

areas: Ethnomusicology, Performance, Composition, Electro-acoustic Composition, Music Technology, Psychology of Music, Popular Music, Historical Musicology, Theory/ Analysis and Multimedia Composition. A provisional list of nominees was agreed upon; this will be refined over the summer and submitted to HEFCE in September.

Other issues discussed included: a review of the current situation of the Music Department at Reading; and requests from members for statistics, mailing lists and advertising web space. NAMHE's web space is provided free of charge by PALATINE and therefore we are not in a position to sell advertising space. The other requests are being considered in the light of Data Protection and resourcing issues.

Summary of the Committee meeting held on 2 October 2004, Birmingham Conservatoire

The first Committee meeting of the new academic year looked ahead to the annual Conference to be held in May 2005. The Committee considered a letter from Professor Piers Hellawell (Queen's, Belfast), concerning falling standards in Music at GCSE and A' Level. It was agreed that the transfer from A' Level to degree level would be an appropriate topic for the 2005 Conference and a working title was proposed: *Foundations of University Music: from Secondary to Higher Education*.

The Committee welcomed as a guest speaker Professor John Sloboda (Keele), who gave a presentation on the future of Music Psychology in UK HE. The Committee recorded its concern at the current prospects of this area of the discipline and agreed to look for an opportunity to raise the issue at a Conference.

The Committee was very sorry to hear of the recent closure of Reading's Music Department. The Chair, Stephen Banfield, reported that he had written to HEFCE about this two weeks prior to the meeting, but had yet to receive a reply.

Plans were discussed to collect and analyse data for the benefit of NAMHE members on 1) School to University transfer 2) research and teaching areas 3) support for practical tuition. Resource has been allocated from the NAMHE budget in an on-going basis to support this research. It was noted that the main RAE 2008 panel chairs had been announced and agreed that the finalised *Practice as Research* position paper, created by NAMHE at its last Conference, should be submitted to the Sub-Panel Chair, once selected.

In the light of the increasing activity of the NAMHE Committee, its members approved a proposal to appoint its Minutes Secretary, Alison Wright, as permanent NAMHE Administrator.

Summary of the Committee meeting held on 8 January 2005, Royal Holloway London

Professor Mark Everist took the Chair for the first time and welcomed the four new members (two *in absentia*) to their first meeting of the newly enlarged NAMHE Committee. He paid tribute to Professor Stephen Banfield for his outstanding service as Chair during the previous two and a half years. Individual portfolios for the year were allocated and it was decided to invite Dr Lyn Davies to be co-opted to the Committee as its Welsh representative.

A major focus of this meeting was the recent request from the AHRB for departments to nominate their top ten journals. The NAMHE membership had been circulated for their views and responses received were tabled. The Committee considered that AHRB were trying to work out how British journals were doing in comparison with other countries and were not trying to create a ranking of journals, although this was how it first appeared to many people. It was noted that this was a statistical exercise that needed to be achieved by statistical measures and it was agreed that NAMHE would respond to the AHRB on behalf of the discipline.

There was discussion on the recent closures of Reading and Exeter and consideration of the lessons that might be learned for the future (discussed elsewhere in the newsletter).

A significant proportion of the meeting was spent developing plans for the Annual Conference, to be held at the University of Southampton on 3 May. A format for the day and possible list of speakers was devised and plans made to progress these ideas. The programme will be finalised at the Committee's next meeting on 26 February

ENDNOTES

We apologise to PALATINE for the suggestion, which was contained in one of the Minute summaries in the last issue, that their workshops were not well attended. This is not the case, and the summary Minute was inaccurate.

Please remember to make arrangement for this year's annual subscription to be paid, if you have not already done so.

EDITORIAL

Dear Colleagues,
In welcoming you to this first Newsletter of 2005, I am conscious that the year we have just left behind was not the happiest one for HE Music in this country. In this issue Mark Everist offers some thoughts on assuming the role of chair of NAMHE in the light of these developments.

