



Academic Program Review

Program Name: Music Performance – Bachelor of Music

Academic Year 2025/2026

Recent Recommendations

Using your most recent review, please respond to all feedback and recommendations.

Response:

The Music Performance BM program appreciates the feedback provided in the most recent mid-cycle review. The panel recognized our strong SLOA plan, meaningful use of High-Impact Practices (HIPs), and faculty collaboration in assessment. We recognize the importance of working towards "closing the loop" and are working to better compile and analyze SLOA data to identify specific areas for instructional improvement and curricular alignment. We have seen a downward trend in B.M. Performance Majors, although our overall music program (consisting of B.A., B.M., and B.M. MUED) has seen a steady increase from 30 to 45 over the past cycle. There are many reasons for this beyond the program itself. We are still dealing with the effects of covid on performing arts both within the professional field itself as well as with the incoming students, many of whom are less prepared than past classes given their ensemble classes and applied lessons were not available to them in throughout their highschool studies. This is a challenge we expect to navigate for another decade.

Student Learning Outcomes

Describe the assessment of your student learning outcomes (SLOs). Discuss your findings, changes you are making, and what you hope to see as a result.

Response:

Revisions in jury rubric, junior and senior recital syllabi, and applied lesson syllabi better outlining student expectation and degree impact have made the process clearer for students. It has provided students the opportunity to prepare sooner each semester and direct their learning in a way that better supports cumulative learning (i.e. applied lesson level increases each semester). A new element was added to the Junior Recital, requiring students to pass a pre-hearing before giving the junior recital performance. This is an additional measure to help students be fully prepared for the summative performance. This has resulted in some delayed performances since implementation, but all recital performances have passed since then, so we feel that this has been a successful change.

Did you make any curricular changes based on your most recent SLOA? If so, discuss what changes were made. If no changes were made, please discuss the strengths of your curriculum based on the assessment of your outcomes.

Response:

We reviewed SLO 1.c ("students will complete two writing-intensive history courses") and are in the process of reframing it as a measurable learning outcome that focuses on demonstrating advanced writing and analytical skills in historical music research rather than just course completion.

As of 2017, all Baccalaureate programs are required to embed communication outcomes within their SLOA Plans. This is optional for non-Baccalaureate programs.

Communication outcomes in the SLOA plan are:

Check the checkbox to certify completion of the following tasks:

☒ Upload supporting documents to the Supporting Documents folder. This includes artifacts, rubrics, and other documents related to your SLOA.

☒ Upload your most recent SLOA to the Supporting Documents folder, even if no changes have been made since the last review.

Have changes been made to your SLOA document since your last review? **No**

If so, please summarize what changes were made.

Response:

High Impact Practices

Please indicate which high impact practices are currently being implemented in relation to the program's student learning outcomes.

- | | |
|--|---|
| ☒ Capstone Courses & Projects | ☐ Graduate Level Research |
| ☒ Collaborative Assignments & Projects | ☒ Writing-Intensive Courses |
| ☒ Diversity/Global Learning | ☐ Publications |
| ☐ ePortfolios | ☐ Communications |
| ☐ First-Year Seminars and Experiences | ☐ Scholarly Activities |
| ☐ Internships | ☒ Studios |
| ☒ Service or Community-Based Learning | ☐ Practicum |
| ☒ Undergraduate Research | ☐ Other |
| ☐ Labs | ☐ None of these |

Discuss how the HIPs in the program are reflected in the SLOA. If you have identified HIPs that are not included in the SLOA, please consider an update.

Response:

Capstone - B.M. is junior and senior solo recital demonstrates cumulative learning, technical proficiency, interpretive skill, and independent preparation. Collaborative Assignments - chamber music projects with faculty and students emphasizing communication, teamwork, and musical leadership. Diversity/Global Learning - masterclasses with visiting guest artists which develops cultural awareness and stylistic versatility. Service/Community-based learning - performance that include Fairbanks Symphony Orchestra, Arctic Chamber Orchestra, Wind Ensemble, Northern Lights String Orchestra, Choir of the North, Steel Pan Ensemble, UAF Percussion Group fostering civic engagement, professionalism, and applied musicianship in public settings.. Undergraduate Research - junior and senior recitals with program notes: the preparation of program notes for junior and senior recitals integrates scholarly inquiry and written communication, directly supporting SLOA outcomes for research literacy, analytical thinking, and contextual understanding of repertoire. Writing-Intensive Courses - all music history courses MUS (221, 222, 421, 422, 423, 424) provide structured opportunities for research, critical writing, and historical analysis. These courses reinforce SLOA objectives in written communication, musicological understanding, and critical evaluation. Studios - all lessons are done in 1-on-1 lessons in a private studio manner. One-on-one private lessons provide individualized mentorship, ensuring continuous assessment and personalized feedback on technical and artistic growth.

Student Success

Please reference the [Resources tab](#) for information on accessing the Student Success Data Dashboard and contacting your designated data liaisons.

Student Success Data Trends

Persistence: Increase

Pass Rates: Increase

Student Credit Hours: Increase

Majors: No Change

Degrees Awarded: No Change

Other Trends (if applicable):

It should be noted that all of these trends are small.

Achievement Disparities

Discuss any achievement disparities identified in your disaggregated student success data and explain how you plan to address them. Response:

There are not any noticeable trends in the disaggregated data outside of an increase in students declining to identify a race, which might be notable if it is a trend in other departments. Outside of that, it is hard to draw conclusions from such small numbers with such a small base of students. Our balance of race, ethnicity, and genders appears to be consistent, and is in line with the demographics of the state, and student success appears to be strong across the board. We will continue to monitor this data, but for now we believe that we are doing well at having equitable outcomes for our students.

Closing the Loop

Please discuss how your student learning outcomes are reflected in high impact practices and student success data.

Response:

Assessment results from these HIPs are reviewed annually by the music faculty to identify trends in student performance, written work, and engagement. Data-driven discussions lead to concrete curricular improvements—such as refining jury rubrics (which we have done multiple years in a row), enhancing writing support in music history courses, and expanding masterclass/guest artist diversity (which we have done through the Fairbanks Symphony Orchestra, the Circumpolar Music Series, International Chamber Music Alaska, Fairbanks Concert Association, Choir of the North, and NAFME Presents. Through this process, the department ensures that assessment findings are not only collected but actively used to strengthen teaching effectiveness, promote equity in student achievement, and sustain continuous program improvement.

Academic Program Profile

The following questions help show how your program supports the university's mission, connects with other UA programs, engages with the community, contributes through service courses, and supports student success after graduation. Please use this section to highlight the value your program brings to students, the university, and beyond.

UAF's Mission:

The University of Alaska Fairbanks is a Land, Sea, and Space Grant university and an international center for research, education, and the arts, emphasizing the circumpolar North and its diverse peoples. UAF integrates teaching, research, and public service as it educates students for active citizenship and prepares them for lifelong learning and careers.

In what ways does your program advance UAF's mission?

Response:

serves the citizens of the State of Alaska through academic excellence in the preparation of music performer, music scholars, and music teachers for the service of the state of Alaska, Northwest Region, and the nation.

How is your program related to others in the UA system?

Response:

The B.M. Music Performance program is one of two performance programs offered in the UA system (UAF and UAA). However, our program stands out from UAA as we offer large ensembles - UAF Wind Ensemble and Fairbanks Symphony Orchestra - whereas UAA does not. Furthermore, our facilities allow for certain musical specializations (i.e. large ensembles) that UAA cannot offer due to space restrictions.

Who are your key community or external partners?

Response:

Fairbanks Symphony Orchestra, Fairbanks Symphony Chorus Suzuki Institute, Fairbanks Youth Orchestras, Fairbanks Summer Arts Festival, Fairbanks Concert Association, Fairbank North Star Borough School District, Northland Youth Choir, Cold Steel Pan Orchestra, Whitestone Farms, Eielson Air Force Base, Fort Wainwright Military Base

What role do your services courses play, if any?

Response:

The Department of Music's service courses (103x Music Fundamentals, 200X Explorations, and MUS F151 Class Lessons) play an important role in supporting the university's general education mission and promoting broad engagement with the arts across disciplines. Provide non-majors with foundational knowledge of music theory, listening skills, and cultural understanding. These classes fulfill general education requirements in the arts and humanities and contribute to students' overall aesthetic and cultural literacy. They also serve as valuable recruitment pathways, introducing students from across campus to further study in music. Occasionally, courses like Music Fundamentals will be used as remedial opportunities for incoming music majors. Introductory applied lessons offer individual instruction for non-majors interested in developing performance skills. These lessons promote creative expression, personal enrichment, and wellness through music-making while fostering a greater sense of campus community. These service courses extend the reach of the Department of Music beyond its majors and minors, enhancing the university's vibrancy, supporting interdisciplinary learning, and encouraging lifelong engagement with the arts.

How do your graduates succeed after leaving the program?

Response:

Many of our B.M. performance graduates continue on to master's study or artist diplomas.

Submitter and Collaborator Names:

Sean Dowgray Eduard Zilberkant Jaunelle Celaire

Submitter Email:

Sean Dowgray Eduard Zilberkant Jaunelle Celaire

Committee Review

Program Name: Music Performance - Bachelor of Music

Academic Year 2025/2026

Overall Recommendations

The college or school committees set the tone for helping each program feel seen during this process. We have provided you with feedback tags to attach to this program review. Please select as many as applicable.

- | | |
|--|--|
| ☒ Insufficient Narratives | ☐ Report Incomplete |
| ☐ Address Achievement Gap | ☐ Consider Curricular Revisions |
| ☐ Develop Online Offerings/Options | ☐ Improve Time to Degree |
| ☐ Increase Enrollment | ☐ Increase Graduates |
| ☐ Increase Retention/Persistence | ☐ Strengthen Advising Practices Recommendation to |
| ☐ May be asked to share Effective Practices | ☐ University-Wide Committee |

Explanation of Overall Recommendations

Response:

Overall, the committee recommends revising some of the programs student learning outcomes so that they describe demonstrable skills rather than activities presumably used to measure those skills, or specifying at what level of competency those skills should be met. Additionally, for the next round of review, the program should use SLOAs and rubrics to systematically collect and present assessment data. Regarding student success and equity, the department may want to consider developing a post-COVID strategy for improvement student enrollement and retention in the program. This could include the explicit integration of culturally diverse music traditions within the history and theory components of the curriculum as a HIP.

Student Learning Outcomes Feedback

- | | |
|---|--|
| ☐ Strong | ☐ Developing |
| ☒ Requires Minor Revision | ☐ Requires Major Revision |

Student Learning Outcomes Assessment Feedback

- | | |
|---|--|
| ☒ Strong Alignment with SLOA Plan | ☐ Clear, Concise Presentation of Findings Missing a |
| ☐ Compelling Learning Story | ☐ Direct Measure |
| ☒ Missing Active Verbs | ☐ Missing Curricular Connection |
| ☒ Missing Collaboration within Department | |

SLOA Feedback Narrative:

1. SLOs - Some SLOs are clear and measurable, but others will benefit from revision. The report noted that 1c is currently under revision; a SLO that identifies what students should know or be able to do with regard to music history and/or written communication will be beneficial. 3a and 3b are currently stated as an activity students will complete rather than a learning objective that can be demonstrated by the recital - performing the recital is given as both the objective and the assessment. It would be helpful to revise these SLOs to indicate the skills and/or knowledge students should demonstrate, with the recital being the assessment. 2a and 2b could perhaps be clarified by indicating what level of performance skill or knowledge is expected (for example, professional vs basic proficiency). Are there oral communication skills students are expected to develop, and how is that developed and assessed? 2. SLOA - Rubrics have been provided that clarify how certain SLOs are assessed. Data and information about how successful students have been at meeting the SLOs has not been provided, however, making it difficult to assess the efficacy of the program in this regard. We note that the number of majors is small (declined from 8 in 2021 to 4 in 2025), which limits the data that can be collected and presented. Even so, the rubrics for various assessments should provide usable data that can provide a general summary of how students are doing at meeting the SLOs.

