



Committee for the Evaluation of Music and Musicology Study Programs

Tel Aviv 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:¹

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

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

*Both Prof. Krasovsky and Prof. Berger did not participate in the visit to TAU duo to a possible conflict of interest. .

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

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

Chapter 2-Committee Procedures

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

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

This report deals with the Department of Music at Tel Aviv University. The Committee's visit to the University took place on June 14th and 15th , 2015.

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

The Committee thanks the management of Tel Aviv 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 Buchmann-Mehta School of Music (henceforth BMSM) is fulfilling its primary mission of training orchestral players at an exceedingly high level. With the long-term interest of Zubin Mehta (one of the world's great maestros), with strong outside financial backing, with its well-thought-out close affiliation with the Israel Philharmonic Orchestra (Israel's premiere ensemble), with its excellent faculty, and with the high level of its students, the orchestra training program at BMSM is a truly world-class program. The performance of three movements from Tchaikovsky's Fourth Symphony that the committee heard was on the level of the best conservatory orchestras in the world. A student string quartet that played and was coached on a Beethoven quartet also was very fine, as was an opera workshop/rehearsal. The school, the university, and the nation are deservedly proud of this program.

BMSM has a fine and well-maintained facility, and is working on an ambitious plan to expand its current building upwards by one floor, a project that would ease space pressures (for practice rooms, teaching and rehearsal spaces, etc.). BMSM owns many fine musical instruments, including a good collection of historical keyboard instruments.

BMSM has an admirably international student population, thanks to intelligent use of its funding that provides full scholarships for international students and by running the orchestral program and related areas of the curriculum in English. Both Israeli and international students appreciate the value of the resulting cosmopolitan culture within the school.

There are also scholarships (somewhat less generous than those for orchestral players) for performance students outside of the orchestral program. As a result, especially in the master's programs in piano and voice, there are very fine international students who did their undergraduate work at top conservatories in the United States and Europe.

The administrative organization of BMSM is transparent and effective. Communication between BMSM and the higher levels of the university administration is good, with agreement on the goals of BMSM within the university's mission.

That said, there are several areas of concern, none terribly serious, but all meriting some careful thought by the leadership of BMSM. Many of these areas are already noted

in the self-evaluation as issues the BMSM is working on (as noted on page 6 of the self-evaluation and elsewhere).

The overarching concern of the committee, and a concern voiced by several constituencies during the committee's site visit, is whether BMSM is preparing students *to the best of its abilities* for careers in music that will extend well past the middle of the 21st century – careers that will require musical flexibility.

First, does the focus on the orchestral program mean that students in other areas are not enjoying the same degree of financial and/or programmatic support? Providing additional resources devoted to other programs within BMSM should not be considered a zero-sum game. Strengthening programs for other performers and deepening the curriculum in musicology and theory will simultaneously enhance the resources available to orchestral players.

Second, music history and theory have still not recovered from the devastating cuts of a decade ago. The result is too narrow a curricular focus on performance, and too few advanced courses. These issues are most pressing in the graduate programs in musicology (that is, music history and/or theory). But their effects are felt throughout the curriculum. In the words of a leading faculty member, "The main reason the musicology division (and academics at the BMSM generally) has managed to survive so far (though barely) is the CHE/Rothschild Foundation Humanities Grant acquired by three senior musicology faculty members (Professors Grover-Friedlander, Tanay, and Eitan) since 2009." That funding source comes to an end in 2016. Although BMSM and the university have committed themselves to maintain at least the current level of activity funded by the grant, the source of funding to support that level of activity is unclear. The university administration is aware of the need for more faculty lines in those areas.

Third, even within the central performance program, there are aspects that merit improvement, especially in terms of the integration between what students are learning in performance and what they are learning in music history, music theory, and ear-training courses.

The orchestra covers a broad range of the repertoire, but seems not to be introducing students to the extended techniques and the complex rhythms of some recent music, to the multi-ethnic resources used by many recent composers, to various sorts of improvisation in new music, and to other recent influences. When confronted with issues like these, especially in extra-curricular, off-campus performance situations, students were often unable to figure out what to do.

As a result, this report urges improvements of various sorts to the curriculum.

The committee understands that BMSM wishes to offer doctoral programs (a DMA degree) in both performance and composition. The university administration too wishes to see doctoral programs in performance. This report supports that aspiration, despite the likelihood that the CHE is not amenable to granting such degrees at the

present time. A valuable strategy for BMSM would be to upgrade its offerings in musicology (broadly construed here to include music history, music theory, music perception and cognition, and ethnomusicology), thereby strengthening its existing Ph.D. in musicology (which is severely understaffed at the present time), creating the resources to offer those new DMA degrees at some time in the future.

BMSM would thereby increase its international eminence.

2. Organizational Structure

BMSM has a transparent structure.

One sign of this is that the university administration and the BMSM administration concur on numerous issues.

Another sign is that all the personnel (faculty members and others) in BMSM seemed to understand their roles and functions.

This clear structure is reflected in the satisfaction of the students in their interactions with the administration.

3. Missions and Goals

BMSM emerged from the financial crises of the previous decade with a clear sense of how it could focus its resources on achieving the valuable mission to train orchestral players at a very high level, both for Israeli orchestras and for the international world of concert music. The resulting combination of an achievable, worthwhile goal and its fulfillment is both noteworthy and most commendable.

As discussed elsewhere in this report, the questions raised within the school and within the university administration concern the balance between this central program and the other offerings at BMSM.

Given the vision and creativity that were invested in order to make the BMSM program come into existence and flourish, the committee believes that applying the same creativity and vision to the various issues mentioned below will lead to solutions.

There is a pressing need to strengthen the faculty in musicology and theory in order to provide a wider range of curricular offerings to students in the orchestral program, and also to restore breadth and depth to majors in musicology and theory at all levels from undergraduate to doctoral degree programs.

In addition, BMSM needs to deepen the resources available to performance majors who do not participate in the orchestral program (pianists and singers) and composers.

Such enhancements will not only improve the non-orchestral programs of BMSM, but will also enhance the education of students in the orchestral program.

4. Study Programs

BMSM offers a variety of degrees at the bachelor's and master's level, as well as a Ph.D. and an Artists Diploma.

Most students are in the performance program, earning a bachelor's or master's degree, or an Artists Diploma. Others are majoring in composition or conducting in the same combination of degrees and diploma. At the Ph.D. level, students study musicology. There is also a Ph.D. program in composition and musicology which is currently inactive.

The performance track is a world-class program closely linked to the Israel Philharmonic Orchestra (IPO), the nation's premier ensemble. This excellent curriculum could be further enhanced by strengthening music history, theory, and ear-training courses. A further improvement would be to have some sections of courses in music history, theory, and ear-training taught in English, so that the large cohort of international students could participate in that pedagogy. Currently, most international students are not fluent enough in Hebrew to take those music history, theory, and ear-training courses.

The composition track is a fine program that could be improved by upgrading and updating the technology in the electronic studio (as noted in Section 9 of this report).

Within the performance areas, the balance between the resources devoted to students in the orchestral program and students in other programs needs attention. Voice students and the opera program need more attention (more coaching, more acting, more body movement, and forth). A stronger voice program (attracting more fine voice students both from within Israel and abroad) could enable BMSM to achieve its aspiration to create a first-rate choir.

There are no faculty who specialize in the study of Medieval, Renaissance, or Baroque music from a performer's perspective. Professors Tanay and Kleiner teach introductions to the theory and general repertoires of those periods. A new faculty line could fill this gap, and also aid BMSM's Ph.D. program in musicology. Furthermore, such an appointment would enlarge the scope of training for performance majors beyond the traditional focus on the classical-romantic repertoire at BMSM.

One particular growth area of potential strength (considering Professor Eitan's research) is that of music cognition. Supporting curricular and research growth in this area would not only bolster the potential research strength of the program, but would create an area of teaching and study that many performers and composers would find relevant and enriching.

In addition, BMSM needs to create opportunities for performance students to become more familiar with features of recent music. This includes extended instrumental (and vocal) techniques, training in the complex rhythms appearing in some new music, training in the sorts of improvisation necessary for some music, and greater knowledge

of music outside the Western concert-music tradition (ethnic musics, as well as popular styles). Some of these points can be covered in expanded curricula within current music history and theory courses (such as covering how to cope with complex rhythms in theory and ear-training courses, and placing Western concert music in the context of ethnic music and popular styles within music-history courses, both required and elective). Others can be covered by regularly recurring workshops and presentations by visiting artists versed in these areas (such as extended techniques and improvisation).

In addition, it would be good to have discussions between performance faculty (private-lesson teachers as well as chamber-music coaches, vocal coaches, and so forth) and music history and theory faculty about how students can be made aware of the ways that they can think about making performance decisions. A regular part of chamber-music coaching as well as private lessons should engage students by asking questions such as “How can you make that climax more effective?” and “What is the composer doing in this passage to create its effects, and how can you respond to that?” Likewise, courses in music history and theory should make connections between the topics studied and performance issues. As one example, students studying harmony should learn how the use of non-harmonic tones and chordal dissonances add intensities to a texture that a performer should consider when making decisions of tonguing, bowing, choices of fingering, and dynamic nuances; students in music history and music theory courses should be made aware of historical writings that concern those very issues (such as C.P.E. Bach’s treatise, which specifically discusses such issues). Interactions between performers and faculty/student composers can further broaden performance-students’ sense of how to make performance decisions.

The committee heard from students that there is a desire for such changes and improvements. In addition, students told the committee that they wanted more instruction in performance practices in different historical eras.

The leadership of BMSM is aware of the importance of these areas in the education of performers. During the site visit, the committee heard from faculty about value of performers knowing history and theory and having strong ear-training skills.

Furthermore, it is important that students have at least some curricular exposure to non-Western music (including Middle Eastern music and traditional Jewish music), jazz, and popular music, as well as music technology, music therapy, as well as other topics seminal to a 21st-century institution of higher musical education.

The musicology program is still suffering the effects of the deep cuts that were made during the fiscal crisis roughly a decade ago. At all levels, there is a need for new faculty lines in music history and music theory. BMSM has been working on these improvements, and expects to reinstate a full major program in musicology and theory as of the 2015-16 academic year. Again, the leadership of BMSM as well as the university administration understands the importance of adding such faculty lines. In addition, BMSM should continue to use adjunct faculty where possible. An imaginative

move in this area was having Judit Frigyesi, a professor of musicology and ethnomusicology at Bar Ilan University, teach at BMSM.

Adding faculty lines in musicology and theory will also be of crucial importance to maintaining a credible Ph.D. program in those areas.

A stronger Ph.D. program would draw research students to BMSM who would be available for teaching undergraduate theory classes, something that does not now seem to happen. If the pressure on first-year undergraduate courses could thus be alleviated, the senior musicologists would have more options of teaching to their strengths in all BMSM programs.

A major grant has been funding advanced courses in musicology and theory in the undergraduate program for some years, but that grant will expire in 2016. It is essential that BMSM and the university find a reliable funding source to continue those courses beyond that point.

BMSM has revived a music-education certification program in coordination with the Tel Aviv University School of Education. This is a welcome move, one that will over time enhance the presence of music in the public schools in Israel.

The committee supports the addition of a doctoral degree in performance (a DMA). The CHE is not amenable to approving DMA degrees in Israel at this time, but has not ruled out that possibility in the future. In the interim, for all the reasons given above, BMSM should strengthen its faculty in musicology and theory (areas that performers in a DMA program will have to take).

Concerning the Ph.D. programs:

It is acknowledged by all concerned parties that the Ph.D. program in musicology needs to be strengthened so that it is closer to its level of resources before the cuts made in the fiscal crisis of a decade ago.

Adding new faculty lines (an action that was also recommended by university administrators who met with the committee) as well as other actions could have multiple beneficial effects.

An unused resource for teaching can be found among the Ph.D. students at BMSM, who (according to students who met with the committee) do not teach. Such teaching experience would also be valuable for doctoral students, and also would help address the shortage of faculty positions in various areas (as already discussed). The committee understands that the budget for faculty is limited. But having doctoral students teach some sections of undergraduate courses while being mentored by senior faculty would provide a great deal of value at relatively little cost. In addition to providing teaching experience for doctoral students, it would allow full-time and part-time faculty to teach additional courses in the areas mentioned elsewhere (music history, music theory, ear-training, non-Western music).

In addition, there should be a regularly scheduled doctoral colloquium in which students meet more than once a semester to discuss their work with each other. Several of the doctoral students who met with the committee had never met each other before.

Essential changes required:

1. Create at least two new faculty lines in musicology, so as to provide comprehensive coverage of the various areas in historical musicology and music theory, and put in place the faculty who will be needed for a future DMA degree.

The committee believes that it is absolutely imperative to add these new lines *in addition to* the current level of activity (funded by a grant that comes to an end in 2016).

One of these new lines should be in Medieval, Renaissance, and Baroque music from a performer's perspective.

The other new line should also be filled by someone with specific interest in relating historical or theoretical topics to performance issues in Western and/or Mediterranean musics.

2. Add more advanced undergraduate/master's-level courses in music history, theory, and ear-training for performance students.
3. The committee fully supports offering a single-major in musicology (broadly conceived to cover music history and music theory, supplemented by ethnomusicology).
4. Upgrade technology in the composition program.
5. Add more vocal coaching, acting, and movement classes for voice students.
6. Add a doctoral-student colloquium meeting several times per semester at which faculty, students, and guests present and discuss their research.

Advisable changes recommended:

1. Add rhythm studies to the ear-training curriculum.
2. Consider ways to increase performance students' knowledge of extended techniques, complex rhythms, and other aspects of recent music. This could be done by regularly recurring workshops (perhaps with invited guests), by adding units to existing courses, or by other means.
3. Find ways for Ph.D. students to get experience teaching beginning undergraduate courses at BSM under the mentorship of more senior faculty members.

4. Add a faculty line for a specialist in the study of Medieval, Renaissance, or Baroque music from a performer's perspective.

Desirable changes:

1. Create settings where performance faculty can interact with music-history and theory faculty so that performance issues are discussed in music-history and theory classes, and issues of musical structure and historical style are incorporated into private lessons, chamber-music coaching, and vocal coaching.
2. Offer pedagogy courses in all performance areas.
3. Offer courses or regularly scheduled workshops to assist performers to manage the physical and psychological pressures of their careers.
4. Consider ways to strengthen the study of music cognition in the curriculum as well as in research.

5. Human Resources / Faculty

The faculty are excellent.

Most orchestral-instrument performance teachers are members of the IPO; other performance teachers are of an equivalent level; and teachers in other areas (composers, musicologists, music theorists) are likewise excellent.

In the areas of musicology and theory, there are too few faculty: only 3 lines, roughly a third of the former strength of 8.5 lines before the cuts a decade ago. These senior faculty are needed to teach basic first-year courses. There is thus too narrow a focus in the curriculum, and too few advanced courses. These issues are most pressing in the graduate programs in musicology (that is, music history and/or theory). But their effects are felt throughout the curriculum, as discussed elsewhere in this report.

In order to strengthen the musicology and theory faculty, at least two faculty lines must be added *in addition to* maintaining all current lines. Furthermore, a way must be found to have Ph.D. students get teaching experience in beginning undergraduate courses, under the mentorship of more senior faculty. Specific recommendation appear in section 4 (Study Programs).

During the fiscal crisis, there were faculty lines cut in the performance programs as well. The remaining faculty agreed to accept higher teaching loads and make other changes, such as not taking sabbaticals.

Essential changes required: See under Section 4, Study Programs.

Advisable changes recommended: See under Section 4, Study Programs.

Desirable changes: See under Section 4, Study Programs.

6. Students

BMSM has an admirably international student population, thanks to intelligent use of its funding that provides full scholarships for international students and by running the orchestral program and related areas of the curriculum in English. Both Israeli and international students appreciate the value of the resulting cosmopolitan culture within the school.

There are also scholarships (somewhat less generous than those for orchestral players) for performance students outside of the orchestral program. As a result, especially in the master's programs in piano and voice, there are very fine international students who did their undergraduate work at top conservatories in the United States and Europe.

Most students at BMSM are in the orchestra program, with appropriate numbers of students in other majors.

The enrollments of bachelor's and master's students creates a conservatory of appropriate size.

Enrollments in the doctoral program are low; that should improve if additional senior faculty are hired.

The committee wonders about how much career advisement is available for performance majors, not only for those graduates who are likely to have careers in performance, but also whether alternatives are being explained to students who will end up not having careers in performance.

Desirable changes:

1. Add opportunities for career advisement (workshops, courses).

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.

Advisable changes recommended:

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

Desirable changes:

1. Consider establishing a system of observation of teaching.

8. Research

Most BSM faculty members are creative musicians, including many who have won prizes or other awards. This includes leading players in the Israel Philharmonic Orchestra, performers who are actively performing concerts, making recordings, presenting master classes nationally and internationally, attending festivals, and engaging in other professional activities.

The composition faculty publish compositions and have them recorded, attend conferences and festivals, reading lectures, and engaging in other professional activities.

All these creative activities should be considered as comparable to research in terms of access to grants and in the promotion process.

Among the other faculty are scholars, reading and publishing their research.

9. Infrastructure

BSM has a fine and well-maintained facility, and is working on an ambitious plan to expand its current building upwards by one floor, a project that would ease space pressures (for practice rooms, teaching and rehearsal spaces, etc.). The committee agrees that the planned additional floor would be a very good idea.

BSM could use a proper concert venue suitable for orchestra and opera performances.

BSM owns many fine musical instruments, including a good collection of historical keyboard instruments.

For the study of composition and performance alike, the electronic studio and its operation seem relatively outdated. Both the updating of equipment and, if possible, addition of new personnel (perhaps in the form of expert teaching fellows) seem important for the continuation of advanced-level composition. BMSM currently has a staff person from IRCAM (Institut de Recherche et Coordination Acoustique/Musique) who is knowledgeable about state-of-the-art equipment.

The technology in the recording studio should be updated.

Concerning the Library:

In contrast with the shortcomings of the physical plant and the electronic facilities, the BMSM library is an impressively organized and maintained unit, suited to both introductory and advanced learning. More spaces for readers and more modern listening equipment will have to be introduced soon.

Advisable changes recommended:

1. Build the additional floor, and create a proper concert venue for orchestra and opera performances.
2. Update equipment in the electronic studio.

Desirable changes:

1. Upgrade the listening facilities in the library at some point in the near future.
2. Upgrade the technology in the recording studio.

10. Self-Evaluation Process

BMSM used the opportunity of the quality assessment process to “stimulate a collaborative, meaningful debate regarding the conceptual framework and rationale of the BMSM, as well as its current situation and standing needs.”

One result is an outstandingly comprehensive and transparent self-evaluation report, covering the mission, the procedures, the curricula, and the issues facing this well-organized school of music.

Another result was a positive and inclusive experience for all of the school’s constituencies, including students.

The committee urges BMSM to continue these discussions, incorporating the suggestions in this quality assessment report, so as to develop and expand its already substantial academic strengths.

One aspect of the process that could be improved in the future would be to have a formal mechanism for students and/or recent alumni to contribute to the report.

Advisable changes recommended:

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

Chapter4: Summary of Recommendations and Timetable

Essential changes required:

7. Create at least two new faculty lines in musicology, so as to provide comprehensive coverage of the various areas in historical musicology and music theory, and put in place the faculty who will be needed for a future DMA degree.

The committee believes that it is absolutely imperative to add these new lines ***in addition to*** the current level of activity (funded by a grant that comes to an end in 2016).

One of these new lines should be in Medieval, Renaissance, and Baroque music from a performer's perspective.

The other new line should also be filled by someone with specific interest in relating historical or theoretical topics to performance issues in Western and/or Mediterranean musics.

8. Add more advanced undergraduate/master's-level courses in music history, theory, and ear-training for performance students.
9. The committee fully supports offering a single-major in musicology (broadly conceived to cover music history and music theory, supplemented by ethnomusicology).
10. Upgrade technology in the composition program.
11. Add more vocal coaching, acting, and movement classes for voice students.
12. Add a doctoral-student colloquium meeting several times per semester at which faculty, students, and guests present and discuss their research.

Advisable changes recommended:

5. Add rhythm studies to the ear-training curriculum.
6. Consider ways to increase performance students' knowledge of extended techniques, complex rhythms, and other aspects of recent music. This could be done by regularly recurring workshops (perhaps with invited guests), by adding units to existing courses, or by other means.
7. Find ways for Ph.D. students to get experience teaching beginning undergraduate courses at BSM under the mentorship of more senior faculty members.

8. Add a faculty line for a specialist in the study of Medieval, Renaissance, or Baroque music from a performer's perspective.
9. Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.
10. Build the additional floor, and create a proper concert venue for orchestra and opera performances.
11. Update equipment in the electronic studio.
12. Include students in the process of future self-evaluations.

Desirable changes:

3. Create settings where performance faculty can interact with music-history and theory faculty so that performance issues are discussed in music-history and theory classes, and issues of musical structure and historical style are incorporated into private lessons, chamber-music coaching, and vocal coaching.
4. Offer pedagogy courses in all performance areas.
5. Offer courses or regularly scheduled workshops to assist performers to manage the physical and psychological pressures of their careers.
6. Consider ways to strengthen the study of music cognition in the curriculum as well as in research.
7. Add opportunities for career advisement (workshops, courses).
8. Consider establishing a system of observation of teaching.
9. Upgrade the listening facilities in the library at some point in the near future.
10. Upgrade the technology in the recording studio.

Signed by:



Prof. Joel Lester, Chair

Ellen Koskof

Prof. Ellen Koskoff



Prof. Reinhard Strohm



Prof. Jaakko Erkkila



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 Lester,

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

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

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

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

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

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

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

Sincerely,

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



Music and Musicology –Schedule of site visit

Tel Aviv University

Sunday, June 14th, 2015

Time	Subject	Participants
09:00-9:30	Opening session with the heads of the institution	Prof. Aron Shai, Rector Prof. Dina Prialnik, Vice Rector
09:30-10:00	Meeting with the Dean of Faculty of Arts	Prof. Zvi Serper, Dean, Faculty of Arts
10:00-11:00	Meeting with the head of the School of Music	Prof Zeev Dorman, Head, Buchmann-Mehta School of Music
11:00-11:45	Meeting with Senior Academic Staff <u>with tenure and without tenure</u>	Prof. Tomer Lev, Prof. Arnon Erez, Prof. Asaf Zohar, Prof. Alexander Gorin, Prof. Hillel Zori, Prof. Hagai Shaham, Ilya Kononov, Prof. Tamar Rachum, Sharon Rostorf-Zamir, Ruben Seroussi, Josef Bardanashvili, Ronen Borshevsky, Dr. Uri Rom, Dr. Boris Kleiner, Prof. Zohar Eitan, Prof. Dorit Tanay, Prof. Nelly Kravetz
11:45-12:30	Meeting with Prominent Teaching Fellows (representatives of study programs)	TBA
12:30-13:15	Lunch	Closed-door meeting of the committee
13:15-17:00	Rehearsals and performances of ensembles of varying sizes and repertoire, including each of the following that are offered at that institution: Some aspect of the opera program (a portion of a rehearsal) A portion of a chamber-music concert A portion of a new-music ensemble concert A portion of a rehearsal or concert by ensemble(s) outside of the "European concert repertoire" A portion of an orchestra rehearsal	Workshop for Contemporary Music Opera Rehearsal Chamber Music Israeli Music Ensemble Piano Performance Orchestra Rehearsal

TEL AVIV UNIVERSITY



אוניברסיטת תל-אביב

THE YOLANDA AND DAVID KATZ FACULTY OF THE ARTS

THE BUCHMANN - MEHTA SCHOOL OF MUSIC

IN COOPERATION WITH THE ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA - HONORARY PRESIDENT

הפקולטה לאמנויות ע"ש יולנדה ודוד כץ

בית הספר למוזיקה ע"ש בוכמן - מהטה

בשיתוף התזמורת הפילהרמונית הישראלית
(נשיא כבוד - זובין מהטה)

Monday, June 15th, 2015

Time	Subject	Participants
9:30-11:00	<p>Tour:</p> <p>Concert space, rehearsal space, practice rooms, private-lesson rooms, a meeting with the head piano technician</p> <p>The audio/recording studio.</p> <p>Other instrument collections (i.e., percussion, Baroque instruments, etc.), a meeting with the persons in charge of these collections</p> <p>A walk through the library, a meeting with the head librarian</p>	<ul style="list-style-type: none"> ➤ Clairmont Hall ➤ Targ Hall ➤ Baroque Music room ➤ Faculty office / Individual instruction room ➤ School of Music Library ➤ Class/Ensemble room ➤ Percussion Studio ➤ Recording Studio and Computer Laboratory ➤ Practice room ➤ Vocal Studio
11:00-11:45	Meeting with BA and MA students** (up to 12 students)	TBA
11:45-12:30	Meeting with PhD students** and teaching assistants (up to 10 students)	TBA
12:30-13:30	Lunch	
13:30-14:30	Open slot	
14:30-15:00	Closed committee meeting	
15:00-15:30	Summation meeting with heads of institution, Dean and head of the school	<p>Prof. Aron Shai, Rector</p> <p>Prof. Dina Prialnik, Vice Rector</p> <p>Prof. Zvi Serper, Dean, Faculty of Arts</p> <p>Prof Zeev Dorman, Head, Buchmann-Mehta School of Music</p>