National Association of Schools of Music  
Puerto Rico Conservatory of Music

SELF-STUDY  
in Format A  
Presented for consideration to the  
NASM Commission on Accreditation  
by  
PUERTO RICO CONSERVATORY OF MUSIC  
951 PONCE DE LEÓN AVE.  
787.763.7005  
WWW.CMPR.EDU

Degrees for which Renewal of Final Approval is sought:  
- Bachelor of Music in Composition  
- Bachelor of Music in Jazz and Caribbean Music Performance (Bass, Drums, Guitar, Piano, Percussion, Saxophone, Trumpet, Trombone)  
- Bachelor of Music in Music Education  
- Bachelor of Music in Performance (Guitar, Piano, Voice, Strings, Woodwinds, Brass, Percussion)  
- Performance Diploma (graduate) (Guitar, Piano, Voice, Strings, Woodwinds, Brass, Percussion)  
- Master of Music in Music Education  
- Música 100x35  
- Preparatory School

Degrees for which Final Approval is sought:  
- Master of Music in Performance (Guitar, Piano, Voice, Strings, Woodwinds, Brass, Percussion)

Degrees for which Renewal of Plan Approval is sought:  
- Performance Diploma in Jazz and Caribbean Music Performance (graduate) (Bass, Drums, Guitar, Piano, Percussion, Saxophone, Trumpet, Trombone)  
- Master of Music in Conducting, Instrumental/Choral

Degrees for which Plan approval is sought:  
- Bachelor of Music in Jazz and Caribbean Music Performance (Cuatro, Voice)  
- Kódaly Certificate (graduate)

The data submitted herewith are certified correct to the best of my knowledge and belief.

________________________________________________________________________
(Febuary 8th, 2013)  
(Signature)

________________________________________________________________________
(Prof. Luis Hernández-Mergal, Chancellor)
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PREFACE
The Self Study process has given the Puerto Rico Conservatory of Music (PRCM) the opportunity of looking within its different music degree and non-degree programs, practices, regulations, process and procedures four years after a historic joint accreditation by three different accrediting agencies--the National Association of Schools of Music, the Middle States Commission on Higher Education and the Puerto Rico Council on Higher Education- who separately accredit the Conservatory. From this thorough process emerged very important recommendations for the improvement of our programs, institutional and student learning assessments. It also gave us the jump-start to a new strategic planning process for the 2010-2015 cycle phasing the end of the final building of the PRCM’s new facilities completed in September 2012.

As part of the Self Study process the PRCM recognizes its areas of strengths and improvements included in the document, and understand to the best of our knowledge compliance with the National Association of Schools of Music (NASM) standards. Phasing the end of the writing process of this Self Study on November 28, 2012 previous Chancellor Prof. María del Carmen Gil resign after a fourteen years and nine months term to return to her teaching duties at the Piano Department. The Board of Trustees appointed as Chancellor Prof. Luis Hernández-Mergal a tenured professor from the Theory, Composition and Musicology department, an ethnomusicologist and philosophy scholar.

The Puerto Rico Conservatory of Music is in an understandable period of adaptation after this historic tenured term of a Chancellor’s position. But despite this situation, we are very optimistic about the future of the PRCM, its current and new programs, the opportunities that the completed facilities bring, and the Strategic Plan 2010-2015 of which we already have more than half accomplished. All of this is made possible by an excellent and strong-willed faculty that put all efforts each day in giving the students the best professional music education in Puerto Rico.
SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music Unit
The Puerto Rico Conservatory of Music was created by Law 35 on June 12, 1959 under the artistic leadership of the illustrious Spanish cellist Pablo Casals, who served as a catalyst in encouraging local government officials to create a conservatory on the island. The center of Conservatory’s mission has been educating professional musicians for Puerto Rico’s musical life.

The current Declaration of Mission, Goal, Objectives and Values can be found in the MDP3-A-1: Institutional Strategic Plan 2010-2015 and in the PRCM’s website “Sobre el Conservatorio” section, http://cmpr.edu/sobre-el-cmpr.

MISSION STATEMENT (2005)
“The Puerto Rico Conservatory of Music is a public institution of higher learning that offers undergraduate and graduate programs as well as formative programs for the community at large. Dedicated to developing musicians in the fields of classical and jazz performance, composition and music education, the institution plays a major role in the musical and cultural life of Puerto Rico and is committed to preserving and disseminating the musical heritage of Puerto Rico, the Caribbean and Latin America. The Conservatory seeks to develop the future generations of artistic and cultural leaders and promotes awareness of new trends in the international music and education markets to stimulate innovative thinking in programs and services.”

As a self-standing institution the Conservatory’s mission, vision, values, goals and objectives constitute the guiding force behind all decisions at the Conservatory and serve as the basis for operational, academic and long-range planning decisions. Our undergraduate and graduate programs reflect our programmatic responsibilities and are in harmony with the institution’s purposes. Our mission, goals, objectives and values guide the institution in the development of our existing and future undergraduate and graduate programs.

The long-range planning are guided by the mission, goals, objectives and values. The institutional Strategic Plan (SP) 2010-2015 provides ample evidence that the Conservatory is earnestly striving to carry out its mission and strategic goals in all institutional areas. This document is a road map that outlines seven goals that underline the mission of the PRCM. The central element of the SP 2010-2015 is growth.

The continuous revision process that the PRCM’s has undergone of its Mission Statement reflects in action our ongoing commitment to assess institutional pertinence and relevance among the musical community and that which it serves.

B. Size and Scope
Programs of study at the Puerto Rico Conservatory of Music are grouped into four (4) educational areas: (1) degree programs; (2) non degree programs college level
SECTION I. PURPOSES AND OPERATIONS

offerings; (3) non degree programs for the community at large, and (4) other programmatic activities.

Overall enrollment has remained stable. With approximately 502 students the PRCM has a sufficient enrollment or critical mass of students to support the number and diversity of programs offered. Certainly we need to keep on working in the overall numbers and projections of a seven percent annual growth. At the graduate level with the inclusion of the MM in performance a 14% of growth have been accomplished. Continuing education has growth 81% due in part to the addition of entrepreneurship workshops sponsored by the Culturarte Entreprenurship center (CEMCA).

A detailed distribution by concentration/track can be found in MDP3-C-1 - Institutional Effectiveness Assessment Data.

The current undergraduate student population of the degree programs is distributed among the four (4) main careers offered. Like most conservatories, the PRCM has a strong focus on performance. This is evidenced in the large amount of performance majors (classical and jazz) that comprise the student body (in MDP3-C-1 - Institutional Effectiveness Assessment Data).

- **Classical Performance** undergraduate and graduate performance diploma constitutes **forty seven percent (47%)** of the total student population.
- **Music Education** undergraduate and graduate majors constitute **twenty percent (20%)** of the student body.
- **Jazz and Caribbean Music Performance** - undergraduate and graduate performance diploma constitute **twenty percent (20%)** of the student population
- **Composition** majors is the smallest student population with only **four percent (4%)** of the student body.

Other programmatic activities such as the Minor in music for University of Sacred Heart Students, and Continuing Education represent **nine percent (9%)** of the 2012 enrollment data.

Fall 2012 enrollment for all degree and non-degree granting programs and Teacher Certification programs is **502 students**. An increase of **twenty seven percent 27%** from the last Self Study cycle (2007).

Enrollment for the Preparatory School for Fall 2012 is **982 students**. In the same period for **Música 100X35** is **1,151 students**.

A comparative analysis of enrollment figures show that this academic year we had a decreased of 13 students for the Fall 2012. Strong efforts in academic counseling, evaluating our academic progress policies have been put in place to address this lost, and to regain our consistently rising enrollment behavior of previous years. The below chart shows **undergraduate** enrollment between years 2009-2012:
SECTION I. PURPOSES AND OPERATIONS

Graduate level programs have shown a steady increase in the past four years:

New graduate level offerings were created and implemented such as the Master in Music in Performance, and the Performance Diploma in Jazz and Caribbean Music attracting a new population of students. Recruitment strategies and new programs have transformed previously static enrollment figures, into sustained and/or steadily rising numbers in all major areas.

Falling behind this rising trend are some instruments in the orchestral family which have not yet reached the optimum desired studio size. These are mostly lower strings, most woodwinds and brass, with the exception trombone which evidences steady numbers. Several factors are accountable, but the institution continues to closely monitor them to address size needs and to be able to sustain critical mass to balance the orchestral instruments performance program. The strong performance philosophy of the Music Education program has been instrumental in supporting critical mass and size needs of all ensembles, a definite plus in the formation of future music teachers and also an added value for the institution in general.

Enrollment target plans have been design by the directors and coordinators, and there faculties to attend the program/concentrations that have felt under the yearly 7% enrollment increase target, part of the FOCUS 1: Growth established in the 2010-2015 SP (MDP3-A-1- Institutional Strategic Plan 2010-2015).

Nonetheless, programs have sufficient enrollment to cover the size and scope of each one.

As evidenced, the PRCM maintains a healthy enrollment in all its programs of study and fully complies with standards of program size.
The institution maintains enrollment to fill major ensembles and a healthy size in all music and general studies classes. Undergraduate theory courses average 14-21 students, ear training 18-22, music history 30-50, music education 21, general studies range between 10-37 students.

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered:

Our current faculty complement is highly qualified, vitally involved in performance, music education and composition, and deeply committed to the advancement of their students. Faculty for the Fall semester 2012 totals ninety-five (95) professors. Forty-four percent (44%) of the faculty have tenured or tenure track appointments and fifty-five percent (54%) are adjuncts. One member of the faculty serves in administrative duties (Chancellor, Prof. Luis Hernández Mergal). Between years 2008-2012 there were eight (8) special artist/faculty-in-residence, and several artists on a shorter term residencies.

The distribution of faculty per major is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>Number of faculty Fall 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Undergraduate</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BM Composition</strong></td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td><strong>BM &amp; MM- Music Education</strong></td>
<td>76+25</td>
<td>6</td>
</tr>
<tr>
<td><strong>BM-Diploma &amp; MM-Performance</strong></td>
<td>215+20</td>
<td>30</td>
</tr>
<tr>
<td><strong>by instruments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horn</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Trumpet</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Trombone</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>Tuba</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Guitar</td>
<td>36</td>
<td>3</td>
</tr>
<tr>
<td>Harp</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>Piano</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Violin</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>Viola</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Cello</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Double Bass</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Voice</td>
<td>54</td>
<td>4</td>
</tr>
<tr>
<td>Flute</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>Oboe</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Clarinet</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Bass</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Saxophone</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td><strong>BM Jazz and Caribbean Music Performance</strong></td>
<td>96+2</td>
<td>16</td>
</tr>
<tr>
<td><strong>by instruments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>Drums</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>Guitar</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>13</td>
<td>1</td>
</tr>
</tbody>
</table>
**SECTION I. PURPOSES AND OPERATIONS**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number of Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saxophone</td>
<td>8</td>
</tr>
<tr>
<td>Trombone</td>
<td>4</td>
</tr>
<tr>
<td>Trumpet</td>
<td>7</td>
</tr>
<tr>
<td>Piano</td>
<td>11</td>
</tr>
<tr>
<td>Cuatro</td>
<td>2</td>
</tr>
</tbody>
</table>

*Music Education are included in the instruments as well as they also impact the instrumental faculty.*

Additionally, the PRCM recruits sufficient faculty members to teach the supportive courses in music, general studies and electives. The following table summarizes course assignments and faculty for these areas.

<table>
<thead>
<tr>
<th>Component</th>
<th>Type of courses</th>
<th>Number of faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supportive courses in music</td>
<td>Theory, Ear-training and Musicology</td>
<td>19*</td>
</tr>
<tr>
<td>General Studies</td>
<td>Languages, History and Humanities and other general studies courses</td>
<td>10</td>
</tr>
<tr>
<td>Large Ensembles</td>
<td>Orchestra, Band, Choir, Jazz Ensemble, Afro Caribbean ensemble</td>
<td>19</td>
</tr>
</tbody>
</table>

*number represent the faculty members that have there main load in these types of courses*

While the PRCM is continuously supporting the faculty needs of areas with full time faculty, we believe that the combined total of regular and adjunct faculty is enough to support the size and scope of the institution and programs.

Members of the support staff of the Academic Affairs Office include one-full time secretary (contract), one full-time clerk (contract), and one tenure-track faculty with administrative-academic load assigned to support the Academic Dean, directors, coordinators, and faculty.

For a more a comprehensive list of available resources and support staff please refer to **MDP1-D-7. Administrative Staff qualifications and Credentials of administrators.**

3. Sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered

The Conservatory’s program of studies offers the student a wide variety of courses to meet all degree needs. Course offerings include remedial studies, specialized courses in the major, supportive courses in music and general studies in the liberal arts and electives.

Courses are designed into two levels, lower and upper division. The lower division courses- first and second year levels- of all degrees are directed towards the acquisition of fundamental knowledge and the necessary techniques to provide a solid base for the more advanced upper level courses at the junior and senior years. The upper division
courses focus on a more advanced knowledge of repertoire in the applied area, history and
analysis and theory and analysis courses and specialized courses in the major area.

The PRCM maintains a full range of study opportunities in advanced courses in
undergraduate, some are TMUS5001-5116 Theory and Analysis and History and analysis
courses on selected topics; orchestration, diction, vocal, guitar, piano and instrumental
literature; chamber music; jazz composition; conducting; music education; aesthetics;
history of opera; music and literature among others. The PRCM curriculum offerings are
varied and provide multi-level, sequential education, and fully comply with NASM
standards for the programs offered. Full listing of all courses is found in the MDP1-A-1

During the Fall 2012 semester the Academic Senate responded to a petition of the Theory,
Composition and musicology department to reclassify some of the upper division courses
for graduate students only. Although the institution promotes the integration of
undergrad and graduate students it understands that this will give the
opportunity to graduate students for an even more in depth look in dealing with the information and
materials provided in this courses.

4. Requisite ensemble experience at an advanced level.
Ensemble experience at the Conservatory includes a variety of large and small ensembles
that guarantee an active and enriching experience for our students and constitute an
enriching musical resource for the community who enjoy their performances. The major
institutional ensembles are: the Symphony Orchestra, Symphonic Band, Choir, Concert
Jazz Band and Afro Caribbean Ensemble. Below a table of current size of major
ensembles:

<table>
<thead>
<tr>
<th>Large Ensembles</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td>44</td>
</tr>
<tr>
<td>Band</td>
<td>52</td>
</tr>
<tr>
<td>Choir</td>
<td>50</td>
</tr>
<tr>
<td>Jazz and Caribbean Music Orchestra</td>
<td>22</td>
</tr>
</tbody>
</table>

It is required that all performance majors participate in eight (8) semesters of major
ensemble, namely Orchestra and/or Band. Pianists, composers and voice majors take four
(4) semesters of Choir to fulfill their large ensemble requirement. Jazz and Caribbean
Music performance majors take four (4) semesters of large ensemble, alternating in
between the Jazz and Afro Caribbean Ensembles to provide a mixed musical genre
experience. Small ensemble experience is required for all classical and Jazz/Caribbean
Music instrumental and vocal performance majors. This includes four (4) semesters of
chamber music, as well as different types of applicable small ensembles. Piano majors
combine chamber music with two pianos/four hand ensemble playing, while guitar
majors can also take Guitar ensemble. Jazz and Caribbean Music Majors must register in
small Jazz and Latin Jazz Combos during all semesters of the degree. The Music Education
program requires majors to participate in large ensembles together with performance
majors. Large ensembles are required for 4 semesters and may choose to use the
remaining 4 semesters of ensemble credit between large and small ensembles. The
Section I. Purposes and Operations

Recently implemented revision of the Music Education curriculum reduces ensemble requirements to 6 semesters all of which are large ensembles. Students on the General Music and Choral tracks take Choir, while those on the Instrumental music track take Orchestra of Band. Small ensemble requirements were eliminated.

Institutional major ensembles such as the Symphony Orchestra, Symphonic Band, Choir, Jazz and Caribbean Music Orchestra, are conducted by full time, tenured faculty who also teach other supportive courses in music.

Institutional ensembles are one of the PRCM’s greatest strengths as they maintain an excellent performance level and are a focal point for the institution.

In 2011 a Director of Orchestral Studies was appointed and he has been in charge of working with the major ensemble director of the orchestral instruments program to strengthen the ensemble experience and its level. A full season is worked out and collaborations between ensembles of the degree program and non-degree programs have been put together. As a result a more attractive and challenging programs have been put together by the ensemble directors and the orchestral instrument director.

Collaborations and “missions” between the degree and non-degree programs modeled as the Venezuelan El Sistema program had given the degree students very challenging and opportunities of the highest quality.

The information included in this section documents that the Conservatory’s program of studies fully complies with NASM standards for size and scope. Conclusively, the PRCM has maintained the appropriate size and scope of the student body, faculty and programs during the current self-study period.

C. Finances

Describe the overall fiscal operation of the music unit with regard to its purposes, size, and scope:

The PRCM is public corporation, stand-alone, autonomous institution, with total control over its budget and finances. The PRCM achieved autonomous status in 1995 and since has had full and absolute control over the Conservatory’s destiny, finances and administrative operations.

The Conservatory’s budget contains three distinct sources of income that sustain its annual operations: 1) governmental appropriations; 2) self-generated income from tuition; and 3) income from donations, rents and concert ticket and other sales. The Conservatory had anticipated that with the attainment of full administrative autonomy, fiscal autonomy would also be gradually attained. For the Conservatory, full autonomy did not only mean self-governance, but most importantly, the attainment of fiscal stability. The local model of full institutional autonomy is seen at the local state university, the University of Puerto Rico (UPR). This higher education institution is financially supported through a budget formula that guarantees a fixed percentage of the Governments total budget is allocated yearly to attend to the UPR’s financial and budget
needs. This is their main source of income and for this reason they can maintain low
 tuition rates for students. In case of the Conservatory, also a public higher education
 institution, full autonomy did not come with the same privileges as that of the UPR. This
 situation is clearly seen as one of the main challenges for financial stability, as the
 institution cannot be subject to this very detrimental financial rollercoaster ride which
 impedes attainment of financial stability.

The same situation is evidenced in the Escuela de Artes Plásticas (EAP), which together
 with the Conservatory and the UPR make up the triangle of public higher education
 institutions of Puerto Rico. The only difference is that both the EAP and the PRCM are
 specialized institutions of higher learning. All three are equally autonomous, by law, but
 the only one that is fiscally autonomous is the UPR.

Self-generated sources of income complement the governmental allocations and
 constitute 17% of the budget. An increase of 36% has been evidenced from the last self-
 study period. The self-generated income is made of two major large sources:
- Income from tuition and fees
- Income from donations and other sources

Tuition income represents the second (2nd) largest source of income for the
 Conservatory. This includes tuition and fees from all degree programs and the
 Preparatory School.

The ascending trend is attributable to many strategies including: increases in tuition,
 addition of new programs of studies at all levels and a limited increase in student
 population. Tuition from degree programs account for 60% of the total income from
 tuition.

An important factor to bring to the reader’s attention is that the public nature of the
 PRCM’s cost per credit is inevitably subjected to the Escuela de Artes Plásticas, which is
 also a public institution. Currently tuition at the PRCM is $90.00 for the undergraduate
 programs and $180.00 for the graduate programs. It is important to point out the very
 high costs of individual instruction a common financial heavy burden for all music
 education institutions. One hundred percent (100%) of the PRCM’s students take
 individual lessons in applied music. Additionally, there are other unique high-cost areas
 that highly impact a music school’s budget such as the purchase, maintenance and repair
 of musical instruments, maintaining a well-equipped library, and producing musical
 activities and concerts as part of the required laboratory learning that must take place in
 the formation of a musician. Finally, if we compare cost per credit to other public and
 private music institutions in the United States, we will find that costs at the Conservatory
 are substantially lower than those of peer institutions on the mainland, although the
 operational costs are similar. If the PRCM continues to be tied to constant comparisons to
 the UPR’s tuition, it cannot maintain the level of support it needs to achieve its mission.

The UPR can keep low tuition rates because of the sizeable support it receives from the
government through the legislated budgetary formula which secures financial stability
and full autonomy. The Conservatory could do the same, if the fiscal stability and support
from the government would be proportional to that of the UPR.
Taking the 2011-2012 tuition for the Preparatory School we note that it accounts for 40% of the income from tuition:

Despite overall growth in this income source, self-generated sources of income do not cover total operational costs. The institution must remain subsidized by state funds if it is to survive, thus the importance of attaining full fiscal autonomy.

A third (3rd) important source of income has been developed from a zero base in 1998 to a substantial source of institutional income in the past decade. The funding comes from donations, fund-raising activities and grant writing.

With Title V funding and matching funds from local private foundation, the PRCM was able to establish its first Endowment Fund which currently has a corpus of almost $1 million dollars. Federal regulations require that for 20 years, fifty percent (50%) of the interest income of the Endowment is re-deposited in order to help increase the corpus. Interest income is currently being used to provide merit based scholarships. Long term we expect that this new source of income will continue to grow and provides a diversified source of funding for the PRCM.

Other sources of income come largely from hall and facilities rentals, cafeteria concession, ticket sales, interest income, etc. Other income represent one percent (1.4%) of the total of self-generated income.

The institution operates on a budget of **$10.8 million dollars**, an **increase of $3.6 MM dollars** from the budget income since the last accreditation cycle.

The annual budget of the institution is organized by fiscal year beginning July 1st and ending June 30th. The budget process serves to quantify and put into action the strategic plan and work plans for each institutional area. It also provides the means to exert strict control of approved expenditures during the year. This process allows the institution to maintain a balanced budget and attend its strategic priorities. Annual budget preparation at the governmental level takes place early each year and the Conservatory must annually submit and justify the budget allocation it is requesting from the Government. Justifications are discussed with the Office of Management and Budget at the Central Government level and later the Governor annually presents the proposed budget to the Legislature. The Conservatory must also defend the Governor recommended yearly allocation in legislative budget hearings at the House and Senate Budget Commissions. By no later than June 30th each year the Legislature approves the Government budget and governmental allocations are set for the next year.

At the institutional level, the budget process moves simultaneously with the approval process at the governmental levels. Institutionally it is a very participatory process where each area administrator (deans and directors) and academic department coordinator submit budgetary proposals according to each area's strategic and annual priorities. Upon receiving and discussing each budget proposal with the Budget Officer of the PRCM, the Chancellor and the Dean of Administration and Finance meet with each area director and
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Dean to finally approve the final budgetary allocation for each line item and account. When a balanced budget petition is achieved a budget draft is prepared and later presented for approval of the Board of Directors no later than June each year, for implementation July 1st. The final allocation approved by the Legislature is a crucial budgetary item that has in the past years caused delays in the budget approval process as the economic crisis of the Government has prevented final legislative approvals on time, a situation that has again hindered institutional fiscal stability.

The Chancellor, Dean of Administration and Finance and Purchase and Budget Officers maintain strict control of the budget and present monthly statements to Board of Directors for their review. Deans and Directors are also kept informed of their budget accounts and the Budget Officer makes sure to keep strict control of expenditures through a rigorous approval process. The Budget and Purchase Bylaws include a detailed administrative budget of both processes to secure a sound administration of institutional resources. The Budget Bylaws also allows resifting funds between accounts with Chancellor and Dean of Administration approval, but the total budget amount approved by the Board cannot be changed without the Board’s approval.

The institutional budget is distributed annually in eight main areas distributed and prioritized according to the institutional Strategic Plan:

1. Administrative Salaries
2. Instructional Salaries
3. Professional Services
4. Fringe Benefits
5. Instructional Expenses
6. Administrative and Operational Expenses
7. Scholarships
8. Fixed Assets Purchases

The Conservatory maintains financial reports according to the general parameters of accounting as well as those of our regulating agencies of the Government of Puerto Rico. Financial statements are audited annually by an external CPA firm. The Conservatory has won several awards for the timely and unqualified status of its financial statements. It has also achieved several awards from the Puerto Rico Comptroller’s Office for good management and risk control policies.

The Conservatory also conducts yearly internal audits to monitor risk factors as well as evaluate controls over policies and processes. The internal audits are reported to and monitored by the Board of Directors.

In 2009 we moved the university programs and the administrative offices to the new facilities at Miramar. The renovation of the historic building and the construction of the parking lot totals $44 M. In September, 2012 we inaugurated the new Academic Building. The approximately cost of this construction is $41 M. At this moment the building is substantially finished.
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The year’s financial projections are based on increased income from all three sources that make up the financial resources at the PRCM, as well a projected increase in expenses which will be required to operate larger and more sophisticated music facilities. The potential increase in income sources by the end of year 2015 can be summarized as follows:

- **Governmental allocation- 42% growth** in governmental allocation to support increased operational expenses
- **Tuition income- 35% growth** in tuition and fees through the following initiatives:
  - Development and implementation of six new majors (undergraduate and graduate) in a five year period which will serves as an incentive, resulting in a substantial increase in enrollments.
  - 47% increase in general enrollment of all degree and non-degree programs through local and international recruitment efforts.
  - Implementation of a three year tuition increase plan at all programs of study, degree which will raise cost per credit from current $75 to $105 per credit at the undergraduate level.
- **Other sources of income- 177%** increase in other sources of income from the following sources:
  - Income from donations
  - Facilities rentals - concert hall, rehearsal halls, outdoor amphitheaters, dance studio, and other spaces.
  - Concessions - including rent from concessions spaces.
  - Parking fees

The increase in sources of income is expected to provide the funding needed to support institutional expenses at the new facilities.

**Areas for improvement and plans/means to address them include:**
The PRCM’s has gone a long way in strengthening its fiscal stability during the past 10 years, a time where finances have been solidified and diversified to provide a sounder base of financial support for the institution to meet its academic and operational needs, as well as strategic and long range goals. Much has to be done as we look ahead to really attain full fiscal autonomy, comparable to that of the University of Puerto Rico, the other state institution of higher learning. The Conservatory must continue to advocate for this important change by legislation, which will create parity among public institutions and will support much needed fiscal stability.

As the institution moves into new facilities, it will increase its potential sources of self-generated income, a factor which will continue to support growth.

A new level of financial support is needed for the Conservatory to attend not only the expenses that the new facilities will sure bring, but also to support faculty hires, salary increases and the resources needed to fund the development of new degrees and academic areas. The financial formula for the Conservatory must achieve a happy balance between: 1) the level of governmental fiscal support that as a public institution the institution is entitled to; 2) a healthy and expanded enrollment through a diversified
curriculum that attracts a large pool of students and increased efforts in local and international recruitment; 3) strengthening fund raising capabilities to sustain institutional needs and the strengthening of our endowment fund  4) addition of new sources of income from facilities rentals, ticket sales, concessions, parking fees, licensing fees from the Despertar Musical project (curricular project which will be explained in later chapters), and projects such as the Entrepreneurship and Arts Leadership Institute and other income production ventures.

The years ahead will be instrumental as the Conservatory reaches a turning point in its institutional history. Reaching true fiscal autonomy will be crucial in this important phase of growth and development where fiscal stability will become essential to guarantee the re dimensioning of this institution as it looks towards the future.

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the music unit;

The Puerto Rico Conservatory of Music is a self-standing institution also accredited by the Middle States Commission on Higher Education (MSCHE), and licensed to operate in the island by the Puerto Rico Council of Education (PRCE).

The Conservatory of Music of Puerto Rico complies with the Governance and Administration standards of the NASM. This includes the governing board structure, the administrative structure, fundamental continuity and stability of the institution, evidence of long-range programmatic strategies and initiatives, mechanisms of communication, and sufficient personnel to advance the institution mission.

The Conservatory of Music of Puerto Rico was created in 1959 through Law Num. 35 of June 12, 1959 (as amended). PRCM attained full institutional autonomy from the Corporation of Musical Arts in 1995 through Puerto Rico Law Num. 141 of August 9, 1995. This law established both the operational and the fiscal autonomy of the Corporation of the PRCM and determined its purpose, functions, and powers. This turning point in our institutional history was transcendental and has provided grounds for unprecedented growth and development over the past 17 years. The institution obtained institutional autonomy from the Corporation of Musical Arts, an umbrella corporation of the Puerto Rican government that also administrates the Casals Festival and the Puerto Rico Symphony Orchestra, among others. The past governance system constantly created difficult situations for the institution as its educational and specialized mission was never suited to fit the previous organization scheme. The autonomy granted the Conservatory truly set the stage for a rebirth of the institution in all aspects. Symbolically, the changed logo 200 to the Dal Segno symbol represents starting over, or the rebirth and development of the institution.

With its autonomy attained by Law no.141 of August 9, 1995 it operates as a quasi-public corporation. The Organizational Chart of the PRCM is included in MDP1-D-1.
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Board of Directors
The Board of Directors is an independent body that governs all PRCM matters. The Board is made up of seven (7) members of the community appointed by the Governor of Puerto Rico with staggered, four-year terms to ensure continuity and stability. One of the members of the Board must be a musician and a second member should be an educator. The members have full decision-making power and authority over all Conservatories’ matters. In addition to reaffirming and strengthening the academic autonomy of musical education and ensuring the fiscal and operational autonomy of the Conservatory, Law 141 also established the direction of the Corporation of the PRCM is executed by its Board of Directors. Current members of the Board are as follow:

Sra. María Cristina Firpi, President
Business affiliation: Musician
Term: November 20, 2010 – August 9, 2014

Sr. Rafael E. Irizarry Cuebas, Vice-President
Business Affiliation: Development Director, Ponce Art Museum
Term: November 20, 2010 – August 9, 2014

Srta. Laura Ballori Lage
Business Affiliation: Director Digital Media
Term: November 30, 2009 – August 9, 2013

Lcda. Lolita J. Semidey García
Business Affiliation: Private practice in Immigration Law
Term: November 30, 2009 – August 9, 2013

Ing. Rafael A. Torréns Salva
Business Affiliation: Civil Engineer Consultant
Term: November 29, 2010 – August 9, 2013

Sra. Vivian López Llamas
Business Affiliation: VP Advertising & Public Relations
Term: July 13, 2012 – August 9, 2015

Sra. Gloria I. Benítez Torres
Business Affiliation: Independent Insurance Professional
Term: November 21, 2011 – August 9, 2014

The main duties of the Board of Directors are presented in Law 141 and in the Board of Directors bylaws. Some of the main duties include: adopting the norms, rules, regulations, and procedures necessary to exercise the powers and fulfill the mission of the institution. The Board appoints and evaluates the Chancellor. The Board meets in ordinary sessions according to an annual calendar approved in the first session of the year. The Board can also celebrate extraordinary sessions and agreements and resolutions can be taken by majority vote. The duties of the board also include fiduciary responsibilities such as securing financial resources to support the achievement of
institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, participating in and overseeing any non-tuition revenue gathering and management, and approving the long-range financial plan. The Board of Directors also maintains policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.

For a full description of the Board's powers please refer to MDP1-D-8 – Law 141 (PRCM autonomy law) and MDP1-D-9 (BOARD BYLAWS) which includes a copy of the PRCM governing laws. Board bylaws define responsibilities of Board and Chancellor in a more detailed manner.

None of the seven members are PRCM employees, an important factor which prevents any possible conflict of interest that may affect the decision-making process, securing the academic and fiscal integrity of the institution. The Board has been a proactive and conciliatory force in the Conservatory community over the years, keeping an open door policy with regards to communications with the faculty and students. Annual meetings are scheduled with the faculty in order to share progress on institutional projects and futures plans. This gives faculty the opportunity to present any concerns and receive suggestions.

Governance Scope. The governance and administrative procedures of all of the degree granting and non-degree granting programs of the institution are clearly defined and appropriately integrated and incorporated into the institutional governance and administration system of the Conservatory of Music of Puerto Rico. The Board of Directors delegates to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.

At the time of this writing and as previously stated in the Preface section, the abrupt resignation of Prof. Maria del Carmen Gil as Chancellor has been a source of concern for some members of the faculty, although the institution at large has quickly adapted to the change. The Board has assured the academic community that its unanimous decision of asking the previous Chancellor’s resignation has been made in the best interests of the institution. Chancellor, Prof. Luis Hernandez Mergal has seen to it that all academic and administrative work continues to be carried on smoothly. The Board asked the Academic Senate to appoint a Consulting Committee for the Chancellor’s position. This committee was formed on December 18, 2012 and presented its report to the Academic Senate on January 25th, 2013 recommending Prof. Luis Hernández-Mergal as Chancellor. The Board of Trustees on January 28th appointed Prof. Hernández-Mergal as Chancellor.

The Chancellor¹
The Chancellor of the Conservatory is the Chief Executive Officer of the institution, a status equal to that of the president of a conservatory or university school of music. This is a position of trust responding to the Board of Directors in all administrative and

¹ A detailed document with responsibilities and qualifications of administration and staff is included in MDP1-D-7 – Administrative Staff qualifications and credentials of administrators.
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academic matters of the Conservatory. The Chancellor is responsible for creating policy for and supervising all major areas of the institution.

Law 141 establishes that the Chancellor is the Chief Executive Officer of the Conservatory of Music of Puerto Rico. The Chancellor represents the institution in all acts and contracts. The main responsibilities of the Chancellor are described in the law and are listed in the MDP1-D-3 on Executive Responsibilities. The Board of Director selects and regularly evaluates the institution’s chief executive officer. The Chancellor prepares an annual report due on or before November 30 of each year that includes the audited financial statement, a report on transactions conducted by the Conservatory during the previous fiscal year, and a report on all of the activities conducted since the last annual report.

Current Chancellor, Prof. Luis Hernández-Mergal, is a pianist, musicologist and philosophy specialist, former Theory, Composition and Musicology Department Chair. He was appointed Acting Chancellor on November 30th, 2012 and confirmed as Chancellor by the Board of Directors this past January 28th, 2013. The Chancellor continues to stay active in instruction, teaching Music History.

Prof. Luis Hernández-Mergal obtained his Bachelor in Music at the Conservatory of Music of Puerto Rico, conducted musical studies at the Luigi Cherubini Conservatory in Florence, Italy. He obtained a Master in Music on Ethnomusicology from the University of California Los Angeles and a Master of Arts from the University of Puerto Rico (UPR) with a thesis that obtained the Dr. Ludwig Schajowicz Award from the Philosophy Department of the UPR. He is currently pursuing a Ph.D. in Hispanic Studies at the University of Puerto Rico Rio Piedras Campus. Hernández-Mergal has published articles and has dictated lectures on topics spanning music in Caribbean religions and musical hermeneutics at the Conservatory. He has also taught art philosophy courses at the University of Puerto Rico. Hernández-Mergal has been an accompanying pianist and soloist and has written for the Puerto Rican press as a music critic.

The PRCM with its degree and non-degree programs may be considered a large music unit, and as such the Chancellor’s administrative duties take up most of his time. The current academic load of Chancellor Hernández-Mergal is three hours. The administrative duties inherent to the Chancellor’s post do limit the amount of time that can be allotted to teaching and research activities.

Policies for music administrator terms and the review
The Chancellor is the Conservatory’s top music executive. The four Deans and six directors compose his immediate staff. The Chancellor’s staff is also made up of positions of trust except the Institutional Researcher who is tenure. None have permanent status. This personnel structure responds to the structure in place in Puerto Rico for governmental employees. As a public institution, the Conservatory is required to adhere to this system, which certainly works better for a typical government agency but is not equally well suited for a conservatory. Trust positions have no set terms or a structured annual review processes. Although this is so, the Board annually reviews the Chancellors performance and awards merit based bonuses and salary. The Chancellor
also evaluates the staff according to performance in relation to the goals set in the institutional strategic plan and in the work plan for each year, and recommends salary increases, if applicable. In these cases, salary increases are recommended by the Chancellor and approved by the Board of Directors.

A stable administrative environment is instrumental in furthering the institutional goals of the Conservatory of Music. Our previous Chancellor also came up from the faculty ranks and held the longest tenure as Chancellor in the PRCM's history for over 14 years. The stability of the administrative environment is assured through the Puerto Rico Law to Regulate the Transition Process of the Government of Puerto Rico (Law Num. 197 of January 18, 2002 as amended) and through the continuity of compliance with Law Num. 141 and with the Conservatory of Puerto Rico Board of Directors bylaws. Since the last reaccreditation report in 2007, governance at the Conservatory of Puerto Rico has been characterized by a period of stability and growth guided by strategic plans (such as the 2005-2010 plan and the current 2010-2015 strategic plan) and by the renovation and development of the new facilities of the institution located in Miramar, San Juan, Puerto Rico. The stability of the administration is also facilitated through the systematic collection and analysis of student learning and institutional effectiveness assessment data used to make informed operational and academic decisions at the Conservatory.

Administrative and Organizational Structure
The overall structure operates centered around nine (9) principal areas/departments that fall under the direct supervision of the Chancellor. The institutional organizational chart is included in the MDP1-D-1 Organizational Chart. The major areas are as follows:

- **Deanship of Academic Affairs (DAA)** - The DAA defines and implements goals and objectives for all academic matters, assisted by the Associate Dean of Academic Affairs (at the time vacant. Currently a faculty member has been given hours to cover some of these responsibilities). The DAA oversees academic budget matters, faculty and staff appointments, evaluations and reviews of faculty and staff, faculty and staff development, faculty workload and facilities. In the DAA the tasks between the Dean and the Associate Dean of Academic Affairs are divided so that the Dean oversees directly over all academic programs, courses and faculty (undergraduate and graduate), whereas the Associate Dean handles all performance programs and faculty. The Dean and Associate Dean supervise over the Faculty Departmental Directors and Coordinators and the Office of the Registrar. The academic work and responsibilities of both Deans are shared with the department faculty directors and coordinators who work with academic revisions, course proposals, activities, and also share the responsibility of maintaining strong lines of communication between the administration and the faculty within the departments. The DAA and Chancellor meet weekly with Department Chairs and Department Coordinators.

The DAA supervises the Admissions department and the Registrar’s Office. The Dean of Academic Affairs continues to stay active in instruction, teaching and supervising student-teachers.
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- **Deanship of Student Affairs (DSA)** - The Deanship of Student Affairs handles all student matters and supervises over Counseling and Financial Aid, as well as the Student Council and all student organizations. The Dean is also in charge of health services, coordinates housing (the PRCM doesn’t provide housing but keeps a register of available housing in the area as a service to students), student-related committees such as, financial aid, and all other student-related matters.

- **Admissions** – Supervised by the DAA the Admissions Director designs and implements recruitment efforts for enrollment growth goals. Works directly with directors and coordinators to develop strategies for the agreed enrollment target plan. The Admissions Director supervises a Recruitment officer who takes care of institutional recruitment activities.

- **Institutional Research**— Gathers all information data necessary for institutional and student learning effectiveness assessment purposes. Works closely with the different departments in gathering required information for the different institutional reports: HEADS, IPEDS, Strategic Plan 201-2015, etc. The Chancellor supervises this area.

- **Library** – Develops the library collection. Works together with the faculty in maintaining up to date the library collection, and with the ensemble directors and their repertoire needs. Works with all audiovisual and technology teaching resources. Also works with the faculty the bibliography literacy efforts of the institution. Responds directly to the Chancellor.

- **Deanship of Administration and Finance (DAF)** - The DAF supervises the following large institutional areas: 1) administration and operations, and 2) finance. Under this Dean is the Director of Operations. The Dean oversees administrative areas such as purchases, insurances, among others. The three areas are structured in the following manner: 1) within the Finance area, general accounting, budget, bursar, purchasing, accounts payable and receivable, payroll and fixed assets; 2) within the Operations area: facilities maintenance, janitorial services, security, mail, institutional property, instruments rental, instruments maintenance, and procurement services. The DAF defines goals and objectives of all areas under his supervision and responds directly to the Chancellor.

- **Deanship of the Preparatory School (DPS)** - The Dean of the Preparatory School reports directly to the Chancellor and is responsible for the definition and implementation of policy and all academic and administrative matters of the Preparatory School. Under this Dean are Coordinator positions and an Auxiliary Registrar for the Preparatory School, together they oversee all aspects of this community program.

- **Música 100X35** - The Director of the Música 100X35 program reports directly to the Chancellor and is responsible for the definition and implementation of policy and all academic and administrative matters of the program. Under this Director
are Coordinator positions, Recruitment officer, Purchase Officer, and an Administrative Assistant for the Música 100X35, together they oversee all aspects of this community program.

- **Human Resources** - The Director of Human Resources oversees all personnel matters, implements all laws and regulations appropriate to human resources management and coordinates workshops of professional development for administrators and faculty. This director responds directly to the Chancellor. The Director shares the supervision of the payroll process with the Dean of Administration and Finance.

- **Development, Public Relations and External Resources** - The Director of this Office is responsible for marketing, communications and public relations activities. An equally important responsibility is in the area of development.

- **Institutional Activities and Concert Office** - The Concert and Activities Office manages the Conservatory’s day-to-day concerts and activities and also work in assisting ensemble directors with setting up for rehearsals and the overall operations of the halls. The Office is in charge of managing the calendar of the performance spaces, and rental of the facilities.

- **Management of Information Systems (MIS)** - The MIS office is in charge of all the computer, servers, software, security of information systems, WiFi, and institutional email accounts. This service is outsourced, and reports to the Chancellor.

**Academic Structure**
The academic area is organized into different departments and sub-departments, these are:

- Ensembles
- Piano
- Voice
- Jazz and Caribbean Music
- Strings
  - Guitar
  - Bowed string instruments
- Winds and Percussion
  - Woodwinds
  - Brass and Percussion
- Music Education and General Studies
- Theory and Composition:
  - Theory
  - Ear training
  - History and Musicology
- Composition
Since 2011 the figure of Department Chairs was reinstated (previously all were department or sub-departments coordinators). This decision was based on the amount of students and faculty of some of the department, and to grouped orchestral instruments as a whole. Before 2011 the department was sub-divided by instrumental families having this way of working some constrains in the areas of decision making as a whole, and communication. The release for coordinators is of 3 hours and department chairs of 6 hours. Accordingly a stipend for both is also in place.

Although the academic structure has not changed officially a more workable and functional structure is in place:

1. Orchestral instruments-director
2. Jazz and Caribbean Music-director
3. Music Education and General Studies-director
4. Voice-coordinator
5. Piano-coordinator
6. Guitar-coordinator
7. Theory and Musicology-coordinator
8. Composition-coordinator

The Department Chairs and coordinators meet weekly with the Academic Dean and the Chancellor. New policies, programs, plans, and different issues are discussed at this committee, then routed to the department faculty, and ultimately to faculty meetings or the appropriate institutional committee for approval. The PRCM strives to ensure that new policies and decisions have broad faculty support before they are approved and implemented. In this matter Department Chairs and coordinators are instrumental. With this structure decisions can be made both ways bottom-up and top-down. The decision-making goes through a number of steps before it reaches the ultimate committee which is the Academic Senate. Although it might seem sometimes cumbersome, and improvement in this area is always something to look for it has worked so far for the PRCM.

The Academic Senate is the highest academic forum that is directly related to education management. It is the highest legislative body for academic assessment, and recommends and approves the orientation and general direction of the academic programs. The function of this body is to establish and modify academic regulations and also to define and approve student admission and graduation requirements.

Other permanent institutional committees also participate in the institution’s academic government, including: Activities, Admissions, Scholarships and Academic Progress, Library, Curriculum, Strategy and Assessment Planning, and the Personnel Committee.

In MDP1-D-1 – Organizational Chart, you will find the institutional organizational chart and the detailed of Clerical, Technical Support and Professional Staff by name and

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2 At the beginning of this academic year, none of the Theory Department faculty were willing to accept the Chair position. The Academic Dean is overseeing the area. This is a good example of how the structure is still in some ways not functional enough and very much subjected to the faculty’s willingness to work in administrative duties. This changed in November but just briefly since the Director was named Chancellor.
title: For the full list of Qualifications of the staff, please refer to MDP1-D-7-Administrative Staff qualifications and Credentials of administrators.

2. Educational, artistic, administrative, and financial continuity and stability; The organization of the PRCM ensures educational, administrative, and financial continuity and stability. It gives the faculty different opportunities to proposed changes or new ideas in all of these areas that then goes to different steps before it reaches the proper committee, deanship or the Chancellor. It also supports the mission of the PRCM to support the development of musicians.

3. Long-range programmatic planning: The Conservatory is governed by Law #141 of August 9, 1995, which granted autonomy to the institution. Previously, it was governed by Law #77 of May 30, 1980, which created the Corporation of the Puerto Rico Conservatory of Music as a public corporation, amending Law #35 of June 12th 1959 that created the Conservatory.

Institutional policy regarding the creation and or revision of all policies and procedures is handled by two very different procedures, one for administrative and personnel bylaws and policy manuals, and another for all academic regulations. As a rule the authority to approve all institutional policies resides in the hands of the Board of Directors. Academic policy approval is the main responsibility of the Academic Senate. The Chancellor, Deans or faculty may at any moment create and/or revise any institutional policy, which is then submitted either to the Senate or to the Board of Directors for evaluation and approval.

As can be seen from that long list, the Conservatory has established an organized and very structured operation, which ensures the most efficient use of human and fiscal resources within a much defined administrative system. The chain of command and the procedures that apply are included in all these documents, establishing lines of authority, accountability, and appropriate involvement of institutional constituencies.

In 2010 the PRCM went through a thorough internal process of planning and projection with a main objective of developing a new Strategic Plan (SP) for the 2010-2015 cycle. Institutional Effectiveness and SWOT Analysis Data gathered were crucial in the development of the New 2010-15 SP. After months of consulting with all constituents the new SP 2010-2015 has eight main focuses:

a. Growth
b. Leadership (educational, musical, and cultural)
c. Local and International Projection (image, communication, and marketing)
d. Research and Development
e. Evaluation Culture
f. Technology
g. Talent Attraction, Retention, and Development (human resource)
h. Physical Infrastructure

The complete Strategic Plan 2010-2015 may be found in MDP3-A-1.
4. Primary focus on supporting teaching and learning:
The PRCM provides to all faculty support in their teaching and professional development as requested. We can confidently state that a very important part of the budget assigned to the Deanship of Academic Affairs and Concert and Activities Office provides for this matter.

Both the Chancellor and Academic Dean have “open door” policies encouraging the faculty to communicate any idea or concern in the area of teaching. Department Chair and coordinators have the responsibility to address and communicate any concern in this area also.

For the PRCM this has always kept teaching as an area of priority. It promotes through our weekly web bulletin and webpage the faculty accomplishments and innovations.

5. Communication among all components:
As part of the development of the new SP 2010-2015 the PRCM conducted a SWOT analysis among all constituents. The information gathered in this exercise brought to the surface as a weakness the internal communication and coordination. The PRCM acknowledge that been a fast paced institution the communication and coordination between offices is something to keep improving.

As we have previously stated the Department Chairs and Coordinators have the responsibility of communicating all matters to their respective faculties. This committee meets weekly with the Chancellor and the Academic Dean. In the faculty meetings calendar time is allotted for formal departmental meetings once a month. Some departments as the Jazz and Caribbean Music meet on a weekly basis. Also a general faculty that meets every month named Academic Forums is programmed to talk about administrative and academic affairs, regulations, procedures and other topics as needed and presented by either administration or faculty. Substantive decisions are discussed in this meeting and generally made through consensus. Academic Dean meets regularly with the faculty at departmental meetings and individually to attend to faculty needs. Faculty communication also occurs by email, telephone, written form, and personal contact between faculty and the Department Chairs and coordinators. Staff meetings are conducted every other week by the Chancellor. Deans and Administrative Office Directors have the opportunity to discuss all matters relevant to the operation of their departments, budget, events coordination, planning and developments of future projects.

All of these efforts are in place besides more informal discussion and meetings. Main activities are promoted through the PRCM’s webpage, MOODLE platform and a weekly electronic bulletin that was developed since the spring of 2012 as another means of communication.

The Conservatory of Music of Puerto Rico recognizes the importance of the students’ contribution in determining policies and institutional regulations. To promote the enhancement of student life, students are given the responsibility to participate with voice and vote in the following institutional committees: Academic Senate, Curricular
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sub-committee, Strategic Planning, Activities, the Sub-committee on academic affairs of the Board of Directors and Physical facilities. Some years we have not had representation of the students in these committees due to the absence of a standing Student Council. Student participation is greatly encouraged by the administration; although sometimes not fully attainable.

A study was recently conducted by the Office of Institutional Research to examine the reasons for the challenges involved in ensuring student participation on the student body. The methodology consisted of analyzing the criteria for selection of student body members. The institutional researcher proceeded to verify the number of students who would qualify under the existing rules for student council membership. The main conclusion of the study was to find that student council membership regulations are very restrictive and are likely to affect student participation in governance. The regulations that are more likely to affect student participation are those related to student tenure at the institution. More specifically the study showed that under current regulations only 28% of students qualify for student council. Of the 28% that qualify, 10% is registered on recitals and pedagogic practice, two academic activities that represent a very high workload or work outside of the institution that would make students unavailable for student council. Therefore, the study showed that under current regulations an estimated 18% of students would both qualify and have the time availability needed for student council membership. The main recommendation of the study is the revision of the current student body membership regulations. The next suggested steps in this process are to: revise the regulations, to keep selecting student representatives for each department, and to have professors to continue to facilitate and support the student process. Student’s Qualifications for the Student’s Council can be access in MDP3-C-6-Student’s qualification for Student’s Council.

At the end of the fall semester 2012 a group of student collaborators was formed. The Chancellor and the Academic Dean asked the Department Chairs and Coordinators to complete the task of promoting the selection of a Departmental student’s representative. The immediate task at hand with this student collaborators group is to meet with them at the beginning of the spring semester so we can have first-hand their ideas and concerns. The other objective will be to have them select among themselves representatives to the different institutional committees. The Dean of Students Affairs has the goal this semester to start an early campaign to promote the election process for a Student Council for the next academic year 2013-2014. This process starts in March 2013.

The Board of Trustees meets once a year with administration and faculty to get their ideas, suggestions and concerns.

Certainly communication is a two-way street and all PRCM constituents have plenty of opportunities express themselves so that their voices can be heard either formally or informally. All administrative offices have “open door” policies. Although improvement can always be made in the area of communication our understanding is that communication is open and regular and generally decisions are made through consensus.
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6. Provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

In view of the current economic downturn, and given the size of our institution is the understanding of the PRCM that sufficient time and staff is provided to execute the required administrative and/or teaching duties effectively. For more information please refer to MDP1-D-1 – Organizational Chart and MDP1-D-7- Administrative Staff qualifications and Credentials of administrators documents.

E. Faculty and Staff

1. Qualifications
The faculty, throughout its history, has remained a highly qualified group, dedicated to excellence in musical training and sustained by the interest and talent of our students. Through thick and thin the faculty and staff have kept the heart of the institution beating. What follows is a portrait of our faculty and staff, some of whom have been here since our doors opened in 1959.

Our faculty is a highly qualified group, vitally involved in music performance, composition and music education, as well as deeply committed to the advancement of our students. This talented group totals ninety-five (95) (Fall 2012) musicians and educators, the majority of whom are performing musicians, composers and music educators, and a smaller percentage made up of non-musicians to support the general studies offerings.

The PRCM faculty is a very experienced group of professionals with significant teaching experience that ranges between eleven (11) and forty three (43) years, an important factor in the quality of education at the institution.

Faculty qualifications are in accordance with Article XV, section 15.1 and section 15.2 of the MDP1-E-1- Faculty regulation manual and MDP1-A-1 - Catalog 2012-2013, pages 235-280.

Current faculty degree distribution is as follow3:

<table>
<thead>
<tr>
<th>Area</th>
<th>Bachelor</th>
<th>Master</th>
<th>Doctorate</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>1 Artist Diploma</td>
</tr>
<tr>
<td>Guitar</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>1 Artist Diploma</td>
</tr>
<tr>
<td>Piano</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>1 Artist Diploma</td>
</tr>
<tr>
<td>Strings</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>1 Artist Diploma</td>
</tr>
<tr>
<td>Woodwinds</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Brass &amp; Percussion</td>
<td>2</td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

3 Some professors teach in more than one area. For more information please see MDP1-E-2a- Faculty data.
A majority of our professors are active musicians involved in the island’s musical life in a variety of musical genres and levels of teaching, ranging from early childhood to college level. Nineteen (19) professors are members of the Puerto Rico Symphony Orchestra, eight (8) of whom are principal chairs. The PRSO’s Emeritus Director is the PRCM’s Symphony Orchestra director. The Assistant Concertmaster is also a current member of the violin faculty. Other faculties are full time members of the Arturo Somohano Philharmonic Orchestra, the Puerto Rico State Band and many other ensembles including ones of folkloric nature such as Taller Conjunto Paracumbé, a group dedicated to the preservation and dissemination of traditional Puerto Rican folk music. The Jazz and Caribbean music faculty actively participate in the island’s musical life and are among the most prominent musicians of their genres in Puerto Rico.

The faculty actively participates in a diverse array of musical activities. During the self-study period our faculty has collectively offered over 100 master classes, conferences, workshops and lectures; over 200 recitals and special concerts; over 20 musical and non-musical productions of different nature; 25 recordings, including CD’s and television, and have published more than 10 articles and composition in different formats. Composer on the faculty have written over 20 works and arrangements, and more than 30 of their compositions have been performed by various artists and ensembles in Puerto Rico and in other countries, such as: Mexico, Panamá, Guatemala, Colombia, Cuba, Argentina, Spain and the United States. Three (3) have been nominated for the Latin Grammy, and received awards for their compositions and held special faculty chairs. Musical life in Puerto Rico is flourishing and the Conservatory is an active participant, providing leadership through the work of its faculty and students.

The PRCM enjoys a consortium arrangement with the Universidad del Sagrado Corazón (MDP1-K-1 - Sacred heart University Consortium), a local private university, which allows our students to take non-music courses there. This fine school is fully accredited and its professors are required to have a minimum of a Master’s degree, thus are fully qualified according to the PRCM’s own standards. Likewise, we convalidate English,
Spanish and Humanities courses if they have content similar to ours and are taken at accredited institutions, and their wide variety of courses enriches our general studies offerings.

2. Number and distribution
The Fall semester 2012 faculty statistics indicate that we have a total of forty three (43) tenured track professors. Currently there are two (2) faculty members named to temporary appointments, twelve (12) in probationary tenure-track positions, and the remaining twenty-nine (29) are tenured faculty. The PRCM also contracts full and part-time adjuncts. In the Fall of 2012 there were fifty two (52) adjuncts in total, of which six (6) have a full-time load of fifteen (15) hours or greater, and the remaining forty-six (46) carried smaller, part-time loads. Full-time adjuncts (music area only) are first in line to be evaluated for either temporary or probationary appointment.

If an adjunct professor teaches a full load (15 hours) for three consecutive years, the current administration’s policy (since August of 1998) has been to evaluate teaching performance and studio size (or academic course load in case of academic faculty) and if a continued need is projected into the indefinite future, the policy has been to offer the professor either a “temporary appointment,” (which includes benefits for that academic year) similar to tenure/tenure-track positions or a tenure track position. This policy has proven to be effective, in that it allows ample time to evaluate long-term need and teaching effectiveness of a candidate who has shown value to the institution, while giving him or her benefits appropriate for a full-time employee.

Criteria for offering a probationary tenure-track appointment are: 1) long-term sustainability of the position 2) sustained studio size or academic area needs, and, 3) the yearly budget possibilities of the institution.

The PRCM has made significant progress in hiring since the last NASM Self-Study. Nineteen (19) new tenure track positions were created. Among the notable additions for full-time faculty are:

- 2008-2009: (1) in the area of composition and theory; (1) Music Education; (1) Jazz and Caribbean Music; (1) Musicologist
- 2009-2010: Due to government laws the PRCM was not allowed to create new tenure track positions although it used what it is called a “contract with benefits”, which gave full benefits to the contract faculty (music) with sustained full load for the previous three years the opportunity of a salary, health insurance, and other benefits allowed. This year (3) contracts with benefits were renewed from the previous academic year and seven (7) new contract with benefits were given. In 2010-2011 those contract were able to start tenure track positions. Two professors in this category resign for the academic year 2010-2011.
- 2010-2011: (1) in the area of Keyboard skills; (1) Flute; (1) Oboe; (1) Guitar-Jazz; (1) Bass-Jazz; (1) Guitar; (1) Violin, (1) Bass
- 2011-2012: (1) Voice; (1) Jazz and Caribbean Music (theory/jazz history/ensembles); (1) Cello; (1) Theory
- 2012-2013: (1) Jazz and Caribbean Music (drums); for Spring 2012- (1) Music Education-MM; (1) Theory
Refer to MDP1-E-2a-Faculty Data for more information on number and distribution, ranks, date of appointment, loads and further details. A list of faculty is published in the PRCM Catalog 2012-2013, pages 12-15 (as of August 1st, 2012). MDP1-A-1- Catalog 2012-2013.

The PRCM clearly defines its policy regarding types of faculty appointments and rank classification in Chapter II, Articles XVIII and XIX of the Faculty Regulations Manual- MDP1-E-1. The Conservatory has also developed an impressive roster of Artists-in-Residence and Visiting Resident Professors. During the past years we have had four artists/professors in residence: Guitar, Jazz and Caribbean Music, Piano, Orchestral Instruments, Voice, Composition and Music Education. Please refer to MDP1-E-3 -Activities and Concerts report for a complete list of Artist-in-residence, Visiting professors and Master Classes artists.

The PRCM complements its teaching roster by actively promoting master classes by guest artists, and by inviting “Visiting professors.” We have had hundreds of master classes over the past years with artists brought by the PRSO, concert series producer (Pro Arte Musical,) the Casals Festival (i.e. members of the New York Philharmonic), and additionally, PRCM faculty members have organized in-house festivals, such as: the International Percussion Festival, the yearly Music Education Forum, a Violin Festival, Oboe Festival, and Jazz and Caribbean Music Festival are among faculty initiatives that bring guest artists in their respective fields. (Please refer to MDP1-E-3 -Activities and Concerts report) for a complete glance at the scope of our Master classes, festivals, visiting professors, etc., from 2008-2012)

We have been privileged to receive many prestigious artists who have proven to be a positive influence not only on students but on the faculty alike. These artist-teachers give individual lessons as well as master classes open to the public. In most cases they have performed in the Conservatory’s concert series, which is an additional treat for our audiences.

3. Appointment, evaluation, and advancement
The Conservatory maintains clear and defined policies with regards to appointment, evaluation and advancement in the Faculty Regulations Manual (in Chapter II, pages 11-32 of the Faculty Regulations Manual). A copy is found in MDP1-E-1. The Manual mostly applies to those with tenure, tenure-track (probationary) or temporary appointments, although some particular sections apply to adjuncts also. The Faculty Regulations Manual is the principal regulatory manual for tenured, tenure-track and temporary professors at the Conservatory. Adjunct faculty, are regulated by their contractual agreement which contain all applicable regulations. Upon the signature of their contract adjunct faculty are provided with a copy of applicable institutional bylaws.

Criteria for new faculty includes: (1) a minimum of Master’s degree, (2) teaching experience, (3) professional prestige, (4) creativity and (5) a high performance level for studio teachers. The Faculty Regulations Manual provides special consideration for prestigious candidates with high artistic qualifications and prestige that do not hold the required degree level yet have demonstrated professional qualifications, experience and
artistic accomplishments in their area. Recruitment procedures are outlined in the Faculty Regulations Manual, Chapter 1, Articles XV-XVIII. From 2009-2012 nineteen (19) faculty members were recruited with tenure-track appointments. For areas of appointment see Section 2. Number and distribution.

Any contract or regular teacher of applied music hired since 1980 has been auditioned by a committee and observed teaching a sample class, as stipulated in the Faculty Regulations Manual in Section 17.6. A similar process for hiring academic faculty has been put in place since 2006-2007 were candidates must perform demonstrate their teaching in a real classroom setting, with students, a faculty panel, as well as the Academic Deans and Chancellor. Additionally, a formal interview process is done by said panel.

Between years 2007-08 the PRCM has created nineteen (19) new regular tenure track positions. During the past years all evaluation and promotion systems have been exercised in accordance with pertinent regulations.

Under the current promotion procedures, a faculty member is responsible for submitting to the Dean of Academic Affairs a request for consideration of his/her promotion in rank, accompanied by supporting evidence. A three-person committee (composed of the Dean, a member of the Personnel Committee, and a professor with tenure selected by the candidate) evaluates the professor who is a candidate for promotion. This committee visits classes, examines all evidence presented by the professor and also uses student evaluation data. It meets with the professor, presenting its conclusions, and then meets with the full Personnel Committee. There is an appeal procedure outlined for cases in which the professor can challenge the results of his/her evaluation. The Dean and Associate Dean of Academic Affairs visit all classes and meet with faculty members individually to discuss yearly evaluations and recommendations, setting clear goals for any improvements that should be made and that will be documented in the following evaluation cycles. A majority of the faculty (53%) polled during the self-study process found that this process is clear. Only the regularly appointed faculty is evaluated according to the rules in the Faculty Regulations Manual. However, all faculty including adjuncts, are evaluated by their students every semester. This is the principal source of evaluation for contract faculty, sometimes causing dissatisfaction with the evaluation process. But under personnel tenets it is not appropriate to evaluate adjunct personnel in the same way as a regular so to avoid tacit status approval, a contradiction with the spirit of this type of contract. Student evaluations carry most of the weight in determining the effectiveness of these part-time faculty members. Academic Deans are, of course, expected to visit classes of an adjunct professor if need arises and if there is reason to believe that there is a problem, either by the Dean’s own knowledge or from student complaints.

After completing the annual evaluation process, the Personnel Committee submits its recommendations to the Chancellor, who resubmits them along with her own recommendations to the Board for corresponding action. The Personnel Committee is active, student evaluations are carried out regularly every semester, and the administration and Board have acted upon recommendations submitted to them.
Criteria for evaluation of the faculty are outlined in the *Faculty Regulations Manual Chapter II, Articles XXII and XXIII*. Criteria include: (1) teaching, (2) professional and artistic development, and (3) service. Each criterion specifies all areas to be considered in that category. In the past cycle, the PRCM granted promotions in rank to 11 faculty members.

Appointed PRCM faculty have the same prestige, privileges and benefits that their peers in other higher education institutions in Puerto Rico have.

4. Loads;
Faculty loads at the PRCM are regulated by the *Faculty Regulations Manual* in Article XIII. The basic load for a full-time professor is defined in Section 13.3 as 34 clock hours per week, of which 15 hours are to be in direct contact with students. The contact hour definition of load also applies to adjuncts. Tenured faculty get one (1) hour of preparation for each contact hour. This time is to be used for preparing lessons, lectures, writing and correcting exams, and other related class/teaching preparation work.

Each full-time professor is also required to render four (4) office/administrative hours per week bringing the total to 34 hours, a similar 37.5 workload to that of a regular governmental employee, which all faculty and staff of the PRCM are. Government personnel regulations define full-time employee status in a very specific way different from the reality of higher education, and more so from the reality of a specialized music school. Nevertheless, for our teachers to be able to apply for benefits such as retirement and others, they must be defined as full-time employees in accordance to general governmental practice. This is quite a limitation and presents challenges when trying to implement faculty load changes, as will be explained later.

A regular or adjunct faculty member may be assigned a maximum of six (6) additional contact hours over the basic load of fifteen (15) hours to cover institutional course needs.

According to Section 13.5 of the *Faculty Regulations Manual*, some of a professor’s 15 contact hours may be assigned as release time (*descarga*). The Dean of Academic Affairs establishes the number of hours for each semester-long assignment based on a formula where two (2) hours of release time should be equal to one (1) hour of classroom contact. Release time is given to faculty members for creative projects and/or a special academic or administrative task. This category of release time has been a great stimulus to the faculty, who for the first time see some creative avenues open to them for working on special projects for the institution’s benefit. The professor is required to submit in a report at the end of the semester detailing his work to complete the assignment.

The manual specifically describes the distinction of a Chamber Group-in-Residence (Section 13.5a). Since 1982, the group *Camerata Caribe* has been in residence at the PRCM under similar guidelines. The Manual makes the terms and conditions of this status clear and opens the possibility to future groups.

Except for release time, one (1) contact hour with the students has always equaled one (1) hour of a professor’s load at the PRCM whether the contact was in an individual lesson or a group class.
In the last Self-Study the PRCM proposed a plan to address the *NASM Handbook 2011-2012, (Faculty-load) Guidelines, Recommendations, and Comment, I.E.4.b.3* regarding the ratio of full-time load private studio instruction vs. full-time load for classroom instructions in a lecture/seminar format. The institution has analyzed this system and due to the financial and hiring constraints imposed by the government of Puerto Rico in the past years, we have been unable to change our load system address this commonly used practice of load distribution. We have made several studies on the impact of this change that can be provided as reference during the visit for analysis. The academic faculty has been looking forward to this proposed change. Class sizes in some areas have had to grow.

Faculty position has more to do with the need for increasing salaries as loads are increased. The Government funding restrictions have made raises difficult. Something that must be addressed from the previous Self-Study with the faculty is the clarification that the ratio 3:2 is not a standard as previously communicated. The majority of the faculty surveyed (70%) understands that the loads are adequate to carry out their responsibilities and assigned duties.

The new appointed Chancellor, Prof. Hernández has as one of its top priorities making this raise a reality. We will keep trying to accomplish this institutional goal.

It is our understanding that the institutional load policies are such that faculty members are able to carry out all assign responsibilities effectively, and adequate time is provided to achieve them effectively as well.

5. Student/faculty ratio
The PRCM has traditionally offered small classes and a low ratio of students to faculty. Individual attention has been a hallmark of our teaching. As at most conservatories, the ratio of students to faculty is kept low, at a 5:1.

6. Graduate teaching assistants
The Conservatory currently does not have Graduate Teaching Assistants.

7. Faculty development
Professional faculty development is supported by a yearly budget of $25,000. Each faculty member can apply for up to $1,000 for professional activities, such as attending conferences, seminars, workshops, etc. Between years 2008-2012 the PRCM approved more than 125, professional development leaves for faculty members. The administration is aware that faculty would like a larger amount of money budgeted for this purpose and that they would like the $1,000 cap rose so as to pay for all trip expenses; however, economic hardships of the current and past years have permitted increases in this area when funds not requested are still available. Some special invitation, for example two faculty members were invited to the Sichuan Conservatory in China have been given extra funds to make it possible. In a faculty poll during the Self-study process, a majority of participants (60%) said that a wider range of professional development opportunities should be granted to faculty and that a larger budget should be allocated for this. However some years monies budgeted for development has been left unspent, due to a lack of
requests from faculty. In general, the same faculty members usually attend conferences in their fields. It is highly recommended that more faculty to take advantage of this opportunity. A unique and added benefit at the PRCM is that adjunct faculties are also allowed to request and use development funds it the Deans and Chancellor believe it will be to the best interest of the institutional area in which they teach.

Funds have also been allocated for creative projects such as new compositions, arrangements, publications, and recordings from which the faculty has beneficiated. The PRCM has been working closely with its Culturarte- Entreprenurship Center for Musicians (CEMCA) which has recording label used by our faculty for their projects. The Conservatory publishing house has also worked with faculty members and has published all works submitted by our faculty members. For a complete list of development activities and budget allocation for them please refer to MDP1-E-4-Faculty development 1998-2012.

8. Support staff
The administrative and support staff of the Conservatory totals 32. Policies for classification and compensation are defined in an institutional, Board-approved Classification and Compensation plan for all administrative employees. As part of the Classification and Compensation plan, job descriptions exist for every employee according to the duties performed under the established organizational structure. The Conservatory has in place a Classification and Compensation Plan for each of its administrative employees and an evaluation procedure to measure his/her performance. The Classification plan defines the general job description for each type of administrative employee at the Conservatory. If a new position is created and approved by the Board of Directors, it is then incorporated into the Classification and Compensation Plan. The plan defines two different types of status (according to the personnel system of the government of Puerto Rico) for administrative personnel: (1) those who are permanent (“de carrera” in Spanish), and (2) those who are in trust positions (in Spanish “de confianza”). The former are (tenured) government employees, while the latter may be removed from their position at any time if for any reason they lose the Chancellor’s trust. Generally the trust positions are the most vulnerable to change, for when the Chancellor changes, it is anticipated (though not required) that people who occupy these positions also change. In the case of regular or permanent employees, the case is very different, since most tend to stay in their positions up to retirement age, which for a governmental employee in Puerto Rico is now 40 years in order to retire with full benefits.

The Compensation plan defines the remuneration policies for all administrative personnel, providing a salary scale and a system to place employees and award promotions in accordance with local laws for government employees. The Uniform Remuneration Law of Puerto Rico which applies to all government agencies requires that remuneration policies be uniform and clearly stated. There are two types of salary scales, one for permanent employees and one of “confianza” or trust position employees. Generally the pay scale of the trust employees is higher than that of the permanent employees because of their vulnerability to changes. Currently, there are 11 trust positions and 21 regular positions. MDP1-D-7- Administrative Staff qualifications and Credentials of administrators
include a full list of the administrative staff of the Conservatory with their qualifications and years of experience.

The administrative personnel is governed by the personnel policies and procedures defined in the Administrative Personnel Manual, the Disciplinary Manual and the Attendance Manual. Together these three regulation manuals provide the framework for all personnel decisions and procedures.

Funding is annually allocated for professional development activities, in Puerto Rico and off island. Governmental restrictions to appointments of new personnel respond to the Central Government’s commitment to reduce the size of the Government payroll. In an institution as small as the Conservatory this is less likely to occur as in many areas there is one person responsible for a complete administrative department. Administrative fat is not a problem at the Conservatory. We have sustained the necessary staff to successfully support the size and scope of the institution and provide the best quality of services.

F. Facilities, Equipment, Technology, Health, and Safety

Facilities
The PRCM facilities provide an environment conducive to learning and enable faculty and students to focus on artistic and academic endeavors.

The PRCM is located in the Miramar area of San Juan in almost 4.5 acres of land. The facilities consist in two structures, a historic renovated building, a newly designed and recently completed building, and a green roof parking/plaza. The historic building was built in 1882. The renovation of the historic building and the construction of the parking lot totals $44M. In 2009 we started using these facilities. The academic building was finished and inaugurated in 2012 at a construction cost of $41M.

The facilities were designed to satisfy current and future needs. The facilities encompass over 280,000 gross sq.ft. The Academic Building houses a Concert Hall, Recital Hall, Ensembles Halls, Rehearsal Halls, Dance Studio, Green Room, Recording Studios, Learning Resource Center (Library), Student Lounge Spaces, teaching studios and practice rooms. For a detail of the facilities please refer to MDP1-F-1.

The facilities comply with the government requirements (MDP1-N-1-A) for accessible, safe and secure spaces and also meets the standards of local fire (MDP1-N-1-D) and health (MDP1-N-1-E) codes.

These facilities provide for all the actual academic needs of music students and faculty in terms of current curricular offerings. For example, all major ensembles have their own rehearsal spaces, the Music Education department has a special room with a class-observation booth, there is a special technology lab equipped with high-level computers, as well as a piano lab for group lessons. These facilities will also enable the institution to enter a new era of growth and development which is sure to contribute significantly to position the Conservatory as one of the most important music education institutions of the Caribbean, and quite possibly all of Latin America.
**Equipment and Technology**

The Conservatory owns a wide inventory of musical instruments to satisfy the needs of its students and provide the necessary tools to conduct all programs of study. For an inventory of equipment and technology please refer to [MDP1-F-2](#), [MDP1-F-3](#), [MDP1-G-1d](#), [MDP1-G-1e](#). A plan of the buildings is available at [MDP1-F-1c](#).

Hi quality audio and audiovisual equipment are found in each of the classrooms, rehearsal halls, library, recording studio, faculty lounge and performance spaces.

A separate budget is assigned to the MIS department for maintenance, upgrades and replacements of computers and an additional amount is separated for general repairs.

**Facilities and equipment maintenance**

The Conservatory's budget annually ensures the necessary amount to keep and maintain the facilities, for instrument and educational equipment purchase and maintenance and replacements. Please refer to [MDP1-C-5- 2012-2013 Budget](#).

**Instruments collection**

The PRCM since August 2012 is an *All Steinway School*. To maintain this important piano collection the institution contracts the services of two full time piano technicians year-round to maintain its pianos, one of which is a certified Steinway technician. Since the PRCM is an all-Steinway school, a bi-annual visit by another specialized Steinway technician has been scheduled to help in the repair of and provide the required maintenance for Conservatory pianos. The budget for repairs and maintenance also provides for the maintenance of percussion instruments, the harpsichord, the organ, harps, and the institutional stock of string and wind instruments. A piano lab with twelve(12) pianos is also available for the keyboard skills group class (Yamaha and Roland).

The number and quality of the orchestral instruments owned by the PRCM is adequate to meet the needs and use of both the orchestral instruments department and the music education department and their teaching techniques courses (degree level). Also meets the use and needs of both non-degree programs. We have a vast collection of percussion instruments. The PRCM owns one harpsichord. For a complete list of the instrument collection inventory please refer to [MDP1-F-2- Instrument inventory](#).

Budget allocations for instrument purchase and repair, computer and other equipment purchases and facilities maintenance and repairs can be found in [MDP1-C-5- 2012-2013 Budget](#).

**Climate control**

All our facilities, both the historic and the academic (new) building, are climate controlled, thereby providing a healthy environment for students, faculty and staff, and ensuring a stable temperature to promote equipment maintenance.
Replacement and maintenance of equipment
Each fiscal year an account is allocated for repair and maintenance of instruments. Replacements are worked out according to priorities. If immediate replacements are not necessary it will be budgeted for the next fiscal year. A maintenance plan has been developed to guide the operations office in the scheduling of it.
Health and safety
The Puerto Rico Conservatory of Music to comply with this new standard has designed a campaign to provide the students and community with basic information regarding, hearing, vocal and musculoskeletal health and injury prevention. The Puerto Rico Conservatory of Music in the past months has designed a framework that takes care of the musician’s health and injury prevention related to the art of music performance. This campaign is based on some of the recommendations of the Health Promotion in Schools of Music 2004 Conference among others. The campaign includes the following:

- Website: [www.cmpr.edu/saludyprevencion](http://www.cmpr.edu/saludyprevencion) - This page is part of the PRCM’s website and includes all the basic information regarding injury prevention, types of injuries, what causes them, possible injuries and how to prevent them. As part of this webpage we are also including information regarding hearing health, injuries and how to prevent them. The page also includes links to the main organizations and non-for profit organizations that specialized on these topics.
  - For example,
    - Health promotion in scholl of music: Initial Recommendations for School of Music (published in Medical Problems of Performing Arists 21(3): 142-144, Sept 2006) ([www.unt.edu/hpsm](http://www.unt.edu/hpsm)).
    - Performing Arts Medicine Association ([www.artsmed.org](http://www.artsmed.org))
    - Harvard RSI Action ([www.rsi.deas.harvard.edu](http://www.rsi.deas.harvard.edu))
    - Protect Your Hearing Every Day: Information and Recommendations for Student Musicians ([http://nasm.accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf](http://nasm.accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf))

- Brochure – “Injury prevention and hearing health” (Prevención de lesiones corporales & cuidado del oído. (see [www.cmpr.edu/saludyprevencion](http://www.cmpr.edu/saludyprevencion)) - this document provides a summary of information related to the musician’s hearing health and injury prevention. The brochure can be found at [www.cmpr.edu/saludyprevencion](http://www.cmpr.edu/saludyprevencion).

- Hearing plugs – we have also bought disposable hearing plugs so students can take advantage of their use if necessary. These hearing plugs will be distributed for free to promote the use of them as a tool to take care of their hearing health.

- Conferences – we are in the stages of putting together a calendar of conferences on the topics of health and injury prevention to offer to the community (student, faculty and staff) with specialized resources on the topics of health and injury prevention.

- Alexander Technique (elective) - Recognizing the importance of developing students’ awareness of performance injuries, and its prevention for music students, since 2000 the PRCM approved and since then has programmed all semesters the Alexander Technique course. This has increased awareness on possible causes and solutions to performance injuries. This course is an elective, but we have made the Alexander Technique available to all our students through the performance seminars. The Alexander Technique teacher has visited all seminars to offer an introductory workshop to keep on pointing out the importance of good posture, breathing, body parts positions, stress, and potential practicing habits that might develop injuries if not corrected or addressed.

- Speech pathologist and hearing clinic- The PRCM has established since 2010-211 academic year a collaborative agreement with the Carlos Albizu University (CAU). This agreement allows the interns of the Speech pathology program of the CAU to practice its discipline with our student body, faculty and staff as clients. The interns are
supervised by a member of UCA’s faculty. The clinic is open for the public on Thursdays from 9:00am-12:00pm, and the community can reach the services by appointment, referrals or walk-ins. Among the services provided are: audiometric screening, speech pathology, and evaluation of the spoken voice. This clinic is on-site.

- *Psychology clinics* - The PRCM since August 2012 has also established a collaborative agreement with the Carlos Albizu University (CAU) and its Psychology program. These services are available to the PRCM academic community and staff. The interns provide an array of services to the students and faculty and are prepare to deal with common mental health issues related to performance such as stage fright, anxiety, nervousness, and other human behavior related issues that can affect the health and performance of the musicians. This service can be reach by appointment. The clinic office hours are: Wednesday-8:00am-12:00pm; Thursday-8:00am-3:00pm; Friday-8:00am-12:00pm. This clinic is on-site.

- *Stage fright lectures* - The PRCM has also sponsored lecturers and workshops on “stage fright”, how to manage performance stress; performance-related anxiety and health topics.

We must mention that our new facilities are equipped with state of the art acoustics specifications in all rooms. All our practice rooms, private lessons rooms, rehearsal and recital halls are design to offer the best available acoustical conditions for the hearing care in practicing and performances.

Although addressed before injury prevention we must point out that regarding operations and activities we have acquired sound level meters to monitor indoors and outdoors activities for preventing hearing injuries.

The PRCM has created a website to address these important issues, and include important and relevant information of musician’s health and injury prevention. The Dean of Academic Affairs, Prof. Melanie Santana gave a lecture to the faculty on hearing health and hearing loss prevention. All faculty have been made aware of the importance of musician’s health. Prof. Karen Langevin our Yoga and Alexander Technique instructor has been made available to the faculty so she can visit the seminars and made presentations on promoting musician’s health.

The area of equipment and technology is monitored through operations and the library. Faculty directly reports to operations any issue regarding equipment. The area of technology and its use by students is monitored through the library. Prof. Alvira is in charge of all computers of the academic area.

Our new building has all the proper acoustics conditions as best as practice dictates for all practice, rehearsal, and performance spaces.

Security is active 24/7 throughout the campus. The buildings have points with only ID clearance access. Video cameras are placed in strategic points as deterrent to the theft. The buildings are equipped also with alarms.

**Areas for improvement**

Some areas need to be finalized by the contractor and details regarding construction and equipment are still in need of completion; although no major thing. Being a new facility we are still learning and accommodating ourselves to maximize the use of these state of the art facilities.
SECTION I. PURPOSES AND OPERATIONS

G. Library and Learning Resources
Evaluate the extent to which NASM Standards are met regarding:

1. Overall requirements

The Library of the Conservatory of Music of Puerto Rico (CMPR) was founded in 1959 and in 1995 was named Amaury Veray Library in memory of Puerto Rican composer and faculty member, Prof. Amaury Veray. Since the Institution’s founding, the Amaury Veray Library has been an integral part of the music program. It fulfills its mission, goals and objectives by providing in-depth support to all the academic programs, with a collection of diverse resources and a myriad of library and information services available to its users.

During the last years, the services of the library have been diversified, it has motivated the creation of new areas and new functions to fulfill his educative mission. The new areas are integrated to the existing ones and arises a conceptual evolution that transforms the Library in the Learning Resources Center (LRC).

The LRC provides services through its three major components the Amaury Veray Library that provide the services and resources to support the information and research needs of the academics programs, the Technology Resource Center and Audiovisual Services Unit, provides the technologic tools and serve as a facilitator in the use and integration of technology to the teaching and learning process, the third unit is the Institutional and Historic Archive it is the repository of records that documents the history of the Conservatory.

With a diverse of technology resources a myriad of library collections and information services available to its users the Learning Resource Center serves the undergraduate, graduate, Preparatory School and all other programs of the Conservatory of Music of Puerto Rico, as well as the Puerto Rican community at large.

The Conservatory has been moved to its new facilities, in which the LRC is located in a new building that comprises some 12,000 square ft. The same will provide space for future growth. The new facilities includes the latest technological innovations and a budget for optimum operation. With new and bigger facilities at the new Conservatory, the CMPR administration, the faculty and the LCR personnel have been working as a whole to update this academic unit and strengthen its collections and services.

Mission and objectives
The Learning Resources Center mission and objectives have been revised in according with those of the institution to meet the needs of the academic programs of the Conservatory of Music of Puerto Rico.

Mission
The mission of the Learning Resources Center is to provide services and a collection of information, media and music resources, and promote the integration and use of technology, to enhance teaching, learning, research and the enjoyment of the musical arts to our academic community and the community at large.
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Vision
The Learning Resource Center vision is to be a dynamic and innovative center with the information resources, the musical bibliographic resources and the technology to supporting the Conservatory of Music of Puerto Rico mission.

Objectives
- To provide the academic community access to an innovative technology and information resources necessary to support and enhance academic programs.
- To promote the use and the integration of technology and information resources in the teaching and learning process.
- To develop information and technological skills in our academic community for improving teaching and for preparing students for their futures.
- To recruit and develop a staff with the experience needed to anticipate and meet the diverse information needs of the academic community.
- To contribute to the growth and cultural enrichment of the academic community and the musical life of Puerto Rico.
- To contribute to the preservation and dissemination of the Puerto Rico musical heritage for futures generations.

2. Governance and administration
During the last five years the Learning Resource Center has undergone great changes. The CMPR administration has made tremendous efforts to update and expand this academic unit in pursuit of academic excellence. The LCR has evolved in its human, fiscal, technological and administrative resources. The Conservatory administration has helped to expedite the library’s internal processes by increasing and reorganizing its administrative structure. The changes have allowed for further development of our services and resources. The grow of the Institution has allowed the establishment of effective and efficient procedures between the Learning Resource Center and other departments such as the Academic Dean, Finances and, Operations and Facilities. The Conservatory new facilities and programs enabled the LCR to duplicate the library bibliographical resources, acquire new equipment and technology and expand its human resources.

The LCR director respond directly to the Chancellor of the Conservatory an important factor that has greatly aided in the LCR prominence.

The LRC Director has a Bachelor in Education and a Masters degree in Library and Information Science (M.L.S.). She is in charge of planning and managing all the LCR components activities. Major duties include strategic planning, budget formulation and administration and the bibliographic resources and technology equipment selection in conjunction with the faculty, the Academic Dean and the Information Technology System Administrator. The Director develops and implements in conjunction with the librarians, the Educational Technology Coordinator and the Library Committee the LCR policies, regulations and programs, including those for staff selection, supervision, and evaluation. The LCR director is a member of the Academic Senate where she has full participation as a voting member. This has greatly helped the LCR to keep updated in the development and implementation of new and revised academic programs. As a
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component of the Chancellor staff the LCR Director participates directly in all administrative decisions related to the LCR and the institution in general. The LCR Director participate in other institutional committees like the Strategic Planning Committee, Institutional Assessment Committee and other Committees assigned by the Chancellor. As part of her activities the Director represents the Conservatory in the Music Library Association, Exlibris User Convention, ASEGRACBI, Association of Caribbean University Research and Institutional libraries (ACURIL), the Puerto Rico Librarians Society, The National Association to Promote Library and Information Services to Latinos and Spanish Speaking, Puerto Rico Chapter (Reforma) and the Red de Archivos de PR (ARCHIRED).

To serve as a channel of communication between the academic community and the LRC we have the Library Committee to provide advising in resource selection, collection evaluation and development, promoting faculty participation in the material selection, collection evaluation and library use. The committee is composed of six faculty members representing different departments, a faculty member from the Preparatory School, the Dean of Academic Affairs and a Student Council member. The LRC director presides over the Committee, which meets once per semester or as many times as necessary. Also the LCR director is in constant communication with the committee and other faculty members through emails and Moodle, the institutional communication platform.

As part of the administrative reorganization of the LCR there has been a redefinition of the LRC components. An Assistant Library Director position was created and is in charge of the Public Services and coordinate the Information Literacy Services. New services areas as the Digital Projects and the Library Information System and Electronic Resources Administrator unit has been created and personnel has been placed in charge.

The Institutional Archive was integrated to the LCR and created the Historical Archive to documents the history of the CMPR and provide services to researchers. A faculty member was assigned as an Educational Technology Coordinator to administer with the LRC Director the Technology Resources Center and to support the academic community in the integration of the technology in the teaching and learning process.

For the Learning Resource Center's organizational chart, please brief description of each area and function follows below:

3. Collections and electronic access; focus on the extent to which collections and electronic access support

Collections and electronic access
The library collection is comprised of music scores, books, audio and video recordings, electronic resources such as electronic encyclopedias and databases and other supporting resources for the teaching and learning process.

At first the library directed all its efforts toward the creation of scores to be performed, emphasizing western classical music, coming to possess the largest music score collection in Puerto Rico. As the Conservatory expanded its programs, the library also grew in order to comply with the requirements of new and diverse materials and technological resources that serve as support to our undergraduate and graduate programs.
Besides supporting undergraduate and graduate programs, we also have resources addressed to the courses of the Preparatory School and CEMCA.

Our music score collection consists of the complete works of composers, scores for soloist instruments, miniature scores, instrumental technique, methods, vocal and chamber music scores, as well as music for band, orchestra, opera workshops, jazz ensembles and all the instrumental and vocal groups of the Conservatory of Music. With the creation of the Graduates degrees and Instrumental Diplomas we have emphasized the acquisition of new resources for these programs.

In our book collection, we own musical reference works such as: The New Grove Dictionary of Music and Musicians in printed and on-line formats with all its databases; The Garland Encyclopedia of World Music; Oxford Music Online, thematic catalogues, music bibliographies; a variety of music reference sources from instrumental and vocal music to history and music theory; and biographies of composers and musicians. We also have references resources directed to the areas of music education, popular music and jazz. In addition we also have other components of bibliographical resources like encyclopedias, dictionaries and works of general interest that support the general courses of languages, history of Puerto Rico, history of the United States and Humanities. In 2007, we began the thesis collection from students belonging to the institution's Master's Degree program in Music Education.

The audio recording collection contains LP discs, compact discs, cassettes and recordings in ¼" tape. This collection represents several historical periods of music and different genres. It also contains audio recordings made in the Conservatory since 1966, which are being preserved by means of our digitalization project. We have emphasized in the acquisition of compact discs for the recently created programs, acquiring CD's in accordance with the evaluation made following the guidelines of Basic Music Library and substituting LP's for compact discs whenever possible.

We have a video recording collection that includes videos in VHS, DVD and Mini Disc format. This collection consists of videos from operas, orchestras, master classes, concerts and topics related to music education, jazz and others that serve as support materials to the courses that are offered. The library owns video recordings of institutional activities that capture concerts, master classes given by guest artists, students' concerts and other activities offered in the Conservatory of Music from 1986 until the present.

To supplement its collections and remain up-to-date with advances in technology, the Library has acquired electronic sources such as digital versions of general dictionaries and encyclopedias (eg. Britannica Online Encyclopedia in Spanish and English version The library acquire electronic music resources such as Grove Music Online, Oxford Companion to Music, music streaming services, like Naxos Music Library, Naxos Music Library (Jazz), Naxos Video Library and the Database of Recorded American Music (DRAM) and offer other free Internet music resources.
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To support the access to information and research the LRC acquire electronic resources that include diverse and specialized music databases (e-journals) such as the RILM Abstract of Music Literature, Retrospective Index to Music Periodicals (RIPM), International Index to Music Periodicals (IIMP) and Music Index all integrated in our virtual library in conjunction with the Metropolitan Libraries Consortium - COBIMET (http://cobimet.net/wp/) resources. Learning Resource Center Web page.

The Metropolitan Libraries Consortium (COBIMET) is a cooperative consortium of seven metropolitan libraries to share and provide an electronic resources collection shared by his members through web access to professional journals, local and international news papers, ebooks, documents, images, videos and the members library catalogs. Also the COBIMET Consortium provide training and a Web site for the development of Information Competencies for students, professors and librarians and offer seminar in areas of technology and librarianship. The collection is evaluated and selected by a Collection Development Committee composed of the library directors members of the Consortium and the virtual resources librarian from COBIMET.

Additional to the e-journals included in the data bases the LRC have imprint journals collection and we initiate an e-journals collection with other music themes. As a new collection policy we establish to give priority to e-journals over imprints.

We also keep clippings of news and topics related to the courses and to the history of the Conservatory of Music of Puerto Rico since 1959. All the Conservatory history clippings and other documents from 1959 to 2010 are digitalized and is projected to be accessible through the Archive web page in the future.

Special collections
The Special Collection area houses resources including collections of scores, rare books, manuscripts, audiovisual materials and other research resources related to the music, specially to the Puerto Rican music. The collections include the Composer Roberto Milano Scores Collection, the WKAQ Radio Orchestra Scores, and the Puerto Rican Collection. The Conservatory Institutional Audio and Video Recordings from 1960 to the present is located in the Special Collection Room.

To support the Conservatory commitment to preserve our music heritage, we have the Puerto Rican Collection of music scores, books and audio recordings in LP and compact discs of Puerto Rican composers and musicians. The collection is composed of unique scores and music recordings from the 19th. Century until the present.

Recently the Learning Resource Center initiates a digital project for the Preservation and Access to the Puerto Rico Scores and Audio Recordings Collection of the Conservatory of Music Library and the Music collection of the Puerto Rico National Archive Center. It is a collaborative project to give digital access and promotes these valuable resources. The scores and recordings from the Puerto Rican Collection are being digitalized and catalogued and they are possible to be seen and to be listened through the library on line catalog and through the Conservatory intranet.
Another of the digital projects to preserve and provide access to the Puerto Rican music is the Puerto Rican Collection Music Transcription Project. The Conservatory students must study one piece by a Puerto Rican composer per academic year as a requirement for graduation. For the benefit of our student and in accordance with the Vocal Department we initiate an special project to transpose the Puerto Rican Collection art songs to any key that the singer requires. The project expand the possibilities for students to explore the Puerto Rican art song repertoire. The transcribed collection will be catalogued and will be part of the LCR digital collection.

The Archives collection is composed of materials with historical value and make them accessible to the use of the Conservatory community and researchers. The archives holds organizational records, concert programs, photographs, clippings of the history of the Conservatory of Music, arts objects and archeology objects extracted from the reconstruction of the Conservatory Historic Building and architectural drawings of the Conservatory buildings. To preserve the history of the Conservatory of Music a digitalization of the clippings related to the first fifty years (50) of the Conservatory was realized.

To support the technology needs of our academic community In the Technology Resources Center (students lab) and in the Technology Classroom, the LRC provides a collection of music application programs that include: Finale, Sonar, Sybelius, Band in a Box, Pro Tools, Garage Band and others open sources in Internet, appropriate for the music education and educational technology courses. For Software Inventory please see MDP1-G-1e - Software Inventory.

Collection Development
According to its mission, the LRC has the responsibility of maintaining and developing its collections, equipment and services to meet the needs for resources, information, learning, teaching and investigation of the academic community of the Conservatory of Music.

The Learning Resource Center has worked arduously in the development of the library collection. Once the Conservatory of Music increased its curriculum, the library collection evolved in its content and formats to comply with the requirements of new and established programs. The library acquire all the resources selected by the professors, resources for curricular revisions, as well as complete a full evaluation of the collection.

The LRC acquired the audiovisual resources and equipment necessary to update our audiovisual area and the Technological Resources Center (student lab) and the Technology Classroom.

The Conservatory of Music is involved in a constant process of update the existing courses and the creation of new ones. During this process, the LRC evaluate and updating its resources.
Due to the changes in the academic programs and the creation of new programs we revised the Library Collection Development Policy and modified the Collection Development Plan in accordance with the curriculum changes.

The evolution of the collection of the Amaury Veray library is a responsibility shared by the faculty, librarians, supporting personnel (assistant librarians), and the Library Committee. Each member of the faculty, as specialist in a given field, contributes to the development of the resources or collections pertinent to that area and in accordance with the requirements of materials to impart those courses. The librarians are responsible for contributing in the development of the collections based on their knowledge of the areas, the collection, the needs of the academic community, and the Conservatory of Music’s programs.

The weight of the selection and recommendation of resources for courses is the responsibility of each professor. They revise the syllabus and update its bibliographies. Purchase recommendations are made during the entire year and addressed to the acquisitions area. The Library Director attends the Academic Senate meetings where the approval of the curriculum proposals is discussed and receives the new syllabus to evaluate their bibliographies and acquire and update the necessary resources. The acquisition personnel revise the syllabus bibliographies and update the resources acquiring the most recent editions based on our Collection Development Policy.

To select the resources, the professors and librarians use publishing houses’ catalogues, music journal reviews, Notes (the publication of the Music Library Association), music libraries catalogues, bibliographies, thematic catalogues and other Internet resources. The Acquisitions Librarian and the Library Director keep the professors informed of the new catalogues and new resources through emails and direct contact.

For Collections Development Statistics please see MDP1-G-1b - Technology Resource Center Statistics please see MDP1-G-1c.

**Acquisitions**

The LRC acquired all the library bibliographic and equipment resources necessary to support the new academic programs and to strengthen existing ones.

The Assistant Librarian, under the supervision of the Library Director, manages the acquisition of new resources for the library. Resources are acquired from publishers and suppliers such as Educational Music Services, J. W. Pepper, and others according to the specific needs. Electronic purchases are made, again depending on the specific needs, from sources such as Amazon, and other suppliers. We also receive periodic visits from local bookstores and publishing houses from which purchases are made. Resources and orchestral compositions that are not readily available to purchase are rented when appropriate. Ninety percent of all purchases are carried out through the Internet, e-mails and telephone calls.

The resource purchases are made by a credit card. This resulted in a great achievement and advancement in our purchase procedures. At present, ninety-five percent (95%) of
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all bibliographic purchases are performed through the credit card, thus providing a more efficient buying tool through the Internet. Equipment, bibliographic and some electronic resources purchases over one thousand dollars ($1,000.00) are executed in conjunction with the Institution's Purchasing Department. At present, the Acquisitions area keeps control of its purchases, claims and resource delivery. The same are received within a one-week period with a maximum of eighty-five days.

As a music resource center we interact with other music groups in the country with whom we share resources, such as the Puerto Rico Symphony Orchestra, the Arturo Somohano Philharmonic Orchestra and the Puerto Rico National Chorus.

To manage the periodicals and journals subscription renewals, we subscribe to the EBSCO Subscription Services, which has facilitated subscription claims and renewals. The service enables us to control a eighty three (83) journals titles plus eight (8) direct subscription from other publishers.

The Voyager acquisition module enabling us to control the Learning Resources Center budget and purchased statistics and an in house statistics module is used too.

Preservation and Replacement
The Learning Resource Center has taken several measures to aid in the preservation and replacement of the library materials, an on-going effort. Circulation personnel are responsible for identifying old and deteriorated editions, sending the said items to technical services to be restored, replaced, discarded, and for updating the volumes. This process is carried out by following the guidelines in our MDP1-G-7b- Collection and Equipment Development Plan. Bibliographic resources to be replaced are done so immediately.

The library has a modest bookbinding shop where simple repairs and bookbinding take place, carried out by a binding assistant and students pertaining to the Work and Study Program. This team is also in charge of the physical preparation of new resources. More serious bookbinding problems are sent to outside bookbinding sources.

An special maintenance company arrives quarterly to safeguard the collection against fungus.

Cataloguing
Two full-time professional cataloguers are in charge of the cataloging of the collection resources. The catalogers are responsible for classifying and cataloging all materials according to the norms of Anglo-American Cataloguing Rules 2 (AACR2), the Library of Congress Classification Scheme and the Library of Congress Subject Headings. Librarians have Internet access to bibliographic research from databases from other universities, the Library of Congress and the OCLC Cat-Express services. We acquired this service to expedite bibliography research and create “copy cataloguing”. The cataloguing module, allows us to download registers, and by having Cat-Express services under contract, we have achieved a giant step in resources cataloguing.
In an effort to hasten the cataloguing process and have the resources readily available, an action plan was created in which priority is given to recently acquired resources for the new programs and cataloguing requests were worked on according to the Institution departments’ priorities. For instance, when the resource arrives, the assistant librarian notifies the professor and he/she denotes its priorities. A strict control is kept of the requests for resource cataloguing and a due date is given, furthermore, twice a year the Library asks faculty members to make a selection of items that have been left aside that they wish to have catalogued. Working jointly with the faculty we have been able to set priorities and meet their needs. Even though there is still a portion that is still pending, as an special project all the acquired resources located on backlog stacks were preliminary catalogued with short records and can be seen though the library online catalog, the are at hand to be used by the Faculty and the student as the need arises.

For 7 years the library was immersed in an special project to convert and reclassify the collection to the LC Classifications Scheme. This project enables the library to have all resources accessible through an on-line catalogue. The scores and sound recordings conversion an reclassification project was concluded on summer 2012. The two part time librarians has been assigned to cataloging the Puerto Rican Special Collection for the online access of the digitalized scores, the journals collection, the chorus and orchestra resources.

**Cataloguing Statistics** can be found in [MDP1-G-2b](#).

### 4. Personnel

The Learning Resource Center personnel are made up of four (4) full time graduate librarians, three (3) full time assistant librarians, one (1) full time digital project coordinator, one (1) full time library and digital project assistant, one (1) full time library system and electronic resources coordinator, one (1) full time bookbinding assistance, and (6) Work and Study Program students. For the conversion and reclassification project one (1) part-time professional librarian, one (1) part-time assistant librarian.

Three (3) part-time assistant student works in the Technology Resources Center, supervised by the Educational Technology Coordinator professor and the LRC director. One (1) document administrator is in charge of the Institutional and Historic Archive with one (1) archive assistant student.

During the last five years the LRC personnel has increased. One (1) digital and library assistant and three (3) part time students assistant were contracted for the Technology Resources Center (student computer lab). The binding part time was converted to a full time binding and library assistant.

The Learning Resources Center personnel are members of different professionals associations as ACURIL, Puerto Rico Society of Librarians, Information and Library Sciences, the University of Puerto Rico Graduate Students Association, and the Association of Puerto Rico School Librarians, Archivist Association of Puerto Rico (ARCHIRED).
The Learning Resource Center staff has participated regularly in local conventions, and seminars. They assist to the Archives Association Assembly, The Educational Technology Congress and other professional activities, as well the ACURIL Convention, the Music Library Association’s Annual Meeting and Voyager Library System End User Conference in the United States. Also they attend to IFLA in Puerto Rico and the COBIMET Consortium seminars and conferences.

For a full list of Learning Resource Center Personnel qualifications refer to MDP1-G-5a and work schedule please refer to following section (5).

5. Services
The Learning Resource Center offers library services as reference, circulation, reserve, interlibrary loans and an Information Literacy Program. Technological (Educational Technology) and Audiovisual services are provided through the Technology Resources Center and Audiovisual Services.

With the arrival of new technologies in the field of computer sciences and informatics, the LRC have undergone significant changes. The LRC has evolved in its services in keeping updated with the changes that have occurred in the technology world and the demand for new resources that serve as support to new programs of the Conservatory of Music. We have incorporated new technology and access to electronic and technological sources to fulfill our mission and objectives.

Library Service Hours
When the new graduate and undergraduate programs began, we extended our service hours to Saturdays. During final exams periods we extend our services an additional half hour each day. After an evaluation of the visiting counts statistics and the service statistics we adjust the service hours for closing half hour before. The library currently is open 69 hours from Monday to Saturday. The service hours are as follow:

- Monday to Thursday from 7:30 a.m. to 8:30 p.m.
- Friday from 7:30 a.m. to 6:00 p.m.
- Saturdays from 9:00 a.m. to 3:30 p.m.

Collection Access
The Voyager Integrated Library System from the Exlibris Group exlibrisgroup.com is a library software which integrates the acquisition, cataloguing, circulation process and provide access the collections via its Online Public Catalog named (Web Voyage). The Web Voyage Catalog is published in the Internet and is accessible through the Learning Resource Center www.cmpr.edu.

We have made format changes to facilitate the catalog usage, providing a more user-friendly appeal. The Reference and circulation librarians constantly offer assistance to students in their research and guide them in catalogue usage. We also have increased the number of orientations on the use of the catalogue for the benefit of the users.
**Web page and electronic resources**

Our web page is part of the advances that we have integrated into our services. Included is a description of the Learning Resource Center available services and resources that we possess. Through the same, users have access to the library online catalog, electronic resources, access to the Internet and links to other general and music collections from diverse universities and other web pages containing musical and general interest topics. Through the web page our academic community has access to the Virtual Library with electronic resources such as music and general journals and newspapers in full text, art images and documents, e-books, streaming resources like Naxos Music and Video Library, and other databases and web sites. Through the Virtual Library our community share resources with the libraries members of the COBIMET Consortium.

The Virtual Library is for the use of our currently enrolled students, faculty and staff members. The library pays a subscription fee and licensing agreements that restrict access to the Conservatory academic community. To access the Virtual Library in the Conservatory computers or off-site, the user must be register in Moodle.

Guest users and the Preparatory Schools students in need of the music resources of the Virtual Library are permitted with the authorization and assistant of the reference librarians.

**Wireless Communication**

The Learning Resource Center in its new facilities counts on the service of wireless communication. The Wi-Fi technology is in the inside public area and outside adjacent areas.

**Circulation and Reserve**

The Library provides the services of circulation resources such as audio recordings and videos to use within the room and lends music scores and books to the students registered in the undergraduate, graduate, as well as the entire faculty, in accordance with the terms and conditions specified in the Learning Resources Center Policies and the Procedures Manuals.

The library also serve music educators, musicians, music students from the schools and area colleges, visiting researches and general community public. They must register at the circulation desk to use the public computers with Internet access. The bibliographic resources are available to be used within the building with the approval of the public services librarians. Priority for all materials, resources, equipment and rooms is given to the Conservatory students and faculty and other members of the Conservatory community.

An auxiliary librarian, with the aid of assisting students, manages the circulation area. This librarian is in charge of the circulation of bibliographical resources, journals and the reserve materials. We provide the service of a Faculty Reserve and the Faculty Audio Reserve. In the audio reserve, faculty members place recordings and audio resources to be used for their courses. The Library System and Electronic Resources
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Coordinator, administers this reserve and the users have access to it through all the computers pertaining to the Learning Resource Center and the Conservatory campus computers.

The latest issues of journals and the bound volumes are kept in open shelves to provide the users the opportunity to read them. The incomplete volumes are in closed stacks. The users make their request at the circulation counter.

The ensembles music collections are in the Ensemble Library a closed stacks room administered by the circulation librarian. Work and Study students are assigned to the ensembles conductors to assists providing the music for the rehearsals and concerts.

The use of the circulation module of the Voyager Library System, allowing us to carry out the loan of resources and in an automated manner.

Reference
We offer reference services to the entire community of the Conservatory of Music and the general community. The reference area is managed by a full-time reference librarian music specialist. The reference librarian, assisted by the circulation librarian, offers reference services and individual instruction on the usage of the bibliographical sources, on-line catalogue and electronic resources.

The reference service has increased during the past years due to the integration of information literacy within the curriculum. We assist the professors in finding current and identifying new resources. By department, we provide printed lists of existing resources within the collection to keep the faculty informed of available resources.

We offer individual assistance to our visitors when using the bibliographical resources and the catalogue. We also offer reference services to the community in general and Puerto Rico Education Department School of Music students and faculty, researches and government agencies.

Virtual Reference
Through our web page the users have access to the library address in which we receive the emails and through which we offer the services of virtual reference. The reference librarian offers the same by responding to questions via email, telephone and/or fax.

Interlibrary Loans
Through Internet services our users have access to other catalogues, which brings about the exchange of resources. As part of our services, we carry out interlibrary loans by means of email, fax, and/or telephone, following the bylaws and procedures specified in our interlibrary loan policy. Our students and faculty very seldom use this service, thus the loan requests we receive are minimum.

We have interlibrary loans with universities in Puerto Rico and universities in the United States. When a resource is requested the circulation librarian identifies where it is located and requests the loan. We are an specialized music library and interact with
other music groups in the country with whom we share resources, such as the Puerto Rico Symphony Orchestra. We also offer loan services to the Festival of Young Orchestras that takes place annually and the Youth Symphony Orchestra of Puerto Rico and Chorus.

**Information Competencies Skills Program**

The changes that have occurred in the world of communications have brought significant changes in the field of informatics sciences. This has motivated us to seek a more dynamic and interdisciplinary research engine through the use of technology. The integration of new formats has led us to transform the Library Instruction Program into a more dynamic program of Information Competencies Skills Development. This new focus helps us address new needs in informatics and to acquire knowledge of new formats to reach the information. It entails the need to develop skills in investigation and critical evaluation of information in each user.

In order to meet new demands we reinforced our Information Competencies Development Program. The reference librarian is in charge of it by coordinating and offering workshops and orientations. We have a Program Development Plan and defined the mission and objectives for the Program. As part of our efforts to integrate the information literacy to the curriculum, we created a document addressed to the faculty to inform them about the integration of information literacy within the classroom. We worked with the Curriculum Sub-committee and the Academic Senate guiding them on how to include information literacy in the syllabus. We established the use of the APA manual of style for creating the bibliographies for the syllabus. It was also established that the syllabus should include, as part of the activities, the use of the Library and its resources.

As part of our work plan, this program has modified the methods for teaching information competencies. We have transformed the program into a more dynamic one. We created literacy workshops addressed towards the faculty and students concerning the use of the on-line catalogue, specialized databases and the Internet. In agreement with the professors, the workshops are focused on the knowledge of the existing resources for the different specialties. We offer orientations on the use of the writing style manual, for the preparation of reports, monographs, reviews and musical programs. We offer orientations to the faculty and students for the use of Ref Work services. In efforts to reach a larger number of users, we have established strategies in our work plan to direct our efforts toward group classes and seminars.

The Information Competencies Librarian was incorporated to the course of Bibliography Materials and Research integrating with the professor the information research skills to the course.

As part of our daily work we train the user by means of individualized instruction in the areas of user service. We have informatics material to guide visitors in the use of the resources and the preparation of monographs and bibliographies.
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The Information Competencies orientations and workshop are offered in the Technology Classroom, and in the classrooms. The new library facilities have an Literacy and Information Access Room to offers the orientations to small groups and to provide another place to the access of the information resources.

Public Services and Information Competencies Statistics are found in MDP1-G-2. Public Services Statistics.

6. Facilities
The Learning Resource Center is located in the new Academic building. The new facilities have the most advanced technological infrastructure enabling us to fulfill our mission. Located In the Learning Resource Center new facilities are the Library services and the Institutional and Historical Archives. The Technology Resource Center (student lab) and the Technology Classroom are located on the Historic Building Facilities.

The LRC facilities are composed of different public access areas. The library services public area is designed for study and access to the information resources for 71 users. Seven (7) comfortable seating with laptop tables, six independent study carrels and four (4) reading tables are across the study room.

The Center provides six public access computers that allow the access to different informatics resources. They all have Internet and are linked to the Institution's network, through which on-line access to the catalogue, the library web page, the virtual library and databases is possible, as well as other available resources such as the faculty audio reserve and the Institution activities recordings.

Open book shelving, located in the public area, hold the reference collection, circulation books, music methodology and current and bound collections of journals. Users have free access to this collection.

The service desk is adjacent to the open stacks and the public access computers. Behind the counter are the music scores, sound recordings (LP, CDs, & mini-discs) and video recordings (VHS & DVDs) collections and the faculty reserve.

The Special Collection is a close stacks room, were the Puerto Rican Collection, the institutional recordings collection, and other special collections are located.

The major ensemble scores collections (eg, Band Music, Orchestral and Chorus collection, Juvenile Orchestra collection) are kept in the Ensemble library. This closed stacks room is provided with one (1) PC and desks for four (4) ensembles conductors.

Other facilities are:

Information Literacy Room:
Designed for the development of Information Competencies with fourteen (14) thin clients computers stations with Internet access, MS Office Suites, library catalog, library
web site and one (1) print/copy/scan station, one (1) multimedia projector. The room is restricted to Conservatory registered students.

**Listening room:**
Due to the necessities of a specialized music library, the listening room has audio and video equipment. Provided with three (3) stations with CD, LP players equipment, three (3) stations with TV and VHS/DVD players. Each station allows students with headphones.

Eight individual study carrels are also provided in this area for independent study.

**Group study room:**
With LCD screen, one (1) PC, VHS/DVD and two (2) speakers. Capacity for user. Use of group study rooms is restricted to Conservatory registered students and faculty.

**Printing, Copying room:**
Two print and photocopy coin and card photocopiers are provided. These services are available using the computers at the Information Literacy Room and at the public access computers. Print and photocopy fee is $.10 cent per page.

**Exhibition Room:**
An exhibition room is located at the entrance with exhibitions tracks and one (1) exhibition glass display. Provided with one (1) LCD/TV, and a DVD/VHS player. This new area is created as a multifunctional space to serve as a place for the expression of the visuals and musical arts, a place for the exhibitions of many of the collections items that are contained in our archives and our Special Collection, an space open to be a cultural site.

New high-density stacks were purchased to accommodate the existing collections, providing optimum space usage.

The Institutional and Historic Archive is located at the back of the Center.

The Library also contains administrative areas, technological services (cataloguing and acquisition), digitalization project office an storage area for new unprocessed resources and a bookbinding workshop. The Learning Resource Center floor plans can be found in MDP1-G-1c.

**Technology Resource Center and Audio-Visual Services Unit**
The Technology Resources Center was created in 1998. Upon creation its primary usage was to function as a computer laboratory for students and professors, an area in which to integrate technology with the learning process. In the year 2000 audiovisual services were added creating the Technology and Audiovisual Center. At present the Center has evolved into a unit that integrates technology with the learning process. The mission of the unit is to support the academic programs providing training, services and equipment to the academic community by means of the most innovative technology in the field of music education.
SECTION I. PURPOSES AND OPERATIONS

The unit is composed by the Technological Resources Center (student lab), Technology Classroom and the Audiovisuals Services. As part of its services the Technology Unit provide support and offer workshops to the faculty and students in the use and integration of technology and music resources in the learning process.

Objectives:
- To foster technological assistance related to music education for pedagogues, students and musicians.
- To foster the use and integration of music education to new technology (Band in a Box, Finale, Sibelius.)
- To foster the use of new technology that imparts abilities within the process of music learning (Smart Music, Band in a Box.)
- To foster access to electronic resources.
- To foster the process of music apprenticeship to theory learning (Music Theory courses)
- To foster the use of resources and multimedia techniques and equipment to enhance the process of teaching and learning.

The unit provides services to students and faculty within the Bachelors and Graduate programs, as well as to the administration of the Conservatory of Music.

The Technology Services are coordinated by the Educational Technology coordinator. It is a faculty member. The coordinator of educational technology plans and develops the integration of educational technology into the curriculum. Also provides training and support to faculty in the integration of educational technology in the different curricula. Participate in the evaluation, acquisition and maintenance of equipment and programs related to educational technology.

Thanks to a funds donation from the Angel Ramos Foundation to the new Learning Resources Center facilities, on last summer we were able to replace all the Learning Resource Center’s computers with modern and more powerful machines.

Technology Resource Center (Students Computer Lab)
The students computer lab is composed of twelve (12) imac computers and twelve (12) Windows PC stations, with 25 piano key m-audio midi controller and three (3) 61piano key midi controller and one assistant station.

The Center has specialized music programs such as notation/scoring application (Finale, Sybelius), audio editing and media conversion (Audacity, iTunes), Pro-Tools, Band in a Box. Provide Office applications, access to the Internet, library catalogue, virtual library and other electronics resources. It also has a theory program created by a faculty member from the Conservatory, named Teoria, that enhances the teaching of music theory.

One printer/photocopy coin machine and scanner is provided.
SECTION I. PURPOSES AND OPERATIONS

Service hours
- Monday to Thursday from 8:00 a.m. to 8:00 p.m
- Friday from 8:00 a.m. to 5:00 p.m.
- Saturday from 10:00 a.m. to 3:00 p.m.

Technology Classroom
With the new Conservatory facilities the Technology Classroom was created with the objective to offer theory courses and other music technology courses. It is a technological advance space. Is supported by the Educational Technology Coordinator. Is composed of 15 student stations and one instructor station.

Each station has an iMac computer with 25 piano key midi controllers and music software to support the music courses and workshops. An intelligent backboard, multimedia projector and speakers are provided. Workshops on topics such as the Internet, music program utility, Power Point, Excel and aid in the use of multimedia equipment are offered. These workshops are directed towards faculty members, students and the CMPR administration. The workshops are coordinated with the Learning Resource Center and the Academic Dean.

Classroom Technology and Audio Visual Services
Twenty two (22) smart classrooms are a main resources to integrate technology to learning process. They are equipped with a podium with CD/DVD/VHS equipment, internet connection, a computer or laptop cable connected to a projector, a projection screen and speakers.

As part of the Educational Technology services, faculty assistance in the use of the classroom audiovisual equipment is provided and preventive maintenance to the equipment.

Smart Music Classrooms
Three study practice rooms are provided with the smart music electronic service for student practice and seven faculty study rooms computers are provided with Smart Music access.

Audio Visual Services
The Audiovisuals services are coordinated by the Audiovisual coordinator. One of the audio visual services provided by the Technology Resource Unit is the video recording of the Institutional Activities like the Students and Departamental weekly concerts, Sundays Family Concert Series, Master Classes and all other Institutional activities. The video recordings are performed by two Audiovisual technicians and the Library kept and catalog the video recordings for the Institutional Recordings Collection and provide access though the online catalog.

The Audio Visual Services provide editing and transferring information and music from one media format to another for the faculty, also making available copies of concert recordings and other activities in which the students and the faculty have participated. The Audio Visual area assist the faculty in the creation of instructional materials.

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Equipment Maintenance and Replacement
The personnel in the Learning Resource Center, in conjunction with the System personnel, are in charged for the maintenance of the audiovisual and computer equipment within the LRC. Preventive maintenance is given at the end of each semester to both areas. Programs are evaluated and function ability tested, then reinstalled and reconfigured before the new semester begins. When equipment repairs are needed, the same are immediately executed or out-sourced.

The acquisition of new hardware is contemplated in our budget. Lobbying efforts within the private sector provide us support for the acquisition of new equipment. The conservatory IT Director and the Educational Technology Coordinator evaluate, and replace computers and printers.

For the full layout of the Educational Technology Classroom MDP1-G-2d.

Learning Resource Center and Audio Visual Services Statistic are found in MDP1-G-1c-Technology Resource Center Statistics.

7. Financial support
The Learning Resource Center Director is in charge of the creation and of administering the budget used for the purchase of the library bibliographic and electronics resources, software and equipment. Funds for maintenance and preservation of the collection and equipment and an allowance for contracting personnel is assign.

When preparing the budget the Institution’s planning strategy, needs, services rendered and other operational expenditures are taken into consideration. The Learning Resource Center Director then presents to the budget office the Institution’s request for its fiscal year, where it is then analyzed by the Administration Dean and Chancellor for final approval.
Once approved, the same is integrated within the acquisition module and distributed according to the assigned entries.

During the last five years, the Library budget has achieved increases due to the support given by the Chancellor and the Board of Directors, providing the means to acquire the resources needed for new curriculum and services rendered.

<table>
<thead>
<tr>
<th></th>
<th>2009-10</th>
<th>2010-11</th>
<th>2011-12</th>
<th>2012-13</th>
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<tbody>
<tr>
<td>Library Materials</td>
<td>122,500</td>
<td>144,444</td>
<td>132,340</td>
<td>145,000</td>
</tr>
</tbody>
</table>

For Annual Budget Spending Statistics please refer to MDP1-G-4. Collection and Equipment Development Plan refer to MDP1-G-7b.
SECTION I. PURPOSES AND OPERATIONS

During the past five years the Amaury Veray Library has worked arduously in its efforts to develop its collection and in acquiring the best technological resources available so as to lend support to the teaching and learning process.

Human and technological resources have been appointed to the cataloguing area to provide a more efficient researching resource for the benefit of our users. There is a professional support team and the necessary technology to carry out the work in this area.

The Learning Resource Center has incorporated the latest technology developments within the informatics market allowing us to enjoy access to the Internet and other electronic resources. There is now more databases for e-journals, e-books, music and video streaming, facilitating the access to information and research.

A web page was created within the CMPR web-site enabling the community and all the word to learn about our services and collections and share resources.

An Informatics Literacy Program increase. Great efforts have been made to integrate the faculty to the program and we have seen an increase in their participation.

The Learning Resource Center work very hardly to provide the best services to our community. One of our more proud achievement is to be the best department on the CMPR assessment surveys.

The Library’s biggest project was taken place which entails the moving of all current resources to the new facilities. The Learning Resources Center of the Conservatory of Music of Puerto Rico have the most advanced technological infrastructure enabling us to fulfill our mission.

Short-term projects is to continue with the process of preservation by digitalization of the Puerto Rican Collection resources.

Acquired more bibliographic resources to support programs and establish new cooperative relations with other music departments and conservatories in Puerto Rico and outside.

Establish more cooperative project with archives, museums, municipalities and private families to identify and gather more music collections of the Puerto Rican music history to continue our mission to preserve and promotes the Puerto Rican music.

We will continue working to Improving the Informatics Literacy Program by creating literacy-teaching modules, blogs and more collaborations with the faculty for the integrations of the literacy competencies to the curriculum and the use of the LRC resources through the CMPR intranet.
SECTION I. PURPOSES AND OPERATIONS

We want to enhance the faculty skills in the use of multimedia resources in their courses and the use of Moodle platform. Offer more workshops to promote the use of the technology equipment in the classroom.

8. Evaluate the extent to which library Standards for Non-Degree Granting Institutions are being met.

Since the integration of Preparatory School's collection in January of 2006, we also have users from the Preparatory School who receive services from the Learning Resource Center. These users, primarily children, are provided assistance in the usage of the catalogue, electronic resources and in answering reference questions related to their school work. Preparatory Schools students in need of the information resources have access to the Learning Resource Center web page and access to the Virtual Library is permitted with the authorization and assistant of the reference librarians.

The Preparatory School students don’t have borrowing privileges, they can use the library resources and is permitted to bring them to the classroom with the authorization of the circulation librarian. The faculty has the same privilege of all CMPR faculties. The services to the Preparatory School Students are established on the Preparatory Services Policies Manual.

To supplement the courses offered in the Preparatory School we have a music collection for elementary, intermediate and advanced level orchestras, in addition to teaching methods and music scores for elementary levels. The library web page have electronic resources like dictionaries and encyclopedias to support the information need of our juvenile users.

The Preparatory School music orchestras collections are part of the library collection and kept on the close stacks for all the CMPR faculty.

To support the Preparatory School programs, the Learning Resources Center assign in its budget, funds to acquire scores, books, audio and visual recordings. Like the other Conservatory faculty the Preparatory School faculty selects and recommends the resources to be purchase.

The Learning Resource Center also bring services to the new Conservatory of Music Program called Música 100x35 Youth and Children Orchestras and Chorus. The LRC support the program by providing acquisitions, cataloguing and audiovisual services. The program assigns a budget for the acquisitions of the materials. The faculty select the resources and the acquisitions librarian buying or rent the materials. The materials are catalogued and sent to the Program Central Office to be distributed to the nucleus over the island. The Youth and Children Orchestras and Choirs of Puerto Rico also use the library orchestra and chorus collections resources when needed.

Students from the Program receive services from the Learning Resource Center. These users, primarily children, are provided assistance in the usage of the catalogue, electronic resources and in answering reference questions related to their school work. The students in need of the information resources have access to the Learning Resource
SECTION I. PURPOSES AND OPERATIONS

Center web page and access to the Virtual Library is permitted with the authorization and assistant of the reference librarians.

The faculty and administrators have the same barrowings privilege as the other CMPR Faculty.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement
1. Accuracy and integrity of recruitment and admission programs

Recruitment
The number one strategic focus of the PRCM’s Strategic Plan for 2010-2015 is Growth. To further this goal, the Conservatory has continued to develop and implement recruitment strategies to identify prospective students and inform them about the Conservatory’s academic offerings and admission procedures. The institution is actively participating in college fairs, college days, and visiting specialized music schools and high schools throughout the year.

Other recruitment efforts include:
- Publication of advertisements about academic offerings, registration and application deadlines on local media and specialized magazines.
- Phone calls, emails and faxes to inform about recruitment activities and/or admission procedures to all high schools, music teachers and counselors in our updated directory.
- Orientations for prospective students from the Preparatory School and Música 100x35 Program.
- Redesign of promotional material
- Publication of information, announcements and invitations to activities in social networks.
- Distributing admissions information in concerts and other institutional activities.
- Open Rehearsals
- Constantly updating Admissions page on official website.
- Invitations for students and school ensembles to visit the PRCM facilities and specialized open houses

On many of the local recruitment visits, faculty and student ensembles accompany Admissions personnel. The Admissions Office maintains a current directory of visitors, schools with music curricula, school directors, music teachers and counselors, which is used for special mailings and invitations to Conservatory sponsored events.

The Conservatory continues its enrollment of international students, who come mainly from Latin America. Actually we have students from diverse countries in Latin America and some students from the US and Spain. In the last year, recruitment efforts have been done by attending the Panama Jazz Festival and through telephone and e-mail inquiries from students who have visited our Web page.

The Admissions office has been placed under the Academic Affairs Dean. The office staff consists of a Recruitment Officer and the Admissions Director. The primary
SECTION I. PURPOSES AND OPERATIONS

Responsibility of the recruitment officer is to identify and recruit students and also provides orientation to walk-ins, phone calls, and web information requests, while the Admissions Director coordinates and guides recruitment efforts, publications, receives and processes admission applications and coordinates recruitment events, auditions and entrance exams.

Since August 2012 the Admissions Office has integrated additional recruitment initiatives to aid the orientation of prospects and teachers from schools, like Open Rehearsals and Honor Choir. These activities give the attendees the opportunity to visit the facilities, meet the faculty and appreciate the major ensembles. Through these efforts, students are stimulated to improve themselves and see the Conservatory as a place to achieve their professional goals in music. Prospective students are also encouraged to visit the Conservatory facilities and observe master classes, ensemble rehearsals, special festivals and the library facilities.

The Conservatory has developed recruitment materials focusing on informing prospective students on the admission requirements and how to best prepare for the audition. This information is also available at our website: www.cmpr.edu/admisiones. An online model ear training and theory exam is available as practice for prospect students. Individual consultations with major area teachers and visits to seminars are also arranged to better advice students on how to meet audition requirements.

For statistics of the area of admissions please refer to MDP3-C-1 -Institutional Effectiveness Assessment.

Admissions
The Puerto Rico Conservatory of Music is interested in selecting those students who demonstrate ability and musical talent from all geographical, social and income sectors of Puerto Rico and abroad; moreover, students that can take maximum advantage of the institution’s numerous artistic and academic offerings.

Admission to the undergraduate programs is currently limited to once a year beginning on the fall semester, with the admission process conducted during the second semester of prior academic year. All application deadlines are published in the academic calendar, website, social networks and other promotional material. Prospective students are notified of said dates as they inquire or are counseled on program offerings and requirements. Admission to the graduate programs is permitted every semester, with the exception of the Artist Diploma in Voice.

All undergraduate candidates must submit an admission application and other required documentation that includes evidence of completion of their high school through their official High School transcript. The payment of an admission fee is also required.

As part of the admission process, prospective students are required to take written and oral exams in Theory and Ear Training as well as an audition in their instrument. Student interested in the Musical Education specialty must first attend a personal interview with faculty from the musical education program. The performance level of all
candidates is evaluated by juries through individual auditions. Juries are composed of faculty members from the area of major study of which the student is interested. The jury gives the potential student an audition score based on his/her performance within a series of musical criteria. All the information about repertoire to be presented in the auditions for all programs is available in the admissions manuals and the Conservatory's website at http://cmpr.edu/admisiones. Through this web site, any person interested in studying at the Conservatory can readily and conveniently access all admissions procedure, requirements and curricular information.

Graduate students must submit and comply with all requirements set forth in the catalog and/or admissions manual of the Conservatory. According to the requested program, candidates must present an instrument audition or interview in addition to all other requirements. All applicants for Master Degree or Artist Diploma must take diagnostic tests on Music History and Theory. Students who have completed their Bachelor Degree at the Conservatory in the two years prior to application date are exempt from taking these tests.

International students interested in studying at the Conservatory can audition by submitting all required documentation and application as well as their audition of their program of interest through a video or DVD. If they pass the audition process, they are notified that they must take the Theory and Ear Training exams upon arrival at the Conservatory. This process occurs during the first week of classes. International students are promptly notified of the decision on their application so that, if accepted, they can submit evidence of their financial support while studying at the Conservatory in order to complete the preparation and the notification of the US Bureau of Citizenship and Immigration Service (BCIS) requirements applicable to these students.

The process of notifying the BCIS is done through the Registrar whose is the Principal Designated School official for these matters. Students can then start the necessary visa and traveling arrangements with their respective Embassies or Consulates. Upon arrival at the Conservatory, these students are informed to visit the Counselor's Office to confirm their arrival and be acquainted with this officer, who also serves as the International student's Liaison. International students are those who are not US citizens or eligible non-residents.

Currently, the international student population consists of 25 students from the following countries: Colombia, Guatemala, México, Panamá, Perú, Dominican Republic, Venezuela, and Spain. Some students from the countries listed before have also graduated in recent years and had either returned to their countries or have moved on to study at another level in the mainland US or in Europe. We expect to increase our recruitment efforts outside of Puerto Rico in the next years.

Besides their respective salaries nor the Director of Admissions or the Recruiter receive any other type of compensation for their admissions/recruitment work.

For more information on the student profile please refer to MDP3-C-1-Institutional Effectiveness Assessment.
SECTION I. PURPOSES AND OPERATIONS

<table>
<thead>
<tr>
<th>Areas for improvement in Admissions</th>
<th>Plans to address them:</th>
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<tr>
<td>1. Increase recruitment efforts in schools, especially outside the San Juan metro area.</td>
<td>● Increase budget for staff and recruitment expenses.</td>
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</table>
| 2. Improve communication and work collaboratively with music teachers and counselors, particularly from specialized music schools. | ● Program frequent visits to the schools.  
● Collaborate in special events and concerts.  
● Constant communication with school directors and faculty to keep them informed about concerts, master classes, festivals, etc.  
● Participate in conventions and professional meetings. |
| 3. Facilitate admission procedure to prospective students. | ● Coordinate with Finances and Technology personnel to provide application and payment services online. |
| 4. Increase recruitment efforts for international students. | ● Increase budget for recruitment expenses outside from Puerto Rico.  
● Develop a scholarship program for international students. |

2. Rigor and fairness of retention policies and their application
Retention policies are established by the faculty and as any academic regulation reviewed by the Rules and Procedures Committee and approved by the Academic Senate. At the undergraduate level retention is maintained if the student: (1) approves 67% of the intended credits registered that semester, and (2) retains a GPA of 2.00 (3.00 in Music Education), (3) these on a cumulative and semester basis. A student is placed on academic warning when failed to comply with any of the previously described criteria. Continuation of lack of compliance results in academic probation. Suspension occurs when the students does not archives compliance for a third semester in a row. At the graduate level, the student has to (1) maintain a GPA of 3.00 or more, (2) approve 67% of intended credits registered, (3) both on a cumulative and semester basis. Lack of compliance in any of these sections puts the student in the same academic standing as in the undergraduate policy.

The Satisfactory Academic Progress (SAP) policy evaluations are done by the Registrar’s Office every semester. Students not complying are notified in writing of their academic status. Their respective academic advisors are also notified so they can meet with them are receive the appropriate guidance and plan to place out of warning/probation status at the end of the semester.

The complete SAP policy can be found in MDP1-A-1: Catalog 2012-2013, pages 120-123. For PRCM’s retention rates see MDP3-C-1: Institutional Effectiveness Assessment Data.

3. Effectiveness of record keeping and graduate document maintenance
The Puerto Rico Conservatory of Music complies fully with the provisions of the Family Educational and Privacy Act, as amended. Student records maintained by the institution include admission, registration, academic, financial aid and disciplinary records. To minimize the risk of improper disclosure, student academic records are kept at the Registrar’s Office in two different places: in a safety vault and on the computer servers. A
specific authorized personnel has access to computerized information. The danger of unauthorized access to these records is appropriately controlled.

During the admission process, all prospective students’ record are kept at the Admissions Office. These records may include application, essays, transcripts, College Board results, etc. Once the admission process is finished, all of the admitted student’s records are transferred to the Registrar’s Office. Records of students not enrolled at the Conservatory after the admission processes are kept for two years.

All student academic records including courses taken and grades obtained are safeguarded by computer technology and/or in fireproof files in the Registrar’s office. This office also safeguards all academic records in a safety vault. Only persons working directly in those offices have direct access to student records. Computerized academic records are only available since 1989. All records and documents for previous years are available only in a hardcopy format. Academic records for students who graduated are in the 100% digitalized. Other inactive files are in the process of being digitalized.

Departmental juries, ear-training and theory departmental exams forms are kept in the Deanship of Academic Affairs. Students at the beginning of each semester can ask to review departmental exams and/or jury forms for scores and/or jury comments.

Records for Financial Aid recipients are maintained in fireproof files in the Financial Aid office. Other computerized student financial aid data, made available through software programs and databases by the Federal Department of Education, are only accessed by the Financial Aid Coordinator and by the Dean of Student Affairs who supervises this office.

All documented matters related to student disciplinary actions are maintained in the office of the Dean of Students.

The Registrar maintains copies of results of all admissions exams, repertory studied, performance and special evaluations done by the students, and semester juries. Recital programs are kept by the institutional Activities and Concert office and a copy of the pre-recital approval and the degree recital program for all students is kept in the official student record in the Registrar’s Office. Certification of thesis approval by the committee is signed and sent to the student’s record maintained by the Registrar.

4. The effectiveness of the advising system for music students.
Academic Advising
Since the last accreditation visit, the responsibility of Academic Advising has been assigned directly to the faculty. During the Fall 2012 and in an effort to improve the academic advising process a committee composed of two Department Chairs, the Registrar, Institutional Researcher, and lead by the Dean of Academic Affairs was formed to review and reformulate its academic advising procedures. A thorough review of this process was done and the results of this was implemented in the Spring of 2011 with
SECTION I. PURPOSES AND OPERATIONS

significant results on the participation of students and effectiveness in the advising procedures including registration.

For the complete report on the academic advising process review please refer to MDP3-C-2a - Student Academic advising process review.

The advisory members are tenure or tenure-track faculty members who are given academic release time to attend to students registered in their departments. They meet with students at least once every semester to analyze the student record, help in the section, approve course loads, course alternatives and course sequence during the registration process. Along with major teachers, they also provide advice on the student’s academic performance. The newly redesigned advising program has provided the students with multiple benefits. Problems are identified and resolved before graduation, and course selection and the completion of the curricula sequence have been improved. Advisors are available to listen and discuss academic and career issues. They provide and assure that students have received orientation on institutional policies and regulation such as student handbook, academic regulations, academic calendar, the institutional SAP policy, as well as attention to special academic problems and graduation procedures. Advisors also refer students to the Counselor’s office and to the Dean of Student Affairs for guidance and orientation on personal or administrative matters.

Academic advising is the responsibility of assigned faculty in each major area, as experts in their respective fields. Advisors meet with students no less than once a semester to assess their progress in courses and to aid in the selection of coursework previous to registration. Students identified at risk or put on Academic Warning and/or probation are offered tutorial services to help them overcome deficiencies and secure their success. The Conservatory has a very strict academic progress policy whereas students are evaluated not yearly, but every semester, in order to better detect deficiencies and identify students at risk. This serves as an early warning system which often helps to put the student back on track. It is thought that this semester evaluation decreases retention, as students get easily frustrated by interpreting early warning signs as failure. Nevertheless, faculty feels that this helps the institution identify students at risk faster and place the support systems available to help the student surpass academic hurdles.

All academic advising procedures, documents and programs of study are published in the MOODLE platform “ÁREA DE ESTUDIANTES” course http://cmpr.crhosts.com/.

Personal Counseling
The Counselors Office, under the supervision of the Dean of Student Affairs, plays an important role in the educational process of our students. The counselor helps students clarify values, interests and solve personal and health problems. Students can receive this help by visiting the Counselors office directly or through a faculty referral. All matters discussed with the student during the counseling process are strictly confidential.
I. Published Materials and Web Sites

The Puerto Rico Conservatory of Music through its history has cultivated a climate of integrity, and has made of it a way of conducting its procedures. As a public institution the laws of the Puerto Rico Commonwealth regulate the PRCM and as such, it must show compliance. The Comptroller Office of Puerto Rico, the Governmental Bureau of Ethics monitors that all practices and procedures of the Institution are conducted ethically avoiding conflict of interest. Also assuring that the institutional policies, processes, practices, and the manner in which these are implemented are conducted observing the most efficient and ethical practices in the way the institution conduct its business. Institutional policies are published in hard copy and electronic format. The PRCM is concerned about the importance of communicating policies, processes and practices.

All publications and materials are accurate, thorough, clear, and readily available through the respective offices (Academic Affairs, Student Affairs, Admissions, Registrar’s, Library, Activities and Concerts), by mail, and on the Internet.

The PRCM Catalog 2012-2013 is accurate and available on the PRCM website (http://cmpr.edu/docs/Adm/catalogo-2012-2013.pdf). The Catalog and the Admissions undergraduate and graduate manuals are published annually and are in compliance with NASM standards. The PRCM catalog covers all topics detailed in section I(b) of the standards for Published Materials and Web Sites of the NASM Handbook 2012-2013. The institutional documents published present a clear and appropriate description of the PRCM and its academic programs and offerings, regulations, program length, courses descriptions, faculty bios, list of administration and staff. For active students and faculty information on matters such as academic calendar, degrees and programs offered, financial aid, academic process, forms is also available through the MOODLE platform.

The Admissions Offices publishes an Undergraduate and Graduate Manual, available online at http://cmpr.edu/docs/Adm/manual-admisiones-ba.pdf and http://cmpr.edu/docs/Adm/manual-admisiones-graduado.pdf. These documents provide prospective students with information of entrance requirements, facilities, how to prepare for the audition and theory and dictations placement tests, financial aid, costs of studies, among others. These manuals clearly differentiate existing and approved programs form those that are prospective or under consideration.

Description of the PRCM academic year is contained in the PRCM Catalog 2012-2013 page 95. Policies and procedures regarding the definition and system for awarding credit can be found in our Catalog page 104. Transfer credit policy is also published in this document on pages 115-116. Teacher certification policies and procedures are included in the 2012-2013 Catalog pages 28, 70-71, 86, 115, 172-173, 283, 284, 285.

A newsletter for the community is published weekly. Faculty and students news are published through the newsletter or the web site (http://www.cmpr.edu). Institutional data is available for the public at http://cmpr.edu/docs/IIO/data_avaluo2011.pdf.
PREPARATORY SCHOOL: http://cmpr.edu/ep and MÚSICA 100X35:
http://cmpr.edu/musica100x35.

Other published documents and materials include the following:

- Webpage: http://cmpr.edu
- Facebook: http://facebook.com/cmproficial
- Twitter: http://twitter.com/cmproficial
- Youtube: http://youtube.com/cmproficial

- Activities calendar: printed each semester, includes all PRCM’s concerts series and activities, calendar for artists in residence and visiting professors. This calendar is sent free of charge to all who subscribe to our mailing list. A weekly e-mail calendar of activities is sent to this e-mail list.
- Advertisement/announcements: Only a few print ads are placed each year. These are specifically for main events such as the Opera Workshop presentation, Music Education Forum, Jazz Festival, etc... and for job vacancy opportunities.
- Programs for recitals: PRCM provides programs for each of its over 300+ activities and for its 70+ graduation recitals. Major events such as faculty recitals, major ensemble concerts, special events, and opera workshop include a list of faculty and personnel involved in the activity.
- Press-releases: Are done for only our 200+ main events, such as the Family Concert Series, Artist in Residence, Visiting Professors, Festivals, Forums, etc...
- Recording and books: produced by PRCM Editorial and CEMCA Records by faculty and students.

Since 2003 the PRCM has in place the Intellectual Rights Bylaws: MDP1-E-5. This policy regulates the copyrights for all the work done at or for the Institution. It defines and establishes clearly the institutional commitment to protect intellectual property rights of all constituents. This bylaw is published in our web site.

J. Community Involvement
The Conservatory is an active leader in the community it serves and is committed to being engaged with the local community in as many ways possible. The PRCM presents a wide array of concerts and festivals, almost on a daily basis, open to the public and with participation of the community at large. Concert series is widely attended with over 10,000 people passing through the Concert Hall doors each year. The annual concert calendar includes almost 200 concert activities per year, including faculty, students, ensembles, visiting artists and lectures and many special festivals, forums and educational events.

The PRCM has created, piloted and implemented a new curriculum for pre-school children called Despertar Musical or Musical Awakenings. Authors were Preparatory School professors Soraya Lugo, Marta Hernandez and Gisela Garcia. This project has been implemented in 21 municipalities, with over 20,425 children participating and 859 teachers and professionals trained and monitored. The success of this project has been
so huge and assessments have testified so loudly as to the benefit it has had in children exposed to music by the project, that the Chancellor presented this initiative to the Secretary of Education and he was immediately committed to implement it in the school system island wide, starting with the San Juan district this year. The projects current implementation in Caguas is funded by a local Foundation. The PRCM works in the development of teacher trainers in order to continue to spread the program to different towns and communities.

Additionally the institution has been engaged with many other school initiatives to bring music and arts education to school children as de Distrito Escolar de las Artes (Arts School District).

The PRCM also has several collaborative initiatives with Conservatories, Schools of Music and Universities in the United States and Latin America.

To further the vision of establishing the PRCM as a bridge between musicians and educators from Latin America and the United States, The Asociación Latinoamericana de Conservatorios y Escuelas de Música (ALCEM) or the Association of Latin American Conservatories and Music Schools (ALCMS) was founded. This project aims to create and establish a network of conservatories and music schools in Latin America to promote collaborations, exchange, promote social music programs and the ambitious future goal of creating a common accreditation system for music schools within the region, to promote mobility among students. To date the Association has been legally incorporated as a non profit Corporation and has been Board authorized to operate in association with the Puerto Rico Conservatory of Music, its home base. The following countries: Puerto Rico, Dominican Republic, México, Costa Rica, Colombia, Chile, Perú and Argentina, and continues to grow very rapidly. The Association’s web page is: www.cmpr.edu/alcem.
SECTION I. PURPOSES AND OPERATIONS

Arts’ School District
The Arts’ School District (Distrito escolar de las artes) was part of the “arteSanturce” initiative, which had as its purpose and strategy to encourage the use of the arts and culture as agents of permanent improvement to the urban, educative and social-economic environment of Santurce, the area that immediately surrounds the PRCM campus. Part of this strategy was for the Arts’ School District to improve the academic performance of its students, through the development of integrative and original educative projects that would propitiate a better teaching-learning process based on creative investigation; a greater commitment from the students with their own learning process; and better performance in math, science, English and Spanish.

arteSanturce and the Arts’ School District were both based on the hypothesis that shared tasks change and improve the environment in which these strategies are deployed. Therefore, its mission was to improve the general academic performance of the students and the quality of life in the schools and communities involved. Curricular integration strategies have been used based on multiple intelligences theory and the use of the arts as a catalytic for integration.

The objectives of the Arts’ School District were: to improve significantly the learning skills and academic performance of our students; to optimize in the long range the scores of the Puerto Rican Academic Progress Exams; to increase retention and student participation in academic and school activities.

The activities included: teacher training in proven techniques of curricular integration; the development of projects in curricular integration in the arts; complementary artistic dynamics that actively involved teachers, students, parents and the community at large; original academic offerings that add cognitive versatility to the learning process. The educational strategy was to integrate theater, dance, the visual arts and music with the core subjects, such as science, Spanish, English, math and social studies.

2,500 students and 100 teachers participated in the Arts’ School District initiative, all working together to make an impact on the Santurce community with this educational initiative.

The Arts’ School District was funded through grants awarded by the Puerto Rico Department of Education for the school years 2009-10, 2010-11, and 2011-12. However, due to lack of funding for the 2012-13 school year, and the burden this represented to the PRCM in terms of operational costs, the program has been terminated. It is to be hoped that the Puerto Rico Department of Education will continue to fund this great project through other venues.

As can be noted, the Conservatory and its leadership are actively involved with the local and Latin American community to advocate for music education as well as further projects and collaborations for the benefit of community at large.

The PRCM is also an Associate Member of the European Association of Conservatories and Music Schools and is currently in conversations with European Conservatories to engage in collaborative projects as well.
K. Articulation with Other Schools
A collaborative agreement established with the Sacred Heart University (SHU), a local private university (please refer to MDP1-K-1 – Sacred Heart University Consortium for copy of agreement) supports general education courses, provides a general music minor for SHU students and offers PRCM students the opportunity to take a selected package of elective courses in business, marketing, communications, etc. to better support their professional preparation of musicians for the career world and expand their interests in topics in and outside the arts.

L. Non-Degree-Granting Programs for the Community PREPARATORY SCHOOL

INTRODUCTION
The Preparatory School (PS) of the Puerto Rico Conservatory of Music offers non-degree programs for the community. This area is structured under an independent Deanship since 1999, and works with a variety of population and its necessities that includes all ages from preschoolers, children and adults of all ages. Among its offerings are included formative courses for children and youngsters with the potential to aspire to a professional career in music. The PS also offers a variety of courses for the amateur musician and the community in general.

For almost 40 years the PRCM has served the community through its non-degree programs. Although when the community program started it was organized as an independent unit of the PRCM, in 1999 was reorganized under the same administrative structure of the Conservatory under the Deanship of Special Programs.

