

7/31/2024

ACADEMIC PROGRAM REVIEW REPORT AY2023-24

Program(s) in the review: BA/BM Music

Specialized Accrediting Agency (if applicable): National Association of Schools of Music

Campuses where the program is delivered: Anchorage KOD KPC MSC PWSC

Year of last review: AY22

Final decision from last review: Continuation

PROGRAM SECTION (Due on March 1)

The program review committee chair and committee members are assigned by the dean. All program faculty should be included in the review process, including faculty on the community campuses. After completing the Program Section below, the program review committee chair will enter their name and date, and email this form to the dean, copying all committee members. If the program is fully delivered on a community campus, copy the appropriate community campus director(s). The program review committee chair's name and date lines are at the end of the Program Section.

Program Review Committee:

Grant Cochran, Chair and Professor of Music

Mari Hahn, Professor of Music

1. Demonstrate that the program has responded to previous recommendations.

Recommendation 1: Work with the college to expand new entrepreneurial venues and approaches to community engagement, which could include the creation of a non-credit fee-based course for community members or a summer camp for pre-College students or simply increased advertising of their performances.

How do you know the recommendation has been successfully achieved? (2500 characters or less)

The Music Department diligently strives to provide our students with the best educational experience possible. We have been working in coordination with the Dean's office to constantly reevaluate how we operate as a program, and we have taken several actionable steps to continue to improve and evolve in response to the recommendations outlined above.

Actions taken to date (2500 characters or less)

- During the summer of 2023, the department sponsored a week-long chamber music camp for K-12 students, directed by a UAA faculty member, with coaching by UAA faculty and music majors.

- For summer 2024, three additional department-sponsored camps have been scheduled for guitar, chamber music and opera. The Alaska Artist Development Program in Opera for High School, College students and community singers is a collaboration between Anchorage Opera and the Department of Music, as part of the CAS Summer Camp series.
- A music faculty member has initiated a one-credit course called “Selected Topics course in Alexander Technique” which has attracted a broad range of community members, including ASD teachers seeking credits to maintain their accreditation, and symphony players suffering from musculoskeletal issues.
- AY 2023-24 saw the creation of the Seawolf Pep Band, led by a UAA music graduate and adjunct faculty.
- Tickets for performances sponsored and produced by the UAA Department of Music are now sold via CenterTix, which has helped to expand the public profile and visibility of departmental events.
- We are currently running a search for the Davies-Meyers Professor of Music Education, with funding designed to attract strong candidates and to help increase community engagement and student recruiting.
- Under the guidance of the Dean, the College has created a membership-based organization called “Friends of the Arts”, whose mission to ‘help build a thriving arts ecosystem in Anchorage’ has helped position UAA as a leader in the Anchorage arts community. The organization is developing into an active support network, and will, no doubt, payoff to further improve and expand our public profile.
- The music faculty member who oversees the UAA Early Music Ensemble has expanded membership to attract a broader range of community members, who are now enrolled at UAA via Chamber Ensemble (MUS 365) and Private Lesson (MUS 164) classes.

Evidence of success to date (2500 characters or less)

- The Seawolf Pep Band has been making a regular schedule of appearances at athletic events in its inaugural season, drawing participants from both the university and community. Support for the new ensemble is evident in The MODA Pep Band Sponsorship where \$15,000 is earmarked for CAS and Music over the next three years.
- Though the faculty hire has not been completed yet, we have seen strong evidence of the Davies-Meyers Professorship being an important draw for our faculty candidates. All candidates have cited the endowed Professorship as evidence of tangible support for our music program in the local community.
- Overall, ticket sales of music department events have improved over last year. As an example, the number of tickets sold for the annual Symphony of Sounds music fundraising-concert increased about 10% from last year to this year. While there are many factors in play, we believe that the increased visibility with CenterTix has helped with this.
- The collaboration with Anchorage Opera has resulted in four of our voice majors being involved in two of the productions this year. They are being mentored by the stage and music

directors, and being integrated into professionally produced performance experiences at the PAC.

Recommendation 2: *Continue to review and refine the curriculum, to analyze changes in enrollment as the campus returns to “near normal”, and to consider adding a music certificate or other credential.*

How do you know the recommendation has been successfully achieved? (2500 characters or less)

In response to the first recommendation, the department has worked closely with the Dean’s office to ensure meaningful development and progress as our curriculum evolves to meet the demands of our students and their educational needs. We have been working to address both small- and large-scale enrollment issues. The successful introduction of popular new general education courses, the reinstatement of the music minor, and the addition of the Davies-Meyers professorship have been developed with these concerns in mind.

