



Academic Program Review

Program Name: Music Performance – Master of Music

Academic Year 2025/2026

Recent Recommendations

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

Response:

Updated SLOA #5: Introduction to Graduate Studies:

Examination of the aims, methodologies, and evolving disciplinary boundaries of contemporary music scholarship. Introduces research paradigms in musicology, ethnomusicology, music theory, and performance studies, literature review and scholarly citation practices, qualitative and quantitative approaches to music. A primary mode of collaborative assessment comes in the form of performance juries where a faculty committee grades the graduate student (see jury rubric). Given that this is a major component of collaborative evaluation, we are comfortable with the course quizzes and exams graded by the respective course instructor and don't feel it is necessary to pursue collaborative evaluation in those particular scenarios. This program was reinstated recently and we have since graduated two M.M. students with two additional students expected to graduate in Spring 2026.

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 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.

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:

no major curricular changes.

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: [Embedded](#)

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? [Yes](#)

If so, please summarize what changes were made.

Response:

Updated SLOA #5: Introduction to Graduate Studies:

Examination of the aims, methodologies, and evolving disciplinary boundaries of contemporary music scholarship. Introduces research paradigms in musicology, ethnomusicology, music theory, and performance studies, literature review and scholarly citation practices, qualitative and quantitative approaches to music.

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 - M.M. solo recital. Collaborative Assignments - chamber music projects with faculty and students. Diversity/Global Learning - masterclasses with visiting guest artists. 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. Undergraduate Research - junior and senior recitals with written program notes. Writing-Intensive Courses - all upper level music history courses. Studios - all lessons are done in 1-on-1 lessons in a private studio manner. Graduate Research / Scholarly activities - non-thesis research paper with completion of oral defense.

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: Increase

Degrees Awarded: Increase

Other Trends (if applicable):

It should be noted that all of these trends are small due to the recent reinstatement of this program.

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 M.M. Performance programs the only graduate level performance program offered in the state of Alaska. It also assists K-12 teachers in completing continuing education requirements which facilitates upward mobility in their current profession as district music teachers.

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:

Fairbanks Symphony Orchestra brings world class guest artists and performances arts to Alaska

How do your graduates succeed after leaving the program?

Response:

Graduates go on to pursue doctoral degree at various institutions.

Submitter and Collaborator Names:

Sean Dowgray and Eduard Zilberkant

Submitter Email:

Sean Dowgray and Eduard Zilberkant

Committee Review

Program Name: Music Performance - Master 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 |
| ☐ May be asked to share Effective Practices | ☒ Recommendation to University-Wide Committee |

Explanation of Overall Recommendations

Response:

Overall, the MM Performance has increased students in the program and graduation numbers, though numbers are still low (not surprising given that the degree was only recently reinstated after five years suspended). The narrative refers to the number of students the program was “allowed” to admit, suggesting The program provides high impact practices that align with their SLOA. Inclusive practices are implied within their HIPs that incorporate diversity and global learning and provide one-on-one learning opportunities. Data is being used to “close the loop” (e.g. refining jury rubrics, providing increased writing support & diversity of guest artists). The high success rates infer the evidential results of inclusive practices. There is evidence of ongoing strategies for improvement, and responding to student needs (e.g. through concrete curricular changes and provision of additional support to students). The rubrics provided are detailed, though the committee suggests referring to relevant rubrics on the SLOA document for all SLOs, and providing any rubrics in the packet MM Music Performance).the program growth is limited by a cap. However, the cost of the program is mitigated by sharing resources with other programs in the department (faculty, equipment, performance space, visiting professionals, etc), and means that students have access to resources and opportunities far beyond what would otherwise be available for such a small program.

The program provides high impact practices that align with their SLOA. Inclusive practices are implied within their HIPs that incorporate diversity and global learning and provide one-on-one learning opportunities. Data is being used to “close the loop” (e.g. refining jury rubrics, providing increased writing support & diversity of guest artists). The high success rates infer the evidential results of inclusive practices. There is evidence of ongoing strategies for improvement, and responding to student needs (e.g. through concrete curricular changes and provision of additional support to students). The rubrics provided are detailed, though the committee suggests referring to relevant rubrics on the SLOA document for all SLOs, and providing any rubrics in the packet MM Music Performance).

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 |
| ☒ Compelling Learning Story | ☐ Missing a Direct Measure |
| ☐ Missing Active Verbs | ☐ Missing Curricular Connection |
| ☐ Missing Collaboration within Department | |

SLOA Feedback Narrative:

The program updated SLOA #5 for MUS 601 Introduction to Graduate Studies. SLOs are to be assessed through discussion, course papers, annotated bibliography and final project/research paper, graded by the course instructor. A detailed rubric is provided for SLOA #5 (though it would be helpful to note the rubric on the SLOA plan, and in the document "MM Performance Rubric," and for MUS 698; it would also be helpful for any detailed rubrics provided to be included in the packet MM Music Performance).

Student Success and Equity Feedback

Narrative:

It appears that they examined the Student Success Dashboard and identified the difficulty of drawing conclusions based on a small sample size. The program does not identify significant equity gaps. They have a 100% Graduation Informed Persistence, which may account for them not mentioning proposals for retention and graduation. To improve, they might cite their high performance rates to demonstrate that new strategies are not necessary. Inclusive practices are implied within their High Impact Practices that incorporate diversity and global learning and provide ample one-on-one learning opportunities. The high success rates infer the evidential results of inclusive practices.

High Impact Practices Feedback

Narrative:

The Music Performance - Master of Music program provides several high impact practices that align seamlessly with the SLOA. For example, the capstone is a solo recital, which corresponds with the supporting document that identifies applied knowledge and applied lessons. The experiences appear to be quite meaningful with opportunities to perform on a solo and group basis. They reflect collaboration and global learning. They also give students the ability to learn on a one-on-one basis, which is incredibly effective. Evaluation forms provide students with the opportunity to view the aspects they will be judged upon and appear to be fair. For the HIP of Diversity/Global Learning, the program might be more explicit regarding how this is achieved in the performances and classes. It is implied in the program, but not explicit.

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:

Gerri Brightwell, Mary Ludwig, Brad Moran

Dean Review

Program Name: Music Performance - Master of Music

Academic Year 2025/2026

Dean Feedback

Overall feedback narrative:

I agree with the committee's careful and thoughtful review of the Music MM program. The MM program is still rebounding and rebuilding after being suspended. It is expected that numbers of students will increase with time from the current 5 MM students; this low student number is a concern. 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

Vice Provost Review

Program Name: Music Performance - Master 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. Five 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 evidence for each SLO to demonstrate meaningful, evidence-based changes that enhance program quality and student learning.

The program reports 100% GIP and high pass rates for all students. While the small cohort size limits statistical reliability, all students succeed in meeting degree requirements, and personalized instruction ensures equitable access to learning and feedback. One-on-one applied lessons, mentorship, collaborative projects, and capstone recitals reinforce skill development and engagement, while participation in community ensembles provides real-world experience. However, there is no disaggregated trend analysis by race, ethnicity, gender, or other underserved groups, and no explicit plan for retaining at-risk students beyond individualized instruction. Post-graduation outcomes such as employment or doctoral placement are not detailed. Including scalable strategies for student success and systematic outcome tracking would strengthen future reviews.

There were no additional HIP comments provided by the review committee.



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 faculty who teach graduate level courses also teach the undergraduate courses. Therefore, the program does not affect the overall cost of the music program at the university.

Associated Programs

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

Collaborator Name(s):

Collaborator Email(s):



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	3	4	5	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	0.36	0.42	0.52		

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: