



# Faculty Handbook

## 2025-2026

*Last Updated September 2025*

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# Opening Section

## Introduction

The University of Texas Rio Grande Valley is an accredited institutional member of the National Association of Schools of Music. The School of Music at the University of Texas Rio Grande Valley is a unit within the College of Fine Arts. Its rules for governance include the policies, procedures, and processes set forth by the State of Texas, The University of Texas System Regents' Rules and Regulations (Regents' Rules), The University of Texas Rio Grande Valley (UTRGV) Handbook of Operating Procedures (HOP), and the Guidelines established by the Office of the Provost.

The purpose of this handbook is to explain the organization and mission of the School of Music, to explain the duties and rights of the faculty, and to provide information to music faculty concerning significant policies, procedures, and guidelines in accordance with the University of Texas Board of Regents, the Office of the Provost, the College of Fine Arts, and the National Association of Schools of Music. Information from these sources is employed in this manual. All faculty should familiarize themselves with it.

## UTRGV, College of Fine Arts, and School of Music: Vision, Mission, and Strategic Plan Statements

Please use the resources below to familiarize yourself with the UTRGV, CFA, and School of Music Mission, Vision, and Values statements, and the UTRGV Strategic plan.

- UTRGV Strategic Plan
  - <https://www.utrgv.edu/strategic-plan/index.htm>
- UTRGV Mission, Vision, and Core Values
  - <https://www.utrgv.edu/strategic-plan/mvv/index.htm>
- College of Fine Arts Mission, Vision, and Strategic Plan
  - [https://www.utrgv.edu/cofa/files/documents/cfa\\_strategic\\_plan\\_approved\\_april2024.pdf](https://www.utrgv.edu/cofa/files/documents/cfa_strategic_plan_approved_april2024.pdf)
- School of Music Mission and Vision
  - <https://www.utrgv.edu/music/about-us/program-profile/index.htm>

## Organization and Useful Contacts

### UTRGV Organizational Charts

<ul style="list-style-type: none"> <li>UTRGV Organizational Charts <ul style="list-style-type: none"> <li><a href="https://www.utrgv.edu/about/organizational-charts/index.htm">https://www.utrgv.edu/about/organizational-charts/index.htm</a></li> </ul> </li> <li>UTRGV University Leadership <ul style="list-style-type: none"> <li><a href="https://www.utrgv.edu/files/documents/administration/utrgv-organizationalchart.pdf">https://www.utrgv.edu/files/documents/administration/utrgv-organizationalchart.pdf</a></li> </ul> </li> <li>Provost and Academic Affairs <ul style="list-style-type: none"> <li><a href="https://www.utrgv.edu/files/documents/administration/org-chart-utrgv-provost.pdf">https://www.utrgv.edu/files/documents/administration/org-chart-utrgv-provost.pdf</a></li> </ul> </li> </ul>
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### College of Fine Arts/School of Music Organization

College of Fine Arts			
<b>Dean</b> <a href="#">Dr. Jeffrey Ward</a> (956) 665-2175		<b>Associate Deans</b> <a href="#">Dr. Daniel Hunter-Holly</a> <a href="#">Ms. Lilia Cabrera</a> <a href="#">Dr. Mark Ramirez</a>	
School of Music Administration	School of Music Administrative Staff		School of Music Coordinators
<b>Director</b> <a href="#">Dr. Kurt Martinez</a> EPACB B2.108 (956) 665-2992  <b>Associate Director</b> <a href="#">Dr. Rebecca Coberly</a> EPACB B1.119 (956) 665-7154	<b>Administrative Manager</b> <a href="#">Norma Salinas</a> EPACB B2.108 (956) 665-3471  <b>Administrative Assistant II</b> <a href="#">Vicky Castillo</a> BMSLC 2.214 (956) 882-7768	<b>UTRGV Arts Coordinators</b> <a href="#">Veronica Gomez</a> <a href="#">Carlos Muñoz</a>  <b>PAC Facilities Manager</b> <a href="#">Joseph Diaz</a>	<b>Graduate Coordinator</b> <a href="#">Dr. Cynthia Cripps</a>  <b>Recital Lab Coordinators</b> <a href="#">Dr. Cynthia Cripps (ED)</a> <a href="#">Dr. Shayna Isaacs (BRW)</a>
Area Coordinators			
<a href="#">Dr. Virginia Davis</a> , Music Education <a href="#">Dr. Jonathan Guist</a> , Woodwinds <a href="#">Dr. Susan Hurley-Glowa</a> , Ethnomusicology/Musicology <a href="#">Dr. Shoko Kinsella</a> , Piano <a href="#">Dr. Michael Quantz</a> , Guitar <a href="#">Mr. Francisco Loera</a> , Mariachi		<a href="#">Dr. Diana Seitz</a> , Strings <a href="#">Dr. Mark Ramirez</a> , Percussion <a href="#">Dr. Scott Roeder</a> , Brass <a href="#">Dr. Sean Taylor</a> , Voice <a href="#">Dr. Justin Writer</a> , Music Theory/Comp/Technology	

## General Resources

- UT System Regents Rules
  - <https://www.utsystem.edu/offices/board-regents/regents-rules-and-regulations>
- UTRGV Handbook of Operating Policies
  - <https://www.utrgv.edu/hop/handbook/index.htm>
- College of Fine Arts Website ([www.utrgv.edu/cofa](http://www.utrgv.edu/cofa))
  - Faculty Resources Page (<https://www.utrgv.edu/cofa/resources/faculty-resources/index.htm>)
  - CFA Policies and Procedures Manual:  
[https://www.utrgv.edu/cofa/files/documents/polices\\_procedures\\_manual\\_approved\\_march2024.pdf](https://www.utrgv.edu/cofa/files/documents/polices_procedures_manual_approved_march2024.pdf)
  - CFA Bylaws:  
[https://www.utrgv.edu/cofa/files/documents/cfa\\_bylaws\\_amended\\_approved\\_may2023.pdf](https://www.utrgv.edu/cofa/files/documents/cfa_bylaws_amended_approved_may2023.pdf)
- School of Music ([www.utrgv.edu/music](http://www.utrgv.edu/music))
  - School of Music Resources (<https://www.utrgv.edu/cofa/schools-and-departments/school-of-music/music-resources/index.htm>)
- National Association of Schools of Music (NASM) Handbook
  - <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>

## Faculty Responsibilities, Expectations and Conduct

The School of Music is committed to fostering a collegial, professional, and courteous environment in which students, faculty, and staff can collaborate, grow, and thrive. The School of Music is committed to upholding the expectations expressed in the UTRGV Standards of Conduct Guide, the AAUP Statement on Professional Ethics, and the Faculty Rights and Responsibilities detailed in UTRGV HOP ADM 06-106.

From the UTRGV Standards of Conduct Guide

*All members of the UTRGV workforce are expected to behave in a manner that is consistent with professional, courteous conduct and supportive of excellence in the workplace. Unacceptable behavior includes demeaning, disruptive, or threatening actions or any actions that interfere with the ability of others to do their jobs. Any such behavior will not be tolerated and should be reported to management.*

*UTRGV is committed to treating each employee with respect and dignity and expects the same of its employees. As an equal employment opportunity employer, UTRGV does not unlawfully discriminate. We are committed to ensuring that all aspects of employment, including recruitment, promotion, compensation, benefits, and training are based on equal employment opportunity principles. Do not be afraid to do the right thing.*

UTRGV Standards of Conduct Guide, P. 12



*Faculty are encouraged to review the resources listed below:*

#### UTRGV Standards of Conduct Guide

- [https://www.utrgv.edu/compliance/\\_files/documents/UTRGV-Standards-of-Conduct-Guide.pdf](https://www.utrgv.edu/compliance/_files/documents/UTRGV-Standards-of-Conduct-Guide.pdf)

#### AAUP Statement on Professional Ethics

- <https://www.aaup.org/report/statement-professional-ethics>

#### UTRGV HOP ADM 06-106: Faculty Rights and Responsibilities

- <https://www.utrgv.edu/hop/policies/ADM-06-106.pdf>

## Institutional Compliance and Outside Activities and Interest Reporting

### Institutional Compliance Trainings

Faculty are required to complete all assigned Institutional Compliance trainings within the assigned timelines. These trainings are assigned and completed in KnowBe4, which should be available under *Applications* when you log onto <https://my.utrgv.edu/>. These trainings typically include Standards of Conduct Training, Information Resources Acceptable Use and Security Policy, Cybersecurity Awareness, Title IX/Being a Title IX Responsible Employee, FERPA, and other important issues of compliance, and faculty and staff are alerted by email when these trainings become available.

More information about UTRGV Compliance expectations can be found at <https://www.utrgv.edu/compliance/>.

### Outside Activities and Interests Reporting

As stated in the Standards of Conduct Guide, UTRGV has policies and procedures related to Conflicts of Interest, Conflicts of Commitment, and Outside Employment/Activities. The conflicts can include teaching a course (face-to-face or online) related to your area of teaching at UTRGV at another institution, serving as a consultant or advisor, or having a financial interest in a vendor.

All faculty and exempt staff are also required to complete their Outside Activities and Interests reporting once a year. The Annual Disclosure Period for reporting outside activities and interests is from January to March each year (the deadline to complete this is typically in March or April, and faculty are notified by email).

Faculty should consult the Standards of Conflict Guide (linked above) as well as the Outside Activities and Interests Portal page (<https://www.utrgv.edu/compliance/outside-activities-portal/index.htm>) on the Institutional Compliance website for more information on what constitutes a conflict of interest and how to fill out the portal.

## Fees for Extra Instruction or Accompanying

[ADM 06-106](#) C.8.a. states that “a member of the faculty may not accept pay for extra instruction or teaching of students registered in UTRGV where he or she is employed.”

- By the current interpretation of this policy, this also includes accompanying. Faculty may also not accept payment from current UTRGV students for extra accompanying for competitions, recordings, or other extra-curricular services (see the [Collaborative Piano Policies](#) for more information on what typically is and is not covered by collaborative piano personnel).
- Graduate/Teaching Assistants below the rank of instructor are allowed to accept pay from students for extra-class instruction or coaching with written approval from the School of Music Director, but only in courses or course sections with which they have no instructional connection ([ADM 06-106](#) C.8.b). This also includes accompanying for extra-curricular activities at the discretion of the GA or TA and with written approval from the director.

Also note that, as per ADM 06-106 C.8. “Faculty members, without previous and special approval of The University of Texas System Board of Regents, shall not collect from students any fees or charges to be expended for UTRGV purposes, and shall not sell to students books, notes, or similar student supplies.”

*As a rule, no money should pass from UTRGV student to UTRGV faculty member.*

## Faculty Absences

In order to meet UT System contact hour guidelines and SACSOCOC instructional modality standards, faculty are required to notify the School of Music director by completing a [Leave Notification](#), via the link on the College of Fine Arts [faculty resources](#) page if they will be absent from teaching or other duties for personal or professional reasons, including travel for research and/or creative activity. In the form, you will be asked to include:

- ✓ The dates you will not be on campus.
- ✓ A description of the reason or activity necessitating the request.
- ✓ An instructional plan for missed classes, lessons, or other teaching obligations.

Note that faculty who are unable to meet their classes at the scheduled day and time for reasons other than illness, conferences, professional meetings, or other research or creative activities *must secure prior authorization from the School of Music director*. When possible, non-emergency requests should be made at least 30 days prior to the absence. If advance notice is not possible, it is the responsibility of the faculty member to inform the director immediately of their impending absence ([ADM 06-106](#).D.a.i-ii)

## Faculty Leave

Faculty who find themselves in need of partial or full leave due to emergency, illness, or military service can apply for faculty leave via the appropriate leave policy. Faculty should consult the HOP policies under 04-600 Leave Administration. Some of the relevant HOP policies include:

- [ADM 04-601](#) Leave of Absence without Pay
- [ADM 04-603](#) Sick Leave
- [ADM 04-606](#) Emergency Leave
- [ADM 04-607](#) Military Duty Leave
- [ADM 04-608](#) Family and Medical Leave (FMLA)

Note that Faculty Development Leave is discussed under Faculty Resources.

## Who to Contact with Concerns?

If you observe or experience conduct that is demeaning, disruptive, or otherwise does not meet the professional standards set by the School of Music and UTRGV, or if you have any compliance concerns, please speak up! UTRGV and the School of Music take all reported concerns seriously. If you wish to voice a concern you are encouraged to...

- Discuss your concern with the School of Music Director. We encourage this as your first step, and the door is always open.
- If, for any reason, you are uncomfortable going to the Director or other School or College administration, reach out to Human Resources, the Faculty Ombuspersion, or the Compliance Office.
- If you wish to raise your concern anonymously, you can use the Compliance Hotline, (877) 882-3999, or EthicsPoint website, [www.utrgv.ethicspoint.com](http://www.utrgv.ethicspoint.com).
- As stated in the UTRGV Standards of Conduct Guide: *“UTRGV does not tolerate retaliation against anyone who makes a good faith report of suspected misconduct or otherwise assists in an inquiry or investigation. Every reported concern is treated seriously.”*

## Academics/Teaching – Working with Students

Teaching and mentoring students is one of the primary responsibilities of UTRGV faculty, and comprises the bulk of most faculty workload allocations. This includes teaching online or in the classroom, laboratory, seminar, or clinical setting, and providing mentoring and instructional innovation, development, and improvement (adapted from ADM-06-106 C.5.a.).

### Faculty Mentorship and Undergraduate Advising

Music students are best served when advising is a collaborative effort between the student's academic advisor and the School of Music faculty, and so all applied faculty (full and part-time) are responsible for serving as Faculty Mentors to their applied students (see below for a more specific description of this role), and to collaborate with Academic Advising to ensure that students are well-guided in their academic and career paths.

#### *UTRGV Academic Advising Center*

Professional academic advisors provide a holistic approach in supporting student success and progress towards a degree, not only by assisting with academic planning and guidance and monitoring student progress towards graduation, but also by offering student support and advocacy, assisting students in navigating institutional barriers, facilitating access to support services and university resources, providing guidance through appeals processes, and other elements of student support. Some of the essential roles and tasks that academic advisors fulfill are:

- ✓ Advising Bachelor of Music students on registration for courses (in coordination with the School of Music Faculty Mentor as needed). All first-year students are required to attend an advising session before registering for courses, and returning students are strongly encouraged to continue attending advising sessions to ensure their progress towards graduation.
- ✓ Assist students (and/or at the request of their Faculty Mentors) with course substitutions, waivers, change of major requests, and other advising processes.
- ✓ Assist students and/or their Faculty Mentors with special situations such as navigating schedules and academic planning for transfer students, appeals, or other situations (note that the Graduation Help Desk is also an available resource to students and their mentors. Questions about JumpStart or VIP students should be directed to the Office of Student Success Initiatives – see below for that information).
- ✓ Serve as a problem-solving and informational resource for students and their faculty mentors.

#### *School of Music Faculty Mentors*

Faculty mentorship is vital to guiding students through essential steps in their development to meet career aspirations; students see the faculty as the experts in the field and, as faculty, we are able to provide context to help them understand the purpose of all the music coursework they are required to take, as well as the specific school of music requirements that they need to fulfill to graduate. Applied faculty are one of the first and most consistent points of contact for School of Music students, and are in an excellent position to catch advising and degree-planning issues and questions that need to be addressed. Faculty Mentors also often have a specialized knowledge of discipline-specific courses and

ensembles that can be essential to student development and ultimate career success. Some of the essential roles and tasks that Faculty Mentors fulfill are:

- ✓ Ensuring that students seek advisement before registration for each semester, and providing complementary advising for music students in coordination with the academic advisors – particularly focusing on...
  - Ensemble placement and discipline-specific courses (in line with the student's degree plan and roadmaps). Applied and Ensemble faculty should work together to make sure that students have the results of ensemble auditions, studio placements, or other decisions that affect their schedules in time for them to register and/or make adjustments to their schedule.
  - School of Music course rotations
  - School of Music policies (sophomore barriers, etc.) that may affect the student's academic planning.
- ✓ Ensure that students are informed about specific School of Music requirements, recital and barrier processes, ensemble requirements, and any other requirements as listed in the Student Handbook or in the Area Handbooks.
- ✓ Manage in-house tasks and tracking, including audition status, recital jury/hearing paperwork and processes, sophomore barrier processes, and ensure adherence to any other School of Music requirements (as listed in this handbook and in the Student Handbook).
- ✓ Work in collaboration with the advising center to ensure that any substitutions, waivers, clearing of prerequisite holds, or other adjustments have been vetted by the appropriate faculty and/or administrators, and both serve the students and maintain the integrity of the Bachelor of Music Degrees and School of Music guidelines.
- ✓ Help the students understand and employ their coursework and degree requirements at UTRGV in the context of career planning and post-baccalaureate success.

Part-time faculty who are not available to students during the summer terms or at other times should make arrangements with their area coordinators to ensure that those students have access to faculty mentorship as needed (students may be temporarily assigned to a full-time faculty member in the area, for example). The Faculty Mentorship relationship should continue after students have finished their applied lesson requirement, and through any stop-outs or pauses in applied lessons. Faculty and Students should reach out to the School of Music Director or Associate Director if they have questions or need assistance providing or receiving mentorship.

## Common Advisement Issues

### *Ensembles*

- Major Ensembles – Please work with the academic advisors to make sure your students are registered for the correct Major Ensemble course number each semester. There is a specific course number for each required semester, and they should be taken in sequence. This is especially important when students begin taking upper-division (3000-4000 level) courses.
- Secondary Ensembles – Work with advising to make sure students are taking these ensembles as needed so that they will be able to graduate on time. Appropriate secondary ensembles for

each major are listed on the degree plan in the course catalog. As with Major Ensembles, please make sure your students are fulfilling their upper-division/advanced secondary ensemble requirements.

- All students enrolled in applied lessons must also enroll in the appropriate major ensemble required for their degree plan until they have completed their degree plan's major ensemble requirement. Please make sure your mentees are complying with this School of Music policy!

### *Concurrent Enrollment*

Many students come to UTRGV having already taken many of their general education core courses through concurrent enrollment programs, and several come to us with earned associate's degrees. This is great – and can be an immense help when it comes to students graduating on time – but because of the way our degree plans are structured, it also means that those students sometimes have trouble filling a full-time course schedule load with just their Bachelor of Music requirements. We recommend that students in this situation sign up for a minor – either within the School of Music (we have several Music Minors tailored to current BM students) or with another minor that suits the student's interests and career path.

- A full list of Undergraduate Minors and Certificates is available at <https://utrgv.smartcatalogiq.com/en/2025-2026/undergraduate-catalog/programs-of-study>,
- And a list of Music Minors and Certificates is available at <https://utrgv.smartcatalogiq.com/en/2025-2026/undergraduate-catalog/undergraduate-programs-by-college/college-of-fine-arts/school-of-music>.

If you are mentoring a student with this issue, encourage them to peruse the available programs and work with their academic advisor to see if one of these minors is a good fit.

### *Transfer Students*

Students transferring to UTRGV from South Texas College, Texas Southmost College, and other music institutions usually require a more tailored approach to advisement – especially in the first few semesters. Students transferring from two-year programs often do not have the opportunity to take lower-level methods, secondary ensembles, or other discipline-specific lower-level courses, and so, even with an earned associate's degree, these students will typically need to complete some prerequisites before moving on to some of the 3000 and 4000-level courses, and there may be some tricky scheduling challenges as lower-level classes compete for times with upper-level classes that were scheduled to accommodate upper-level students. Faculty mentors should work closely with these students and their academic advisors to help them navigate these issues and ensure that they have as smooth a path to graduation as possible.

### *TSI Deficiencies, JumpStart, and VIP (Vaquero Innovators Program) Students*

Incoming students who are TSI Deficient (meaning either that their scores do not meet the required benchmark to be “College Ready” or are missing TSI scores) or are otherwise considered not “College Ready” or a retention concern are typically placed in either the JumpStart program during the summer,

or in the Vaqueros Innovator Program (VIP) during their first year. This will affect both the courses they are required to take and the maximum number of credits they can take in their first two semesters:

- JumpStart – Students who attend an orientation early in the summer (prior to Summer II) are enrolled in JumpStart during Summer II, which allows them to complete some of their requirements during the summer.
  - JumpStart students are usually able to register normally for music classes once they've completed the JumpStart Program; however, they may need to take additional courses in the fall that may conflict with required Music courses or ensembles.
- Vaqueros Innovator Program – TSI-deficient students who are not able to participate in JumpStart are enrolled in the VIP\* program.
  - VIP students can typically only take a maximum of 12 hours, and are automatically enrolled in UNIV, MATH, and ENGL courses. This usually means that they are initially registered only for VIP courses without any Music courses in their Fall schedule.

The First Year Experience (FYE) team is aware that this presents specific challenges for music students and will work with academic advisors and faculty mentors to assess the needs of BM students and develop a plan so that they can take the MUAP, MUEN, and MUSI courses they need to be successful. If you are working with an incoming student in this situation, reach out to [jumpstart@utrgv.edu](mailto:jumpstart@utrgv.edu) (JumpStart), [vip@utrgv.edu](mailto:vip@utrgv.edu) (Vaqueros Innovator Program), or [fye@utrgv.edu](mailto:fye@utrgv.edu) (First Year Experience) for assistance.

\*Note that some students may be enrolled in the VIP program for different reasons. If this affects one of your faculty mentees, you can reach out to [vip@utrgv.edu](mailto:vip@utrgv.edu) for assistance and clarification.

### *Registration holds and other issues*

Prerequisite and other registration holds can often be cleared with instructor approval. If your advisee is encountering a hold, check with Norma Salinas, Vicky Castillo, or the student's academic advisor to see what the options are for clearing the hold. In the email, please include:

- ✓ The student's Name and UTRGV ID
- ✓ The Subject, Number, Title, and CRN of the course.
- ✓ The hold or error message the student is seeing when trying to register.

Please note that Faculty Mentors and/or students should check with the instructor FIRST before requesting to clear any prerequisite holds, and the course instructor must be copied on the email.

### *UTRGV Census Date*

The last day to add or register for classes is typically about a week after the first day of class. Students may still be added to classes between this date and the Census Date (12<sup>th</sup> class day) with instructor permission. *Please note that the absolute last day to add a student to a course is the Census Date!* Make sure that you have checked your class lists and submitted any needed paperwork to the music office well before this date!

### *Course Substitutions and Waivers*

If a student needs to request a course substitution or waiver, either the student or the faculty mentor should contact the student's academic advisor for assistance (the academic advisor will help you collect the necessary information, and you or the student will also need to provide a justification). Please note that course substitutions and waivers should be the exception, and not the rule! Faculty Mentors, Students, and Advisors should follow the degree plans, rotations, and undergraduate and graduate catalogs closely to ensure that substitutions and waivers are only made under unusual or exigent circumstances.

### *College of Education Policies – BM Music with Teacher Certification Degrees*

All students pursuing a BM Music with Teacher Certification will need to complete their All-Level EC-12 Teacher Certification through the College of Education's Office of Educator Preparation and Accountability. Detailed resources can be found in the School of Music Student Handbook and on the [Office of Educator Preparation and Accountability](#) website. Please be aware and remind your students of upcoming deadlines!

### *Senior Recital Requirements*

All students pursuing the BM Music with Teacher Certification (all concentrations) must successfully complete a Senior Recital prior to enrolling in EDUC 4611 Clinical Teaching. The student must complete this requirement in order to graduate, and the requirement must be met regardless of the catalog year of the degree plan.

All BM Performance, BM Music Technology, and BM Music Composition students must complete MUSI 4299 Senior Recital/Capstone as per their degree plan.

## **Where do I look for Assistance with Faculty Mentoring or Student Advising?**

### *Advising Resources*

- EAB Navigate (available in myUTRGV)
  - Look up and connect with your student's advisor on the Overview page.
- UTRGV Academic Advising Center Contact Information  
Edinburg: International Trade & Technology Building (ITT)  
Brownsville: Main 1.402  
[academicadvising@utrgv.edu](mailto:academicadvising@utrgv.edu)  
(956) 665-7120  
<https://www.utrgv.edu/advising/index.htm>
- Course Catalog: <https://www.utrgv.edu/academics/catalogs/>
- School of Music Course Rotations: [Appendix B](#).
- Mandatory Advising List: <https://www.utrgv.edu/advising/advising-basics/check-your-mandatory-advising-list/index.htm>



- First-Year Advising Guide: <https://www.utrgv.edu/advising/advising-guides/first-year-advising-guides/index.htm>
- College of Education Resources: <https://www.utrgv.edu/cep/academic-programs/office-of-educator-preparation-and-accountability/index.htm>
- Graduation Help Desk: <https://www.utrgv.edu/studentsuccess/for-students/graduation-help-desk/index.htm>
- Questions about TSI/JumpStart/Vaqueros Innovator Program Students  
Jumpstart: [jumpstart@utrgv.edu](mailto:jumpstart@utrgv.edu)  
Vaqueros Innovator Program: [vip@utrgv.edu](mailto:vip@utrgv.edu)  
First Year Experience: [fye@utrgv.edu](mailto:fye@utrgv.edu)

## Syllabus Details/Requirements

### Syllabus Templates

Prior to each semester, the Office of Faculty Affairs will send out a Syllabus Template to use for the upcoming semester. These are also usually available at <https://www.utrgv.edu/facultyaffairs/resources/course-development/index.htm> (please make sure you are using the most recent version!).

While you do not have to follow the exact format of the UTRGV syllabus template, you do need to ensure that you include all of the elements required by that template in order to be in compliance, including updated required UTRGV Student Support Resources and Policy Statements. Please include the following:

- ✓ Course Information (Meeting days and times, location, and course modalities).
- ✓ Instructor Information (Name, UTRGV Email, Office Phone/Location, and Office Hours)
- ✓ Course Description and Prerequisites (including the official course catalog description and prerequisites), and any specific designations, including [Service Learning](#), [Sustainable Development Goals](#), the [B3 Scholar Seal](#) (Spanish, Bilingual, Bilingual Flexible, Culturally Sustaining Pedagogy), or [Honors Course/Honors by Contract](#) designations.
- ✓ Course Assignments and Learning Objectives
- ✓ Learning Objectives for Core Curriculum Requirements (only required if the course is approved for the general education core curriculum)
- ✓ Assessment of Learning/Grading Policies
- ✓ Required Readings/Texts, Technology Needs, and Resource Materials
- ✓ Tentative Calendar of Activities (including the UTRGV Academic Calendar) and all scheduled exams.
- ✓ University Policy Statements (Required – Please include as written on the most recent Syllabus Template)
- ✓ Course Policies and Procedures and Student Support Services as appropriate (see the most recent Syllabus Template)

The School of Music Student Learning Outcomes are available for reference in [Appendix C](#).

## School of Music Syllabus Requirements

In addition to the UTRGV Syllabus Expectations above, please include the following on all School of Music syllabi:

- ✓ Required concerts and rehearsals outside of regularly scheduled course hours.
- ✓ Any required student travel, including campus-to-campus travel. Please indicate if the travel will be by Vaquero Express, Chartered Bus, or by other means.

UTRGV Policy and Texas State Law require faculty to upload their syllabi to FPT prior to the first class day. Please upload your syllabi to FPT as early as possible!

## Textbook Adoptions/Course Material Reporting

### Textbook Adoptions

Textbook adoptions can be made through the Follet Discover app in Brightspace. Please be on the alert for semester deadlines!

### Course Material Reporting

Each semester, faculty are required to complete the Course Material Reporting form for their courses. This is an initiative facilitated by the Office of the Provost and helps keep UTRGV compliant with the State of Texas HB 1027 requiring institutions to identify Open Educational Resources (OER) and affordable course materials in the course schedule at least 30 days prior to the start of class. Note that this is a separate process from textbook adoption, which can be done through the Follett Discover app! You can find the Course Material Reporting form at <https://webapps.utrgv.edu/aa/cma/>, and more information on Zero- and Low-Cost course materials at <https://www.utrgv.edu/textbook-affordability-project/course-marking/index.htm>.

## Office Hours

Faculty are expected to be accessible to students outside the classroom (physical or virtual), via email, phone, and office hours. Faculty must post their office hours outside their office or in Brightspace, and make them available to the School of Music office. Five hours of office hours is recommended for most faculty, but this can vary depending on teaching assignment, mode of instruction, and other factors. Consult with the School of Music director for further guidance on what is appropriate for your teaching load.

## Final Exams

Faculty members and students are expected to adhere to published final exam schedules, and permission to change the scheduled time of an exam must be secured from the College of Fine Arts Dean (ADM 06-106 C.5.a.ii). Juries and other end-of-semester events must be scheduled to

accommodate official student final exam schedules and conflicts. UTRGV Final Exam schedules are published at <https://www.utrgv.edu/ucentral/student-resources/final-exam-schedules/index.htm>.

## Course Evaluation Merge Requests

At UTRGV, students fill out their course evaluations online during the mandatory course evaluation period.

- ✓ Evaluations for courses with five or more students are generated automatically. Results are available to faculty via *myUTRGV* and in the automatically generated Tabular Summary of Teaching Evaluations in FPT.
- ✓ *Courses with LESS than five students are NOT automatically generated, and faculty will typically not have access to student comments or ratings.*

Faculty may request to merge courses with small enrollments to form a cohort of five or more students. *You are strongly encouraged to merge applied/ensemble sections with small enrollments or other low-enrollment courses to ensure that you are able to include the student results and comments in your review dossiers!*

## How do I submit a merge request for course evaluations?

The School of Music administrative staff will typically send out an email at the end of October (fall) or March (spring) asking faculty to send them merge requests. Please be on the alert for these emails, and send in your requests by the deadline!

## Collaborative Piano

All Collaborative Piano faculty, Applied faculty, and any other faculty whose students regularly work with collaborative pianists should familiarize themselves with the current Collaborative Piano Policy in [Appendix A](#). If you have questions about the policy, or questions or concerns about the process, please contact the Accompanying Coordinator, School of Music Associate Director, or Director.

## Curriculum and Course Scheduling

### Course Schedule/Rotation Change Process

Please note that a number of factors go into creating the School of Music course schedule, including faculty schedules, student needs, mapping music core and other specialized classes to avoid conflicts and, because of our distributed campus, student and faculty travel between locations. Please follow the steps below to make sure that both students and faculty are able to take and offer courses as needed for our students' success!

If you would like to propose a new day/time for a course, please take the following steps:

1. Check the current Master School of Music Course Schedule (this is typically housed in the UTRGV\_School of Music Faculty SharePoint. If it is not there due to updates, ask the associate

director for assistance) and with your Area Coordinator as needed to make sure there are no significant conflicts with your proposed date and time.

2. Determine if your course or ensemble will require student travel between campuses, or might be in conflict with a course or ensemble that requires travel for the students in your course. Ensure that students have sufficient time for any necessary travel, and that your proposed time works with the Vaquero Express schedule.
3. Email your proposed change to the School of Music Director for approval – along with any notes addressing items 1 and 2.
4. If the proposed change is approved, send the new information to Norma Salinas or Vicky Castillo (copying the Director) to make the change in the system.
5. Proposed changes to the standing course rotation should also follow these steps.

*All course scheduling changes should be proposed, approved, and implemented before registration opens for that semester.*

## Course Modality Change Process

To propose a change in modality from an existing TR/face-to-face course to an online (Asynchronous or Synchronous), Hybrid, Reduced Seating, or other distance-learning modality, please take the following steps:

1. Send the proposed change to the Director via email. Please include information on the intended modality, the need/potential benefit of the proposed change, how the course will be delivered, and how you will ensure that the course will effectively cover the intended learning objectives and deliver a substantive interaction/experience for the students.
2. Once the change is approved, connect with the [Center for Online Learning and Teaching Technology](#) (COLTT) to ensure that you complete the training and certification necessary to develop your course (be aware that all faculty teaching distance-learning courses must complete the [Quality Matters Certification](#) once every three years).

If you are proposing a change in modality from an Online Asynchronous course to a scheduled Online Synchronous, Hybrid, or Face-to-Face course, please follow the steps under [Course Schedule/Rotation Change Process](#) to ensure that your course is available as needed to the intended students. All modality and scheduling changes should be proposed, approved, and implemented before registration opens for that semester.

## Curriculum Proposals

All undergraduate and graduate curriculum proposals, including proposals for new courses, programs, or degrees and changes to existing courses, programs, or degrees, must first be submitted to and approved by the [School of Music Curriculum Committee](#).

The link to submit proposals/recommendations is <https://forms.office.com/r/KdjPcpQWQu>.

Once the proposal is received, the committee will follow up with the faculty member and follow the procedures detailed in the College of Fine Arts curriculum policy (P. 24 in the [CFA Policies and Procedures Manual](#)) and by UTRGV [HOP ADM 06-202](#).

## Independent Study and Out-of-Rotation Course Offerings

### *Independent Study Courses*

Instructors who want to work on specific projects with students may request an Independent Study course (MUSI 2X95 or MUSI 4X95). These courses must be approved by the Director before being added to a faculty member's teaching load. Faculty can request to add an independent study course by emailing the Director with the request, course details, and the need/benefits met by offering the Independent Study Course.

### *Out-of-Rotation Course Offerings*

Instructors wishing to offer a course outside of its standard rotation may do so with the approval of the School of Music director. Please note that these courses can only be offered in addition to the standard rotation, not instead of a regularly offered course. It is extremely important that the School of Music adheres to the standard course rotation so that students are able to plan ahead – especially for courses not offered every semester or every year. Proposals to change the standing course rotation should follow the steps under [Course Schedule/Rotation Change Process](#) above.

*Please note that faculty are NOT required and should not be compelled to schedule Independent Study courses or Out-of-Rotation courses to accommodate students or their faculty mentors.* If faculty choose to do this to assist students, that is their prerogative and, as stated above, they must receive Director approval. Please note that Independent Study Courses and Out-of-Rotation courses may only count towards a faculty member's teaching load if all other School of Music needs are met.

## School of Music Student Policies

The following are student policies specific to the School of Music. All of these policies are included and maintained in the [Undergraduate Student Handbook](#). Every effort has been made to ensure consistency between the Student and Faculty Handbooks, however, in the case of discrepancies, the Student Handbook is considered the authoritative policy.

### Applied Lessons/Studio Placement

All students must pass an audition in order to take any MUAP course. For BM Majors and Music Minors, this is typically their audition for admission to the School of Music. Secondary students\* must arrange a separate audition with the appropriate applied faculty. Requirements for all of these auditions are set by the applied areas.

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\* Secondary students are BM Majors specializing in another applied instrument – for example, a voice student who wants to take applied piano lessons or a cellist who wants to take violin. As a rule, UTRGV's undergraduate degree plans do not require secondary instrument study, but it may serve as an elective or option in some degrees.

Enrollment and placement of students in specific applied studios is at the discretion of the applied instructor and/or applied area, and is dependent on available faculty workload and on the needs of the area. That said, students must be prioritized in the following order:

1. BM Majors who require the MUAP course to progress in their degree or complete their recital requirement.
2. Music Minors in the applied area who require the MUAP course to progress in their degree.
3. Secondary Students\* and any BM Majors who have completed their MUAP requirement.

*Note that students who have not been accepted to a BM program or a Music Minor by audition may not enroll in MUAP courses specific to BM or Music Minor programs.*

While the norm is that students will stay with the same applied instructor throughout their applied study at UTRGV, students are permitted to request a change of instructor, and instructors can also initiate a change of studio. Each applied area should establish a process for this that ensures communication and collegiality, and is encouraged to include this process in their area handbooks.

## Jury Scheduling and Grading

Applied juries are scheduled by each area at the end of the semester – frequently on “study days” or otherwise during the last few weeks of class and finals week. Jury requirements and grading policies are determined by the instructor and by applied area policies, and should be clearly detailed in instructor syllabi and, as appropriate, in area handbooks. When scheduling juries, please observe the following best practices:

- ✓ Be aware of end-of-semester performances, final exam schedules, and other student and faculty obligations when scheduling.
- ✓ Communicate with your students’ collaborative pianists (faculty, GA, and students) to ensure that there are no major scheduling conflicts between areas and studios (it is also a good idea to communicate with the other areas and studios that the collaborative pianist is playing for).
- ✓ Communicate with other applied faculty and areas to avoid room, time, or collaborative pianist conflicts. And be kind in the process – there are a lot of juries, classes, and other events going on at the end of the semester, and it is easy to miss one!

## Sophomore Barriers

The Sophomore Barrier is the jury typically taken at the end of Applied IV, and is required for all music majors. This jury must be passed in order to be considered for upper-level lesson enrollment. If the student does not pass the sophomore barrier, they will be required to retake lower-level applied lessons until the barrier is passed. Procedures and requirements for the Sophomore barrier are determined by each applied area.

Applied areas have the prerogative to mandate that students achieve a specific grade on their barrier jury or recital in order to receive a grade of C or higher in the appropriate applied section and proceed to the next level of applied study; i.e., a student might be required to receive an averaged grade of 70%

or higher from the jury panel for their sophomore barrier in order to receive C or higher in Applied IV and proceed to Applied V. Any area policies regarding jury, barrier, or recital grading must be approved by a vote of area faculty, and detailed in the area handbook. Area policies may be more stringent than School of Music policies, but not less.

## Undergraduate and Graduate Degree Recitals

All students performing an undergraduate or graduate degree recital must pass a recital hearing/jury prior to the required public performance. Procedures and requirements for junior and senior recitals (music education and performance), including repertoire, memorization, length/number of selections, languages (voice), and recital jury/hearing procedures, are determined by each applied area and should be detailed in the area handbooks. Requirements for graduate recitals are also determined by the applied area and policies in the graduate handbook.

### *Senior Recital Forms and Documents*

Once the student has successfully completed the senior recital, the following forms/documentation must be submitted to the Music Office:

- ✓ The recital committee jury/hearing form(s) signed by all committee members (confirming that the student passed the recital jury/hearing).
- ✓ A copy of the formal recital program
- ✓ The recital rubric form from all committee members [link]

### *Graduate Recital Documentation*

Once the student has successfully completed the graduate recital, please submit the following documentation to the Graduate Coordinator:

- ✓ Graduate Recital Committee Form

Please consult the School of Music Graduate Handbook for further details about Graduate Recital, Thesis, Project, and Examination processes.

### *Recital Enrollment Requirements*

- ✓ *BM Performance, Music Composition, and Music Technology* students must be enrolled in MUSI 3299 to complete their Junior Recital requirement, and MUSI 4299 to complete their Senior Recital requirement. It is strongly recommended that students taking MUSI 3299 or MUSI 4299 also be concurrently enrolled in the appropriate level of MUAP Applied Study, even if that student has finished their Applied Study requirement.
- ✓ *BM Music with Teacher Certification* students (all concentrations) should be enrolled in their instrument's section of Applied VII while completing their Senior Recital requirement.



## Recital Lab

Recital Labs are opportunities for students to perform for the School of Music community, and there are several opportunities for students to take advantage of this throughout the semester. Students can also earn Concert/Recital Lab Attendance credit by attending scheduled Recital Labs. Any student taking applied lessons, ensembles, or enrolled in music courses is eligible to perform. Recital Labs are scheduled through the semester, and are typically on Tuesdays or Thursdays from 3:30-4:45 pm. For more information about requesting lab performances, please see the Concert/Recital Lab Attendance and Recital Lab Policies in the [School of Music Student Handbook](#).

## Concert/Recital Lab Attendance

All undergraduate BM Majors are required to complete 5 semesters of Concert/Recital Lab Attendance to graduate. Completion of this requirement is tracked by the Concert Attendance Coordinators and the Music Office. See the Concert/Recital Lab Attendance policy in the [Student Handbook](#) for more information on this requirement.

## Student Absence/Attendance Policy

The School of Music and the College of Fine Arts both have policies detailing the amount of time students may be excused from courses for the purpose of performing with official university ensembles, as soloists and chamber musicians, or otherwise representing the School of Music in performance, research, or academic events.