Outgoing chair Stephen Banfield offers some critical reflections on the impact and effects of the sudden and largely unheralded closing of the Music departments at Reading and Exeter. As well as offering a tribute to staff in these departments he also considers the role that NAMHE played, and gives pause for thought on implications for the future.

Also in this issue we have information on the annual conference, which will take place this year at Southampton on May 3rd. There are biographies for the new members of the committee and the revised portfolios of committee members as well as executive summaries of previous committee meetings.

I take this opportunity remind you, as usual, that annual subscriptions are due and should be paid as soon as possible so that your departments can continue to enjoy the benefits of membership. I think it has become clear that NAMHE is increasingly being viewed as THE voice for Music in Higher Education and we are delighted to be developing strong links with other bodies, in particular RMA and JAML. The 'ready communication' which Hugh Cobbe, RMA President, referred to in his RMA Newsletter message (vol. VII/2) is going to be very important in the coming years, not least in relation to RAE consultation exercises.

Finally I am delighted to tell you that Alison Wright has agreed to undertake the role of Administrator on a more formal footing than before. As we can all attest an organisation needs an informed and efficient administrator, and Alison is undoubtedly this, and more. It is indeed our good fortune that she has agreed to take on this crucial role.

With best wishes
Richard McGregor
Editor

FROM THE CHAIR

Some thoughts from the incoming chair of NAMHE,
Professor Mark Everist,
University of Southampton

I was invited to take the chair of NAMHE on 8 January 2005 in the middle of two very pressing pieces of business – the threat of closure to a second university music department within a year, and what was seen by many as a threat by the AHRB to revise radically the ways in which we review and value our publicly-disseminated performance, composition and research. As is well known, any attempts to resist the closure of the Department of Music at Exeter could not compete with the sort of managerial zeal that we might more normally associate with Wall Street or the City of London. It goes without saying that the NAMHE committee extends its best wishes to those colleagues caught up in the recent events both at Exeter and at Reading, and offers its encouragement to students disturbed by the closures. Stephen Banfield's account of this story – contrasted with the history of the attempted closure of Oxford Brookes and the re-establishment of the department at Aberdeen – eloquently paints a picture of the ever more threatening world in which we work. Stephen, of course, has served as NAMHE chair for the last two and a half years, and this is a suitable moment to thank him, on behalf of both the NAMHE committee and the membership of the association, for the work he has done in that time. It is a great pleasure to me that he remains on the committee as part of the research team; his experience and expertise will continue to be greatly valued.

By contrast to the news from Reading and Exeter, the co-ordinated response across the Arts and Humanities to the AHRB's 'Journals Reference List Project' had an effect that might have raised an eyebrow or two around the sector – and not least in Whitefriars. This made the THES on consecutive weeks (front-page story the first week), and the announcement that the AHRB were postponing work (viewed by some as a climb-down) on the project was welcome news to all (NAMHE's letter to the AHRB is also published in this Newsletter). As I collated responses from all over the country, I was struck by the intensity of views not ▶

only in our own subject but also in Philosophy, History, Archaeology and Law. I was further made aware, as I corresponded with representatives from these subjects' professional associations, just how powerful the Arts and Humanities can be when they act in concert. I am accordingly proposing to establish contact with our colleagues in dance and drama (with whom we share an AHRB and RAE panel) and in art history (with whom we are joined at the British Academy), in an attempt to enhance the possibilities of future collaborative action.

The need for such an organisation as NAMHE has never been greater. As HEFCE moves into the phase of establishing criteria for the 2008 RAE, NAMHE will be gathering the views of the subject, and conveying them to our sub panel; we hope to engage with the sub-panel and to feed back to the sector as the RAE

process develops. Our annual conference (3 May in Southampton) takes on the heady subject of our students' preparation before they join us as undergraduates. And there will surely be more business in the forthcoming year.

NAMHE can only be as strong as its membership. Our subject has an energetic committee rich in expertise who are waiting to act on behalf of the association's members. We need your views on any matter of interest or concern; post them to the NAMHE mailbase (and subscribe if you haven't already) or email them straight to me at m.everist@soton.ac.uk.

Mark Everist
Chair, National Association of Music in Higher Education (NAMHE)

DEPARTMENT CLOSURES: READING AND EXETER

2004 was a sorry year for university music in Britain, for two departments of long standing and wide reputation unsuccessfully fought closure. Our subject cannot afford such losses, especially when no provision has been made for staff transfer to other institutions, and NAMHE feels that the observations below should be read both in a spirit of tribute to the music staff of the Universities of Reading and Exeter, who put up an extremely brave fight against overwhelming odds, and, inevitably, as cautionary.

The odds were overwhelming because in both cases a university executive was acting at top strategic pace, which meant at extremely short notice, subject to little if any expectation of reversal through debate, and with no government intervention or national co-ordination, for the age for those has passed. When HEFCE's forerunner, the UGC, drew up a master plan for 1988-9, five music departments were closed. They were Aberdeen, St Andrews, Aberystwyth, Leicester and Stirling, and a small grain of comfort can be drawn from the fact that Aberdeen has now re-opened as an academic department. But on that occasion the UGC funded staff transfers to other departments and there were no compulsory redundancies. In 2004 two universities could pick on what they saw—or wished to typecast—as vulnerable departments in the same subject and sacrifice them with no intervention whatsoever from HEFCE. They were unconcerned about staff and their futures and cavalier in their treatment of students.

NAMHE became involved as soon as the departments in question invited it to be or knew the sudden imminence of the threat, but the tiny, indeed non-existent diplomatic space within which the defence was operating would beggar belief in many another sphere and certainly in more honourable times. Reading's Vice Chancellor, in response to our request for comments on the nature of the university's case against the department, told us to mind our own business. The music staff at Exeter were given one week to prepare their case for a Senate vote, having first heard about closure when a student phoned in to say it had just been announced on the Radio Devon news. HEFCE, when asked by NAMHE (concerning Reading) whether it did not have a duty towards relocating staff and students, replied to the effect that universities can now act with complete autonomy where the fate of individual departments is concerned; it does not get involved.

Sentence was passed on the two departments in ways showing some similarities, some differences. At Reading, after a passionate speech by its Head of Music, Dr Christopher Wilson, Senate voted to retain Music in defiance of management, but Council overturned the decision a few weeks later. At Exeter, Senate voted with management firmly against the department, with Council acting merely as rubber-stamp. But both departments suffered a crucial lack of support from middle management, and on

took the view that assembling a list of the top ten journals in a subject as diverse as music (which encompasses activities in the performing arts, science, creative arts and the humanities) was a poor method of realising the aims of the project. Furthermore, the music community in higher education saw very real risks to many aspects of its work as a consequence.

The music subject group's principal and most far-reaching objection to the project as currently configured is that the question posed (to find an alternative to the citation indices used by the sciences; *FAQ*, 1) is essentially a quantitative one, yet the solution proposed by the AHRB is a qualitative one. There is a tension in the documents circulated in December between the AHRB's stated preference for peer review and the necessity of producing quantitative indicators; the project seems to fit neither of these well. While NAMHE acknowledges the AHRB's reluctance to support the use of citation indices for making judgements, it can not but recognise that league tables of journals in other disciplines are largely determined by just that measure (Thomson ISI's league tables for the social sciences, including history, are a useful indicator here).

It is difficult to understand how the pilot exercise, which concentrates on those disciplines where 'journal articles are a reasonable representation of research output', should have selected music, where articles in journals (as opposed not only to compositional and performative outputs but also to essays in books, monographs and scholarly editions) constitute perhaps as little as 30% of a typical RAE submission. NAMHE recognises the AHRB's commitment to practice-based research, but finds the claim (*FAQ*, 2) that further indicators for practice-based research reads too much as an afterthought.

