptive functions related to social bonding. Roni Granot's work, published in international high ranked journals focuses on the relationship between music theory and music cognition with a special stress on musical expectations; the relationship between music and motion within the framework of cross-modal perception; genetic aspects of musical memory; out of tune singing; music and emotions; and cultural aspects of consonance and dissonance perception.

It is clear from the above that the subject matters researched by faculty and students are strongly connected, highlighting what Georgina Born termed in recent years as "relational musicology". Thus a topic like music and religion is geared towards both Christian, Jewish and Muslim musical traditions and oeuvres; hermeneutics of music relies on music analysis analytical issues are explored in their historical context, and cognitive issues are studied in relation to genetics and emotions.

6.3 Please list in a form of a table the leading journals in the field (listed according to ranking,) including a separate column of faculty publications in these journals.

Three tables are provided: one for music journals, the second one for Jewish, Israel and Middle Eastern Studies, and a third one for other fields such as cultural criticism, psychology and cognition, Hispanic studies, etc. [H] means "In Hebrew." Ranking used for music and psychology journals: SCImago (Search: Music Ordered by SJR, past three years, citable documents, out of

151 journals ranked in music and out of 1024 journals in psychology <http://www.scimagojr.com>).

For other journals no index is available.

#### Music journals

Journal	Rank	Faculty member	Name of article and issue of publication
Musica Scientiae	10	Eitan, Z., & <b>Granot</b> , R. Y.	Primary versus secondary musical parameters and the classification of melodic motives, special issue on Similarity Perception Discussion Forum 4B, (2009): 139-179.
Journal of the American Musicological Society	14	Edwin Seroussi	On Cheeseburgers and Other Modern Jewish Anxieties: Music and Jews, Musicology and Jewish Studies, <i>Journal of the American Musicological Society</i> 65/ 2 (2012), pp. 582-592.
Journal of New Music Research	19	Dalia Cohen and Naphtali Wagner	Concurrence and nonconcurrence between learned and natural schemata: The case of J. S. Bach's Saraband in C Minor for Cello Solo. <i>Journal of New Music Research</i> 29/1: 23-36 (2000).
Journal of New Music Research	19	Cohen, D., & <b>Granot</b> , R	Constant and variable influences on stages of musical activities: Research based on experiments using behavioral and electrophysiological indices, (1995), 24: 197-229.
Music Perception	30	Ruth HaCohen and Naphtali Wagner	The Communicative Force of Wagner's Leitmotifs: Complementary Relations between their Connotations and Denotations 14 (Summer 1997): 445-476.
Music Perception	30	Cohen, D., <b>Granot</b> , R. Pratt, H., & Barnea A.	Cognitive meanings of musical elements as disclosed by ERP and verbal experiments. <i>Music Perception</i> , 12/2, (1993): 153-184.
Music Perception	30	<b>Granot</b> , R., & Donchin, E. (2002)	Do re mi fa sol la ti - constraints, congruity and musical training: An Event-Related Brain potential study of musical expectancies, 19/4, (2002): 487-528.
Music Perception	30	Bischoff, L., <b>Granot</b> , R., & Donchin, E.	Absolute pitch and the P300 component of the Event-Related Potential: An exploration of variables which may account for individual differences, 20/4: 357-382.

Music Perception	30	Abecasis, D., Brochard, R., <b>Granot</b> , R., & Drake, C. (2005).	Differential brain response to metrical accents in isochronous auditory sequences, 22/3, (2005): 549-562.
Music Perception	30	Eitan, Z., & <b>Granot</b> , R. Y.	How music moves: Musical parameters and images of motion, (2006): 221-247.
Music Perception	30	Eitan, Z., & <b>Granot</b> , R. Y.	Growing oranges on Mozart's apple tree: "Inner form" and aesthetic judgment, 25/5, (2008): 397-418.
Popular Music	33	Edwin Seroussi	<i>Musica mizrahit</i> : Ethnicity and Class Culture in Israel. <i>Popular Music</i> 8/2 (1989), 131-141. (with Jeff Halper and Pamela Squires-Kidron).
Popular Music	33	Naphtali Wagner	Fixing a hole in the scale: Suppressed notes in the Beatles' songs. <i>Popular Music</i> 25 (2004): 257-269.
Popular Music	33	Yossi Maurey	Dana International and the Politics of Nostalgia, <i>Popular Music</i> 28/1 (2009): 85-103.
Popular Music	33	Joseph Goldenberg	The Estranged Quotation in Israeli Popular Music. <i>Popular Music</i> 32/3 (2013): 497-519.
Music Theory Spectrum	36	Roger Kamien and Naphtali Wagner	Bridge themes within a chromaticized voice exchange in Mozart expositions. <i>Music Theory Spectrum</i> 1-12 (1997).
Music Theory Spectrum	36	Naphtali Wagner	Domestication of blue notes in the Beatles' songs. <i>Music Theory Spectrum</i> 25/2: 353-367 (2003).
Music Analysis	39	Naphtali Wagner	Starting in the Middle: Auxiliary Cadences in the Beatles' Songs. <i>Music Analysis</i> 25i-ii: 155-169 (2007).
Music Analysis	39	Naphtali Wagner	Starting in the Middle: Auxiliary Cadences in the Beatles' Songs. <i>Music Analysis</i> 25i-ii: 155-169 (2007).
Anuario Musical	46	Edwin Seroussi	La música árabe-andaluza en las baqqashot judeo-marroquíes: Estudio histórico y musical. <i>Anuario Musical</i> 45 (1990), 297-315.
Eighteenth-Century Music	50	Bela Brover-Lubovsky	Giuseppe Sarti: a Cosmopolitan Composer in pre-Revolutionary Europe, <i>Eighteenth-Century Music</i> 11/1 (2014): 141-144
Acta Musicologica	76	Edwin Seroussi	Musicology in Israel 1980-1990. <i>Acta Musicologica</i> 43/2

			(1991), 238-268. (with Don Harrán)
Acta Musicologica	76	Yossi Maurey	Heresy, Devotion, and Memory: The Meaning of Corpus Christi in Saint-Martin of Tours, 28 (2006 ): 159-196.
Asian Music	82	Edwin Seroussi	Politics, Ethnic Identity and Music in the Singing of Bakkashot among Moroccan Jews in Israel. <i>Asian Music</i> 17/2 (1986), 32-45
Journal of Musicological Research	96	Bela Brover-Lubovsky	The 'Greek Project' of Catherine the Great and Giuseppe Sarti", in <i>Journal of Musicological Research</i> 32/1 (2013): 28-62.
Musik & Asthetik	107	Christoph Schmidt and Naphtali Wagner	KV 614: Schock und Struktur in der Wiener Klassik. <i>Musik &amp; Asthetik</i> , 10 (April): 28-46 (1999)
Indiana Theory Review	NR	Bela Brover-Lubovsky	<i>Le diable boiteux</i> , Omnipresent Meyer, and 'Intermediate Tonic' in Eighteenth-Century Instrumental Music, <i>Indiana Theory Review</i> 26 (2008): 1-36
Ad Parnassum	NR	Bela Brover-Lubovsky	When the Dominant Doesn't Dominate: Tonal Structure in Vivaldi's Concertos, <i>Ad Parnassum</i> 4 (2004): 131-152
Studi vivaldiani	NR	Bela Brover-Lubovsky	<i>Die schwarze Gredel</i> , or the Parallel Minor Key in Vivaldi's Instrumental Music, <i>Studi vivaldiani</i> 3 (2003): 105-132
Orbis Musicae	NR	Ruth HaCohen and Naphtali Wagner	The Gestural Power of the Wagnerian Leitmotifs: Self-Promoting Jingles or Self-Contained Expressions? <i>Orbis Musicae</i> 13 (2003): 185-195
Understanding Bach	NR	Ruth HaCohen	Exploring the Limits: the Tonal, the Gestural and the Allegorical in Bach's <i>Musical Offering</i> , in <i>Understanding Bach</i> 1 (April 2006): 19-38.
Understanding Bach	NR	Ruth HaCohen	The Dramaturgy of Religious Emotions in Bach's Cantatas: Aristotelian Processes in Neoplatonic Frames, in <i>Understanding Bach</i> 4 (September 2009): 33-54.
Music Theory Online	NR	Joseph Goldenberg	The Interruption-Fill and Corollary Procedures, <i>Music Theory Online</i> 18.4 (2012), at: <a href="http://mtosmt.org/issues/mto.12.18.4/mto.12.18.4.goldenberg.php">http://mtosmt.org/issues/mto.12.18.4/mto.12.18.4.goldenberg.php</a>



Indiana Theory Review	NR	Joseph Goldenberg	Tonality and Related Aspects in Schumann's Fugues. <i>Indiana Theory Review</i> 28/1 (2010): 15–44.
Journal of Schenkerian Studies	NR	Joseph Goldenberg	Schenkerian Analysis and Neo-Riemannian Operations: Analytical Cooperation without Theoretical Reconciliation. <i>Journal of Schenkerian Studies</i> 2 (2007): 65–84.
Music Theory Online	NR	Joseph Goldenberg	A Musical Gesture of Growing Obstinacy. <i>Music Theory Online</i> 12/2 (2006) at: <a href="http://mto.societymusictheory.org/issues/mto.06.12.2/mto.06.12.2.goldenberg_frames.html">http://mto.societymusictheory.org/issues/mto.06.12.2/mto.06.12.2.goldenberg_frames.html</a>
Min-Ad: Israel Studies in Musicology Online	NR	Joseph Goldenberg	Classical Music and the Israeli Song. <i>Min-Ad</i> 4 (2005) [H]
Bulgarian Musicology	NR	Joseph Goldenberg	Folk Songs Recordings in Israel. <i>Bulgarian Musicology</i> 25/2 (2001): 148–161.
Min-Ad: Israel Studies in Musicology Online	NR	Naphtali Wagner	The Shoemaker's Tetrameter: Alterman á la Argov. <i>Min-Ad: Israel Studies in Musicology Online</i> , (2005): 1-22 [H]
Theory and Practice	NR	Naphtali Wagner	No crossing branches? The overlapping technique in Schenkerian analysis. <i>Theory and Practice</i> 20:149–175 (1996).
Music Theory Pedagogy	NR	Naphtali Wagner	Keyboard harmony—a courseware system for harmonic skill acquisitions. <i>Journal of Music Theory Pedagogy</i> 6 (1992): 111-131
Min-Ad: Israel Studies in Musicology Online	NR	Naphtali Wagner and Yael Reshef	Between Song and Lied: The Iambic Pentameter as a Test Case. <i>Min-Ad: Israel Studies in Musicology Online</i> , (2009): 1-24 [H]
Israel Studies in Musicology	NR	Naphtali Wagner	Investigations in tonal structural perception. <i>Israel Studies in Musicology</i> 5 (1989):147–170.
Israel Studies in Musicology	NR	Naphtali Wagner	Tonic reference in non-tonic areas. <i>Israel Studies in Musicology</i> 4 (1987): 59–72
Min-Ad: Israel Studies in Musicology Online,	NR	Yulia Kreinin	Arnold Schoenberg and Max Reger: Some Parallels. <i>Min-Ad: Israel Studies in Musicology Online</i> 2 (2002). <a href="http://www.biu.ac.il/hu/mu/min-ad02">http://www.biu.ac.il/hu/mu/min-ad02</a>

**Jewish, Israel, Middle Eastern Studies (Peer reviewed only in ranked journals)**

<b>Journal</b>	<b>Faculty member</b>	<b>Name or article and issue of publication</b>
Jewish Quarterly Review	Edwin Seroussi	In Search of Jewish Musical Antiquity in the 18 <sup>th</sup> -century Venetian Ghetto: Reconsidering the Hebrew Melodies in Benedetto Marcello's <i>Estro Poetico-Armonico</i> . <i>The Jewish Quarterly Review</i> 93/1-2 (2002): 149-200.
Tarbiz [H]	Edwin Seroussi	<i>Yggaleh kevod malkhutekha</i> : Musical Remarks on a Poem by R. Israel Najara Sung by the Sabbateans. <i>Tarbiz</i> 62/3 (1993), 361-379.
Jewish Studies	Edwin Seroussi	Music: The "Jew" of Jewish Studies, <i>Jewish Studies – Yearbook of the World Union of Jewish Studies</i> 46 (2009), pp. 3-84.
Israel Studies	Edwin Seroussi	Nostalgic Soundscapes: The Future of Israel's Sonic Past. <i>Israel Studies</i> 19/2 (2014), pp. 35-50.
Sefarad	Edwin Seroussi	Catorce canciones en romance como modelos de poemas hebreos del siglo XV. <i>Sefarad</i> 65/2 (2005), pp. 385-411.  La música en las <i>Coplas de Yosef Hasadic</i> de Abraham Toledo, 1732. <i>Sefarad</i> 56/2 (1996), 377-400.
Studia Rosenthaliana	Edwin Seroussi	The Odyssey of <i>Bendigamos</i> : Stranger than Ever, <i>Studia Rosenthaliana</i> 44 (2012), 241-261.
Jerusalem Studies in Jewish Folklore [H]	Edwin Seroussi	Indescribable Female Beauty: Sephardic <i>Wasfs</i> , the Song of Songs, and Baffled Readers. <i>Textures: Culture, Literature, Folklore for Galit Hasan-Rokem</i> (= <i>Jerusalem Studies in Jewish Folklore</i> 28; <i>Jerusalem Studies in Hebrew Literature</i> 25), ed. Hagar Salamon and Avigdor Shinan, 2013, vol. 1, pp. 267-295.
Hispania Judaica Bulletin	Edwin Seroussi	Which Romance Songs did Iberia Jews Sing in 1492? <i>Between Edom and Kedar: Studies in Memory of Yom Tov Assis (Hispania Judaica</i> 10, Part 1 [2014]), pp. 225-238.  Music in Medieval Ibero-Jewish Society. <i>Hispania Judaica Bulletin</i> 5 (2007), pp. 5-67.
Pe'amim [H]	Edwin Seroussi	A Common Basis: The Discovery of the Orient and the Uniformity of Jewish Musical Traditions in the Teaching of Abraham Zvi Idelsohn. <i>Pe'amim</i> 100 (2004), 125-146.
Pe'amim [H]	Hirshberg, Jehoash & Granot Roni	Durational units in the responsorial singing of the Karaite Jews: A natural or learned phenomenon? <i>Pe'amim</i> , 77 (1999), 70-89 [H]
Middle Eastern Studies Association Bulletin	Edwin Seroussi	Review Essay: Israeli and Palestinian Music and Dance. <i>MESA Bulletin</i> 42/1-2 (2008), pp. 78-85.
Jerusalem Studies in Literature	Ruth HaCohen	'To Hear the Singing and Prayer': From Words to Music and from Music to Words in the Israeli Song Culture, in <i>Jerusalem Studies in Literature</i> 20 (2006):