Actions taken to date (2500 characters or less)

- We will be reinstating the music minor, effective Fall 2024, which we expect to help increase enrollments, particularly in music ensemble courses.
- We have streamlined our music theory sequence (effective Fall 2022) by incorporating a remedial music theory course, Fundamentals of Music (MUS 111), into Theory I (MUS 131).
- We have also streamlined our music history sequence, combining the two-semester survey course into a single-semester course, Music in Western Culture (MUS 220), and instituting an assessment at the end of the semester to guide students in selecting upper-level seminars.
- Effective 2023, students have much greater flexibility in selecting ensembles to meet degree requirements.
- As a result of the above changes, we have been able to restructure our curriculum so that the number of credits needed to meet requirements for both our BM and BA degrees has been reduced.
- We have replaced two low-enrollment GERs with two new, very popular courses (History of Rock & Pop, and Popular Songwriting).
- The candidate who we select for our new, endowed Davies-Meyers Music Education Professorship will be tasked with recruiting and building enrollments of woodwind and brass majors.

Evidence of success to date (2500 characters or less)

While much of our restructured curriculum has only been in effect since Fall 2023, including the reduced number of credits required for our BA and BM degrees, we have seen clear evidence of increased demand for our new GERs. In fact, each time these courses have been offered, demand has far exceeded our enrollment capacity.

- 2. Demonstrate the centrality of the program to the mission, needs, and purposes of the university and the college/community campus. Include how the program is integrating (or planning to integrate) intentionally designed opportunities for students to develop the four core competencies (Effective Communication; Creative and Critical Thinking; Intercultural Fluency; and Personal, Professional, & Community Responsibility). (3000 characters or less)**

One of the department's faculty members serves on the Faculty Senate Diversity Committee and is taking the lead on designating all the Music Department's Fine Arts GERs with the DEI designation. All four of the competencies have been discussed, explored, and implemented through these following initiatives:

- In 2023, the core competency focus was on Intercultural Fluency. In collaboration with the FSDC, a performance was presented by the Department of Music that featured students and faculty from across campus on the theme of DEI and intercultural fluency.
- In 2023, Leslie Ishida led workshops for music majors on DEI awareness and building communities responsibly and sensitively. An aspect of her presentation, which continues to be included into the MUS 468 curriculum, are techniques to cultivate effective and non-violent communication.

In Feb 2024, a group of voice majors presented in the COH/DEI Symposium: Creating safe, equitable and affirming spaces to advance student health and well-being. The theme of their presentation was 'Musical Identities of Diversity and Inclusion.' All four of the competencies have been discussed, explored, and implemented through these initiatives.

- 3. Demonstrate program quality and improvement through assessment and other indicators.**

a. Program Student Learning Outcomes Assessment and Improvement Process and Actions

i. BA Music

- *1) Demonstrate technical proficiency on a chosen instrument appropriate to the degree with an attendant functional proficiency on piano; 2) Demonstrate and analyze through musical literacy the basic technical principles used in the construction of music and its basic forms; and 3) Communicate a knowledge of the various musical periods and representative forms from those periods in the social, artistic and political context of each.*

Describe your key findings for these outcomes. (3500 characters or less)

The Department of Music's PSLOs are assessed regularly throughout the year through different formats. Instructors regularly use a variety of formative and summative assessments in their courses to monitor and evaluate students' learning. The main strategies and key findings for each outcome are listed below:

- Functional proficiency on piano is assessed at the end of each semester. This main assessment is divided into seven different sections which each student can pass at her/his own pace. All seven sections must be completed before junior status is achieved. The strategy of having seven smaller sections allows the faculty to identify each student's strengths and weaknesses and address those immediately. Most students pass these tests on time. The

requirements to pass Functional Piano proficiency have been updated to reflect current practices and relevancy to positively affect degree-to-completion times.

- Technical proficiency on a chosen instrument (including voice) is assessed through division juries at the end of each semester. Students are additionally assessed through a variety of on-campus and off-campus performances: informal recitals, ensemble concerts, competitions, and Junior and Senior Recitals. This variety of low-stakes and high-stakes assessment techniques has proven to be effective in developing our students into proficient and creative musicians by the time they graduate.
- We have two large assessment measures to capture students' knowledge of musical literacy, construction, and form, and they are administered as the students come into the program and at the midway point. The Theory Placement Exam serves as an entrance assessment measure and provides feedback to the faculty on how they can structure their four-semester music theory sequence. The capstone course (MUS 331 - Form and Analysis) provides exit information about the students' musical literacy, with most students passing.
- The assessment of students' understanding of historical periods and forms within a socio-political context is achieved through the Music in Western Culture (MUS 220). This course must be passed before taking the upper-division specialized music-history topics. The course also includes an assessment at the end of the semester to better guide students in selecting their next upper-level seminars.

