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Introduction

In January 2014, UTSA Department of Music chair R.J. David Frego charged a faculty committee with the work of developing a strategic vision for the music department during the years 2015-2020. The vision document produced for this effort is entitled UTSA Music Vision 2020: Charting our Future. This strategic vision plan establishes broad departmental goals in line with college and university priorities, and provides specific strategies and actions intended to raise the music department’s programs and public profile toward top-tier status.

UTSA designated top-tier status as a guiding visionary principle in the “UTSA 2016” strategic vision. The “Vision Statement” from that plan says that UTSA is “To be a premier public research university, providing access to educational excellence and preparing citizen leaders for the global environment.” Furthermore, the College of Liberal and Fine Arts envisions to “…become an internationally recognized college of liberal and fine arts providing the core intellectual experience that prepares students for their role as responsible citizens.” In line with these vision statements, the Department of Music strives to be a top-tier music program and to achieve recognition of our work.

Vision Document Procedure: Survey of Stakeholders

The music vision committee contains the following members:

- James Balentine, professor/composition
- Mark Brill, associate professor/music history & literature
- Eugene Dowdy, professor/orchestral studies, music vision chair
- R.J. David Frego, Roland K. Blumberg Endowed Professor of Music, music department chair
- Gary Mabry, professor/choral music
- Kasandra Keeling, associate professor/piano
- Sherry Rubins, senior lecturer/percussion

The committee began work by studying vision documents from top-tier and peer university music programs. We established that the UTSA Department of Music is comprised of various stakeholders including students, faculty, staff, administration, alumni, professional colleagues, patrons and community members. We sought to identify and give voice to these stakeholders through a widely distributed survey instrument. The survey requested input through open-ended responses to the following five questions:

1) What is your role/connection to the UTSA Department of Music? Please provide an example of your involvement (student, faculty/staff, alumnus, patron, professional colleague, concert goer, camper, string project, or specify another role).
2) In your opinion, what are the UTSA music department’s greatest strengths?

3) In your opinion, what are the UTSA music department's greatest challenges right now?

4) In your opinion, what objectives and goals should the UTSA Department of Music strive to reach by the year 2020?

5) What opportunities do you foresee in accomplishing these goals and objectives? What challenges?

The survey was provided to stakeholders in many formats including SurveyMonkey email links, website links, social media announcements and links, and hard copy distribution to students, faculty, staff, alumni, professional colleagues and community members. In addition to the responses on the electronic survey, the music department organized forums for specific groups of stakeholders to provide responses to the questions, including designated “town hall” meetings for students (without faculty), faculty and staff, and community/patrons. Many individuals chose to send responses to individual committee members. All responses from the various sources were placed into a spreadsheet that grouped responders by stakeholder groups. Committee members discussed all responses and began pulling together common threads of strengths, challenges, and goals.

In addition to seeking input and response to the survey, committee members wanted to learn and relate the Department of Music’s history, and specifically, what has been accomplished since its inception in 1974. Statistics were gathered showing numbers of UTSA music graduates in the various degree programs, emphases, and concentrations over the last forty years of operation. Narrative historical accounts were developed and written for committee consideration and are included in the vision plan. Historical study provided the committee with valuable insight into the task of charting strategic directions for the music department.

**Themes of the UTSA Music Vision 2020**

Four themes emerged from the responses to questions about strengths, challenges, and goals identified in the survey, forums and other communications:

* **Community Visibility**

The UTSA Department of Music’s reputation and visibility on campus and off-campus was identified as a major theme by a majority of respondents in all areas. There is a strong desire among all in the UTSA community to promote the UTSA music program and spread the good news of the strengths and accomplishments to upper UTSA administration, to prospective students, to our alumni and community, and to the world. Seeking to make the music department a more autonomous unit will allow for more focused efforts in
developing top tier programs and provide a platform to network with our communities.

* Dynamic Teaching and Learning
UTSA music is a dynamic place for teaching and learning that seeks to provide ways for students to excel in their various concentrations and be inspired by an innovative faculty and curriculum. Undergraduate and graduate students are motivated by scholarship and assistantship opportunities which allow for increased focus on their studies and degree program. Faculty provide consistent program advising that complements college and university level graduation requirements. Students are provided enriching opportunities to study, demonstrate knowledge, and perform in expanded venues on and off campus, around the state, nation, and world. UTSA music seeks to be provide an enriched musical environment with nationally recognized guest artists, clinicians and entrepreneurs.

* Scholarly and Creative Discovery (aka “work”)
The UTSA music program excels with an engaged and successful faculty who teach, perform, present, write, produce and achieve in top tier venues around the world. Faculty are recruited and retained by the strong support and competitive benefits of practicing their craft in an environment of innovative research, publishing and technology. Faculty, staff and students are encouraged to travel as they share their performance and present their work.

* Creative Space
The UTSA community understands the importance of creative space in expanding and renovating current structures and planning new buildings for performing arts. Students, faculty and staff need upgraded infrastructure and technology for teaching, research and performance in today’s competitive drive for top tier students. UTSA music will better attract faculty and students with facilities that match or exceed peer and aspirant institutions with appropriate rehearsal and performance areas, studios, and secure storage for all instruments.
COMMUNITY VISIBILITY

Goal: Create awareness among UTSA faculty, staff and students and the San Antonio community of UTSA Department of Music programs and events

Strategy 1: Develop a plan of oncampus communication of departmental events

**Action Item 1:** Send event information to UTSA publications such as *UTSA Today* and *Paesano*
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** Events manager and/or PR assistant

**Action Item 2:** Send event information for electronic bulletin boards
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** Events manager and/or PR assistant

**Action Item 3:** Send email blasts to UTSA faculty in all departments
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** Events manager/University publications

**Action Item 4:** Develop and promote stories of student successes in the department, city, state, region and nation for media sources at all levels
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** UTSA Music Faculty

Strategy 2: Develop a plan of community awareness of departmental events

**Action Item 1:** Send event information for public service announcements to local media sources
  
  **Timeline:** Year one (Spring 2014), evaluated annually
  **Ownership:** Events manager/University publications

**Action Item 2:** Send event information to local performing organizations for their website calendars and concert programs (San Antonio Symphony, San Antonio Choral Society, Voci di Sorelle, Illumen, San Antonio Wind Symphony, YOSA, Tobin Center, etc.)
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** Ensemble directors

**Action Item 3:** Develop a mailing list that would include individual address (by permission) from various community performing organizations
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  **Ownership:** Ensemble directors
**Action Item 4:** Send event information to local music teachers; band, choir and orchestra directors in the public and private schools

**Timeline:** Year one (Spring 2014), evaluated annually

**Ownership:** Recruitment coordinator

**Action Item 5:** Send event information to UTSA Music Alums through social media, alumni mailing list and TMEA reception flyer

**Timeline:** Year one (Spring 2014), evaluated annually

**Ownership:** Gary Mabry, Si Millican

**Strategy 3:** Collaborate with UTSA Music Marketing Program to promote departmental events

**Action Item 1:** Work with Matt Dunne and Music Marketing faculty to create “for credit” projects for Music Marketing students

**Timeline:** Year one (Fall 2015), evaluated annually

**Ownership:** Music Marketing faculty and students

**Action Item 2:** Include “concert promotion” in the syllabi description for students involved in local internships

**Timeline:** Year one (Fall 2015), evaluated annually

**Ownership:** Music Marketing faculty and students

**Action Item 3:** Develop an “ad exchange” program for Music Marketing students to network with local performing organizations, venues and music vendors.

**Timeline:** Year one (Spring 2014/Fall 2015), evaluated annually

**Ownership:** Music Marketing faculty and students

**Action Item 4:** Create compact posters, magnets and other advertising items for Music Marketing students to deliver to local hotels, music vendors and churches.

**Timeline:** Year one (Spring 2014/Fall 2015), evaluated annually

**Ownership:** Music Marketing faculty and students

**Action Item 5:** Provide PDF version of posters for Music Marketing students to send to individuals, alums, vendors and churches.

**Timeline:** Year one, evaluated annually

**Ownership:** Music Marketing faculty and students

**Strategy 4:** Employ a part-time Public Relations Assistant for the Music Department to serve as a point person for all strategies listed under the theme Community Visibility.
Action Item 1: Seek budget approval for such an appointment.
  
  **Timeline:** Year one (Spring 2015), evaluated annually
  
  **Ownership:** Department Chair

Action Item 2: Devise job description for PRA
  
  **Timeline:** Year one (Spring 2015), evaluated annually
  
  **Ownership:** Department Chair, ad hoc committee (to include Events Manager

Action Item 3: Advertise for PRA position
  
  **Timeline:** Year one (Spring/Summer 2015), evaluated annually
  
  **Ownership:** Department Chair, ad hoc committee (to include Events Manager

Action Item 4: Hire Public Relations Assistant
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  
  **Ownership:** Department Chair, Events Manager

Strategy 5: Maximize outreach opportunities through student performance
  
  Action Item 1: Organize run out performances for local schools
  
  **Timeline:** Year one (Spring 2014), evaluated annually
  
  **Ownership:** Ensemble Directors

Action Item 2: Provide funding for annual major ensemble tours
  
  **Timeline:** Year one (Fall 2015), evaluated annually
  
  **Ownership:** Department Chair, Ensemble Directors and Development Officer

Strategy 6: Enhance student performance experience and broaden Department of Music profile via international performance.
  
  Action Item 1: Develop a rotation plan that would allow major ensembles to take an international tour once every five years.
  
  **Timeline:** Year one (Begin planning in Spring 2015), evaluated annually and following each trip
  
  **Ownership:** Ensemble Directors, Department Chair

Action Item 2: Provide comparative data of similar institutions that support international tours through administrative funding
  
  **Timeline:** Year one (Spring 2015)
  
  **Ownership:** Ensemble Directors, Department Chair
Action Item 3: Identify sources of administrative funding that would reduce student financial obligation to approximately one-third of the cost of an international tour

Timeline: Year one (compile data during Spring 2014; present request for administrative funding to Dean and President in the Fall of 2015 for an Orchestra/Choral Department international tour in May of 2016.

Ownership: Ensemble Directors, Department Chair, Dean and President
DYNAMIC TEACHING AND LEARNING

Performance Area

Goal: Raise the applied performance level of students across disciplines and areas.

Strategy 1: Clarify desired level of both performance and non-performance majors
Justification: The need to define levels for the purposes of admission and exit performances to assist committees in their evaluations.
   Action Item 1: Create a Performance Area Committee
   Action Item 2: Document levels of expectation for barriers, juries and recitals with a high level of clarity

Ownership: Area coordinators, ensemble directors, applied faculty

Strategy 2: Document procedures for performances, juries, and recitals
Justification: A unified procedure would provide assistance in advising and mentoring students.
   Action Item 1: Supplement language in the current handbook to form a uniform outline for all performance and non-performance majors to follow.
   Ownership: Area coordinators, performance area committee

Strategy 3: Create a unified system of evaluation for auditions and degree performances
Justification: Our current system works best for the students who are well-prepared and informed. There is a need for a procedure for those who meet a borderline or poor performing level.
   Action Item 1: Determine a process that can work across areas
   Action Item 2: Determine procedure for poor evaluations

Ownership: Performance Area Committee, Applied faculty

Strategy 4: Create a strong information flow
Justification: A need to ensure that all faculty and students are informed of procedure, particularly those who are not full-time.
   Action Item 1: Maintain communication with adjunct faculty
   Action Item 2: Maintain visibility with changes

Ownership: Performance Area Committee, area coordinators
Timeline: Start year one and evaluate annually
Study Abroad

Statement of Purpose: The UTSA Music Department will provide its students and faculty the opportunity to enhance higher learning in an international setting, to cultivate cross-cultural skills, and to connect with the global community. This will be accomplished through formal partnerships with international organizations and universities abroad that offer a variety of options for academic and professional development. The center-piece will be a music-oriented study abroad program that would provide students with a historical and international perspective necessary to succeed in today's world.

Strategy 1: Establish a mechanism for study abroad in the Department of Music
Action Item 1: Appoint a Study Abroad Coordinator

Action Item 2: Interphase with administration, COLFA, etc.

Action Item 3: Establish liaisons with host institutions

Strategy 2: Establish a recruitment network
Action Item 1: Recruit among music department students

Action Item 2: Recruit among non-music students who would take music courses as core electives

Action Item 3: Recruit throughout UT System for students who would transfer credits to their home institutions

Strategy 3: Establish study abroad curriculum
Action Item 1: Elicit curriculum plans from various faculty, on a rotating basis

Strategy 4: Establish a funding mechanism
Action Item 1: Identify potential donors

Action Item 2: Work with UTSA university development office

Strategy 5: Establish partnerships with international organizations and universities

Action Item 1: Identify potential international organizations, universities, Sister-City programs, etc. that would have an interest in collaborating with UTSA.

Timeline: Start year one; first program 2016?; evaluate annually
Ownership: Study Abroad Coordinator
Scholarly and Creative Discovery

**Goal:** Provide support that promotes an open and positive environment for scholarly and creative discovery by students and faculty.

**Strategy 1:** Ad hoc committee assigned to determine and address shortfalls in the budget pertaining to travel and development support, competitive salaries with peer institutions, development and support of adjunct faculty.
- **Timeline:** one year for analysis and recommendations; visit and review yearly
- **Ownership:** Ad hoc committee

**Strategy 2:** Develop and implement a plan for the recruitment and retention of Top Tier faculty to the UTSA Music Department. Co-ordinate a mentor system for new and junior faculty.
- **Timeline:** one year for analysis and recommendations; visit and review yearly
- **Ownership:** Faculty Advisory Committee

**Strategy 3:** Encourage research activity through encouraging a) collaborations, b) encouraging faculty to apply for faculty leave and UTSA supported grants as well as awards from UTSA and general awards in each faculty member's field, and (c) encouraging faculty and students to present (compositions and research) and publish in regional, national, and international venues.
- **Timeline:** Ongoing
- **Ownership:** All faculty and staff
Institute for Music Research

IMR Mission Statement
The mission of the Institute for Music Research is to advance knowledge through research in the areas of music psychology, music teaching and learning, and music technology by supporting the work of the UTSA music faculty who are publishing research in these areas.

Goals:
1) To support the music faculty who are publishing in the areas of music psychology, music teaching and learning, and music technology.

2) To encourage research collaboration. The IMR webpage: http://music.utsa.edu/index.php/areas/imr lists several successful completed collaborations by IMR members.

3) To promote the PASS lectures which were created to provide a platform for all music faculty to present their research to students and the entire music faculty.

4) To promote the Donald Hodges Lecture series which was created to bring leading international scholars to campus for the benefit of all students, all UTSA faculty and the San Antonio arts community.
Student Recruitment

**Goal:** Strengthen recruitment and retention activities for attracting quality undergraduate and graduate students.

**Strategy 1:** Develop a department-wide plan for recruitment, capitalizing on the coordinating efforts between the recruitment coordinator and individual faculty members.

**Action Item 1:** Establish strategic goals for enrollment for studios and ensembles.

*Timeline:* Year one, evaluated annually

*Ownership:* Areas and ensemble directors

**Action Item 2:** Ensure strategic use of scholarship and assistantship resources.

*Timeline:* Year one, evaluated annually

*Ownership:* FAC (GA & TA), Scholarship Committee

**Action Item 3:** Include recruitment activity and effectiveness as a component of annual faculty reviews.

*Timeline:* Year one, evaluated annually

*Ownership:* Faculty member, Evaluation Committee, Chair

**Action Item 4:** Establish a communication system that integrates studio faculty and ensemble directors in collaborative recruitment endeavors.

*Timeline:* Year one, evaluated annually

*Ownership:* Recruitment coordinator, studio and ensemble faculty

**Action Item 5:** Identify meaningful roles for academic faculty members to promote and engage students in undergraduate and graduate recruitment efforts.

*Timeline:* Year one, evaluated annually

*Ownership:* Recruitment coordinator, academic faculty

**Strategy 2:** Develop curricular flexibility for graduate students who wish to pursue part-time or summer studies.

**Action Item 1:** Review current advising system and revise if necessary so as to increase successful communication between students and faculty concerning every degree plan. Consider providing an UG Advisor of Record for music department advising.

*Timeline:* Year one, reviewed annually

*Ownership:* Associate Chair
Action Item 2: Create on-line and hybrid offerings of existing courses.
  **Timeline:** Year one, but expand over five years
  **Ownership:** GAR, graduate faculty; appropriate area heads

Action Item 3: Promote flexible schedule of the graduate degree programs.
  **Timeline:** Year one, reviewed annually
  **Ownership:** Recruitment Coordinator; appropriate area heads

Action Item 4: Develop advising protocols that provide curricular flexibility based on student needs.
  **Timeline:** Year one, reviewed annually
  **Ownership:** GAR, graduate faculty

Action Item 5: Develop summer week-long programs that allow intense study of applied teaching or performing.
  **Timeline:** Year one, continue development over five years
  **Ownership:** GAR, Graduate steering committee, individual faculty

**Strategy:** Modify MUS 2001 into a substantive foundational experience for undergraduate music majors,

Action Item 1: Develop resources and methodologies for providing students the tools to better manage their aural, vocal, musculoskeletal health and injury prevention.
  **Timeline:** Year two and beyond
  **Ownership:** faculty engaged in mental and physical wellness

Action Item 2: Utilize the course as an opportunity for group curricular advisement.
  **Timeline:** Year one, twice in the semester
  **Ownership:** Associate Chair and faculty advisors

Action Item 3: Utilize the course as an opportunity to explore career opportunities, including international teaching, marketing, summer workshops, and guest presenters.
  **Timeline:** Year two, throughout the semester
  **Ownership:** Chair, guest presenters, faculty, community

Action Item 4: Utilize the course as an opportunity for students to improve time management and efficient practice on their instrument or voice.
  **Timeline:** Year two, beginning of every semester
  **Ownership:** Studio faculty
**Strategy 3:** Evaluate and re-structure the audition process to address student skill deficiencies.

**Action Item 1:** Design an electronically-delivered music rudiments competency diagnostic exam for entering undergraduate students.
   - **Timeline:** Year two, modified annually
   - **Ownership:** Composition/Theory faculty

**Action Item 2:** Provide rudiments and sample tests on-line for students considering a degree in music from UTSA.
   - **Timeline:** Year two, modified annually
   - **Ownership:** Composition/Theory faculty

**Action Item 3:** Investigate integrating a hybrid concept for *Basic Skills* courses.
   - **Timeline:** Year two, modified annually
   - **Ownership:** Composition/Theory faculty

**Action Item 4:** Include class piano placement in the audition process.
   - **Timeline:** Year one, modified annually
   - **Ownership:** Keyboard faculty
CREATIVE SPACE

**Goal:** Improve existing Music and Dance facilities; addressing acoustic enhancements, aesthetic improvements and health & safety issues.

**Strategy 1: Improve Recital Hall**

**Action Item:** Recital Hall Committee to create a tiered list of improvements needed for the Recital Hall, including but not limited to HVAC, lighting, sound management, seat upholstery and repair.

**Action Item:** Advise Events Manager on priorities.

**Timeline:** Start year one and evaluate annually

**Ownership:** Recital Hall Committee, Senior Events Manager, Chair

**Strategy 2: Improve building aesthetics**

**Action Item:** Replace original carpeting in offices and studios. Paint offices that have not been painted in 15 years.

**Timeline:** Four offices/studios per year for five years

**Ownership:** Chair and Senior Administrator

**Strategy 3: Art presence**

**Action Item:** Increase the presence of art works on all floors of the building. Work with the UTSA Art Curator and the Department of Art to add sculpture and wall-mounted art.

**Timeline:** Meeting with the curator in year one and annual assessments.

**Ownership:** Senior Events Manager, Chair

**Strategy 4: Student lounge**

**Action Item:** Furnish the student lounge area with functional furniture. Coordinate with Facilities and an office design firm for optimal function.

**Timeline:** Begin adding furniture in year one and complete the purchases during year three.

**Ownership:** Senior Events Manager, Senior Administrator

**Strategy 5: Practice Rooms**

**Action Item:** Repair existing student practice rooms in disrepair, specifically rooms with doors not closing properly and ventilation not functioning properly. Work with Wenger Corp and UTSA Facilities on a repair strategy.

**Timeline:** Evaluate needs in year one. Begin repair process in year two and complete in year three.
Ownership: Senior Events Manager, Chair

Goal: Expand the space for Music and Dance to meet both faculty and student needs.

Strategy 1: Third Floor Space
Action Item: Enclose the space on the third floor and furnish with Wenger Corp. teaching and practice studios. Preliminary plans have been completed.

Timeline: Year one: UTSA Facilities to complete the structural study and identify funds. Complete by year three.
Ownership: VP Business Affairs, Provost, Dean, Chair

Strategy 2: Black Box
Action Item: Identify and cultivate donor prospects to fund and support a Black Box Theatre that can be used by Music and Dance and potentially Theatre.

Timeline: Five-year project
Ownership: Advancement Services, Dean, Chair

Strategy 3: New Office Spaces
Action Item: Procure additional office space for non-tenure track music and dance faculty engaged in non-performance related teaching and research.

Timeline: Already begun. Reassess annually
Ownership: Associate Dean for Faculty Support, Senior Events Manager, Chair

Strategy 4: Recording Facilities:
Action Item: Move recording facilities from the DT Campus to the Main Campus. Seek collaborative opportunities with other COLFA departments to cost share and jointly use facilities.

Timeline: Year one: enter into dialogue with stakeholder department chairs. Work with Associate Dean for Faculty Support to identify space. Years two & three: seek funding from Dean and the donor community. Year four & five: construct and furnish the facility.
Ownership: Music Technology faculty, Associate Dean for Faculty Support, Department Chairs, VP for Business Affairs.
Goal: Continue developing support for a Performing Arts Center at UTSA that will provide students and faculty an appropriate space for performing and attending full music, dance, and theatrical productions.

Strategy 1: Charge a committee with identifying key purposes, components, and general specifications of a performing space.

Timeline: One-year for committee to work on developing proposal
Responsible: Chair, committee

Action: Identify model PAC's at peer and aspirant institutions
Timeline: Six month committee work on developing research

Strategy 2: Develop internal support for a PAC at UTSA

Timeline: Two-year committee work on developing connections
Responsible: Chair, committee

Action: Develop justifications for a PAC based on established UTSA goals
Timeline: Six month committee work on developing research
Summer 2014

Dear UTSA Music Friend,

The UTSA Department of Music is working on a five-year strategic vision plan and your feedback is very important to us. We ask that you please complete this brief five-question survey and send back to Dr. Frego as soon as possible.

1. What is your role/connection to the UTSA Department of Music? Please provide an example of your involvement (student, faculty/staff, alumnus, patron, professional colleague, concert goer, camper, string project, or specify another role).

________________________________________________________________________

2. In your opinion, what are the UTSA music department's greatest strengths?

________________________________________________________________________

(continued on next page)

3. In your opinion, what are the UTSA music department's greatest challenges right now?

________________________________________________________________________

4. In your opinion, what objectives and goals should the UTSA Department of Music strive to reach by the year 2020?

________________________________________________________________________

5. What opportunities do you foresee in accomplishing these goals and objectives? What challenges?

________________________________________________________________________

We plan to complete a strategic planning document by January 1, 2015 and will share with the UTSA community. Thank you for your support of UTSA Music!

Sincerely,

The Music Vision 2020 Committee

PS You can also complete the survey online if you wish at: https://www.surveymonkey.com/s/5P9SY7Y
APPENDIX II

History of the UTSA Department of Music at UTSA

The University of Texas at San Antonio was established in 1969, with administrative offices at Hemisfair Plaza, but it was not until 1973 that classes – graduate only - began at the Koger Center near Loop 410 and Callaghan in Northwest San Antonio. Jacinto Quirarte served as Dean of Fine and Applied Arts, and classes from that College were offered only in Art and Fine Arts.

In 1974 the Division of Music was established, with Gordon Lamb as Director - the only music professor listed in the catalog. There were seven graduate courses offered, including music education, conducting, choral techniques, and literature.

The following year in 1975, the Division of Music offered its first degree, the Bachelor of Music Education. In 1976, the faculty added several members who, in effect, designed the program and began to develop the character and direction of the fledgling Division of Music, including Bess Hieronymous, James Riley, Michael Fink, and James Sheppard. The Division of Music was authorized to award a Bachelor of Music Education Degree, and students could select one of four emphases: Secondary Choral, All-level Choral, Secondary Instrumental or All-level Instrumental.

The first two Bachelor of Music degrees were conferred in 1977; one in guitar performance to George Finney, and one in music education to Dana Orwig. The first two Master of Music degrees were conferred in 1978 to Nancy Lamb and Thomas Tickner.

Beginning in 1978, the Division of Music catalog listed the Bachelor of Music degree with emphases in music literature, music performance or music theory-composition. The addition of Robert Rustowicz as Director of Bands marked the beginning of the development of the instrumental area.

In 1980, Joe (Clarence J.) Stuessy became Division Director, and Gordon Lamb was appointed Vice President for Academic Affairs, with Michael Kelly served as acting Dean of Fine and Applied Arts. The Division of Music was accredited by The National Association of Schools of Music (NASM), and the Master of Music in performance or music education was listed in the catalog. The 1980 catalog also listed the BM in Music Management in addition to the emphases in Music literature, Theory/Composition, and Music Performance. Full time tenure track faculty included three at the rank of Professor, one Associate Professor, four Assistant Professors, and four at the level of Instructor.

Construction on a new building to house the Music Department was completed in 1982, Rhoderick Key was named Dean of the newly formed College of Fine Arts & Humanities, and the Division continued to grow with the addition of faculty and facilities. The BM in Music Management was renamed as a Bachelor of Music in Music Marketing. By 1984, there were fifteen full-time faculty listed in the catalog.
Between 1977 and 1988, the Division of Music awarded a total of 208 degrees; 131 undergraduate and 77 graduate.

In 1991, Alexander Siderowicz returned to the Director’s office, and William F. Lee was named Dean of the College of Fine Arts and Humanities. The Institute for Music Research was founded in 1991-92 as one of the UTSA Strategic Initiatives, with Donald Hodges as the Director of the Institute. The IMR was tasked with supporting research and publication in the areas of music psychology and music technology, including the online database CAIRSS.

In 1994, there were several changes in terminology to music degrees, with Music Education renamed as Music Studies, and the BM in Theory-Composition was changed to read BM in Composition. The Division administration also included the addition of an Assistant Director, with John VanderWeg serving in that capacity. The number of music faculty continued to grow slowly, and by 1999 included nineteen full-time tenure track faculty and several full-time adjunct. Most instrumental private instruction continued to be taught by part-time adjunct faculty, primarily drawn from the San Antonio Symphony.

A major academic restructuring beginning in 2000 was a significant milestone for the university, with the establishment of a College of Liberal and Fine Arts (COLFA), and the Department of Music with Joe Stuessy as Chair of the department. Eugene Dowdy had become Assistant Director of the Division several years earlier, and continued in that capacity until 2002, when he became Chair of the Department of Music, with David Bruenger as Assistant Chair.


Between 2003 and 2008, Eugene Dowdy continued to lead the department as Chair, with James Balentine serving in the position of Associate Chair, and in 2008, R.J. David Frego was named Chair of the Department of Music. David Heuser served as Associate Chair until his departure, and Stacey Davis has served in that capacity since 2011.

In 2011, UTSA established a football program, and the Music Department added a marching band to support athletics at UTSA. Ron Ellis was hired to develop that program, overseeing its growth into the 250-member Spirit of San Antonio marching band within its first three years.

In 2014, the Department faculty numbered twenty-three full-time tenure track faculty (six Professors, eleven Associate Professors, eight Assistant Professors), eleven full-time Adjunct faculty, twenty-two part-time adjunct faculty, and an
administrative full-time office staff of six. In addition, there is one Professor Emeritus, Bess Hieronymous; and there are two Associate Professors Emeritus, Robert Rustowicz and David Sebald.

UTSA has conferred 839 Bachelor's degrees in Music, 94 of which are Bachelor of Arts, 745 Bachelor of Music in Music Education, Performance, Music Marketing and Composition; and 248 Master of Music degrees, a total of 1089 music degrees in 37 years.

**Significant Milestones**

- 1969 – Establishment of the University of Texas at San Antonio
- 1973 – classes begin at Koger Center (no music classes offered)
- 1974 – The Division of Music is established; one full time faculty member
- 1975 – first degree in Music offered at UTSA; Bachelor of Music Education
  - Students could select one of four emphases: Secondary Choral, All-level Choral, Secondary Instrumental or All-level Instrumental.
  - Five full time faculty members, no music building
- 1977 – first Bachelor of Music degrees awarded
- 1978 – UTSA first Master of Music degrees awarded
  - BM emphases added in Music Literature, Music Performance, or Music Theory-Composition
- 1980 – The Division of Music is accredited by NASM
  - First offers the Bachelor of Music in Music Management, later changed to Music Marketing
  - Twelve full time faculty members
- 1982 - moved into new music building
- 1991 - Institute for Music Research established, Donald Hodges, Director
- 1994 – The downtown campus opens its doors in Cypress Tower
- 1997 - Buena Vista Theater opens - Lyric Opera productions downtown
  - Established recording studio facilities for teaching Audio Technology
- 2002 – Academic restructuring creates The College of Liberal and Fine Arts and Department of Music
- 2004 – UTSA first offers the Bachelor of Arts in Music
- 2005 – the Certificate in Music Technology is offered
- 2010 – the Certificate in Jazz Studies is offered
- 2011 - Marching band Program begun
- 2014 – Degrees awarded total 1089; 839 undergraduate, 248 graduate
<table>
<thead>
<tr>
<th>Name</th>
<th>Title/Role</th>
<th>Instrument/Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael</td>
<td>Acevedo</td>
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