		13-37 [H]
Jerusalem Studies in Literature [H]	Naphtali Wagner	The clash between poetic and musical meter in the songs of Sasha Argov. <i>Jerusalem Studies in Literature</i> 20 (2006): 39-51 [H]
Jerusalem Studies in Literature [H]	Yael Reshef and Naphtali Wagner	Putting the Meter Strait: From Ashkenazi to Grammatical Stress in Bialik's Children's Lyrics, <i>Jerusalem Studies in Literature</i> 22 (2008) [H]
Jerusalem Studies in Literature, Jerusalem Studies in Jewish Folklore [H]	Ruth HaCohen	Midrash Eliyahu, Mendelssohn's Version, in <i>Textures: Culture, Literature, Folklore, for Galit Hasan-Rokem</i> ; <i>Jerusalem Studies in Literature</i> 25; <i>Jerusalem Studies in Jewish Folklore</i> 28 (2013), Vol. 1, 305-322. [H]
Dapim Le'Mechkar Be'Safrut	Yael Balaban and Naphtali Wagner	Musical Moments in Prose Literature, in <i>Dapim Le'Mechkar Be'Safrut</i> , Hebrew and Comparative Literature, University of Haifa (to be published in 2015)

**Other fields: Cognition, Psychology, Philosophy, Cultural Studies (peer reviewed only)**

Journal	Rank	Faculty member	Name or article and issue of publication
Poetics Today	14	Ruth HaCohen	The Music of Sympathy in the Arts of the Baroque; or, the Use of Difference to Overcome Indifference, <i>Poetics Today</i> 22:3 (Fall 2001)
Critical Inquiry	29	Ruth HaCohen	Between Noise and Harmony: The Oratorical Moment in the Musical Entanglements of Jews and Christians, <i>Critical Inquiry</i> 32/2 (Winter 2006)
Theory and Criticism [Te'oria U-bikoret]: An Israeli Forum	The major journal in critical theory in Israel	Ruth HaCohen	Ritual Music and the Compassion Controversy: The Jew as an Aesthetic Category in Richard Wagner and George Eliot, in <i>Theory and Criticism [Te'oria U-bikoret]: An Israeli Forum</i> 17 (autumn 2000): 35-74 [H]
Modernist Cultures	NR	Ruth HaCohen	Sounds of Revelation: Aesthetic-Political Theology in Schoenberg's <i>Moses und Aron</i> , <i>Modernist Cultures</i> 1 (2006)
Motar	NR	Ruth HaCohen	Between Euridice and the Sirens: A Study of the Feminine Sphere of Action in Wagner's <i>Ring</i> , <i>Motar</i> 5 (1997): 131-140 [H]
Iyyun	NR	Ruth HaCohen	Beyond the Musical Moment: Gurney in Context, <i>Iyyun</i> 42 (Jan. 1993): 207-213.
Evolution and Human Behavior	66	<b>Granot</b> , Roni, Frankel, Y., Gritsenko, V., Lerer, E., Gritsenko, I., Bachner-Melman, R.,	Provisional evidence that the arginine vasopressin 1a receptor gene is associated with musical memory, <i>Evolution and Human Behavior</i> , 28 (2007): 313-318.

		Israel, S., & Ebstein, R. P.	
Psychophysiology	103	Levy, D. A., <b>Granot</b> , Roni, & Bentin, S.	Levy, D. A., Granot, R., & Bentin, S. ERP specificity for human voices: Task and attentional factors. <i>Psychophysiology</i> , 40/2 (2003): 291-305.
Plos Genetics	111	Bachner, R., Christian, D., Zohar, A. H., Constantini, N., Lerer, E., Hoch, S., Sella, S., Nemanov, L., Gritsenko, I., Lichtenberg, P., <b>Granot</b> , Roni, & Ebstein, P.	AVPR1a and SLC6A4 gene polymorphisms are associated with creative dance performance. <i>PLOS Genetics</i> , 1/3 (2005): 394-403.
Neuroreport	146	Levy, D. A., <b>Granot</b> , Roni, & Bentin, S.	Processing specificity for human voice stimuli: Electrophysiological evidence. <i>NeuroReport</i> , 12(12), (2001): 2653-2657.

6.4 Please provide a list of additional publications in the last five years (only by the teaching staff of the evaluated study program) according to refereed journals, books (originals or editions), professional journals, conference proceedings, professional reports, prizes etc. Please include data on impact factor.

#### Refereed journals

Publication	Faculty member	Google scholar citations
Which Romance Songs did Iberia Jews Sing in 1492? <i>Between Edom and Kedar: Studies in Memory of Yom Tov Assis (Hispania Judaica 10, Part 1 [2014])</i> , pp. 225-238.	Edwin Seroussi	
Indescribable Female Beauty: Sephardic <i>Wasfs</i> , the Song of Songs, and Baffled Readers. <i>Textures: Culture, Literature, Folklore for Galit Hasan-Rokem</i> (= <i>Jerusalem Studies in Jewish Folklore</i> 28; <i>Jerusalem Studies in Hebrew Literature</i> 25), ed. Hagar Salamon and Avigdor Shinan, Jerusalem: The Mandel Institute of Jewish Studies, The Hebrew University of Jerusalem, 2013, vol. 1, pp. 267-295.	Edwin Seroussi	
The Odyssey of <i>Bendigamos</i> : Stranger than Ever, <i>Studia Rosenthaliana</i> 44 (2012), 241-261.	Edwin Seroussi	2
Translating from Nothing and from Everything: Israel's Habrera Hativeet ('Natural Gathering') in Retrospective. <i>Journal of Mediterranean Studies</i> 21/2 (2012), pp. 277-293.	Edwin Seroussi	
On Cheeseburgers and Other Modern Jewish Anxieties: Music and Jews, Musicology and Jewish Studies. In: Colloquium "Jewish Studies and Music," Klára Móricz and Ronit Seter (Conveners), <i>Journal of the American Musicological Society</i> 65/ 2 (2012), pp. 582-592.	Edwin Seroussi	
Music: The "Jew" of Jewish Studies, <i>Jewish Studies – Yearbook of the World Union of Jewish Studies</i> 46 (2009), pp. 3-84.	Edwin Seroussi	4
Bialik's Prophecy on Oriental Music in the New Hebrew Culture, <i>Pe'amim</i> 119 (2009), pp. 173-180. [H]	Edwin Seroussi	

Midrash Eliyahu, Mendelssohn's Version, in <i>Textures: Culture, Literature, Folklore, for Galit Hasan-Rokem; Jerusalem Studies in Literature</i> 25; <i>Jerusalem Studies in Jewish Folklore</i> 28 (2013), Vol. 1, 305-322. [H]	Ruth HaCohen	
The Dramaturgy of Religious Emotions in Bach's Cantatas: Aristotelian Processes in Neoplatonic Frames, in <i>Understanding Bach</i> 4 (September 2009): 33-54.	Ruth HaCohen	
<b>Granot</b> , R. Y. & Hai, A. (2009). Electrophysiological evidence for a 2 stage process underlying single chord priming. <i>NeuroReport</i> , 20/9, 855-859.	Roni Granot	1
Akiva-Kabiri, L., Vecchi, T., <b>Granot</b> R. Y., Basso, D., & Schön, D. (2009). Memory for tonal pitches: a "music-length effect" hypothesis. <i>Annals of the New York Academy of Science</i> , 1169, 266-269.	Roni Granot	8
<b>Granot</b> , R. Y., & Eitan, Z. (2011). Musical tension and the interaction of dynamic auditory parameters. <i>Music Perception</i> , 28/3, 219-246.	Roni Granot	10
<b>Granot</b> , R. Y., & Jacoby Nori. (2012). Musically puzzling I: Sensitivity to overall structure in the sonata form? <i>Musicae Scientiae</i> , 15/3, 365 - 386.	Roni Granot	3
<b>Granot</b> , R. Y., & Jacoby Nori. (2011). Musically puzzling II: Sensitivity to overall structure in a Haydn E-minor sonata, <i>Musicae Scientiae</i> , 16/1, 67-80.	Roni Granot	
Eitan, Z., Ornoy, E., & <b>Granot</b> R. (2012). Listening in the dark: Congenital and early blindness and cross-domain mappings in music. <i>Psychomusicology: Music, Mind, and Brain</i> , 22(1), 33-45.	Roni Granot	3
<b>Granot</b> , R. Y., Israel-Kolatt, R., Gilboa, A., & Kolatt, T. (2013). Accuracy of Pitch Matching Significantly Improved by Live Voice Model. <i>Journal of Voice</i> 27(3), 2013, e13-e20.	Roni Granot	4
<b>Granot</b> R. Y., Uzevovsky, F., Bogopolsky, H., & Ebstein, R. P. (2013). Effects of arginine vasopressin on musical working memory. <i>Frontiers in Psychology: Auditory Cognitive Neuroscience</i> , 17 October 2013   doi: 10.3389/fpsyg.2013.00712.	Roni Granot	1
Weiss, A. H., <b>Granot</b> R. Y., & Ahissar M. (2014). The enigma of dyslexic musicians. <i>Neuropsychologia</i> , 54, 28-40.	Roni Granot	1
Weiss, A.H., Biron, T., Lieder, I., <b>Granot</b> , R.Y., & Ahissar, M. (2014). Spatial vision is superior in musicians when memory plays a role", <i>Journal of Vision</i> , 14(9)18: 1-12.	Roni Granot	
Sela, S., & <b>Granot</b> R. (2014) Automatic extraction and categorization of Faenza Codex figurations. <i>Journal of Early Music</i> (accepted for publication)	Roni Granot	
A Courtly Lover and an Earthly Knight Turned Soldiers of Christ in Machaut's Motet 5. <i>Early Music History</i> 24 (2005): 169-211.	Yossi Maurey	4
Heresy, Devotion and Memory: The Meaning of Corpus Christi in Saint-Martin of Tours. <i>Acta Musicologica</i> 79 (2006): 159-196.	Yossi Maurey	
Dana International and the Politics of Nostalgia. <i>Popular Music</i> 28/1 (2009), 85-103.	Yossi Maurey	3
La signification des neumas dans la liturgie médiévale." <i>Etudes grégoriennes</i> XXXVIII (2011), 85-101.	Yossi Maurey	
About the borders of freedom in the interpretation of music: A contradictory rhetoric and polysemantic message of Mahler's Adagietto from the Fifth Symphony. <i>Journal of the Gnessin Russian Academy of</i>	Yulia Kreinin	

<i>Music</i> (Moscow), 2012 № 1, <a href="http://www.vestnikram.ru/file/kreinina.pdf">http://www.vestnikram.ru/file/kreinina.pdf</a>		
Two Facets of the Creative Process: Mark Kopytman's Writings on Composition. <i>Min-Ad: Israel Studies in Musicology Online</i> , 2015 (forthcoming).	Yulia Kreinin	

### Books

Publication	Faculty member	Google scholar citations
<i>Musika popularit ve-tarbut isra'elit</i> [Popular Music and Israeli Culture] (with Motti Regev). Ra'anana: The Open University of Israel, 2013. Expanded translation of <i>Popular Music and Israeli National Culture</i> , 2004.	Edwin Seroussi	103 (English version)
<i>Incipitario sefardí: El cancionero judeo-español en fuentes hebreas (siglos XV-XIX)</i> . Madrid: CSIC, 2009. (With the collaboration of Rivka Havassy).	Edwin Seroussi	3
<i>The Music Libel Against the Jews</i> , New Haven: Yale University Press, 2011.	Ruth HaCohen	8
<i>Composing Power, Singing Freedom: Overt and Covert Connections between Music and Politics in the West</i> , Van Leer and Hakibutz Hameuchad, (forthcoming, with Yaron Ezrahi, [H]).	Ruth HaCohen	In Press
<i>The Interpretive Imagination</i> , Jerusalem: Magnes Press (Forthcoming, edited volume, with Galit Hasan-Rokem, Richard I. Cohen & Ilana Pardes, [H]).	Ruth HaCohen	In Press
<i>Historia Sancti Gatiani, Episcopi Turonensis. Wissenschaftliche Abhandlungen/ Musicological Studies LXV/23</i> . Lions Bay, Canada: The Institute of Mediaeval Music, 2014.	Yossi Maurey	
<i>Medieval Music, Legend, and the Cult of St Martin: The Local Foundations of a Local Saint</i> . Cambridge: Cambridge University Press, 2014 (In Press).	Yossi Maurey	In Press
<i>Prolongation of Seventh Chords in Tonal Music</i> . Lewiston: Edwin Mellen Press. 2008. Available with subscription via Ebsco E-book academic collection. Vol. 1: <a href="http://web.b.ebscohost.com/ehost/ebookviewer/ebook/ZTAwMHh3d19fNDQzMzU1X19BTg2?sid=50493ddb-07d5-4e1d-8540-15ec37a1ae86@sessionmgr111&amp;vid=2&amp;hid=121&amp;format=EB">http://web.b.ebscohost.com/ehost/ebookviewer/ebook/ZTAwMHh3d19fNDQzMzU1X19BTg2?sid=50493ddb-07d5-4e1d-8540-15ec37a1ae86@sessionmgr111&amp;vid=2&amp;hid=121&amp;format=EB</a> Vol. 2: <a href="http://web.b.ebscohost.com/ehost/ebookviewer/ebook/ZTAwMHh3d19fNDQzMzU2X19BTg2?sid=50493ddb-07d5-4e1d-8540-15ec37a1ae86@sessionmgr111&amp;vid=4&amp;format=EB&amp;rid=2">http://web.b.ebscohost.com/ehost/ebookviewer/ebook/ZTAwMHh3d19fNDQzMzU2X19BTg2?sid=50493ddb-07d5-4e1d-8540-15ec37a1ae86@sessionmgr111&amp;vid=4&amp;format=EB&amp;rid=2</a>	Joseph Goldenberg	2
<i>Tonal Space in the Music of Antonio Vivaldi</i> , Bloomington: Indiana University Press, 2008.	Bela Brover-Lubovsky	1

### Professional journals (peer reviewed only), chapters in books, festschrifts

Publication	Faculty member	Google scholar citations
Nostalgic Soundscapes: The Future of Israel's Sonic Past. <i>Israel Studies</i> 19/2 (2014), pp. 35-50.	Edwin Seroussi	
Judeo-Islamic Sacred Soundscapes: The "Maqamization" of the Eastern Sephardic Liturgy. In: <i>Jews and Muslims in the Islamic World</i> , ed. Bernard Dov Cooperman and Zvi Zohar, University of Maryland Press, 2013, pp. 279-302.	Edwin Seroussi	
Dort wo die Zeder/Ceder: Jewish-German Lyrical Encounters. In: <i>Die Dynamik kulturellen Wandels. Essays und Analysen</i> , ed. Jenny Svensson. LIT Verlag Münster, 2013, pp. 55-71.	Edwin Seroussi	
Ha-maftirim: mabat 'al histori [Maftirim: An Historical Overview]. In: <i>The Piyyut as a Cultural Prism: New Approaches</i> , ed. Haviva Pedaya. Jerusalem: Van Leer Institute, Hakibbutz Hamehuchad, 2012. Pp. 181-203.	Edwin Seroussi	
La cantica de "La Santa Elena" ( <i>El hermano infame</i> ): Algo más sobre la modernidad del cancionero sefardí. <i>ehumanista</i> 20 (2012), 354-383. <a href="http://www.ehumanista.ucsb.edu/volumes/volume_20/index.shtml">http://www.ehumanista.ucsb.edu/volumes/volume_20/index.shtml</a>	Edwin Seroussi	
From Spain to the Eastern Mediterranean and Back: A Song as Metaphor of Modern Sephardic Culture. In: <i>Garment and Core: Jews and their Musical Experiences</i> , ed. Eitan Avitsur, Marina Ritzarev and Edwin Seroussi. Ramat Gan: Bar-Ilan University Press, 2012, pp. 41-82.	Edwin Seroussi	2
Un cancionero hebreo-español del siglo XVI (Ms. Guenzburg 1224). <i>Estudio sefardíes dedicados a la memoria de Iacob M. Hassán (ז"ל)</i> , ed. Elena Romero con la colaboración de Aitor García Moreno. Madrid: CSIC, 2011, pp. 579-620.	Edwin Seroussi	
A Textbook on Classical Ottoman Music in an 18 <sup>th</sup> -century Ladino Manuscript. <i>Hikrei Ma'arav U-Mizrah: Studies in Language, Literature and History Presented to Joseph Chetrit</i> , ed. Yosef Tobi and Dennis Kurzton. Haifa: Matanel, University of Haifa and Carmel Press, 2011, pp. 491-503. [H]	Edwin Seroussi	
The Sonic Allegories of Arnold Schoenberg, in <i>Thinking Jewish Modernity: Thinkers, Writers, Artists, Shapers of Jewish Modernity</i> , eds. Jacques Picard, Jacques Revel, Michael P. Steinberg and Idith Zertal, Princeton University Press, forthcoming, 2015.	Ruth HaCohen	
Between Generation and Suspension: Modernist Conceptions of Audio-Visual Correspondences," in <i>Seeing Eye, Listening Ear, On the Relations Between Sound and Picture in the Arts</i> Yael Kaduri (ed.) Jerusalem: Magnes, 2014.	Ruth HaCohen	
The Same, forthcoming in English, in <i>Handbook of Music and the Visual</i> , Oxford University Press, forthcoming during 2015	Ruth HaCohen	
A Theological Midrash in Search of Operatic Action: <i>Moses und Aron</i> by Arnold Schoenberg, in <i>From Libretto to Opera</i> , ed. Sabine Lichtenstein, Amsterdam: Rodopi, 2014.	Ruth HaCohen	
Vocal Communities in the Twilight: Real and Imagined Sonic Spaces of Central European Jewry at the Opening and Closing of the Gate in <i>The Interpretive Imagination</i> , Jerusalem: Magnes Press (Forthcoming, edited volume, with Galit Hasan-Rokem, Richard I. Cohen & Ilana Pardes,[H])	Ruth HaCohen	
Ritornelli or Soli: Which Did Mozart Write First in the Opening Movement of his Violin Concerto K.207? <i>Collection of Articles on</i>	Naphtali Wagner	

Publication	Faculty member	Google scholar citations
<i>Schenkerian Analysis</i> , ed. David Beach and Yossef Goldenberg (to be published in 2015)		
Exploring problems of national identity: the Jewish roots of modern Israeli music. <i>Music Sociology: New Strategies in Humanities</i> , ed. V. Val'kova, Moscow, Kompozitor, 2011, pp. 86-98.	Yulia Kreinin	
On Gustav Mahler's Reception in Israel: The Fourth Homeland? <i>Jahrbuch des Simon-Dubnov-Instituts (Simon Dubnov Institute Yearbook)</i> , XI, 2012, pp. 283-298.	Yulia Kreinin	
About Prokofiev's philosophical Weltanschauung: From Kant and Schopenhauer to the ideas of "Christian Science". <i>To the Centenary of Russian Avant-Garde</i> , Moscow, 2013, pp. 169-176.	Yulia Kreinin	
"Performing Our Practices: Between Music and Musicology." In Elina Gertsman, ed., <i>Visualizing Medieval Performance: Perspectives, Histories, Contexts</i> (Ashgate, 2008), 371-395.	Yossi Maurey	
<i>Music of the Middle Ages</i> . Book chapter in a music-history textbook for Israeli high schools. Edited by Judith Cohen, published by the Israeli Ministry of Education, 2012.	Yossi Maurey	
Ancient Music in The Modern Classroom. <i>Tav+, Music, Arts, Society</i> 11 (2008) (H).	Yossi Maurey	

#### Conference Proceedings

Publication	Faculty member	Google scholar citations
Musical Encounters between Italy and Israel, <i>Italia-Israele: gli ultimi centocinquanta anni: atti della conferenza Gerusalemme 16-17 Maggio 2011 = Italy-Israel: the last 150 years: Conference proceedings Jerusalem 16th-17th May 2011</i> . Milano: Fondazione Corriere della Sera, 2012, pp. 575-587. (Also in Italian and Hebrew)	Edwin Seroussi	
Ornoy, E., Eitan, z., & Granot R. (2010). Cross modal mappings of musical parameters in the congenitally and early blind. <i>Proceedings of the 10th International Conference of Interdisciplinary Musicology: Nature versus Culture</i> , Sheffield, July, 2010, pp. 31-32.	Roni Granot	
Vaizman, Y., Granot, R., & Lanckiert, G. (2011). Modelling dynamic patterns for emotional content in music. <i>Proceedings of the 12th International Society for Music Information Retrieval Conference (ISMIR 2011)</i> , Miami, October, 2011, pp. 747-752.	Roni Granot	6
Granot, R., & Yovel Tirtsa. (2012). The influence of the visual presentation of the notation system on the experience of time among young music players. <i>Proceedings of the 12th International Conference for Music Perception and Cognition</i> , Thessaloniki, July 2012, pp. 1164-1171.	Roni Granot	
Boasson, A., & Granot R. (2012). Melodic Direction's effect on tapping. <i>Proceedings of the 12th International Conference for Music Perception and Cognition</i> , Thessaloniki, July 2012, pp. 110-119.	Roni Granot	1
Magram, T., Amir, N., & Granot R. (2014). Positive effect of noise on self perceived vocal control. <i>Proceedings of the 2014 International</i>	Roni Granot	



Publication	Faculty member	Google scholar citations
<i>Symposium on Musical Acoustics, Le Mans, France, 7-12 July</i> , pp. 439-444.		
Kreinin, Yu. Choosing an Influence, or the Rorschach test: Johann Sebastian Bach and the 20 <sup>th</sup> century composers. <i>Gnessin Russian Academy of Music</i> (Moscow), Musicological Forum 2012, <a href="http://www.gnesin-academy.ru/node/7164">http://www.gnesin-academy.ru/node/7164</a>	Yulia Kreinin	

### Prizes

Name of Prize	Faculty member
The Rector Prize for Outstanding Researcher, the Hebrew University (2014)	Ruth HaCohen
The Otto Kinkeldey Award by the American Musicological Society for <i>The Music Libel Against the Jews</i> (Yale, 2011) as the most distinguished book in musicology published during the previous year	Ruth HaCohen
First Polonsky Prize for Creativity and Originality in the Humanistic Disciplines for <i>The Music Libel Against the Jews</i> (Yale, 2011)	Ruth HaCohen
Toledano International Prize for the best book in Judeo-Spanish Culture (2009)	Edwin Seroussi

6.5 What are the research funds (in \$) of the institution, faculty/school, evaluated unit/study program in each of the last five years according to the source of funding: competitive sources (government/non-government), non-competitive public funds, other non-competitive funds (non-government), internal funds, donations. Please refer also to the research infrastructure: research laboratories, specialized equipment and budget for maintenance (level and sources of funding).

Faculty members of the Department have access mostly to governmental competitive funds as well as to intramural funds of the Faculty of Humanities (see details in chapter 6.6). The standard University budget pays for the salaries of the tenure-track faculty members, while the Faculty of Humanities covers a fraction of the expenses used to pay adjunct teaching and some departmental activities. The backbones of the Department's financial sustainability are two endowments. The first endowment is the Marion Tolnay Fund that was originally designed to support string players and related activities. After years of negotiations and a ruling from a court in California, the use of the Fund was expanded and it now provides for scholarships for graduate students on a variety of subjects, for teaching music of the Baroque era (when string instruments were the center of musical creativity) and for purchasing new books for the Music Library. It is hard to estimate the annual revenues received by the Tolnay Fund; they vary from year to year. For the year of the report (2013/4) we anticipate an income of \$68,000 net, after paying overhead of the University (20%). The second fund is the Hans Salter Fund, one of the oldest funds of the University. This fund is based on the royalties of the composer Hans Salter. During the year of the report (2013/4) we received \$37,000. This amount is substantially smaller than the ones the Department received in previous years. The amount must be higher per an agreement between the Department and the American Friends of the Hebrew University who control the Salter Fund. The Fund included an

additional source that was supposed to match up the royalties in case the last ones decreased. However, this agreement is not implemented in its entirety. The Department has to invest from its meager resources of time and energy to take care of this administrative issue that should be within the jurisdiction of the Public Relations Department of the University. However, over the years we learned that if we do not insist, the funds do not arrive in the amounts that are expected.

The Slater and Tolnay Funds were originally intended for the development of the Department, by being able to fund research of Faculty and students, invite guest visiting professors, organize conferences and seminars, and chiefly, to support students through scholarships and prizes. The reality is that in the past fifteen years, if not before, the lion's share of these two Funds are used to pay for the salaries of an average of two thirds of the adjunct teaching (the remaining third is financed by the Faculty of Humanities, as explained above) that is absolutely necessary to maintain a viable program. Put differently, the Funds of the Department subsidize the University that cannot afford to cover the cost of the program in Musicology from its own budget.

Besides these major Funds, the Department's budget benefits from smaller amounts that derive from smaller donations and gifts endowed to the Department throughout the years. These amounts are distributed as scholarships for graduate students (see chapter 4.1.9).

6.6 Please list grants, honors, fellowships/scholarships, etc. received by faculty (senior and junior).

#### Grants

Research Project	Faculty member	Source	Year	Amount
Da'at Hamakom – Center for the Study of Cultures of Place in the Modern Jewish World	Edwin Seroussi	Israel Science Foundation	2013-2018	Total funding for this project is around \$6000000 covers ten senior researchers. The allocation to Prof. Seroussi for the year of the report was \$ 200000
<i>Sheerit Yisrael</i> by R. Yisrael Najara: Interdisciplinary Literary and Musical Study towards a Complete Critical Edition	Edwin Seroussi (with Prof. Tova Beeri, Tel Aviv University)	Israel Science Foundation	2010-2014	\$120000
Research Grant for the publication of historical recordings of Sephardic Music	Edwin Seroussi	Maurice Amado Foundation California, USA	2007	\$25000

<b>Research Project</b>	<b>Faculty member</b>	<b>Source</b>	<b>Year</b>	<b>Amount</b>
Research Grant for the research of Sephardic Liturgical Music	Edwin Seroussi	Israel Basic Research Foundation	2005-2008	\$100000
Research Grant for the research of Judeo Spanish Songs in Hebrew Manuscripts	Edwin Seroussi	Israel Basic Research Foundation	2001-2004	\$60000
Research Grant for research on the popular music of Israel.	Edwin Seroussi	Israel Basic Research Foundation	1994-1997	\$120000
Research Grant for research on music of the Jews in the Ottoman Empire	Edwin Seroussi	Israel Basic Research Foundation	1990-1993	\$60000
The Voices of Job: An Interdisciplinary Research in Experiential Exegesis	Ruth HaCohen	Israel Science Foundation	2014-2017	\$110,000
Fort the Music Libel Against the Jews	Ruth HaCohen	Israel Science Foundation	2010-2013	\$15,000
Exegetical Imagination – interface of the arts and religion in Jewish cultures	Ruth HaCohen	Scholion Center for Interdisciplinary Research	2008-2011	\$25,000
Music and Religion	Ruth HaCohen	Wissenschaftskolleg zu Berlin	2004-5	€50,000
The communicative force of Wagner's leitmotif	Ruth HaCohen and Naphtali Wagner	Hebrew University's pool of funds for basic research	1993-5	
Acoustics, Auditory Neuroscience and Enculturation: Perception and Preference for Consonance vs. Dissonance in the Israeli-Arab population	Roni Granot	Israel Science Foundation	2012-2015	\$95,000
A study of emotional responses to music through behavioral and brain measures: A focus on secondary musical parameters",	Roni Granot (with Talma Hendler)	R&D Internal funds	2011-2012	\$10,000
A molecular genetic study of selected aspects of musical ability	Roni Granot (with Richard Ebstein)	R&D Internal funds (Young researchers)	2003-2005	\$10,000
The reception of Gustav Mahler in Israel (1937-2000)	Yulia Kreinin	The Municipality of Vienna	2001-2003	\$5,000
The Prosas and Sequences Composed	Yossi Maurey	Israel Science Foundation	2013-2015	\$40,000

Research Project	Faculty member	Source	Year	Amount
for the French Saintes-Chapelles, 13th-15th Centuries.				
The Apotheosis of St Martin in Music and Ritual	Yossi Maurey	Israel Science Foundation	2009-2011	\$70,000
Music in Medieval Tours	Yossi Maurey	<i>Le Studium</i> (CNRS, France)	2009-2010	€25,000

#### Fellowships, scholarships, honors

Name of award	Institution	Faculty member	Year
Brownstone Visiting Professor	Dartmouth College	Edwin Seroussi	2014
Sarr Fellow in Jewish Studies	Harvard University	Edwin Seroussi	2013
Visiting Professor	Institut für Musikwissenschaft, Zürich	Edwin Seroussi	2013 and 2008
Visiting Professor	Boston University and New England Conservatory	Edwin Seroussi	2011
Rose and Ralph Halbert Scholar in Residence	University of Toronto	Edwin Seroussi	2011 and 2006
Diller Professor of Israel Studies	University of California at Berkeley	Edwin Seroussi	2010
Visiting Professor	Institute of Asian Studies, Moscow University	Edwin Seroussi	2009
Lesser Rosenthal/Judah Palache Annual Lecture	University of Amsterdam	Edwin Seroussi	2008
Keynote Address	Conference <i>Hearing Israel: Music, Culture and History at 60</i> , University of Virginia	Edwin Seroussi	2008
Visiting Scholar in Jewish Studies	Dartmouth College	Edwin Seroussi	2008-present
Visiting Professor	Wesleyan University	Edwin Seroussi	2007
Invited Speaker to the Colloquium on Music and Conflict	International Council for Traditional Music, Limerick University, Ireland	Edwin Seroussi	2004
Horowitz Jewish Studies Scholar in Residence	JCC Houston and Rice University,	Edwin Seroussi	2003
Keynote address	International Conference on Jewish Music Bar-Ilan University	Edwin Seroussi	2003
Thomas and Diann Mann Distinguished Lecture Series,	Ohio State University, Columbus, Ohio	Edwin Seroussi	2002
Yedida Kalfon Stillman Memorial Lecture	Judaic Studies Program, University of Oklahoma	Edwin Seroussi	2002
Annual Maurice Amado Lecture	UCLA	Edwin Seroussi	1999
Maurice Amado Professor of Sephardic Studies	Department of Ethnomusicology and	Edwin Seroussi	1998/9

Name of award	Institution	Faculty member	Year
	Department of Near Eastern Cultures and Languages, UCLA		
Keynote Address	Second International Conference on Jewish Music, City University, London	Edwin Seroussi	1997
Visiting Professor	Binghamton University (SUNY) and Jewish Theological Seminary of America	Edwin Seroussi	1992
Sephardic Music Heritage Award,	Sephardic House, New York.	Edwin Seroussi	1992
Honorary Appointment, Hebrew University President	Director of the Martin Buber Society of Fellows	Ruth HaCohen	2014-2017
Honorary Lecture	The Culture Wars against Jewish Music, JDOV Lecture	Ruth HaCohen	2013
Honorary Lecture	Invited for the occasion of the retirement of old and introduction of new faculty members in the Faculty of Humanities, Hebrew University	Ruth HaCohen	2012
Granted residency (one month)	Rockefeller Foundation Bellagio, Italy	Ruth HaCohen	2012
Invited Visitor in a Center of Advanced Study (two months)	Institute of Advanced Study, Princeton, School of Historical Studies	Ruth HaCohen	2011
Senior Fellow (one year)	Martin Buber Society of Fellows	Ruth HaCohen	2010-11
Senior Research Fellow (3 years)	Scholion, The Hebrew University, the group "The Hermeneutical Imagination"	Ruth HaCohen	2008-2011
ture on the occasion of inaugurating a new book series	Scholion Center	Ruth HaCohen	2011
Festive opening Lecture	at the Van Leer Series: "Opening the Week"	Ruth HaCohen	2010
Visiting Research Fellow (summer visit)	Max Planck Institute for Human Development, Berlin	Ruth HaCohen	2009
Distinguished Visiting Fellow (one month)	the Cogut Center for the Humanities, Brown University	Ruth HaCohen	2008
Keynote Lecture	<u>at the conference:</u> "Spiritual New Music: Between Fall and Resurrection," University of Amsterdam	Ruth HaCohen	2007
The Artur Rubinstein Chair in Musicology (chair)	Hebrew Univesity	Ruth HaCohen	2005
Research Fellow in a Center of Advanced Study (one year)	Wissenschaftskolleg zu Berlin	Ruth HaCohen	2004-5
Visiting Professor (1 week)	"Three Women – Three Expressions" – guest of the Grupo de Mujeres de la	Ruth HaCohen	2004

Name of award	Institution	Faculty member	Year
	Asociación Mexicana de la Universidad Hebrea De Jerusalem		
Visiting Professor (1 week)	Evans Fellows, The Saran N. and E. J. Evans Israel Cultural Residency Program, Duke University	Ruth HaCohen	2004
Visiting Professor (Summer Course)	Central European, University Budapest Visiting Professor, Summer School	Ruth HaCohen	2003
Visiting Scholar (1 year)	St. John's College and Department of Music, Oxford	Ruth HaCohen	1996-7
Clarica and Fred Davison Senior Lectureship	Hebrew University	Roni Granot	2013
The Alex Berger Prize for 1997, for the doctoral dissertation	Hebrew University	Roni Granot	1997
Visiting scholar (2 years)	The US-Israel Education Foundation Fulbright Scholarship	Roni Granot	1993-1995

6.7 Provide a list of Chairs, research institutes, research centres and research facilities established in the last five years, including specialized laboratories.

No chairs, research institutes or facilities specific to the Department were established in the past five years.

In 2013, a senior faculty member of the Department, Prof. Seroussi, was involved in the founding of the research center called Da'at Hamakom – Center for the Study of Cultures of Place in the Modern Jewish World, established through the Israel Centers of Research Excellency (ICORE) project of the government of Israel. This grant is one of the most competitive ones in Israel and was evaluated at an international level (all paperwork was in English for this purpose).

6.8 Please provide data on research students (master degree with thesis, doctoral degree): overall number (internal/external), sources of funding, level of funding, number of graduates (of the university, faculty/school, parent unit/study program) in each of the last five years.

6.9

Name of student	Degree	Year of Graduation	Funding
Avi Bar Eitan	Ph.D.	2014	Departmental
Naomi Cohn Zentner	Ph.D.	2014	Departmental, Regenbrug Fund
Alex Rosenblatt	Ph. D.	2014	Departmental
Efrat Barth	Ph.D.	2014	Departmental
Helena Bogopolski	Ph.D.	2014	External "Converging Technologies Centre"
Amalia Kedem	Ph.D.	2013	Departmental, Regenbrug Fund. Leo Baeck Institute
Rachel Halevy-Hoffman	Ph.D.	2013	Departmental, Regenbrug Fund
Uri Ganani	PhD	2013	Full stipend from Tel Aviv University

Name of student	Degree	Year of Graduation	Funding
Mordecai Neeman	Ph.D.	2012	None
Taiseer Hadad	Ph.D.	2012	Departmental
Adva Schwebel	PhD	2012	Siegmund Freud Center
Tirtsa Yovel	PhD	2012	Departmental
Yoel Greenberg	PhD	2011	Departmental
Tova Strauss	PhD	2010	Rothenstreich full Stipend by Israel Planning and Budgeting Committee
Rachel Arad	PhD	2010	None
Rotem Luz	PhD	submitted	
Atalia Hai	PhD	2014	
Yuval Rabin	PhD	2014	
Uri Jacob	M.A.	2014	Departmental
Nir Cohen	M.A.	2014	Departmental
Gittit Boasson	M.A.	2013	
Adam Yodfat	M.A.	2013	
Adi Burtman	M.A.	2013	A full Mandel Fellowship
Anat Wax	M.A.	2013	Departmental
Inbal Pinchasi	M.A.	2012	Departmental, received Gaon Prize for Thesis from Ben Gurion University
Uri Erman	M.A.	2012	A full Fellowship, Dept of History
Anat Rubinstein	MA	2012	Departmental
Adi Ben-Michael	M.A.	2011	
Inbal Zamir-Sharvit	M.A.	2011	
Rona Israel Kolatt	M.A.	2011	None
Oded Erez	M.A.	2010	Departmental
Yaacov Assal (Independent Studies)	M.A.	2010	None
Eva Heinstei	M.A.	2010	None (Overseas Student)
Netanel Musai	M.A.	2009	Departmental, Regensburg Fund with Honors

6.10 Please list cooperation activities by department members both in Israel and abroad.

Faculty Member	Type of Cooperation
Edwin Seroussi	Research collaboration with the CNRS, Paris, for the project on Ethiopian Jewish Liturgy through the Jewish Music Research Centre
Edwin Seroussi	Joint research with Prof. Motti Regev from the Open University in the research of popular music in Israel (see 6.6 above)
Edwin Seroussi	Joint research project and planned publication with Prof. Tova Beeri of Tel Aviv University (see 6.6 above)
Edwin Seroussi	Ongoing collaboration with CSIC, Madrid in various projects related to the Judeo-Spanish song.
Edwin Seroussi	Ongoing collaboration with the Ben Zvi Institute for the Study of the Oriental and Sephardic Jewry, Jerusalem, especially in the writing of Music chapters for the "Communities" Project.
Ruth HaCohen	Representative of the Hebrew University in the Balzan Musicology Program 2012-2017, "Towards a Global History of Music" as of 5 hosting universities (including Oxford, King's College London, Vienna University and Zurich)
Ruth HaCohen	As the Head of the School of the Arts, initiator of a new undergraduate program of the School with the Business School at HU (2013-)
Ruth HaCohen	Halbert Exchange Program – with Toronto University (2009-2010)

Faculty Member	Type of Cooperation
Ruth HaCohen	Organizing an interdisciplinary research group on the Exegetical Imagination in connection with Art and Religion with faculty from Comp.Lit., Folklore, Jewish History (Scholion)
Ruth HaCohen	Founding the PhD Honors Program in the Humanities at HU (with R. Elenblum, I. Pardes and G. Ankori)
Ruth HaCohen	Organizer and participator in International Workshops of the Project "Jüdische und islamische Hermeneutik als Kulturkritik" under the auspices of the Wissenschaftskolleg in Berlin (2001-2003)
Roni Granot	Ongoing collaboration with Prof. R. Ebstein Singapore University, and Dr. B. Bloch Afula Medical center: Involvement of vasopressin and oxytocin in processes of musical memory and emotional responses to music in normal and pathological populations.
Roni Granot	Ongoing collaboration with Prof. Talma Hendler (Head of Functional Brain Imaging Unit, Wohl Institute for Advanced Imaging, Tel Aviv Sourasky Medical Center) and Prof. N. Tishby (the Interdisciplinary Center for Neural Computation), the Hebrew University of Jerusalem on the structural, phenomenological, behavioral, physiological and neural aspects of the emotional responses to music: Can we relate the different explanatory levels?
Roni Granot	Organizer (with Prof. Eyal Winter and Prof. Michal Zemora Cohen) of "Music and Emotions" research group in the "Van Leer" Institute.
Roni Granot	A 3 year British Funded collaboration with Profs R. Timmers and N. Dibben (University of Sheffield) and Z. Eitan (Tel Aviv University) on Cross modal associations of pitch, loudness and timbre. The project includes mutual visits, students' interchange programs and a conference to be held in Sheffield in 2015
Roni Granot	A research project with Prof. E. Globerson (the Jerusalem Academy for Music and Dance and Bar Ilan University): Neural substrates of octave equivalence and melody recognition.
Roni Granot	Computational Musicology: As part of an initiative to advance computational tools in the Humanities I am involved with a number of researchers (e.g., Prof. Ilan Sharon and Dr. Lior Grossman, the Hebrew University and Prof. Joseph Keshet, Bar Ilan University) and students (e.g., Sarig Sela, Nori Jacoby, Adiel Ben Shalom).
Naphtali Wagner	Joint research with Prof. Roger Kamien, Department of Musicology, HUJI (see 6.3 above: <i>Music Theory Spectrum</i> )
Naphtali Wagner	Joint research with Christoph Schmidt, Department of German Literature, HUJI (see 6.3 above: <i>Musik &amp; Ästhetik</i> )
Naphtali Wagner	Joint research with Prof Dalia Wagner, Department of Musicology, HUJI (see 6.3 above: <i>Journal of Music Research</i> )
Naphtali Wagner	Joint research with Prof. Ruth HaCohen, Department of Musicology, HUJI (see 6.3 above: <i>Music Perception</i> )
Naphtali Wagner	Joint research with Dr. Yael Reshef, Department of Hebrew and Jewish Languages, HUJI (see 6.3 above: <i>Jerusalem Studies in Literature and Min-Ad</i> )
Naphtali Wagner	Joint research with Dr. Yael Balaban, Department of Hebrew Literature, BGU (see 6.3 above)
Yulia Kreinin	Collaboration with State Institute of Art Studies (Moscow) in publication of the collection of essays about speech and music in the traditional music (Moscow, 2011).
Yossi Maurey	"collaborateur scientifique" at the Centre d'Études Supérieures de la Renaissance, Tours, France (2010-present)
Yossi Maurey	Associate member of CeMAHVA (Centre de recherche sur les mondes anciens, l'histoire des villes et l'alimentation), Université François Rabelais, Tours, France (2011-2012)
Yossi Maurey	Associate member of CeTHiS (Centre Tourangeau d'Histoire et d'études des Sources), Université François Rabelais, Tours, France (2011-present)



## 6.11 Please list the major consulting activities done by faculty.

<b>Name of Faculty</b>	<b>Consulting agency, institution or academic forum</b>	<b>Dates of Consultation</b>
Edwin Seroussi	Member of Editorial Board, Studia Musicologica, Budapest	2006-present
Edwin Seroussi	Member of the Music Section, Culture and Arts Council, Ministry of Culture, Israeli Government	2003-2013
Edwin Seroussi	Consultant and produced for the Jerusalem International 'Ud Festival	2001-present
Edwin Seroussi	Member of the Public Board and Consultant, Memorial Foundation for Jewish Culture, New York	1998-present
Edwin Seroussi	Member of International Advisory Committee, Milken Archives of American Jewish Music, Milken Family Foundation, California	1997-2010
Edwin Seroussi	Producer and Director of the Mediterranean Musical Dialogue: An International Encounter of Musicians, The Israeli Forum for Mediterranean Cultures, Mishkenot Sha'ananim, Jerusalem	1996-2004
Edwin Seroussi	Jerusalem Symphony Orchestra, Board of Directors	1995-1999
Edwin Seroussi	Israeli Broadcasting Authority, Public Board	1995-1999
Edwin Seroussi	Member of the Board, Israel Baroque Orchestra	1991-present
Edwin Seroussi	Consultant and Producer for various European Festivals: Berlin Festspiele, Festival de Lille, Jornadas Sefardíes de Madrid, Ravenna Festival, Die Bijloke (Ghent)	Various years since 1988
Edwin Seroussi	Member of Dissertation Committees and Examiner for the following universities: University of London, Paris University - La Sorbonne, New York University, Columbia University, University of California, Berkeley, Eastman School of Music.	Various years
Ruth HaCohen	Advisory International Committee of the Balzan Musicology Program "Towards a Global History of Music"	2012-2017
Ruth HaCohen	Lecturer and adviser for Polyphony Foundation A non-profit organization for bridging the divide between Arab and Jewish communities in Israel by creating a common ground where young people come together around classical music.	2012-
Ruth HaCohen	Member in the Team for Advancing the Humanities, Van-Leer Institute, Jerusalem	2010-11
Ruth HaCohen	Member of the Board of the Jerusalem Symphonic Orchestra	2007-2012
Ruth HaCohen	Lecturing and Advising in the Van Leer's "Pothim Shavua" series	2007-2010
Ruth HaCohen	Tower of David Museum, Initiator and scientific advisor of an exhibition on Psalms in Sound	2006
Ruth HaCohen	PhD Committee member, Duke University	2004-6
Ruth HaCohen	Resling Publishing House, Member of the scientific board, Tel-Aviv	2003-2008
Ruth HaCohen	Ha'Atelier Collegium Berlin, Co-chairperson,	2001-2005

Name of Faculty	Consulting agency, institution or academic forum	Dates of Consultation
	(with A. Sh. Bruckstein)	
Yulia Kreinin	Member of the Board of Advisors of the journal <i>Art of Music: Theory and History</i> , State Institute of Art Studies, Russia, Moscow.	2012-

6.12 What is the level of synergy between research and teaching needs at the various degree levels?

Many of the seminars at the undergraduate and most especially at the graduate levels treat the subjects of current research by the faculty members teaching these seminars. This synergy between research and teaching allows the students to become familiar with the research concerns of their teachers. Parallel to it, faculty members advance their projects by making their students participants in their research concerns or recruit them as research assistants.

6.13 In summary, what are the points of strength and weakness of the research, and are you satisfied with the research outcomes of your department?

The Department aspires to the highest possible standards of research. The results show that this aspiration is fulfilled in terms of number of publications, quality of publishers and impact of many of the publications. The results are even more remarkable if one considers the relatively heavy load of teaching (in comparison to American and European universities), the number of graduate students that each member of the faculty supervises, and the high degree of involvement in university service by our faculty members, especially as members in numerous committees.

The low number of quotations in many of the publications may appear as a weakness but it is not. The reason for these low numbers is that the fields of specialization by faculty members of the Department are narrow in terms of the amount of serious scholarship available on a global scale that can quote these works. As is well known, it also takes a few years in the Humanities until a serious work permeates into the scholarly soil. Also, many quotes do not appear in Google scholars and similar databases. Moreover, as all Israeli scholars, the faculty members publish in Hebrew to advance also a music scholarship in the language of the country. Publications in Hebrew are not indexed and their impact is therefore circumscribed to Hebrew readers only.

## Chapter 7 - Infrastructures

7.1 Where the unit is physically located in the institution, in which building, and where does the study program under evaluation operate? Do other study programs share the building?

The unit is mostly located in the building of the Faculty of Humanities, in Block 7. It operates in three classrooms in level 2 of that Block numbered 2715, 2729 and 2728 as well as several rooms in level 1: a seminar room, the computer laboratory for interactive ear training, the laboratory of music cognition, and four practicing rooms equipped with upright pianos in level 1.

The offices of the faculty members are located in the same Block 7 and 6, in floors 6 and 1. Two faculty members have offices at the World Center of Jewish Studies (Rabin Building) due to their administrative positions in other units of the University. The secretariat is located close to the classrooms in Block 6, level 3.

Other units of the University seldom use the Musicology classrooms. However, our largest classroom (2715) is sometimes used by other departments on special occasions and upon our approval. In the exam periods held during the winter and summer breaks, these classrooms are used to conduct exams by all departments.

7.2 Please describe the overall physical infrastructure that serves the unit and the study program under evaluation. Please refer to classrooms, computerization, administrative and academic faculty offices; to what extent does this infrastructure enable the parent unit to operate the study program according to the set aims and goals?

The three main classrooms in level 2 of Block 7 serve almost perfectly the needs of the Department. They are all fully equipped with the necessary audio-visual equipment, including computers, projectors, and state-of-the-art loudspeakers. The main classroom 2715 sits up to 99 students. It is the main hub for all the large courses in the program, including service courses, conferences, and the Monday concert series. Room 2729 is a mid-size classroom sitting about 40 students. It is the most frequently used classroom for it fits the average size of many Musicology courses that are not heavily populated. It also hosts most of the seminars of the Department. Classroom 2728 is smallest one, holding up to 25 students. It is used for graduate seminars, for workshops as well as for graduate student's examinations.

The seminar room in level 1 is a space rarely used mostly because its physical conditions are inappropriate, and practically because the three classrooms in level 2 fulfill all the teaching needs of the programs in Musicology. Notwithstanding, an effort is being made to turn the room into a space for the benefit of the students, providing much needed space for informal studying, socialization during breaks, taking lunches and so forth. The proximity of this room to the piano training rooms and laboratories is of major convenience.

The four practicing rooms in level 1 are equipped with upright pianos. They were used by the students of Musicology as well as by other students of the University but we have recently changed the rules so that priority will be given to our own students. The rooms are locked; students have keys to them and are trusted with maintaining the order in these premises. Yet, the physical condition of both rooms and pianos has deteriorated in the course of the years. Students frequently neglect to lock the rooms, and they sometimes fail to leave it clean. Moreover, there has been no significant maintenance of these rooms since 1981. Only in the year of this report (2013/4) are efforts being made to improve the physical condition of these training rooms. There

are plans to improve the entire 1<sup>st</sup> floor, including the laboratories, though a special donation received on behalf of the School of the Arts.

### 7.3 Laboratories

The Department operates two laboratories: the research laboratory for music cognition and the computers' laboratory for interactive ear training.

#### 7.4 What laboratories serve the program, who uses them, how are they equipped, and how many seats do they have?

The research laboratory for music cognition is the main facility for empirical research and is used by all undergraduate and graduate students studying in the courses of Dr. Roni Granot or participating in research projects directed by her. In addition, junior researchers from other institutions and post-doc students involved in research projects in the fields of musical cognition and music psychology use the laboratory. Currently the music cognition Lab has two relatively new computers, equipped with sound cards and software that enables presentation of stimuli and acquisition of response time measures. The Main software used is MaTLab and SPSS in addition to freeware such as Sonic Visualizer and Pratt. The Lab also uses extra MIDI keyboards located at the ear training Lab when a special project requires this interface. In order to be fully operative the Lab needs to be upgraded in terms of physical conditions, and hardware. In addition it has to become much better sound proof since although it is located in a relative distance from the practicing rooms there is still some sound leakage. In addition, recent projects have called for recording good recording equipment and software such as Cubase currently lacking in the Lab. There are plans to use room XX as a recording studio pending on budget considerations.

The computers' laboratory for interactive ear training and keyboard harmony developed as a pioneer effort designed to employ high tech methods to assist students in developing two most basic musical skills: ear training and keyboard harmony. Ear training means the ability to identify and distinguish intervals and chords within the mainstream of the Western tonal system. Keyboard harmony means the ability to construct series of chords on the keyboard according to the rules of Western harmony. The laboratory is equipped with four positions, each with a midi-keyboard connected to a computer. The computers are equipped with interactive software designed in the 1980s by Xanadu, a Jerusalem-based company. The computer programs provide the students with tutorials to which they respond by using the keyboard. The software evaluates the students' performances and offers corrections when necessary.

One of the chief developers of these music-training programs of the 1980s was Prof. Naftali Wagner of our Department. The programs use outdated technologies, and hence the computers on which they are installed are necessarily very old. Yet, the academic results of this software remain

quite high and no comparable software has been developed as far as our research of the market shows. Lately, at the initiative of the Head of the Department of Musicology young researchers became engaged in an effort to create compatible software, i.e. adapting the existing algorithms, using new technologies and computers of the present age. Yissum, the investing company of the Hebrew University has been approached to search a possible investor in this project that may have some financial repercussions. This Lab could be upgraded in terms of the number of computers with Cubase and music editing programs such as Sibelius

### 7.5 Library and Information Technology (IT)

The Department uses two main libraries. The Music Library is part of the Media Department of the Mount Scopus Bloomfield Library for the Humanities and Social Sciences. It provides the learning and research needs of undergraduate students as well as a basic platform for graduate research. The National Library of Israel (NLI) situated in the Edmond J. Safra Campus (Givat Ram) is a research library containing a Department of Music that historically belonged to the Music Library of the Department and is now an independent institution at a national level.

The Bloomfield Library for Humanities and Social Sciences was established in 1981 with the merging of 24 departmental libraries from the Edmond J. Safra campus (Givat Ram) in one new building on Mt. Scopus. From the start the library was using an integrated library system (Aleph, now ExLibris company). The library was intended to serve teachers, researchers and students of the Faculties of Humanities, Social Sciences, Business Administration and Occupational Therapy. However, in fact, the entire Hebrew University community is its patron. Since 2003 the library has been under the supervision of the Hebrew University Library Authority, established with the purpose of providing an academic, professional and administrative framework for the institution libraries.