NAMHE received many comments from editors of scholarly journals. While the AHRB claims that the project will be used for its own internal purposes only (*FAQ*, 7), the music community believes this to be overly optimistic. Leakage at any level (AHRB, OST, Government) would result in a serious distortion of patterns of submission, publication and refereeing to scholarly journals in our discipline. In addition, the propensity for institutional management to reach out for crude and simplistic tools to measure, judge and reward academic performance, would result in further distortions at a local level. NAMHE accepts the AHRB's statement in this regard but remains concerned about the ability of an institution to guarantee such confidentiality. Even if a journal league table were thought to be a viable objective for this project, the limit to ten titles is impossibly restrictive, given the immense diversity even

of text-based outputs of research in music; these can range from electroacoustic research (*Organised Sound; Computing in Musicology*) to ethnomusicology (*Ethnomusicology; Ethnomusicology Forum*), to renaissance music (*Musica disciplina, Early Music, Early Music History*), to music education (*British Journal of Music Education*) to music psychology (*Psychology of Music; Psychomusicology*). The numbers of sub-disciplines alone is larger than the number of journals that the subject group is asked to identify. None of these areas constitutes a specialist area such as Hume studies as identified by the AHRB (*BAP*, 6).

NAMHE welcomes this opportunity to represent the views of its members on this project. It shares the AHRB's recognition that it has 'the opportunity to define [its] own quality indicators' (*BAP*, 11). In seeking the help of the 'entire community in developing and implementing' (*ibidem*) a project that delivers the aims and objectives which are shared by NAMHE, the AHRB might wish to revisit its premises, and to propose alternatives.

Yours,
Mark Everist

SUMMARY OF PREVIOUS COMMITTEE MEETINGS

Summary of the Committee meeting held on 10 June 2004, Birmingham University

There were two principal agenda items at this meeting: the preparation of a Position Paper on Practice as Research, following the May Conference and nominations from NAMHE for the RAE 2008 Music Panel.

The draft Position Paper arising out of the Conference, prepared by Dr Nick Fells, was tabled. The Committee expressed its delight that the Conference had been so well attended and that it had managed to achieve some consensus on this issue. The Position Paper was discussed at length and Professor Mark Everist agreed to finalise it and circulate it to the membership for comment. It will be made clear that the document will be a position paper of interest to various groups, rather than a response to another document. Nominations for the RAE Panel were also discussed at length. The Committee agreed to a suggestion from the University of Lancaster to nominate double the number of the final panel. It was decided that the final nominations should cover the following specialist

TEACHING AND LEARNING

- Musical literacy and practical competence
 - Rudiments
 - Score reading
 - Harmony
 - Basic analysis
 - Pastiche composition
 - Free composition
 - Keyboard skills
 - Aural skills
- Blended learning: the use of ICT and conventional models of teaching and learning
- Lack of depth and breadth of subject knowledge at secondary school level
- Note-reading skills versus note-analysing skills; executive versus analytical skills
- Prose literacy
- It is argued that students in general are resistant to intellectual and musical challenge, and the rigour of scholarly inquiry. Is this true?

INVITED SPEAKERS:

- Matthew Adkins: The Changing Skillset of the Contemporary Musician.
- Dai Griffiths: Can undergraduate music students read music - and does it matter? A report on recent teaching and questionnaire responses.
- Lucy Green: Music at 14+: widening participation or shutting doors?
- Piers Hellawell: Schoenberg's Swiss Cheese: A Learning Full of Holes
- Julian Johnson: From A level Music to Music degree: Smooth progression or bad fit?
- Stephanie Pitts: Becoming a music student: understanding the transition from school to university.
- Nigel Scaife: The Associated Board's Grade 8, UCAS and the Framework for Achievement.
- Alison Timms: A Level Music - Preparation or Merely Conclusion?
- Ewan Hainey: All About CUKAS, The UK Conservatoires Admissions Service

THE AHRB JOURNALS REFERENCE LIST PROJECT

If proof were needed of the usefulness of the Mailbase forum then the AHRB Journals Reference List debate certainly provided that proof. Colleagues were unanimous in their condemnation of the exercise and there was considerable disquiet concerning the implications of the proposed listing. A collective sigh of relief was breathed all round when it was announced that the 'initiative' would be 'postponed'.