Student Success and Equity Feedback

Narrative:

. BM Music Performance majors declined slightly from 2021 to 2025. COVID clearly impacted the performing arts during this time period, and would have impacted students interested in this degree program. Degrees awarded also declined from 2021-2025. These declines are small in terms of absolute numbers. Pass rates have been high and consistent. Graduation informed persistence has varied quite a bit from year to year (low in 2023-24, but rebounding in 2024-25), however, it is noted that only 1-2 students choosing to pursue professional work rather than continue in the degree would strongly impact persistence rates given the overall size of the program. Additionally, if the program has adequately prepared students for professional careers even prior to degree completion, the decision of a student not to persist in the program should not necessarily be viewed as a negative. It is difficult to read much into the available demographic data given the small sample sizes, but it is clear that the program attracts a diverse set of students. There are no clear, consistent disparities in student success for any demographic groups. The HIP of Diversity/Global Learning and inclusion of culturally and stylistically diverse music is an example of an inclusive practice. The program could consider whether more explicitly incorporating these musical traditions into history and theory courses would be valuable or not. The report noted that there have been issues with student preparedness that may impact retention in the post-COVID years. It would be helpful to know what strategies are being pursued to address this challenge.

High Impact Practices Feedback

Narrative:

HIPs appear to be well-integrated into the curriculum. Students have multiple opportunities to engage in meaningful experiences during the program. There is clear integration of the HIPs into the SLOA process, particularly for the capstone project, undergraduate research, writing-intensive courses, and studios. The rubrics provided for these show how they are integrated into both the program and the SLOA. Collaboration, Diversity/Global Learning, and Service/Community-Based Learning are a valuable part of the program, and could be more explicitly integrated into the SLOs and SLOA. Data on how the HIPs may impact student achievement of SLOs and student retention was not presented, but could be considered.

Profile Feedback

- | | |
|---|---|
| ☒ Mission-Centric to College and/or UAF | ☒ Unique within UA |
| ☒ Collaborative with other UA Programs | ☐ Provides Job Placement for Graduates |
| ☐ Strong Post-Grad Success for Students | ☐ Strong Service Teaching Component |
| ☒ Strong Ties to Community or Industry | |

Financial Feedback

- | | |
|--|--|
| ☐ High Tuition Revenues | ☐ High Grant Revenues |
| ☒ Operates at Low Cost | ☒ Productive Faculty |
| ☐ Opportunities to Increase Revenue | ☐ Low Enrollment |

Reviewer Names:

Eduardo Wilner, Jeremy S. Speight, Denise Kind

Dean Review

Program Name: Music Performance – Bachelor of Music

Academic Year 2025/2026

Dean Feedback

Overall feedback narrative:

I agree with the committee's careful and thoughtful review of the Performance BM program. I recommend department faculty focus on program recruitment to increase major numbers from the current 5 BM students; this low major number is a concern. Credit load for the Music BM is very high (90) compared to other CLA BA programs (30-39) and BFA programs (64). I recommend faculty review curricular requirements for the BM. This high credit load may be discouraging students from majoring in the Music BM. I recommend department faculty work closely with our PIO team to facilitate advertising and recruitment for the program, specific courses, and outreach activities. Recent updating to course fees to reflect the growing cost of materials, instruments, tuning, and performance space upkeep and maintenance is important and needs continued vigilance. Overall, cost of Music Department programs is very high, so faculty should make efforts to reduce costs and increase departmental revenue through enrollment, tuition, fees, grants, ticket sales, and space rentals.