### **Building Facility, Seating Capacity, Computer Facilities**

The library's five-story building is located in the center of the Mt. Scopus campus, lodged between the buildings of the Faculties of Humanities and Social Sciences. The lower level - 1st floor - houses storage facilities and the Photocopy Service (in addition to photocopy machines located on each floor). The other four floors offer a variety of about 2,000 seats for patrons. Workplaces with and without computers are integrated into study areas.

The 3<sup>rd</sup> (entrance) floor's Berel and Agnes Ginges Library Information Centre holds modern study spaces with pleasant atmosphere for individuals and groups, small rooms (with LCD screens) that encourage collaborative learning, a computer equipped seminar room, a library classroom (with software that broadcasts the teacher's screen to twenty-two students'

computers), and a lounge for patrons relaxation. The Current Periodicals Reading Room, separated from the teamwork area, presents a comfortable place for undisturbed study.

Library book collections (open stacks) are accommodated in the reading rooms at the 2<sup>nd</sup>, 4<sup>th</sup> and 5<sup>th</sup> floors, divided up into the various fields of study according to the Library of Congress classification:

2nd floor – Music, Media Collections, Social Science and Business Administration.

4th floor and 5th floor - Humanities.

Areas for quiet study remain throughout the library reading rooms. Each reading room's surface area is approximately 3,000 square meters and includes a seminar room offered to teachers or group study.

A seminar room on the 4<sup>th</sup> floor has been renovated and dedicated in honor of Prof. Amnon Netzer (Iranian Studies) and includes high technology facilities and a video conference system. The 2<sup>nd</sup>, 4<sup>th</sup> and 5<sup>th</sup> floors are also furnished with individual carrels for students who seek a private corner.

A modern Media department (the music, audio and video collection) equipped with twenty-four multimedia and viewing stations and four “smart” classrooms is housed on the 2<sup>nd</sup> floor (including projectors and smart technology podium control system).

The map collection (sheet and wall maps, atlases, etc.) is placed in the Social Sciences building.

Subject-specialists librarians' offices are located on the corresponding floors. The Acquisition and Cataloging department is situated on the 4<sup>th</sup> floor. The Reference, Circulation and the Administrative offices are placed on the 3<sup>rd</sup> floor, close to the library entrance.

The study areas of the four floors are completely equipped with wireless internet connections for personal laptops and other electronic devices (a large number of electric points for recharging are provided).

Up to 200 up to date computer workstations are available for patrons around the library, with a major cluster on the 3rd floor. Computers that require a log-in with the university account allow searching in the discovery tool (includes the library catalog – HuFind and articles and more), databases and internet, reading of e-books and e-journals, using bibliographic software tools, Microsoft Office programs, email, watching DVDs, etc., and supplies auxiliary programs provided by the University Computer Authority. Printing from all the library computers that require a log-in, and from private wireless laptops, is available for patrons via printers located in the library. Printouts are dispensed on payment, either by a credit card or by a special rechargeable card (a recharging station is near the entrance on the 3<sup>rd</sup> floor). Free scanning is allowed from computers with portable scanners attached. For patron's convenience, about 15 computers in the library building do not require any log-in, and are restricted to the library catalogue search. All computers can be used with any language supported by the operating system and a virtual keyboard. About 30 computers are supplied with three lingual (Hebrew-English-

Arabic or Hebrew-English-Russian) keyboards. LCD monitors at the entrance acquaints patrons with the Library news.

### **The Collection in General**

The library collection consists of about 800,000 titles (more than 1,000,000 volumes on shelves), and includes the following:

- ~540,000 print books (see number of titles according to subjects in appendix I)
- ~281,000 E-books (the number includes electronic packages, individual titles from electronic collections and free titles in all the subjects).
- ~80,000 journals+ electronic journals (the number includes individual subscriptions, packages, aggregators, databases and free e-journals; all of them available via SFX ExLibris system)
- ~8000 DVDs and videocassettes, and ~2800 online movies from various databases.
- ~35,000 sound recordings and music compact discs.
- ~250 general and subject specific electronic databases.
- ~4,700 M.A. theses (print and electronic) submitted to the relevant departments of the Hebrew University.
- ~3,600 Ph.D. theses (print and electronic) submitted to the relevant departments of the Hebrew University
- ~70,000 maps

### **Budget, Subscriptions and Collection Development**

At the beginning of each academic year the Library Authority allocates an acquisitions budget to each individual faculty. Part of the budget is for journal and database subscriptions. The remaining budget is for monographs (in print and electronic format), new journals and databases, and for non-book materials (sound and video recordings, maps, etc.). The library also makes an effort to acquire electronic journals archives.

Subscriptions are acquired in cooperation with other libraries in the Hebrew University, as well as through Malmad consortium. Subscriptions to new databases are approved only after the evaluation, given by librarians and faculty members during a requested trial period.

Collection development is a joint effort of librarians and faculty members. The communication between the library and the faculty is maintained by subject-specialist librarians. There is a

subject specialist for each area of study covered by the library. Applications for book order given to the acquisition department by subject specialists are classified into three categories according to the importance for curriculum and research and are processed correspondingly. Selections are made from required reading lists, teachers' recommendations, publishers' catalogs, professional publications and on-line resources.

In average, from 10,000 to 15,000 titles are added annually to the entire Library catalogue. This number includes new acquisitions, gifts and donations. Together along with the process of additions, the library routine includes weeding, essential to maintaining a quality collection.

Books in more than a hundred languages can be found in the library, the main collections being in Hebrew, English, Arabic, French, German, Spanish, Italian and Russian. Collection of books in East Asian languages is rapidly developing in all subject areas.

The library has started to digitize materials. The change of format is allowed in accordance with the copyright law. This process now also applies to the Hebrew University dissertations and maps created at the Department of Geography.

### **Required Reading for Courses**

The Reserved Reading Collection is updated every semester. It includes textbooks and a database of scanned articles, digitized music and streaming video based on the required reading lists of the teachers. If a title is on the required reading list, the Library has to provide an item for every 10 - 30 students (the correlation can be changed if needed). In average, there are about 5,000 books and 4,000 scanned articles on reserve annually. Access to the on-line database of scanned materials is strictly limited according to the copyright law and is open to students only after logging in with their personal identification code.

### **Circulation Services**

In recent years we have had more than 15,000 registered borrowers annually. The majority of the monographs can be circulated and each patron may borrow up to 50 books simultaneously. There are approximately 500,000 circulation transactions per year. Daily renewals are performed automatically by the Aleph500 system after a check that there are no requests for an item or problems with a reader. The patrons themselves enter requests for loaned items into the system. Materials that are not available in our collection may be obtained for a fee by inter-library loan, from Israeli libraries, as well as from abroad.



Laptops, Financial Calculators, Oxford Electronic Dictionary, Cellular Modem (for students who are in Reserve duty), can all be loaned to patrons at the circulation department.

### **Library Staff**

The library staff is comprised of 29.5 staff positions: 27 librarians, a computer specialist, a technical assistant, and an administrative assistant. The library also employs student assistants, approximately 54,000 hours annually. All librarians have academic degrees in library science and in the fields of humanities and social sciences, and several have advanced degrees. Our librarians are fluent in many languages, necessary in building the collection and in serving the researchers. During all opening hours there is always a librarian to render reference services. Our librarians are active in both inter- and intra-university forums, publish in professional journals, lecture at conferences, and have served as chairpersons of national committees. The library is a member of national consortium (MALMAD) and international organizations.

### **Library Homepage and Electronic Resources**

The library homepage ([www.mslib.huji.ac.il](http://www.mslib.huji.ac.il)) is updated on a daily basis, and includes information about the library services, resources, staff, activity etc. Its interface is in both English and Hebrew. We have added a discovery tool search – EDS (of Ebsco) - which gives the option to search for books, articles and more in one search box. SFX (Ex-Libris software) is our link resolver program for locating and accessing full texts.

Students, teachers and researchers can access online electronic resources (e-books, e-journals, streaming music and video, and databases) from any computer that is connected to the university network on campus or from home. They can access electronic resources from home or dorms by entering a personal identification code.

### **Library Instruction, Reference Services and Cultural Activities**

The main reference desk providing professional face-to-face assistance during all library opening hours is located at the entrance floor. Other floors' reading rooms render general guidance during the busiest hours. Individual help can be also obtained from a relevant subject specialist librarian by e-mail, by phone or by scheduling an appointment.

Library orientation sessions are offered to new students at the beginning of each semester by our reference staff. These include tours of the library facilities and explanations on the use of the library resources. There are specialized instruction classes coordinated by subject specialist librarians and teachers keyed to particular course subjects. In-depth training is given to acquaint

students with the databases and reference tools (such as EndNote, Zotero, Mendeley etc.) as they pertain to their own fields of study.

In compliance with the University administration decision that each B.A. student is required to prove his/her competence in accessing print and digital materials, an instructional computerized course (on Moodle platform) was created by the Reference department team. The course (questions and electronically stored answers) demands preliminary acquaintance with the library resources and teaches effective search skills in the library catalog and databases, as well as the use of internet tools.

The library makes all efforts to strengthen its connection with patrons. We update our patrons via the library homepage, newsletters, Facebook postings, etc. Among other things we arrange different kinds of cultural events, including book launches, meetings and exhibitions.

#### **Access for people with disabilities**

All areas of the library building are accessible for persons with different kind of disabilities. Service desks, located near to the entrance, with sufficient space in front of them, allow unobstructed access. Parts of reference and circulation desks are adjusted in height to serve a person in a wheelchair. Glass doors are marked to warn visually impaired persons.

Two adaptive technology workstations with electrically controlled desk heights are equipped with software and a variety of ergonomic devices for people with motor impairments. One of this stations is equipped with a special device for sight impaired that enlarge the size of the printed material, also this station includes a special software for the enlargement of the fonts in computers.

All the library “public computers software package”, obtained through the Hebrew University Computer Authority, includes screen reading and enlargement programs, as well as instructional software helpful for people with dyslexia. Most of the library public workstations have a 22" widescreen monitors.

#### **Library Hours**

During the school year:

Sun.-Wed. 9:00-21:45

Thurs. 9:00-19:00

During the exams period:

Sun.-Wed. 8:30-22:30

Thurs. 8:30-20:00

Summer hours:

Sun.-Thurs. 9:00-19:00

7.6 Describe the library including computerized databases, which serves the students and the teaching staff of the study program, its strengths and weaknesses.

The Music Library is one of the largest professional musicological libraries in Israel. The library offers access to a wide selection of journals, whether hard copies or via subscriptions to digital services. In this era of digitalization and fast internet services, it is hard to point out to any weaknesses of a library because of the massive opening of the world of information through the Internet. Concomitantly, the library is enriching its collections – books and series – on a regular basis. The Department endowed the library in the past 15 years or so with a considerable sum of money from its funds that allowed it to update itself beyond other departments in the library. The Library's authorities appreciate our investment and close connections with the library, and reciprocates in various ways.

We should also emphasize the great privilege we have had since the opening of the Library in 1981 until today with the exceptionally devoted and able Directors of the Music and Media Department, in the first 32 years Ms. Atara Kotliar, and since 2013 Ms. Ala Kulik. It must be stressed as well that the Music Library serves not only the students and the faculty, but also students and scholars from all over the country through the Israeli Interlibrary Loan System. At the same time, our students and faculty benefit from the other major libraries in the country.

### **The Music Collection**

#### **Books and Scores**

The books and scores are located near the Media department on the second floor. The call numbers are: M, MB, ML, MT (print book figures change on a daily basis)

<b>Call No.</b>	<b>Subject</b>	<b>No. of printed items</b>
M-MB	Music (Scores)	8,915
ML	Literature on Music	10,114
MT	Instruction and study	461
<b>Total:</b>		<b>19,490</b>

Researchers and experts in the field of music, among them the late Prof. Dalia Cohen, the late Prof. Israel Adler and the late Mr. Claude Abravanel, have made generous donations to the library.

#### **Audio and Visual Materials**

The library also has approximately 30,000 vinyl records, 4030 compact discs and approximately 850 visual materials (DVD, VHS, etc.).

### **Periodicals**

Print journals in this field of study can be found in the music periodicals section, their titles alphabetically ordered. There are approximately 180 print periodicals and series. In addition, the library has access to hundreds of electronic journals by subscriptions or aggregators. They can be accessed via the catalog or the SFX system.

### **Databases**

The library is subscribed to six databases in the field of music:

Music Index, Naxos Music Library, Opera in Video, Oxford Music Online, RILM - Abstracts of Music Literature, RIPM - Retrospective Index to Music Periodicals. In addition, there are general databases such as JSTOR, Ebsco, Proquest, Gale, etc., which also provide necessary information.

It should be taken into account that the National Library of Israel continues to remain the main Humanities research library of the Hebrew University accessible to all of our patrons. The NLI provides rich research materials; one could say overall the best collection worldwide, in the fields of Jewish and Israeli music. The latter comprises non-Jewish music of the Muslim, Christians and other minorities in the State of Israel. These three fields, Jewish, Israeli and Middle Eastern music, comprise one of the main backbones of the research carried by students and faculty of the Department. The National Library's collections include material of all sorts in sub-fields of music research such as Pre-State and Contemporary Israeli Music, Jewish Music and Jewish Composers.

- 7.7 Accessibility: Do the institution and the study program take steps to enable the convenient access of the students with special needs to the study material and the different facilities, e.g. classrooms, laboratories, library? If part of the programs takes place on different campuses, how is equal opportunity of access to the facilities and equipment at the main campus ensured for all students?

As specified in chapter 4.1.7.1 the Department as well as the University provide support for students with special needs in terms of assistance in the classrooms and laboratories, access to materials and special examinations. The entire program takes place in one campus and therefore the access to the facilities is relatively easy. The only exception to this rule are the students taking the joint program with the Jerusalem Academy of Music and Dance. These students have to commute between the Mount Scopus and the Safra Campus (Givat Ram). As far as we know, none of these students had special needs.

- 7.8 In summary, what are the points of strength and weakness of the physical infrastructure?

The space allowed to the Department fulfills in general the needs of the program in terms of teaching and research. But there are several weaknesses.

Not all the equipment in the classrooms is in acceptable shape. Classroom computers that operate all the audio-visual systems are not updated frequently enough. Faculty members do not have administrator privileges on those computers, so they cannot download programs that they need or save their materials for the long run. Each modification (as simple as updating software, or changing the time zone) in the computers has to be done by the technical staff of the Faculty of Humanities, which at times hinders our work in the classroom, especially as the need arises in the middle of a class. It is understandable why the University should want to give priority to the technical personnel in such matters. And yet, our faculty members, who are quite technology savvy, and may in fact have more knowledge and experience with specialized software (whether Finale, iTunes, Audacity and so forth) need more flexibility in their access to the equipment.

Another issue that is weak concerns the cleaning of the rooms. Classrooms are not cleaned on a regular basis, although last year there was some improvement. It is therefore usually upon faculty members to see to it that the waste bins are emptied, to pick up any debris from the floor, and so forth. This situation is simply unacceptable.

It is a well-known fact that the office space in the Mount Scopus campus is insufficient. Offices are relatively small and do not motivate the faculty to spend many hours in those narrow spaces. But this is an architectural problem whose solution at the present seems impossible for it would entail a redesign of the entire building. Also, up until the time of completing this report the offices in the main building have not been air-conditioned, which makes it impossible to work there in the summer, that is, from about mid-May to mid-October. In the classrooms, we have no direct control over the heating and cooling system, and this is a major drawback as the rooms are usually either overheated or overcooled rendering teaching a problem for both students and professors.

The physical conditions of Level 1 rooms including practicing rooms and Labs is problematic and is sore need for renovation. In addition the number and condition of computers, needs a serious upgrade. Finally there is only very limited access to Internet.

### **National Infrastructures**

7.9 From your point of view if there is a need for facilities that can serve the evaluated field on a national level, such as labs, research centers, libraries etc. please describe them.

The subfields of Music cognition and computational musicology/ethnomusicology within systematic musicology could benefit greatly from a joint research center involving all relevant researchers now situated in various Universities: Tel Aviv, Bar Ilan, Ben Gurion and Haifa. The Hebrew University is a leading center in terms of music cognition (due to the vision of the late Israeli prize winner Prof. Dalia Cohen), the support of the department and collaborations between Granot and various leading researchers from the Inter-Disciplinary Center for Neural Computation

and new ELSC brain center and other Brain centers in Israel. None the less, this field could clearly benefit from combining human and lab resources nationwide. This field requires equipment usually found in different of psychology Labs (for the collection of behavioral data, eye movements, a motion tracker, physiological data and neurological data) in addition to dedicated equipment such as sound recording equipment, various MIDI interface types, and sound synthesis software (+ sound libraries). Analysis of sound information requires strong processing capacities. Since this is only one subfield within musicology – naturally resources in each University are limited. On the other hand, there are now a number of young and promising researchers alongside the more experienced ones which could create an excellence center which will interact with the excellent Israeli community working in neuroscience, computation, and cognitive science. This center could ultimately grow into a full blown neuroaesthetics research center.

- 7.10 Diagrams of the building, a map of the institution and a list of special equipment and other relevant materials may be added to this section.

## **Chapter 8 – Extracurricular activities**

### **8.1 Concert series**

The Monday Concert Series is a truly time-honored institution, in existence for some four decades. Each concert features renowned and emerging artists and takes place on the Mount-Scopus campus, where it is open for all and is totally free. The series hosts numerous young and promising musicians, as well as already established performers who are willing to return to our small venue because of the intimate atmosphere of music loving audience who consistently attend these concerts. It is regularly, indeed sometimes religiously, attended by University students, faculty and staff members, as well as by people from neighboring communities, most of which not otherwise associated with the Musicology Department. Yet, the series also serves an important role in our department, as it features music often included in an annual survey on music literature. Each 45-minute concert provides a welcome respite from the hustle of the daily routine; it is a treasured foundation of the university as a whole. For many students, especially the younger ones, this concert series constitutes their only exposure to classical and art music in general. Upholding such an important tradition of tremendous value requires a modest pay for the artists, piano tuning, advertisement and the salary of the concert series producer.

The Department also sponsors two student concerts produced by the students themselves with the supervision of the faculty, usually the Head of the Department. Taking place at the end of each semester, the concerts provide students with an opportunity to produce an entire artistic program, and to show their artistic skills. Sometimes the theme of a given concert is dedicated to a specific subject. For instance, the concert ending the previous academic year (2013/14) commemorated the centenary of World War I and its impact on music history.

In addition, the Department produces a yearly symphonic concert by the University Orchestra in one of the major venues in the city of Jerusalem. The production of this concert is a complex undertaking that is directed by the conductor of the orchestra in coordination with the Head of the Department.

All these musical activities are a vital component in the life of the Department, stressing the commitment of Musicology to the performance and experience of live music.

## **Chapter 9- The Self-Evaluation Process**

- 8.1 Please describe the way that the current Self-Evaluation process was conducted, including methods used by the parent unit and the department/study programs in its self-evaluation process, direct and indirect participants in the process etc. What are your conclusions regarding the process and its results?

The process started with Prof. Seroussi attending the meeting of the Council of Higher Education at Kfar Hamaccabiah on January 13, 2014 that provided the instructions for the Self-Evaluation process. Upon the reception of the template of the report, Prof. Seroussi informed the Council of Department about the Self-Evaluation. It was decided that Prof. Seroussi would study the document and write a preliminary version of the report upon which each member of the Department's faculty will add her or his layer of expertise throughout the report. Prof. Seroussi contacted the Office of the Rector and the Dean of the Faculty of Humanities to coordinate the writing of the first two chapters of the report. At the same time, the Music Librarian Ms. Ala Kulik was in charge of writing the library report, which eventually was compiled and authorized by Ms. Naomi Alshech, the general Director of the Bloomfield Library. The academic secretariat of the Department, Ms. Orlit Keisar, was engaged to pull out the necessary statistics for the tables. Dr. Roni Granot was in charge of translating the raw data into tables & histograms. Most of the process took place during the summer recess of 2014, when all the parts involved could dedicate more time to the preparation of the report.

The process demanded a more intense dialogue between the members of the faculty than the day-to-day interchange of ideas regarding our programs and their effectiveness. It also brought to the fore some of the problems inherent to the program that we were aware of but could not evaluate with accuracy, such as the drop-out rate of students, the ratio of graduate students per faculty members, and the maintenance and urgent needs of the Department's infrastructures.

- 8.2 Describe the consolidation process of the Self-Evaluation Report, including its preparation and final approval (including a description of the contributions of staff members to the process).

The report was prepared in three main stages. First, we learned about the self-evaluation process and for this purpose asked to read the report of other Departments in the Faculty of Humanities who underwent the self-evaluation process in recent years. Secondly, we divided the tasks of writing the actual report. As mentioned above, Prof. Seroussi, Head of the Department in the year of the report, took upon himself to draft a skeletal version. This version was then circulated by each of the tenure-track faculty members in the following sequence: Prof. Ruth HaCohen, Dr. Roni Granot, Prof. Naftali Wagner, Dr. Yulia Kreinin and Dr. Yossi Maurey. Each member added to the report her or his share and expanded on what had previously been written, correcting and added as appropriate. A critical mass of materials accumulated until the report returned to Prof. Seroussi who edited all the additions and amendments and related to all the questions and



comments of the faculty members. At this stage he also incorporated Chapters 1 and 2 that were sent by the Office of the Rector and the Dean of the Faculty of Humanities respectively.

Concurrently, Dr. Roni Granot, who has expertise in statistics and quantitative research, worked with the different offices of the University gathering the data for the Tables that are included in this report. Most of the work was carried at the office of the Department of Musicology in collaboration with Ms. Orlit Keisar, secretary of the Department.

Once the complete version was finished, the report was resent to each faculty member for a second round of readings and comments. After this final round the report was sent to the Office of the Rector for internal evaluation and criticism.

- 8.3 If a mechanism/structure has been decided upon for the future treatment of weaknesses that were highlighted by the self-evaluation activity, please specify it while referring to those within the institution who would be responsible to follow up on this activity. Please refer to the question: how do the institution and the parent unit intend to deal in the future with quality assessment and its implementation?

As stated in several chapters of this report, the Department of Musicology is constantly self-evaluates itself trying to discern weaknesses on a regular basis. Regarding the specific weaknesses revealed by this report, namely low enrollment at the undergraduate level and drop-out of students during the course of their studies, the Department, with the support of the Faculty of Humanities and the University's administration has been investing in the past two years in new marketing strategies that target specific populations. Once there is interest from a prospective student, a system of following-up is created that includes phone calls to the candidates, open-days dedicated to face-to-face meetings and presentation of the Department's premises. So far this new technique of recruitment has rendered good results with an increase of 100% in the number of new students for the academic year 2013/4. The Department will have to follow-up more closely on each student after their first year, perhaps through interviews with each student in order to spot potential problems that may lead to dropping-out of the Department. The concerted effort of marketing must be supported by the University. In the year 2013/4 the Department invested about \$3000 from its meager funds to create a temporary website dedicated to attract the attention of prospective candidates online. Other social media, especially Facebook were used too. At the same time the Department ran its 2014 preparatory summer course on a deficit budget just to attract more new students. The Department cannot sustain such investments on the long term and it will be up to the University to decide if attracting new students is the top budgetary priority.

Concerning other weaknesses, especially the poor physical state of some of the Department's facilities, the Department is totally in the hands of the Faculty of Humanities. During the past year the Faculty has tried to support the Department in an effort to make a facelift but much more remains to be done. The same applies to the number of scholarships, most especially at the M.A.

level. In spite of the improvement in this field, the present investment is not enough and the precious resources of the Department that could have helped are invested, as we have mentioned above, on adjunct teaching. In 2012/3, for instance, the Department invested part of its resources to M.A. scholarships. The response of the public was staggering: the number of applications tripled. However, the Department was unable to continue with such an investment due to the more urgent teaching needs.

8.4 Is the full Self-Evaluation Report accessible? If 'yes' - to whom it is accessible and to what extent?

The Hebrew University regards transparency and accessibility of the evaluation report as essential to the effectiveness of the self-evaluation process. Following the discussion by the Committee for Academic Policy, the reports are made public and posted on the University's website.

**Chapter 10 Appendices\***

(\* These appendices will appear in the body of the report)

**10.1 - The Study Program - Table no. 1****Academic Year of Evaluation - 2013/4****Framework of study:** Undergraduate single track

Year in Program	Semester	Course Title	Course Type (required/elective/)	No. of Credit	Prerequisites for	Weekly Teaching	Weekly Exercises	Weekly Laboratory	No. of Students	Teaching Staff	
										Name of staff member	Employment
1	1-2	Music, Humans , the World	Required	6		2	1			Prof. Ruth HaCohen Dr. Yossi Maurey	Ph.D.
	1-2	Species Counterpoint	Required	4		2				Dr. Bella Brover-Lubovsky	Ph.D
	1-2	Harmony A	Required	4		2				Ms. Gitim Boason	M.A.
	1-2	Ear Training A	Required	2		2				Mr. Avi Bar Eitan	M.A.
	1	Scholarly Writing and Reading Skills	Required	2		2				Dr. Roni Granot	Ph.D.
	1-2	Laboratory Drill and Harmony Keyboard A	Required	2				2		Mr. Adam Yodfat	M.A.
	1-2	University Orchestra	Elective	2		2				Ms. Anita Kamien	M.A.
2	1-2	Harmony B	Required	4		2				Dr. Yossi Goldenberg	Ph.D.

	1-2	Laboratory Drill and Harmony Keyboard B	Required	2				2		Mr. Adam Yodfat	M.A.
	1	History of Music: Classical Style	Required	3		2	1			Dr. Bella Brover-Lubovsky	Ph.D.
	1-2	Music in Jewish Culture and Society	Required	4		2				Prof. Edwin Seroussi	Ph.D.
3	2	History of Music: 20 <sup>th</sup> Century	Required	2		2				Dr. Yulia Kreinin	Ph.D.
	1-2	Music Analysis	Required	4		2				Dr. Yossi Goldenberg	Ph.D.
	1	Psychoacoustics and Music	Elective	2		2				Dr. Roni Granit	Ph.D.
	1	Jazz: Music and Culture	Elective	2		2				Mr. Roe Ben Sira	M.A.
	2	Jazz: Music and Culture Performance Practice	Elective	2		2				Mr. Roe Ben Sira	M.A.
	1	Advanced Theory	Elective	2		2				Dr. Yulia Kreinin	Ph.D.
	2	Music in Spain	Elective/Seminar	2		2				Prof. Edwin Seroussi	Ph.D.
	1-2	Music Cognition	Elective/Seminar	4		2				Dr. Roni Granot	Ph.D.

	2	Classicists of the 20 <sup>th</sup> Century Avant-garde	Elective/Semi nar	2		2				Dr. Yulia Kreinin	Ph.D.
Total				61		36	2	4			

**Framework of study:** Graduate Studies (M.A. and Ph.D)

Year in Program	Semester	Course Title	Course Type (required/elective/)	No. of Credit	Prerequisites for	Weekly Teaching	Weekly Exercises	Weekly Laboratory	No. of Students	Teaching Staff	
										Name of staff member	Employment
1-2	2	Passions and Other crucifixions	Seminar	2		2				Prof. Ruth HaCohen	Ph.D.
	1-2	Departmental Seminar	Seminar	1		0.5				Prof, Edwin Seroussi Dr. Elisheva Rigbi	Ph.D
	2	Venice Masked and Unmasked	Seminar	4		2				Prof. Ruth HaCohen Prof. Dror Wahrman (Department of History)	Ph.D.
	1	Cognitive Aspects in Musical Performance	Seminar	2		2				Dr. Roni Granot	Ph.D.
	2	From Mirtillo to Tristan	Seminar	2		2				Dr. Bella Brover-Lubovsky	Ph.D.
	1	Soviet Music	Seminar	2		2				Dr. Yulia Kreinin	Ph.D..
	2	Between Monastery and the City Square	Seminar	2		2				Dr. Yossi Maurey	Ph.D..





**10.2 – Faculty (Academic Staff) – Tables no. 2A-2D****Academic Year of Evaluation 2013/4****Table 2A**  
**Senior Faculty Employed**

Name of Staff Member			Employment Rank (Full/associate Prof; Senior Lecture; Lecture).	Part of Position <b>in the Institution</b> <sup>1</sup>		Part of Position <b>in the Program</b>		Additional Employment (outside the institution)			Area of Specialization	Courses taught by the staff member			Additional Tasks in Institution	No. of Grad Students supervised	
								Name of Employer	Part of Position			Name of Course	Weekly Hours	Total Weekly Hours for Staff member			
First	Family	Academic Degree	Weekl y Hours	Per Cent	Weekl y Hours	Per Cent	Weekl y Hours		Per Cent								
Edwin	Seroussi	Ph.D.	Full Professor		100		100				Ethnomusicology, Jewish Music, Popular Music	1. Music of Islamic Countries	1	7	Director of the Jewish Music Research Centre, Member of Committee for Full	3	5
												2. Music in Spain	1				
												3. Music in Jewish Culture and Society	2				

<sup>1</sup> In case the employment status in the institution and in the program are identical, this data can appear only once (please specify that this data is identical).

												4. Maps: Representations of Place in the Arts	1		Professors, Member of the Board of Scholion and the Mandel School of Advanced Studies in the Humanities		
												5. Departmental Seminar	1				
												6. Music, Judaism, Modernity					
Ruth	HaCohen	Ph.D.	Full Professor		100		100				Western Music History and Aesthetics	1. Music, Humans, The World	2	5	Head, School of the Arts, Head, Buber Fellows		
												2. Passions and other crucifixions	1				
												3. Venice unmasked	1				
												4. Music, Judaism, Modernity	1				

Roni	Granot	Ph.D.	Senior Lecturer		100		100				Music Cognition and Systematic Musicology	1.Scholarly Writing and Reading Skills	1	6	Chair University Committee for Computing	5	5
												2.Psychoaoustics and Music	1				
												3. Music Cognition	2				
												5.Cognitive aspects in musical performance	1				
												6.Music: Biological vs Cultural Evolution	1				
Naftali	Wagner	Ph.D.	Associate Professor		100		100				Music Theory and Analysis, Text-Music Interfaces	<b>Sabbatical Leave</b>	<b>Sabbatical Leave</b>				

Yulia	Kreinin	Ph. D	Associate Professor		100		100				Western Music History and Music Analysis	1.Theory B: Musical Analysis in Historical perspective	2				
												2. History of Music in the 20 <sup>th</sup> century	1				
												3.Advanced Theory: Analysis and Interpretation	1				
												4.Classicists of the 20 <sup>th</sup> century Avant-garde	1				
												5. Soviet music (1917-1991)	1				

Yossi	Maurey	Ph.D.	Lecturer		100		100				Western Music History, Popular Music	1. Music, Humans, The World: Lecture and sectional	3	6			
												2. Between Monastery and the City Square	1				
												3. Music Appreciation (Avney Pina program)	2				
												4. Listening to Music (Amirim Program)	1				

**Table 2B****Junior Faculty Employed (such as: TAs, RAs)**

Name of staff member			Employment Rank	Part of Position <b>in the Institution</b> <sup>1</sup>		Part of Position <b>in the Program</b>		Additional Employment (outside the institution)			Area of Specialization	Courses taught by the staff member			Additional Tasks in Institution
				Weekly Hours	Per Cent	Weekly Hours	Per Cent	Name of Employer	Weekly Hours	Per Cent		Name of Course	Weekly Hours	Total Weekly Hours for Staff member	
Avi	Bar Eitan	M.A.	Teaching Fellow, M.A. Rank			2		Jerusalem Academy of Music and Dance			Music Theory	1.Ear Training A	2		
Gittit	Boasson	M.A.	Teaching Fellow, M.A. Rank			2					Music Theory	1. Harmony A	2		
Adam	Yodfat	M.A.	Teaching Fellow, M.A. Rank			2					Music Theory	1.Laboratory Drill A, Keyboard Harmony A	1		
												2. Laboratory Drill B, Keyboard Harmony A	1		
												3.Listening to Music	1		
Roe	Ben Sira	M.A.	Teaching Fellow,			2					Jazz	1.Jazz Music and Culture	1		

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<sup>1</sup> In case the employment status in the institution and in the program are identical, this data can appear only once (please specify that this data is identical)

			M.A. Rank									2.Jazz Music and Culture Workshop	1		
Anita	Kamien	M.A.	No rank, volunteer			2					Orchestra Conductor	1.University Orchestra			
Rimona	Paul	M.A.	Teacher assistant			1					Western Music History	1.History of Music: Classical style			
Uri	Jacob	B.A.	Teaching assistant	1		1		Jerusalem Academy of Music and Dance			Music History	Music Appreciation (Avney Pina Program)	1		
Adi	Burtman	M.A.	Teaching assistant	1		1					Music History	Listening to Music (Amirim Honors Program)	1		

**Table 2C**  
**Adjunct Faculty - Senior**

Name of Lecturer			Employment Rank	Weekly Lecturing Hours	Area of Specialization	Courses taught by the Lecturer	Additional Tasks in Institution
First	Family	Academic degree					
Bela	Brover-Lubovsky	Ph. D	Senior Researcher	4	Western Music History and Music Theory	1.Counterpoint 2.History of Music: Classic Style	

**Table 2D**  
**Adjunct Faculty - Junior**

Name of Lecturer			Employment Rank	Weekly Lecturing Hours	Area of Specialization	Courses taught by the Lecturer	Additional Tasks in Institution
First	Family	Academic degree					
Joseph	Goldenberg	Ph.D.	Teaching Fellow, Doctoral Rank	4	Music Theory and Analysis	1. Harmony B 2.Music Analysis	
Elisheva	Rigbi	Ph.D.	Teaching Fellow, Ph.D. Rank	1	Western Music History and	1. Departmental Seminar	Tutor
Adva	Frank-Schwebel	Ph.D.	Teaching Fellow, Ph.D. Rank	2	Music Therapy	Music in Therapy and Art of Music-	



**10.3 - Table no. 3****Average Score of Teaching Surveys in the Last 5 Years****Department of Musicology****Notes:**

(1) Grades Range: 1-22.25

	<b>1st Semester</b>				<b>2nd Semester</b>			
	<b>Course Evaluation</b>		<b>Teacher Evaluation</b>		<b>Course Evaluation</b>		<b>Teacher Evaluation</b>	
<b>Year</b>	<b>No. of Courses</b>	<b>Average Score</b>	<b>No. of Courses</b>	<b>Average Score</b>	<b>No. of Courses</b>	<b>Average Score</b>	<b>No. of Courses</b>	<b>Average Score</b>
2009	6	16.56	6	17.17	19	16.69	19	17.49
2010	8	17.13	8	16.75	23	15.94	23	16.70
2011	8	13.67	8	18.70	14	17.30	14	18.24
2012	5	16.92	5	17.81	8	16.92	8	17.54
2013	1	17.06	1	17.25	6	17.22	8	18.80

**Additional materials - (to be submitted on CD-ROM)**

- 1** – The institution or academic unit yearbook and the registration guide **(in Hebrew)**.
  - 2** – Relevant rules and regulations, e.g. code of study, code of discipline, ethical code, procedure for termination of studies, examination procedures and procedure of appeal, rules applying to tuition fees and financial assistance, code of appointments **(in Hebrew)**.
  - 3** – Detailed syllabi, including the name of the lecturer, the requirements of each course, its subject and bibliography, how the course grade is composed and expected learning outcomes in each of the study programs under evaluation. Please note that only the syllabi of the courses that are taught in the academic year during which the quality assessment is taking place should appear in this section (in English).
  - 4** – Updated curricula vitae of staff members, including education, academic and other positions, research areas and list of publications **(in English)**.
  - 5** – **Examples** of Master's theses, PhD dissertations (and relevant publications) and group projects. Please include 5-10 examples of each. **(in English/Hebrew)**.
  - 6** – Any document that supports the information contained in the self-evaluation report, at the discretion of the institution (in Hebrew/English).
  - 7** – Limit the titles of CD's to five words and please avoid using symbols as (, : " @ # &)
-

### הנחיות להצגת דו"ח ההערכה העצמית והחומרים הנוספים ע"ג CD

אנו מבקשים ליצור אחידות בתקליטורים על מנת להקל על חברי הוועדות לנווט בהם. נודה לכם אם תקפידו על ההוראות הבאות:

#### 1. כללי

- נבקש כי הפרטים הבאים יופיעו בשפה האנגלית:
  - על גבי התקליטור – יש לציין את שם המוסד, שם המחלקה ואת התאריך.
  - מסמך שיצורף לתקליטור, ויכלול:
    - פרטי המוסד, המחלקה ואיש הקשר.
    - תוכן עניינים לתקליטור, הכולל את שמות התיקיות ושמות הקבצים בכל תיקייה.
- (רצ"ב דוגמא לתוכן עניינים). נודה לכם אם תוכן עניינים זה יופיע בתוך התקליטור עצמו כקובץ נפרד.
- שמות התיקיות.
  - שמות התיקיות ייבנו על פי הפורמט הבא: Institute\_\_folder name\_\_dd\_mm\_yyyy
  - לדוגמא: HUJI\_syllabi\_28\_12\_2006
  - (ראה רשימת שמות מוסדות מקוצרת בהמשך).
- שמות הקבצים.
  - שמות הקבצים צריכים לבטא את תוכנם. כך, קבצים בתיקיית קורות חיים יזוהו לפי שמות אנשי הסגל.
  - שימו לב, כי תוכן הקובץ יכול להיות בעברית (לגבי חומרים עליהם לא חלה חובת הגשה באנגלית, כגון שנתונים ותקנונים), אך נבקש לתת שמות לקבצים באנגלית בלבד.

#### 2. קבצים

- הקבצים יותאמו לקריאה באמצעות Acrobat Reader:
  - Word יוסב לפורמט pdf;
  - Excel יוסב בפורמט pdf;
  - קבצים מסוגים אחרים (למשל, בתוכנות PowerPoint, SPSS, Project, Visio או תוכנות יעודיות של המוסד), יוסבו לפורמט pdf, או לפורמט של תמונה (כגון jpeg).
- אנו מבקשים להמיר את הקבצים באמצעות Acrobat Writer לקבצים מסוג pdf, ולא לסרוק אותם. בנוסף, נבקש שלא לכלול קבצים מסוג hidden.
- כדי להקל על פתיחת הקבצים, נבקש כי גודלו של כל קובץ לא יעלה על 20mb. גם אם הדבר מצריך פיצולם של קבצים.
- נבקש כי כל פריט יובא בקובץ נפרד. למשל, בתיקיית סילבוסים, סילבוס של כל קורס יופיע כקובץ עצמאי.

### רשימה 2 – דוגמא למבנה התיקיות והקבצים בתקליטור

#### List 2 – A sample of the structure of the files on the CD

**Institute\_\_Evaluation Report\_dd\_mm\_yyyy**  
*Evaluation Report.pdf*

**Institute\_\_YearBook&RegistGuide\_dd\_mm\_yyyy**  
*Yearbook2006/7\_Heb.pdf*  
*Registration Guide\_Heb.pdf*

**Institute Name\_Rules and procedures\_dd\_mm\_yyyy**  
*Study Code\_Heb.pdf*  
*Disciplinary Code\_Heb.pdf*  
*Promotions Code\_Heb.pdf*  
*Tuition Fees\_Heb*  
*Studies Termination\_Heb*  
*Ethical Code\_Heb*

**Institute\_\_Syllabi\_dd\_mm\_yyyy**

**The folder should contain detailed syllabi in English: Each course in separate file. The name of the file should be similar to the name of the course.**

*Examples:*  
*Introduction to Behavioral studies.pdf*  
*Mechanics of Materials.pdf*

**Institute\_\_CV\_dd\_mm\_yyyy**

**The folder should contain updated CVs of the staff members in English: Each CV in separate file. The name of the file should be similar to the name of the staff member.**

*Examples:*  
*Avraham Levi.pdf*  
*David Cohen.pdf*

**Institute\_\_Extras\_dd\_mm\_yyyy**

**This folder should contain any document that supports the information contained in the self-evaluation report, at the discretion of the institution.**