Your NAMHE committee was active in collecting the views of colleagues and as a result of the intense activity our new chairman Prof. Mark Everist was able to write to AHRB on your behalf to reflect the collective view. Here is his letter:

Dear Professor Crossick,

AHRB Journals Reference List Project

I write as chair of the National Association of Music in Higher Education (NAMHE) in response to the letters circulated to Heads of Music during the second week of December 2004. Although NAMHE was not directly approached to respond to this project, it has received in excess of fifty commentaries, and discussed the matter at its committee meeting on 8 January 2005. This letter is being circulated to NAMHE members in advance of the 4 February 2005 deadline to serve as an *aide-mémoire* for colleagues as they make their final decision as to how to reply to your approach. This response is based on the comments from the subject community, the contents of your letter of early December 2005, the accompanying 'Briefing for Academic Participants in the AHRB Journals Reference List Project' (*BAP*), the accompanying list of music journals and the list of 'Frequently Asked Questions' (*FAQ*) received from Laura Lugg by my predecessor as NAMHE chair, Professor Stephen Banfield, on 6 January 2005.

NAMHE is sympathetic to the AHRB's general aim of contributing to the Research Councils' demonstration 'to Government how the extra investment secured this year for the UK research base will strengthen and improve the UK's international research performance'. It is also sympathetic to the further objective of establishing quantitative indicators for the international profile of UK research in the arts and humanities. However, NAMHE's committee has formed the opinion on the basis of its members' comments that the project as currently configured neither satisfies its objective nor meets its aims where the discipline of music is concerned. It

this issue it is difficult to take any comfort from the schooling model within which so many of our units now operate, for Exeter was promised a big brother's protection within its three-year-old school, whereas what materialised was sibling murder.

A strong sense of powerlessness and betrayal results from observing such facts. Even balancing one's budget counts for little now, it would seem, for a university can change the formula at a moment's notice or simply invent a different strategic rationale. Exeter did this, for while a deficit was (wrongly) implied, it was not stated outright and management unanswerably said that it was simply not choosing to invest further in departments whose RAE score was otherwise unlikely to rise, in direct contradiction to its own monitoring conclusions.

In some universities, the 2001 RAE score will continue to bode ill or well for some while yet. In others, tariff points (heterodox for Music) will be the specious statistic behind which management can hide its will to rationalise, as they were at Exeter, or undergraduate and/or postgraduate recruitment, as at Oxford Brookes, which successfully challenged the figures when faced with a similar closure threat in 2002. Buoyancy in terms of one of these parameters is unlikely to spell departmental security; together they may do the trick. But, as Dai Griffiths (Oxford Brookes) points out in a message to NAMHE, there will always be something management can pick on when, threatened by its own insecurities, it chooses to: 'Every day in an institution one spends a long time doing essentially rather fastidious and finickal things: tiny pieces of paperwork, small rectitudes, all of the things that the quality agenda tends to demand. What's really shocking is how, at these dramatic times, the institution itself, which has so assiduously sponsored those attentions . . . suddenly becomes this thug, this bully in the classroom, this skinhead on the estate'.

Some may think, or have experienced, that a vice chancellor's direct support is the only real safeguard of a music department. But vice chancellors come and go; new ones came, at both Exeter and Reading, and Music went. And there is little security for any of us in disciplinary robustness insofar as music departments are generally small, not inexpensive, and thirsty of quality spaces.