Describe actions taken to improve student learning for these outcomes. (3500 characters or less)

The Music Department has made several major changes in the last review period to improve student learning:

- The biggest action is the passing of an updated Annual Assessment Plan (the previous Assessment Plan dated back to 2008).
- The other important update was the revision of requirements for passing the Functional Piano Exam. Instructors' assessment concluded that our requirements were significantly higher than in other institutions of the same rank, so changes were made to adapt certain requirements to align closer with the same benchmarks.
- The third important change was the integration of the preparatory music theory course (Fundamentals of Music) into the first semester of the music theory sequence (Music Theory I). This change is also followed by a series of in-class formative assessments to find a balance between the two courses.

Describe evidence that these actions are working. (3500 characters or less)

The program review data for the Music Department shows course pass rates for the undergraduate lower division to be constant around 82% and for the undergraduate upper-level division to be around 96%. This is clearly evidence that the program has a variety of assessment tools to monitor and improve student learning and performance. These numbers demonstrate that our measures indicate competency and progress towards graduation.

Competency in piano proficiency, basic music theory and introductory music history are all essential components in the development of the musician. It is gratifying to see the application of these basic skills and knowledge to the more advanced theory courses and history seminars in the upper division. The upper-level students often mentor the freshman and sophomores (and non-majors), elevating the performance levels in the stacked courses and large ensembles. We strive to provide a balanced variety of learning experiences to our students which can be observed through their academic performances and public demonstrations.

ii. BM Music

- *1) Demonstrate technical proficiency on a chosen instrument appropriate to the degree with an attendant functional proficiency on piano; 2) Demonstrate and analyze through musical literacy the basic technical principles used in the construction of music and its basic forms; and 3) Communicate a knowledge of the various musical periods and representative forms from those periods in the social, artistic and political context of each.*

Describe your key findings for these outcomes. Programs may enter "See above" if there is a significant overlap of outcomes. (3500 characters or less)

See above

Describe actions taken to improve student learning for these outcomes. Programs may enter "See above" if there is a significant overlap of outcomes. (3500 characters or less)

See above

Describe evidence that these actions are working. Programs may enter "See above" if there is a significant overlap of outcomes. (3500 characters or less)

See above

- b. Demonstrate program quality and improvement through other means, for example, maintaining specialized accreditation, using guidance from advisory boards/councils, responding to community partners and local needs, maintaining currency of the curriculum, implementing innovative program design, intentionally integrating high-impact teaching and learning practices into the program, and meeting indications of quality in distance education, such as the C-RAC Standards. (3500 characters or less)**

The Music Department continues to strengthen its program quality through other mediums. Several examples are listed below:

- Maintaining our accreditation with NASM (National Association of Schools of Music).
- Continually examining and maintaining the currency of our curriculum.
- Using high-impact learning practices. The best example of a collaborative performance project, where students invest time and effort over a longer period and are mentored by the faculty, is certainly our annual Symphony of Sounds fundraising concert.

- We continue to maintain our collaboration with several important community partners with an intent to immerse our students into special projects and environments where they will receive valuable experiences. For example: the University Sinfonia (MUS 307) continues to perform with the Anchorage Youth Orchestra; the Anchorage Classical Guitar Society, Anchorage Opera and Anchorage Concert Chorus provide performing and educational opportunities for our students. Such experiences should also help them transition into their professional careers after graduation.

4. Demonstrate student success and the closing of equity gaps.

- a. Analyze and respond to the disaggregated data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to close any equity gaps. The Student Success program review metrics are Junior Graduation Rate, Associate Graduation Rate, Semesters to Degree – Graduate Programs, and Course Pass Rates by Course Level. (3500 characters or less)**

The drop in percentage of graduating students in 2023 can be attributed to the pandemic. Students who began studies in 2019 were greatly impacted by the reduced course offerings and performing classes pivoting to distance learning. It is not surprising that this cohort of students would take longer to graduate. In 2022 the department saw a substantial increase in majors, and it is expected that the percentage of graduates will rise substantially in the next few years.

The course pass rates are consistently in the high 70's-low 80's for the lower-division undergraduate classes, while the upper-division rates are higher in the mid to high 90's. The lower percentage for the 100-200 level courses can be attributed to several factors:

- The Fine Arts GERs (Music Appreciation, History of Rock and Pop, and Popular Songwriting) continue to be popular options. A minority of each cohort fails to pass the course despite efforts by faculty to follow metrics such as interim progress reports and surveys. Although one of the Music Appreciation sections is offered as F2F, all others are delivered as asynchronous distance classes. These online options may be attracting non-traditional students with full-time jobs, or those in the military. Instructors have been informed from these students that circumstances prevent them from successfully completing the course. Faculty continue to work with DSS or students who identify reasons for their academic challenges in efforts to reach successful outcomes. Furthermore, faculty undergo the mandatory training to teach online classes, and to meet RSI standards.
- As an open-enrollment university, we find our incoming students have a wide range of competency levels. Some students require several semesters of remedial work in theory, aural skills, and performance classes before successful outcomes can be achieved.
- Upper Division music courses become more specialized and intensive, according to their concentration. A higher competency level is reached by music majors in their junior year. The high percentage of success rates reflects the efficiency of our course progression.

- b. Numerous US universities, and a number of programs across UAA, have holistically evaluated their programs and courses to look for unintended barriers to student success. For example, the Purdue IMPACT (Instruction Matters: Purdue Academic Course Transformation) effort**

between 2011 and 2018 resulted in 325 courses being redesigned to incorporate research-based strategies known to increase student outcomes, while maintaining academic quality and rigor. Other efforts have involved course sequencing and scheduling, resulting in improved success even for [graduate students](#). Please consider your program's graduation rate, course pass rates, and similar data sources to reflect on any barriers to students moving through the curriculum, and describe what steps you have taken (or are planning to take) for possible redesign of gateway courses, course sequence changes, course scheduling, or similar efforts. (3500 characters or less)

Since the last review, the Department has made some substantial changes to the course sequencing and scheduling, as well as offering more options to fulfill degree requirements. This is all in response to removing barriers to student success. Below is a list of changes that have been implemented.

- The Music Theory sequence was streamlined, incorporating remedial Fundamentals of Music into Theory I.
 - The Music History sequence was streamlined, combining the MUS A221 and A222 into one class MUS A220 (Music in Western Culture). This one-semester survey course contains an assessment measure at the end of the semester to determine which areas students may be subpar in their knowledge. They are then advised which upper division history seminar they should take. This change was implemented in 2022 with a pass rate of 88%.
 - Course rotations were reworked to allow for both better course enrollments and a more streamlined path to graduation.
 - Fewer credits in both BA and BM degrees are now required. Prior to Fall of 2023, the range of credits required for the BM degree varied from 122-130. This fluctuation depended on what degree program a student was enrolled in and the instrument a student played. All students now, regardless of degree and instrument, have a required 120 credits. For the BA degree, the number of credits was reduced from 57 to 54. These changes took effect in the Fall of 2023.
 - Replaced two outdated GER's with two new courses that meet or exceed the cap every semester: History of Rock and Pop, and Popular Songwriting. All distance courses are following RSI standards.
 - Students now have more flexibility in selecting ensembles that meet the requirement for the degree. For example, a voice major whose major ensemble is University Singers may now take up to 2 semesters of, say, Jazz Ensemble or Sinfonia to meet their ensemble requirements.
- c. Provide evidence of the overall success of students in the program. For example, you might talk about the percent of students in post-graduation employment in the field or a related field, the percent of students who go on to graduate school or other post-graduation training, and/or the percent of students who pass licensure examinations. You might also give examples of students who have been selected for major scholarships or other competitive**

opportunities. [Please do not use personally identifiable information.] (3500 characters or less)

The following lists percentages of graduates (2019-2023) who have successfully continued in the field:

- Graduate school: 19%. One UAA music graduate, after completing his MM, has received the University Distinguished Fellowship (a fully-funded scholarship with a living stipend) to pursue a DMA in conducting. Another recent music graduate received an MM degree in piano pedagogy, has accompanied Alaska-native artists Pamyua on their nationwide tours, and works in after-school music program for secondary school students in underserved communities.
- MAT at UAS: 15%
- Teaching positions in ASD or other school districts: 16%
- Performing (Symphony, Opera, Music-Theatre, etc.): 40%.
- Founders and directors of local performing groups, including one which has toured internationally and released two digital albums: 20%.

5. Demonstrate demand for the program.

a. Analyze and respond to the data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to improve. The Demand program review metrics are Ratio of Out-of-Discipline Credit Hours to Total Credit Hours, Number of Program Graduates Who Continue Education, and Number of Program Graduates Who Return to UAA to Pursue an Additional Program. (3500 characters or less)

- Regarding ratio of out-of-discipline CH to total CH: Previous program reviews on this issue have pointed to the fact that the department does attract students from outside the discipline to enroll in music courses. The 67% figure has held quite steady even in the face of COVID, which shows the value of the department and its relevance to non-music majors and to the community.
- Regarding the number of graduates who continue education: These numbers may seem low, but in the context with the actual number of graduates each year, the numbers loosely parallel each other. In other words, the number of students who continued their education (for example) in 2020 was four and there were six total degrees awarded for that year; in 2023, there were four students who continued their education past graduation and there were four degrees awarded that year.
- It is not uncommon for several of our recent graduates (and alumni) to participate frequently and/or regularly in our ensemble programs as guest soloists. However, it is possible that this participation is not captured by the system as their participation, while welcomed as it is on a high-profile level, typically does not involve nor require registration in any UAA course.
- The trend of continuing to attract students from outside of the program to Music courses should continue, as next Fall, one returning faculty member plans to offer an online MUS 121 course both Fall and Spring semesters. The projected net gain in enrollment for a 3-

credit GER course is anticipated to be about 30 students for AY 24-25, or statistically speaking, a gain of 90 student credit hours for that period.

- The faculty also hope to see demand for the program grow because of the impending hire of a new Instrumental/Music Education position, whereby the position has received targeted extra funding to be used specifically for recruitment. The department greatly anticipates the arrival of this new member. This position will also serve as a community liaison with the other music education and arts groups in Southcentral which should further raise the profile of the department and lead to more shared events and experiences with student groups in the public schools. One specific example is the desire of the local AMEA (Alaska Music Educators Group) to have their statewide conference once again held at UAA. This is a significant step in re-establishing a strong bond between public school music educators and the Department of Music at UAA.
- Finally, the new faculty position will bring yet another facet of expertise (at several levels and in different areas) which will lead to more breadth and relevance in the curriculum to contemporary pedagogies.

6. Demonstrate program productivity and efficiency.

Analyze and respond to the data in the data sheet for your program. Provide clarifications or explanations for any positive or negative trends indicated by the data, and discuss what you are doing to improve. The Productivity and Efficiency program review metrics are Five Year Degree and/or Certificate Awards Trend, Student Credit Hours per Full-Time Equivalent Faculty, and Full-Time Equivalent Student per Full-Time Equivalent Faculty. (3500 characters or less)

Regarding productivity and efficiency:

The data provides an interesting insight into enrollment trends, class sizes, and the general way that the department seemed to withstand the difficulties brought on by the COVID epidemic. Case in point: (1) it is remarkable that AY 21-22 saw the highest number of total graduates between degrees (a total of 10 students graduated) in a year when productivity seemed to be at its lowest point. In addition, these numbers (referring to SCH/FTEF and FTES/FTEF respectively) are beginning to trend upward again. 2022 saw its low point in both areas at 193.07 and 6.44 respectively; for AY 22-23 the numbers move upward significantly.

Another indicator of “trend upward” can be seen in capturing the SCH generated from Music’s GER courses. In AY 21-22, the SCH generated from its GER courses was at its lowest, at 1032 SCH. In AY 22-23, that rose to 1146 SCH. Finally, in the current year, 23-24, that figure is 1203 SCH. This number is poised to rise again with the addition of an additional online MUS 121 course for Fall 2024. The anticipated net gain in SCH because of this for next year should be about 90 SCH because of that schedule change alone.

While it is difficult to project exactly where the graduation rates will be in the future looking only at the data provided here, one might expect that the graduation rates would rise as SCH and productivity rises, and the trend is encouraging.

Optional: Discuss the extent to which, if any, extramural funding supports students, equipment, and faculty in the program. (3000 characters or less)

Regarding extramural funding and its positive effect on the department, one can point to several recent examples where the community has stepped up to support the music program with supplemental funding:

1. The department's new faculty hire in instrumental/music education has been supported with funding from outside donors. This Davies-Meyers Professor of Music allots \$25,000 per year for the next three years.
 2. A shared Music Department and Athletics fund – the MODA Pep Band Sponsorship – has \$15,000 earmarked for CAS and Music over the next three years. Funding helps cover the cost of equipment needed to run the Pep Band and scholarships for student participants.
 3. A donation from the Sitka Music Festival board of directors to match funds needed to replace the hammers and rebuild the action on one of our concert grand Steinway pianos (\$10,000 total funds were appropriated to the project).
 4. A donation of a Steinway concert grand piano to the music department, which was a recent "vintage" and is in excellent condition. This piano was at one time the "artist Steinway" for southcentral Alaska, and prior to that its initial assignment seems to have been one of the artist pianos held in the basement of Steinway across from Carnegie Hall. UAA is fortunate to have received this excellent instrument (the value of this gift is \$71,000).
 5. The department's fundraising efforts have enabled us to award tens of thousands of dollars for student scholarships during the period under review.
- 7. Assess program distinctiveness, as well as any duplication resulting from the existence of a similar program or programs elsewhere in the University of Alaska System. Is duplication justified, and, if so, why? How are you coordinating with UAA's community campuses and the other universities in the system? (2500 characters or less)**

The UAA and UAF Departments of Music both offer the BA and BM degrees in Music (the latter degree with specializations in music education and performance). Though UAF's music program recently decided not to seek re-accreditation with the National Association of Schools of Music (NASM), UAA has sought re-accreditation.

The UAA music programs are further distinct in the following ways:

- While the UAF BM Education degree certifies students to teach in public schools, UAA students complete their teaching certification in the MAT program (offered in conjunction with UAS). The latter offers the student comprehensive training, internship and mentoring at the graduate level, with financial benefit on the school district pay scale.
- UAA Music partners with numerous professional organizations in the community such as the Anchorage Symphony, Anchorage Concert Chorus, Anchorage Opera, and the Anchorage Concert Association. As Anchorage has a larger population with more diverse community organizations, there are many more opportunities for UAA music majors to participate in performances and educational experiences than in Fairbanks.

- UAA offers a cohort of Alaska Native themed courses, including Music of Alaska Natives, Indigenous Peoples of Northern Regions, Alaska Native Drum-making Techniques, and World Indigenous Music. UAF does not offer these specialized music-topics.
- UAA Music offers all the core music-history courses by distance. UAF history courses are primarily face-to-face.
- With the advent of MUS 100 (History of Rock & Pop) and MUS 110 (Popular Songwriting) in AY '22-'23, UAA Music offers a wider and more current selection of GERs for its students than UAF. All of these are available through distance learning.
- A primary justification for the existence of both programs is the vast geographical distance between the two campuses. Furthermore, statistics gathered by the Office of Student Success have shown that UAA students tend to be non-traditional with different needs than a typical UAF student. Most UAA students attend UAA because they can live and work in their hometown and, therefore, rarely consider pursuing a music degree in Fairbanks.
- Two collaborations have occurred.

8. Assess the strengths of your program and propose one or two action steps to address areas that need improvement. (4000 characters or less)

The strength of the program is greatly dependent on its resilient, resourceful, and respected faculty. We have weathered challenges with flexibility, tenacity, and an innovative vision for the future. Music is an essential component of any university with a liberal arts program. We have proven our value by producing graduates who are leading music educators and performers in the state and beyond. Current students and faculty bring distinction to the university with high-quality performances, scholarship, publishing, and a strong online presence. The faculty maintains an active and esteemed profile of creative activity and research. Below are some recent Tier 1 and 2 examples that bring recognition to UAA:

- The department chair conducted UAA students in a concert at Carnegie Hall with the Anchorage Concert Chorus (ACC) and the New England Symphonic Ensemble in June 2022. Current local collaborations include a joint concert of ACC and University Singers with the Yale Glee Club in March 2024. He will be leading a choir tour (ACC and UAA) to Ireland in May/June 2025.
- A faculty member received a Faculty Initiative Grant for a joint project involving UAA and UAF voice majors to devise a program on the theme of Diversity, Equity and Inclusion. This concert was performed both in Anchorage and Fairbanks (Spring 2022). She is also a featured soloist in the nationally released CD recording Soundscapes of Restoration, performing a work by Alaskan composer Matthew Burtner (2023).
- Another faculty member has performed two national-level virtual concerts and recently premiered a piece by an Alaskan composer (2022). He is scheduled to perform at the East Carolina Guitar Festival in July 2024.
- Another faculty member was a featured guest artist with the Sitka Music Festival in a performance with Grammy award winning cellist Zuill Bailey in the UAA Recital Hall (2024). He was featured soloist on the Anchorage Symphony Orchestra subscription concert season, in a

performance of Gershwin's "Rhapsody in Blue" with orchestra (2022) and his critically acclaimed recording playing Liszt is now available on the Spotify music catalog.

- Another faculty member has/will present the keynote address at the international conference The Romantic Cello (Bergamo, Italy, November 2024).

The department continues to maintain high standards while revising our curriculum to offer up-to-date topics and to facilitate the progression towards graduation. These revisions and changes include:

- Reducing the number of required credits and streamlining progress for both degrees by combining courses, rebalancing course rotations, and revising curriculum. These changes took effect in Fall of 2023.
- Introducing Special Topics classes on rotation to provide upper-division electives for majors, non-majors and to attract people from the community.
- Offering two new GERS (The History of Rock & Pop, Popular Songwriting – AY '22-'23) that have proven to be extremely successful.
- Offering the MUS 121 GER in both F2F and online modes, to increase options for students and increase SCH production for the department.

The department recognizes enrollment in certain instrumental divisions is low. It should be noted that adjuncts cover many of the responsibilities of these areas and that lack of full-time faculty leadership is, in part, the reason for reduced numbers. The department is in the process of hiring a new full-time tenure-track position in instrumental music (with an education specialization) that will help increase these numbers. This new hire (to start Fall 2024) will be tasked with resurrecting our UAA Wind Ensemble as well as leading our new Seawolf Pep Band.

We are also looking to revitalize the string ensemble (UAA Sinfonia) with the hire of either a part-time term or adjunct position. The return of the Wind Ensemble and Sinfonia (along with the new Seawolf Pep Band) will be fundamental to growing the instrumental program.

After completing the Program Section above, the program review committee chair should enter their name, date, and email this form to the dean, copying the committee members. If the program is fully delivered on a community campus, copy the appropriate community campus director(s).

