



**Committee for the Evaluation of Music and Musicology Study Programs**

**Bar Ilan University**

Evaluation Report

**January 2016**

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## **Chapter 1- Background**

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

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

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

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

Within the framework of its activity, the Committee was requested to:<sup>1</sup>

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

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<sup>1</sup> The Committee's letter of appointment is attached as **Appendix 1**.

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

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

## **Chapter 2-Committee Procedures**

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

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

This report deals with the Department of Music at Bar Ilan University. The Committee's visit to the University took place on June 16<sup>th</sup> , 2015.

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

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

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

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

#### **1. Executive Summary**

The Music Department at Bar Ilan University (henceforth “the Department”) has many excellent features, including a distinguished faculty in multiple areas, a fine building of its own with an attractive concert hall and a good library (though insufficient for research doctoral programs), and very good programs in several areas (including the only doctoral program in music therapy in Israel, directed by a leading figure with international stature in that field). For these and other reasons, the Department is esteemed by the university administration.

That said, there are two serious areas that need a great deal of attention.

***Impending retirements.*** Eight of the thirteen full-time faculty will reach retirement age during the next eight years. At a time when the university is dealing with serious budgetary pressures, the Department must be assured that it can replace these retiring faculty members in a timely and orderly manner in order to maintain its programs. The Department is amenable to adjusting its mission if it must have fewer faculty lines as these retirements occur, but it needs to know from the university administration what faculty replacements will be available in order to undertake such a discussion. The university administrators who met with the committee expressed a range of views on how to deal with the impending retirements, ranging from (1) a strong intention to maintain a high-quality music department with its multiple areas of activity to (2) seeing an opportunity to re-focus the vision of the department to (3) concern about the university’s fiscal restrictions in the coming years.

***Issues concerning the Ph.D. in composition.*** The composition faculty at Bar Ilan are celebrated composers of wide international acclaim. But communications between them and many others in the Department have broken down, and there is a lack of curricular order concerning the doctoral program in composition.

After two years of meetings during 2012-13 and 2013-14 aimed at resolving the curriculum and the dissertation requirements for this degree, culminating in a written agreement on the underlying curricular matters, the breakdown of collegial order has, if anything, worsened. Students are being caught in the middle. For instance, the

committee learned that the composition faculty had rescheduled a main course in that program so that it would conflict with the doctoral-student colloquium for all students in the Department, depriving composition students of the opportunity to interact with doctoral students in other areas. The committee also learned during its visit that composition students, advised by their major-area faculty, had apparently been misinformed of the long-standing curricular requirements for their degree program. When the committee asked why the issues in the composition doctoral program were not discussed in the self-evaluation, the committee was told that the composition faculty had declined repeated invitations to participate in writing the self-evaluation. When the committee attempted to discuss these issues with the head of the composition faculty, he responded by changing the topic.

The seriousness of the issue is such that the top university administrators who met with the committee began the meetings by citing this situation.

Put simply, this is an intolerable situation that must be addressed immediately. It is unconscionable for students to be caught in the middle of a faculty squabble.

Furthermore, should a new Ph.D. degree in composition be jointly offered by Hebrew University and the Jerusalem Academy for Music and Dance, the Ph.D. in composition at Bar Ilan would no longer provide the sole opportunity to earn that degree within Israel. It is in the direct interest of all parties at Bar Ilan to resolve this matter swiftly.

The committee suggests that all faculty agree to follow the agreed-upon curriculum until such time as the doctoral faculty of the Department as a whole agrees to change requirements.

A separate aspect of these issues concerns the appropriate content of the doctoral dissertation for the Ph.D. in composition. The committee, during its site visit, heard from university administrators that the written portion of the dissertation now required for Ph.D. students in composition seems to be regarded as inadequate by research faculty outside of the Music Department. Currently, the specified length of the essay portion of the dissertation requirement for composition students is approximately one-half the length of a M.A. thesis in the Department, or roughly 35 pages. The committee heard from university administrators that some faculty elsewhere in the university are concerned that that is too short an essay for a doctoral degree.

The committee believes that in a creative-artistic area such as music composition, it is appropriate for the dissertation to consist of artistic creation of significant scope (a practice found in reputable institutions in other countries).

The committee also believes that students earning a Ph.D. degree should demonstrate their ability to engage in research and present that research in written form. It is up to the doctoral faculty as a whole to decide how and when in the course of studies the student should demonstrate that ability (including the possibility that the research portion of the doctoral-degree requirements for composition students could be fulfilled

by a number of scholarly papers written in a specified number of research courses during the student's studies).

In any event, the research component of the degree requirement must be made known to all parties involved: students (from the time they are admitted), faculty, and the evaluators of the dissertation (including those from outside the Department).

The following recommendations are designed to resolve the on-going situation in the Department concerning the Ph.D. program in composition and also to prevent the recurrence of analogous problems in the future.

The basis for these remarks is that under the principles of academic freedom, faculty within a given major concentration definitely should have a great deal of influence concerning the course content *of that area within a degree program* (so long as that course content agrees with the authorization from the CHE to allow the Department to offer that degree in that concentration). But it is the duty of the entire doctoral faculty of the Department to specify the requirements for the degree as a whole. The Department – not the composition faculty – received the authorization from the CHE to offer the Ph.D. in composition. Specifically, the Department has the right to decide the curriculum outside the area of composition that composition students in the Ph.D. program must take, and also any other requirements (such as the research component of the degree).

1. A core curriculum should be required in all doctoral programs in music. The committee strongly recommends that all Israeli doctoral programs contain a core curriculum consisting of courses required of all doctoral students with the goal of establishing a baseline of general knowledge and fluency in a range of aspects of musicology and theory so that students are at least introduced to the widest possible perspective of music scholarship at the present time. At least some of these required courses should include a significant research and writing component with a required final paper that would demonstrate proficiency in the subject (including awareness of the relevant primary and secondary literature) as well as skills in scholarly writing.

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

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

2. The curriculum in individual major concentrations. Beyond the collective core curriculum required of all doctoral students, required courses specific to individual major concentrations (such as musicology, music theory, ethnomusicology, composition, etc.) may be specified by the respective faculty of these sub-fields.



These courses should be specified in writing, including sample syllabi for those courses, to the entire doctoral faculty, and clearly laid out to all entering students.

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

3. Qualifying examination. Upon completion of required coursework, doctoral students should take a comprehensive qualifying examination that tests their knowledge of the core curricular areas mentioned in point 1 above prior to the process for approving their individual dissertation topics.
4. Doctoral colloquia. Each doctoral program should have regularly scheduled graduate colloquia that occur at least several times per semester, with attendance required by all doctoral students. The content of the colloquia should be decided upon by the doctoral faculty, and should include some combination of presentations of research and/or creative work by doctoral students and faculty, as well as by outside researchers or creative musicians covering over time the range of topics studied by students in the program.

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

Unfortunately, there seem to be students currently in the Ph.D. program in composition who were misinformed or misdirected concerning degree requirements during the course of their studies, have completed some requirements for the degree, and now find themselves not knowing how to proceed. Some of these students implied to the committee that if they had known the requirements actually in place for the degree, they might not have entered the program. Perhaps these students might be offered some sort of certificate or diploma that acknowledged that they had taken courses in lieu of the Ph.D. degree.

### ***Other issues***

Moving beyond these two critical topics (impending retirements and the issues concerning the doctoral program in composition), the Department offers bachelor's, master's, and doctoral degrees in musicology (broadly defined), composition, and music therapy.

Enrollments have dropped at the undergraduate level in recent years (reflecting a trend in the humanities in general in Israel as well as internationally), but have increased significantly at the master's level. Many undergraduates also acquire their teacher certifications, and become music teachers after graduating.

The Department offers a music-technology track that is of high quality (founded by now-retired Prof. Eitan Avitsur). The committee suggests that the Department explore some sort of collaboration in the area of music technology between the Department and

other higher-education music programs that offer technology as a way of addressing the high cost of continually evolving equipment.

## **2. Organizational Structure**

The Department has a clear organizational structure (with the exception of issues concerning the Ph.D. in composition, as discussed in the Executive Summary and elsewhere in this report).

The one area where an improvement is warranted concerns program coordinators. The self-evaluation report calls attention to the need for a graduate coordinator in musicology. In addition, it seems that various undergraduate coordinators are informal positions.

The committee suggests that a graduate coordinator be appointed for musicology, and that all coordinators be formally appointed for set terms (and re-appointed, when appropriate) by the Chair after a transparent consultation process.

### Advisable changes:

1. Appoint a graduate coordinator in musicology, and create a transparent process for the appointment of coordinators for the various curricula within the Department.

### Desirable changes recommended:

- a. The committee recommends that the Music Department and the School of Arts continue to work together on collaborative projects and courses between music, theater, and art that would enhance their respective programs.

## **3. Missions and Goals**

The Department's mission and goals are laid out clearly (again, with the exception of the Ph.D. program in composition, as discussed in the Executive Summary and elsewhere in this report).

The impending retirements of a majority of the Department's faculty (eight out of thirteen faculty will retire during the coming eight years) and the uncertainty about replacements for those lines may cause the Department to rethink its missions and goals in the coming years. It is essential that the university administration make clear to the Department how many lines will be replaced so that the Department can make plans in an orderly fashion.

The self-evaluation report notes that only a small percentage of undergraduates continue into the graduate programs. The faculty might wish to consider an advisement process for identifying and speaking to advanced students who are eligible to continue into the Department's second- and third-degree programs.

Essential changes required:

1. The university administration needs to inform the Department in a timely fashion (optimally two years in advance of each impending retirement) how many of the lines to be vacated by impending retirements will be replaced as those retirements occur.

Desirable changes:

1. The committee recommends creating an advisement process for identifying and speaking to advanced students who are eligible to continue into the Department's second- and third-degree programs.

**4. Study Programs**

The Department offers B.A. and M.A. degrees in musicology (broadly defined), composition, and music therapy, and the Ph.D. in musicology, composition, and music therapy. At the B.A. level, students can also earn a teaching certificate in coordination with the School of Education or take courses in the music and technology track.

The history of the Department's faculty as described in the self-evaluation report would suggest that, in the wake of the cuts of 2001-02, the rebuilding of the four major components of the curriculum (musicology, music therapy, ethnomusicology, and composition) has not yet reached its conclusion. For example, music history teaching (which has a significant status among obligatory undergraduate courses of all tracks) is mainly concerned with Western classic-romantic repertoires. Collaboration with the Department of Jewish studies (although this is outside the Faculty of Humanities) would be advisable, in order to solidify the options for the study of Jewish music. Also, in the field of ethnomusicology, which is barely visible in the curriculum, more could be achieved by cooperation with other departments such as anthropology. The committee recommends curricular expansion in the history of Western music, ethnomusicology, and music theory beyond the present level – even before the filling of the impending faculty vacancies.

In general, the curricula are solid, allowing for well-rounded and serious educational preparation of students for their post-university careers. (The issues with the Ph.D. program in composition, and the extent to which the courses in the major concentration may not be following the formal curriculum, are dealt with separately in this report.) At the bachelor's level, essential issues such as ear-training, music history (including world music), music theory, concert attendance, and ensemble playing are well covered and obligatory for most students. An array of courses highlights the specific requirements of chosen tracks. Among the extra-curricular offerings, the 12-year-old annual Israeli Song festival, centering each time on the output by a different composer, is an important event both within the department and beyond. Concerts by student performances – individual and in ensembles – take place in the department's concert hall.

Many issues concerning the Ph.D. program in composition are discussed in the Executive Summary and elsewhere in this report. In this section of the report, essential and advisable changes are listed that would address the curricular aspect of those issues.

The committee perceives that the required course in music technology is ineffective, and reliant upon teaching obsolete software. The committee recommends teaching principles of computer-based research (perhaps administered by the library) and tools. Where possible, free open-source software (Ardour, Planet CCRMA, LilyPond, or MuseScore, for example) should be considered – thus reducing or even eliminating the need for expensive software upgrades which place ongoing financial burdens on both the Department and on individual students.

Enrollment in the undergraduate degree has fallen noticeably during 2009-13, whereas the numbers in the graduate programs have held up, whereby the M.A. without thesis (a typical choice of music therapy graduates) provides the largest numbers. The relatively high numbers of B.A. graduates in the years 2011/12 and 2013/14 is caused by the fact that admission to the music therapy B.A. happens only every other year.

The committee heard that the Faculty of Humanities does not encourage music as a minor degree, because it has only limited financial benefits. Indeed, the number of students taking this degree option is diminutive. On the other hand, gifted undergraduate students selecting music as a minor might diversify the general intellectual atmosphere of the Department, increase class sizes in the Department (thereby increasing funding for the Department), and also might occasionally decide to become music majors.

Students enrolled in programs at all degree levels were remarkably unaware of one another's presence. The committee believes that this could be addressed in several ways: (1) by creating opportunities for students to encounter each other in social settings, such as monthly Department receptions with refreshments, ideally with many faculty present as well, (2) by offering courses that are available to and inviting to students in different disciplines, and (3) by inviting all students whenever possible to attend talks and other presentations by faculty, students, and visitors to the Department.

*Re: Music Therapy:*

The Department's therapy program has long been widely respected, with an appropriate curriculum that utilizes standardized terminology and covers all the relevant areas.

A major concern is that Professor Dorit Amir, who created the program and directed it for over three decades, will retire within the next 3 years. Replacing her will be a challenge.

Graduate students in the music therapy program noted that the Department's colloquia do not adequately represent their field. There should be colloquia (presentations and discussions of faculty and student research, and presentations by guests) pertinent to music therapy.

Essential changes required:

1. The Ph.D. programs in musicology and composition should be reorganized as follows:
  - a. A core curriculum. The doctoral faculty in musicology and composition should specify a required core curriculum for all students in those areas, consisting of courses with the goal of establishing a baseline of general knowledge and fluency in a range of aspects of musicology and theory so that students are at least introduced to the widest possible perspective of music scholarship at the present time. At least some of these required courses should include a significant research and writing component with a required final paper that would demonstrate proficiency in the subject (including awareness of the relevant primary and secondary literature) as well as skills in scholarly writing.

These core curricular requirements should be clearly laid out to entering students in musicology and composition, and adhered to in a manner that is transparent and equitable.

- b. The curriculum in individual major concentrations. Beyond the collective core curriculum required of all doctoral students, required courses specific to concentrations in musicology and composition should be specified in writing by the respective faculty of these sub-fields (musicology and composition), including sample syllabi for those courses.

The entire doctoral faculty and all entering students should receive these curricula.