Not that we should be most concerned about these factors, for other subjects with none of these apparent vulnerabilities have been discontinued with equal brutality in top universities in the last two or three years. Perhaps the most worrying thing about the events at Exeter and Reading is that in both cases the

university wishes to retain musical performance, with a full-time director, while discontinuing academic study of the subject. Both vice chancellors have cited Warwick as an example of a research university with superior musical facilities and achievements but no department or academic programmes. Clearly all arguments about the cultural provision we assure, locally and regionally (arguments borne out by what happened at Aberystwyth after departmental closure), melt away before such models, and the high level of transferable skills and employability among our students may cut scarcely more ice. One might also argue that much of the new musicology has seemed to make a point of downplaying our disciplinary unit of currency. Perhaps, if our subject is to learn to fight rather than appease bullies, unique academic muscle will be the only weapon. What does Britain need, and need in quantity, which only academic music departments can offer? Until we are confident enough to shout out the answer to this, questions will not be asked in Parliament, and PACE (Parents Against the Cuts at Exeter) will continue to highlight its concerns over Chemistry, not Music.

Professor Stephen Banfield, February 2005

NAMHE COMMITTEE 2005

- Professor Mark Everist (Chair), University of Southampton
- Professor Stephen Banfield, (University of Bristol)
- Dr Amanda Bayley (Secretary), University of Wolverhampton
- Dr Darla Crispin, Royal College of Music
- Dr Lyn Davies, Royal Welsh College of Music and Drama
- Dr Katharine Ellis, Royal Holloway London
- Dr Nick Fells, University of Glasgow
- Dr Liz Garnett, Birmingham Conservatoire
- Professor Jonty Harrison, University of Birmingham
- Dr Richard McGregor, St Martin's College, Lancaster
- Dr Linda Merrick, Royal Northern College of Music
- Dr Michael Russ (Treasurer), University of Huddersfield
- Professor Jan Smaczny, Queen's University of Belfast
- Dr Geoff Smith, Bath Spa University College
- Administrator: Miss Alison Wright, University of Birmingham

NAMHE Portfolios 2004-05

Research

Chair (Mark Everist), Darla Crispin, Stephen Banfield, Jonty Harrison

HE Learning & Teaching

Jan Smaczny, Mike Russ, Richard McGregor, Liz Garnett

External Relations

Chair, Secretary (Amanda Bayley)

Annual Conference

Chair, Secretary, Richard McGregor

Newsletter & website

Richard McGregor, Chair, Geoff Smith

Pre-HE

Nick Fells, Richard McGregor

Infrastructure

Katharine Ellis, Linda Merrick

Wales representative

Lyn Davies (co-option)

Lead representative in *italics*.

Never volunteer for anything!

I never imagined, when I agreed to take minutes for a meeting of the NAMHE Committee at Birmingham University in January 2000, that five years on I would not only still be minuting NAMHE meetings, but taking on the permanent role of Administrator. As a keen amateur musician myself (soprano in the City of Birmingham Symphony Chorus), this is a role that I am delighted to take on. However, my work for NAMHE is also useful professionally: it is important for me as a university administrator to understand the role and aims of a subject association. Nowadays, I am working away from the Arts world as School Manager for the School of Computer Science at Birmingham – it is good to have the opportunity to keep in touch with Music!

I look forward to what I hope will be a long and happy association with NAMHE.

Alison Wright
NAMHE Administrator
University of Birmingham

BIOGRAPHIES OF NEW COMMITTEE MEMBERS

Lyn Davies

Lyn studied at the University of Wales, Oxford (with Sherlaw Johnston) and Krakow. He is currently Head of Vocal Studies at the Royal Welsh College of Music and Drama having been a lecturer in the University of Wales and Senior Officer in the Arts Council. He has been a member of the British Council, Group Expert in the EU and published widely as well as being active as a broadcaster. He has given first performances of more than 50 new works. He has just completed a series of monographs on Welsh composers.

Liz Garnett

Liz studied music at the University of Bristol, followed by doctoral work at the University of Southampton. She spent four years lecturing in Colchester Institute's School of Music and Performing Arts before moving to Birmingham Conservatoire, where she is now Head of Postgraduate Studies.

Her research explores various themes around music and social meanings. Her PhD thesis was entitled 'Constructions of gender and musical style, 1790-1830', and her book, *The British Barbershopper: A study in socio-musical values*, will be published by Ashgate in March 2005. Her current research explores the relationships between conducting gesture, vocal production, social identity and the musical imagination in a range of choral idioms.

Jonty Harrison

Jonty Harrison (born 1952) studied with Bernard Rands at the University of York, UK, gaining his DPhil in Composition in 1980. Between 1976 and 1980 he worked at the National Theatre and City University in London. In 1980 he joined the Music Department of The University of Birmingham, where he is now Professor of Composition and Electroacoustic Music and Director of BEAST (Birmingham ElectroAcoustic Sound Theatre) and the Electroacoustic Music Studios. He has made conducting appearances with the Birmingham Contemporary Music Group (most notably conducting Stockhausen's *Momente* in Birmingham, Huddersfield and London), the University New Music Ensemble and the

University Orchestra. He was a Board member of Sonic Arts Network for many years.

His work has received several awards (Bourges, Prix Ars Electronica, Musica Nova (Prague), the Lloyds Bank National Composers' Award, the PRS Prize, an Arts Council Composition Bursary and a Leverhulme Research Grant) and commissions (GRM, GMEB, ICMA, MAFILM/Magyar Rádió, IRCAM/Ensemble InterContemporain, BBC, Birmingham Contemporary Music Group, Fine Arts Brass Ensemble, Nash Ensemble, Singcircle, John Harle, Harry Sparnaay and Jos Zwaanenburg). [from: www.emfmedia.org/artists/harrison.html: 13 Feb 2005]

Linda Merrick

Linda is Deputy Vice-Principal at the Royal Northern College of Music. She has an international profile as a clarinettist specialising in contemporary repertory and has been at the forefront of generating new works for her instrument by British composers for the last sixteen years. During this period, Linda has commissioned over thirty solo works, including five concertos for clarinet and concert band, and released nine solo CDs featuring much of this repertory. She has performed as a soloist in America, Australia and across Europe and broadcast for BBC Radio 3, GNR Radio France and DRS1 in Switzerland. Linda's research centres on contemporary performance practice and she is a regular contributor to specialist clarinet journals and conferences in America, Australia and the UK

Geoff Smith

After ten years as a practitioner-academic, combining recordings for Sony Classical, performances around the world, writings on contemporary music and part-time lecturing at the universities of Huddersfield and Manchester, Geoff became Head of Music at Bath Spa in 2000. In 2002, he was appointed Head of the School of Music of Music and Performing Arts. He recently co-authored Bath Spa's successful, £4.5m bid for recognition as a Centre for Excellence in Teaching and Learning 'ArtsWork: Learning Labs'.

NAMHE 2005 CONFERENCE: Foundations of University Music: from Secondary to Higher Education

This year's annual NAMHE Conference takes place at the University of Southampton on Tuesday May 3rd, preceded as usual by the Annual General Meeting. In order to stimulate debate and to encourage participation by as many colleagues as possible we are laying out the broad outlines of the programme. On the day we seek to promote wide ranging debate on what the sector really believes are essential pre-HE skills in Music, and perhaps what we should do if these skills are in decline. Discussions will take place following short presentations by invited speakers and their 'starter' topics are given below.

Member institutions of NAMHE are invited to send two delegates free of charge, and any additional delegates at a cost of £10 per head. Non member institutions are invited to send delegates at a cost of £30 per head. The committee have agreed to offset the cost of non member delegates (up to 2) against the cost of membership of NAMHE for the current year, and forms to take back to institutions will be available at the conference. It is not too late to pay membership fees and claim the two free places immediately!

Some areas under consideration:

THE DISCIPLINE

Understanding the nature of music at university as a combination of subdisciplines.
 Gender and cultural differences in choice of programme

QUALIFICATION

- Diversification of A Levels: examination boards and curricula
- ABRSM Grade 8 versus A Levels
- No prior qualifications
- Non-standard qualifications: GVNQ, BTEC etc.
- PGCE – link of qualification with particular skill, output requirements
- Relationship between GCSE, AS/A Level and university entrance