



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College *of* Visual & Performing Arts
School of Music™

FACULTY HANDBOOK

01.03.22

TABLE OF CONTENTS

UPDATES TO THE SCHOOL OF MUSIC FACULTY HANDBOOK	5
MISSION STATEMENT	6
VISION STATEMENT	6
DIVERSITY STATEMENT	6
TEXAS TECH SCHOOL OF MUSIC	7
TTU SCHOOL OF MUSIC ORGANIZATION CHART	8
ADMINISTRATIVE AND FACULTY GOVERNANCE	9
DIRECTOR	9
SENIOR ASSOCIATE DIRECTOR.....	10
ASSOCIATE DIRECTOR FOR TEACHING AND LEARNING	12
ASSOCIATE DIRECTOR FOR ACADEMIC LEARNING	14
AREAS.....	15
FACULTY AS A WHOLE.....	16
GRADUATE FACULTY	18
SCHOOL OF MUSIC STAFF.....	19
STANDING COMMITTEES	22
ADMINISTRATION TEAM	22
UNDERGRADUATE STUDIES COMMITTEE	22
GRADUATE STUDIES COMMITTEE	22
FACULTY DEVELOPMENT COMMITTEE	22
EXECUTIVE COMMITTEE	22
CURRICULUM COMMITTEE.....	23
ARBITRATION COMMITTEE	23
DIVERSITY, EQUITY, AND INCLUSION COMMITTEE	23
FINANCIAL AID/SCHOLARSHIPS COMMITTEE.....	23
INTERNATIONAL COMMITTEE	23
LIBRARY LIAISON	23
MUSIC HUB COMMITTEE.....	24
PERFORMANCE COORDINATING COMMITTEE.....	24
PUBLICITY AND MARKETING COMMITTEE	24
TECHNOLOGY COMMITTEE	24
HEALTH AND WELL-BEING COMMITTEE	24
FACULTY PERSONNEL PROCEDURES	25
A. Procedures for Promotion and Tenure and Continuing Appointment	25
B. Course Evaluation Procedures	25
C. Search Committee Procedures	26
D. Faculty Workload.....	27
E. Additional Renumeration.....	27
F. Faculty and Graduate Student Travel.....	28
G. Annual Faculty Reports (AFR)	29
H. Arbitration Committee Concerning AFRs	29
SCHEDULING AND STUDENT ACTIVITIES	30
A. Room Scheduling.....	30
B. TTU SOM Calendar – Public Access	30
C. Scheduling Procedure for Faculty/Guest Artist Recitals and Events.....	31
D. Scheduling Regulations and Priorities for Student Recitals	31
E. Students May Schedule Rehearsal Time and Special Events ETC.....	32
F. Performance / Event Cancellations	32
G. Concert Scheduling	32

H. Scheduling of Hemmle Recital Hall	33
I. Guidelines for Extra Rehearsals of Extra Ensembles	33
J. Final Examination Procedures	33
K. Reservation of Early Instruments.....	34
UNDERGRADUATE ENSEMBLE REQUIREMENTS	35
GRADUATE ENSEMBLE REQUIREMENTS	37
BUDGET AND EQUIPMENT	42
A. Budget Requests.....	42
B. Office Equipment and Supplies.....	42
C. Photocopying	42
D. Key/Combinations	42
E. Mailboxes.....	43
MISCELLANEOUS PROCEDURES.....	44
A. Classroom Attendance (OP 34.04).....	44
B. Course Syllabus (OP 32.06).....	44
C. Course Rosters	44
D. Grade Appeals – Unit Procedures (SoM) (OP 34.03 Student Grade Appeal)	44
E. Room Equipment	45
F. Procedures for Course Changes, Additions, and Deletions	45
APPENDIX A.....	46
CRITERIA AND PROCEDURES FOR REAPPOINTMENT, PROMOTION AND TENURE, OR CONTINUING	
APPOINTMENT.....	46
School of Music Criteria for Reappointment and Promotion	46
School of Music Criteria for Tenure	47
Instrument for evaluation	47
Primary Unit Evaluation Committee	48
The Formal Unit Evaluation Committee	49
Review by Formal Unit Evaluation Committee.....	49
Candidate Responsibilities.....	49
Review by the Director of the School of Music.....	49
Documentation required for recommendations concerning tenure and promotion.....	50
External Letters of Evaluation	50
Tenure/Promotion/Continuing Appointment and Mid-Term Review Procedures	50
TIMELINE FOR TENURE AND PROMOTION, OR CONTINUING APPOINTMENT PROCESS*	53
CONTINUING APPOINTMENT	57
APPENDIX B.....	60
MENTOR AND EVALUATION COMMITTEE STRUCTURES	60
Mentoring of New Assistant Professors	60
Primary Unit Evaluation Committee	61
Annual Faculty Report (AFR)	61
Weighting of Faculty Activity.....	61
Formal Evaluation Committee.....	62
APPENDIX C.....	63
TEMPLATE FOR SELF-APPRAISAL AND GOALS	63
Annual Faculty Report (AFR)	63
Teaching.....	64
Research and Creative Activity	65
Service	65
APPENDIX D.....	67
FACULTY PERFORMANCE MATRIX.....	67
APPENDIX E	70

RATING SCALE	70
APPENDIX F	72
DIRECTOR GUIDELINES FOR ANNUAL FACULTY EVALUATIONS AND MERIT EVALUATIONS	72
Far Exceeds Expectations	72
Exceeds Expectations.....	73
Meets Expectations	73
Does Not Meet Expectations	74
Unsatisfactory	75
APPENDIX G.....	76
COMPREHENSIVE PERFORMANCE EVALUATION PROCEDURES.....	76
APPENDIX H.....	78
PROCEDURES FOR SOM FACULTY OR STAFF AWARD NOMINATIONS.....	78
Faculty Awards	78
Staff Awards	79
APPENDIX I	81
SELECTED USEFUL WEBSITES FOR FACULTY POLICIES AND PROCEDURES	81
APPENDIX J.....	82
FACULTY TEACHING LOAD CREDIT FOR COURSES IN MUSIC	82
APPENDIX K.....	86
BUILDING OPERATING POLICES AND GENERAL OPERATING PROCEDURES.....	86
APPENDIX L	92
HEALTH AND SAFETY FOR THE MUSIC STUDENT	92

UPDATES TO THE SCHOOL OF MUSIC FACULTY HANDBOOK

Updates in language to the Faculty Handbook that do not include unit policy changes, may be made upon approval of the Executive Committee and Director. Updates to the Faculty Handbook that include changes in unit policy are subject to a majority tenured faculty vote.

(Executive Committee approved on October 15, 2020)

MISSION STATEMENT

The Texas Tech University School of Music provides a professional environment that stimulates the highest standards of excellence in music education, research, performance, creativity, and service.

VISION STATEMENT

The Texas Tech University School of Music aspires to be a leader in linking the elements of music education, research, performance, creativity, and technology.

The School of Music will:

- be recognized as one of the premier comprehensive schools of music in the United States, attracting the finest students, faculty, and staff,
- prepare students to be leaders in the profession with the highest standards of performance, teaching, research, artistic, and creative vision; who are innovative and confident, able to think critically, and successful in their chosen field,
- emphasize synthesis and connection in all of our curricula; be engaged at the local, regional, state, national, and international levels to benefit the educational experiences of students, faculty, and staff,
- provide cultural enrichment and an understanding of the arts locally, regionally, nationally, and internationally.

DIVERSITY STATEMENT

The Texas Tech University (TTU) School of Music (SOM) is committed to the highest levels of artistic and academic expression as part of a distinguished academic institution dedicated to promoting diversity and inclusion for all of our faculty, staff, and students. Aspects of diversity include, but are not limited to, race, color, nationality, ethnicity, class, religion, disability, age, sex, gender identity, gender expression, and sexual orientation. We believe that diversity is an integral component of the music making process and we are committed to maintaining a multicultural environment that is inclusive of all.

CORE VALUES

- Commitment to excellence in teaching, research/creative activity, and service
- Highest standards in performance
- Creativity
- Excellence in the advancement of knowledge
- Effective communication
- Critical thinking
- Cultural literacy
- Technological literacy
- Respect for and responsiveness to the needs of students
- Shared governance and academic freedom.

TEXAS TECH SCHOOL OF MUSIC

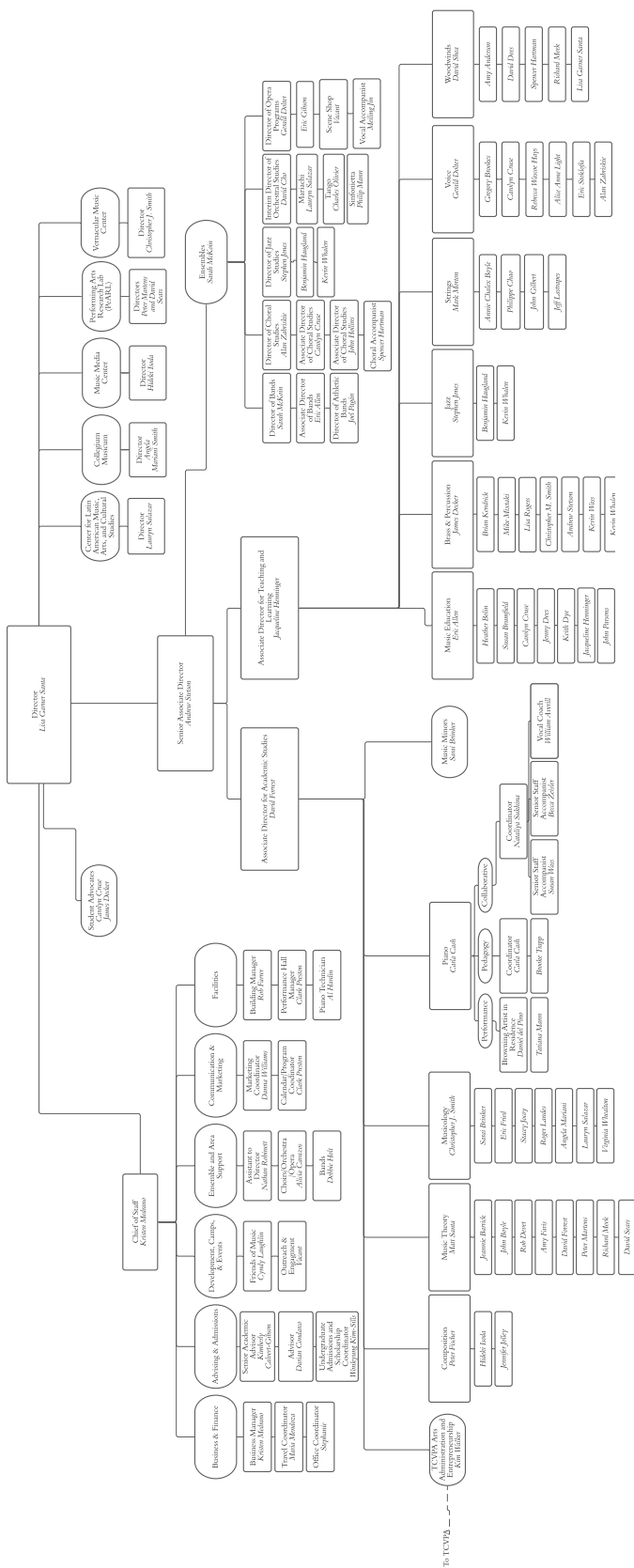
Guidelines for Cultivating a Supportive Workplace

The Texas Tech University School of Music prioritizes the cultivation of a supportive, collaborative, and creative environment for our students, staff, and faculty. In that spirit, please consider the following guidelines.

- Be of assistance to others as appropriate.
- Reset classrooms to a neutral position for the next class. If you are the last person scheduled in the room, please lock the room.
- If you see trash on the floor, in a planter, or anywhere other than a trashcan or recycle bin, please assist by picking it up and disposing of it appropriately.
- Listen to others without interrupting or planning your response before you've heard everything that is to be shared.
- When speaking, allow others to contribute to the conversation.
- When planning faculty studio events, guest events, or other special activities, consider the larger impact – what else may be happening at the same time and who will be impacted? If there are potential conflicts, communicate your plans with others.
- Avoid gossip or feeding the rumor mill. Say what is true and say what is kind. If you must share a truth with someone that may be painful to hear, speak to it with as much kindness as possible.
- Share specific, appropriate, and sincere compliments often.
- Be respectful of other's time in conversations, planning, and assignments. While we don't want to eliminate spontaneity, be aware of how you may be requiring time from others, including students, who may or may not have an abundance of it to give.
- Rank and title serve a function in faculty governance and acknowledgement of degrees earned or other achieved accomplishments. Some faculty prefer to be addressed by rank and/or title, particularly in front of students – this can help communicate appropriate boundaries. Rank and title do not however communicate a hierarchy of importance. All faculty and staff are hired to contribute in specific ways to the mission of the university, college, and unit and are deserving of the utmost respect.
- When sending and reading internal email correspondence remember that text alone does not capture full inflection or tone of voice, nor does it capture body language. Consider whether a live conversation may be a more effective form of communication.
- Take responsibility for your actions. No one is perfect and everyone makes mistakes.

Certainly, this is not a comprehensive guide on civility and respect but serves as an invitation to consider the ways our words and actions impact others. When in doubt, exercise kindness.

TTU SCHOOL OF MUSIC ORGANIZATION CHART



ADMINISTRATIVE AND FACULTY GOVERNANCE

DIRECTOR

The director provides strategic leadership and vision for the School of Music in alignment with the College and University's mission and vision, including:

PRIMARY DUTIES

- Implements and oversees the School's Strategic Plan;
- Serves as the principal administrative officer for the School;
- Advocates for the School to the University upper administration;
- Chairs meetings of the Administrative Team, Executive Committee, advisory boards, and the faculty;
- Enforces admission requirements and oversees the general efficiency of the School;
- Consults with faculty regarding program and curricular development;
- Reports to the Dean of the College and to appropriate accrediting agencies such as NASM;
- Facilitates and maintains the health and growth of the programs, faculty, and students;
- Promotes excellence in graduate and undergraduate education;

CLIMATE

- Works with Faculty and staff to provide an environment of respect, collaboration, inclusiveness, and transparency;
- Responds to students' needs and strategizes ways to enhance and enrich the students' experience;

PERSONNEL

- Approves faculty workloads;
- Collaborates with staff and faculty on developing staff assignments and personnel policies;
- Makes recommendations regarding faculty appointments, reappointments, and promotions and tenure as outlined in the University Faculty Handbook;
- Responsive to the needs for and hiring of adjunct faculty;
- Fosters collaborative leadership, supports faculty in carrying out their duties, encourages faculty excellence in research, teaching, and service as appropriate to individual appointments;
- Responsible for gathering student course evaluations;
- Responsible for annual faculty and staff performance evaluations;

BUDGET

- Appropriately allocates and controls available funds in accordance with College and University budgetary planning;
- Serves as the steward of the school's resources;

PUBLIC RELATIONS AND FUNDRAISING

- Represents the School in the local community, throughout the Texas and Southwest Region, Nationally, and Internationally;
- Represents the school at state and national conferences and in state and national organizations;
- Responsible for fundraising from alumni and private donors in collaboration with the College, and;
- Engages in outreach through the Friends of Music and other community organizations supportive of music students and faculty.

SENIOR ASSOCIATE DIRECTOR

- Provides curriculum development support as Chair of the School of Music Curriculum Committee, including working closely with faculty in developing new degree or certificate programs and in consultation with the Associate Director for Academic Programs as well as the Associate Director for Teaching and Learning;
- With the Committee for Faculty Development and Director, prepares and or guides the preparation of regular updates to the Faculty Handbook (including the development of unit policies in compliance with College and University policies) for review by the Administrative Team, Executive Committee, and/or full faculty;
- Coordinates Faculty Travel including the review and approval of routine faculty travel requests in coordination with the business office;
- Communication of policies regarding the graduate program to Associate Directors and Area Chairs including best practices and updates to university, graduate school, college and unit procedures;
- Conducts Graduate Program Reviews in accordance with University requirements and SoM Faculty Handbook;
- Oversees classroom scheduling, in coordination with the ADAP and ADPEAS, related to performance programs in collaboration with SOM staff.
- Coordinates input of graduate and undergraduate degree program outcomes & assessments in Nuventive Improve with appropriate consultation with admin team and Area Chairs;
- Faculty liaison between the SoM and the Associate Deans of the TVCPA regarding program policy and curriculum, including participation in or presentation to the College CAP Committee;
- In collaboration with the Associate Directors, provides graduate students with graduate program requirements including an updated flow chart of graduate program resources, semester deadlines, and materials submission details;
- In collaboration with the Associate Director for Academic Programs, provides maintenance of graduate student records from admission to graduation, entrance exam outcomes, evaluations, exit exam outcomes, documentation of performance requirements, thesis/dissertation proposal acceptance, defense, and completion, and applications for graduation will be stored in hard copy in the Director's office;
- Supervises the graduate admissions process platforms for performance programs in Accept'd and Salesforce in close collaboration with the SoM Graduate Coordinator, ADAP and SAD;
- Coordinates additional aspects of graduate student applications (outside of Salesforce) in collaboration with faculty, the TCVPA, and the Graduate School, including paperwork related to admissions, fellowships/assistantships, and candidature;

- Tracks funding for graduate teaching assistantships, research assistants, GPTIs and graduate work study in coordination with the Graduate Studies Committee, the business manager, the college, and Director;
- Allocation of TA assignments and responsibilities in consultation with Area Chairs and/or applied faculty;
- Track graduate students' research progress in performance programs (including thesis progress as well as performance requirements) with the Graduate Studies Committee including thesis/dissertation advisors and committee members;
- Initiate and monitor regular teaching and/or performance evaluations of performance GTPI and TAs by Areas;
- Play an active role in resolving grievances and fairness issues in accordance with established grievance procedures for students, faculty, and staff; collaborating as needed with the SOM Student Advocate;
- And facilitates the School of Music performance calendar as Chair of the Performance Calendar Committee.
- Collaborate with Music Minor's Coordinator on curriculum and recruiting.

ASSOCIATE DIRECTOR FOR TEACHING AND LEARNING

- In collaboration with the Senior Associate Director and Associate Director for Academic Studies, provides graduate students with graduate program requirements including an updated flow chart of graduate program resources, semester deadlines, and materials submission details;
- In collaboration with the Senior Associate Director and Associate Director for Academic Studies, provides maintenance of graduate student records from admission to graduation. TA/RA/GPTI contracts, entrance exam outcomes, evaluations, exit exam outcomes, documentation of performance requirements, thesis/dissertation proposal acceptance, defense, and completion and applications for graduation will be stored in hard copy in the Director's office;
- Assists with the supervision of the undergraduate admissions process and platforms for music education and pedagogy programs in Accept'd and Salesforce in close collaboration with the SoM Admissions and Scholarship Coordinator;
- Assists with School of Music undergraduate and graduate advising related to music education and pedagogy (and other programs as needed) courses and programs in collaboration with the Academic Program Advisors (staff) and the Chair of Music Education, including responses to students' curricular questions;
- Together with the administration team and relevant committees, updates the Undergraduate Handbook regularly as deemed appropriate by changes in University, College, or Unit processes and procedures;
- As needed, presents and consults with the Curriculum Committee;
- Convenes Undergraduate Student Advisory Committee;
- Develops and updates Web Resources with the support of the SoM Marketing Representative for internal and external communication of information related to music education programs, pedagogy programs, and graduate student and program achievements;
- Oversees classroom scheduling, in coordination with the ADAP and SAD, related to music education and pedagogy programs in collaboration with SOM staff;
- Serves as a liaison with the TLPDC to provide resources to students and faculty regarding teaching, learning, and professional development;
- Coordinates with the TCVPA and Administrative Team regarding faculty and student achievement awards;
- Initiates and monitors regular teaching and/or performance evaluations of music education GPTI and TAs by Areas;
- Represents the music education and pedagogy areas on the Administrative Team and Executive Committee;

- Assists with organizing some of the TTU SOM events (e.g., College Night and College Reunion) during the Texas Music Educators Association Conference;
- Assists with coordinating and/or executing graduate exit exams (e.g., MMED, PhD-Music Education, and PhD-Fine Arts, Music Education)
 - Allen: PhD and MMED (Residence)
 - Henninger: MMED (Summers Only/Distance);
- Represents the SOM as a member of the Administrative Team during Graduate School Meetings with university Program Chairs/Directors;
- Completes Articulation Agreements and Annual Reports for the PhD in Music Education, as necessary; and
- Disseminates information regarding music education and/or pedagogy conferences and proposal submissions.

ASSOCIATE DIRECTOR FOR ACADEMIC STUDIES

- In collaboration with the Senior Associate Director and Associate Director for Teaching and Learning provides graduate students with graduate program requirements including an updated flow chart of graduate program resources, semester deadlines, and materials submission details;
- Supervises the admissions process and platforms for graduate academic programs in Accept'd and Salesforce in close collaboration with the SoM Graduate Coordinator;
- Oversees School of Music undergraduate and graduate advising related to academic programs in collaboration with the Academic Program Advisors (staff), including response to students' curricular questions;
- In collaboration with the Senior Associate Director, provides maintenance of graduate student records from admission to graduation. TA/RA/GPTI contracts, entrance exam outcomes, evaluations, exit exam outcomes, documentation of performance requirements, thesis/dissertation proposal acceptance, defense, and completion and applications for graduation will be stored in hard copy in the Director's office;
- Coordination of graduate entrance and qualifying examination procedures in consultation with Area Chairs including student notification of exam dates and preparation of resources as well as results;
- Track graduate students' research progress in academic programs (including thesis/dissertation progress and other requirements) with the Graduate Studies Committee including thesis/dissertation advisors and committee members;
- Convenes the Graduate Student Advisory Committee;
- As needed, presents and consults with the Curriculum Committee on issues related to academic programs;
- Coordinates approval for transfer requests for UG students in consultation with Area Chairs;
- Together with the administrative team and relevant committees, updates the Graduate Handbook regularly as deemed appropriate by changes in University, College, or Unit processes and procedures;
- Develops and updates Web Resources with the support of the SoM Marketing Representative for internal and external communication of information relating to academic programs and undergraduate student and program achievements;
- Oversees classroom scheduling, in coordination with the ADPEAS and SAD, related to academic programs in collaboration with SOM staff, and;
- Initiate and monitor regular teaching and/or performance evaluations of academic GTPI and TAs by Areas.

AREAS

1. The School shall consist of 10 Areas: Composition, Conducting, Brass and Percussion, Keyboard, Music Education, Musicology, Strings, Theory, Voice, and Woodwinds.
2. The Area is defined as those individuals who regularly teach graduate and/or undergraduate classes, excluding TAs and GPTIs. Therefore, the area includes tenured and tenure-track professors, professors of practice, lecturers, and instructors. All area instructors, lecturers, and professors of practice are invited but not required to participate in area discussions with tenure-track faculty regarding undergraduate and graduate curriculum and other area considerations.
3. Areas shall determine proficiency requirements, jury schedules, recital previews, audition schedules, course rotations, and other matters of concern primary to the Area.
4. Areas shall recommend to the Faculty as a whole, alterations in curricula, new programs, enrollment goals, and other matters that impact the School. Area recommendations regarding curriculum changes will be routed to the Curriculum Committee.
5. Area Chairs are appointed by the Director for a term of two years. Terms are renewable. Responsibilities: Serves as liaison between the area and the Director; chairs all area meetings; coordinates admissions, scholarship allocation, and recruiting for the area; serves as a member of the Executive Committee; in consultation with the area, plans the scheduling of courses and recommends teaching assignments to the Director and Associate Directors.

FACULTY AS A WHOLE

1. The faculty as a whole shall meet two to five times per semester.
2. OP 32.06 Faculty Responsibility <https://www.depts.ttu.edu/opmanual/OP32.06.php>
3. OP 10.11 Ethics Policy
 - <http://www.depts.ttu.edu/opmanual/op10.11.pdf>
4. Decisions regarding the curricula of the School shall be considered by the full-time faculty, respective Undergraduate Studies Committee or Graduate Studies Committee, Faculty Development Committee and the Executive Committee.
 - OP 36.01 <https://www.depts.ttu.edu/opmanual/OP36.01.php>
5. Personnel decisions regarding promotion and tenure shall be considered by appropriate full-time faculty. Promotion shall be considered by all full-time faculty of equal or higher rank. Tenure shall be considered by all tenured faculty, regardless of rank. Before voting, faculty members must read the dossier of the candidate and sign a register to that effect.
 - OP 32.01 <https://www.depts.ttu.edu/opmanual/OP32.01.pdf>
 - OP 32.34 <https://www.depts.ttu.edu/opmanual/OP32.34.php>
6. All decisions of the faculty shall be made by a minimum vote of the majority of the full-time faculty. All School of Music policy decisions shall be made by a vote of the majority of the full-time faculty unless otherwise indicated in a specific policy. Faculty who are not eligible to vote shall be given opportunity to provide comment and feedback on the items subject to vote.
7. Faculty meetings: agenda items for Faculty Meetings and Executive Council should be sent to the Director's Administrative Assistant following the call for agenda items.
8. Leaves of Absence procedures:
 - It is a policy of the university to grant travel leaves to members of the faculty and staff to attend conferences and professional meetings when such attendance will enhance the prestige of the university and contribute to the professional development of the individual and to the advancement of knowledge within his or her professional field.

Requests for such leaves should be initiated at the departmental level well in advance of the date of departure. If approved by the department chair, such requests are forwarded through normal channels for final approval. All requests for leaves should be filed as early as possible prior to the departure date.

Only in rare instances should applications be submitted for absence during critical periods of operation of the university. Critical periods are those during which the responsibilities of the position are particularly involved. The beginning or close of any semester or term or at any time when reports are customarily due are examples of critical periods.

 - OP 70.01 <https://www.depts.ttu.edu/opmanual/OP70.01.pdf>

9. Development Leave:

- Faculty Development Leaves are provided by legislative action "designed to enable the faculty member to engage in study, research, writing, and like projects for the purpose of adding to the knowledge available to himself, his students, his institution, and society generally" §51.102, Education Code. The Provost annually makes notification of the number of leaves to be available and procedures for selection of such leaves. The Faculty Development Leave Committee screens applications and makes recommendations to the Provost who then makes recommendations to the President and to the Board of Regents. The Board of Regents has final approval on Faculty Development Leaves and other extended leaves of absence.

10. Faculty Development Leave

- [Faculty Development Leave: OP 32.29](#)
- [Development Leave Application Form](#)
- [Development Leave Rating Form](#)

11. Sick Leave:

- A regular faculty member shall, without deduction in salary, be entitled to sick leave subject to the conditions listed in [OP 32.11](#).
- Malingering and other abuses of sick leave shall constitute grounds for dismissal from university employment. A Sick Leave Pool is maintained to benefit regular employees who suffer catastrophic injuries or illnesses. Refer to [OP 70.01](#) for details.
- Exceptions to the amount of sick leave an employee may take may be authorized by the President on an individual basis after a review of the merits of each particular case. Requests must be made through administrative channels to the Provost and then to the President.
- The proper reporting and accounting for sick leave is mandated by the legislature. ([OP 32.11](#))

12. Family & Sick Leave

- [Family & Medical Leave Act & Parental Leave: OP 70.32](#)
- [Sick Leave: OP 70.44](#)

13. Modified Instructional Duties:

- Although not a provision for leave, per se, the Modified Instructional Duties Policy (MIDP) is designed to offer eligible faculty a modified workload that supports work-life balance and provides flexibility in the teaching obligations of faculty who experience a significant life event. These significant life events include, but are not limited to, serious personal illness, caring for a newborn infant or a newly adopted infant or child, providing elder care, and/or illness or injury to one's immediate family members (see [OP 32.35](#) for details and procedures).

14. All School of Music policy decisions shall be made by a vote of the majority of the full-time faculty unless otherwise indicated in a specific policy. Faculty who are not eligible to vote shall be given opportunity to provide comment and feedback on the items subject to vote.

GRADUATE FACULTY ([pertaining to OP 64.10](#))

1. All faculty members scheduled to teach graduate-level courses must be approved members of the Graduate Faculty. All members of the full-time tenure/tenure track faculty of graduate degree-conferring units of Texas Tech University become members of the graduate faculty upon appointment to the university unless the Graduate School receives notification from the college of the faculty member that he or she should not be included—e.g., because they do not satisfy the Criteria for Membership. Faculty with other types of appointments at Texas Tech University (e.g., professors of practice, research faculty, adjunct or visiting faculty, faculty with administrative assignments and/or ex officio appointments, international exchange faculty) may be conferred graduate faculty membership upon nomination by their academic department, unit, or college. Those faculty members who are not appointed to the graduate faculty of Texas Tech University may not serve as instructors of record for graduate-level courses, including tandem courses, nor participate in comprehensive/qualifying exams/advisory committees for either master's or doctoral students.
2. Those seeking membership on the Graduate Faculty must complete the appropriate application through the Graduate School, including the outcomes of a vote by the full School of Music Graduate Faculty to be coordinated by the Director. Votes will be collected in such a way that the anonymity of the voters is preserved.
<https://www.depts.ttu.edu/opmanual/OP64.10A.pdf>
3. Faculty members scheduled to regularly teach graduate-level courses, and who meet the criteria outlined in OP 64.10, are encouraged to seek full status on the Graduate Faculty. Faculty members not currently on the Graduate Faculty, who only teach graduate courses occasionally, or who do not meet the criteria outlined in OP 64.10, are must complete and submit the [Certification of Faculty Qualifications form](#) to the graduate school annually. Temporary status is retained through the academic year, including summer sessions.
4. [*Graduate Faculty Application Form*](#)

SCHOOL OF MUSIC STAFF*

1. **Supervisor/Music Business Manager:** Monitors, processes, records, and reports all budget actions. Assists the director with preparation of annual budget proposals; programs and maintains all software applications for departmental financial transactions; supervises clerical and professional support staff; verifies employee documentation and supervises monthly and hourly payroll transactions; prepares annual financial reports; monitors contracts to outside vendors, all purchases, travel reimbursement; monitors all School activities for compliance with University policy, accepted accounting standards, and state and federal laws.
2. **Travel Coordinator and Business Assistant:** Monitors and prepares hourly payrolls; verifies employee documentation and processes appointments for new and reappointed personnel; monitors deposits and associated journal vouchers; assembles and reconciles financial ledgers; reconciles all School of Music procurement card transactions; processes all personnel background checks; assists the Music Business Manager as needed with the processing and recording of all financial actions.
3. **Business and Administrative Assistant:** Assists in reconciliation of financial ledgers and departmental records; receives orders and invoices; monitor encumbrances for overdue invoices and/or payments; process intradepartmental billings for copy usage and recording services; production of scheduled and specially requested financial and personnel reports; manages the School switchboard; manages travel documentation; distributes mail and freight; manages key distribution; orders supplies including office equipment.
4. **Administrative Assistant to the Director:** Coordinates the Director's schedule and calendar; screens telephone calls and office visitors; assists the Director with correspondence, reports, coordination of tenure materials, coordination of faculty searches, coordination of student evaluations, preparation and distribution of memoranda; maintains confidential and faculty files; maintains donor database; serves as liaison with the Friends of Music Board; assists the Business Manager and other staff when needed.
5. **Outreach and Engagement Coordinator:** Coordinates the Band and Orchestra Camps, Middle School Band Camp, Choir Camp, UIL Contests, Jazz Festival, Flute Festival, and All-State Student Lists. Maintains School of Music website.
6. **Bands Unit Coordinator (Concert Bands and Goin' Band):** Provides secretarial support for the directors of the Symphonic Wind Ensemble, Concert Band, University Band, Jazz Band, and Marching Band; coordinates out-of-town trips, and recruiting; corresponds with prospective students; coordinates marching band uniform inventory, including check-out, check-in, and maintenance.
7. **Business Coordinator (Choral, Opera/Music Theatre, Orchestra):** Organizes and manages the administrative office for Choral Studies, Opera/Music Theatre, and Orchestral Studies programs; manages communications and correspondence; provides assistance to the directors for auditions, performances, workshops, festivals and travel activities; manages business transactions and personnel transactions for the programs.
8. **Unit Manager (Building Manager):** Manager of music facilities and instructional systems, including instructional computers, smart classroom systems and musical instruments; manages inventory, lockers, and school-owned instruments.

9. **Staff Piano Technician:** Provides action regulation, tuning, voicing, repair, rebuilding, and general maintenance for the pianos of the School.
10. **Senior Academic Advisor:** Provide students with accurate information concerning academic policies and procedures; assists students with degree plans, course selection, and sequencing; informs students of campus resources related to academic success; inputs class schedules into Banner; inputs Course Fees into Banner; assists with student retention; maintains academic records and files; assists faculty with change of grade, absence, and mass add/drop forms; updates the Student Handbook and degree plans; assists with student orientation and recruitment. Coordinates Advising activity with the Scholarship/Admissions staff for undergraduate and graduate programs.
11. **Academic Advisor:** Provide students with accurate information concerning academic policies and procedures; assists students with degree plans, course selection, and sequencing; informs students of campus resources related to academic success; inputs class schedules into Banner; inputs Course Fees into Banner; assists with student retention; maintains academic records and files; assists faculty with change of grade, absence, and mass add/drop forms; updates the Student Handbook and degree plans; assists with student orientation and recruitment. Coordinates Advising activity with the Scholarship/Admissions staff for undergraduate and graduate programs.
12. **Undergraduate Coordinator of Admissions and Scholarships:** Coordinates prospective undergraduate student admissions procedures; maintains donor records; coordinates faculty reports related to admissions and scholarships; processes and records all scholarship actions; acts as liaison to other University offices on matters concerning scholarships; processes All-State CD orders; assists the Music Business Manager as needed.
13. **Marketing Representative:** Works with the College Marketing Representative to create publicity and marketing materials for the School of Music programs and events.
 - a. Biannual Performance Calendars;
 - b. Marketing Assistance for TTUBOC, Choir Camp, and other camps as time allows;
 - c. Program design for highly visible SoM events (i.e. TMEA, Scholarship Concert, Donor Related Events, etc.);
 - d. Production of SoM recruitment materials (i.e. school-wide brochures)
 - e. Premiere Large Ensemble marketing and program assistance (simple poster layout; social media posts, etc., and other ensemble support as time allows);
 - f. Targeted Social Media Marketing for SoM Ensembles, Faculty, and Guest Artists
 - i. Requires the provision of textual content (dates, locations, copy) and relevant images (public domain).
 - g. Small website edits, for example, a bio update or upload of audition music.
 - h. Photography for various approved marketing and publicity materials.
 - i. Two-week minimum advanced request on all marketing and publicity support.
Large projects may require more advance notice.

Projects that fall outside of these specifications, including transmedia projects (video and illustrations) may be supported with Director approval and the availability of workload.

14. **Senior Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.

15. **Senior Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.
16. **Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.
17. **Staff Accompanist:** Provides musical collaboration and artist level piano accompaniment for instrumentalists and singers in the School of Music; includes preparatory practice and rehearsal coaching for student degree recitals, lab performances and juries, faculty recitals, guest artist recitals, and faculty job interview recitals.
18. **Program Coordinator (Recital Hall, Crew, and Calendar Manager):** Manages all aspects of Hemmle Recital Hall and other performance spaces; security for facilities and equipment; safety for employees, performers and audience members; creates professional presentation environment; manages the School of Music calendar, including all entries; schedules all recitals and concerts. Coordinates student workers to assist with publicity, program production, ticket sales, and parking.
19. **Vocal Coach: Vocal Coach:** Instruct voice area students in preparation of degree recitals, opera roles, and professional audition repertoire; supervise voice area staff pianist and opera pianist TA; teach diction and vocal literature classes; provide musical collaboration for faculty recitals, guest artist recitals and faculty job interview recitals.

**Summary job descriptions. Full staff descriptions are available in the TTU electronic Performance Management (ePM) system.*

STANDING COMMITTEES

Committees with undesignated membership requirements or terms of service are reviewed and filled annually through appointment by the Director. A term of service may be extended, repeated, or terminated when determined as appropriate by the Director in consultation with the Administrative Team.

Consideration is given to equity of service load, including service on PUEC, FEC, Unit, College and University Committees, as well as balanced representation across areas of the Unit. Faculty, staff, or students may ask to be removed from specific committee service at any time. Staff and student requests for removal will be immediately honored. Requests by faculty will be considered after a review of the balance of the faculty member's unit, college, and university service load as well as consideration of reasons for removal provided by the faculty.

The Director may remove a member of a committee but not without notification and sufficient cause. Unit Committee composition will be shared annually with faculty, staff, and students through either written notification via email or on the School of Music website.

ADMINISTRATION TEAM

Guides implementation, assessment, and improvement of SOM policies, procedures, and working environment through a team comprised of the three Associate Directors and the Director.

UNDERGRADUATE STUDIES COMMITTEE

Provides guidance and oversight for changes, revisions, and innovation in undergraduate curriculum, input on course and performance scheduling, classroom assignments, admissions and auditions, and initiatives for improving student climate, through a team of faculty led by the Associate Director for Teaching and Learning.

GRADUATE STUDIES COMMITTEE

Provides guidance and oversight for changes, revisions, and innovation in graduate curriculum, graduate student related policies in SOM, and initiatives for improving student climate, through a team of faculty led by the Associate Director for Academic Studies.

FACULTY DEVELOPMENT COMMITTEE

Provides SOM support in the areas of Tenure and Promotion policy and guidance, faculty development opportunities, resources, and mentoring, through a team of faculty collaborating with the Director.

EXECUTIVE COMMITTEE

Addresses concerns from faculty constituents, matters from the upper administration, and SOM proposals and concerns, and disseminates information to the faculty at large through the respective area representatives. Membership includes the Director, Associate Directors, and Chairs of each area of the school providing representation across the faculty.

CURRICULUM COMMITTEE

Provides guidance and oversight for changes, revisions, and innovation in undergraduate and graduate curriculum. Membership includes the Associate Directors and the School of Music representatives on the College CAP committee.

ARBITRATION COMMITTEE

Reviews and responds to faculty/director conflict over faculty assessment. The committee will review and investigate any cases of conflict brought by a faculty in response to director assessment. The committee's opinion, after interviewing both the faculty and director, and reading the assessment and the faculty AFR, will be included in the faculty person's file and as an addendum to their dossier. In the event that a faculty member's work is deemed unsatisfactory, a written program of development must be established. A written program of development is normally determined by the Director. When requested by the faculty member involved in the dispute, the Arbitration Committee, in conjunction with the Director, will take part in the process of formulating the written program of development.

Membership is comprised of five tenured faculty elected by the full faculty. Only three will serve on any single dispute. The selection of the three to serve will be made by mutual agreement between the faculty member and the Director. The election will take place at the first faculty meeting each academic year. Term of service is three academic years.

DIVERSITY, EQUITY, AND INCLUSION COMMITTEE

Reviews SOM policies, procedures, programs and curriculum and makes recommendations that lead to a more inclusive School of Music environment in which a diverse population of students, faculty and staff thrive and have equal opportunities for success. Membership is comprised of eight faculty, one staff member, and one student member.

FINANCIAL AID/SCHOLARSHIPS COMMITTEE

Clarifies scholarship policy, including application procedures and equitable selection processes, as well as the standard scholarship notification language and timeline.

INTERNATIONAL COMMITTEE

Provides resources to faculty regarding opportunities for developing university study abroad classes and supports faculty in creating liaisons with international colleagues for the purposes of research, teaching and recruiting.

LIBRARY LIAISON

Represents the SOM on the University Library Committee and advocates for the SOM library needs. One faculty member.

MUSIC HUB COMMITTEE

Works with Outreach and Engagement Coordinator to develop the “MusicHub” as a resource for local and regional outreach, including the identification of the musical needs of local and regional community members and to connect those members to available SOM resources. These resources include private lessons services, musicians for hire for events, recording services for hire, and workshop and clinician services. The committee will develop and maintain this online resource, plan and coordinate the marketing of the MusicHub initiative in consultation with the Publicity and Marketing Committee, and plan for the growth of resources to the broadest possible audience.

PERFORMANCE COORDINATING COMMITTEE

Comprised primarily of large ensemble directors and a percussion faculty representative, the PCC meets two to three times per year with the Senior Associate Director and Programs and Calendar Coordinator to schedule future dates for large and complex ensemble performances.

PUBLICITY AND MARKETING COMMITTEE

Coordinates and integrates publicity for SOM programs (including but not limited to TMEA booth design, production, and execution) through a team comprised of staff (Program Coordination, Marketing Representative, Band Coordinator, Choir, Music Theater, and Orchestra Coordinator, Friends of Music Administrator, Outreach and Engagement Coordinator), two faculty members, and the Director.

TECHNOLOGY COMMITTEE

Assesses condition of current SOM music and teaching technology, researches newly available music and teaching technologies, and makes recommendations regarding need, repair, purchase and implementation to keep the SOM at the forefront of industry standards. Membership includes the Media and Productions Director and Unit Manager.

HEALTH AND WELL-BEING COMMITTEE

Provides and maintains a list of resources that address the physical and mental health of School of Music students, staff, and faculty; proposes and maintains, in accordance with College and University operating procedures, policies or strategies that support the health, well-being, and resilience of our students, staff and faculty; and creates, coordinates, and/or facilitates programming that fosters wellness within the School of Music (including but not limited to speaker series, workshops, film series, or other events). Membership includes faculty and one student representative.

FACULTY PERSONNEL PROCEDURES

A. Procedures for Promotion and Tenure and Continuing Appointment

1. School of Music Procedures for Promotion and Tenure are located in Appendix A.
2. College of Visual and Performing Arts Procedures for Promotion and Tenure are located on the CVPA website <http://www.depts.ttu.edu/cvpa/facultystaff/TenureGuidelines.php>.
3. University Procedures for Promotion and Tenure can be found in the University Operations and Procedures on line <http://www.depts.ttu.edu/opmanual/op32.01.pdf>.
4. Procedures for post-tenure Review (Comprehensive Performance Evaluation) are located in Appendix B.

B. Course Evaluation Procedures

- A. Course Evaluations are guided by the University [OP 32.32](#), which states that: Student evaluations of teaching ability will be conducted at least once each academic year by each faculty member using a standard university form (see Attachment B). Other evaluation forms may be used in addition to the standard one if the faculty member chooses to do so. These evaluations should not be available for review by the faculty member until **after** submission of final grades. The evaluations will be considered by the Chair in the annual performance evaluation of faculty members. Student evaluations should be retained in the department office for at least six years. Student evaluations should be retained or summarized for probationary faculty for use in tenure decisions.
1. Course Evaluations are collected and analyzed by SmartEvals (www.smartevals.com). The evaluations will be available for completion through midnight of the last official day of class listed on the Academic Calendar. Beginning four weeks from the end of the semester, instructors and students will receive three reminder emails that contain links to and instructions for the evaluation process.
 2. Instructors may choose to have their students complete the evaluations during the class period (this will take approximately 10-15 minutes). If evaluations are completed in class, the instructor **must leave the room before the evaluation begins**. The instructor must not be present during the actual evaluation.
 3. The instructor will not under any circumstances discuss the evaluation with any student before or after completion.
 4. Instructors will only have access to de-identified data after grades have been submitted and finalized.

C. Search Committee Procedures ([OP 32.16 Faculty Recruitment](#))

1. All positions must be filled in accordance with campus Affirmative Action guidelines.
2. The Director, in consultation with the faculty, shall define the duties listed for any faculty/staff search (Vacancy Announcement).
3. No search may be initiated without the formal approval of the Director and Dean.
4. At the beginning of a dean-authorized faculty search, the School of Music department's chair or his/her designee will appoint a Search Committee Chairperson. The Search Committee should be comprised of at least four faculty members, at least one of whom should be female and at least one of whom should be an underrepresented minority. Should the suggested personnel not be available, a Committee may choose to invite faculty from other related departments/colleges to participate on the Committee.
5. The committee reviews all files, recordings, and supporting materials submitted by applicants, recommends to the Director those it wishes to interview, and meets with the candidates while they are on campus. The committee then submits a recommendation to the Director. If in agreement with the committee, the Director submits the recommendation to the Dean of the College of Visual and Performing Arts.
6. These Search Committee Procedures apply to open positions for full professor, associate professor, assistant professor, professor of practice, associate professor of practice, assistant professor of practice, research professor, associate research professor, assistant research professor, visiting professor, visiting associate professor, or visiting assistant professor at Texas Tech University. Although the specific procedures set out below are not required for other faculty titles such as instructors or lecturers, these positions must nonetheless be posted, at a minimum, on the TTU website and open to multiple applicants.
7. If the Search Committee Chairperson has not attended a briefing in the prior 18 months, the Search Committee Chairperson shall contact the Office of the VPDEI for a Search Committee Chair briefing on affirmative action and EEO procedures. The Search Committee Chairperson shall complete and maintain a copy of the Faculty Recruitment Procedure Checklist for every open position. Departments should keep position checklists accessible for at least three years after each completed search to support institutional or external reviews. The Search Committee Chairperson will prepare a screening matrix that compares each candidate's qualifications with those stated in the position description. Before the Faculty Search Committee invites any candidates to campus for interviews, the search process must be certified. Administrative certification is a review of search efforts to recruit qualified URM and other diverse applicants to apply for the open position.
8. **Faculty Search Committee Training**
 - a. In Spring 2019, the Office of Institutional Diversity began offering a voluntary half-day Faculty Search Committee Workshop for all faculty search committee members. Unfortunately, due to precautions taken to avoid the spread of COVID-19, the workshops have temporarily been suspended.
 - b. In place of the half-day workshop, OID has put together an online Faculty Search Committee training video featuring Graduate School Dean Mark Sheridan addressing issues of inherent bias and Associate Dean of the Honors College Dr. Aliza Wong discussing Group and Power Dynamics in the Faculty Hiring Process.

- c. The training video is accessible on HR's new training website, Cornerstone, and can be found [here](#) – under the "Faculty Search Committee Training" tab.
 - d. The training lasts approximately 30 minutes.
 - e. Please contact Paul Ruiz, Lead Administrator, at paul.ruiz@ttu.edu or at (806) 834-5415 for further questions.
9. [OP 70.03 Staff Recruitment](#)

D. Faculty Workload

OP 32.18: Academic Workload Calculation

1. The primary objective of the workload policy is to spread as equitably as possible across the faculty those professional activities that are necessary to an excellent program.
2. Workloads should take into consideration the entire contribution of the faculty member.
3. Load credit given for administration must be approved by the Dean.
4. Teaching, research/creative activity, and service are expected of all faculty members.
5. Teaching assignments will be made so that the normal load will be 9-12 load points per semester. A teaching load of 12 hours per semester is considered the normal full-time load for faculty not serving on the Graduate Faculty. A teaching load of 9 hours per semester is considered the minimum for faculty serving on the Graduate Faculty. Deviation from this norm may be requested by, or through the Director and will be considered by the Dean.
6. The Director will make load assignments in consultation with the Associate Directors, the Area Chairs and faculty members for the good of the school.
7. Additional information concerning workloads is available in OP 32.18 and Appendix G, "Teaching Load Credit Summary" (ANDY will provide)
8. Individual faculty workload may be accessed online at: techdata.irs.ttu.edu/workload.

E. Additional Remuneration

OP 32.07: Other Employment, Faculty Consulting, and Public Offices

1. Faculty members on regular full-time appointments are often asked to provide consulting services to other organizations. This activity is encouraged by the university as long as it does not interfere with regular duties of the faculty member.
2. University policies concerning outside employment are outlined in OP 32.07.

3. When absent from campus, the faculty member should provide for the teaching of classes missed or provide make-up instruction periods.

F. Faculty and Graduate Student Travel

[OP 79.01: Travel Authority and Definitions for Texas Tech University and TTU Employees](#)

[OP 79.07: Travel Advances](#)

[OP 79.08: Reimbursement of Travel Expenses](#)

[OP 79.13 University-related Travel by Motor Vehicle, Commercial Carrier, and Aircraft](#)

- a. Faculty members are encouraged to attend professional meetings, provide service to the university through recruiting trips, adjudication, and guest clinics and lectures, and support research initiatives of the SOM, College, and University.
- b. When absent from campus, the office of the School of Music should be informed in advance and proper travel forms prepared and approved prior to the trip, even when the faculty member or graduate student is not seeking reimbursement.
- c. Hotels should be provided with the Hotel Tax Exemption Certificate. The university will not reimburse hotel taxes.
- d. Faculty members may be allocated an annual travel budget by the Director pending availability of funds. Once the online travel form has been submitted by the faculty member, the Travel Coordinator will confirm availability of funds. The Associate Director for Faculty Development will review and approve the request in accordance with OP 79.01. The Travel Coordinator will inform the faculty member of the approved travel and budget.
- e. Faculty members are expected to be present for registration and final examination periods, as well as for audition dates and Area juries.
- f. Faculty instruction of classes should be provided for and lessons should be rescheduled as approved by the Director.
- g. Any faculty travel period longer than two consecutive weeks requires approval by the Director.
- h. Graduate Students may be allocated an annual travel budget by the Director pending availability of funds. Graduate students may submit for travel support through the Graduate Student Travel Application. Once the online travel form has been submitted by the graduate student, the Travel Coordinator will confirm availability of funds. The Associate Director of Graduate Studies will review and approve the request in accordance with OP 79.01. The Travel Coordinator will inform the graduate student of the approved travel and budget.

- i. Links to travel forms and documents:
 - Travel Application - Faculty
 - International Travel Application - Faculty
 - International Travel Fund Application - Faculty
 - International Reimbursement Form
 - Hotel Tax Exemption Certificate
 - Travel Coordinator - Maria Mendoza
 - Travel Application - Graduate Student

G. Annual Faculty Reports (AFR)

OP 32.32 Performance Evaluations of Faculty

- a. Each full-time faculty member will submit a report of yearly activities in the areas of teaching, research/creative activity, and service. This information is entered into Digital Measures no later than January 31.
- b. The report by the faculty member will include self-assessments in the areas of teaching, research, and service as well as goals for the upcoming year. Please see:
 - i. Appendix C for the self-assessment template
 - ii. Appendix E for guidelines on Ratings of Research and Creative Activity
 - iii. Appendix D for the Faculty Performance Matrix guide for developing the self-assessment narrative in relationship to the University's strategic plan.
- c. This annual evaluation will be provided by the Director to the Dean and the faculty member by March 31 with any unsatisfactory evaluation so noted. Both the administrator and faculty member will sign the evaluation.
- d. **Failure to submit an annual report may impact merit evaluation.**
- e. For helpful information on Digital Measures please visit <https://www.depts.ttu.edu/opa/dmsr.php>.

H. Arbitration Committee Concerning AFRs

- a. The Arbitration Committee will evaluate any disputes that arise between an individual faculty member and the Director of the School of Music concerning an Annual Review. A total of 5 tenured faculty will be elected to the Arbitration Committee by the full faculty. Only 3 will serve on any single dispute. Selection of the 3 to serve will be made by mutual agreement between the faculty member and the Director. The election will take place at the first faculty meeting each academic year.
- b. In the event that a faculty member's work is deemed unsatisfactory, a written program of development must be established. A written program of development is normally determined by the Director. When requested by the faculty member involved in the dispute the Arbitration Committee, in conjunction with the Director, will take part in the process of formulating the written program of development.

SCHEDULING AND STUDENT ACTIVITIES

A. Room Scheduling

1. An internal calendar for room schedules is maintained online at <https://www.calendarwiz.com/ttusom>
2. Note that this calendar is not the reflective of the official university class schedule, which at times may change in ways that are not reflected in our internal calendar. The School of Music strives to keep the room calendar as complete and up-to-date as possible, however when the internal calendar and official university class schedule differ, it is the official university class schedule that is correct.
3. The official university class schedule can be viewed at <https://www.aaiscloud.com/TXTechU/>
4. Requests for official university class meeting times must be submitted via a request the School of Music Advising Staff or a member of the administrative team to the registrar for approval.
5. Procedures for requesting classroom spaces for official university classes are submitted to Area Chairs each semester. Area Chairs are primarily responsible for submitting academic space requests with requests due to the administrative team and advising staff by:
 - a. Fall Semesters—The last day of classes of the fall semester the year prior.
 - b. Spring and Summer Semesters—August 1st of the year prior.
6. Academic courses bearing credit are the priority of the School of Music room schedule. Rooms and class times are assigned with the following priority:
 - a. Anticipated Enrollment
 - b. Anticipated Student Availability
 - c. Equipment Needs
 - d. Instructor Preference
7. Chamber ensembles may schedule rooms via a request with the calendar coordinator by emailing music.schedule@ttu.edu Chamber Ensembles may schedule a coaching and rehearsal in available music spaces after the academic calendar is complete. All recurring bookings must be reflected in the official university class schedule via a request to the registrar.
8. Other rehearsals may be scheduled on a week-to-week basis one week in advance.

B. TTU SOM Calendar – Public Access

1. Web address: <http://www.calendarwiz.com/ttusom>
2. Mini-tutorial
 - a. ***All SOM events that are open to the public are put in the *TTU SOM EVENTS category (recitals, concerts, master classes, etc.). This category can be subscribed to by clicking the “Subscribe: iCal” link on the calendar website. Instructions for subscribing via iCal and Outlook are available on the calendar website.**

- b. To view all activity in a room on a specific date:
 - Toggle the first checkbox in the dropdown menu labeled “Select Category” until ALL boxes are checked.
 - Select the room you wish to view from the dropdown menu labeled “Select Location”
 - Click “Go”
 - Use the “Go To Date” button in the upper right to select a specific date
- c. To change rooms:
 - Deselect the previous room and select another one
 - Click “Go”
- d. To view multiple rooms at once:
 - Select all rooms you wish to view at once
 - Click “Go”
 - View the calendar in Month, Week, Day or List view
 - Select an individual category to view only activities relating to a specific ensemble, course, etc. Be sure to toggle the first checkbox in the “Select Location” category to view ALL events relating to that category in ALL locations. Remember that performances will always be in the *TTU SOM EVENTS category.

C. Scheduling Procedure for Faculty/Guest Artist Recitals and Events

Timelines for Faculty/Guest Artist event scheduling will be announced to the full faculty in the spring semester for the following academic year.

- Review the calendar for an open time that works for you.
- Check all other rooms for conflicts that could negatively impact your plan.
- Send an e-mail to music.schedule@ttu.edu
- The calendar coordinator will check your request against the current regulations and priorities for scheduling.
- The event will be added to the calendar. The individual making the request will receive an e-mail “Announcement” as confirmation that the event has been entered into the calendar. Please review the Announcement for any errors.
- Should there be an issue with your request (ie a known conflict, priority issue, etc.) you will be notified via e-mail what the problem appears to be.
- Requests will be addressed and entered in the order received. E-mails are time-stamped and a change log is maintained within the calendar system. Should issues arise that cannot be resolved by time-stamp or change log, the Director or Senior Associate Director will make the appropriate determination.

D. Scheduling Regulations and Priorities for Student Recitals

1. **A FACULTY MAKES THE REQUEST TO SCHEDULE A STUDENT RECITAL BY SUBMITTING A RECITAL REQUEST FORM ON THE SCHOOL OF MUSIC WEBSITE.** This assures that the teacher has granted permission for the student to perform, and that the teacher is available to attend the recital.
2. Do not attempt to schedule or “hold” multiple performance dates as options.

3. Recital Scheduling:

- a. All degree recitals (graduate and undergraduate) must be scheduled by the end of the second week of class each long semester.
- b. Recitals may be scheduled in Hemmle Recital Hall, the Choir Hall, or Hance Chapel as scheduling permits.
- c. Degree recitals will be scheduled with the following priority: graduate students, senior recitals, dual junior recitals, single junior recitals.
- d. All non-degree recitals may be scheduled after the priority period for degree recitals has lapsed. Non-degree recitals require an \$85 recital/recording fee. This amount will be paid at the time of scheduling.
- e. Degree recitals are not charged a recital or recording fee. Recital and recording costs will be paid from Special Instruction Fees already collected.
- f. Recitals can take place at off-campus venues. The date and time of these recitals must be sent to music.schedule@ttu.edu. All degree recitals, regardless of location, must be on the School of Music calendar.
- g. Degree and non-degree recitals will NOT be scheduled in the current semester after the second week of class.
- h. Recitals may be rescheduled for medical reasons, emergencies, etc. as space/time is available.
- i. The lack of student preparation is not a sufficient reason to reschedule a recital in the same semester.

E. Students May Schedule Rehearsal Time and Special Events ETC.

1. Students wishing to schedule dress rehearsal and event time in the School of Music must do so through emailing (music.schedule@ttu.edu)
2. A student who has a scheduled recital may rehearse in the performance space. Current dress rehearsal policies are available on the recital request form.
3. Students should not schedule general practice times in performance halls. During the summer months, and holiday breaks, it is possible to schedule additional time in performance venues. However, the additional time will be no more than 2 hours, and is subject to being “bumped” for major recording events and activities.
ALL time in performance venues MUST BE APPROVED by contacting (music.schedule@ttu.edu).

F. Performance / Event Cancellations

1. Please immediately notify the Program and Calendar Coordinator of any cancellations. (music.schedule@ttu.edu) The event will be taken off the calendar as soon as possible.

G. Concert Scheduling

1. Each December the conductors of all ensembles will meet with the Administrative Team to set the ensemble concert schedule (including performances of the Athletic Bands) for the following academic year. All extra rehearsals for these events will also be scheduled at this time.
2. After the ensemble concerts have been scheduled, faculty may schedule on-campus recitals and guest performances.

H. Scheduling of Hemmle Recital Hall

3. The use of Hemmle Recital Hall is restricted to the School of Music or other groups approved by the Director.
4. Concerts scheduled in Hemmle Recital Hall as part of the School of Music annual concert/recital series will be subject to the following: (See Procedures for Scheduling Recitals, Stage Set-up Request, and the Texas Tech University School of Music Recording Request which may be obtained in the Publicity Office.) Fees may be waived in the event of invitation or sponsorship. The student performer must be a student of or sponsored by a Texas Tech School of Music faculty member.
5. Ensemble/Faculty Concerts and Recitals: An appropriate crew will be assigned. Programs will be provided by the School of Music
6. Use of Hemmle Recital Hall and/or Music Building classrooms by groups other than the School of Music is subject to a case-by-case review by the Director. In some situations, the person or group requesting any room use may be asked to provide a list, prior to final approval, of up to four persons from the requesting organization who can provide supplemental monitoring of the Music Building hallways and staircases during the period of use. A minimum of two Recital Hall Crew members must oversee the use of Hemmle Hall and at least one crew member must oversee the use of classrooms. The size of the crew will be determined in accordance with the nature of the event. Fees may be waived at the discretion of the Director.

I. Guidelines for Extra Rehearsals of Extra Ensembles

1. As a part of the syllabus, conductors of university ensembles will present all members of the ensemble with a schedule of the semester's required rehearsals and performances during the first week of classes of each semester.
2. In order to protect the time of the students involved in the ensembles, no more than one extra rehearsal for any one concert will be scheduled. Exceptions to this policy: Music Theatre and Opera performance dress rehearsal sequences; SOM Scholarship Concert rehearsal sequences.
3. The term "extra rehearsal" indicates a rehearsal beyond those indicated as regular meeting times in the schedule of courses.

J. Final Examination Procedures

1. It is the policy of Texas Tech University that final examinations be given during the time scheduled by the University. Final exams should not be given at any other time without the permission of the Director and the Dean of the College of Visual and Performing Arts even if the faculty member and all the students in the course agree to another time.
2. Final examinations should be given in all courses.
3. If a final concert serves as a final examination for an ensemble, these performances must take place during the regular academic period of the semester and not during the finals period.
4. A jury, proficiency exam, or recital may serve as a final examination for applied lessons. Juries or examinations must take place during the finals period with flexible scheduling to ensure that students with other final examinations have no conflicts. Recitals that count as

final examinations must take place during the academic period of the semester and not during the finals period.

K. Reservation of Early Instruments

1. Please visit the Policies and Procedures found at the following link:
<https://www.depts.ttu.edu/music/filesandpdfs/resources/EarlyInstrumentReservation.pdf>

UNDERGRADUATE ENSEMBLE REQUIREMENTS

All music majors enrolled in applied lessons on their principal instrument must be enrolled in an appropriate ensemble. Music majors must audition for placement in an approved ensemble as part of their degree requirements. Students with a performance concentration may count up to two ensembles per long semester toward their degree requirement. Students in all other concentrations may only count one ensemble per long semester. Starting with the student's first semester as music major, ensemble enrollment must be in consecutive semesters until the requirement is complete. Education majors' ensemble requirements are waived during the semester of student teaching.

Transfer students must audition for an approved ensemble each semester in residence until either their requirement is met or until graduation, whichever comes first. Up to two semesters of transferred ensembles may count toward this requirement.

University Bands are considering a non-major ensemble and do not count towards requirements for Music Education or Performance concentrations.

Minimum ensemble requirements by degree program are listed below.

1. Bachelor of Arts

- a. Guitar
 - i. Four semesters in any departmental ensemble
- b. Keyboard
 - i. Two semesters in Accompanying
 - ii. Two semesters in any departmental ensemble
- c. Harp
 - i. Four semesters in harp ensemble Strings
 - ii. Two semesters in Symphony Orchestra
 - iii. Two semesters in any departmental ensemble
- d. Voice
 - i. Two semesters in choir
 - ii. Two semesters in any departmental ensemble
- e. Woodwind, Brass, & Percussion
 - i. Two semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Orchestra
 - ii. Two semesters in any departmental ensemble

2. Bachelor of Music: Music Education

- a. Voice
 - i. Five semesters of Choir
 - ii. Two semesters in Choir or Opera Theatre
 - iii. One semester in secondary instrumental ensemble (MUEN 2101)
- b. Woodwinds/Brass/Percussion
 - i. Two semesters of marching band
 - ii. Three semesters of band or orchestra
 - iii. Two semesters of band, orchestra, or jazz
 - iv. One semester of secondary choral ensemble (MUEN 2102)
- c. Harp
 - i. Seven semesters in harp ensemble
 - ii. One semester of secondary choral ensemble (MUEN 2102)

- d. Keyboard
 - i. Eight semesters of any department ensemble of which up to four may be accompanying
 - ii. One semester of secondary instrumental ensemble (MUEN 2101)
- e. Strings
 - i. Five semesters in orchestra
 - ii. Two semesters in orchestra or jazz
 - iii. One semester of secondary choral ensemble (MUEN 2102)

3. Bachelor of Music: Performance

- a. Harp
 - i. Eight semesters in Harp Ensemble
 - ii. Eight credits in chamber music
- b. Guitar
 - i. Sixteen credits in any ensemble
- c. Strings
 - i. Eight semesters in orchestra
 - ii. Eight credits in chamber music
(bass students may sub other ensembles in lieu of chamber music)
- d. Woodwind, Brass & Percussion
 - i. Six semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band or Orchestra
 - ii. Two additional semesters in Symphonic Wind Ensemble, Symphonic Band, Concert Band, Symphony Orchestra or Jazz Ensemble 1 or 2
 - iii. Four semesters of chamber ensemble (percussion may substitute percussion ensemble for chamber ensembles)
- e. Voice
 - i. Six semesters in choir
Two semesters in choir or opera theatre
- f. Piano
 - i. Eight semesters in any ensemble of which up to four may be accompanying.

4. Bachelor of Music: Music Theory, Composition

- a. Guitar
 - i. Seven semesters in any departmental ensemble
- b. Harp
 - i. Seven semesters in Harp Ensemble
- c. Keyboard
 - i. Seven semesters in any department ensemble of which four may be accompanying
- d. Strings
 - i. Seven semesters in any department ensemble
- e. Woodwind, Brass & Percussion
 - i. Seven semesters in any department ensemble
- f. Voice
 - i. Seven semesters in any department ensemble

GRADUATE ENSEMBLE REQUIREMENTS

Master of Music Performance Students in applied areas are generally required to perform in major ensembles for four semesters and in chamber ensembles for two. Certain teaching assistantships may require ensemble participation in addition to what is listed below. The requirements for each area are below:

- a. Brass, Woodwinds, Percussion
 - i. Two semesters of Chamber Ensembles
 - ii. Four Semesters of Band, Orchestra, Choir or Jazz
- b. Strings
 - i. Two semesters of Chamber Ensembles
 - ii. Four Semesters of Band, Orchestra, Choir or Jazz
- c. Voice
 - i. Four semesters of Opera Theatre
- d. Piano
 - i. Four semesters of Band, Orchestra, Choir, Jazz, or Chamber Ensemble
- e. Harp
 - i. Four Semesters of Band, Orchestra, Choir or Jazz, or Harp Ensemble
- f. Guitar
 - i. Four Semesters of Band, Orchestra, Choir or Jazz, or Guitar Ensemble

There are no ensembles required for DMA, MMED or PHD students, however some Teaching Assistantships may require ensemble participation.

TTU COLLABORATIVE PIANO SERVICE POLICY: INSTRUMENTAL

1. The primary role of the staff accompanists is to play for degree recitals, both graduate and undergraduate.
2. Other requests may be considered, but are secondary to the above. These may include:
 - Faculty recitals
 - Guest artist recitals
 - Guest artist master classes
 - Prospective faculty auditions
 - Special requests for performances of significant ensemble works
 - Concerto competition
3. Student accompanists - TAs and Student Collaborators shall play for the following:
 - Degree recitals
 - Juries
 - The following performances will be considered as part of the degree recital OR jury requests:
 - Studio recitals
 - Guest artist master classes
 - Studio classes
 - Area recitals
 - Large ensembles
 - Lessons
 - Composition premieres
 - Concerto competition
4. To submit a request for accompanying services, fill out the appropriate request form located on the School of Music website (see “Faculty Resources” or “Student Resources”) and submit electronically. Either students or faculty may submit the form. Completed form should be submitted by the deadline posted on the website. Various electronic reminders will be sent to faculty before the deadline.
5. All requests should be submitted as soon as possible after receiving confirmation of scheduling. Requests will be filled according to available personnel, repertoire and scheduling.
6. Be aware that hearing and dress rehearsal dates and times will need to be coordinated with the pianist’s schedule after assignment of pianist to event.
7. It is the responsibility of the instrumentalist/vocalist/conductor to submit scores within 24 hours of the online request submission. Upon request, an audio recording (or internet link) should be sent to the student collaborator or staff accompanist as soon as the request assignment is made.
8. For a student collaborator, the material should be received no less than 6 weeks ahead of the recital hearing or other performance and at least 3 weeks before the pianist has any playing responsibilities (e.g., rehearsals). For a staff accompanist, the materials should be received no less than 6 weeks ahead of the recital hearing or other performance and at least 2 weeks before the pianist has any playing responsibilities.

9. Whereas there is no guarantee that all requests will be filled, every effort will be made to cover as many requests as possible, based on the, repertoire difficulty, scheduling and the skills of available pianists.
10. Staff pianist time allocation: the maximum amount of time allotted for rehearsals, lessons, and performances (e.g., studio class, area recitals, etc.) pertaining to a full- length recital will not exceed 15 hours. Appearances in studio classes and area recitals will normally count for 30 minutes of accompanist time.
11. TA and Student Collaborator time allocation: when TAs and scholarship student collaborators are given a collaborative assignment, their assigned time contribution is:

Jury:	4 service hours (including rehearsals, lessons, all associated SOM Performances and the jury itself)
Recital:	15 service hours per full recital/8 service hours per half recital (including rehearsals, lessons, all associated SOM Performances and the recital itself)
12. A reasonable expectation of the pianist is attendance at one rehearsal and one lesson per week. Appearances in studio classes and area recitals will normally count for 30 minutes of accompanist time.
13. Student collaborators will be furnished with a log to keep track of services provided. If the student instrumentalist/vocalist or faculty member requests more time, the pianist is at liberty to decline or to charge the student for the extra time.
14. Accompanists are responsible for a maximum of 25 minutes of music on a junior recital and 50 minutes on a senior or graduate recital.
15. If the instrumentalist/vocalist/conductor wishes to have the pianist accompany out-of-town performances, the pianist can decide whether or not to travel. If the pianist agrees to do so, it is the responsibility of the requestor to pay the expenses of the pianist and to remunerate him or her at an agreed-upon rate.
16. If extenuating circumstances require a change of recital date, inform the Coordinator of Accompanying and assigned collaborator immediately and consult with the collaborator before rescheduling the recital. Should the original collaborator become unavailable for the new date, the student bears full responsibility for finding another pianist.

IMPORTANT: Postponement of a recital without advance coordination with the collaborator will result in the cancellation of accompanying services for that recital.

TTU COLLABORATIVE PIANO SERVICE POLICY: VOICE

7. The primary role of vocal staff pianists is to play for degree recitals, both undergraduate and graduate. Other duties may include:
 - playing for choral ensembles
 - playing for entrance auditions
 - playing for opera auditions
 - playing for voice area classes
 - playing for guest master classes
 - playing for opera rehearsals and performances
8. The following performances will be considered part of the vocal staff pianist's duties when assigned to work with a voice student:
 - Lessons
 - Studio classes
 - VAR (Voice Area Recital)
 - Juries
 - Guest artist master classes
 - Concerto competition
 - Studio recitals
 - Degree recitals
9. It is expected that the vocal staff pianist will attend one 30-minute rehearsal and one 30-minute lesson per week as part of their load assignment. If the voice student or faculty member request more than a 30-minute rehearsal or a 30-minute lesson, it is up to the discretion of the staff pianist to decline or accept, and any extra time above 60 minutes of combined rehearsal/lesson time per week must be paid for. This does not include the dress rehearsal, and all performances listed above in #2.
10. Voice students will be assigned to the vocal staff pianists' semester load by recommendation of the voice faculty. The voice student is expected to register for the appropriate section of Applied Voice with their teacher that includes the staff pianist fee (\$350/semester).
11. Recital dates and dress rehearsal times should be coordinated with the vocal staff pianists as soon as possible once recital scheduling is opened for the appropriate level of the student that they're working with.
12. It is the responsibility of each voice student to provide the staff pianist with scores for their repertoire as soon as it has been assigned. This will be either physical scores or PDFs, whichever the staff pianist prefers. The student must provide the staff pianist their music **no later than six weeks before the following performances:** Jury, Recital hearing, Recital and **no later than one week before any playing responsibilities** (rehearsal, lesson, studio class, VAR, etc). It is assumed that music for a recital may not be known in full at the beginning of the semester, however any additional music that is added must follow the deadlines above. This means that the staff pianist must have **all of the student's music** no later than six weeks before a jury, recital hearing or recital.

- 13.If the student vocalist wishes to have the staff pianist collaborate with them on out-of-town performances, that will be left up to the discretion of the pianist. Any agreement to play out-of-town will require the student to pay the pianist for their travel expenses as well as their agreed-upon fee.
- 14.If extenuating circumstances require a postponement of a recital date, the staff pianists must be notified **immediately**, and every effort will be made to accommodate a new date.

BUDGET AND EQUIPMENT

A. Budget Requests

1. During the Fall term the Director will request from the Faculty a prioritized list of items needed to carry on their teaching and creative work.
2. The Director will prioritize the faculty list based on the overall needs of the School of Music regarding the University's strategic plan.
3. Upon receipt and confirmation of the yearly budget from the Dean of the College of Visual and Performing Arts, and specific purchase approval from the Director, purchase requests for items may be initiated by faculty members through the Business Manager.
4. Faculty members may not submit orders to vendors without prior authorization from the Director. Once a purchase has been authorized, faculty members should work with the Business Manager to determine the appropriate purchasing procedures.

B. Office Equipment and Supplies

1. The School of Music provides supplies needed for teaching, creative work and service. The Supply Cabinet is located in SoM Business Center. The Travel Coordinator orders the supplies.

C. Photocopying

1. Three photocopiers are available for faculty use. One is located outside SOM Business Center (M206), another near the Music Education Hall (M251), and another near the Performance Library (M111). A copy code is required to activate the copier. The copy code is issued by the Business Assistant. Copy codes are used to eliminate photocopying by unauthorized individuals and to enable the distribution of copy costs to the appropriate individuals and areas within the School of Music. Every copy made will be charged to the appropriate area.
2. Faculty codes should never be given out to students.
3. Faculty members should assist the School of Music in the management of copying costs by:
 - a. Limiting photocopying to departmental business or instructional purposes only,
 - b. Using other copy services for large projects when such services offer cost savings.
4. The School of Music does not authorize any reproduction of copyrighted works except that which is in accordance with the Fair Use Provisions of the U. S. Copyright Act.

D. Key/Combinations

1. Faculty members are issued keys necessary to the performance of their official functions. Keys should not be loaned. Keys are issued by the staff in the SoM Business Center.

2. Key requests should be placed with a Business Assistant who will contact the Physical Plant. When the key is ready for pickup, the Business Assistant will inform the faculty member. The faculty member is responsible for key pickup, whether directly from the physical plant or from the Business Assistant. Failure to pick up a key results in a \$5 charge to the SoM. In such cases the charge will be transferred to the faculty member.
3. Some practice rooms are locked to protect the equipment housed in them.
4. **Classroom cabinets should be locked at all times when not in use** by faculty members or other authorized employees. Keys can be checked out in the SOM Business Center.

E. Mailboxes

Faculty and Teaching Assistants mailboxes are located in Room 208.

MISCELLANEOUS PROCEDURES

A. Classroom Attendance ([OP 34.04](#))

1. Classroom attendance and other classroom policies are established at the discretion of the teacher. University guidelines govern any conflicts. Teachers must adhere to the University schedule in scheduling classes and rehearsals.
2. Classroom attendance policies must be presented in writing as part of the course syllabus to each enrolled student during the first week of classes.

B. Course Syllabus ([OP 32.06](#))

1. Each term, a current syllabus for every course taught by the School of Music must be uploaded to and kept on file in Digital Measures.
2. Specifically, within the first week of the semester, faculty members must provide a course syllabus that includes:
 - a. The course outline;
 - b. The expected learning outcomes from the course;
 - c. The methods of assessing those outcomes; and
 - d. The criteria for grade determination.
3. Applied Studio syllabi should include a minimum expectation that attendance in studio class is required. Attendance in Performance Sessions is expected. Attendance at the Professor's recital is required. Attendance at peer degree recital performances is required. Attendance at any area scheduled Honors Recitals is required.

C. Course Rosters

Course rosters must reflect the student population enrolled in the course. For example, a student must not register for a section of a course with a teacher other than the section for which they are in attendance. This is relevant to all applied studio sections, ensembles, and academic courses.

D. Grade Appeals – Unit Procedures (SoM) ([OP 34.03 Student Grade Appeal](#))

1. A student who believes that a received final semester grade is incorrect should first discuss the grade with the instructor who assigned it.
2. If the student is not satisfied with the outcome of this effort, they should contact the Area Chair. The Area Chair is encouraged to copy all correspondence with the student to the appropriate Associate Director. The Area Chair may take what action is deemed advisable in attempting to resolve the issue. Every effort will be made toward a resolution.
3. If the student is still not satisfied following meetings and consultations with the Area Chair, they should contact the appropriate Associate Director. The Associate Director is encouraged to copy all correspondence with the student to the Director of the School of Music. The Associate Director may take what action is deemed advisable in attempting to resolve the issue. Every effort will be made toward a resolution.

4. If the student is still not satisfied following meetings and consultations with the Associate Director, they should contact the Director of the School of Music. The Director is encouraged to copy all correspondence with the student to the appropriate Associate Dean of the J.T. & Margaret Talkington College of Visual and Performing Arts. The Director may take what action is deemed advisable in attempting to resolve the issue. Every effort will be made toward a resolution.
5. If the student is still not satisfied, the case will be moved to the College where it will be presented to the College grade appeals board. Please refer to OP 34.03 for processes at the College level.

E. Room Equipment

1. Chairs and stands should always be returned to the assigned room after use.
2. It is the responsibility of the Director to ensure that all School of Music-owned instruments are maintained and used for school purposes. As such, any University-owned instrument used by students (other than keyboards) must be checked out through the Unit Manager in room 013A. Students must sign a contract accepting the instrument in the condition received and assuming responsibility for it.

F. Procedures for Course Changes, Additions, and Deletions

- a. All course changes (including titles and/or content), additions, and deletions must be reviewed and approved by the respective applied or academic Area, the SoM Curriculum Committee, and by the Executive Committee. After receiving Area support, the originator of the course change is invited to present to the appropriate Associate Director to provide context and to answer questions. Once reviewed and accepted by the Executive Committee (via live or email majority vote), the appropriate Associate Director will initiate the university procedures for course changes, additions, and deletions beginning in Curriculog and as outlined in OP 36.01.

Appendix A

CRITERIA AND PROCEDURES FOR REAPPOINTMENT, PROMOTION AND TENURE, OR CONTINUING APPOINTMENT

The tenure and promotion processes are governed by three sets of documents:

- The TTU Tenure and Promotion policies found in OP32.01, 32.02, 32.06, 32.17 and 32.34
 - OP 32.01 Promotion and Tenure Standards and Procedures
 - OP 32.02 Faculty Non-reappointment, Dismissal, and Tenure Revocation
 - OP 32.06 Faculty Responsibility
 - OP 32.17 Faculty Appointments and Titles
 - OP 32.34 Approval of Faculty in Non-tenure Acquiring Ranks
- The TCVPA Tenure and Promotion policies found on the College webpage,
- And the School of Music Tenure and Promotion policy found in the SOM faculty handbook, Appendix A, and on the SOM website.

School of Music Criteria for Reappointment and Promotion

A. Assistant Professor [reappointment]

1. Evidence of excellence in teaching. Documented evidence will be required, including evaluation by peers and students.
2. Evidence that there is potential for achieving a position of leadership in the profession as a scholar, performer, composer, or pedagogue.
3. Evidence of service to school, college, university, or profession.

B. Associate Professor [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Clear indication that the Candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.
3. Evidence of service to school, college, university, or profession.
4. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students.
5. Promise for future growth.

C. Professor [promotion/comprehensive performance evaluation]

1. Continuing evidence of excellence in teaching.
2. Documented evidence that the Candidate has achieved a position of distinction in the profession as scholar, through major publications; as an artist-teacher, through performances having national or international significance and the ability to attract outstanding students to the studio; as a composer or theorist, through compositions of major significance or scholarly works in analysis; or as a pedagogue, through the development of nationally used teaching material and national prominence as a lecturer, consultant, or workshop director.

3. Evidence of a clear and continuing record of significant involvement in the University's graduate programs through such activities as teaching of graduate courses, service on thesis or dissertation committees, or supervising graduate students.
4. Evidence of service to school, college, university, or profession.

School of Music Criteria for Tenure

- A. Evidence of Excellence in teaching. Documented evidence will be required including evaluation by peers and students. At every level, evidence of excellence in teaching is required; however, teaching ability unsupported by professional growth as demonstrated by significant publications, performance, or compositions will not be adequate to justify promotion.
- B. Clear indication that the Candidate has achieved some degree of national recognition and stature through publication of significant scholarly works or instructional materials, or through significant performances or compositions.
- C. Evidence of service to school, college, university, or profession. Professional service is a valued component in the overall assessment of a Candidate's activities. Service alone, however, would rarely, if ever justify tenure or promotion to a higher rank.
- D. Evidence of significant contributions to the university's graduate programs through such activities as teaching graduate courses, service on thesis or dissertation committees, or supervising graduate students.
- E. Promise for future growth.
- F. At no level will length of appointment alone be considered adequate justification for promotion.
- G. Faculty members applying for both tenure and promotion must receive a separate vote on each issue; one vote for tenure and a separate vote for promotion.

Instrument for evaluation

Candidates for reappointment, promotion, and tenure are evaluated on the standards outlined in the previous section of this document (i.e., "School of Music Criteria for Reappointment and Promotion," or "School of Music Criteria for Tenure." Within the School of Music, Candidates first will be evaluated by a peer review committee (Formal Evaluation Committee [FEC]), then by the full eligible faculty, then by the Director. Specific activities will be evaluated as follows:

- A. **Teaching:** Each peer review committee member visits a class, lesson, or rehearsal at least one time per year and will provide an independent written summary to the Candidate and the Committee Chair. When making an evaluation of teaching of courses, the following items should be considered: 1) organization of the presentation, 2) communication skills (including written and oral), 3) knowledge of subject matter, 4) appropriateness of method, 5) teacher responsiveness to students, and 6) enthusiasm and energy. When reviewing other activities classified as teaching, the committee member should rely upon documentation presented by the Candidate and student evaluations. Syllabi should be reviewed for clarity and conformity to the University guidelines. Additional observations may be requested formally or informally by the Candidate and/or committee.

- B. **Research and creative activity:** Evaluation of professional activity must take into consideration the amount of work and the quality of the work. Evaluators should look for an established record of creative output over the course of time. Quality of written activity might be established by considering the publishing house used, the reputation of a journal, whether or not the journal is juried in its article selection, and the value of the work to the field. Quality of work in the performance area might be determined by documented reviews, recordings, established performance record over time, and quality and reputation of performance venues. Peer review committee members should consult appropriate citations in this document for other indicators of performance in the area of professional activity. Peer evaluation committee members should read the publications of a Candidate. Performance faculty should provide a recording of recent performances for peer committee and other faculty review.
- C. **Professional service:** Evaluation of service activities might vary with each faculty member under consideration. Each job demands different types and levels of commitment to service. The committee member should consider the types of service appropriate for each position and evaluate the impact of this service upon the department and the University.

Primary Unit Evaluation Committee

During the first, second, fourth and fifth year (not during the faculty member's formal evaluation periods), each member of the Primary Unit Evaluation Committee shall:

- A. Review a copy of the Candidate's applied, ensemble, or class syllabi and summary of student evaluations, as provided by the Director's Coordinator of Admissions and Administration.
- B. Review the Candidate's updated vitae and faculty report for the areas of service, research, and creative activity.
- C. Observe one class, applied lesson, ensemble coaching, master class, concert and/or faculty recital as arranged by the untenured faculty.
- D. Meet with the Candidate to discuss the syllabi, formal observation, curriculum vitae, annual faculty report and student evaluation summaries. Any other issues or concerns may also be addressed at this time.
- E. The committee member and Candidate should feel free to discuss any questions or observations they may have regarding the Candidate's research, teaching, and service, and the committee member should feel free to offer guidance and suggestions where appropriate.
- F. Provide a brief written statement to the Candidate, which assesses strengths and areas in need of improvement, and submit a copy of the statement to the Director.
- G. During the first, second, fourth and fifth years (not during formal evaluation periods), the Primary Unit Evaluation Committee will develop no formal conclusions, and no votes will be taken.

The Formal Unit Evaluation Committee

- A. In the faculty member's third year, a Formal Unit Evaluation Committee will be appointed and will consist of five tenured faculty members. The three Primary Unit Evaluation Committee members will form the nucleus of the Formal Unit Evaluation Committee, and the Director will appoint two additional tenured faculty members. If a Candidate has a split appointment in more than one area of teaching, each area must be represented on the committee. Additional committee members will be appointed as appropriate and will be related to the Candidate's specialty area.
- B. The Director will appoint a committee chair. The Formal Unit Evaluation Committee will conduct a formal review in both the third year and the tenure/promotion year.
- C. Should a new faculty member apply for tenure/promotion early (before year six), the Formal Unit Evaluation Committee will be developed at that time.

Review by Formal Unit Evaluation Committee

- A. The Formal Evaluation Committee Midterm Committee's report will be made available to both the tenure-track faculty member and to the tenured members of the faculty. The Candidate will be given the opportunity to respond to the FEC's Midterm report, and this response also will be made available to the faculty. The Candidate's response does not become a part of the official dossier. During the Midterm and Tenure/Promotion Review, the Formal Unit Evaluation Committee will report and make a recommendation to the faculty and Director of the School with a copy forwarded by the School of Music office to the Candidate. The report will include specific reasons for the committee's recommendation and will include the committee's vote tally. The FEC chair will present the reports and recommendation to the faculty at the third-year review and promotion/tenure special faculty meeting.
- B. The Chair of the committee, in consultation with the Director, will set a review schedule appropriate for timely forwarding of third-year and tenure and promotion materials to the College.

Candidate Responsibilities

- A. Contact the Primary Unit Evaluation Committee members (or Formal Unit Evaluation Committee members) to schedule observations. For new faculty, a minimum of two observations should be requested during the fall semester thereby allowing the Primary Unit Evaluation Committee written statements to be considered as part of the Director's annual review.
- B. Provide Primary Unit Evaluation Committee members (or Formal Unit Evaluation Committee members) with copies of updated vitae and annual faculty report(s).

Review by the Director of the School of Music

- A. Upon recommendation by the Formal Evaluation Committee and the faculty, the Director will provide an independent recommendation to the Candidate's file.

- B. Procedures for review by the Director is covered in the J.T. and Margaret Talkington College of Visual & Performing Arts “Guidelines for Tenure and Promotion.”

Documentation required for recommendations concerning tenure and promotion

Documentation required is outlined in the College of Visual & Performing Arts “Guidelines for Tenure and Promotion,” and in the University Operating Policy & Procedure Manual.

External Letters of Evaluation

- A. External letters are a required part of the dossier for faculty seeking Promotion and/or Tenure. Faculty seeking continuing appointment are not required to solicit external letters of evaluation but may elect to do so in support of their application or on the recommendation of their PUEC or FEC.
- B. All faculty applications for promotion and tenure in the School of Music require outside letters of evaluation. At least five outside letters of evaluation will be solicited when considering a Candidate for promotion and/or tenure. Three of the external letters must be from university recognized peer institutions unless there is a clearly expressed reason for not doing so. Following discussion between the Candidate, Formal Evaluation Committee, the Candidate’s Area Chair(s) and subsequent approval from the Director and the Dean, the Director will contact the outside evaluators requesting their professional service. Diversity of the external evaluators will be considered. External evaluators should hold at least the same rank for which the Candidate is applying, and except in unusual cases, will not have been the Candidate’s major professor. External letters of evaluation are not required during the Third-year Review, only during the year of application to promotion and/or tenure. All solicited letters received will become a part of the dossier.

Tenure/Promotion/Continuing Appointment and Mid-Term Review Procedures

- A. The five members of the Formal Evaluation Committee will each cast one vote for each action as a part of their official responsibility. The Committee vote will be recorded in the FEC letter of recommendation to be submitted to the Director of the School of Music and to be included in the Candidate’s dossier. The recorded vote by the FEC for those going for tenure and promotion shall indicate the following as is appropriate for requested action:
 - i. “in favor; against” for tenure.
 - ii. “in favor; against” for promotion.
- B. The Committee members will not cast additional votes during the general faculty meeting as their votes have been officially recorded in the FEC letter to the Director of the School of Music.
- C. Those faculty holding the appropriate rank and/or tenure, and who are eligible to vote after having reviewed the candidate dossiers, are eligible to participate in the discussion relative to each candidate (per Provost directive to the School of Music on April 2, 2021). Those eligible to vote include faculty at or above the rank for which the candidate is applying.

Eligibility will be confirmed prior to engaging in the vote process by the Directors Administrative Assistant. (For example, tenured faculty at the rank of Associate Professor are eligible to discuss and vote on progress for Assistant Professors on the tenure track for Associate Professors or for continuing appointment third-year and final votes for Lecturer and all ranks for Professor of Practice. However, Associate Professors are not eligible to discuss or vote on applications related to Full Professors.) FEC members will not be provided with a ballot for any candidate for which they served as a review committee member.

- D. For anyone engaged online, please have cameras on for the entire meeting. The meeting will NOT be recorded, regardless of whether meeting takes place on campus or virtually. All participants are expected to respect the confidentiality of the discussions.
- E. Discussions and vote will be in the following order: Lecturer, Senior Lecturer, Associate Professor of Practice, Full Professor of Practice, Associate Professor, Full Professor. Faculty will be dismissed as appropriate so that only eligible faculty are in attendance in regard to each candidate.
- F. The Chair of each FEC Committee will provide a brief overview of Committee findings. After the Chair summary, the floor will open for discussion. Discussion will only include factual information related to the requirements for tenure, promotion, or continuing appointment.
- G. Separate ballots will be cast for each candidate and for each action. Voting will take place electronically using a secure platform such as TTU's REDCap which retains the anonymity of the votes and comments, while ensuring that only those eligible to vote and comment are allowed to do so. In unusual circumstances (such as a power-outage or other unpredictable event) paper ballots and comments may be used and appropriately collected.
- H. Voting will take place during the scheduled faculty meeting. Please have your electronic device available for the meeting (mobile phone, ipad, laptop, etc.). The recorded vote for those evaluated for continuation, including progress toward tenure, promotion, or continuing appointment, shall be indicated utilizing the following statement, as is appropriate for the requested action:
 - a. The recorded vote for those in the Third-Year Review: "The candidate is making progress toward tenure/promotion/continuing appointment): YES/NO."
 - b. The recorded vote for those going up for tenure (generally in the six year), promotion (generally in the sixth year at any rank), or continuing appointment (in the sixth year) shall be indicated utilizing the following as is appropriate for the requested action:

For the promotion of NAME OF FACULTY to NEW RANK, I vote YES/NO."
For the tenure of NAME OF FACULTY, I vote YES/NO."
For the continuing appointment of NAME OF FACULTY, I vote YES/NO."
- I. As soon as possible following the meeting, generally the same day, ballots will be counted, verified, and reported to the candidate.
- J. The opportunity to submit comments will remain open until the following business day at 5pm. The faculty meeting will not be scheduled on a Friday. Comments will be reviewed by only the Director prior to submission to the Dean. Any information that discloses the

identification of a specific faculty member, staff member, or student, will be redacted. The collected comments will be provided to each specific candidate and will be included in the report to the Dean.

- K. The Director will provide a summary report of each candidate's review along with a recommendation to the Dean in accordance with OP [32.01](#), [32.38](#), and [32.34](#).

TIMELINE FOR TENURE AND PROMOTION, OR CONTINUING APPOINTMENT PROCESS*

YEAR	FALL	SPRING
1	<p>SEPTEMBER The Director selects the Candidate's PUEC and FUEC committees, and in consultation with the Candidate, identifies and assigns a faculty mentor.</p> <p>SEPTEMBER-NOVEMBER Each PUEC committee member schedules (in consultation with the Candidate) one in-class visit to evaluate the Candidate's teaching in the first semester.</p>	<p>EARLY JANUARY The Candidate completes their AFR and provides a copy to the PUEC committee for review.</p> <p>The Director provides their review of the Candidate's AFR to the Candidate and PUEC Committee.</p> <p>FEBRUARY Each PUEC committee member schedules (in consultation with the Candidate) one in-class visits to evaluate the Candidate's teaching.</p> <p>MARCH The committee produces a report on teaching, research and service.</p> <p>APRIL The PUEC committee meets with the Candidate to review the report and finalize it.</p> <p>EARLY MAY The PUEC committee submits the report to the Director and the administrative office provides a copy to the Candidate.</p>
2	<p>SEPTEMBER-NOVEMBER The each PUEC committee member schedules (in consultation with the Candidate) one in-class visit to evaluate the Candidate's teaching in the fall semester.</p>	<p>EARLY JANUARY The Candidate completes their AFR and provides a copy to the PUEC committee for review.</p> <p>The Director provides their review of the Candidate's AFR to the Candidate and PUEC Committee.</p> <p>FEBRUARY Each PUEC committee member schedules (in consultation with the Candidate) one in-class visits to evaluate the Candidate's teaching.</p> <p>MARCH The committee produces a report on teaching, research and service.</p> <p>APRIL The PUEC committee meets with the Candidate to review the report and finalize it.</p> <p>EARLY MAY The PUEC committee submits the report to the Director and the administrative office provides a copy to the Candidate.</p>

3	<p>THIRD-YEAR REVIEW</p> <p>AUGUST If not already assigned, the Director assigns two additional tenured faculty to the PUEC committee core to form the Formal Evaluation Committee (FEC) including the assignment of the FEC committee chair.</p> <p>SEPTEMBER-NOVEMBER Each FEC committee member schedules (in consultation with the Candidate) one in-class visit to evaluate the Candidate's teaching in the fall semester.</p> <p>OCTOBER The Candidate works with the committee to develop their Third-year Review dossier based on the requirements of the College, including statements on teaching, research and service.</p> <p>NOVEMBER The Candidate works with the Director and the FEC committee chair to rank their research.</p>	<p>JANUARY The Candidate submits their dossier, including the January Annual Faculty Report and the Director's review, for the FEC Committee Third-year Review and vote.</p> <p>FEBRUARY The FUEC committee prepares a recommendation after reviewing the Candidate's Third-year Review dossier. The Candidate may provide a response to the committee's review for inclusion in the dossier.</p> <p>MARCH The recommendation is presented to the faculty during a faculty meeting and a vote is taken by the tenured faculty. Comments may be submitted by the tenured faculty but do not become a part of the official dossier. Typed comments will be prepared by the Administrative Assistant and provided to the Director and the Candidate.</p> <p>APRIL The FEC Third-year Review, including recommendations for continued progress, is provided to the Candidate and the Director by the Chair of the Committee.</p> <p>LATE APRIL The Director writes a letter of recommendation for inclusion in the dossier. The Dossier is submitted to the College, less the typed written faculty comments.</p>
4	<p>SEPTEMBER-NOVEMBER Each PUEC committee member schedules (in consultation with the Candidate) one in-class visit to evaluate the Candidate's teaching in the fall semester.</p>	<p>EARLY JANUARY The Candidate completes their AFR and provides a copy to the PUEC committee for review.</p> <p>The Director provides their review of the Candidate's AFR to the Candidate and PUEC Committee.</p> <p>FEBRUARY Each PUEC committee member schedules (in consultation with the Candidate) one in-class visits to evaluate the Candidate's teaching.</p> <p>MARCH The committee produces a report on teaching, research and service.</p> <p>APRIL The PUEC committee meets with the Candidate to review the report and finalize it.</p> <p>EARLY MAY The PUEC committee submits the report to the Director and the administrative office provides a copy to the Candidate.</p>

5	<p>SEPTEMBER-NOVEMBER Each PUEC committee member schedules (in consultation with the Candidate) one in-class visit to evaluate the Candidate's teaching in the fall semester.</p> <p>OCTOBER-NOVEMBER The Candidate develops their tenure dossier together with the FEC committee.</p>	<p>EARLY JANUARY The Candidate completes their AFR and provides a copy to the PUEC committee for review.</p> <p>The Director provides their review of the Candidate's AFR to the Candidate and PUEC Committee.</p> <p>FEBRUARY Each PUEC committee member schedules (in consultation with the Candidate) one in-class visits to evaluate the Candidate's teaching.</p> <p>MARCH The committee produces a report on teaching, research and service.</p> <p>APRIL The PUEC committee meets with the Candidate to review the report and finalize it.</p> <p>LATE APRIL The Committee chair, the Candidate, and the Director develop a list of external reviewers to be approved by the Dean.</p> <p>EARLY MAY The director sends requests and confirms five external reviews. The Candidate submits the dossier to the Director. The Director sends the dossier to the agreed upon reviewers with a requested June 20th deadline.</p> <p>LATE JUNE The Candidate incorporates the letters into the dossier, and prepares the final dossier in the college-approved format.</p>
---	--	--

6	<p>APPLICATION FOR PROMOTION AND TENURE OR CONTINUING APPOINTMENT</p> <p>EARLY TO MID AUGUST The Candidate, together with the Director and the FEC Committee Chair, rank the Candidate's research according to criteria set by the College at the time of hire. The research rankings are included in, and therefore complete, the dossier.</p> <p>EARLY TO MID AUGUST The FEC committee reviews the dossier and develops their report by the second week of the semester.</p> <p>LATE AUGUST TO EARLY SEPTEMBER The dossier is made available to the full tenured faculty for review.</p> <p>MID SEPTEMBER During a designated faculty meeting, faculty members gather to hear the committee report, discuss the Candidate's qualifications and the tenured faculty vote. The votes are counted the next day, the comments gathered and transcribed, and all are entered into the dossier. The Director compiles a letter of recommendation to the Dean to be included in the dossier.</p> <p>OCTOBER The dossier is sent to the College in the proper format, together with the Provost's version. (The different versions are outlined on the TCVPA website).</p> <p>LATE OCTOBER The College Personnel Actions Committee meets for discussion and vote.</p> <p>MID-NOVEMBER Dossier with College and Dean's recommendations to Provost. The Provost makes a recommendation to the TTU Board of Regents.</p>	<p>LATE FEBRUARY The Board of Regents give final T&P approvals. The Candidate is notified of the results.</p>
Post Tenure		<p>JANUARY Annual Faculty Reports are submitted to the Director.</p> <p>EVERY 6 YEARS Mandatory Comprehensive Performance Evaluation</p>

*Specific dates will be distributed in a timely manner. Please defer to most recent TTU OPs and TCVPA policies.

CONTINUING APPOINTMENT ([OP 32.34](#))

Faculty members pursuing continuing appointment (in varying ranks of lecturer and professor of practice) should refer to their specific letter(s) of appointment regarding the fulfillment of expectations for successful application. Letters of appointment may change annually in response to the needs of a department. **The timeline for evaluation is parallel to that of tenure-track faculty.**

From the 2021 OP:

1. Non-tenure-acquiring position titles at Texas Tech University are defined in [OP 32.17, Faculty Appointments and Titles](#). [OP 32.16, Faculty Recruitment Procedure](#), should be followed for searches and hiring of faculty in these positions. Faculty members whose duties are appropriate to tenured or tenure-track faculty shall not be appointed to these positions. Appointment of faculty in these positions is contingent on completed faculty credentialing as stipulated in [OP 32.36, Certification of Faculty Qualifications](#), and, as appropriate, [OP 64.10, Graduate Faculty](#). Reappointment will be determined on an annual basis up through the sixth year (see below), and any changes in teaching assignments may require re-credentialing according to [OP 32.36](#) and [OP 64.10](#).
2. Persons serving in the lecturer, professor of practice, and research professor position titles have academic freedom and, after six years and a positive vote for continuing appointment (see section 3 below), can only be dismissed for adequate cause (e.g., documented inadequate performance of job duties following remediation efforts, repeated violation of university policies and procedures, documented violations of university Title IX policies, conviction of a felony, a change in program budgeting or strategic priorities, a university financial exigency, and major restructuring or elimination of their academic unit). Individuals dismissed for adequate cause shall be entitled to due process in accordance with [OP 32.02, Faculty Non-reappointment, Dismissal, and Tenure Revocation](#), 3.b. Non-reappointment may be without cause within the first six years for these three position titles.
3. Faculty members appointed to lecturer, professor of practice, and research professor positions may seek continuing appointment by majority vote of the tenured and continuing-appointment faculty of the academic unit (department/area, college, or school) in which the position exists. Final continuing appointment status is subject to approval by the responsible dean and the PSVP. If the faculty member does not opt to pursue continuing appointment, they may be reappointed on an annual basis at the discretion of the academic unit and the responsible dean.

The official vote of the tenured and continuing-appointment faculty should be made in the fall of the sixth year on the same cycle as occurs for consideration of tenure and promotion in the faculty member's academic unit and college. Criteria and procedures for evaluation of continuing appointment of faculty within these ranks are to be determined primarily by the faculty member's home unit, based on the expectations stated at the time of appointment and as continued or modified with annual reviews or reappointment. The report of a comprehensive third-year review and the subsequent annual reviews will be very important indicators in the consideration of continuing appointment. Although not as

extensive, and probably focused primarily on one area of faculty responsibility (e.g., teaching or research rather than both), a dossier similar to that in applications for tenure and promotion of tenure-track faculty (see OP 32.01, Promotion and Tenure Standards and Procedures) should be prepared.

4. If the vote of the tenured and continuing-appointment faculty is positive, and if the responsible dean and the PSVP approve, the individual in a continuing-appointment status will be appointed for the subsequent years without the necessity of annual approval and notification.

5. Faculty in the following categories are eligible for promotion to the next higher rank within that category after six years in their current rank:

Lecturer/Senior Lecturer

Assistant Professor of Practice/Associate Professor of Practice/Professor of Practice

Assistant Research Professor/Associate Research Professor/Research Professor

a. Criteria and procedures for promotion of faculty within these ranks are to be determined primarily by the faculty member's home unit based on the expectations stated at the time of appointment and as continued or modified with annual reviews or reappointment. The report of a comprehensive third-year review and the subsequent annual reviews will be very important indicators in the consideration of promotion. Although not as extensive, and probably focused primarily on one area of faculty responsibility (e.g., teaching or research rather than both), a dossier similar to that in applications for promotion of tenured and tenure-track faculty (see OP 32.01, Promotion and Tenure Standards and Procedures) should be prepared.

b. Whereas the awarding of continuing appointment culminates with the PSVP, faculty promotion is granted by action of the Texas Tech University System Board of Regents. Accordingly, applications for promotion of faculty with professor of practice or research professor appointments will follow the same cycle and general procedures as that for promotion of tenured and tenure-track faculty.

6. It is incumbent upon each unit employing persons under these faculty titles to conduct annual faculty evaluations for faculty members in these appointments following the guidelines of OP 32.32, Performance Evaluations of Faculty. Likewise, **a comprehensive third-year review is to be conducted by the spring of the third consecutive year of appointment following procedures modeled after OP 32.38, Third-Year Review of Tenure-Track Faculty. In case of non-renewal of contract, there will be no terminal year of appointment.**

7. Faculty members in these positions who hold continuing appointment are subject to a comprehensive performance evaluation. The evaluation shall be conducted no more often than once every year, but no less often than once every six years after the date the faculty member was granted continuing appointment or received a promotion. Procedures described in section 2 of OP 32.31, Comprehensive Performance Evaluations of Tenured

Faculty Members and Faculty Members Who Receive an Academic Promotion, will serve as guidelines for conduct of these reviews.

8. It is expected that appointments under this section will be limited in number and the **roles for such appointees specifically prescribed in the offer letter of appointment and documented should any changes in the roles ensue**. Careful management, including goal setting by and with the faculty member, evaluation and advisement by chairs and deans, as well as care in making assignments within the policy, will be necessary for the long-range benefit of the unit and the faculty member.

APPENDIX B

MENTOR AND EVALUATION COMMITTEE STRUCTURES

Mentoring System

Faculty mentoring is designed to guide the new faculty member logically toward a positive tenure decision. The first two steps (Mentoring of New Assistant Professors; Primary Unit Evaluation Committee), will benefit the new assistant professor in the following important ways:

- Enhances collegiality between tenured and untenured faculty.
- Provides written documentation of a candidate's yearly progress in teaching, service, and research beyond the student evaluations and annual faculty report.
- Provides feedback to the candidate early in the review process.
- Assists the untenured faculty in incrementally preparing materials for the promotion and tenure dossier.
- Helps to eliminate the potential of "surprises" during the tenure-track process.
- Increases the likelihood that all candidates will be observed by a faculty member from their Area, as well as assisting in developing awareness among non-tenured faculty of the review process.

To conduct their work, the Formal Evaluation Committee (FEC) will have available from step one and step two: quality, reliable information and data derived from the Primary Unit Evaluation Committee (PUEC); and a clearly developed dossier from an informed candidate.

Mentoring of New Assistant Professors

- a. The mentoring of faculty members will be required for each tenure-track faculty member who begins employment at the rank of Assistant Professor. The mentor relationship shall be formally maintained through the new faculty member's tenure decision. New faculty hired with tenure shall be assigned a mentor who will serve for a period of two years. Visiting Assistant Professors shall be assigned a mentor who will serve during the assigned appointment period.
- b. Mentoring in the School of Music has a single purpose – to provide a supportive and nurturing environment for discussion and informal advice. The intention is to provide a safe environment to discuss issues of every kind.
- c. During the first month of the new faculty member's appointment, one tenured colleague will be assigned by the Director to serve as Mentor. The Mentor and Mentee will arrange for regular meetings (suggest minimum one meeting per month during the academic year, and continuing through the tenure decision). The Mentor's role will be to listen and advise regarding issues and concerns that arise. The Mentor will not serve on the faculty member's Primary Unit Evaluation Committee, and no evaluative input will be formally requested from the Mentor. At any point, either party may request that the Director assign a new Mentor.
- d. New faculty members are also encouraged to participate in the TLPDC New Faculty mentoring program, TeMPO (<https://www.depts.ttu.edu/tlpdc/Faculty-Instructors/TeMPO/index.php>).

Primary Unit Evaluation Committee

- a. Each new full-time faculty member will be assigned a Primary Unit Evaluation Committee consisting of three tenured or continuing appointment faculty, appointed by the Director. The Director will take care in considering gender, diversity, and relevance to the new faculty members assignments when making the appointments. For details on the duties of the PUEC committee, please see Appendix A.

Annual Faculty Report (AFR)

- a. Each faculty member will submit an Annual Faculty Report to the Director, pulled from Digital Measures pulldown menu from Rapid Reports (upper right corner of the Digital Measures screen), “Annual Faculty Report College of Visual and Performing Arts.” It is suggested that the faculty member download the report as a Word document. From the word document the faculty member can address any needed changes that will enhance the clarity of their work during the year of evaluation, including the sections on self-assessment and goals. The faculty member will save the final version as a PDF document and submit it to the Director via the Assistant to the Director. Self-evaluation shall be mandatory for all faculty members on Annual Faculty Reports.
- b. Student comments will be reviewed as part of the merit evaluation process. A faculty member’s teaching, research and creative activity, and service will be evaluated in like fashion to one’s consideration for reappointment, promotion, and tenure. Faculty of similar rank will be evaluated concurrently. Failure on the part of any faculty member to submit the necessary evaluation material may result in a recommendation to deny consideration for a salary increment based on merit. Each faculty member will be given written notice of the merit level for which he/she has been recommended, accompanied by a rationale for the evaluation. Initial appeals will be made directly to the Director.
- c. The Director will set salary increments or percentages for each merit level in consultation with the Dean of the College. A number of special awards may be given by the Director for exceptional contributions to the profession and/or the School.

Weighting of Faculty Activity

- a. In order to make the most accurate and fair evaluation given the disparate types of activities and job descriptions of the faculty, relative weighting of the three areas of evaluation should be made in accordance with the needs of the School of Music and the interests of the individual faculty member. Each faculty member may, in consultation with the Director and the Dean, agree on relative weighting of each of the three evaluative areas. The standard weighting for tenure-track faculty is:
 - Teaching 40%
 - Research and creative activity 40%
 - Professional service 20%

- b. While these weightings may be negotiated with the Director, faculty members are reminded that the university expects some contributions from all faculty members in each of the areas of evaluation. The weightings used for merit evaluation purposes do not alter a faculty member's teaching load or the normal expectations set for tenure and promotion (see Appendix A).

Formal Evaluation Committee

- a. Each new faculty member will be assigned a Formal Evaluation Committee no later than the beginning of the third academic year of hire. The Formal Evaluation Committee includes the three members of the PUEC Committee plus two additional tenured or continuing appointment faculty. The Director will take care in considering gender, diversity, and relevance to the new faculty members assignments when making the appointments. For details on the duties of the FEC committee, please see Appendix A.

APPENDIX C

INSTRUCTIONS AND TEMPLATE FOR SELF-APPRAISAL AND GOALS ANNUAL FACULTY REPORT (AFR)

GENERAL SELF-APPRAISAL INSTRUCTIONS

The information outlined below should be incorporated into each faculty member's AFR under "General Self Appraisal" for each calendar year. Standardization of the Self-Appraisal will ensure that faculty are reviewed in a uniform and transparent manner, allowing for efficiency in the self and evaluation committee processes.

All information required in the Template relates directly to OP32.32, information required on the documents for tenure and/or promotion (such as workload and student evaluations), or the collection of data related to accreditation review processes. Please note that **narratives should be concise, professional summaries between 200-500 words per area** (teaching, research, service) and, therefore, no longer than 600-1500 words in total.

Process for compiling and submitting Annual Faculty Reports.

1. Please enter all teaching, research, and service activity into Watermark Faculty Success, formerly Digital Measures (<https://www.digitalmeasures.com/login/ttu/faculty>).
2. Please enter Distribution of Effort under the "Annual Report Review Process" for 2021. The standard distribution is 40/40/20 (teaching/research/service). If your allocation is different than the standard, you will have written approval on file in the Director's office with a signature from the Dean's office.
3. Create a new "Self-Appraisal and Goals" file for 2021. Scroll to the bottom of your Faculty Success/Digital Measures "Activities" page and click "Self-Appraisal and Goals" under "Annual Report Review Process."
4. Click "Add New" and enter the year 2021. Save.
5. Complete "General Goals for the Upcoming Year" and "Ways the university...could be more supportive..." sections directly in the Faculty Success "Self-Appraisal and Goals" report for 2021.
6. From Watermark Faculty Success, run a "Rapid Report" (upper right corner of your home page) **after** selecting "Annual Faculty Report for the College of Visual and Performing Arts" from the pulldown menu. Export the report as an MS Word document.
7. Save as a Word document, "Last name-First name-AFR YEAR.doc" (example: HENRY-JANE-AFR 2021.doc).
8. Check the MS Word document for accuracy and make corrections (those that cannot be accommodated within the Faculty Success application) to the document as required. Save often.
9. After the "Service" category, under the "General Self Appraisal" section, paste the TTU SOM AFR Template language (provided below). Complete the required sections of the Template.
10. After grades are posted, and student course evaluations are available, the Director will pull annual summaries from Smart Evals for all faculty in coordination with the Administrative Assistant. These summaries, though less specific, will ensure that all

data (particularly qualitative comments) from small enrollment sections will be incorporated in an anonymized way. Faculty will be provided with these summaries. Please use this information (in conjunction with large course evaluation summaries made directly available to faculty through Smartevals.com) to complete the Student Evaluation section of the SoM AFR Template language under "Teaching."

11. You do not need to relist individual service activities in the provided AFR Template. Service activity will be sufficiently detailed within the Faculty Success report. Do, however, include your narrative on service activity.
12. Not every section of the Template will apply to every faculty member. Please delete those sections which do not apply. If you feel there is information not in the Template that is important to include, please do so.
13. The SoM AFR Template guides the organization of self-assessment content for teaching, research, and service. Faculty may copy and paste the final language from each section back into the Faculty Success teaching, research, and service summaries for future reference, found under "Self-Appraisal and Goals" tabs "Teaching Related," "Scholarship Research-Related," and "Service-Related."
14. Save the final AFR document (Faculty Success Rapid Report combined with the completed AFR Template) as a PDF ("Last name-First name-AFR YEAR.pdf" (example: HENRY-JANE-AFR 2021.pdf).
15. Submission of a PDF confirms review of the information and ensures that information within Digital Measures is not inadvertently deleted or added from/to each faculty member's annual reports. Submit the PDF document to the administrative assistant. Early submission is welcomed and encouraged.
16. Celebrate your accomplishments!

TEMPLATE FOR GENERAL SELF-APPRAISAL

TEACHING

(Educate and Empower a Diverse Student Body)*

Workload (<http://techdata.irs.ttu.edu/workload/default.aspx>)

2. Workload Fall XX.XX
3. Workload Spring XX.XX
4. Workload Summer XX.XX (for those who teach in music degree programs that require summer teaching, i.e., Masters in Music Education, Choral Conducting)

Student Evaluations (<https://info.smartevals.com>): Yearly summaries will be provided to the faculty member by the Director in collaboration with the Administrative Assistant.

- Student Evaluation Quantitative Summary (averages between X.X – X.X)
- Student Evaluation Qualitative Summary (Total number of comments received - X# of positive, X# constructive, X# negative)
- Sample Student Evaluations – Choose two examples from primarily positive qualitative comments. If the number of negative or constructive comments exceeds 20% of the evaluation, please include relevant examples.
- For applied or other faculty who teach sections with small course enrollments, an annual summary of quantitative and qualitative evaluations will be provided by the Director in coordination with the Director's Administrative Assistant.

Number of supervised graduate projects (total and in each area), including committee service.

- DMA/PhD – Chaired
- DMA/PhD – Committee Member
- MM – Chaired
- MM – Committee Member

For Applied Studio Professors (Please indicate any teaching shared or split with a Teaching Assistant)

- Number of undergraduate majors and degrees pursued (BM Performance, BM Music Ed, BA)
- Number of undergraduate minors
- Number of MM graduate students
- Number of DMA/PhD graduate students
- Ratio of undergraduate majors to graduate majors
- Alignment with studio goal enrollments to support ensemble needs

Academic Professors supervising MM, PhD and Applied Studio Professors supervising BM, BME, BA, MM, DMA – List supervised students by name with degree earned.

- Spring Graduations
- Summer Graduations
- Fall Graduations

Narrative about teaching that ties to the university's strategic plan. Please see the Faculty Performance Matrix to inform the narrative: Appendix D.

RESEARCH AND CREATIVE ACTIVITY

(Enable Innovative Research and Creative Activities)*

IMPACT (Please rank according to the SoM Rating Scale, Appendix E)

- Highest Impact (5)
- Medium Impact (4)
- Positive Impact (3)
- Progress and preparation toward impact (2)
- Identification and initiation toward impact (1)

Narrative about research and creative activity that ties to the university's strategic plan or justifies activity outside of the university's strategic plan. Please see the Faculty Performance Matrix to inform the narrative: Appendix D.

SERVICE

(Transform lives and communities through strategic outreach and engaged scholarship)*

Narrative about service activity that ties to the university's strategic plan or justifies activity outside of the university's strategic plan. Please see the Faculty Performance Matrix to inform the narrative: Appendix D.

GOALS FOR THE UPCOMING YEAR

- Activity already scheduled
- Activity to be scheduled
- Development opportunities
- Other

NOTE ON NARRATIVES:

The narratives provided in the Annual Faculty Report help contextualize activity for those who may read the report outside the School of Music. Narratives should be thorough but concise, generally 200-500 words per section. The narratives should read as professional summaries of your activity.

*From the [TTU Strategic Plan](#)

APPENDIX D
FACULTY PERFORMANCE MATRIX
The Integration and Impact of Teaching, Research and Service

		Highest impact, highest quality	Medium impact	Positive impact	Progress and preparation toward impact	Identification and initiation toward impact
Educate and Empower a Diverse Student Body (Primarily Teaching)	Recruiting; Diversity, Equity, and Inclusion Efforts	Activities that have a wide or strategically targeted impact on the diversity and/or excellence of the student body across a range of target demographics	Ongoing activities that are targeted toward specific groups to improve excellence and/or diversity	Activities that target specific students or small populations; generally one- time activities	Activities that build toward impact: outreach or teaching materials; open- access materials; grant-writing toward impact	Activity that identifies a known need related to recruiting and which proposes incremental action to address that need
	Improvement of Instruction and Scholarship of Pedagogy	Specialized and Recognized trainings Implementation of new courses that support degree requirements Implementation of new degree programs	Creation of new courses that support degree requirements Development of new degree programs that enhance the unit	Responsiveness to Student Evaluations from previous academic years	Activities that generate or enhance data regarding improvement: revised evaluation methods; additional data sources	Activity that identifies a known need vis-à-vis improvement and which articulates incremental action to address that need
	Student Success and Achievement Measures	Place in National or International Competitions Publication in National or International Journal Job placement in highly competitive market	Place in regional competitions Publication in regional or journal Job placement in competitive market	Student on campus performance or presentation success Job placement	Activities that develop new materials, resources, and/or partnerships that enhance student opportunities for achievement	Activity that identifies new enhancements for student achievement (in research & creative activity) and which proposes incremental action to achieve that enhancement

Enable Innovative Research and Creative Activities (Primarily Research and Creative Activity)	Performance	International impact or significant national/local/regional impact, Quality that is recognized widely in the field of expertise	National or significant local/regional impact, Quality that is recognized by peers at TTU or in the field of expertise	Regional or local impact, Documented personal growth and preparation for future higher-impact activity	Personal growth resulting in TTU student impact, evidenced by trainings, certifications, organizational recognition	Personal growth, in AFR narrative describing acquisition of new skills or research activities
	Academic Publication	Publication of a full-length peer-reviewed monograph, article, or major work that has an International impact or significant national/local/regional impact; Quality that is recognized widely in the field of expertise	Publication of a full-length peer-reviewed monograph, article, or major work that has a National or significant local/regional impact, Quality that is recognized by peers at TTU or in the field of expertise	Completion of peer-reviewed journal article MS.	Substantive activities toward completion of research plan.	Initiation of concrete research plan toward peer-reviewed academic publication.
	Grants	Grant awarded that has an International impact or significant national/local/regional impact	Grant awarded that has a National impact or significant local/regional impact	Grant awarded that has a regional or local impact	Grant proposal submitted that has potential for International impact or national impact	Grant proposal submitted that has potential for regional or local impact
	Original Creative Works	Original creative work of substantial scope performed or published and that has an international impact or significant national/local/regional impact	Original creative work performed, contracted, or scheduled for performance or publication, that has a National or significant local/regional impact; consideration given to potential impact	Completion of an original creative work	Substantive activities toward completion of an Original Creative work, as recognized by colleagues, peers, or outside assessors	Initiation of an Original Creative work, especially when linked via AFR narrative to concrete articulation of Practice-Based Research

Transform lives and communities through strategic outreach and engaged scholarship (Primarily Service)	Public Performance, Presentation and Adjudication	Completion of a national or international performance, presentation, or invited adjudication experience	Completion of a statewide or regional performance, presentation, or invited adjudication experience	Completion of a local performance, presentation, or (invited) adjudication experience	Substantive activities toward realization of a major performance, presentation, or adjudication experience, including concrete action plan for that realization	Activity that identifies, in AFR narrative, new enhancements for community outreach and which proposes incremental action to achieve that outreach
	EC-12 Partnerships	Completion of a national and/or ongoing initiative concretely advancing EC-12 partnership	Completion of at least one statewide or regional event concretely advancing EC-12 partnership	Completion of at least one event concretely advancing EC-12 partnership	Substantive activities toward realization of EC-12 partnership including concrete action plan for that partnership	Activity that identifies, in AFR narrative, new enhancements for EC-12 partnerships and which proposes incremental action to achieve that enhancement
	Service on Professional, University and Community Boards or Committees	Significant service in an administrative appointment (Associate Director, etc.) or elected to office or board membership of a professional organization (President, Vice-President, etc.) or service in a significant leadership role within an international or national organization in the area of expertise (Program Chair, etc.)	Area administrative appointment with the SoM (Area Chair, etc.), or service in a significant leadership role within a State Organization (Texas UIL Repertoire Committee, etc.) in the area of expertise.	Chair of a service committee (Diversity Committee, etc.), search committee (faculty or staff) or other committee with an extended commitment (College CAP, etc.). Serve in a significant leadership role within a Regional Organization (Caprock Music Society, etc.) in the area of expertise.	Service on a committee with a long standing commitment, or serve in a significant leadership role within a local organization (Lubbock Symphony Orchestra Players Committee) in the area of expertise.	Service on a committee with only a short term commitment.
	Bringing the Community to Campus	Completion of a major event concretely advancing community-to-campus engagement, leveraged for future development, and concretely linked to national or international parallel initiatives	Completion of a major event concretely advancing community-to-campus engagement, leveraged for future development, and concretely linked to national or international parallel initiatives	Completion of at least two linked events concretely advancing community-to-campus engagement	Completion of at least one event concretely advancing community-to-campus engagement	Activity that identifies, in AFR narrative, new enhancements for community-to-campus engagement and which proposes incremental action to achieve that engagement

APPENDIX E

RATING SCALE

for Research and Creative Activity in Dossiers for Promotion, Tenure, and Annual Faculty Evaluations

Procedures for ranking determination: Director and Chair of the Formal Evaluation Committee will meet with the candidate to determine the appropriate numerical ranking for each activity. Note that references to areas of impact such as “regional” or “local” need not refer to Lubbock or the Southwestern region of the United States, but may refer to the scope of the performance, presentation, etc. relative to its geographic location. Likewise, activities that take place in Lubbock, Texas, or the Southwestern region may be referenced as having "national" or “international” scope/impact, if applicable.

5 = Highest impact – International or significant national/regional impact; quality that is recognized widely in the field of expertise

Includes performances (as conductor, soloist, collaborative member, composer, director), publications, presentations, masterclasses, high profile adjudication, and other forms of research or creative activity that involve the most prestigious venues (including digital platforms) or are of international or national relevance and/or impact, and clearly recognized by musicians and scholars as appropriate for the specific field. Also includes awards, prizes, commissions, highly external competitive grants and grant submissions, contracts for publication, residencies, and fellowships that are of international or national relevance.

4 = Medium impact – National or significant regional/local impact; quality that is recognized by peers at TTU or in the field of expertise

Includes performances (as conductor, soloist, collaborative member, composer, director), publications, presentations, masterclasses, high profile adjudication, and other forms of research or creative activity that involve prestigious venues (including digital platforms), or are of national or significant regional relevance and/or impact (including composition of audience), and recognized by musicians and scholars as appropriate for the specific field. Also includes awards, prizes, commissions, highly external competitive grants and grant submissions, contracts for publication, residencies, and fellowships that are of national or regional relevance and/or impact as well as the acquisition of a nationally recognized specialized training that widely enhances the offerings within, or reputation of, the Unit.

3 = Positive Impact – Regional impact or significant state-wide/local impact; quality that is recognized by a regional arts community

Includes performances (as conductor, soloist, collaborative member, composer, director), publications, presentations, masterclasses, high profile adjudication, and other forms of research or creative activity that involve very important venues (including digital platforms) or are of regional relevance and/or impact, and recognized by musicians and scholars as appropriate for the specific field. Also includes awards, prizes, commissions, competitive internal and external grants and grant submissions, contracts for publication, residencies, and fellowships that are of statewide relevance. Acquisition of a specialized training that enhances the individual’s offerings within, or reputation of, the Area.

2 = Progress and preparation toward impact – Documented personal growth and preparation for future higher-impact activity; quality that is recognized by a state-wide or local arts community

Includes performances (as conductor, soloist, collaborative member, composer, director), publications, presentations, masterclasses, high profile adjudication, and other forms of research or

creative activity that engage a statewide audience or involve important local venues (including digital platforms), and are recognized by musicians and scholars as appropriate for the specific field. Also includes awards, prizes, commissions, internal grants and grant submissions, contracts for publication, residencies, and fellowships that are of local relevance and/or impact. Articles and compositions may fall into this rank. Consideration given to the significance of the venue.

1 = Identification and initiation toward impact – Local activity; not peer-reviewed. Of local importance; quality that is recognized by a local arts community

Includes performances (as conductor, soloist, collaborative member, composer, director), publications, presentations, masterclasses, high profile adjudication, and other forms of research or creative activity that involve local venues (including digital platforms) and only engage a small local audience; important activity in the specific field. Articles and compositions may fall into this rank. Consideration given to the significance of the venue.

0 = Not to be counted.

APPENDIX F

DIRECTOR GUIDELINES FOR ANNUAL FACULTY EVALUATIONS AND MERIT EVALUATIONS

For annual faculty evaluations, the Director will rate each of the three faculty activities in one of the following five categories. Each faculty member is also given an overall evaluation using the same five designations in relationship to their allocation of duties.

FAR EXCEEDS EXPECTATIONS

Teaching

Evidence of a combination of:

- outstanding peer evaluations.
- students performing exceptionally in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- successful recruiting and retention in the studio.
- students participating actively and successfully in competitions.
- student success in juries and recitals.
- a heavy load by School of Music standards.
- student evaluations in the highest category (with consideration given to typical evaluations for the type of course taught).
- a full studio load of music majors.
- testament pertaining to the quality of teaching and advising (letters, awards).
- national recognition as a leading teacher in his/her/they field.
- student success after graduation (e.g., into graduate programs, success in the professional performance or educational fields).
- a teaching award from a recognized organization or the University.
- consistent course development and updating.

Research and creative activity

Evidence of a combination of:

- appropriate ongoing professional activity that contributes significantly to knowledge in the field.
- high quality professional activity that enhances the teaching of the faculty member.
- professional activity that is primarily on a national or international level and/or of **highest impact**.
- professional activity that is reviewed positively and/or evaluated externally (consideration will be given to the quality of musical venue and/or to the reputation of a publisher or professional organization).

Professional service

Evidence of a combination of:

- service that is beneficial to the School, College, University, and/or the community.
- participation as a leader in appropriate professional organizations.
- successful recruitment of students (where appropriate).
- service that is not an assigned part of the load.
- recognition by service awards from the University or community.
- service as an officer in a significant professional organization.

EXCEEDS EXPECTATIONS

Teaching

Evidence of a combination of:

- positive peer evaluation.
- outstanding student performance in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- applied students who are among the highest quality in the school.
- students being active and successful in competitions.
- an appropriate number of music majors in the studio.
- student evaluations that are primarily in the highest category (with consideration given to typical evaluations for the type of course taught).
- maintaining at least an average load by School of Music standards.
- student success after graduation (entrance to graduate programs, success in the professional performance or educational fields).
- courses that are updated consistently.
- testament to the success of teaching and advising.
- student success in juries and recitals.

Research and creative activity

Evidence of a combination of:

- professional activity that is ongoing and balanced; more than local in nature, but not international and/or of **medium and positive impact**.
- professional activity that reinforces the teaching of the faculty member and is judged to be of high quality.
- professional activity that is reviewed and/or evaluated externally (consideration will be given to the quality of musical venue and/or to the reputation of a publisher or professional organization).

Professional service

Evidence of a combination of:

- service that is beneficial to the School, College University, and/or the community.
- service in appropriate professional organizations.
- successful recruitment of students (where appropriate).
- service that is not an assigned part of the load.

MEETS EXPECTATIONS

Teaching

Evidence of a combination of:

- peer evaluation that is positive.
- student activity in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- applied students who are at least of average quality in the School.
- student evaluations that are at least in the middle to upper categories (with consideration given to typical evaluations for the type of course taught).
- an appropriate number of students in studio.
- an average load by School of Music standards.
- student success in juries and recitals.

Research and creative activity

Evidence of a combination of:

- professional activity that is ongoing and balanced and/or consists of **progress and preparation toward impact and/or identification and initiation toward impact.**
- professional activity that contributes regionally.
- professional activity that reinforces the teaching of the faculty member.
- professional activity that is judged to be of high quality.

Professional service

Evidence of a combination of:

- service that is beneficial to School, University and community.
- service in appropriate professional organizations.
- successful recruitment of students (where appropriate).
- service that is not an assigned part of the load.

DOES NOT MEET EXPECTATIONS

Teaching

Evidence of:

- student evaluations that have a majority of negative comments.
- students not succeeding in TTU ensembles or in other performance settings such as recitals, recital class, accompanying.
- applied students who are among the least prepared in the school.
- student evaluations that are primarily in the lower categories (with consideration given to typical evaluations for the type of course taught).
- an inappropriate number of music majors in the studio.
- a less-than-average load by School of Music standards.
- students who are not successful in juries and/or recitals.

Research and creative activity

Evidence of:

- professional activity that is sporadic and unstructured and does not contribute locally.
- professional activity that is insignificant in positive impact and is judged to be of less than high quality.
- a lack of professional activity entirely.

Professional service

Evidence of:

- a lack of service on committees in School, College, University.
- a lack of service in professional organizations.
- a lack of contribution to the community.
- not meeting School enrollment goals (where appropriate).

UNSATISFACTORY

Teaching

Evidence of:

- student evaluations dominated by negative comments.
- negative peer evaluation of teaching.
- students who are poorly prepared and unsuccessful in courses, recitals, and performances.
- student evaluations in the lowest ranges.
- a less-than-average load.
- an inappropriate applied studio load.

Research and creative activity

Evidence of:

- a lack of creative work or research.
- professional activity judged to be of inferior quality or negative in impact.

Professional service

Evidence of:

- a lack of service to school, university, or community.
- a lack of professional participation.

APPENDIX G

COMPREHENSIVE PERFORMANCE EVALUATION PROCEDURES

OP 32.31: Comprehensive Performance Evaluations of Tenured Faculty Members and Faculty Members Who Receive an Academic Promotion

The School of Music will implement the following procedures for conducting comprehensive performance evaluation of all tenured faculty members. The evaluation will consist of the J.T. and Margaret Talkington [College of Visual & Performing Arts Guidelines for Comprehensive Performance Evaluation](#) along with additional School of Music criteria outlined below.

1. Each tenured faculty member shall be reviewed every six years.
 - a. The Director of the School of Music shall stagger initial evaluations in order to avoid a disproportionate number of faculty being evaluated in the same year.
 - b. Newly tenured/promoted faculty shall receive their first post-tenure review six years after being tenured/promoted.
 - c. All faculty under review shall be notified no later than September 1st of the academic year of the evaluation.
 - d. The Comprehensive Performance Evaluation (CPE) shall begin no earlier than February 1st and end no later than May 1st of the academic year in question.
2. The Comprehensive Performance Evaluation (CPE) committee, consisting of five tenured faculty members and excluding the director, shall be elected by the tenured faculty.
 - a. The five members shall be elected to two-year terms.
 - b. In subsequent calendar years, an election shall be held to replace members rotating off the CPE committee.
 - c. A chairperson shall be elected from among its ranks.
 - d. The committee's charge shall be to conduct the reviews objectively and in accordance with the College of Visual and Performing Arts and School of Music Guidelines.
3. The primary materials upon which the evaluation shall be based are the previous six annual evaluations by the Director and a current *curriculum vita*.
 - a. The faculty member under review may choose to submit additional material including outside references.
 - b. The CPE shall be based on the activities of the faculty member, which will include teaching, research/creative activity, service and any administrative or other duties he or she may have.
 - c. The evaluation shall take into account professional changes that may occur over the course of an academic career (e.g., changes in teaching assignment).
 - d. The basic standard for appraisal shall be whether the faculty member under review discharges conscientiously and with professional competence his or her duties.
 - e. The report of the CPE committee shall consist of the J.T. and Margaret Talkington College of Visual and Performing Arts Comprehensive Performance Evaluation Form to be submitted to the Director of the School of Music.

4. If a faculty member's performance is found competent by either the CPE committee or the director or both, only the College of Visual and Performing Arts CPE Form will be forwarded to the Dean. Where a faculty member's performance is found incompetent (as reflected in a long-term pattern of behavior), the entire dossier will be forwarded to the Dean.
5. In the case of a finding of incompetence as defined by the College of Visual and Performing Arts Guidelines, the CPE committee shall be prepared to submit documentation. At this point, the faculty member reviewed may also choose to submit additional material.
6. If a finding is disputed, a faculty member may request an appeal (in writing).
 - a. A three-member review committee (consisting of tenured faculty) to be selected by the tenured faculty shall conduct the appeal.
 - b. This review committee shall not include any current member of the CPE committee.
 - c. A finding by the Dean of the J.T. and Margaret Talkington College of Visual and Performing Arts indicating a pattern of incompetent faculty performance shall be appealed by following section VII of the Texas Tech University Tenure Policy.
7. If a faculty member's performance is found incompetent, the director and the dean shall develop with the faculty member a plan and timetable for improvement (Performance Improvement Plan). **OP 70.12: Performance Management**
 - a. At the completion of the improvement program, the chair and the Dean shall review the progress of the faculty member and shall notify the faculty member in writing of their findings.
 - b. The form and duration of the improvement programs shall be negotiated between the faculty member affected along with the director and dean.
 - c. Faculty performance improvement plan shall focus on bettering performance in the deficient area(s). They should not be disciplinary in nature.
 - d. Although the evaluation process and the improvement plan are intended to promote professional development, they may lead to termination of tenure if the faculty member continues to exhibit a pattern of incompetent performance.

This policy may be amended by a two-thirds majority vote by the tenured faculty of the School of Music and with the approval of the Dean of the J.T. and Margaret Talkington College of Visual and Performing Arts.

APPENDIX H PROCEDURES FOR SOM FACULTY OR STAFF AWARD NOMINATIONS

FACULTY AWARDS

[OP 32.24: Faculty Awards](#)

Awards that require nominations by the College Dean may have earlier deadlines than those posted online. Please confirm nomination deadlines with the College annually.

FALL DEADLINES

- Paul Whitfield Horn Distinguished Professorships
- Faculty Development Leaves
- President's Faculty Book Awards (3)
- Chancellor's Council Distinguished Teaching Award † (4)
- Chancellor's Council Distinguished Research Award ‡ (4)
- Piper Professor Nominations * (1)
- Barnie E. Rushing, Jr. Faculty Distinguished Research Awards (2)
- Faculty Distinguished Leadership Award (unlimited nominations)
- Hemphill-Wells New Professor Excellence in Teaching Award (unlimited nominations)
- Spencer A. Wells Faculty Award for Creativity in Teaching (unlimited nominations)

SPRING DEADLINES

- Teaching Academy Departmental Excellence in Teaching Award
- President's Academic Achievement Award (3 anticipated)
- President's Excellence in Teaching Award (1 per college—up to 4 in A&S)
- Alumni Association New Faculty Award (1 per college)
- President's Excellence in Commercialization Award
- President's Excellence in Engaged Scholarship Award
- President's Emerging Engaged Scholarship Award
- Provost's Institutional Effectiveness in Excellence Award

Brief descriptions of these TTU campus-wide faculty awards can be found at <http://www.depts.ttu.edu/opmanual/OP32.24C.pdf>

Award Nomination and Application Procedures:

- The Associate Director for Faculty Development will send out calls for nominations for fall and spring awards that require support of the SOM Director and/or College Dean.
- For awards that require nomination by the SOM Director or College Dean, please submit names of nominees to the Associate Director for Faculty Development along with a 1-2 page statement supporting the nomination.
- The Associate Director for Faculty Development will forward these names and statements to the SOM Administrative Team.

- Administrative Team will recommend nominees to the Director of the School of Music. In the case of more than one nominee for a particular award, the Administrative Team will select the SOM's nominee.
- The SOM Director will announce nominees to the faculty. Where required, nominees will be routed to the College Dean, Provost, or President as outlined in OP 32.24.
- For awards that do not require SOM Director or College Dean nomination, faculty may submit nominations directly according to the procedures outlined in OP 32.24.
- The nominee will complete the application materials according to the individual award procedures detailed in links provided in OP 32.24, specifically <http://www.depts.ttu.edu/opmanual/OP32.24C.pdf>

STAFF AWARDS

OP 70.30: Distinguished Staff Awards for Non-faculty Employees

Nominations for Distinguished Staff Awards may be submitted directly by faculty or non-faculty employees. **Nomination deadlines change each year.** Please visit the link below for exact deadlines, forms and descriptions of the specific staff awards.

<http://www.depts.ttu.edu/hr/AwardsRecognition/Index.php>

The Matador Award recognizes a newcomer who has one to three years of service with Texas Tech. This individual has made significant contributions and shared innovative ideas to the department and to the Texas Tech Community. Award recipients will receive \$250.

The Staff Senate Award recognizes an individual who has one or more years of service with Texas Tech. This individual has exceeded their daily job duties in contributing to the welfare of students, faculty, staff, and to the success of Texas Tech through their accomplishments at work. They continually lead by example to increase productivity and efficiency at Texas Tech. The recipients are selected by the Texas Tech Staff Senate. Award recipients will receive \$300.00

The Masked Rider Award recognizes an individual who has three or more years of service with Texas Tech. This individual has contributed to the success of Texas Tech through his or her accomplishments at work and leads by example. Award recipients will receive \$500.

The Guns Up Award recognizes a team of employees that fostered cooperation with other employees to increase productivity and efficiency in the organization and has improved customer service and morale. Award recipients will receive \$2,500, divided equally.

The President's Award of Excellence recognizes an individual who has one or more years of service with Texas Tech. This individual has demonstrated strong leadership skills throughout the year. He or she has made presentations, served on committees, and volunteered for campus activities. Award recipients will receive \$1,000.

The Chancellor's Award of Excellence recognizes an individual who has five or more years of service with Texas Tech. This individual demonstrates commitment to Texas Tech and has significantly increased productivity and efficiency, while using resources wisely and motivates others to serve at the same level of excellence. Award recipients will receive \$1,500.

The President's Excellence in Academic Advising Award (individual and team award)
Please visit <http://www.ttu.edu/administration/president/advisingaward.php> for more information and application forms.

APPENDIX I SELECTED USEFUL WEBSITES FOR FACULTY POLICIES AND PROCEDURES

Promotion & Tenure Standards and Procedures (University)

<http://www.depts.ttu.edu/opmanual/OP32.01.pdf>

Promotion & Tenure Standards and Procedures (CVPA)

<http://www.depts.ttu.edu/cvpa/facultystaff/TenureGuidelines.asp>

Texas Tech Raiderlink <http://www.raiderlink.ttu.edu>

Texas Tech eraider <https://eraider.ttu.edu>

TTU Directory <https://onlinedirectory.app.texas-tech.edu>

Texas Tech College of Visual & Performing Arts <http://www.depts.ttu.edu/cvpa/>

Texas Tech School of Music <http://www.depts.ttu.edu/music/>

TTU Catalogs <http://www.depts.ttu.edu/officialpublications/>

TTU Library <http://www.ttu.edu/academics/libraries.php>

TTU Telecommunications <https://www.depts.ttu.edu/telecom/>

Employee Benefits <http://www.ers.state.tx.us/>

FM KTTZ <https://kttz.org> -

Division of Diversity Equity and Inclusion <https://www.depts.ttu.edu/diversity>

Student Disabilities Services <https://www.depts.ttu.edu/sds/>

Teaching Learning and Professional Development Center

<https://www.depts.ttu.edu/tlpdc/>

APPENDIX J

FACULTY TEACHING LOAD CREDIT FOR COURSES IN MUSIC

OP 32.18 Academic Workload Calculation

Undergraduate Load Factor x Applicable Criterion

MUSI

1101	1.00 x 1 credit hour
1200	1.00 x 2 credit hour
2000	.20 x total credit hours of all students enrolled
2301	1.00 x 3 credit hours
3216, 3217	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3218, 3219	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3225, 3226	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3336	1.00 x 3 credit hours
3237, 3238	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
3341	1.00 x 3 credit hours
4000	.20 x total credit hours of all students enrolled

MUAL

4000	.20 x total credit hours of all students enrolled
------	---

MUED

3311, 3312	1.00 x 3 credit hours
------------	-----------------------

MUAP

1001- 4002	.50 x number of students enrolled
1103, 1104	.67 x 2 contact hours
1105, 1106	.67 x 2 contact hours
1113, 1114	.67 x 2 contact hours
1123, 1124	.67 x 2 contact hours
1303, 1304	1.00 x 3 credit hours
2103, 2104	.67 x 2 contact hours
2123, 2124	.67 x 2 contact hours
3101	1.00 x 1 contact hours
3103, 3104	.67 x 2 contact hours
3105	.67 x 2 contact hours
3190	.25 x 1 contact hour with all students enrolled
3205	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3206	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3207	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3208	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
3303	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4103, 4104	.67 x 2 contact hours
4190	.25 x 1 contact hour with all students enrolled
4205	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
4301, 4302	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4303, 4304	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4305	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4308	.50 x total contact hours with all students enrolled

MUCP

1201, 1202	.50 x total contact hours with all students enrolled
2201, 2202	.50 x total contact hours with all students enrolled
3201, 3202	.50 x total contact hours with all students enrolled
4102	.50 x total contact hours with all students enrolled
4201	.50 x total contact hours with all students enrolled
4207	1.00 x 2 credit hours
4208	.20 x total credit hours of students enrolled (may not exceed 2.0 teaching load credit)
4341, 4342	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)

MUEN

1103	1.00 x 5 contact hours
2101	.67 x 2 contact hours
3101	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3102	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3103	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3104	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3105	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3106	.67 x 1 contact hour
3110	.67 x 2 contact hours
3201	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3202	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3203	1.00 x contact hours (may not exceed 5.0 teaching load credit)
3204	1.00 x contact hours (may not exceed 5.0 teaching load credit)

MUHL

1308*	1.00 x 3 credit hours
2301, 2302	1.00 x 3 credit hours
2303	1.00 x 3 credit hours
3304*	1.00 x 3 credit hours
3310*	1.00 x 3 credit hours
4300	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)

***LARGE CLASS LOAD FACTORS:**

60-69 enrollment -	1.10 x 3 credit hours
70-79 enrollment -	1.20 x 3 credit hours
80-89 enrollment -	1.30 x 3 credit hours
90-99 enrollment -	1.40 x 3 credit hours
100-124 enrollment -	1.50 x 3 credit hours
125-149 enrollment -	1.60 x 3 credit hours
150-174 enrollment -	1.70 x 3 credit hours
175-199 enrollment -	1.80 x 3 credit hours
200-249 enrollment -	1.90 x 3 credit hours
250+	ARR

MUTH

1101	.67 x 2 contact hours
1103, 1104	.67 x 2 contact hours
2103, 2104	.67 x 2 contact hours
1300	1.00 x 3 credit hours
1301	1.00 x 3 credit hours
1303, 1304	1.00 x 3 credit hours
2303, 2304	1.00 x 3 credit hours
3303	1.00 x 3 credit hours
4302, 4303	.50 x total contact hours with all students enrolled
4305	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4307	.20 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
4316	1.00 x 3 credit hours

Graduate Load Factor x Applicable Criterion

MUSI

5100	.30 x total credit hours of students enrolled (may not exceed 1.5 teaching load credit)
5310	1.50 x 3 credit hours
5314	1.50 x 3 credit hours
5341	1.50 x 3 credit hours
7000	.30 x total credit hours of all students enrolled
7301	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
8000	.33 x total credit hours of all students enrolled
8301	.33 x total credit hours of all students enrolled
8302	.33 x total credit hours of all students enrolled
8303	.33 x total credit hours of all students enrolled
8304	.33 x total credit hours of all students enrolled

MUAP

5001	.50 x number of students enrolled
5101	1.50 x 1 contact hour
5202	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
5205	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
5302	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5303	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5304	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5305	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5306, 5307	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5313	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5314	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5315	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
5323	1.50 x 3 credit hours
5333	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load credit)
6301, 6302	.20 x total credit hours of all students enrolled

MUCP

5308, 5309	.50 x total contact hours with all students enrolled
5312	.50 x total contact hours with all students enrolled
5341, 5342	.30 x total credit hours of students enrolled (may not exceed 3.0 teaching load credit)
6000	.20 x total credit hours of all students enrolled

MUED

5326	1.50 x 3 credit hours
5332	1.50 x 3 credit hours
5333	1.50 x 3 credit hours
5340	1.50 x 3 credit hours
5344	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
6000	.20 x total credit hours of all students enrolled

MUEN

5101	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5102	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5103	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5104	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5105	1.00 x contact hours (may not exceed 5.0 teaching load credit)
5106	.67 x 1 contact hour
5110	.67 x 2 contact hour

MUHL

5300	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5306	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5311	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5312	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5313	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5320, 5321, 5322	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
5330-5337	1.50 x 3 credit hours (may not exceed 4.5 teaching load hours)
6000	.20 x total credit hours of all students enrolled

MUTH

5300	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
5301	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
5303	1.50 x 3 credit hours
5306	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
5310	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
5311	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
5315	1.50 x 3 credit hours
5316	1.50 x 3 credit hours
5320	.30 x total credit hours of students enrolled (may not exceed 4.5 teaching load hours)
6000	.20 x total credit hours of all students enrolled

N.B. All "piggybacked" courses (courses taught at the same time and place by the same instructor) are credited as only one course (use the number that receives the highest credit).

FACULTY ADMINISTRATIVE LOADS ACCORDING TO OP 32.18

7.k (Section Coordinator) 1
 7.k (Studio Class) .5
 7.k (West Texas Children's Chorus) 1
 7.n (New Tenure-Track Faculty) 3
 7.o (Director) 6
 7.o (Associate Director) 3
 7.o (Area Chair) 2
 7.p (Director of Bands)
 7.p (Director Athletic Bands) 2
 7.p (Assistant Director Athletic Bands) 1
 7.p (Percussion Administration) 1
 7.p (Director of Orchestral Activities) 1
 7.p (Director of String Project) 2
 7.p (Coordinator of String Project) 2
 7.p (Co-Director of Music Education certification paperwork) 1
 7.p (Director of Choral Activities) 1
 7.p (Director of Opera) 1
 7.p (Co-director TTU Medieval & Renaissance Studies Center) 1
 7.p (Supervision of Accompanying Program) 1
 7.q (Collaborative Pianist Faculty/Guest Artists/Students) 3
 7.q (Browning Artist) 1.5
 7.q (Band & Orchestra Camp Administration) 1

APPENDIX K BUILDING OPERATING POLICES AND GENERAL OPERATING PROCEDURES

Purpose:

The following policies were developed to ensure music facilities and equipment are reserved and utilized for the faculty of the Texas Tech University School of Music. The policies also adhere to the normal Operating Policies of Texas Tech University.

School of Music Facilities:

The Texas Tech University School of Music consists of the main music building and Hemmle Recital Hall. The School of Music is also attached to the Student Union Building and shares two entrances for access.

The Texas Tech University Police Department (TTUPD) has primary responsibility for response to public safety issues in and around the building. Fire, hazardous material response, and emergency search and rescue services are provided by the City of Lubbock Fire Department. The building has a fire alarm system. Utilities for the building are managed and maintained through Texas Tech University Building Maintenance and Utilities, a division of the Texas Tech University Physical Plant.

Music Building Emergency Action Plan:

See Music Building Emergency Action Plan on the School of Music's website (Faculty or Student Resources).

Provides a guide for and not limited to the following:

- Fire
- Tornado
- Campus Evacuation
- Active Shooter
- Campus Evacuation
- Bomb Threats

Music Building:

The main music building contains 41 practice rooms, 13 teaching classrooms, a band/orchestra hall, and a choir room. In addition, the music building offers 52 faculty/studio spaces for voice, strings, brass, and percussion.

The building population is made up of faculty, staff, students, and visitors. The building population is generally highest during the hours of 8:00 a.m. to 5:00 p.m. Monday through Friday.

Main Performance Facility:

Hemmle Recital Hall is the School of Music's main performance hall which maintains 541 seats and houses an 84-rank Holtkamp Organ consisting of 4,469 pipes. The hall is also home to the largest instrument collection in West Texas, which includes Fazioli and Steinway concert grand pianos, a Kingston French double harpsicord, a Martin harpsicord, and a 36-bell carillon.

SoM Operating Policies:

University facilities, equipment, supplies, and services are to be used primarily for duly authorized university purposes that support the instruction programs, events and meetings of the students, faculty, and staff in the School of Music at Texas Tech University.

Personal use of all university-owned resources including, but not limited to, buildings, equipment, materials, supplies, telephones, utilities and services of the university is strictly prohibited.

Building Hours:

The TTU School of Music is open during the following hours.

Day	Hours
Monday	6 a.m. – 11 p.m.
Tuesday	6 a.m. – 11 p.m.
Wednesday	6 a.m. – 11 p.m.
Thursday	6 a.m. – 11 p.m.
Friday	6 a.m. – 11 p.m.
Saturday	6 a.m. – 11 p.m.
Sunday	6 a.m. – 11 p.m.

Administrative / Staff Hours:

Monday – Friday between 8 a.m. and 5 p.m.

Please email staff during normal business hours unless it is an emergency

Custodial Staff:

Hours are Monday – Friday between 4:30 p.m. and 1:30 a.m.

- Custodial staff are not to and will not let students into rooms or offices for any reason.
- Generally, are made up with full time staff and temporary workers.
- Custodians utilize a team cleaning schedule: Will empty trash from all floors of the Music Building.
- Custodial cleans the Music Building and the Student Union Building with only a staff of four.
- Scope of cleaning can change:
 - Mondays: Basement Low and Basement High
 - Tuesdays: First Floor
 - Wednesdays: Second Floor
 - Thursdays: Special Projects
 - Fridays: Special Projects

Please contact the Building Manager if there are any issues.

Food and Drink in the SoM: Absolutley no food or drinks (other than water) are allowed in Hemmle Recital Hall, the Choir Hall, the Band Hall, classrooms or practice rooms. Water is allowed (and encouraged) in an enclosed container. Exceptions for special events held in the Band Hall or Choir Hall may be approved by the Director.

Trash Removal: Unmarked items left in Hemmle Recital Hall (including backstage), the Choir Room, the Band Hall, or classrooms, including but not limited to binders, folders, water bottles, etc., will be disposed of daily. Any music left behind can be routed to the

“Lost and Found” bin in M206. Please encourage students to dispose of trash (water bottles, tissues, etc.) appropriately.

Work Requests:

For any work requests, issues, or building repairs; please contact the Building Manager either by email or telephone.

If the Building Manager is on Vacation or out sick, please contact the business office (during normal business hours).

Emergencies:

Can contact the Building Manager (evenings or weekends) or contact Emergency Maintenance at the following number:

Emergency Maintenance: After 5 p.m. and on weekends @ 806.742.3328

Practice Rooms:

- The practice rooms in the School of Music are reserved for current enrolled School of Music students only. Priority for the music practice rooms will be given to music majors first.
- Policies regarding the practice rooms can change and the School of Music reserves the right to make any changes as needed.
- In order to limit the number of persons utilizing a given practice room, specific practice rooms will be assigned to individual studios/areas. **Individual teachers and/or Area Chairs will develop a strict schedule for students to adhere to.**
- At this time sanitizer and other equipment is still being stocked for the practice rooms so it is requested that students refrain from using the practice rooms until the first week of classes or until your area or teacher assigns you a specific time.
- Students that utilize the practice rooms are responsible for the condition and upkeep of the practice rooms.
- No food or drinks are allowed in the practice rooms.
- Students are asked to place the key guards down on the pianos after use.
- Only one music stand per practice room.
- Students are not to cover the windows to any practice room for any reason. In case of a fire or evacuation, individuals need to be able to see into the rooms.
- Pianos are not to be moved within the rooms.

Keys:**OP 61.15: Control and Issue of Keys to University Buildings**

PURPOSE: The purpose of this Operating Policy/Procedure (OP) is to provide increased security of university facilities, establish guidelines for key use, and provide for the central administration, control, and issue of all university keys. Key control and key issue for housing services are not included in this OP.

REVIEW: This OP will be reviewed in December of even-numbered years by the Associate Vice President for Operations and the Managing Director of Building Maintenance & Construction at Operations Division with substantive revisions forwarded to the Vice President for Administration & Finance and Chief Financial Officer.

General Policy:

- a. This OP provides a standard key control system common to the entire university for the management and issue of all keys to university facilities. It is administered by the Managing Director of Building Maintenance & Construction (BMC) through the university's security systems manager within the Texas Tech University Lock Shop (TTULS), with university keys and key records issued and maintained by the TTULS.
- b. A university key is identified as any key that allows access to a campus building or space within a building issued to an individual by the TTULS or by the designated department. Each key is state property entrusted to the individual for his/her exclusive use. Defacing, marking, alteration, duplication, loan, or sale of any university key is prohibited.
- c. Department heads will maintain control of keys for department equipment, files, desks, etc. The TTULS will control only building keys but will respond to service requests for any repair necessary on a departmental charge basis.

Eligibility and Key Levels:

- a. Keys will be issued through the KMS for requests that have been approved by the department head to individuals with a valid form of identification.

Procedures for Receiving and Returning Keys:

New key requests will be submitted through the KMS website (<https://www.depts.ttu.edu/operations/KMS/>). The KMS can also be used to track the status of specific requests and requires two levels of approval, including the department head and security manager. Please see **OP 61.15: Control and Issue of Keys to University Buildings** for additional information regarding key access.

Instruments:

- A limited supply of instruments and accessories are available to TTU School of Music students. Most instruments are assigned by School of Music professors with the help of the Building / Equipment Manager or Student worker.
- Instruments are checked out to students for the Spring and Fall semesters. The instruments must be returned by the students to the Building Manager when sessions are completed or before departing for summer vacation (whichever comes first).

- Students may check out instruments (with permission from their respective professors and emailed to the Building Manager) for the summer on a limited basis.
- Students are responsible for checked out School of Music owned instruments and are liable for said instruments in times of loss, theft, or damage. In the event any of the previous stated issues occur, it is the student's responsibility to contact their instructor and the Building Manager as soon as possible.
- In case of loss or theft, a police report will need to be filed and given to the Building Manager.
- The School of Music will not pay for any repairs to personal instruments or SOM own instruments damaged due to negligence.
- The School of Music does not offer insurance on instruments.

Instrument Repairs:

- The School of Music has a budget for instrument repairs for each School Year and due to budgetary constraints, the amount may change school year to school year.
- Instrument repairs are handled through guidance of the Building Manager or in some cases the Director of The School of Music.
- Professors and Students must contact the Building Manager before any work on an instrument takes place.
- A quote for repairs must be obtained and submitted to our Building Manager and Business Office Manager in order to generate a purchase order.
- Students may not take School of Music instruments in for repairs unless permission is given by the Building Manager.

Lockers:

Red and Black Metal Lockers:

- There are Red and Black Metal Lockers located throughout the Music Building and are in high demand and low supply.
- Assignments for these lockers are made by the Building Manager and will need to fill out a checkout form. Students may utilize these lockers for fall and spring semesters.
- Students will need to email the Building Manager in order to renew the locker for the following fall and spring semesters. Failure to renew will result in the student losing access to the locker.
- It is the student's responsibility to contact the Building Manager and inform them of any vacancies to the locker.
- A lock is already available on the locker for students use. The Building Manager will have the combinations.

- Only one locker may be checked out to a registered School of Music at a time. Priority is given to Music Majors first.
- The School of Music and the Building Manager reserves the right to make necessary changes to the checkout form. The Building Manager may ask all students to vacate said lockers at any time before the end a spring semester and clear all checkout assignments.
- The School of Music is not responsible for theft or damage to personal belongings.
- Theft of any type will not be tolerated.

Instrument Lockers:

- There are limited instrument storage lockers for music students to utilize. Methods class instruments are stored here, and each have their own permanent locker.
- Fall semesters, a majority of the lockers are utilized by the GOIN BAND in addition to the methods instruments.
- Keys and locker assignments are handled by the Building Manager or Student worker. A checkout form must be filled out.
- Students are responsible for the upkeep of the locker and surrounding areas. A hold may be placed on a student's account if keys or instruments are not returned.
- The School of Music is not responsible for theft or damage to personal belongings.
- Due to the limited number of lockers, not everyone will be able to utilize a locker in the fall. Every attempt to place a Registered school of Music student (Music Major first) with a locker for the spring semester.

Keys and SOM instruments are to be returned to the Building Manager in a timely manner. A hold may be placed on a student's account if keys or instruments are not returned.

APPENDIX L

HEALTH AND SAFETY FOR THE MUSIC STUDENT

The primary factor in your health and safety is YOU. Be responsible, make good choices and be informed. The information below will outline musician-specific health and safety issues as you prepare for your career in music.

Hearing Health

- Hearing health is essential to your lifelong success as a musician.
- Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
- It is important to follow basic hearing health guidelines.
- **If you are concerned about your personal hearing health, talk with a medical professional.**
- *Excerpted from: “Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss” NASM/PAMA: November 2011*

Performance Health

Musicians use their bodies in specific and highly trained ways, and injuries can occur that can have lasting impact on performance ability. Performers need to be aware of vocal and musculoskeletal health issues that can affect them. Musicians at all levels of achievement can suffer from repetitive stress injuries, neuromuscular conditions or dystonias, and psychological issues including severe performance anxiety.

As health concerns can vary widely depending on performance area, your primary source of information regarding performance health and injury prevention will be your applied music instructor. The School of Music will also host many guest speakers and presenters to specifically address performance health, injury prevention, and treatment options.

If you are concerned about your health as a musician, or are experiencing discomfort in practice or performance, talk with a medical professional.

Materials in University Library (Select list—browse ML3820 area for more titles)

Alan H.D. Watson, *The Biology of Musical Performance and Performance-Related Injury*, Scarecrow Press, 2009.

ML3820 .W27 2009

William J. Dawson, *Fit as a Fiddle: The Musician's Guide to Playing Healthy*, Rowman and Littlefield/MENC, 2008.

ML3820 .D38 2008

Barbara Conable, *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music*, Andover Press, 2000.

ML3820 .C75 2000

Websites

The Complete Guide to the Alexander Technique: <http://www.alexandertechnique.com>

Andover Educators (body mapping): <http://bodymap.org>

Dalcroze Society of America: <http://www.dalcrozeusa.org>

The Feldenkrais Method: <http://www.feldenkrais.com>

Performing Arts Medical Association: <http://www.artsmed.org>

NOTE: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study at any institution. The information above does not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to any institution.