Recommendation to University-Wide Committee: No

Vice Provost Review

Program Name: Music Performance – Bachelor of Music

Academic Year 2025/2026

Vice Provost Feedback

Overall feedback narrative:

Although the four music programs reviewed are distinct, the evaluations are similar due to related curricular structures and SLOA frameworks. The program followed 2023 mid-cycle guidance and revised the SLOA and SLOs, which are strong and appropriately assess graduate knowledge, skills, and abilities. Three SLOs were provided, each with clear assessment procedures, implementation plans, and artifacts/rubrics included in the supplementary folder. For future reviews, the program should also provide the data used to assess SLOs and strengthen the narrative overview to clearly demonstrate achievement of each outcome. If no curricular changes occur, the program should discuss curriculum strengths based on assessment findings. For the 2027 mid-cycle review, include direct evidence and a detailed narrative showing how assessment data informs decisions and whether revisions to the SLOA or curriculum are needed. Closing the loop on assessment is essential for NWCCU expectations and should include documentation showing how assessment results lead to meaningful, evidence-based changes that enhance program quality and student learning.

The program reports persistence and pass rates that are high and consistent, with small declines likely due to very low cohort sizes rather than systemic issues. The program attracts a diverse set of students, and there are no clear disparities in achievement across race, ethnicity, or gender. High-Impact Practices such as capstone experiences, undergraduate research, collaborative assignments, service and community-based learning, and writing-intensive courses support student success. Faculty actively use assessment data to refine courses, recitals, and applied lessons for continuous improvement. However, small cohort sizes make it difficult to draw statistically significant conclusions or identify achievement gaps. There is a decline in BM Music Performance majors from 8 (2021) to 4 (2025), and the program cites post-COVID effects and student preparedness as challenges. Including specific strategies to address these challenges for incoming students would strengthen this section.

The HIP review was thorough and sufficient, with evidence that these practices are documented and contribute to measuring student learning outcomes and overall program effectiveness.



Department Profile and Financial Data

Department Name: **Music**

Last updated: 2025/2026

Department Profile and Financial Data

This section aligns with Board of Regents Policy 10.06 and supports systemwide consistency in academic program review. Responses are maintained across review cycles and may not need to be updated annually. Please review your previous answers and update only if necessary.

When answering the following questions, refer exclusively to the standardized Financial Data Template provided by UAF. Work with your data liaison to interpret the template accurately. Do not include any additional or alternative data — consistency across programs is essential. To maintain integrity and standardization across all of UAF it is very important that you do not provide any additional or alternative data from this template.

Confirmation of Review

Have you reviewed the information in this section and made any necessary updates? **Yes**

Financial Data Spreadsheet

☒ I have reviewed the Financial Template for updates and accuracy.

Cost Effectiveness

Please describe strategies such as instructional efficiency, shared resources, cross-listed courses, or other ways your department uses resources thoughtfully.

Response:

All of our undergraduate courses consist of the same "core" curriculum, which helps us to share costs between programs. This includes 32 hours of coursework that are common to each undergraduate program. Additionally, applied music lessons and ensembles are common to all undergraduate and graduate programs, meaning that substantial amounts of coursework can be delivered by the same faculty without occurring new expenses for each program. Music elective courses are common between the BA and BM Music Performance Degree, and faculty efforts for these electives are used also for graduate level courses. The BM Music Education degree also shares courses with the School of Education, further defraying costs. We also have the cross listed course, MUS 410 - Women in Music history. The department also offers 4 GER courses, MUS F103X, F125X, F200X, and F223X. These courses are designed with non-musicians in mind and help us to gain tuition dollars by offering these as large courses.

The Music Department also has sought other means of offsetting the costs of our programs through creative use of resources and facilities. We are in the process of developing a mega course called Beginning Guitar. This will be an asynchronous class starting in spring 2026.

We also lease the Davis concert hall and the facilities to outside users to offset operational costs.