- Students may not miss more than the equivalent of two weeks of coursework during a fall or spring semester due to absences officially excused by the School of Music.
- Faculty must notify students of any required travel at the beginning of the semester and include required travel in their syllabi.
- Students are responsible for informing their instructors of any absences on an individual basis, complying with policies for excused absences and make-up work in the instructor's syllabus, and submitting any excuse letters or other documents directly to the instructor.

Faculty and students must familiarize themselves with and abide by the policies, timelines, and procedures in the CFA Student Travel Policies. The CFA Student Travel Policy is available on the CFA website at <https://www.utrgv.edu/cofa/resources/faculty-resources/index.htm> and in the [College of Fine Arts Policies and Procedures Manual](#).

## College of Fine Arts Ensemble Appearance Request Policy

Ensemble directors who receive a request to have their ensemble perform for a non-UTRGV event must abide by the CFA Ensemble Appearance Request policy ([College of Fine Arts Policies and Procedures Manual](#) P. 22) and ask the requesting organization or entity to submit a [College of Fine Arts Ensemble Appearance Request](#). Before submitting a request, please read the policy in the CFA Manual and the information on the [CFA Faculty Resources](#) website.



## Undergraduate and Graduate Admission Policies and Timelines

### Undergraduate Admission and Auditions

Incoming first semester and transfer students must submit a UTRGV application, and pass an audition for admission to any Bachelor of Music degree at UTRGV. Additionally, students applying for admission to the BM Music Technology or BM Composition degrees must submit a portfolio for evaluation. Audition requirements and processes are detailed in the School of Music Student Handbook, and on the [Application and Auditions](#) website on the School of Music website.

To be eligible for scholarship consideration, students must complete their audition by the end of the final scheduled spring audition date (usually the middle of March).

The final deadlines for admission to the School of Music are August 1 (Fall semester) and December 15 (Spring semester). All auditions and portfolio evaluations must be completed by this time. *Students who do not meet this deadline will not be permitted to enroll in MUSI, MUEN, or MUAP courses specific to the Bachelor of Music (BM) or Music Minor degrees, and must audition to be admitted to the BM or Minor degree for the next Fall or Spring semester.*

### Graduate Admission and Auditions

UTRGV offers MM degrees in Conducting, Ethnomusicology, Performance, Multiple Instrument Performance, Music Education, and Theory-Composition. Applicants must apply through the UTRGV Graduate College, and complete additional audition or other evaluation requirements as described in the concentration's entries (available at <https://www.utrgv.edu/programs/mm-music.htm>).

To be considered for a Graduate Assistantship for Fall 2026, applicants must complete their application and audition by March 1, 2026.

Go to <https://www.utrgv.edu/cofa/schools-and-departments/school-of-music/music-resources/graduate/index.htm> for more information about the School of Music's graduate programs.

## Student Scholarships and Funding Opportunities

### School of Music Scholarships

#### *Endowed Music Scholarships and School of Music Scholarships*

The awarding of Endowed Music Scholarship and School of Music Scholarship funds is administered by the scholarship committee. Scholarship auditions for incoming students are typically scheduled during late February and early March. The scholarship committee is responsible for setting timelines for scholarship consideration for incoming and returning students in accordance with the UTRGV Scholarship Office, and will send out a schedule and guidelines during the fall semester. *Students must have a minimum 3.0 Institutional GPA to be eligible for any School of Music scholarship.*

### *Ensemble Scholarships*

The Symphony Orchestra, Band, and Master Chorale ensembles also have scholarship funds that can be awarded at the beginning of each semester. These awards are administered by the directors of those ensembles. Students must have a minimum 3.0 Institutional GPA to be eligible for any School of Music scholarship.

### *College of Fine Arts Scholarships*

The UTRGV College of Fine Arts offers both Student Retention Scholarships (intended to support students experiencing financial hardships or family emergencies that may cause them to withdraw from school), and Student Scholarships and Grants intended to support students who engage in travel, study abroad, and research and creative activity.

The criteria and applications for these scholarships can be found on the College of Fine Arts Student Resources website at <https://www.utrgv.edu/cofa/resources/student-resources/index.htm>

### *UTRGV Student Funding and Financial Aid Resources*

#### *Engaged Scholarship and Learning: Engaged Scholar and Artist Awards*

The Office of Student Success's Engaged Scholarship and Learning offers competitive awards for students in Undergraduate Research, Creative Works, and Community Engagement that can help fund student participation in and travel to conferences, workshops, and summer programs that support independent student research and creative works projects. These programs also offer opportunities for faculty mentoring. For more information, go to:

- <https://www.utrgv.edu/engaged/index.htm> (Engaged Scholarship and Learning)
- <https://www.utrgv.edu/engaged/find-funding/esaa/index.htm> (Engaged Scholar & Artist Awards)

#### *Student Emergency Fund*

As stated on the Student Emergency Fund website, the Student Emergency Fund is to provide "limited, last-resort, financial assistance to currently enrolled students who are experiencing a sudden emergency, accident or unforeseen event that requires additional emergency monetary assistance in order to support their ability to stay enrolled and focused on their academic career." If you are advising or mentoring a student who is in need of emergency funds, direct them to <https://www.utrgv.edu/scholarships/student-emergency-fund/index.htm> for more information.

#### *UTRGV Financial Aid*

To learn more, and advise students about, other financial aid opportunities, including the Tuition Advantage Program, go to <https://www.utrgv.edu/ucentral/paying-for-college/financial-aid/index.htm>.

## Teaching and Student Support Resources

- <https://www.utrgv.edu/online/getting-support/student-support/academic-support/index.htm>
- <https://www.utrgv.edu/online/getting-support/index.htm>

## Facilities, Scheduling, Travel, and Procurement

### Facilities

The UTRGV School of Music is housed within the Performing Arts Complex on the Edinburg campus, and at the Music, Science, and Learning Center and the Red Room in the TSC Arts Center on the Brownsville campus. The Music Buildings on both campuses contain offices, studios, classrooms, storage areas, practice rooms, rehearsal halls, an electronic keyboard lab, and a computer music lab.

### Facilities Usage and Acceptable Use of UTRGV Property

Procedures for the use of and scheduling in performance and classroom spaces are detailed below. Please note that equipment and materials belonging to the Department of Music may not be used for any performance or event not directly associated with UTRGV, and student organizations must be in good standing with the Dean of Students' office. This includes, but is not limited to, all instruments, electronic gear, chairs, music stands, and sheet music.

#### *UTRGV Performing Venues*

Available calendars and the form to submit event requests for 2025-2026 are all housed on the [UTRGV School of Music - Performance Hall Availability](#) website (If you need access, contact Norma Salinas or Vicky Castillo.) This includes:

#### **Brownsville Campus**

BMSLC 1.217 – Multipurpose Hall  
TSC Arts Center Red Room

#### **Edinburg Campus**

UTRGV PAC Performance Hall  
UTRGV Choir/Band/Orchestra Hall

Note that the UTRGV Library Auditorium is unavailable for performances until further notice

Please read the guidelines below, and on the [UTRGV School of Music - Performance Hall Availability](#) page before submitting a request. You can submit a venue request [here](#).

## Facilities Scheduling

### *UTRGV Arts, Faculty Recital, Guest Artist Recital, and Student Ensemble/Studio Recital Scheduling*

Scheduling for the UTRGV PAC, limited scheduling for the TSC Arts Center, and scheduling for the UTRGV Arts series will begin at the end of the spring semester prior to the season. First Major Ensemble directors will be contacted by the UTRGV Arts staff to schedule major ensemble concerts, and then the schedule will be opened to faculty wishing to schedule faculty and guest artist recitals. Once the scheduling deadline has passed, the schedule will be subject to approval by the School of Music director.

Once the spring scheduling period has ended, additional events may be scheduled on a first-come, first-served basis with priority given to academic needs, and depending on the availability of performance spaces and UTRGV staff.

Calendars and the form to request performance dates are available on the SharePoint site at [UTRGV School of Music - Performance Hall Availability](#). All performance dates MUST be submitted using the [form](#) – requests made by email, phone, text, in person, or by contacting staff directly will not be processed or confirmed until the requester has submitted the appropriate request form.

Note that faculty should only use this request form for UTRGV School of Music events, and not for outside organizations or jointly sponsored events. There is a different process for rental of these spaces by outside organizations, and outside vendors are not allowed on campus by the UT System without an approved contract. In addition, all jointly sponsored activities must be approved by the President's office (HOP ADM 10-301). The use of UTRGV buildings or facilities by individuals who are not UTRGV students, faculty, or staff; by groups that are not registered student, faculty, or staff organizations; or by associations or corporations for programs or activities must be jointly sponsored by UTRGV, and are subject to approval by the School of Music Director.

- For more information on how to reserve a date on behalf of another organization, go to <https://www.utrgv.edu/conferences/facility-rentals/index.htm>.
- For more information on Joint Sponsored Events, go to <https://www.utrgv.edu/conferences/joint-sponsorships/index.htm>

### *Student Recital Scheduling*

Student recitals may be scheduled in the Multi-purpose Hall (BMSLC 1.217) in Brownsville, and in the PAC Choir, Band, or Orchestra Hall in Edinburg. To schedule a degree recital in any of these spaces, faculty must fill out the appropriate form on the UTRGV School of Music SharePoint site:

### [UTRGV School of Music - Performance Hall Availability](#)

Students may also elect to hold their recitals off campus. If you and your student choose to hold the recital at an off-campus location, please be sure to check with all collaborative and performing personnel before confirming a date, time, and venue.

Please note that UTRGV is not responsible for any fees or liability associated with off-campus degree recitals. If the venue requires a form or other documented agreement, the student is responsible for signing the form and for assuming responsibility for any liability. UTRGV cannot be listed as a responsible party or organization, and UTRGV Staff and Faculty are not permitted to sign Occasional Property Use, Release Forms, or other agreements on behalf of the University or the School of Music.

### *UTRGV Arts Performance Cancellations*

UTRGV Arts is one of the premier representatives of the arts at UTRGV, and of the UTRGV community. It is essential that the calendar, ShowPass App, and all publicity materials on social media and elsewhere be as up to date as possible to ensure community engagement, support, and satisfaction. If you do find that you need to cancel a performance or event for yourself or an ensemble, please notify the UTRGV Arts staff via email as soon as possible so that notice can be sent in a timely fashion!

### *Classroom Scheduling*

To reserve a classroom in the BMSLC, EPACB, or EPACC buildings, email your request, including the date, time, and room specifications, to Norma Salinas or Vicky Castillo.

### *UTRGV Arts Ticket Policy*

- Single ticket prices and season ticket prices are determined by the School of Music director in collaboration with the Dean.
- Any School of Music faculty member may attend any music concert listed on UTRGV Arts without admission cost.
- Any UTRGV music student with a valid UTRGV ID may attend all music concerts listed on UTRGV Arts without admission cost.
- Distinguished Artist Series concerts are complimentary for all UTRGV students with a valid student ID for the 2025-2026 academic year.
- Performer Comps
  - UTRGV Music students performing will now receive one complimentary admission ticket for each of their performances.
  - Faculty will have a limit of 20 complimentary tickets for any event(s) they are directing or organizing.
  - Comp tickets must be requested at least 24 hours prior to the performance.

### *Guest Artist/Speaker Approval and Scheduling*

Guest artist/speaker events may include performances, lectures, workshops, clinics, or any other events featuring non-UTRGV personnel. These are great opportunities to enhance the student and faculty experience at UTRGV, and are encouraged as far as available space and funds allow (use of UTRGV funds and facilities is subject to approval by the director). To schedule a guest artist/speaker event, please take the following steps:

- Review the schedules of the venue or venues you are hoping to use to check availability (see scheduling procedures above).

- Submit a proposal including the suggested date, time, venue, and a detailed budget of any costs (travel, honorarium, or other fees) to the director via email, copying Vicky Castillo and Norma Salinas (this would be considered a purchasing request, so please follow the steps under [Purchasing](#) below).
- If the proposal is approved, submit a scheduling request via the appropriate form in the SharePoint site to reserve the space, or contact Vicky Castillo or Norma Salinas to reserve any classroom spaces. Scheduling requests will be reviewed by Carlos Munoz, and approved by the director.
- Submit any quotes for goods or services rendered to Vicky Castillo and Norma Salinas, and ensure that the Guest Artist/Speaker is set up in the system as a Vendor as needed (see [Purchasing](#) below). Quotes must be provided at least two weeks prior to the service, and Guest Artists/Speakers must submit an invoice immediately after the event to ensure timely payment.

If your Guest Artist/Speaker event does not require UTRGV facilities (a presentation via Zoom or a scheduled class visit for example), or UTRGV funds, no prior approval is required.

Faculty are encouraged to consult with their areas and other interested parties in the School of Music and the College of Fine Arts about Guest Artist/Speaker events – both to avoid scheduling conflicts and to ensure that these events benefit as many UTRGV students as possible. Requests can be submitted by either the area coordinator or the School of Music faculty member.

## Workshops and Festivals

- To host a Workshop or Festival at UTRGV, faculty must submit a workshop/festival proposal to the director prior to finalizing any plans to host an event on campus.
- Workshop/festival budget proposals should be submitted in writing (email or a shared file) and are due to the Director by the second Friday of the semester in which the event is to happen.
- Workshop/festival budget proposals need to be as specific as possible. Use prior year attendance numbers if available, and list all projected expenses for the event.
- Once the budget proposal is submitted, the director will review the proposal and respond with either an approval or a request for an adjustment to the proposal within three working days.
- Only expenses listed on the “approved” budget proposal will be paid or reimbursed.
- *The total expenses in any budget proposal may not surpass 40% of the projected income.*
- 100% of the proceeds from all workshops and festivals, including UIL and Pre-UIL events, will go to the School of Music.
  - 40% of the proceeds will go to pay for custodial, security, parking, and any other administrative expenses.
  - All remaining funds will be deposited in the Student Enrichment account to be used to fund student scholarships. Scholarships will be awarded on an objective and non-discriminatory basis.
  - To request a scholarship from these funds for a School of Music student, submit the student’s name, UTRGV ID, and the justification or reason for the scholarship to Dr. Kurt

Martinez. Dr. Martinez will select the applicants to be awarded. These requests must be submitted by faculty.

- If minors (students under 18) will be participating in the Workshops/Festivals, the faculty running the event will be responsible for registering the event on the Youth Programs website via the Ideal-Logic Compliance Portal Link prior to the beginning of the program. You can find instructions, policies, and resources for working with minors at <https://www.utrgv.edu/youthprograms/toolbox/index.htm>.

## Marketing, Social Media, and Publicity – Expectations and Resources

Faculty are encouraged (in fact, more than encouraged!) to spread the word about performances, events, achievements, and other exciting news about what is happening at UTRGV!

### Social Media and Websites

- UTRGV Arts Showpass: <https://www.showpass.com/o/utrgv-arts/>
- UTRGV Arts Facebook: <https://www.facebook.com/utrgvarts>
- UTRGV School of Music Facebook: <https://www.facebook.com/UTRGVMusic/>
- UTRGV School of Music Instagram: <https://www.instagram.com/utrgvschoolofmusic/>
- UTRGV School of Music YouTube: <https://www.youtube.com/@utrgvschoolofmusic7779>

If you are using any UTRGV logos or other branding to advertise events and projects, please be sure to follow the policies and graphic identity guidelines published by UTRGV's University Marketing and Communications. Go to the Resources and Guidelines menu on the University Marketing and Communications website (<https://www.utrgv.edu/umc/>) to view graphic identity guidelines, social media guidelines, and download the UTRGV Style Guide. Note that UTRGV logos and the UTRGV mascot are for UTRGV use only, and may not be used by non-UTRGV organizations.

To submit a College of Fine Arts Graphic Design Request, fill out the form [here](#).

## Purchasing

All purchases of supplies, goods, services, and equipment must be approved by Dr. Martinez. Faculty may not make any contracts or agreements, place any orders, or agree to any payment or services prior to this approval.

- To request approval, submit a request to Dr. Martinez via email, and copy Norma Salinas and Vicky Castillo. The request should include:
  - The reason for the purchase.
  - The intended purpose of the purchase (commissions or equipment for ensembles, set pieces or costumes for opera, classroom support technology, etc.)
  - A quote detailing the requested goods or services.



- Requests for purchases should be submitted one month in advance to allow time for approval and processing and to ensure that the School of Music is able to pay vendors in a timely fashion.
- Once the request is approved, the quote must be forwarded to Vicky Castillo or Norma Salinas so a requisition can be submitted. Please do not wait until services have been rendered to do this!
- All prospective suppliers of goods and services must be entered as a vendor in our system before any order or services are processed. New suppliers require an invitation from a UTRGV employee. To add a supplier as a vendor:
  - Send the vendor's contact email and phone number to Vicky Castillo and Norma Salinas. They will reach out to the supplier with an invitation to set up as a vendor. The prospective supplier is responsible for submitting all the paperwork and information requested.
- The Procurement Office will assist in the request for foreign suppliers.

**Failure to abide by these policies when procuring goods and services will release the School of Music from all liability of payment.**

Please note that, as stated in the UTRGV Standards of Conduct Guide, "Faculty and staff should not personally accept any material gifts, gratuities, or other payments, in cash or in kind, from any vendor currently doing or seeking to do business with UTRGV. Material gifts are those of more than nominal value. Nominal value means an item of little or no marketable value such as a keychain, notepad, or pen with a vendor's name on it." If you have questions about compliance or potential conflicts of interest, ask the School of Music Director or seek guidance from the Institutional Compliance office (<https://www.utrgv.edu/compliance/hotline/index.htm>).

## Faculty Travel

The School of Music Director must approve all faculty travel using School of Music funds before the funds can be encumbered and travel arrangements are made. This includes travel funded by individual travel allotments (see below), student services fees, or any other funding sources administered by the School of Music (if you are not sure if the travel funds you are using require approval, check with the Director or submit a request).

*Note that Tenure-track and Tenured faculty typically receive a basic travel allotment for each academic year – usually between \$700 and \$800. Use of these allotments is administered by the School of Music, and should primarily be used to support the faculty member's research and creative activity. Faculty who do not have access to this travel allotment (usually Professional-Track Faculty) or have exhausted their allotment are encouraged to apply for a [CFA Travel Grant](#).*



To request faculty travel approval, send your request via email to the School of Music Director, including:

- ✓ A brief description of the travel activity and purpose, and how this will benefit the University
- ✓ A budget including the total amount requested and the funds you are intending to use (individual travel allotment, grant funds, etc.).
- ✓ Please copy Norma Salinas and Vicky Castillo on all faculty travel requests.

If your request is approved by the Director, consult with Norma Salinas or Vicky Castillo on the next steps to book your travel in iTravel (travel policies at UTRGV are updated – and can change – frequently, so it is a best practice to check with them on the latest policies first!). A few things to remember:

- ✓ Please try to keep the hotel rate within the allowed per diem (this information should be available in iTravel). Hotel rates above the per diem rate will need to be approved by the Director.
  - iTravel will typically notify faculty if their hotel, airfare, or car rental choice is outside of the usual UTRGV guidelines. Requests outside of these guidelines will require faculty to submit a justification, and are subject to Director approval.
- ✓ Notify the Director and copy Norma and Vicky immediately after making hotel, flight, or rental car arrangements in iTravel so that they can be approved within the available time frame.
- ✓ If travel will cost more than the allotted faculty travel amount (i.e., if the faculty member will need to pay some part of the airfare or hotel for the trip), consult with Norma or Vicky on the best way to proceed.

As a rule, all communications with the travel office should go through the School of Music Administrative staff (Norma Salinas or Vicky Castillo), unless otherwise instructed. Faculty are expected to maintain professional and courteous standards in any communication with School of Music or Travel Office staff.

## Student Travel

Student travel is governed by the College of Fine Arts Student Travel Policy (P. 17 in the [College of Fine Arts Policies and Procedures Manual](#)) and UTRGV Student Travel Policies, and faculty should consult these when requesting and arranging for student travel. All student travel must be submitted for approval via the College of Fine Arts [Travel Request Survey](#). A few reminders:

- ✓ Approval of Required Student Travel
  - All required travel for any music course or ensemble must be approved in advance by the School of Music Director and, if approved, be included in the semester syllabus.
  - Ideally, requests for required travel should be submitted prior to the start of the semester, and must be submitted by the end of the first week of class at the latest to be included in a syllabus as required travel.
  - Submitted requests must include all of the budget, personnel, and other information required by the form. Incomplete requests will not be considered. Requests must include:

- A roster of the students who will be required to attend
  - Dates of classes missed by the students
  - Budget information, including, but not limited to: Transportation, Housing, Food (the School of Music will set a per diem), Registration Fees, Equipment Rentals, and luggage fees for instruments or other equipment.
- If travel is required for a course, it is assumed that it is required as part of the student's grade, and that this will apply to all students in the course. Required travel for only a portion of the students in the course will not be approved without satisfactory justification for why the chosen students are required to attend, and how the grading structure of the course accounts for both the students required to travel and those who are not.
- If the required travel is not approved, faculty can still request funding for non-required travel through the CFA form.
- The preliminary request to include the required travel may be submitted directly to the Director via email, or using the CFA form. Note that faculty that make the preliminary request via email must also submit the CFA form 30 days prior to travel as per the CFA Student Travel Policy.
- ✓ School of Music/CFA Deadlines
  - The Travel Coordinator must submit requests for any student travel (required or not), 30 days prior to the start of travel via the CFA travel request survey ([https://utrgv.co1.qualtrics.com/jfe/form/SV\\_5bBby4Op76sy5VQ](https://utrgv.co1.qualtrics.com/jfe/form/SV_5bBby4Op76sy5VQ)).
  - Any requests made between 30 and 7 days prior to the start of travel will require additional approval from the School of Music Director and the CFA Dean.
- ✓ Student Life Travel Indemnity Forms
  - Required travel between UTRGV campuses will not require students to fill out student life Travel Indemnification forms (the travel must be listed in the syllabus).
  - All non-required student travel, or required travel to off-campus venues, will require students to fill out student life Travel Indemnification Forms as per CFA and UTRGV policy. These forms must be submitted before most travel arrangements can be made.
- ✓ As with all travel, please consult with the School of Music administrative staff before beginning travel arrangements.

## Faculty Service and Committees

Faculty service is essential to the function and governance of the School of Music. Service activities may include service on School of Music standing or ad hoc committees, recruitment and retention activities, organizational work such as instrument inventory or concert attendance/recital lab coordination, administrative service as area coordinator, graduate coordinator, or other administrative role, or other activities as listed in section 3.4.4. of the School of Music [Guidelines for Annual Evaluation, Tenure, and Promotion](#). Faculty service expectations also include regular attendance at School of Music Faculty Meetings, Commencement, and other School of Music and University events.

### School of Music Committees

As noted in [HOP ADM 06-106](#), “faculty members are expected to accept and participate when elected or appointed to college, schools, departments, or UTRGV committees or councils.” School of Music faculty have the opportunity to serve on multiple standing committees, as well as search committees and other ad hoc committees as needed.

#### School of Music Standing Committees

##### *Annual Review Committee*

Committee Type – Elected

Eligible Faculty – Full-time Tenured (Associate and Full), Lecturer III, and Senior Lecturer faculty

##### Description

This committee is responsible for conducting department-level reviews of Professional-Track faculty for annual review.

##### Committee Membership

Members of this committee must be full-time Tenured, Lecturer III, or Senior Lecturer faculty. Elected members serve for a term of three years, and the School of Music holds an election to fill vacancies at the end of each spring semester.

##### *Comprehensive Periodic Review/Promotion to Full Committee*

Committee Type – Elected

Eligible Faculty – Full-time Tenured faculty at the rank of Full Professor.

##### Description

The committee is responsible for reviewing faculty dossiers for Comprehensive Periodic Evaluation (formerly Post Tenure Review).

##### Committee Membership

Members of this committee must be full-time Tenured faculty at the rank of Full Professor. Elected members serve for a term of three years, and the School of Music holds an election to fill vacancies at the end of each spring semester.

### *Curriculum Committee*

Committee Type – Elected

Eligible Faculty – Full-time School of Music faculty of all titles and ranks who have three or more years of employment as faculty in the UTRGV School of Music

Description

The committee is responsible for reviewing all curriculum proposals, making a recommendation on proposals to the full School of Music faculty, and submitting proposals approved by the School of Music faculty for approval by the Director and guiding them through the curriculum approval process according to the CFA Guidelines for Review and Approval of Curriculum Proposals and UTRGV Policy.

Committee Membership

See the School of Music Curriculum Committee Election Policy in [Appendix D](#).

### *Accompanying Committee*

Committee Type – Appointed

Eligible Faculty – Full-time faculty of all titles and ranks representing School of Music Applied areas (see Committee Membership below)

Description

The Accompanying Committee is responsible for reviewing and revising the Collaborative Piano Policies, setting timelines and deadlines for each academic year, and addressing questions and concerns about accompanying assignments, schedules, and personnel needs. One of the essential purposes of this committee is to ensure the consideration of the needs, concerns, and perspectives of all stakeholders, including applied faculty, students, and collaborative piano faculty, in accompanying assignments and decisions.

Committee Membership

The Accompanying Committee is comprised of the School of Music Director, the Associate Director, the Accompanying Coordinator, and at least one representative from each of the following Applied Areas: Piano, Brass, Strings, Woodwinds, and Voice. Representatives from each area are recommended by the area, and approved by the School of Music Director.

### *Scholarship Committee*

Committee Type – Appointed

Eligible Faculty – Applied Area Coordinators

Description

The Scholarship Committee sets deadlines, timelines, processes, and funding allocations for School of Music scholarship awards. Committee members coordinate with their applied areas to rank and recommend scholarships for incoming and returning students.

#### Committee Membership

The Scholarship Committee is comprised of Area Coordinators from the Brass, Composition/Music Technology, Guitar, Mariachi, Percussion, Piano, Strings, Voice, and Woodwinds Applied Areas, the School of Music Director, and is chaired by the Associate Director.

#### *Audition Committee/Coordinators*

Committee Type – Appointed

Eligible Faculty – All full-time faculty

#### Description

The Audition Committee is responsible for setting and updating deadlines, timelines, processes, publicity materials, and general audition policies for the School of Music. Audition Coordinators are also responsible for tracking Audition Request Form submissions, scheduling live auditions for each area, coordinating the evaluation of video submissions, updating auditioning students' acceptance statuses on the form, and coordinating with their areas to ensure that audition requirements posted on the website are accurate.

#### Committee Membership

The Audition Committee is comprised of the Audition Coordinators for each applied area, and should include at least one representative from each area that evaluates undergraduate School of Music auditions, including Brass, Composition, Music Technology, Guitar, Mariachi, Percussion, Piano, Strings, Voice, and Woodwinds. Committee members are recommended by the area, and are approved by the School of Music Director.

#### *Music Major for a Day Committee*

Committee Type – Volunteer

Eligible Faculty – All full-time faculty

#### Description

This committee organizes the annual Music Major for a Day events, including scheduling the dates, organizing the events, advertising, and managing student involvement.

#### Committee Membership

Membership includes directors of the School of Music Major Ensembles and representatives from School of Music Areas as needed.

#### *Graduate Committee*

Committee Type – Volunteer

Eligible Faculty – All full-time faculty eligible to teach graduate courses

#### Description

The Graduate Committee evaluates and proposes School of Music policy and procedures regarding School of Music graduate programs, and reviews and updates the School of Music Graduate Handbook as needed.

#### Committee Membership

Faculty interested in serving on this committee should contact the Graduate Coordinator or the School of Music Director. This committee is chaired by the Graduate Coordinator.

### *Graduate Admissions Committee*

Committee Type – Appointed

Eligible Faculty – All full-time faculty

#### Description

The Graduate Admissions Committee evaluates applications, votes on admissions, and guides the admission process of students applying for School of Music Graduate programs.

#### Committee Membership

The standing Graduate Admissions committee consists of one faculty member each from the Music Theory/Composition, Music Education, and Ethnomusicology/Musicology, and Ensemble Areas, and the Graduate Coordinator. The committee also includes the appropriate applied instructor or applied area representative for applicants to the MM Performance degree.

### *Junior Faculty Committee*

Committee Type – Appointed (automatic based on years served)

Eligible Faculty – All Lecturer I, Lecturer II, and Tenure-Track faculty (3<sup>rd</sup> year and below)

#### Description

Junior Faculty Committee meetings serve as informational sessions for Junior Faculty on UTRGV and School of Music Policies, Procedures, and Best Practices. This committee also serves as a venue for Junior Faculty to voice questions and concerns specific to new faculty, and as a conduit to present ideas, initiatives, and input to School of Music administration.

#### Committee Membership

All full-time faculty who have served three years or less at UTRGV (Lecturer I, Lecturer II, Professor of Practice, and Tenure-Track), are automatically members of this committee.

### Area Coordinators

Committee Type – Chosen by the area

Eligible Faculty – All full-time faculty

#### Description

Individually, Area Coordinators serve as points of communication between their respective areas and the School of Music Director, maintain area handbooks and policies, schedule and run area meetings (recommended 2 per semester), and represent and advocate for their areas as needed in School of Music discussions and with School and CFA administration. As a group, Area Coordinators also form the committee to evaluate Graduate Assistantship applications and Presidential Research Fellowship candidates (when available), and Applied Area Coordinators also form the core of the Scholarship committee.

#### Membership

Area Coordinators are chosen by the area. All full-time faculty are eligible to serve in this capacity; however, it is recommended that Area Coordinators be tenured faculty, Non Tenure-Track (Professional) faculty at the Lecturer II or III rank, or Tenure-Track/Lecturer faculty with at least three years of experience as faculty members at UTRGV. Each area should develop a rotation or term (three years is a good standard) for this role that suits the area's membership and specific needs.

### TEAC and PFEAC Committees

- TEAC – Tenured faculty are periodically expected to serve as needed on Tenure Evaluation and Advisory Committees (TEACs) for Tenure-track faculty. Information on the role of the committee and how it is assembled can be found in the [CFA Tenure-Track Guidelines](#) and in the updated [HOP ADM 06-503](#).
- PFEAC – Full professor faculty are also periodically expected to serve on Promotion to Full Evaluation and Advisory Committees (PFEACs) for faculty who are applying for Promotion to Full Professor. Information on the role of these committees and how they are assembled can be found in the CFA [Promotion to Full Professor Guidelines](#) and in the updated [HOP ADM 06-504](#).

### Ad Hoc and Search Committees

Committees for Faculty Searches and Ad Hoc committees to address specific tasks or policy development will be formed as needed on a yearly basis. Faculty for these committees will be appointed by the School of Music director in consultation with the appropriate stakeholders.

### Faculty meetings

*HOP ADM 06-106: School or departmental meetings shall be scheduled by directors or chairs as needed to handle such matters as curriculum, budget, recruitment, etc. Faculty are expected to participate in all department and college meetings.*

The School of Music holds faculty meetings about four times per semester – typically one meeting the week before the first class day, and once a month after that. Meetings are typically held on Tuesdays or Thursdays from 3:30-4:30pm, so please make a note of the meeting schedule and plan to attend. Other meetings are scheduled as needed throughout the semester.

Please note that many other committee meetings and School of Music events are scheduled during the Tuesday/Thursday 3:30-4:30 time, which also serves as the Recital Lab and activity period for the students. Please avoid standing commitments during these times if at all possible to ensure that you are able to participate in the shared governance of the School of Music.

To request to add an item to a School of Music Faculty Meeting agenda, please email your request to the School of Music Director or Associate Director at least one week before the scheduled meeting.

## Commencement

HOP ADM 06-106: Commencement ceremonies will be held twice each academic year, one each at the end of the fall and spring semesters. Faculty members are expected to participate in at least one commencement ceremony each academic year.



# Faculty Information and Resources

## Types of Faculty Appointments

The faculty titles used by UTRGV are detailed in UTRGV HOP [ADM 06-401 \(Academic Titles\)](#) and the UT System Regents' Rules and Regulations [Rule 31001: Faculty Appointments and Titles](#). Academic titles currently in use in the School of Music are:

- Tenure-eligible Titles
  - Professor (tenured)
  - Associate Professor (tenured)
  - Assistant Professor (tenure-track)
- Professional Faculty Academic Titles
  - Lecturer I (three-year and one-year appointments)
  - Lecturer II
  - Lecturer III
  - Senior Lecturer
  - Professor of Practice

Please note that the annual and cumulative review processes, criteria, and promotion expectations are different for the different titles and ranks. Faculty should consult the resources below for review processes and expectations and should consult the Workload section of this document for basic workload expectations. Many HOP policies have either recently undergone substantial revisions, or are currently undergoing revisions, so faculty should check on those policies frequently, and let the Director or Associate director know if they have any questions.

## School of Music Review Guidelines and Resources

All full-time faculty must undergo either an annual review or a cumulative review every year, as well as reviews for tenure and/or promotion. Timelines, criteria, and other policies and processes vary between different titles and ranks, and are documented in multiple policies which are listed below (note that this does not include HOP policies in this update. HOP policies will be added as they are approved and available). We encourage both new and experienced faculty to review these policies annually, and to bring any questions or concerns to the Director, Associate Director, or their TEAC, PFEAC, Annual Review committee or CPE committee chairs.

### Faculty Evaluation Resources

#### All Faculty

- [UTRGV Pathways for Review Deadlines and Faculty Review Guidelines](#)
- [Faculty Portfolio Tool Resources](#)

#### Tenured Faculty

- [Tenured Annual Review Guidelines](#)
- [CFA Promotion to Full Professor Guidelines](#)
- [HOP ADM 06-504 Tenured Faculty Evaluation](#)

#### Tenure-Track Faculty

- [CFA Tenure-track Guidelines](#)
- [HOP ADM 06-503 Tenure-Track Faculty Appointments, Evaluations, and Reappointments](#)

#### Professional Track Faculty (Lecturer and Professor of Practice)

- [Non-tenure Track \(Professional Track\) Annual Review Guidelines](#)
- [CFA Promotion Guidelines for Professional Track Faculty](#)

## UTRGV and CFA Merit Policies

When funds for merit pay increases are available, all eligible faculty in the College of Fine Arts will receive a percentage increase to their base salary. Policies detailing eligibility and distribution of merit funds can be found on P. 3 of the [College of Fine Arts Policies and Procedures Manual](#). Both CFA and School of Music Policy are subject to UTRGV policies.

## Workload Policies and Practices

### Workload Allocations

Individual workload allocations are determined by the faculty member and the School of Music Director in the annual workload allocation meeting. Individual allocations may vary depending on the faculty member's rank, title, responsibilities and activities, however, the following allocations are standard practice within the College of Fine Arts and the School of Music:

Tenure-track and tenured faculty – Research Emphasis	60% Teaching 20% Research/Creative Activity 20% Service
Tenure-track and tenured faculty – Teaching Emphasis	80% Teaching 10% Research/Creative Activity 10% Service
Professional track faculty – Teaching and Service Emphasis*	80% Teaching 0% Research 20% Service
Professional track faculty – Teaching Emphasis Only*	80-100% Teaching 0% Research 0-20% Service

\*Workload allocations for Professional Track faculty are particularly dependent on faculty responsibilities and activities, and department needs, and Lecturer and Professor of Practice faculty should have workload percentages that align with their contract and duties. Variations from standard workload allocations are allowed with the approval of the School of Music Director and the Dean.

## Teaching Workload Allocation Calculation

Workload for teaching assignments is calculated based on UTRGV HOP [ADM 06-501](#) (Faculty Workload) and the College of Fine Arts Workload Guidelines in the [College of Fine Arts Policies and Procedures Manual](#), P. 5.

### *Basic Teaching Load Calculations*

Workload credit for scheduled teaching is determined by a combination of factors which may include (but is not limited to):

- Instruction/Schedule Type – Lecture, Laboratory, Private Lessons, Independent Study, etc.
- Number of Credit Hours (Lecture Classes)
- Number of Contact Hours/Week (Laboratory/Ensemble Courses, Ensemble Accompanying)
- Number of Students Enrolled/Assigned (Independent Study, Private Lesson, and Accompanying)
- Under-enrollment or over-enrollment of individual sections

As per the UTRGV HOP, one 3 credit-hour lecture class is considered the equivalent of 10% teaching load. The School of Music offers a wide variety of courses with a wide variety of instruction/schedule types, and faculty should use the chart below (adapted from the CFA Workload Guidelines) as a guide to calculating teaching load for non-lecture courses:

3 Credit Hour Undergraduate Course	10%
3 Credit Hour Graduate Course	15%
Lab Courses/Ensembles (Undergrad)	2.2% per Contact Hour per week (maximum of 10%)
Lab Courses/Ensembles (Grad)	3.3% per Contact Hour per week (maximum of 15%)
Ensemble Collab. Piano/Accompanying	1.67% per Contact Hour per week
Applied Music Lessons	2.2% per contact hour
Solo Collab. Piano/Accompanying	0.1% per assigned student
12 Credit Hours-Student Teaching Supervision	3.3%
Thesis Supervision	0.55% per credit hour
Individual undergrad course inst.*	0.33% per credit hour
Individual graduate course instruction	0.66% per credit hour

\*These may include Independent Study Courses, Undergraduate Research Supervision, and Honors Undergraduate Program Project Supervision.

### *Under-enrolled courses*

Standard minimum enrollments for Lecture and Laboratory sections in the College of Fine Arts is 10 students for undergraduate courses and 5 students for graduate courses. Typically courses that do not meet these minimum enrollments will be cancelled, but may be offered with the approval of the School of Music Director and the Dean.

If a course is offered at less than the enrollment minimum, the workload calculation will be at the Independent Study/Individual Course Instruction rate. For example, if a 3 Credit undergraduate course

is offered for two students, the instructor would receive 1.98% workload credit (3 Credit Hours x 2 Students x 0.33%).

The School of Music director may request for the dean to approve an instructor to receive full workload credit for an under-enrolled course if the course is approaching full enrollment, and students need the course for timely graduation.

### *Large Sections*

Faculty may be entitled to additional workload credit, a stipend, or an equivalent course release in a subsequent semester for teaching a large section (typically 60 students or above). See the College of Fine Arts Workload Guidelines ([CFA Policies and Procedures](#), P. 7) for information and criteria regarding large sections.

### *Specific School of Music Calculations, Exceptions, and Clarifications*

Teaching loads for some School of Music courses require explanation and consideration beyond the policies outlined in the CFA Workload Guidelines and the UTRGV HOP. Clarifications and specific exceptions for School of Music courses are detailed below.

Lecture Courses: Lecture courses are calculated as stated above with the following exceptions/clarifications:

- School of Music Exception: Lecture courses in the Music Theory sequence (MUSI 1211, 1212, 2211, 2212, and 3211) count as 10% teaching load.
- Teaching Load is the same for Face-to-face, OSYNC, OASYNC, and Hybrid Courses

Laboratory Courses: Laboratory courses are calculated as stated above with the following clarifications:

- All Face-to-face, OSYNC, and Hybrid Lab courses are calculated based on contact hours as stated above.
- OASYNC lab classes are assumed to be the equivalent of 3 contact hours per week.
- Unscheduled or TBA Lab courses (including ensembles and chamber ensembles) are assumed to meet for 3 hours/week unless otherwise specified.
- Load credit for all TBA Lab sections/ensembles that meet for less than 3 hours per week will be calculated based on the formula above (i.e. if an undergraduate lab course/ensemble meets for 2 hours per week, the workload calculation would be  $2 \times 2.2\% = 4.4\%$ )
- Load credit for TBA Lab sections cannot exceed 6.6% for undergraduate sections or 9.9% for graduate sections.
- Major and secondary/chamber ensembles fall under the Laboratory instructional type, and multiple course levels/sections of an ensemble that rehearse together are counted as one course/ensemble.

## Workload Calculation Resources

- [UTRGV HOP: ADM 06-501 Faculty Workload](#)
- [College of Fine Arts Policies and Procedures Manual](#)
- [CFA Instructional Load Calculator.xlsx](#) (UTRGV\_School of Music Faculty SharePoint)
- [Individual Workload Template.xlsx](#) (UTRGV\_School of Music Faculty SharePoint)

## Administrative Workload Allocations

There are many opportunities for faculty to serve in administrative posts outside the College of Fine Arts. Faculty are encouraged to expand their interests and activities in this way, however, interested faculty should note that any administrative course release or workload allocation associated with these positions is dependent on CFA resources to cover the administrative release, and is subject to the approval of the CFA Dean. Faculty are advised to consult with the director and/or dean before assuming any course release associated with these positions.

## Faculty Development Leave

Tenured and tenure-track faculty members with at least three years of full-time employment at UTRGV are eligible to apply for Faculty Development Leave. Faculty Development Leave may be for one or two semesters, and is intended to enable faculty members to engage in major study, research, writing, recording, or similar projects. Applications for Faculty Development Leave are typically due to the School of Music Director early in the spring semester. Interested faculty can view the guidelines and application in the Faculty Development Leave document on the Faculty Resources webpage (<https://www.utrgv.edu/facultyaffairs/resources/faculty-development-leave/index.htm>)

## Faculty Handbook Updates and Revisions

Please note that many of the policies and procedures in this handbook are subject to UTRGV and College of Fine Arts policy changes. The School of Music Faculty Handbook is a living document, and will be revised and updated throughout the year as needed to stay current with UTRGV, College of Fine Arts, and School of Music policy. Faculty may request or propose changes by emailing the School of Music Associate Director or Director, and proposed changes can be added to School of Music Faculty Meeting agendas or other forums of discussion as needed.

## Appendix A: Collaborative Piano Policies (Revised Fall 2023, Updated Fall 2025)

## Collaborative Piano Policies 2025-2026 (Applied Lessons and Recitals)

### 1. Statement of Purpose

The UTRGV School of Music is committed to providing accompanying services to eligible music majors who wish to perform with a pianist. Students, applied faculty, and pianists are all strongly encouraged to actively participate in the process of collaborative music making from preparation and rehearsals to the final performance.

### 2. Applies To

This policy applies to UTRGV Collaborative Piano Personnel (Faculty Collaborative Pianists, Graduate Assistants (GAs), and Student Pianists) and UTRGV School of Music Applied Faculty and Students.

### 3. Eligible Activities

- A. UTRGV Collaborative Piano Personnel will accompany the following activities for their assigned applied students (assignments will be made by the Accompanying Committee).

1. Degree recitals
2. Sophomore Barriers
3. Accompanying juries for music majors on their primary instrument
4. Studio recitals (maximum one recital per studio per semester)
5. Lab performances
6. Voice Auditions on official audition dates

- B. Collaborative Piano Personnel are not expected to accompany:

1. Non-required degree recitals
2. Music minors, non-majors, secondary students, and concurrent enrollment students
3. Events that are not explicitly described in the degree plans (*This may include (but is not limited to) NATS, the Concerto Competition, or any other performance that is not explicitly specified on the degree plan.*)
4. Collaborative pianists are not expected to rehearse or perform with students over Winter, Spring, or Summer break or other official Holidays

- C. Collaborative pianists will play for student recordings if the recording is made during a regular coaching time and is completed within said rehearsal time. Pianists are not expected to play for student recordings outside of these regular rehearsal times.

#### 4. Accompanied Music Time Limits (per semester)

- A. Maximum Recital/Barrier Lengths (accompanied portion): The accompanied portions of all degree recitals will follow the maximums below.

1. Graduate and Senior Performance – 45 minutes of music
2. Senior Music Ed and Junior Performance – 30 minutes of music
3. Sophomore Barrier – 15 minutes of music

- B. Maximum Jury/Studio Recital Lengths: The maximum accompanied portions of jury and studio recitals are as follows.

1. Instrumental Students: Accompanied repertoire prepared for instrumental juries and studio recitals cannot exceed the minimum jury requirements for the area or 10 minutes of music (whichever is smaller) per student.
2. Voice Students: Accompanied repertoire for voice juries cannot exceed the stated jury requirements (4-6 songs/arias for undergraduate students, and up to 10 songs/arias for graduate students) in the Voice Area Handbook.
3. Students exceeding this will be required to perform a cappella or with digital accompaniment.

*Collaborative pianists are not expected to accompany more than the maximum length of time designated here.*

#### 5. Rehearsal Scheduling

- A. Faculty Collaborative Pianists will allot the following number of 30-minute rehearsals (or the equivalent amount of time\*) for each student based on the following categories:

1. Graduate and Senior Performance Recitals: 10 rehearsals per semester maximum.\*\*
2. Senior Music Education/Junior Performance Recitals: 8 rehearsals per semester maximum.
3. Sophomore Barriers: 6 rehearsals per semester maximum.
4. Jury Students: 4 rehearsals per semester maximum.

\*For example, pianists might choose to schedule eight 15-minute rehearsals, or some combination of 15- and 30-minute rehearsals, for a jury student if that would result in a more effective rehearsal process.

\*\*Note that these allotments indicate the maximum number of rehearsals collaborative pianists are expected to provide. Pianists may decide to allocate less rehearsal time to individual students (in consultation with the applied teacher) depending on the difficulty level of the repertoire, student preparation, and scheduling.



**\*\*A student's coaching time is to be allocated throughout the semester and may not be cumulatively spent in the later part of the semester unless agreed upon as the best course of action by the collaborative pianist and the applied teacher.**

- B. All piano GAs will be supervised by their Applied Piano Instructor, the Piano Area Coordinator, and the Collaborative Piano Coordinator.

1. GAs must maintain a 20 hr/week work schedule which combines practice time, rehearsals, lessons (voice and/or instrumental), studio class, master classes, performances, and juries.
2. The committee recommends that all piano GAs begin learning the assigned collaborative piano music as soon as the assignments are made, and start rehearsals and/or **attend voice lessons by week 6** (late submission of music will delay rehearsals and any lesson attendance). GA attendance in lessons is strongly encouraged, but will depend on the compatibility of the GA's schedule with the student's lesson time, and on the recommendation of the GAs supervisor.
3. The committee also asks all supervisors to monitor the progress of the GAs regularly to ensure that the music is adequately prepared and ready for rehearsals, lessons, and performances.

*(Note that Student Accompanists (non GA) are governed by the requirements in their accompanying instructor's syllabus. It is recommended that applied faculty consult with the accompanying instructor and familiarize themselves with their syllabus).*

- C. Scheduling Procedures

Collaborative pianists will organize and schedule their accompanying activities in a manner to best serve students and to avoid long periods of unsafe, continuous or excessive accompanying. Please follow the procedures below.

1. Applied faculty must provide a contact list including student emails to the assigned collaborative pianists upon request as soon as they are notified of the assignment.
2. The collaborative pianist will notify their assigned students (copying the applied faculty) of their preferred method for scheduling. GA supervisors and accompanying class instructors will also send GA and student accompanist contact information to the applied teacher.
3. Students must adhere to the scheduling procedures – students will need to plan ahead, adhere to the pianist's preferred method for scheduling rehearsals. Students should not expect drop-ins to be accommodated.
4. Collaborative pianists will contact students to confirm their contact information and establish communication. Students who do not respond to their collaborative pianist's contact (faculty, graduate assistant, or student pianist) by the end of **week seven** will be dropped

from the accompanying roster, and will need to make their own arrangements for juries or other semester performances. Note that this is a hard deadline, and students should endeavor to make contact well before this point in the semester. The collaborative pianist will consult with the applied teacher before any action is taken if students are in danger of being dropped from the roster.

5. Students must follow the collaborative pianist's cancellation policy. Unexcused absences will be forfeited.
6. Applied faculty are invited to attend rehearsals by prior arrangement with the collaborative pianist. Please note that rehearsal time is very limited for all students, and priority should be placed on maximizing actual playing/singing time. Faculty are encouraged to give feedback during the student's lesson or otherwise outside of the rehearsal where possible.
7. Students must be adequately prepared for their coaching sessions so that the time is used effectively.

## 6. Music Submission Guidelines

It is essential that applied faculty provide collaborative pianists with music in a timely manner so that pianists are able to assess and learn the music, and also make assignments to student pianists and graduate assistants where applicable. The following policies are intended to facilitate this process.

### A. Deadlines for Music Submission:

1. Applied faculty must submit music for student degree recitals by the end of the **second week** of class.
2. Applied faculty must submit student repertoire lists (and PDFs as needed) for all non-recital students to Collaborative Piano Coordinator no later than the **third week** of class (we recommend that applied voice faculty submit their students' repertoire by the end of the second week to facilitate GA and Student Accompanist assignments).
3. If there needs to be a repertoire change, the change must be made and approved by the collaborative pianist no later than the end of the **10th week** of class. For 2025-2026 this deadline will be November 7th for the fall semester and March 27th for the spring semester.

Failure to submit music by these deadlines will delay the start of rehearsals, may result in a reduced number of rehearsals for the student, and will eventually result in the student being dropped from the accompanying roster unless other arrangements are made between the pianist and the applied teacher. If the student is dropped from the accompanying roster, the student will need to make their own arrangements for accompaniment of their jury or recital. The collaborative pianist will consult with the applied teacher if the student is in danger of having fewer rehearsals or being dropped from the roster, and every effort will be made to communicate any concerns.

## B. PDF Submission Guidelines

1. PDF copies of the music must be submitted by the faculty (please do not pass this responsibility along to the students!).
2. Copies must be legible.
3. Copies need to include all the notes to be played.
4. If the music is illegible, incomplete, or otherwise unacceptable, the collaborative pianist will notify the applied teacher so that a new copy may be submitted. Pianists are not expected to rehearse using unreadable scores.
5. Collaborative pianists are responsible for printing the music if they prefer hard copies.

## 7. Guidelines for Recitals

- A. Applied faculty must consult with the assigned collaborative pianist when scheduling student degree recitals, hearings, and studio recitals. If these dates are scheduled before the collaborative pianist assignment is made, the applied teacher must accommodate the pianist's schedule as needed.
- B. All recital dates must be determined and scheduled by the end of the **third week** of classes to allow for rehearsal planning. The recital hearing date must be determined and scheduled at least three weeks before the recital.
- C. Pianists are not expected to play for recitals that are scheduled after finals week. If a recital is scheduled after the official last day of the term, the student must hire an outside accompanist.
- D. It is assumed that the rehearsals designated for the recital and the recital hearing and performance will all take place within the same semester. Students who schedule their recitals early in the semester (January or February in the spring, or September in the fall) cannot expect to rehearse with a collaborative pianist prior to the start of that semester.
- E. If the student cancels their recital (or postpones to the next semester) for any reason, the pianist must be notified immediately, and all rehearsals will cease for that semester unless the student will be giving a jury, in which case the appropriate number of remaining rehearsals for the student's level and repertoire will be determined by the collaborative pianist and the applied teacher.

## 8. Best Practices for Successful Collaboration

The goal of the Accompanying Committee is to create an environment that fosters the spirit of collaboration. The committee is responsible for overseeing the policies created in this document. Making music with others is an integral part of music education and is highly encouraged during the student's time at UTRGV. To ensure success, we ask students, faculty, and pianists to work together as a team. Outlined below are responsibilities of pianists, faculty, and students.

### A. Pianists will...

1. Organize and schedule their accompanying activities in a manner to best serve students and to avoid excessive periods of continuous accompanying.
2. Clearly communicate your method of scheduling rehearsals and performances.
3. Keep a record of rehearsals and performances.
4. Have plenty of available times for rehearsals and performances. Avoid ensemble times and other times when students are not available.
5. Communicate frequently with faculty regarding the student's progress.
6. Notify the faculty of excessive absences or lack of preparation.
7. Hold all rehearsals on campus; and when possible, during standard office hours and/or class times.

### B. Faculty will...

1. Deliver the music to the pianist as soon as possible. Earlier delivery allows the pianist more time to learn the music. If you are planning on assigning a difficult piano part, early warning is especially helpful.
2. Ask the student if rehearsals have been scheduled and follow up to make sure they are ongoing.
3. Communicate frequently with the pianist regarding the student's progress.
4. Review with the student 'what to expect' during the rehearsal with a pianist. For many, rehearsing with the pianist is brand new.
5. Work with the student to plan a rehearsal timeline for upcoming performances.
6. Be patient and generous when working with GAs or student pianists.

### C. Students will...

1. Make sure your pianist has your contact information at the beginning of the semester.
2. Contact your pianist for rehearsal procedures. Look at your semester calendar and schedule rehearsals early and in advance.
3. Keep track of how many rehearsals have been completed, how many you have left and plan accordingly.

4. Prepare for your rehearsal ahead of time by listening/watching a recording of your piece/song and by studying the score. If you do not have the piano part, ask your teacher for a copy.
5. You can also prepare by using various apps or playing along with accompaniments available on YouTube.
6. If you must cancel a rehearsal, contact your pianist immediately. No shows are unprofessional and will not be made up.
7. Be present and engaged.

This policy will be reviewed annually by the Accompanying Committee and updated as needed.

## Appendix B: School of Music Undergraduate Course Rotation (Updated Fall 2025)

UTRGV School of Music								
Undergraduate Course Rotation								
Face-to-Face (Traditional) * Hybrid (Hybrid/Reduced Seating) * OSYNC (Online Synchronous) * OASYN (Online Asynchronous)								
Course	Course Title	Terms Offered			Course Modalities Offered			
Music Theory, Sight Singing and Ear Training, and Class Piano Sequence		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1301	Fundamentals of Music	OASYN	OASYN					OASYN
MUSI 1102	Fundamentals of Piano	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1211	Music Theory I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1116	Sight Singing and Ear Training I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1114	Piano for Music Majors I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1212	Music Theory II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 1117	Sight Singing and Ear Training II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 1115	Piano for Music Majors II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 2211	Music Theory III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2116	Sight Singing and Ear Training III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2114	Piano for Music Majors III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2212	Music Theory IV	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 2117	Sight Singing and Ear Training IV	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 3211	Musical Form and Analysis	Brownsville and Edinburg	Edinburg		Face-to-Face			
MUSI 3115	Keyboard Skills for Vocalists	Not Offered	Brownsville and Edinburg		Face-to-Face			
Music History/World Culture Sequence		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1309	World Music Cultures	Brownsville, Edinburg, and OASYN	Brownsville, Edinburg, and OASYN		Face-to-Face			OASYN
MUSI 1308	Music History and Literature I	Edinburg	Brownsville	OASYN	Face-to-Face			OASYN
MUSI 3301	Music History and Literature II	Brownsville and Edinburg	Edinburg		Face-to-Face			
MUSI 3302	Music History and Literature III	Edinburg	Brownsville		Face-to-Face			
Music Education Sequence (MUSI Only)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 2313	Introduction to the Music Teaching Profession	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 4312	Secondary Content Pedagogy (Choral)	Brownsville (Odd Years) Edinburg (Even Years)	Not Offered Not Offered		Face-to-Face			
MUSI 4312	Secondary Content Pedagogy (Instrumental)	Brownsville	Edinburg		Face-to-Face			
MUSI 4313	Elementary Music Methods	Edinburg	Brownsville		Face-to-Face			
Methods Courses		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1166	Woodwind Methods I	Brownsville	Edinburg		Face-to-Face			
MUSI 1167	Woodwind Methods II	Edinburg	Brownsville		Face-to-Face			
MUSI 1178	High Brass Methods	Brownsville	Edinburg		Face-to-Face			
MUSI 1179	Low Brass Methods	Edinburg	Brownsville		Face-to-Face			
MUSI 1183	Vocal Methods	Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1188	Percussion Methods	Brownsville	Edinburg		Face-to-Face			
MUSI 1192	Guitar Methods	Edinburg	Brownsville		Face-to-Face			

MUSI 1194	Modern Band Instruments Methods	Edinburg	Not Offered		Face-to-Face			
MUSI 1195	High String Methods	OASYN	OASYN					OASYN
MUSI 1196	Low String Methods	Edinburg	Brownsville		Face-to-Face			
MUSI 1197	Instrumental Methods	Brownsville	Edinburg		Face-to-Face			
<b>BM Performance Concentrations</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 3210	The Art of Teaching and Pedagogy	Not Offered	OASYN					OASYN
MUSI 4310	Music Advocacy, Outreach, and Business	Not Offered	OASYN					OASYN
MUSI 3XXX	Supervised Applied Teaching I-IV	As Needed	As Needed		Face-to-Face			
MUSI 3299	Junior Recital	As Needed	As Needed		Face-to-Face			
MUSI 4299	Senior Recital/Capstone	As Needed	As Needed		Face-to-Face			
<b>Music Composition and/or Music Technology</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 2250	Introduction to Recording Techniques	Edinburg	Brownsville (Hybrid) and Edinburg (Hybrid)		Face-to-Face	Hybrid		
MUSI 2251	Introduction to Midi Systems	As Needed	As Needed		Face-to-Face			
MUSI 2252	Sound Design and Film Scoring	Brownsville (Hybrid) and Edinburg (Hybrid)	Brownsville (Hybrid) and Edinburg (Hybrid)			Hybrid		
MUSI 2310	Technology in Music	OASYN	OASYN					OASYN
MUSI 3250	Music Technology Capstone	As Needed	As Needed		Face-to-Face			
MUSI 3320	Orchestration	Edinburg	Not Offered		Face-to-Face			
MUSI 3350	Sound Design and Film Scoring II	As Needed	As Needed		Face-to-Face			
MUSI 3351	Introduction to Real-Time Computer Music	Brownsville (Hybrid) and Edinburg (Hybrid)	Brownsville (Hybrid) and Edinburg (Hybrid)			Hybrid		
MUSI 4320	Counterpoint	Not Offered	Edinburg (Hybrid)			Hybrid		
MUSI 4321	Contemporary Techniques	OASYN	Not Offered					OASYN
MUSI 4350	Special Topics in Music Technology	As Needed	As Needed		Face-to-Face			
<b>Voice Concentration (Music Education and/or Performance)</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 1160	Diction I	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 1161	Diction II	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 1163	Movement and Improvisation	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 3101	Choral Conducting I	Brownsville (even years) Edinburg	Not Offered Not Offered		Face-to-Face			
MUSI 4101	Choral Conducting II	Not Offered	Brownsville (odd years) Edinburg		Face-to-Face			
MUSI 3209	Vocal Pedagogy I	Brownsville (even years) Edinburg (odd years)	Not Offered Not Offered		Face-to-Face			
MUSI 3103	Vocal Pedagogy II	Not Offered	Brownsville (odd years) Edinburg (even years)		Face-to-Face			
MUSI 3104	Choral Literature	Not Offered	Edinburg (odd years) OASYN (even years)		Face-to-Face			OASYN
MUSI 3208	Song Literature	Not Offered	Brownsville (odd years) Edinburg (even years)		Face-to-Face		OSYNC	



MUSI 3225	Vocal Performance Techniques	As Needed	As Needed		Face-to-Face			
<b>Inst./Band/Orch. Concentrations (Music Education and/or Performance)</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 3102	Instrumental Conducting I	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 3105	Concert Band Literature	Edinburg (Hybrid)	Edinburg (Hybrid)			Hybrid		
MUSI 3107	Orchestral Literature	Edinburg	OASYN		Face-to-Face			OASYN
MUSI 3204	Instrumental Literature	As Needed	As Needed		Face-to-Face			
MUSI 3212	Marching Band Techniques	OASYN	OASYN					OASYN
MUSI 3213	Orchestral Techniques	OASYN	Not Offered					OASYN
MUSI 4102	Instrumental Conducting II	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 4301	Chamber and Symphonic Music Literature	OASYN	Not Offered					OASYN
<b>Mariachi Concentration (Music Education)</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 1307	Mexican Folk Music	Not Offered	Edinburg		Face-to-Face			
MUSI 2128	Mariachi Guitarron, Guitar, & Vihuela: Style & Interpretation	As Needed	As Needed		Face-to-Face			
MUSI 2228	Mariachi Violin, Trumpet & Voice: Style & Interpretation	As Needed	As Needed		Face-to-Face			
MUSI 3128	Techniques of Guitarron, Vihuela, and Guitar	As Needed	As Needed		Face-to-Face			
MUSI 3328	Mariachi Pedagogy in Music Education	As Needed	As Needed		Face-to-Face			
MUSI 4328	Mariachi Arranging and Composition	As Needed	As Needed		Face-to-Face			
<b>Guitar Concentration (Music Education and/or Performance)</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 3106	Guitar Literature	OSYNC	OSYNC				OSYNC	
<b>Piano Concentration (Music Education and/or Performance)</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUSI 3111	Piano Pedagogy I	As Needed	As Needed		Face-to-Face			
MUSI 3112	Piano Pedagogy II	As Needed	As Needed		Face-to-Face			
MUSI 3206	Piano Literature I	As Needed	As Needed		Face-to-Face			
MUSI 3207	Piano Literature II	As Needed	As Needed		Face-to-Face			
MUSI 2118	Keyboard Skills I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 2119	Keyboard Skills II	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
<b>Major Ensembles</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUEN 1XXX-4XXX	Concert Band (Concert Band/Marching Band) I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Marching Band (Concert Band/Marching Band) I-VIII	Brownsville and Edinburg	Not Offered		Face-to-Face	Hybrid		
MUEN 1XXX-4XXX	Wind Ensemble I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Symphony Orchestra I-VIII	Edinburg	Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Guitar Ensemble I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Mariachi Ensemble I-VIII	Edinburg	Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Master Chorale I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Piano Accompanying I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
<b>Secondary Ensembles</b>		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUEN 1140/3140	Chamber Music	As Needed	As Needed		Face-to-Face			
MUEN 1134/3134	Chamber Music for Guitar	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1136/3136	Chamber Music for Percussion	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1135/3135	Chamber Music for Piano	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			

MUEN 1133/3133	Chamber Music for Strings	Edinburg	Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Clarinet)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Double Reeds)	Brownsville/As Needed	Brownsville/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Flute)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Horn)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Saxophone)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Trombone)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Tuba)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Trumpet)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1132/3132	Jazz Combo	Edinburg	Edinburg		Face-to-Face			
MUEN 1127	Latin Ensemble	Edinburg	Edinburg		Face-to-Face			
MUEN 3199	New Music Ensemble	As Needed	As Needed		Face-to-Face			
MUEN 1143/3143	Opera Workshop	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
Applied Lessons		<b>Fall</b>	<b>Spring</b>	<b>Summer I</b>	<b>Face-to-Face</b>	<b>Hybrid</b>	<b>OSYNC</b>	<b>OASYN</b>
MUAP 1XXX-4XXX	Applied Bassoon I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Cello I-VIII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Clarinet I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Composition I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face	Hybrid		
MUAP 1XXX-4XXX	Applied Euphonium I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Flute I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied French Horn I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Guitar I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Guitarron - Mariachi I-VII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Oboe I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Percussion I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Piano I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Saxophone I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied String Bass I-VIII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Trombone I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Trumpet I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Tuba I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Vihuela - Mariachi I-VII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Viola I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Violin I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Voice I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 3XXX-4XXX	Real-Time Computer Music Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		
MUAP 3XXX-4XXX	Recording Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		
MUAP 3XXX-4XXX	Sound Design Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		

## Appendix C: School of Music Student Learning Outcomes

SLO	Description	Assessment
SLO 1: Music Performance	1.1 Students will effectively demonstrate competence in musical performance covering a variety of stylistic eras and cultural influences.	Assessed by the Senior Recital Hearing
SLO 2: Music Theory	2.1 Students will successfully apply theoretical analysis to written music to demonstrate stylistic and structural understanding.	Assessed by the MUSI 2212 Final Exam
SLO 3: Music History	3.1 Students will accurately interpret the historical and cultural context of stylistic epochs.	Assessed by the MUSI 3302 Project
SLO 4: Music Pedagogy (BM Music Only)	4.1 Students will effectively demonstrate knowledge appropriate for music teaching and learning in elementary and secondary schools.	Assessed by MUSI 4313 and MUSI 4312 Final Projects

Current as of September 2024

## Appendix D: School of Music Curriculum Committee Election Policy

School of Music Curriculum Committee  
Membership & Election Guidelines  
Fall 2024  
Approved September 9, 2024

A. Committee Purpose

- a. The purpose of the Department Curriculum Committee is to provide a thorough review of all curriculum proposals and to make a recommendation to the full faculty of the Department.

B. Membership Rules & Eligibility

- a. The committee will be comprised of five elected members.
- b. Members will serve a 3-year term. At the completion of the three-year term, committee members must be off the committee for at least one year before eligible for election to the committee again.
- c. A term year will begin on September 1 and end on August 31 of the following year.
- d. Committee terms will be staggered to ensure continuity from year to year for ongoing curricular matters
- e. Full-time School of Music faculty of all titles and ranks with three or more years of service at UTRGV are eligible to serve on the committee.
- f. At least one committee member must be tenured.
- g. Non-tenure track faculty members are eligible to serve on the committee, however, they may only vote on graduate curriculum changes if they teach graduate courses.
- h. The committee chair is elected by the members of the committee and must be a tenured faculty member of the School of Music. It is recommended that the committee chair have served for at least one year as a committee member before being elected to committee chair.
- i. Due to their roles in the curriculum approval process, the School of Music Director, Associate Director and the Associate Dean for Academic Affairs of the College of Fine Arts are not eligible to serve on the Curriculum Committee.

C. Committee Election Process

- a. Faculty will submit nominations for service on the committee (including self-nominations) to the School of Music Director.
- b. Faculty will vote via Qualtrics or other trackable survey platform.
- c. All full-time School of Music faculty are eligible to vote.

- d. Faculty will be asked to vote from the list of nominees presented. The number of open slots on the committee for the upcoming academic year will determine how many faculty can be voted for.
- e. Representation from multiple academic units is highly valuable to the functioning of the committee, and faculty are encouraged to take this into consideration when voting.
- f. FOR AY 2024-5 ONLY
  - i. To ensure staggered terms the five members of the committee will be elected to the following terms:
    - 1. 2 members for full 3-year terms (9/1/24 - 8/31/27)
    - 2. 2 members for 2-year terms (9/1/24 - 8/31/26)
    - 3. 1 member for a 1-year term (9/1/24 – 8/31/25)
  - ii. All subsequent elections upon the expiration of these initial terms will be for full 3-year terms.

#### D. Duties of the Committee Chair

- a. Schedule introduction and discussion of curriculum proposals by School of Music Faculty at School of Music Curriculum Committee meetings (note that all faculty are eligible to propose curriculum changes).
- b. Invite faculty and areas to give input on proposals involving their disciplines.
- c. Solicit input from and invite the School of Music Advising Coordinator and Graduate Coordinator to be included in committee meetings and other discussions as needed to review curriculum proposals and develop committee recommendations (note that both the Graduate Coordinator and the Advising Coordinator are also eligible to stand for election to the committee).
- d. Ensure that appropriate approval processes are followed at the School, College, and University level.
- e. Present curriculum proposals at the scheduled meetings of the University Undergraduate Committee and the University Graduate Committee.
- f. Regularly communicate with School of Music faculty to keep them informed of relevant timelines for the curriculum proposal process.