NAMHE

ANNUAL CONFERENCE 2000

NAMHE held its annual conference this year at St Cecilia's Hall in the University of Edinburgh on 9 May 2000. The theme was "Learning and Teaching in HE Music: Sharing Innovation and Good Practice". The conference began with a brief address by Professor David Kimbell, Dean of the Faculty of Music, who welcomed delegates to Edinburgh, conveyed apologies from delegates delayed or marooned on various parts of the British public transport system, and told those who had managed to arrive on time something of the origin and history of the hall in which the conference was being held.

KEY ISSUES

The NAMHE Chair, Professor Graham Barber, introduced the conference and outlined the programme of events for the day. Under the **Fund for the Development of Teaching and Learning**, six Music Department Projects had received support. All had been invited to report their findings to the conference. It was hoped that this sharing of experiences would help the constituency evaluate the usefulness of what had been achieved and also give it a clearer picture of the advantages and pitfalls involved in this method of funding.

SESSION 1: FDTL PROJECT REPORTS

**Professor Michael Clarke, Ms Julia Bowder, Mr James Saunders, University of Huddersfield
CALMA (Computer Assisted Learning for Musical Awareness) [www.hud.ac.uk/calma.html.]**

This package had evolved from simple aural awareness to an extensible coursework package, containing both sound and score examples, and capable of being edited by tutors for local needs.

One of the most significant breakthroughs made by the team was in the area of copyright. Permission was gained from recording companies, including Naxos, Hyperion and EMI, to use examples for a CD to accompany the original programme. These audio examples were then linked with specific text, graphics and weblinks. However, as the programme can be customised by lecturers, it is possible also to use a department's own CD collection and avoid the usual copyright restrictions.

The package consists of the Editor, Player, Sample Exercises and Audio CD, User's Handbook and Website. The Editor, which allows lecturers to customise the package, can also be used by students to generate electronic essays. Although the package is not primarily assessment driven, multiple choice questions are available plus a framework for individual or group work and follow-up exercises in the following areas:

- comparative analysis
- structural analysis
- performance/composition commentary
- stylistic recognition test
- aural dictation

However, the essence of the package is its flexibility.
CALMA was demonstrated to the delegates, with an explanation of the basic layout of the package, and of the various facilities available to users, including:

- an Index page of windows
- a Help facility
- explanations through Hot Text
- linking score and audio examples
- manipulating audio examples through a loop option or choice of a particular extract
- Bibliographies and Lists of Web Links

**Professor Graham Barber, Dr Simon Baines
University of Leeds
LUMEN (Leeds University Music in Education iNitiative)
[http://www.leeds.ac.uk/music/Info/Lumen/lumen.html]**

This project, now being used with music students in Leeds University from the first semester of their first year, focused on the development of learning resources. Students are seen as independent learners, and the project chose to enhance this area by asking students to identify, develop and articulate the many skills they acquire throughout a music degree.

Continued overleaf

STOP PRESS

The NAMHE Conference 2001 will be held on Tuesday 8 May venue to be confirmed. Details will be sent to member institutions as soon as possible.

NAMHE

PANEL DISCUSSION BY FDTL REPRESENTATIVES:

- **What has been learnt from the FDTL Projects?**
- **What continuation strategies are in place?**

Delegates held discussions in break-out groups, covering the following topics:

FDTL PROJECTS
- the difficulty of achieving effective dissemination of project outcomes
- naiveté in the initial bidding stage

PALATINE
- as a central, interactive point for feedback
- as a creative and industrial source of information
- as a source for dissemination, as was the case with CTI Music
- the use of newsletters
- the maintenance of an accurate HE music mailing list, perhaps on the web with password protection

EXAMINATION PROCEDURE
- investigating short cuts in marking without compromising standards
- accepting AS/BTech/HND qualifications for entry to degree courses

SHIFTING THE HE FOCUS FROM RESEARCH-CENTRED TO TEACHING-CENTRED

Conclusion

At the conclusion of the conference, there was a **NAMHE Business Meeting**. The Chairman reported that information on the setting up of QAA benchmarking groups for the second tranche of subjects, which includes Music, had now been circulated to the committee; as was customary, the timescale would be punishing. Benchmark statements and consultation must be completed by Summer 2001. Groups would be formalised by September 2000.

Professor David Kimbell (Treasurer) presented the accounts for the last academic year, to 31 July 1999, as completed by the previous Treasurer, Colin Beeson. He regretted to inform the committee that at present 11 institutions had not renewed their memberships for the current session. Whilst he was still in correspondence with several of these, which had expressed every intention to continue in NAMHE, there might be as many as eight whose membership would lapse. This would of course result in a significant decrease in income. This academic year had, however, seen fewer committee meetings and no research projects and at present he expected the association to break even.

Election of Committee members 2001

Three members of the current NAMHE Committee complete their term of office at the end of 2000. They are:

Mr Piers Hellawell (Queen's University, Belfast)
Dr Robert Meikle (University of Birmingham)
Dr Bruce Wood (University of Wales at Bangor)

Nominations are now invited to fill these vacancies and nomination papers have been sent to your NAMHE representative. The deadline for nominations is **Friday 27 October.**

The continuing Committee members are:

Professor Graham Barber (Chair; University of Leeds)
Dr Hilary Bracefield (University of Ulster)
Dr Amanda Glauert (Royal Academy of Music)
Dr John Irving (University of Bristo)
Professor David Kimbell (Treasurer; University of Edinburgh)
Dr Charles Bodman Rae (Royal Northern College of Music)

The NAMHE Website

This is to be found at:

```
http://www.leeds.ac.uk/music/NAMHE/
```

In addition to directories, resources and data maps, the website hosts a lively Discussion Forum, where one can search and read the site's archive (of previous messages), and of course file contributions of one's own. Any such contribution should be emailed to David McLeish at namhe-request@mailbase.ac.uk. Contributions are welcome from all list members on any subject relevant to those engaged in UK HE Music. Feel free to start debate on a new subject or respond to a previous contribution; but please note that material sent to the Forum is the opinion of the sender and not a reflection of the views of NAMHE.

There were two major deliverables:

- a Development of Music Study Skills module supported by a Student Handbook and a Tutor's Guide
- a reflective report on the wide range of recording and reviewing initiatives developed

These were disseminated through a variety of methods, including network group interaction through 17 separate music departments, outreach visits or exchanges, presentations within FDTL forums, a joint conference with the Royal College of Music FDTL Project in July 1998, which included 45 representatives from over 30 music departments, and the distribution of published materials to all HE music departments. The success of these dissemination strategies was tested at the conference through the distribution of a questionnaire to all delegates.

However, a number of lessons can already be learnt from Leeds' involvement in FDTL Projects:

- the dangers of compromising realism in the breadth and ambition of a bid
- the need to realise the limitations intrinsic within the funding approach
- the pros and cons of both the integration and the isolation of the project team
- the pros and cons of recognition both internally, within the institution, and externally
- the demands of dissemination

These topics would be put up for further analysis in the afternoon discussion groups.

Mr Robin Dewhurst
University of Salford
Assessment Strategies for Popular Music Performance
[http://www.salford.ac.uk/music/mushome1.htm]

The growth in popular music courses has forced the HE music community to face a number of issues in recent years. Without adequate knowledge of these new courses and institutions, how are applicants to degree courses to be assessed? And how can we ensure any parity in standards when the assessment practices in place for Western Classical performance may not be appropriate for popular music performance? The "Assessment Strategies for Popular Music Performance" CD-ROM sets out to address these issues.

Five key themes are:

- the disparity between what students are taught and how they are assessed
- assessors who lack appropriate stylistic knowledge
- tension between staff and student perceptions of performance appropriate for the 'real world' and performance appropriate for assessment

- the need to match assessment strategies to a wide range of valid approaches to teaching and learning
- the belief that there are common assessment themes and common problems across the creative arts

The package sets out to examine the nature of assessment in general, then how we assess music and finally how assessment strategies can apply to different musical genres, from classical to popular. In identifying the criteria used to assess popular music, the aim is to avoid the problems of over-assessment, under-assessment or simple ignorance, and the package chooses to move away from such loaded language as "innovative" and "creative" in favour of more neutral terms such as "stylised" and "individual". A wide range of support material in included on the CDRom, which also provides a model for assessment as it is applied to a series of case studies.

Ms Louise Gibbs
University of Southampton (with University of Surrey and Royal Holloway)
Performance Teachers' Development Project
[http://www.soton.ac.uk\~kcd\musoteach]

This project aimed to develop and test an accredited professional development scheme for part-time instrumental tutors, whilst also developing a framework for the benchmarking of teacher effectiveness. Unfortunately, the latter was too complicated to be achieved within the time of the project, but has been advanced by the completion of the other aim. Five institutions were involved.

The Performance Teachers' Development Project was voluntary and comprised:

- seven seminars
- a portfolio of five assignments (which were double marked)
- study materials, on-line assistance and seminar facilitator material

and the project was SEDA accredited. Out of 14 portfolios submitted, 13 were passed, with the one fail resulting from time restrictions.

As a result of this project, a professional development scheme, including materials for study and support, was trialed and tested. The scheme gained accreditation and has 13 graduates, and their feedback supported the pastoral care provided. A website has also been created around PTDP providing further information on professional development.

Perhaps the most satisfying outcome of this project has been the commitment from the Royal College of Music to build on its results and take the scheme forward. This will avoid the loss of outcomes encountered in other projects after the funding ends and could lead to the application of the PTDP scheme in other colleges and universities.

Dr Michael Russ
University of Ulster
Peer Learning in Music
[http://www.ulst.ac.uk/faculty/humanities/mpa/html/plm.html]

This project aims to develop, refine and document work on peer learning from a basis in performance into further areas such as history and orchestration. The findings were for dissemination, not only amongst the music community but also with other subject areas in the University of Ulster. The deliverables consisted of seminars, a conference, a resource pack and a website.

This project was initially developed as a response to student moves against what was perceived as the high-handed assessment of staff, particularly in the area of performance. As this arose from an ignorance of assessment criteria, the aim was to harness the student resource and use this as part of the assessment procedure, by encouraging evaluation and questioning. And it soon became apparent that, increasingly, the negotiation process was more important than the awarding of the final mark.

A resource pack, of two books, a video and a transcript, has been produced and circulated to all UK HEIs. It gives guidelines for use of the method alongside case studies, entitled "Implementing Peer Learning Programmes in Music". This illustrates the use of peer learning within the areas of performance, history, composition and orchestration, but also outlines the broader issues involved. Nancy Falchikov summaries these principles most effectively in her essay:

- re-invent the wheel regularly
- do not impose your own schemes, but develop these afresh every time
- involve the students

In harnessing the student resource most effectively, however, it is vital to monitor student feedback, in the form of questionnaires for example, as this can provide the key between success and failure in peer learning. Feedback in Ulster has been positive from the students, in addressing the major issues and articulating both the strengths and weaknesses as the scheme stands.

The dissemination process, initially involving small groups from the music community and stimulating workshops with other university departments, is now set to spread into the Republic of Ireland and North America, whilst maintaining close links with Palatine.

In examining some of the problems of FDTL funding, Ulster cited an ignorance of the project implications at the bidding stage. Because a bid had been submitted which did not include sufficient funding for any external assistance, the university's establishment staff were tied into the project whilst also having to continue with their day-to-day departmental responsibilities.

Mr William Mival
Royal College of Music
TLTP 3 Project

This project, still at a relatively early stage of its development, proposes, among other things, a means of dealing with copyright implications in coursework packages. After careful selection of material, all audio excerpts will be recorded under studio conditions by RCM students and paid according to terms agreed with the Musicians Union for this kind of work.

The package will be focused primarily towards students of orchestration. It takes orchestral excerpts ranging from Beethoven to Debussy, which are broken down into their component parts, to illustrate how they are built up. Some alternative versions will be available for students to compare with the originals, and a voice-over is being designed for visually-impaired students.

Each extract has a pull-down menu from which a section can be selected, complete with score, which is printable (all lines at concert pitch). These extracts are short in order to illustrate a particular part of the texture and for ease of comparison.

The RCM are now seeking looking for other interested institutions to become involved in the evaluation of the project. [Details from dburnand@rcm.ac.uk].

SESSION 2:
PALATINE AND THE RESULTS OF FDTL

Professor Roger Bray, Ms Lisa Whistlecroft
University of Lancaster
Palatine (The Performing Arts Learning and Teaching Innovation Network)
[http://www.lancs.ac.uk/palatine]

Palatine has grown out of CTI Music to work in a wider co-operation with NAMHE, and with the subject associations for Theatre and Dance. **Palatine** does not set out to be an intrusive or judgmental organisation, interfering within other departments; its remit is, on the contrary, to be reactive, informative and co-operative. It will also set out to work in co-operation with **The Generic Learning & Teaching Centre** based in the University of York.

Palatine will provide a forum for co-operation in areas such as:

- interest in teaching and learning
- facilitating the setting and marking of examination papers
- dissemination of ideas and use of websites
- administration, such as generating accurate address lists