Another innovation has been the Music Community School through which our music majors teach private music lessons to the Fairbanks community in exchange for payment which further goes to defray operating costs within the department.

Associated Programs

Program Name	Degree Type
Music Performance	BM
Music Education	BM
Music Performance	MM

Collaborator Name(s):

Sarah McConnell

Collaborator Email(s):

semcconnell@alaska.edu



Financial Data

Department Name: Music

Academic Year 2025/2026

	FY2023	FY2024	FY2025	For Data Entry Staff	For Programs and Review Committees
Total Student Credit Hours (SCH)	1426	1589	1671	Provided in SCH tab in the student success data provided by PAIR.	
Service SCH				Sum rows labeled as "In unit, outside department, Service" and "Outside unit, Service" in the SCH tab of the data provided by PAIR.	
Department FTEs	8.325	9.6	9.6	FTE = Full-time equivalent employee. This field will auto-populate from the FTE Worksheet below.	
Total SCH per Department FTE	171.29	165.52	174.06		
Service SCH per Department FTE	0.00	0.00	0.00		

Majors in Programs				Sum for all programs from the Majors Total tab in the data provided by PAIR.	
Department FTE's	8.325	9.6	9.6	This field will auto-populate from the FTE Worksheet below.	
Majors per Department FTE	0.00	0.00	0.00		

Total Unrestricted Expenditures				Total Expenditures made from budgets with an F1 or F7 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Restricted Expenditures				Total Expenditures made from budgets with revenue of the F2 or S2 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Unit/Central Support Allocated to Program(s)				Expenses incurred for direct support of instruction within orgs identified as central or academic support, if applicable	
Total Expenditures					

Tuition Revenue				Receipts to college from tuition generated by the department/program (F1). NOTE: under the current 80/20 percent tuition distribution model generating units receive 80%. PLEASE USE PAIR REPORTED SCH.	Receipts to college from tuition generated by the department/program, based on the campus's active tuition distribution model, which determines how much the unit receives of their generated tuition, and how much the campus keeps (in addition to the out-of-state surcharges) to support central offices/functions. The current distribution model is 80/20, where the unit/college receives 80% of their generated in-state tuition.
State Appropriation Revenue				Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle. This category also includes TVEP and State Mental Health Trust funds, if allocated to the department. (F1)	Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle.
Restricted/Sponsored Project Revenue				Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds (F2/S2)	Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds
Fees				Course Fees (9159)	
Other UA Receipts/Revenue				e.g. Performance and Sales Receipts, Space Rental Revenue, Indirect Cost Recovery (F1/F7); NOTE: COURSE FEES (9159) REPORTED ABOVE	
Total Revenue					

Workload Allocation	FY2023	FY2024	FY2025	
Teaching Units	106.25	125.25	123	Department faculty's workload units assigned to teaching
Service Units	15.75	33.75	39	Department faculty's workload units assigned to service
Research Units	27.25	35.25	37	Department faculty's workload units assigned to research

Full-Time Equivalent Worksheet*	FY2023	FY2024	FY2025	
Faculty FTEs	4.75	5.75	5.75	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort assigned. F9 faculty on sabbatical count as 67% of one 9-month 0.75 FTE (or 0.50 FTE).
Adjunct FTEs	1.2	1.1	1.1	Base assumption: 40 units/credits = 1.0 FTE. Total # of credits taught by adjuncts in a year divided by 40 = the FTE of adjuncts in that year.
Staff FTEs	2	2	2	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort.
Graduate TA/RA FTEs	0.375	0.75	0.75	Base assumption: 40 hours/week for 12 months = 1.0 FTE. 9-month = 0.75 FTE.
Total Department FTEs	8.325	9.6	9.6	Sum of all employee FTEs

*Note: FTE definitions and calculations for the purpose of Academic Program Review are different than for other institutional reporting processes (e.g. OMB or IPEDS reporting)

Information last updated by: (Contributor Name Here)

Date: