

FROSTBURG

STATE UNIVERSITY

June 2, 2025

Sanjay Rai, Ph.D., Secretary of Higher Education
Maryland Higher Education Commission
6 North Liberty Street
Baltimore, MD 21201

Dear Dr. Rai,


The Department of Music at Frostburg State University (FSU) seeks approval to establish a new area of concentration under the new Bachelor of Music (BM) degree in Music Industry. This degree will serve students looking to join the workforce in a wide variety of music-related jobs. According to the Maryland Department of Labor, there are annually: 5,100 openings for music directors and composers; 13,900 openings for producers and directors; 12,900 openings for sound engineering technicians; and 3,500 openings for musicians and singers. Updating our music degree programs as proposed will make FSU's students better trained and thus, more marketable.

Frostburg State University currently offers students four music programs leading to a BS or BA degree. Frostburg is pursuing accreditation for its music programs through the National Association for Schools of Music (NASM). Accreditation through NASM will generate significant value and benefits for our students, faculty, and institution; and advances FSU's mission to 'offer students a distinctive and distinguished baccalaureate education.' After an initial site visit, the NASM reviewers determined that several of FSU's current music programs' curricula and credit loads more closely align with a Bachelor of Music degree, and they recommended that these BS/BA programs be eliminated and that new BM versions be created. Establishing a BM degree at FSU will allow a wider demographic of students to pursue this type of degree. Students will choose from an Area of Concentration (AoC) in either a) music industry, b) vocal performance, or c) instrumental performance.

Proposal Title:	New Area of Concentration
Proposed Program Title:	Music Industry
Award Level:	Bachelor of Music Area of Concentration
HEGIS:	100500
CIP:	500903

We would appreciate your support for the proposed new program. If you have any questions, please reach out to our Associate Vice President of Student Success Dr. Sara-Beth Bittinger at sbittinger@frostburg.edu.

Sincerely,



Darlene Brannigan Smith, PhD
Interim President

pc: Dr. Lawrence Weill, Interim Provost and Vice President for Academic Affairs, FSU
Dr. Sara-Beth Bittinger, Associate Vice President of Student Success, FSU
Dr. Michael Mathias, Dean of the College of AHSBS, FSU



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Cover Sheet for In-State Institutions
New Program or Substantial Modification to Existing Program


Institution Submitting Proposal

Frostburg State University

Each action below requires a separate proposal and cover sheet.

- | | |
|--|---|
| <input type="radio"/> New Academic Program | <input type="radio"/> Substantial Change to a Degree Program |
| <input checked="" type="radio"/> New Area of Concentration | <input type="radio"/> Substantial Change to an Area of Concentration |
| <input type="radio"/> New Degree Level Approval | <input type="radio"/> Substantial Change to a Certificate Program |
| <input type="radio"/> New Stand-Alone Certificate | <input type="radio"/> Cooperative Degree Program |
| <input type="radio"/> Off Campus Program | <input type="radio"/> Offer Program at Regional Higher Education Center |

Payment ☐ YesPayment ☒ R*STARS #JBI14087Payment
Amount: 250Date
Submitted: 5/15/25Submitted: ☐ NoType: ☐ Check #

Department Proposing Program	Music		
Degree Level and Degree Type	Bachelor of Music		
Title of Proposed Program	Concentration in Music Industry		
Total Number of Credits	120		
Suggested Codes	HEGIS: 100500	CIP: 50.0903	
Program Modality	<input checked="" type="radio"/> On-campus <input type="radio"/> Distance Education (fully online) <input type="radio"/> Both		
Program Resources	<input checked="" type="radio"/> Using Existing Resources <input type="radio"/> Requiring New Resources		
Projected Implementation Date (must be 60 days from proposal submission as per COMAR 13B 02 03 03)	<input checked="" type="radio"/> Fall	<input type="radio"/> Spring	<input type="radio"/> Summer Year: 2025
Provide Link to Most Recent Academic Catalog	URL: https://www.frostburg.edu/academics/academic-catalogs.php#/home		
Preferred Contact for this Proposal	Name: Dr. Brent Weber		
	Title: Chairperson		
	Phone: 301-687-4116		
	Email: bmweber@frostburg.edu		
President/Chief Executive	Type Name: Darlene Brannigan Smith, PhD		
	Signature: 		Date: 6/2/2025
	Date of Approval/Endorsement by Governing Board: June 2, 2025		

Revised 4/2025

**GUIDELINES FOR PROPOSING
NEW ACADEMIC DEGREE PROGRAMS, NEW STAND-ALONE CERTIFICATE
PROGRAMS, AND SUBSTANTIAL MODIFICATIONS**

Bachelor of Music – Concentration in Music Industry
Frostburg State University – Fall 2025

An institution submits a proposal using guidelines in accordance with State regulations found in **COMAR 13B.02.03**. Proposals shall be submitted electronically to **acadprop.mhec@maryland.gov**.

A complete proposal shall include a:

1. **Cover letter** from the chief academic officer addressed to the Secretary of Higher Education requesting approval of the new program
2. **Proposal Cover Sheet** with all required signatures and should address all of the following areas:

A. Centrality to Institutional Mission and Planning Priorities:

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.

The Bachelor of Music at Frostburg State University will contain three concentrations: Instrumental Performance, Vocal Performance and Music Industry. These concentrations will replace the current Bachelor of Science (BS) tracks and concentrations in the same areas. This proposal will be submitted with suspensions for the BS in Music Vocal Performance Concentration, Instrumental Performance Track and Music Industry Concentration.

This new degree will be highly experiential which is the first sentence of FSU's Mission Statement Summary: "Frostburg State University is a student-centered teaching and learning institution featuring experiential opportunities." Music majors will be involved in hands-on activities such as local, regional and national performances, work in recordings applications, and music business opportunities. A proposed recording studio is hoped to be funded by the Appalachian Regional Commission in Spring 2025 with construction completed by Fall 2025.

As a significantly diverse institution – especially with a large number of students affected by socioeconomic factors, this proposed degree will be more affordable to those students.

2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.

Based on surveys of local and regional high schools, the addition of a Bachelor of Music degree at FSU will increase the enrollment of music majors significantly (FSU Strategic Plan Goal 1 – Strategic Enrollment Management). Included in this strategic goal is the Rebuilding & Enhancing of Departmental Majors. There is a level of prestige in achieving a Bachelor of Music with additional rigor associated with the program. The Department of Music is actively engaged in recruiting students from China which also aligns with this goal. Chinese institutions have indicated that a Bachelor of Music degree would be highly desirable, resulting in higher international student enrollment.

FSU Strategic Goal 2 – Campus Environment and External Messaging will also be supported with this proposed degree. A distinct degree in music will foster a sense of community. At the Spring 2024 and Fall 2024 Department of Music Kick-Off Meetings, a majority of the faculty and students were present. The proposed Bachelor of Music degree was discussed and there was a distinct feeling of excitement. Any way that we can provide a way to bring students together, we must strive for.

Following the initial site visit for accreditation by the National Association for Schools of Music (NASM), FSU's Department of Music was flagged for the current degree programs being too similar to Bachelor of Music programs. By updating the curriculum to these degree types, FSU would align with NASM standards. The achievement of program accreditation by NASM would be another strong external messaging for the institution.

3. Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L.

This new program has no additional courses or workload requirements, thus no additional expenses.

4. Provide a description of the institution's a commitment to:

- a) ongoing administrative, financial, and technical support of the proposed program

The administrative bodies (President, Provost, Dean of CAHSBS) support the proposed Bachelor of Music degree program. With no additional expense, the financial support will continue as it has with the previous programs. Annual technology requests are consistently approved for technology in the department of music.

- b) continuation of the program for a period of time sufficient to allow enrolled students to complete the program.

FSU is committed to continuing the previous programs and proposed program in the sufficient amount of time for students to complete their degrees. This is proven by the fact that all courses will remain as part of the academic catalog.

This is a link to the FSU university mission -

University Mission

This links to the FSU strategic goals –

University Strategic Plan

B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:

1. Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:

- a) The need for the advancement and evolution of knowledge

Founded in 1898 to prepare teachers, Frostburg State University today is a public, comprehensive, co-educational institution offering a wide array of programs at the undergraduate, graduate, and doctoral levels. As the only constituent USM institution west of the Baltimore-Washington corridor, it serves as the premier educational and cultural center for Western Maryland. Fulfilling a unique role in its service to the public and community, Frostburg has the distinction of offering opportunities for advanced learning for the employees of businesses and professions within the region.

- b) Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education

Currently only four other Maryland institutions offer BM programs. Establishing a BM at FSU would allow a wider demographic of students to pursue this type of degree. As one of the most affordable institutions in MD, students with financial challenges the ability to participate in a Bachelor of Music program. FSU is positioned in an area of the state with the some of the lowest SES scores (RNIP, 26-30). Additionally, FSU has an estimated minority population of 54.5%.

- c) The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs

2. Provide evidence that the perceived need is consistent with the **Maryland State Plan for Postsecondary Education.**

Access: Frostburg State University is the only four-year degree granting institution in Western Maryland and is consistently listed as a great value for the education.

Success: The curriculum provides an array of learning opportunities to meet the needs of the student body and promote their timely graduation.

Innovation: The curriculum employs a variety of teaching and learning strategies to best meet students' needs, including experiential learning, practical assessment, traditional delivery approaches, and technology-based delivery approaches.

C. Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

1. Describe potential industry or industries, employment opportunities, and expected level of entry (ex: mid-level management) for graduates of the proposed program.

Potential job markets for individuals graduating with this degree program are quite varied, but the most common include: Music Director, Composer, and Sound Engineering Technician. According to the U.S. Bureau of Labor Statistics:

Music Directors and Composers

“Most music directors work for religious organizations and schools or are self-employed. Music directors may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.”

Producers and directors

“Producers and directors make business and creative decisions about film, television, stage, and other productions.”

Sound Engineering Technician

“Assemble and operate equipment to record, synchronize, mix, edit, or reproduce sound, including music, voices, or sound effects, for theater, video, film, television, podcasts, sporting events, and other productions. Excludes “Audio and Video Technicians”

2. Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.

This degree will serve students looking to join the workforce in a wide variety of music-related jobs. According to the Maryland Department of Labor, there are annually: 5,100 openings for music directors and composers; 13,900 openings for producers and directors; 12,900 openings for sound engineering technicians; and 3,500 openings for musicians and singers. Updating our music degree programs as proposed will make FSU's students better trained and thus, more marketable. State Data:

<https://test.dllr.state.md.us/lmi/iandoproj/maryland.shtml>

The music industry is projected to see modest national growth in employment over the next decade, with a 2% increase for musicians and singers between 2023 and 2033,

according to the Bureau of Labor Statistics. According to the U.S. Bureau of Labor Statistics:

Music Directors and Composers

“Employment of music directors and composers is projected to grow 3 percent from 2023 to 2033, about as fast as the average for all occupations.

About 5,100 openings for music directors and composers are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.”

Producers and Directors

“Employment of producers and directors is projected to grow 8 percent from 2023 to 2033, faster than the average for all occupations.

About 13,900 openings for producers and directors are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.”

Sound Engineering Technicians

“Overall employment of broadcast, sound, and video technicians is projected to grow 3 percent from 2023 to 2033, about as fast as the average for all occupations.

About 12,900 openings for broadcast, sound, and video technicians are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.”

3. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.

The Bureau of Labor Statistics reports careers in the three areas outlined above to grow at 3% over the next five years (as fast as average.) The current number of jobs in these fields totals nearly 500,000. This would average ~15,000 yearly available jobs in these specific areas.

Maryland Department of Labor, Occupational & Industry Projections

(<https://www.dllr.state.md.us/lmi/iandoproj/> Shows over 300 positions in music openings, excluding music teachers, for the short-term (2023-2025). Long-term growth is around 6%. Music educators account for more than 600 positions in that same time period. The state does not produce that many music graduates.

4. Provide data showing the current and projected supply of prospective graduates.

MHEC reported the following baccalaureate programs in music (BA, BM etc.) produced the number of graduates indicated in 2024:

Frostburg 6, Salisbury 10, Towson 23, UMBC 8 (Music Performance), UMCP 35 (professional programs), Morgan State 5 (Music – Fine Arts), St. Mary’s 5, JHU 82 (all specialties at Peabody), Washington Adventist University 2, Goucher 1, Hood 1, Washington College 3 and McDaniel 1.

D. Reasonableness of Program Duplication:

1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

There are currently four institutions in Maryland that offer BM programs: UMD College Park, Towson University, Peabody Conservatory, and Washington Adventist University.

The curriculum of FSU’s proposed BM will also contain fewer credits than the aforementioned institutions allowing students to have a better chance to be retained. FSU’s BM in Music Industry would be the only such program in the state.

The main difference in FSU’s proposed BM program is the ability for less financially able students to afford such a program. FSU is one of the most affordable institutions in the state.

Tuition and Fees for In-State Residents

1. UMD College Park - \$14,899.60/year
2. Towson U. - \$11,728/year
3. Peabody - \$32,365/year
4. Washington Adventist - \$24,804
5. **Frostburg State - \$7,254**

FSU’s location in rural Western Maryland needs economic development. The other BM programs are on the East side of the state where there is less economic concern. The opportunity for students to achieve a specific degree in music with more academic distinction would be an exciting opportunity for the community.

2. Provide justification for the proposed program.

FSU’s Department of Music has not significantly decreased in number of majors as the university has significantly dropped in enrollment in the past five years. This speaks to the resilience and reputation of the program. Adding a Bachelor of Music Degree is the logical next step to growing and developing the department.

As mentioned above, the approval of the BM with three associated concentrations will satisfy the accreditation by NASM. If accredited, FSU will be able to market this as a distinction among other accredited programs.

E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)

1. Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.

The continuation of the Music major at Frostburg State University will have no impact on HBIs. There are a few reasons that this program will not significantly impact HBIs. Frostburg State University is in the western part of Maryland making it distant from the state's HBIs which are on the eastern side.

F. Relevance to the identity of Historically Black Institutions (HBIs)

1. Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

With FSU's location and demographics having a positive impact in rural areas in Western Maryland and surrounding areas, the program indicates a high likelihood that it will not have negative impacts on the uniqueness and institutional identities of HBIs. Of the HBIs in Maryland, there will be no program duplication or impact on similar programs. Morgan State and Bowie State currently offer BS or BA degrees in music.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in COMAR 13B.02.03.10):

1. Describe how the proposed program was established, and also describe the faculty who will oversee the program.

The program was established by the tenured, tenure-track faculty in music. The Assistant Dean of CAHBS and Associate Vice President of Academic Operations collaborated in the finalization of the curriculum and process to submit to MHEC. Dr. Brent Weber, department Chair, will oversee the program.

2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.
 - Performance Ability on Major Instrument: this goal aligns with musical performance as part of the curriculum. The courses assessed include Private Instruction, Junior Recital and Senior Recital.
 - Demonstrate Knowledge of Historical Elements of Music: this goal aligns with the music theory area of this proposal. Courses assessed include Intro to Music Theory, and the music theory sequence: Tonal and Aural Analysis I-IV.

- Effectively Analyze Musical Scores and Demonstrate Knowledge of Music Theory: this goal aligns with the musicological portion of the proposal. Courses assessed include the music history sequence: Music History I-III

3. Explain how the institution will:

- a) provide for assessment of student achievement of learning outcomes in the program

Annual Learning Outcomes Assessment Reports are completed by the department Chair. Courses assessed include music theory and music history sequences, private instruction, and recitals. Data and narratives are submitted to Compliance Assist. The college Assessment Committee annually reviews, evaluates and provides feedback on these data.

- b) document student achievement of learning outcomes in the program

Performance Ability on Major Instrument.

This goal aligns with musical performance as part of the curriculum. The courses assessed include Private Instruction, Junior Recital and Senior Recital.

Demonstrate Knowledge of Historical Elements of Music.

This goal aligns with the music theory area of this proposal. Courses assessed include Intro to Music Theory, and the music theory sequence: Tonal & Aural Analysis I-IV.

Effectively Analyze Musical Scores and Demonstrate Knowledge of Music Theory

This goal aligns with the musicological portion of the proposal. Courses assessed include the music history sequence: Music History I-III

4. Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements

Course #	Title	Credits	Description/Program Requirements
MUSC 102	Tonal & Aural Analysis I	4	Introduction to the vertical and linear dimensions of tonal music. Review of musical fundamentals, in which students will be expected to demonstrate facility and speed in naming and spelling basic tonal materials. Introduces traditional contrapuntal exercises, basic diatonic harmony, and the construction of formal phrase units. First in the sequence that emphasizes strategies for accurate and expressive reading, singing, and dictation using

			elementary rhythms and diatonic pitch materials in treble and bass clefs. Required for music majors and minors. Note: Students are placed in this course based upon results of a Music Theory Placement Exam given by the Department of Music. Fall.
MUSC 103	Tonal & Aural Analysis II	4	Continued study of tonal harmony and voice leading, both through written work and analysis. Continued focus mostly on diatonic harmony; begin to explore techniques of tonicization and modulation. Complete the aural understanding of diatonic harmony, introduces the experience of simple modulations, and facilitates mastery of rhythmic gestures necessary for performance of common-practice European art music. Alto clef will be introduced with emphasis on rapid and accurate reading, along with associated transpositions. Required for music majors and minors. Spring. Prerequisites: MUSC 102 or permission of the instructor. Tech fluency.
MUSC 204	Tonal & Aural Analysis III	4	Completes the study of 18th and early 19th-century tonal procedures. Explores the meaning of chromaticism in tonal music through examination of tonicization and modal mixture, emphasizing composers' use of these chromatic techniques within large-scale movement organization. Two large-scale analysis projects will include: 1) graphic analysis, 2) its role in representing students' deeper understanding of linear and harmonic motions, and 3) how this understanding impacts performance decisions. Continuation of aural analysis with emphasis on tenor clef and its associated transpositions, a systematic introduction to chromatic processes in tonal music, various problems associated with changing meter signatures and polyrhythms, and perception of tonal processes in complete movements composed in larger forms. Required for music majors. Fall. Prerequisites: MUSC 103 or permission of the instructor.
MUSC 205	Tonal & Aural Analysis IV	4	Further application of techniques from MUSC 204 with an emphasis on analysis of musical structure and style in Western civilization. Primary focus on written and analytical applications to large formal structures and their relationship to performance. Continuation study of aural analysis and completes the formal study of common-practice tonal relationships and large formal structures. Introduction to reading and performing music in

			asymmetrical meters, and music that changes meter asymmetrically. Required for music majors. Spring. Prerequisites: MUSC 204 or permission of the instructor.
MUSC 308	Music History I	2	A survey of musical style from Baroque through the Classical period. Analysis, listening, discussion set in a cultural context. Spring.
MUSC 309	Music History II	2	A survey of musical style from the Romantic through the Contemporary (21st century) periods. Analysis, listening, discussion set in a cultural context. Fall.
MUSC 313	Music History III	2	A survey of musical style from the Gregorian chant through the Renaissance period. Analysis, listening, discussion set in a cultural context. Spring.
MUSA 315-362	Private Instruction	1-2	Individual instruction in voice, piano, organ, strings, guitar, woodwinds, brass, or percussion as a minor performance specialty. 30-minute lesson each week. Repeatable for credit each semester of enrollment. Performance for a faculty jury at the end of each semester in lieu of a final examination. Every semester. Prerequisite: concurrent enrollment in an ensemble (MUSC 315, 319, 327, 329, 330, 331, 335, 336, 337, 339, or 340); permission of instructor; audition required.
MUSA 104	Class Piano I	1	Basics of keyboard technique for students with little or no piano experience. Designed to lead toward successful completion of the piano proficiency examination (MUSA 415). Meets 100 minutes per week. Fall. Prerequisite: permission of instructor; enrollment preference given to music majors/minors.
MUSA 104	Class Piano II	1	Continuation of MUSA 104. Designed to lead toward successful completion of the piano proficiency examination (MUSA 415). Meets 100 minutes per week. Spring. Prerequisite: MUSA 104 or permission of instructor; enrollment preference given to music majors/minors.
MUSC 315	Piano Ensemble	1	Study, rehearsal and performance of piano ensemble literature. Repeatable for credit each semester of enrollment. Meets 100 minutes per week. Every semester. Prerequisite: permission of instructor; audition required.
MUSC 321	Opera Workshop	1	Designed to enhance the vocal art by exploring different aspects of performance. The skills covered will culminate in the performance of opera scenes or a complete operatic performance. Every semester. Meets 150 minutes per week. Prerequisites:

			permission of instructor; audition required. Repeatable for credit each semester of enrollment. Every semester.
MUSC 327	Jazz Orchestra	1	Performance of the standard jazz repertoire in a big band format. Meets 150 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 331	Brass Ensemble	1	Study, rehearsal and performance of brass literature. Meets 100 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 337	Woodwind Ensemble	1	Study, rehearsal and performance of woodwind instrument literature – principally clarinet, flute and saxophone quartets and woodwind quintets. Meets 100 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 339	Percussion Ensemble	1	Study, rehearsal and performance of percussion ensemble literature. Meets 150 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 340	Chamber Singers	1	A highly select group of 24-32 singers performing a wide variety of choral literature designed to promote individual musicianship, advanced techniques and quality of ensemble. Significant number of performances each semester, both on and off campus. Meets 150 minutes per week. Special instruction fee. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 319	University Chorale	1	A select mixed chorus performing a wide variety of choral literature from all historical periods of music history. Open to all students and may include multiple performances throughout the semester, both on and off campus. Meets 150 minutes per week. Every semester. Special instruction fee. Repeatable for credit each semester of enrollment.
MUSC 330	Wind Ensemble	1	Concert literature selected from both contemporary and traditional wind ensemble repertoire. Meets 150 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.

MUSC 335	String Ensemble	1	Study, rehearsal and performance of string literature – principally the string quartet. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 336	Guitar Ensemble	1	Study, rehearsal and performance of guitar ensemble literature. Meets 100 minutes per week. Every semester. Prerequisite: permission of instructor; audition required. Repeatable for credit each semester of enrollment.
MUSC 358	The Business of Music & Arts Management	3	Provides an in-depth overview of the field of Music Business and Arts Management. Management theory and practice as it is applied in the world of the arts. Mission and vision, organizational structure and leadership, facilities design and planning, technology and the arts, marketing and promotion, operations, development, legal issues, and arts advocacy. Fall.
MUSC 456	Computer Music Technology	2	Practical approach to the use of various music applications computers, Musical Instrument Digital Interface synthesizers and associated software (sequencer and notational). Designed to give students an introductory survey of computer music technology as it applies to performance and academic areas within the field of music. Classes are laboratory in nature, held in the Electronic Music Lab. Variable. Prerequisite: permission of the Department. Not open to students with credit for MUSC 356.
MUSC 357	Music Recording Industry Practices	3	Practical approach to the use of music recording, mixing, and mastering techniques, as well as a survey of current studio practices. Designed to give students knowledge of both the legal and business aspects of the music recording industry as well as give hands-on recording studio experience. Classes are held in the Electronic Music Lab. Fall, Odd numbered years. Prerequisite: MUSC 356
MUSC 494	Practicum in Music industry	1	Experiential component of the Music Industry Track. Practical application of skills developed in advance courses list. Work on departmental music productions required as part of stage crew. Hands-on work with sound systems, recording, stage managing, event production and promotion. Repeatable for credit each semester of enrollment. Every semester.

MUSC 495	Internship in Music Industry	6-12	Guided work experience with an academic component. Work must be directly related to academic program. Students may not enroll in other courses without permission. Must be taken concurrently with MUSC 492 Senior Project Paper. Graded P/F. Every semester. Prerequisites: MUSA 287 and MUSA 415; senior standing, concurrent enrollment in MUSC 492 and permission of instructor.
MUSA 490	Senior Recital	1	Senior Recital for the Bachelor of Arts or Science Music Degree. Preparation and performance of the senior recital. Performance majors must also have successfully completed their junior recital (MUSA 390). Graded P/F. Every semester. Prerequisites: MUSA 287 and MUSA 415 and senior recital clearance. Must be concurrently enrolled in MUSA 300-level private instruction. Vocal and Instrumental Performance, Music Teaching Capstone.

5. Discuss how general education requirements will be met, if applicable.

FSU's General Education Program (GEP) is not affected by this degree program. All courses within the GEP are separate from the BM.

6. Identify any specialized accreditation or graduate certification requirements for this program and its students.

Currently there are no accreditation requirements. However, the adoption of the BM is to satisfy the process to become accredited by NASM.

7. If contracting with another institution or non-collegiate organization, provide a copy of the written contract.

No contracting with another entity is taking place.

8. Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

The combination of FSU's catalog, website, admissions and recruiting materials, academic advising processes and student information system provides students with all of this important information.

9. Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.

The department's focus is to provide accurate advertising, recruiting, and admissions/graduate services materials, which clearly and accurately reflect the proposed modification of our program.

- Link to FSU Office of Admissions: <https://www.frostburg.edu/admissions-and-cost/undergraduate/index.php>
- Link to FSU Department of Music: <https://www.frostburg.edu/academics/colleges-and-departments/music/welcome.php>
- Link to FSU Department of Marketing and Communications: <https://www.frostburg.edu/about-frostburg/Administrative-Offices/marketing-and-communications.php>

H. Adequacy of Articulation

1. If applicable, discuss how the program supports articulation with programs at partner institutions. Provide all relevant articulation agreements.

FSU's Department of Music has current articulation agreements with three community colleges in Maryland: College of Southern Maryland, Anne Arundel Community College and Montgomery College.

The addition of a BM would potentially draw more students from these institutions as it is a program of higher distinction. The agreement documentation would need to be updated accordingly with the new curriculum. Fortunately, it is mostly the same as the previous BS degrees in the unit.

I. Adequacy of Faculty Resources (as outlined in COMAR 13B.02.03.11).

1. Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.

The Core Curriculum Requirements are divided up between full-time music faculty as follows:

Mark Gallagher - 50%

Music Theory courses (16 credits)

James Dewire - 18.75%

Music History & Literature (6 credits)

Brent Weber, Peter Lewis, Jay DeWire, Mackenzie LaMont, & Mark Gallagher - 0-25% based on students enrolled in the given instrument (clarinet, saxophone, bassoon, bass, piano or percussion)

Private Instruction (8 credits)

Total Core = 32 credits

Full-time faculty teach 68.75-83% of the total core credits

FSU's Department of Music contains 18 faculty members. 13 holding terminal degrees from reputable institutions such as Cincinnati Conservatory, Julliard School, Peabody Conservatory, and University of Southern California. These individuals are hired through a rigorous interview process to ensure ability in their area and fit for FSU. They are active performers on the national and international stage with recent performances in Spain, China, and Germany.

The following table provides a list of the current faculty members in the Department of Music AY 2024-2025:

• Name	Degree s Held	Time at Institution (in years)	Rank	Tenure Status	Courses
Dr. Donald Albrecht	BM, MM, DMA	2	Lecturer	Adjunct	Private Instruction: Trumpet, Jazz History, Brass Ensemble
Dr. Chun-Ting Chao	BM, MM, DMA	1	Lecturer	Adjunct	Private Instruction: Voice, Opera Theatre
Dr. James DeWire	BA, MA, MM, DMA	12	Associate Professor	Tenured	Private Instruction: Piano, Music History I, II & III
Dr. Mark Gallagher	BM, MM, DMA	22	Associate Professor	Tenured	Private Instruction: Clarinet, Tonal & Aural Analysis I, II, III, & IV, Clarinet Ensemble, Alexander Technique
Dr. Felipe Garibaldi de Almeida Silva	BM, MM, DMA	1	Lecturer	Adjunct	Private Instruction: Guitar, Guitar Ensemble, Music Appreciation
Thomas Harrison	BM	11	Lecturer	Adjunct	Private Instruction: Jazz Piano, Jazz Combo, Jazz Theory & Analysis
Dr. Mackenzie LaMont	BM, MM, DMA	6	Assistant Professor	Tenure-Track	Private Instruction: Percussion & Composition, Computer Music Technology, Percussion Ensemble, Orchestration, Industry Practicum, Music Industry Internship
Ms. Abigail Lannan	BME, MM	1	Lecturer	Adjunct	Private Instruction: Euphonium, Trombone & Tuba
Dr. Karen Lau	BM, MM, DMA	9	Lecturer	Adjunct	Private Instruction: Cello
Mr. Peter Lewis	BM, MM	1	Lecturer	FTNT T	Wind Ensemble, Marching Band, String Ensemble, Conducting II, Internship I & II, Secondary General Music Methods, Elementary General Music Methods, Instrumental Music Methods, Private Instruction: Bass & Jazz Bass

Ms. Anna Lorenzen	BM, MM, DMA	1	Lecturer	Adjunct	Private Instruction: French Horn
Mr. Gary Phillips	BM, MM	22	Senior Lecturer	Adjunct	History of Rock, Music of Africa, Asias, and the Americas
Dr. Scott Rieker	BA, MM, DMA	6	Lecturer	FTNT	University Choral, Chamber Singers, Intro to Music Education, Music Appreciation, Conducting I, Internship I & II
Dr. Brent Weber	BA, MM, DMA	12	Professor	Tenured	Private Instruction: Saxophone, Jazz Orchestra, Junior & Senior Recital, Saxophone Ensemble, Class Instruments: Woodwinds
Mr. Michael Welch	MM	1	Lecturer	Adjunct	Private instruction: Voice & Musical Theatre voice; Diction I & II
Dr. Joseph Yungen	BA, MM, DMA	8	Staff	Part Time	Collaborative Pianist
Dr. Qian Zhang	BM, MM, DMA	1	Lecturer	Adjunct	Private Instruction: Violin & Viola

Bachelor of Music			Note
FTT Faculty Name	Courses	Credits	Percentage of Degree
DeWire, James	MUSC 308 – Music History 1 MUSC 309 – Music History 2 MUSC 313 – Music History 3 MUSA 104 – Class Piano 1 MUSA 105 – Class Piano 2	2 2 2 1 1 Total: 8	25%
Gallager, Mark	MUSC 102 – Tonal & Aural Analysis I MUSC 103 – Tonal & Aural Analysis II MUSC 204 – Tonal & Aural Analysis III MUSC 205 – Tonal & Aural Analysis IV	4 4 4 4 Total: 16	50%
Totals		24/32	75%

Bachelor of Music	Vocal Performance Concentration		
FTT Faculty Name	Courses	Credits	Percentage of Degree
DeWire, James	MUSC 308 – Music History 1 MUSC 309 – Music History 2 MUSC 313 – Music History 3 MUSA 104 – Class Piano 1 MUSA 105 – Class Piano 2	2 2 2 1 1 Total: 10	12.25%
Gallager, Mark	MUSC 102 – Tonal & Aural Analysis I MUSC 103 – Tonal & Aural Analysis II MUSC 204 – Tonal & Aural Analysis III MUSC 205 – Tonal & Aural Analysis IV MUSC 401 – Post Tonal Analysis MUSC 499 – Individual Research in Music	4 4 4 4 3 1-6 Total: 20-26	25-32.5%
LaMont, Mackenzie	MUSC 358 – The Business of Music and Arts Management MUSC 456 – Computer Music Technology MUSC 357 – Music Recording Industry Practices	3 2 3 Total: 8	10%
Weber, Brent	MUSA 390 – Junior Recital MUSA 490 – Senior Recital MUSC 360 – Special Topics in Music	1 1 1-2 Total: 3-5	3.75-6.25%
Totals		41-49/80	51.25-61.25%

Bachelor of Music	Instrumental Performance Concentration		
FTT Faculty Name	Courses	Credits	Percentage of Degree
DeWire, James	MUSC 308 – Music History 1 MUSC 309 – Music History 2 MUSC 313 – Music History 3	2 2 2	

	MUSA 104 – Class Piano 1 MUSA 105 – Class Piano 2 MUSA 357 – Private Instruction: Piano MUSC 315 – Piano Ensemble	1 1 2 1 Total: 13	18.6%
Gallager, Mark	MUSC 102 – Tonal & Aural Analysis I MUSC 103 – Tonal & Aural Analysis II MUSC 204 – Tonal & Aural Analysis III MUSC 205 – Tonal & Aural Analysis IV MUSC 401 – Post Tonal Analysis MUSC 499 – Individual Research in Music MUSA 359 – Private Instruction: Clarinet MUSC 337 – Woodwind Ensemble	4 4 4 4 3 1-6 2 1 Total: 23-29	32.8-41.4%
LaMont, Mackenzie	MUSA 361 – Private Instruction: Percussion MUSC 358 – The Business of Music and Arts Management MUSC 408 – Orchestration MUSC 456 – Computer Music Technology MUSC 357 – Music Recording Industry Practices	2 3 2 2 3 Total: 12	17%
Weber, Brent	Private Instruction: Saxophone MUSA 390 – Junior Recital MUSA 490 – Senior Recital MUSC 360 – Special Topics in Music	2 1 1 1-2 Total: 5-7	75.4-85.6%
Totals		53-61/80	51.25-61.25%

Bachelor of Music	Music Industry Concentration		
FTT Faculty Name	Courses	Credits	Percentage of Degree
DeWire, James	MUSC 308 – Music History 1 MUSC 309 – Music History 2 MUSC 313 – Music History 3 MUSA 104 – Class Piano 1 MUSA 105 – Class Piano 2 MUSA 357 – Private Instruction: Piano MUSC 315 – Piano Ensemble	2 2 2 1 1 2 1 Total: 13	18%

Gallager, Mark	MUSC 102 – Tonal & Aural Analysis I MUSC 103 – Tonal & Aural Analysis II MUSC 204 – Tonal & Aural Analysis III MUSC 205 – Tonal & Aural Analysis IV MUSC 401 – Post Tonal Analysis MUSA 359 – Private Instruction: Clarinet MUSC 337 – Woodwind Ensemble	4 4 4 4 3 2 1 Total: 22	30.5%
LaMont, Mackenzie	MUSA 361 – Private Instruction: Percussion MUSC 358 – The Business of Music and Arts Management MUSC 494 – Practicum in Music Industry MUSC 456 – Computer Music Technology MUSC 357 – Music Recording Industry Practices MUSC 495 – Internship in Music Industry	2 3 1 x 4 2 3 6-12 Total: 14-20	19.4-27.7%
Weber, Brent	Private Instruction: Saxophone MUSA 390 – Junior Recital MUSA 490 – Senior Recital MUSC 327 – Jazz Orchestra	2 1 1 1 Total: 5	6.9%
Totals		55.9-61.9/66-72	77.6-86%

2. Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:

- a) Pedagogy that meets the needs of the students

FSU's Center for Teaching Excellence (CTE) provides regular clinics and workshops on topics such as pedagogy, classroom management, syllabus creation, etc. They hold an Annual Regional Conference on Teaching, Learning and Scholarship as well.

- b) The learning management system

FSU's Office of Information Technology regularly holds workshops on Canvas and PAWS (FSU's course and student management systems, respectively.) Faculty may

also request individual training. All new faculty are required to complete modules to ensure their fluency with these software applications.

- c) Evidenced-based best practices for distance education, if distance education is offered

Technology support and information is an ongoing theme with tips for online learning and engaging students in a virtual environment. FSU's Center for Teaching Excellence provides regular training in evidence-based best practices and also hosts an annual regional conference on teaching and learning. In addition, FSU offers regular professional development courses and workshops in instruction and assessment, and the office of Instructional Design and Technology provides training and support for the university's learning management system. - Canvas.

J. Adequacy of Library Resources (as outlined in COMAR 13B.02.03.12).

1. Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

The resources at the Lewis J. Ort Library that over the years have adequately supported the various programs at FSU and will adequately support this proposal.

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment (as outlined in COMAR 13B.02.03.13)

1. Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences.

The current facilities are adequate for the proposed degree. Again, this is proven due to the similarities to the previous programs.

2. Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:
 - a) An institutional electronic mailing system, and
 - b) A learning management system that provides the necessary technological support for distance education

FSU has contracts with Microsoft Outlook (email system) and Canvas (student learning management system).

L. Adequacy of Financial Resources with Documentation (as outlined in COMAR 13B.02.03.14)

1. Complete **Table 1: Resources and Narrative Rationale**. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a

total for each year. Also provide a narrative rationale for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.

TABLE 1: RESOURCES

Resource Categories	FY 2026 Year 1	FY 2027 Year 2	FY 2028 Year 3	FY 2029 Year 4
1. Reallocated Funds	139,293	139,293	139,293	139,293
2. Tuition/Fee Revenue	95,510	105,732	116,298	127,200
(c + g below)	- 0	- 0	- 00	-
a. Number of F/T Students In-state	8	9	10	11
a. Number of F/T Students Out-of-state	1	1	1	1
b. Annual Tuition/Fee Rate In-state	7,400	7,548	7,700	7,854
b. Annual Tuition/Fee Rate Out-of-state	23,306	23,774	24,250	24,736
c. Total F/T Revenue (a x b)	82,506	91,706	101,250	111,130
d. Number of P/T Students In-State	1	1	1	1
d. Number of P/T Students Out-of-State	-	-	-	-
e. Credit Hour Rate In-State	312	320	328	336
e. Credit Hour Rate Out-of-State	642	656	670	684
f. Annual Credit Hour Rate	12	12	12	12
g. Total P/T Revenue In & Out-of-State	3,744	3,840	3,936	4,032
(d x e x f)	- 0	- 0	- 0	- 0
3. Grants, Contracts & Other External Sources	- 0	- 0	- 0	- 0
4. Other Sources	- 0	- 0	- 0	0
TOTAL (Add 1 – 4)	234,803	245,025	255,591	266,493

Complete **Table 2: Program Expenditures and Narrative Rationale**. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each expenditure category.

TABLE 2: EXPENDITURES

	2026	2027	2028	2029
Expenditure Categories	Year 1	Year 2	Year 3	Year 4
1. Faculty (b + c below)	132,615	132,615	132,615	132,615
a. # FTE	0.00	0.00	0.00	0.00
b. Total Salary	101,469	101,469	101,469	101,469
c. Total Benefits	31,146	31,146	31,146	31,146
2. Admin. Staff (b + c below)	20,531	20,531	20,531	20,531
a. # FTE	- 0	- 0	- 0	- 0
b. Total Salary	13,146	13,146	13,146	13,146
c. Total Benefits	7,385	7,385	7,385	7,385
3. Support Staff (b + c below)	1,755	1,755	1,755	1,755
a. # FTE	0.00	0.00	0.00	0.00
b. Total Salary	1,628	1,628	1,628	1,628
c. Total Benefits	127	127	127	127
4. Equipment	0	- 0	0	0
5. Library	- 0	- 0	0	0-
6. New or Renovated Space	-0	0	0	0
7. Other Expenses	0	0	0	0
TOTAL (Add 1 – 7)	154,901	154,901	154,901	154,901
Surplus	79,902	90,124	100,690	111,592

ASSUMPTIONS:

Tuition: Increase of 2% annually.

Flat salary and other payroll expenses.

Full-time Faculty and Staff salaries expensed at 20% per program. Spread evenly over 5 programs (current and proposed)

	2026	2027	2028	2029	2030
# f/t students	8	9	10	11	12
# f/t students	1	1	1	1	1
	-	-	-	-	-

# p/t ug students	1	1	1	1	1
# p/t ug students	0	0	0	0	0
	-	-	-	-	-

Total Students	10	11	12	13	14
Fee average per student	926	926	926	926	926
Total Minimum Fees	9260	10186	11112	12038	12964

Faculty Salaries

2026 Year 1	2027 Year 2	2028 Year 3	2029 Year 4	2030 Year 5
63,904	63,904	63,904	63,904	63,904
24,713	24,713	24,713	24,713	24,713
12,852	12,852	12,852	12,852	12,852
101,469	101,469	101,469	101,469	101,469

Faculty Fringes

Year 1	Year 2	Year 3	Year 4	Year 5
28,220	28,220	28,220	28,220	28,220
1,925	1,925	1,925	1,925	1,925

1,001	1,001	1,001	1,001	1,001
31,146	31,146	31,146	31,146	31,146

Admin Staff

Year 1	Year 2	Year 3	Year 4	Year 5
13,146	13,146	13,146	13,146	13,146
-	-	-	-	-
-	-	-	-	-
13,146	13,146	13,146	13,146	13,146

Admin Fringes

Year 1	Year 2	Year 3	Year 4	Year 5
7,385	7,385	7,385	7,385	7,385
-	-	-	-	-
-	-	-	-	-
7,385	7,385	7,385	7,385	7,385

Support Staff

Year 1	Year 2	Year 3	Year 4	Year 5
1,628	1,628	1,628	1,628	1,628
-	-	-	-	-
-	-	-	-	-
1,628	1,628	1,628	1,628	1,628

Support Staff fringes

Year 1	Year 2	Year 3	Year 4	Year 5
127	127	127	127	127
-	-	-	-	-
-	-	-	-	-

127	127	127	127	127
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*** Please do not leave any cells blank. Place a "0" in the cell if no data is applicable for the specific resource category**

M. Adequacy of Provisions for Evaluation of Program (as outlined in COMAR 13B.02.03.15).

1. Discuss procedures for evaluating courses, faculty and student learning outcomes.
Evaluation of Faculty: Student evaluations are collected for each course through the University's learning management system (Canvas) using a standard form that is used across all courses. Student evaluation scores and accompanying narratives are aggregated and presented to the instructor, by course. Frostburg State University has an institutionalized process of assessing student-learning outcomes in the majors which can include disciplinary accrediting bodies at the college level for the Colleges of Business and Education or through a college-defined body, the College of Liberal Arts and Sciences' Assessment Council. The Student Learning Assessment Advisory Group (SLAAG) and Graduate Learning Assessment Advisory Group (GLAAG) operate at the institutional level and focus of student learning outcomes following the timelines for the Institutional Effectiveness Cycle.
2. Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

The program review schedule serves as the foundation for assessment initiatives through its identification of priorities for the coming cycle. Halfway through the cycle, the Office of Assessment and Institutional Research (AIR) collects information on the status of assessment activities using a midterm review template. Programs undergoing review in any given year must submit the Program Review Self-Study, External Review Report, and Certificate to AIR.

N. Consistency with the State's Minority Student Achievement Goals (as outlined in COMAR 13B.02.03.05).

1. Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.

Frostburg State University is a public institution that is committed to a campus environment that values human diversity and represents individuals who represent diversity. It is a multi-cultural campus where diversity is highly valued. The program and university have established goals to recruit and support the minority population. This is reflected in the University's Core Value Statement: "Frostburg State University is committed to developing cultural competence and cultivating understanding of and respect for a diversity of experiences and worldviews that encourage each person's ability to 'take the perspective of the other.'" Frostburg State University has initiatives to

increase diversity in faculty and staff. The university has established a University Council on Diversity, Equity, and Inclusion (UCDEI) that is led by the university president.

Department of Music Minority Initiatives

The hiring process of new faculty members includes contact with HBIs to inquire about recent graduates who may be suitable for the position.

Ensemble directors regularly program music from minority/ underrepresented composers. FSU's National Association for Music Educator's Chapter holds regular conversations regarding the status of minority/underrepresented music educators in the state of Maryland.

The Department of Music is inclusive of students from all backgrounds when auditioning for the program.

ODEI Initiatives (abbreviated list):

The Brownsville Monument: Tuesday, August 25th, 2020, Frostburg students, faculty, townspeople, and Brownsville descendants gathered to memorialize the Brownsville/Park Ave monument. Brownsville was a community nested in Frostburg, Maryland, started by Tamar Brown and Elizabeth Jackson. Both were former enslaved people who purchased and hosted homes on neighboring lots. Soon the community expanded as other previously enslaved people moved onto the land and raised their families. The locality lasted from the 1860s through the 1950s but Frostburg State University now exists where the town once stood.

Archie Bunker's Neighborhood: A Cross Culture Simulation Exercise: Archie Bunker's Neighborhood allows participants to experience and act out their feelings about the processes involved when people of various cultural identities arbitrarily acquire and utilize community resources; to increase the level of awareness and sensitivity to the kinds of pressures imposed by in-group members on out-group members; to create the opportunity for a "walk a mile in another's shoes" type of experience; to examine the various effects of institutional racism/classism/homophobia on members of different cultural and economic groups; to examine the consequences of entrapment in competitive situations that may lead to win-lose or lose-lose situations; and to develop a safe space in which to dialogue about the dynamics of this experience and to relate it to the "real" world.

Diversity Retreat: Once each academic year The Office for Diversity, Equity and Inclusion (ODEI) sponsors a Diversity Retreat, now renamed "The FSU Social Justice Summit." Open and free to all FSU students, the retreat is an opportunity to openly discuss our similarities and differences, and learn to appreciate both. The retreat includes workshops and other activities intended to promote student awareness and empowerment

in diversity issues and coalition building. The weekend involves moments of challenge and great fun. You should leave with new friends, new acquaintances and new insights of yourself and others.

O. Relationship to Low Productivity Programs Identified by the Commission:

1. If the proposed program is directly related to an identified low productivity program, discuss how the fiscal resources (including faculty, administration, library resources and general operating expenses) may be redistributed to this program.

This is not a low-productivity program.

P. Adequacy of Distance Education Programs (as outlined in COMAR 13B.02.03.22)

1. Provide affirmation and any appropriate evidence that the institution is eligible to provide Distance Education.

This program in Music will not be offered via distance education.

2. Provide assurance and any appropriate evidence that the institution complies with the C-RAC guidelines, particularly as it relates to the proposed program.

FSU is approved to offer distance education as an alternative delivery method included within its scope of accreditation, as evidenced in the university's MSCHE Statement of Accreditation Status. This program supports a face-to-face and online learning environment. FSU is an approved institutional member of the National Council of State Authorization Reciprocity agreement (NC-SARA).