- c. Course syllabi. If a course/seminar is to be taken repeatedly by students as part of their degree requirement, it needs to be clear from syllabi how the content of the course is not the same from semester to semester.
  - d. Qualifying examination. Upon completion of required coursework, doctoral students should take a comprehensive qualifying examination that tests their knowledge of the core curricular areas mentioned in point 1 above prior to the process for approving their individual dissertation topics.
  - e. Doctoral colloquia. The Department should have regularly scheduled graduate colloquia that occur at least several times per semester, with attendance required by all doctoral students. No other doctoral courses should be scheduled when the colloquia are scheduled. (Should other courses be re-scheduled to conflict with the colloquia, the Department must insist that

- students attend the colloquia to maintain their status as students in the doctoral program. See point 2 immediately below.) The content of the colloquia should be decided upon by the doctoral faculty, and should include some combination of presentations of research and/or creative work by doctoral students and faculty, as well as by outside researchers or creative musicians covering over time the range of topics studied by students in the program.
- f. A Director of Graduate Studies. The doctoral faculty or the Department Chair should appoint a doctoral faculty member to be Director of Graduate Studies. The Director of Graduate Studies should keep track at least once per year of the progress of all students through the curriculum.
  - g. The dissertation requirement. Requirements for the doctoral dissertation and for the research portion of the doctoral degree should be specified clearly in writing.
2. The Department must ensure that courses are scheduled so that there are not time conflicts between courses that are required and/or desirable for given cohorts of students. Courses also need to be monitored so that they meet at the scheduled times, and are not re-scheduled by faculty members in ways that create such time conflicts. If such changes occur, the Department must insist that students attend the originally scheduled course, and not the course that changed its schedule.
  3. Establish regularly scheduled graduate colloquia for the music therapy program.

Advisable changes recommended:

1. Rework the required course in music technology, focusing on computer-based research and tools, and using open-source software when possible.
2. Seek courses within the Department that could be made available and inviting to students from different curricula within the Department.
3. Do not dissuade potential applicants for the undergraduate courses from opting for a music minor degree, as this may allow talented applicants from various departments to enrich the intellectual climate of the department.
4. Expand curricular offerings in the history and theory of Western music and in ethnomusicology. In ethnomusicology, this could happen by exploring interactions with other departments, such as anthropology.

Desirable changes:

1. Create Department-wide receptions on a monthly basis with refreshments so that students from different programs can encounter each other.

2. Whenever possible, invite Department students in all areas of study to attend departmental presentations (talks, performances, presentations by visitors to the Department).

## **5. Human Resources / Faculty**

All the full-time faculty members in the Department are very accomplished in their fields of research and/or creativity.

Unfortunately, the department is marred by a climate of distrust and hostility. This issue, related by all levels of the administration, and discussed by many faculty and students who met with the committee, overshadows many of the Department's excellent features.

The approaching change in leadership of the department (in 2015-16), offers an opportunity to introduce a broad culture of collegiality and to improve intra-departmental collaboration. The committee urges all members of the faculty to assist in this process. A major step in this direction would be to clarify proper procedures for the doctoral programs laid out in the essential changes in section 4 of this report.

The Executive Summary (Section 1) as well as other sections of this report detail these issues and offer recommendations for specific aspects.

### **Impending retirements**

The impending retirement of eight of the thirteen full-time faculty during the coming eight years is a serious issue. Given the various areas in which the Department is active (musicology in the largest sense of the term, music therapy, composition, and music technology), it would be very difficult if not impossible to maintain its programs with fewer faculty. Some of these programs are genuinely dependent on a single leading faculty member. For instance, one of the faculty members scheduled to retire is Professor Dorit Amir, who will retire in two years. It is essential for the music therapy program (one of the major programs in the Department) that she be replaced with a significant scholar and teacher of her stature. Similarly high-level replacements are essential in other curricular areas as well.

The committee heard different degrees of commitment from various members of the university administration, ranging from a strong desire that the Department have the faculty to maintain all its programs to an alert that the Department will be able to fill all its current lines. University administrators need to clarify to the furthest extent possible what lines will be available to replace the faculty as they retire, so that the Department may begin realistic discussions about how it will be configured in the future.

The committee wonders if collaborations with other departments in Bar Ilan University could be an additional avenue to addressing the impending retirements. The Music Department had suggested a joint hire with the Jewish Studies Department to build

upon the presence of Professor Judit Frigyesi (who does important research in that area in addition to her work in other areas of musicology), but budgetary restrictions precluded that search.

The committee strongly recommends that the Department continue to explore collaborations with Jewish Studies and other areas of the university (such as a joint program with the School of Engineering concerning the music technology program).

Finally, as searches occur, it would be good if the Department hired new faculty at a variety of stages in their careers so that there would not be a recurrence in the future of the current situation where the majority of the faculty are retiring within just a few years.

### **The issues in the composition program**

These issues are discussed in detail in the Executive Summary (Section 1) and elsewhere in this report. Beyond those issues, and solutions proposed elsewhere in this report, it is important that the composition faculty and the Department overall respond to the recently approved Ph.D. in composition to be jointly offered by Hebrew University and the Jerusalem Academy for Music and Dance. In addition, the senior composition faculty in the Department do not participate in composition pedagogy below the doctoral level, which is unfortunate for undergraduate students.

As discussed in the Executive Summary (Section 1) of this report, students are getting caught up in these problems. In addition to what is discussed there, the committee was referred by a faculty member to p. 69 of the self-evaluation, which lists student complaints made during the last two academic years, as an instance of “what we are dealing with.” Three of these complaints were from doctoral students in composition who noted that “the actual content of the seminars bore no resemblance to what was officially listed as the content of those courses,” that classes regularly started late (sometimes over an hour late), that there were no syllabi for courses, that students had no idea in advance of what was to be discussed in a given class session, and that students were required to register for the composition seminar semester after semester to increase the number of students who were registered. The result of all three complaints was listed as “confidential.”

With Bar Ilan no longer having the sole active Ph.D. in composition in Israel, and with the new Hebrew University/Jerusalem Academic of Music and Dance program’s clear curriculum and lack of strife, it is in the strong interest of the Department as a whole to put an immediate end to the years of discord on these issues. In a country as small as Israel, it is highly likely that the dysfunction in this program is widely known.

### **Interactions between faculty**

The Department seems to promote very little interaction between senior and junior faculty. For instance, Department meetings do not include junior faculty. One junior faculty member who had done some advising of doctoral students at Hebrew University



has been told that was generally not an option at Bar Ilan; when s/he advised a doctoral student about his/her dissertation, her name was not included in the dissertation's list of advisors.

In general, the natural division of the disciplines of musicology and composition has become unnatural and unnecessarily segregated. In order to bring diversity and breadth the committee recommends that distinguished visitors come on a regular schedule (at least once a semester) for visits of a few days, during which they would give both public presentations and/or performances as well as visit classes and give individual lessons. Visitors whose profile crosses divisional boundaries would be ideal: performer/theorists, performer/musicologists, composer/researchers, and so forth.

### **The number of electives offered at the bachelor's and master's level**

Students talked to the committee about a disparity between the number of required elective credits and the number of elective courses offered. While taking classes in other departments is both acceptable and often desirable, given the typical challenges of Israeli students, who often juggle their academic lives with work, and raising family, an increase in course offerings should be made to rectify this disparity.

### **Teaching undergraduate courses**

The committee was surprised to learn that some faculty do not teach undergraduate courses. The teaching of the undergraduate core should be a shared responsibility, indeed a shared privilege. Undergraduates would greatly benefit from having some of the core courses taught by a broad spectrum of the faculty.

### **Enrollments in courses**

All courses at each level should be open to enrollment by any qualified students, regardless of the major concentration of the student.

### **Courses in technology**

Composers and interested musicology students should take courses in computer music methods and practices, with particular emphasis upon basic music-specific programming skills and digital synthesis and audio processing. These skills have become increasingly important for researchers as well as for composers.

### **Essential changes required:**

1. The university administration (Rector and Dean of Humanities) needs to clarify to the furthest extent possible what lines will be available to replace the eight faculty members who will be retiring during the next eight years. This should be done two academic years prior to each impending retirement.

2. Put an end to the years of strife concerning the Ph.D. program in composition. Specific suggestions and changes are presented elsewhere in this report.
3. Increase the number of electives offered for undergraduates and master's students.

Advisable changes recommended:

1. Explore collaborations with other departments and programs of the university, including joint faculty hires, as a way of maintaining the Department's strengths during the coming years of faculty retirements.
2. When faculty searches occur, the Department should consider hiring new faculty at a variety of stages in their careers.
3. Among the hires, the committee supports many faculty members' aspiration to hire a senior faculty member in music education.
4. Find ways to draw upon the skills of junior (non-tenured) faculty in the running of the Department.
5. Bring distinguished guests to campus for visits of a few days at least once per semester, during which they would perform and/or lecture, attend classes, and meet with students individually or in small groups.
6. Expand the Department's doctoral-level colloquium to be required of all doctoral students with presentations by visiting scholars and artists (see point 5 immediately above), faculty, and students. This would provide an important opportunity to present research and works in progress with the goal to create more interactions in the departmental community.

Desirable changes:

- a. Encourage all faculty to share in the teaching of undergraduate core courses.
- b. Allow and encourage qualified students to enroll in all courses, regardless of the major concentration of the student.
- c. Offer courses in computer music methods and practices, with particular emphasis upon basic music-specific programming skills and digital synthesis and audio processing.

## 6. **Students**

### **Students in the B.A. and M.A. programs**

Some students who met with the committee noted that they had never met with an advisor about how well they were progressing toward their degrees.

Students in different majors who met with the committee had never met majors in other areas of the Department.

One way to deal with low enrollments in the B.A. could be to create a music minor. Bar Ilan university apparently discourages minor programs. It would be a good idea to explore this option to increase enrollments in courses.

Essential changes required:

1. Create a student advisement system whereby students meet with a faculty advisor at regular intervals about their progress toward their degree. Ideally, this should happen when the student registers each semester; if that is not possible logistically, then the student should meet an advisor once each academic year. A written record of the advisement should be kept in the Department office.

Advisable changes recommended:

1. Create opportunities for students in different majors to meet each other.

Desirable changes:

1. Explore with the university administration the possibility of offering a minor in music.

**Students in Ph.D. programs**

Ph.D. students in music therapy who met with the committee noted that the Department offers a colloquium, but almost all the lectures are on musicological topics, not on psychology and other areas related to music therapy.

Advisable changes recommended:

- a. Rethink the doctoral colloquium so that students in music therapy have lectures related to their studies.

**7. Teaching and Learning Outcomes**

In all of the programs visited by the committee, too little attention is paid to monitoring and improving teaching.

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

This is somewhat surprising to committee members from other countries (especially the United States), where periodic classroom observations are commonplace until faculty members reach the most senior rank, and student evaluations are regularly scrutinized, especially in the case of faculty members below the highest rank. To the

committee, there is no conflict between academic freedom and working with faculty members to ensure that their teaching is at the highest level.

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

The offer of regular teaching training is presumably available in some form in most institutions (even though not always mentioned in the self-evaluation reports). At a minimum, the committee recommends that each music program consider the establishment of a system of mentoring whereby incoming junior faculty have access to a senior faculty mentor during their first years.

Desirable changes:

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

**8. Research**

The Department's faculty are all engaged in research or creative work.

**9. Infrastructure**

The Department is located in a beautiful, well-designed music building on the large university campus. This venue, opened in 2002, appears to suit well the purposes of the Department. It sports an acoustically satisfactory Concert hall, comfortably located on the entrance floor. The teaching and practicing rooms are user-friendly, air-conditioned, and sufficiently spacious. The Department owns several historic keyboard instruments (one of which is a modern replica of a historic instrument) as well as string instruments, the latter (which may be unplayable) displayed in glass cases in the halls.

Faculty offices. There are too few offices for the number of faculty. The Department has dealt with this issue by having faculty who come on different days share offices, so this is not a major concern. More problematic (and difficult to solve) is that the offices are small – too small to include a piano, even an upright piano. In addition, it is not possible to control air conditioning in individual offices. As a result, faculty do not tend to use their offices on days when they do not teach, and do not stay around long after completing their teaching on the days they are in attendance. This is not conducive to having faculty available to meet with students.

Library. The Department has a well maintained library under good specialist direction, the collections of which are focused more on musicology than performance, composition, or music therapy. The budget for purchases is limited. For research in

musicology, the General University Library is also available. It is up to present Department faculty to ensure that performance, composition, and music therapy are sufficiently provided on advanced research levels, since the literature and study material in these disciplines is unlikely to be collected by the University library.

The library has a significant collection of LP recordings. It would be good to digitalize these (unless they are already available on CD or from another available digital source).

Teaching technology. The Department has projection in some classrooms as well as standard A/V. Internet is at standard speed. Computer-music resources occupy two rooms. One has numerous entirely obsolete computers – which can conceivably be used as an internet research cluster, although it appeared as if most, if not all, such computers were disconnected. The other room had more current workstations equipped with currently popular music software (Max /MSP, Cubase, and Ableton among them). One complaint raised by a student was about the mandatory, “self-paced” music technology course that taught an outdated version of Finale.

Recording studio. The Department has a well-constructed recording studio and control room. Although there is no piano in the studio, a video link exists between it and the concert hall.

Among the instruments owned by the Department is what appears to be a mid-19<sup>th</sup>-century Erard grand piano in the lobby of the building. If restored to playing condition, this could be a valuable instrument; original Erards in good condition are rare.

Technology for Music Therapy. The technology needs to be updated. In addition, the instrument collection could be expanded (high quality percussion instruments and one or two pianos).

Advisable changes recommended:

1. Update technology and instruments for music therapy:
  - 2 pianos (acoustic and/or high level digital pianos)
  - a good drum-set
  - video and audio recording gears for capturing clinical sessions for supervision and research purposes
  - computer with music analysis software
  - classical guitars (at least 2)
  - electric guitar and amplifier
  - a selection of percussion instruments (djembe drums, wind and string instruments)

Desirable changes:

1. Secure a gift to restore the Erard piano in the lobby.

2. Digitize LP recordings of historical value if they are not already available in a digital format.

## **10. Self-Evaluation Process**

The self-evaluation report was, in general, very comprehensive and clear. The exception concerns the problems with the Ph.D. program in composition, concerning which the committee learned that the doctoral faculty in composition declined to respond to invitations to participate in the process.

The process was conducted primarily by the higher administration of the University and Department, with the exception of those faculty who, as noted, declined to participate, yet another indication of the rift between the composition faculty and the musicology faculty that has prevented honest and seamless collegiality between these two groups.

Those that did participate expressed their satisfaction with the way the process had unfolded.

The committee hopes that future self-evaluations will be less rancorous and more focused on the development and education of students at the school rather than on personal and/or professional conflicts.

In addition, it would be good to have students participate more directly in future self-evaluations.

### **Advisable changes recommended:**

1. Given various issues discussed in this report as well as all the issues connected with the large number of impending retirements, it would be beneficial for the Department to undertake at least a small-scale self-evaluation in 3-5 years, with all constituencies (especially all full-time faculty) participating.

### **Desirable changes:**

1. In future self-evaluations, have students participate in the process.

## **11. Any other topics**

If the dysfunctions concerning the Ph.D. program in composition continue, the Dean of Humanities or Rector might wish to consider introducing a neutral ombudsman to help the Department understand and resolve its issues.