Committee chair first name last name: Grant Cochran

Date: 3/1/2024

END OF PROGRAM SECTION

DEAN SECTION (Due on April 1)

If the program is fully delivered on one or more community campus, the dean should consult with the director(s) of the campus. After completing the Dean Section below and entering their name, the dean should email this form to the committee. If the program is delivered on a community campus, copy the

appropriate community campus director(s). The program has one week to provide an optional response to the Dean Section using the Program Optional Response Section of this form.

1. Evaluation of Progress on Previous Recommendations

For each recommendation from the last program review, indicate if the recommendation has been met or has not been met and provide commendations and guidance as appropriate. (2500 characters or less for each recommendation)

Recommendation 1: Work with the college to expand new entrepreneurial venues and approaches to community engagement, which could include the creation of a non-credit fee-based course for community members or a summer camp for pre-College students or simply increased advertising of their performances. Recommendation has been met.

The Department has made significant strides in community engagement, from summer camps, to visibility of the pep band at sporting events, to increased advertising through the use of CenterTix (the ticketing platform for the PAC) and beyond. The department continues to expand its partnerships with community organizations in ways that benefit students.

Recommendation 2: Continue to review and refine the curriculum, to analyze changes in enrollment as the campus returns to "near normal", and to consider adding a music certificate or other credential. Recommendation has been met.

The Department reinstated its minor effective Fall 2024. This will allow students who are musically talented and who are majoring in another area to complete a credential in music.

Provide your analysis of #2-8 below, based on the data provided and the program's responses above.

2. Centrality of the Program. (2000 characters or less)

The Department of Music provides UAA students with general education courses in the fine arts as well as offers a BM and a BA in music. The Music Department, a cornerstone of our fine arts programs, is an essential component of a broad-based education and plays a leading role in UAA's goal to be more outward facing and to better serve the community. The changes to the curriculum have better engaged students and the addition of the pep band has given students another outlet for performance. The Department plans to strengthen and grow their music education emphasis as well as their woodwind or brass areas with the addition of a new faculty hire. The Department has been a leader in promoting and celebrating diversity in their courses and performances.

3. Program Quality and Improvement (2000 characters or less)

Students in the BA/BM music programs must demonstrate technical proficiency on an instrument as well as demonstrate knowledge in the field, including the basic principles of music construction and the historical knowledge of musical periods. The Department has recently revised their various assessment measures to insure program quality, while at the same time making sure these assessment methods were designed to promote student success. For example, they are employing multiple low-stakes exams over a single high-stake assessment.

4. Student Success and the Closing of Equity Gaps (2000 characters or less)

The Department has made significant strides in removing barriers from their curriculum, these range from a redesign of the introductory music theory courses, to a decrease in the number of credits required for the major, to flexibility of options of ensembles for performance majors. The faculty have made great efforts to assess entering students' musical competencies and to advise them accordingly, often requiring them to take additional introductory courses in order to be successful in the major. The Department continues to monitor success rates in courses and strives to improve these rates.

5. Demand (2000 characters or less)

The music programs continue to attract students from other majors, in general education courses, performance ensembles, and upper division courses. The re-establishment of the minor will allow these students to obtain a credential for their coursework in music. The music program continues to engage alumni as guest artists in the ensembles, a practice that exposes current students to successful and talented graduates. I encourage the department to consider how to capture this alumni engagement. The music department is poised to hire a new faculty member who will be tasked with growing the teaching-focused emphasis of the major to increase the demand to that of the performance-focused emphasis. Lastly, community support for the program is high with increased attendance at events and increased financial support.

6. Productivity and Efficiency (2000 characters or less)

The music faculty have been very productive in producing both faculty and student events and bringing the community back to campus post-pandemic. Ticket sales for these events have increased, with revenue being used for upgrades to instruments as well as scholarships for students. Additionally, the department has seen several philanthropic efforts that positively impacted the program.

Roughly 2/3 of the SCH generated in music are by non-majors. This has remained fairly constant over the past five years. Thus, decreases in student enrollment at UAA, has resulted in decreases in enrollment in the music programs. Additionally, the field of music was one of the disciplines most negatively impacted by the pandemic. The recent data show a strong increase in total SCH, which is also reflected in the efficiency metrics of SCH per FTF. While the discipline of music is inherently individualized, the music department does a good job in balancing one-on-one instruction with teaching larger general education courses.

7. Duplication and Distinctiveness (2000 characters or less)

The UAA music program is distinct in part because of its geographical location in the population center of Alaska, Anchorage. This gives students opportunities to perform with numerous professional organizations in the community such as the Anchorage Symphony, Anchorage Concert Chorus, Anchorage Opera, and the Anchorage Concert Association. As noted above, many alumni, most of whom are local, serve as guest artists in music ensembles and in classes. Lastly, the community itself supports the music program through attendance at music performances. UAA has partnered with UAS to offer music students the opportunity to complete their teaching credential with a BA from UAA and a MAT from UAS. The UAA music program is also distinct in its offerings, from newly designed popular general education courses to Alaska Native themed courses.

8. Strengths and Ideas for Moving Forward (2000 characters or less)

I agree with the program review that one of the major strengths of the program is the faculty, their tenacity, flexibility and excellence. Our faculty have achieved a high level of excellence - in performance, conducting and publishing. I have attended many music events and am impressed with how our faculty inspire and train our students, not only to excel in their studies and their technical skills, but also the passion and joy both faculty and students exhibit in their public performances.

Dean's Final Evaluation

I commend the program for: (number and list the specific commendations in the narrative box, 2000-character limit)

The music faculty are commended for their tenacity and resilience as a large portion of the period under review was a time of no public concerts or in-person music lessons and of mask wearing that prohibited playing of many instruments and hindered other activities such as singing. Amidst this backdrop, the music faculty undertook major renovations of their general education and entry-level courses, their placement exams, and their major. Faculty and students returned to the stage and delivered high-quality and impactful performances to increasingly larger audiences. The department has been successful in garnering philanthropic funds that support the program, faculty, and students. The program is on a strong upward trajectory.

I recommend that the program: (number and list the specific recommendations in the narrative box, 2000-character limit)

The music program has a strong foundation with excellence in many areas. Moving forward, I encourage the department to focus on (1) rebuilding the teaching-focused track, (2) to increase the number of majors, particularly in woodwinds and brass, and (3) to provide more UAA ensemble experiences. I also encourage the department to (4) continue to examine the curriculum - to incorporate trends in the field into the curriculum as appropriate, to consider interdisciplinary opportunities, and to examine how changes in technology impact the program, from AI, to digital music production, to sound recording.

Dean's overall recommendation to the provost: Continuation -- Program is successfully serving its students and meeting its mission and goals. No immediate changes necessary, other than regular, ongoing program improvements.

If an Interim Progress Report is proposed, recommended year: N/A

If a Follow-up Program Review is proposed, recommended year: N/A

Proposed next regular Program Review: AY2031

After completing the Dean Section above, the dean should enter their name, date, and email this form to the committee. If the program is fully delivered on a community campus, copy the appropriate

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community campus director(s). The program has one week to provide an optional response to the Dean Section using the Program Optional Response Section below.

Dean first name last name: Jenny McNulty

Date: 4/1/2024

END OF DEAN SECTION

PROGRAM OPTIONAL RESPONSE SECTION (Due within one week of receiving dean's review)

Programs have the option to submit to the provost a response to the dean's evaluation within one week of receiving the dean's review, using the narrative box below. Please indicate whether or not you will submit an optional response below.

Are you submitting an optional response? If yes, add your response below, enter your name and date, and follow the guidance below for submission. If no, enter your name and date, and follow the guidance below for submission. **No**

Optional Response: (10,000 characters or less)

After completing this section, the form should be submitted to uaa.oaa@alaska.edu, with a copy to the dean. If the program is fully delivered on a community campus, copy the appropriate community campus director(s) as well.

Committee chair first name last name: Grant Cochran

Date: 4/5/2024

END OF PROGRAM OPTIONAL RESPONSE SECTION

PROVOST SECTION (Due on August 1)

After completing, signing, and dating the Provost Section of this form, email the completed form to the program review committee and dean, with a copy to uaa.oaa@alaska.edu for posting. If the program is delivered on a community campus, copy the appropriate community campus director(s) as well.

Provost's commendations, additional or adjusted recommendations, if any, and other general comments (3500 characters or less):

I agree with the dean's commendations and would like to recognize the high level of activity and innovation in the department, ranging from curricular revisions to strengthened community connections. I also agree with the dean's recommendations.

Finally, I encourage the department to continue to think about how it supports all students, regardless of their backgrounds. In particular, I am asking programs to ensure that all students have access to high-

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quality, highly-engaged learning opportunities, such as internships, practicums, clinicals, study away, and undergraduate research, regardless of modality or location. Programs will be asked to report on progress toward this goal in their next Program Review. These efforts naturally complement and extend our commitment to UAA's core competencies: Effective Communication; Creative and Critical Thinking; Intercultural Fluency; and Personal, Professional, and Community Responsibility. The Music program is well positioned to demonstrate this in its next scheduled Program Review.

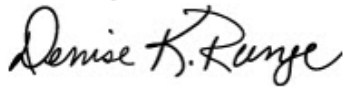
Provost's decision: Continuation -- Program is successfully serving its students and meeting its mission and goals. No immediate changes necessary, other than regular, ongoing program improvements.

Interim Progress Report: N/A

Follow-up Program Review: N/A

Next regular Program Review: AY2031

Provost's signature:

A handwritten signature in cursive script that reads "Denise K. Runge". The signature is written in black ink and is positioned above a horizontal line.

Date: 7/31/2024