## **Chapter4: Summary of Recommendations and Timetable**

### **Essential changes required:**

1. The university administration needs to inform the Department in a timely fashion (optimally two years in advance of each impending retirement) how many of the lines to be vacated by impending retirements will be replaced as those retirements occur.
2. The Ph.D. programs in musicology and composition should be reorganized as follows:
  - h. A core curriculum. The doctoral faculty in musicology and composition should specify a required core curriculum for all students in those areas, consisting of courses with the goal of establishing a baseline of general knowledge and fluency in a range of aspects of musicology and theory so that students are at least introduced to the widest possible perspective of music scholarship at the present time. At least some of these required courses should include a significant research and writing component with a required final paper that would demonstrate proficiency in the subject (including awareness of the relevant primary and secondary literature) as well as skills in scholarly writing.
  - i. These core curricular requirements should be clearly laid out to entering students in musicology and composition, and adhered to in a manner that is transparent and equitable.
  - j. The curriculum in individual major concentrations. Beyond the collective core curriculum required of all doctoral students, required courses specific to concentrations in musicology and composition should be specified in writing by the respective faculty of these sub-fields (musicology and composition), including sample syllabi for those courses.
  - k. The entire doctoral faculty and all entering students should receive these curricula.
  - l. Course syllabi. If a course/seminar is to be taken repeatedly by students as part of their degree requirement, it needs to be clear from syllabi how the content of the course is not the same from semester to semester.
  - m. Qualifying examination. Upon completion of required coursework, doctoral students should take a comprehensive qualifying examination that tests their knowledge of the core curricular areas mentioned in point 1 above prior to the process for approving their individual dissertation topics.
  - n. Doctoral colloquia. The Department should have regularly scheduled graduate colloquia that occur at least several times per semester, with attendance required by all doctoral students. No other doctoral courses should be scheduled when the colloquia are scheduled. (Should other courses be re-scheduled to conflict with the

colloquia, the Department must insist that students attend the colloquia to maintain their status as students in the doctoral program. See point 2 immediately below.) The content of the colloquia should be decided upon by the doctoral faculty, and should include some combination of presentations of research and/or creative work by doctoral students and faculty, as well as by outside researchers or creative musicians covering over time the range of topics studied by students in the program.

- o. A Director of Graduate Studies. The doctoral faculty or the Department Chair should appoint a doctoral faculty member to be Director of Graduate Studies. The Director of Graduate Studies should keep track at least once per year of the progress of all students through the curriculum.
  - p. The dissertation requirement. Requirements for the doctoral dissertation and for the research portion of the doctoral degree should be specified clearly in writing.
3. The Department must ensure that courses are scheduled so that there are not time conflicts between courses that are required and/or desirable for given cohorts of students. Courses also need to be monitored so that they meet at the scheduled times, and are not re-scheduled by faculty members in ways that create such time conflicts. If such changes occur, the Department must insist that students attend the originally scheduled course, and not the course that changed its schedule.
  4. Establish regularly scheduled graduate colloquia for the music therapy program.
  5. The university administration (Rector and Dean of Humanities) needs to clarify to the furthest extent possible what lines will be available to replace the eight faculty members who will be retiring during the next eight years. This should be done two academic years prior to each impending retirement.
  6. Put an end to the years of strife concerning the Ph.D. program in composition. Specific suggestions and changes are presented elsewhere in this report.
  7. Increase the number of electives offered for undergraduates and master's students.
  8. Create a student advisement system whereby students meet with a faculty advisor at regular intervals about their progress toward their degree. Ideally, this should happen when the student registers each semester; if that is not possible logistically, then the student should meet an advisor once each academic year. A written record of the advisement should be kept in the Department office.

### **Advisable changes required:**

1. Appoint a graduate coordinator in musicology, and create a transparent process for the appointment of coordinators for the various curricula within the Department.
2. Given various issues discussed in this report as well as all the issues connected with the large number of impending retirements, it would be beneficial for the




Department to undertake at least a small-scale self-evaluation in 3-5 years, with all constituencies (especially all full-time faculty) participating.

3. Rework the required course in music technology, focusing on computer-based research and tools, and using open-source software when possible.
4. Seek courses within the Department that could be made available and inviting to students from different curricula within the Department.
5. Do not dissuade potential applicants for the undergraduate courses from opting for a music minor degree, as this may allow talented applicants from various departments to enrich the intellectual climate of the department.
6. Expand curricular offerings in the history and theory of Western music and in ethnomusicology. In ethnomusicology, this could happen by exploring interactions with other departments, such as anthropology.
7. Explore collaborations with other departments and programs of the university, including joint faculty hires, as a way of maintaining the Department's strengths during the coming years of faculty retirements.
8. When faculty searches occur, the Department should consider hiring new faculty at a variety of stages in their careers.
9. Among the hires, the committee supports many faculty members' aspiration to hire a senior faculty member in music education.
10. Find ways to draw upon the skills of junior (non-tenured) faculty in the running of the Department.
11. Bring distinguished guests to campus for visits of a few days at least once per semester, during which they would perform and/or lecture, attend classes, and meet with students individually or in small groups.
12. Expand the Department's doctoral-level colloquium to be required of all doctoral students with presentations by visiting scholars and artists (see point 5 immediately above), faculty, and students. This would provide an important opportunity to present research and works in progress with the goal to create more interactions in the departmental community.
13. Create opportunities for students in different majors to meet each other.
14. Rethink the doctoral colloquium so that students in music therapy have lectures related to their studies.
15. Update technology and instruments for music therapy:
  - 2 pianos (acoustic and/or high level digital pianos)
  - a good drum-set
  - video and audio recording gears for capturing clinical sessions for supervision and research purposes
  - computer with music analysis software
  - classical guitars (at least 2)
  - electric guitar and amplifier
  - a selection of percussion instruments (djembe drums, wind and string instruments)

## **Desirable changes required:**

1. The committee recommends that the Music Department and the School of Arts continue to work together on collaborative projects and courses between music, theater, and art that would enhance their respective programs.
2. The committee recommends creating an advisement process for identifying and speaking to advanced students who are eligible to continue into the Department's second- and third-degree programs.
3. Create Department-wide receptions on a monthly basis with refreshments so that students from different programs can encounter each other.
4. Whenever possible, invite Department students in all areas of study to attend departmental presentations (talks, performances, presentations by visitors to the Department).
5. Encourage all faculty to share in the teaching of undergraduate core courses.
6. Allow and encourage qualified students to enroll in all courses, regardless of the major concentration of the student.
7. Offer courses in computer music methods and practices, with particular emphasis upon basic music-specific programming skills and digital synthesis and audio processing.
8. Explore with the university administration the possibility of offering a minor in music.
9. The committee recommends establishing a system of observation of teaching.
10. Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.
11. Secure a gift to restore the Erard piano in the lobby.
12. Digitize LP recordings of historical value if they are not already available in a digital format.
13. In future self-evaluations, have students participate in the process.

**Signed by:**



**Prof. Joel Lester, Chair**

Ellen Koskof

**Prof. Ellen Koskoff**



**Prof. Reinhard Strohm**



**Prof. Jaakko Erkkila**



**Prof. Jonathan Berger**



**Prof. Emanuel Krasovsky**



**Prof. Michael Klinghofferer**

*Appendix 1: Letter of Appointment*

June 2015

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

Dear Professor,

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

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

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

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

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

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

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

Sincerely,

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

בס"ד, י"ד סיון תשע"ה  
 01 יוני 2015

**Music and Musicology –Schedule of site visit**

**כ"ט סיון תשע"ה, 2015, June 16<sup>th</sup>**

**Location:** Building no. 1005, Room no. 108

Time	Subject	Participants
09:00-9:30	Opening session with the heads of the institution	Prof. Miriam Faust , Rector Prof. Amnon Albeck, Vice-Rector
09:30-10:15	Meeting with the Dean of Faculty of Humanities	Prof. Shifra Baruchson, Dean of Faculty of Humanities
10:15-11:00	Meeting with the Chair of the Department of Music	Prof. Ethan Haimo, Chair, Department of Music
11:00-11:45	Meeting with Incoming Chair and authors of Self Evaluation Report.	Dr. Avi Gilboa, Incoming Chair Authors of Self Evaluation Report: Prof. Eytan Agmon Prof. Dorit Amir Dr. Laya Silber
11:45-12:30	Meeting with senior academic staff <b>with tenure</b> (representatives of relevant committees)*	Prof. Eytan Agmon Prof. Dorit Amir Prof. Ehud Bodner Prof. Judit Frigyesi Prof. Gideon Lewensohn Prof. Betty Olivero Dr. Laya Sylber.
12:30-13:15	Lunch (in the same room)	<b>Closed-door meeting of the committee</b>
13:15-14:00	Meeting with senior academic staff <b>without tenure</b> (representatives of relevant committees)*	Dr. Yoel Greenberg Dr. Atara Isaacson Dr. Rachel Kolender.
14:00-14:45	Meeting with BA and MA students** (up to 12 students)	B.A. Students: Mr. Naor Gotlieb (2 <sup>nd</sup> year) Ms. Achlam Cheydar (3 <sup>rd</sup> year) Ms. Meirav Helinger (3 <sup>rd</sup> year) Ms. Keren Rovner (3 <sup>rd</sup> year) Mr. Noam Sigdon (3 <sup>rd</sup> year)  M.A. Students: Ms. Judy Antebi (1 <sup>st</sup> year, Music Therapy) Ms. Aviya Kopelman (2 <sup>nd</sup> year, with thesis) Ms. Noa Karmi (2 <sup>nd</sup> year, with thesis).

Time	Subject	Participants
14:45-15:30	Meeting with PhD students** and teaching assistants (up to 10 students)	Mr. Ziv Cojokaro Ms. Anat Fort Mr. Martin Goldstein Ms. Tamar Hadar Ms. Sara Laor Ms. Nurit Shtruzman Ms. Anat Viks.
15:30-16:00	Tour of building	Prof. Eitan Avitsur, Technology Ms. Efrat Mor, Library Prof. Dorit Amir, Therapy
16:00-16:30	Closed-door meeting of the committee	
16:30-17:00	Summation meeting with heads of institution, Dean and head of the school	Prof. Miriam Faust , Rector Prof. Amnon Albeck, Vice-Rector Prof. Shifra Baruchson, Dean of Faculty of Humanities Prof. Ethan Haimo, Chair, Department of Music

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

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