The 2004 structure and the curricular contents of the Preparatory school were put under revision to make them uniform and in accordance with the recommendations of the NASM. In 2010 the Conservatory adopted a five year Development Plan. Some of their objectives and goals were adjusted within the 2004 structures such as:

- Integration of orchestral ensembles and methodology
- Development and application of the Despertar Musical® “Musical awakening” curriculum
- Alignment of Pre -College and the Young and adults curriculums with the B. M. requirements.

During the last years there has been an ongoing reorganization of the academic and administrative structure. Among these changes is the name of the division to the Preparatory School of the Conservatory, name that describes more clearly the academic services that the School offers to the community.
SECTION I. PURPOSES AND OPERATIONS

Mission
To provide the community access to a music education of excellence that promotes the appreciation and enjoyment of the musical arts in each individual.

Goals
- To provide the best musical environment possible for the early development of integral skills and musical understanding in children starting their pre-school years.
- To provide an academic environment in which civic, esthetic and ethic values are taught through music to mold better citizens and sensible artists.
- To encourage the enjoyment of music and its appreciation as elements that have an impact in human quality of life, regardless of age and occupation.

Objectives
The Preparatory School is composed of four areas of studies which its main purpose is to channel its offerings to the community so each individual can achieve their musical goals.
Following is a description of these four different areas of studies and its objectives.

Studies for children:
It is divided in four subareas Early Childhood, Suzuki Studies, Choral Studies and Primary Age.
- Early childhood- the main objective of this subarea of studies is to develop creativity, social skills, motor skills and the appreciation for music in the children from birth to 4 years.
- Suzuki Studies - the objective of this subarea of study is to initiate students in the learning of an instrument at an early age (3 to 7 years) based on the philosophy of Suzuki where all children have the potential to learn an instrument in an atmosphere where the parents are integrated in their children's learning process.
- Primary Age - the objective of this subarea of study is to initiate the students between 8 to 11 years of age in the learning of a musical instrument and in group courses, where they can acquire the theoretical skills for their musical development in a gradual and consistent manner.

Choral Studies
- To develop the student’s listening, vocal and technical skills and their enjoyment and learning experiences of the choral art.
- To expose students to a universal and national choral repertoire so that they can know music of different cultures, and develop the love and appreciation for the Puerto Rican music.

Pre-College Studies
- To develop the musical capacities to their maximum potential in those students identified with a special potential towards music.
- To provide the necessary conditions for the development of the musical potential through specialized courses of instrument, music foundations, and ensembles.
SECTION I. PURPOSES AND OPERATIONS

Studies for young people and adults
The primary objective of this area of studies is to allow the general community access to a musical education of excellence, without concerning the experience, previous level of musical education, or the age of the participant.

The Preparatory School attends a large and varied public. Each semester we impact a population that includes preschoolers, schoolers, teens, pre-college, and adults students. Altogether the student population of the PS is of approximately one thousand students each semester, making non-degree programs the more numerous and diverse area of the Puerto Rico Conservatory of Music.

Student population is constituted by a fifty-one percent (51%) of students between the ages of zero to eighteen years (0 - 18), of which thirty and five percent (35%) are students between zero to six and a half years. The rest of the population of the PS, a total of 49% is composed by the registered students in the young people and adults division.

During the present academic semester of fall 2012, the PS has registered a total of 982 students. For more details please refer to MDP3-C-1 - Institutional Effectiveness Assessment Data.

We should clarify that the evident decrease in enrollment for the years 2005 and 2006, as well as in the years 2011 and 2012, was mainly due to a curricular revision and programmatic restructuring of this academic unit implemented during those years. The sequential curriculum of 2004 for students ages 8-12 and the pre-college areas added course requirements and an additional time commitment from students and parents. As a result, students who were not willing to commit to a more serious and demanding type of curriculum finally dropped out. In 2012 the curricular implementation was enforced once again aligned with the program goals. As a result the registration income decreased temporally, as well the operating cost.

Currently, the school has an academic offering that embraces students of all ages, guaranteeing the needs of the community are met.

GOVERNMENT AND ADMINISTRATION
The Preparatory school is constituted as an independent academic component in 1999 under the name of Deanship of Special Programs. By then, the Conservatory’s community programs that worked independently were grouped under this Deanship. The new structure allowed the integration of the Dean to the different institutional committees, and the administrative structure was re-conceptualized in a more effective way. Between the changes made we can say that the number of personnel was increased and permanent positions were created to be able to maintain and support to the complexity of this academic unit.

After several modifications and the academic offerings revision and organization of the Special Programs Deanship it was determined in August of 2004 to change the name of the Deanship to one more representative of the mission of the area, and as a recommendation given by NASM in the accreditation process of 2000-2001, it is then
determined to name the area as the Preparatory School of the Puerto Rico Conservatory of Music.

The Preparatory School is the largest and more complex structure of the Conservatory, in comparison to the degree program, with a population of students three times larger. In 2004 the associate registrar position was created in order to take care of the necessities in the area of registration of the Preparatory School. Nevertheless, due to institutional modifications of personnel this position was vacant for a year and a half. As a result, the registration process of the Preparatory School had to be taken care of by the Registrar’s Office. Despite this fact and due to the complexity of the processes and the continuous growth in both the non-degree and the degree programs, it was evident the necessity of an exclusive registrar’s position to deal with the PS registration processes. The position was created as Auxiliary Registrar and it was implemented in October 2005. This change has permitted a more effective way of dealing with the public, minimized errors and has sharpened the processes in this area.

At the present time the staff of the Preparatory School is composed by a highly qualified administrative team of five members. These members are in charge off all the administration and handling of the academic and programmatic matters of the Deanship. These five positions are divided in the following way:

- **Dean of the Preparatory School (1)** - the Dean responds to the Chancellor directly and is the person in charge of the direction and supervision of the area, is part in addition of the different institutional committees and has participation in the institutional matters and processes.
- **Auxiliary Director (1)** - is in charge of supervising the recruitment, admissions, evaluation processes and the programs requirements. Attends the necessities of active students and parents.
- **Auxiliary Registrar (1)** - directly works with the registration processes and with the student’s records.
- **Administrative assistant (1)** – This person is in charge of the administration of the office’s documents, and secretarial/clerical work of the Deanship.
- **Receptionists (1 part time)** – The receptionist position is in charge of the high volume of calls received in the deanship and the public orientation.

In addition to the administrative personnel who directly work the matters of the Deanship, the Preparatory School has areas of study coordinators, receives the support of the remaining offices and of the Academic and Finance and Administration Deanships, which provide essential services for the good operation of this area. As the PS has been getting more organized we have achieved also a better interdepartmental integration. It is so that at the present time we received services of all the areas in equal conditions and importance as the degree-programs. Among these offices from who we get services are: the Deanship of Finance and Administration, the Activities and Concerts Office, the Deanship of Student Affairs, and the Library.

**Faculty Council (Faculty Advisory Board)**
The Faculty Council (Advisory Board) of the Preparatory School is composed by a group of five professors who participate in the academic decisions-making of the non-degree
programs. They represent the connection between the administration of the Preparatory school and the faculty. At the moment they work in the evaluation of the academic structure implemented, its modifications and improvements needed to be made after the latest addition of new programs.

Professors' members of the Faculty Council have an additional contract to their teaching hours for these administrative duties. As well as their participation in the evaluation process of the new academic structure, they serve as liaison and spokespersons of the necessities of the faculty in their respective areas. They also participate in the revision process of the academic policies of the Preparatory School. This Council has been of great value of the governmental structure of the Deanship for it has allowed the faculty to be main participants in the curricular revision and of its evaluation. In addition it has helped to channel the necessities of the faculty in a more agile and effective way.

FACULTY AND STAFF Qualifications
In order to take care of the student population the faculty of the PS is composed by a total of 76 highly qualified professors, who in their majority have baccalaureate and master's degrees. It is required to have a minimum of a baccalaureate degree to teach at the PS. The professors, who teach courses that require special certifications, have their licenses and those in other areas of studies must have an academic degree in their major area of specialization.

At the moment fifty-five percent (55%) of our faculty have baccalaureate degree, thirty-five percent (35%) has master's degrees and three percent (3%) has doctorate; and two percent (2%) does not have academic degree, nevertheless their professional careers and experience in their fields qualified them to be part of the PS’s faculty.

The majority of the faculties, of the Preparatory School, are part-time professors (by contract), of the 76 professors, only three of these have regular positions (tenure-track positions) in the degree programs. These professors are a total of 2% of the PS faculty. The other works with a part-time semester contract.

As part of the administrative reorganization of the past years, the hourly-rates for the part-time professors were reviewed and standardized. Previously, under the Deanship of Special Programs the different programs that served had each one of them different rates per-hour. The hourly-rate was determined by to which program you were assigned to teach. This caused that some professors had more than one contract each semester. A separate contract was made for each program they were assigned to teach.

After a thorough analysis of this situation and as part of the administrative changes, the hourly-rates for the part-time professors (by contract) were standardized. Since then the hourly-rates paid are determined by the academic degree and special certifications of the professors in the following way: $17.85 p/hr.- professors without Baccalaureate, $18.00 p/hr.-professors with Baccalaureate, $21.00 p/hr.-Professors with Masters, $25.00 p/hr.-professors with special certifications (Kindermusik, Suzuki), and $26.00 p/hr.-professors with Doctorate degrees.
Our faculty is integrated by a diverse and rich representative group of all the ages, and backgrounds. In our faculty we can find from young professors with excellent academic preparation, to more veteran professors with many years of experience and commitment with our programs. Similarly our faculty in terms of diversity of styles can perform from traditional western music, pop music, jazz, to folkloric genres.

Many of our professors are members of different musical groups throughout the Island such as the Puerto Rico Symphony Orchestra, the Arturo Somohano Philharmonic Orchestra, as well as of other professional organizations. Others actively work in the field of the composition and arranging, or as music educators, in the public and private schools of the country. Their experience, academic preparation and backgrounds are examined at the time of determining to what area of study they will be assigned.

The ratio of professors vs. students is of each thirteen students by each professor (13:1). Most of the professors dictate individual and/or group courses in the different areas of studies that compose the Preparatory School, according to their preparation and experience.

**Evaluation process**
At the moment we are working in design an evaluation procedure for the faculty of the Preparatory School. Although the degree-program has an evaluation process this area in the non-degree programs is one still in development. We understand the necessity to create a mechanism that is appropriate for the evaluation of our teaching staff. Nevertheless the faculty is being visited to assure the quality of the education process in the classroom.

**PHYSICAL FACILITIES, EQUIPMENT AND SAFETY**
Please refer to section I.F by the same title in this Self Study document.

**LIBRARY AND LEARNING RESOURCES**
Please refer to section I.G by the same title in this Self Study document.

**RECRUITMENT, ADMISSION RETENTION, RECORD KEEPING AND ADVISEMENT**
The Preparatory school by means of its complexity and the amount of students it serves has different forms for recruitment, according to each area of study. Each semester different orientations for the general public are offered. In these presentations the different areas of studies are detailed according to the diversity of the public's interests.

The presentations to potential students allow an orientation to approximately four hundred people per session. Once the orientation is done the people interested fill out an admission application to receive later by mail the requested courses. The admission requirements vary according to the program, in the case of the area of Studies for the Childhood the admission requirement is basically the age and the availability of the courses requested.
In the case of the area of Suzuki Studies, because of the great demand for these courses, the admission is worked out based on age (between 4 and 7 years). The parents must attend an orientation session in which information about the method’s philosophy is given. It is also, explained very clearly the commitment that the PS expects from the parents.

The admission to the area of the Pre-College Division is by audition only. In the case of the Choral Studies the young older 12 years are organized according to their age, vocal capacity and experience.

The admission to Choral studies are twice a year once for the Fall and the other one for the Spring semester. On the other hand, the admission to the Pre-college division is annual. The entrance examinations are programmed in the summer and the interested students must demonstrate proficiency in their instrument fulfilling the minimum requirements to be able to be admitted.

Those that do not fulfill the minimum requirements can be recommended to enter the area of Studies for Young People and Adults, since this area does not have any admission requirements and students can be placed according to their experience. Only in the case of vocal technique and popular voice courses the applicants need to take a test or audition where they need to fulfilled the minimum requirements that will show their capacities to comply with the course. As we mentioned before the PS has a total of approximately 982 students.

Record Keeping
The Registrar’s Office maintains and administrates the student’s academic files. Each semester, the students of the areas of Studies for the Childhood, Primary Age and Pre-college division receive evaluations and calcification which are process by the Registrar’s Office. This was previously done in the Preparatory School Deanship, but in 2004 was integrated to the process of the Registrar’s Office, centralizing this in the appropriate office.

Advisement
The students of the Preparatory School who require academic counseling receive this service in the Deanship, the Dean and the Auxiliary Director takes care of this matters. This advising ranges from admission requirements for the different areas of study, classes scheduling, and academic progress. The also works closely with the Dean of Students Affairs the applications for scholarships and financial assistance that the students might need.

The students of the Pre-College Division who are in their senior high school year are candidates to participate in the Ceremony of Achievement. The candidates who complete all the requirements can participate of the Ceremony. To be eligible a student has to complete in a satisfactory way all his courses in the year of graduation.
ACADEMIC PROGRAM
The Preparatory school ended in August of 2004 its academic reorganization process after several years of working in the design of the current new structure. The new model was implemented and at the moment we are in the process of evaluating it, and in making the adjustments of several academic factors that have had to be modified.

In the process of this academic revision there was an active participation of the faculty through the Faculty Council. This Council participated in all the process coming up with the recommendations, creating the new structure and making the modifications necessary as the process was developing.

Once the academic structure was determined it was presented to the proper Institutional Committees for their approval. These changes represented a curricular new paradigm, so with the change in structure it was also presented to the different committees the syllabi, the academic structure for each area of study, and a new name for this Deanship was adopted, among other changes.

The main change made was to unify the four previously existing programs in five academic areas that connect among each other. This has allowed for a greater unity and continuity between the different areas of study. Also, one of the biggest works of this new structure was the creation and revision of the syllabi for all the courses. New courses were created for certain areas of studies that were not being taken care of by any program.

In this way a new structure was establish and that takes care of all ages from the newborns to adults with a coherent and continuity that the previous programs and their organization did not allowed, since they were not created as a whole but as independent projects.

Following is a description the new academic areas:

STUDIES FOR CHILDREN
Early childhood
The primary objective of this area of study is to develop the social and creativity skills, motor skills, and the taste for music in the children from its birth to 4 years. This area of study promotes the participation and interaction of the children from an early age with music. The course offerings in this areas is very varied, parents and children have the opportunity to select from courses design to develop the appreciation of music, to those dedicated mainly to the physical and motor development of the children. These offerings include: Kindermusik, Despertar Musical Pequemúsicos. The acceptance of this area of studies has been a very successful since its beginning; because most of the courses help the children develop very important skills such as: development of self-esteem, integration of their parents in their learning process. This allows the children to narrow the affective connections with their parents. The Conservatory has a department specifically dedicated to curricular development for early age called “Musical Awakening”. This department has created modules not only for the Preparatory school, but also for “Head Starts” part of the Public Education System.
SECTION I. PURPOSES AND OPERATIONS

Suzuki Studies
The objective of this area of study is to initiate the students in the learning of an instrument in their early ages (4 to 7 years) based on the philosophy of the Suzuki Method, where all children have the potential to learn an instrument in an atmosphere where the parents are integrated to the education-learning process of the child, and where the parent is an active collaborator of this process.

This program includes individual instrument courses and Despertar Musical Pro. In addition to these courses the students will take a group course that meets once a week. Once the students reach certain level they can participate in the strings orchestra (pre-infantil).

In august 2012, as a recommendation from the faculty, the students enrolled in the Suzuki Program must be registered in ear training and Despertar Musical Pro, (a musical theory course). Once the students reach a certain age they will enroll in traditional courses offered in the Primary Age program.

Primary age
The objective of this area of study is to initiate the students between 8 to 11 years in the learning of a musical instrument and in group courses where they can acquire the necessary theoretical skills for their gradually but consistent development.

The students in this area must take a set of courses designed to develop the necessary skills, not only in the performance of an instrument but also in the development of the theoretical and aural skills, and in the appreciation of music. This is necessary for the complete development of young musicians. Once the students are ready to perform, they will be integrated to a musical ensemble.

Among other courses that the students of this area must take are: symphony orchestra, concert band, voice choir, chamber music, bells choir or seminars, according to each program.

At the end of the semester the students receive an assessment, of their performance, technical skills, attendance and daily class performance.

Choral Studies
Due to the demand and strength that the Children choirs of the Conservatory have taken they were grouped as an independent area of studies. Students interested in participate of the choral experience goes through an audition process and are assigned to the different ensembles according to their age, and choral skills. The groups are organized as follows:

- Children Choir A (4 - 7 years) - Basic Level; where the children begin learning the choral discipline.
- Children Choir B (8 - 12 years) – This course emphasizes the correct use of the voice, sound production and the proficiency of the elements of singing.
- Youth Choral ensemble A (12 - 14 years) – Specialized level for children and young students with choral experience and good vocal quality.
SECTION I. PURPOSES AND OPERATIONS

- Youth Choral ensemble B (14-18 years) – for the students with the most artistic potential.
The choral students are integrated to the theory of music courses.

Pre-college Division
The Pre-college division is directed towards students identified with a special potential for music. The interested ones in this area must take an audition for admission and fulfill the minimum requirements to be able to be admitted to the program. Those students between the ages of 12 to 17 years will be able to audition, if they are yet in a high-school program.

The principal objective of this area of studies is to prepare the students in the music field whom in the future demonstrate an interest in continuing studies in music at the baccalaureate degree. Towards this goal the curriculum of the pre-college division integrates instrument courses, foundations of music, ear training, chamber music and ensembles. This division offers courses in all orchestral instruments, piano, saxophone, guitar, Puerto Rican cuatro, electric bass and voice.

The curriculum is design as an intensive 5 years study program where the student at the end of the studies is prepared to be admitted in any higher education institution to pursue further studies.

The students of the pre-college division are evaluated on a semester basis by a jury. The juries are done for the instrument courses; also they take departmental exams once a year in the ear-training class. The evaluation in the theory courses measures the technical skills in music.

As a result from the inclusion of all the orchestral instruments in this area of study, the existing orchestras, which were exclusively integrated by strings instruments, included percussion and wind instruments. At the moment the program has two symphony orchestras of two levels.

Studies for the Young and Adults
The objective of this area of studies is to allow the access to the general community of a music education of excellence, without taking into consideration the experience, the previous level of musical education or the age of the participant.

This is the biggest and more diverse area of studies of the Preparatory School. This area provides access to students from the ages of 12 years to adults. The studies in this area require no previous musical experience.

The objective of this area of studies is to allow the access to the general community of a music education of excellence, without taking into consideration the experience, the previous level of musical education or the age of the participant.
SECTION I. PURPOSES AND OPERATIONS

This is the biggest and more diverse area of studies of the Preparatory School. This area provides access to students from the ages of 12 years to adults. The studies in this area require no previous musical experience.

When doing the curricular revision, the syllabus for the instrument and music foundation courses were prepared. With this the program was design to have a continuity of six years. Although almost all the syllabi were done, we are still designing some that were not completed.

Although this area of studies includes students who wish to learn new skills in music we also have students, in its majority adolescents, who wish to prepare for the admissions audition. In this program, the students who might not have the time needed for studying in the Pre-college division have an alternative to get prepared for the entrance examination for the baccalaureate degree.

The students in this area that qualified can participate as members of the Preparatory School Orchestra, the Choirs as long as they comply with the age and necessary skills required according to the area of study.

Among other courses in this area are: dance, voice technique and popular singing.

PUBLISHED MATERIALS
Please refer to section I.I. by the same title in this Self Study document.

STRENGTHS AND AREAS FOR IMPROVEMENT
In order to enhance the academic offer of the Preparatory School is necessary to complete the ongoing assessment of this area that the new appointed Dean of the Preparatory School is leading. The most important strength of the Preparatory School division is its qualified faculty which daily demonstrates its commitment in the development of the sensitivity of the children, young people and public in general, through music. We rely on a solid faculty that for many years has stayed stable.

An area for improvement that requires immediate attention specifically refers to the retention of students. We have already identified that the change in the curricular structure and the move to the new facilities in the fall of 2012 were the main cause of this low numbers in retention. The administration along with the faculty is currently working with different recruitment strategies and projects to enhance the academic offer. Also is redesigning the different program schedules to make courses more accessible and attractive to the current students, their parents and the surrounding community in general.
SECTION I. PURPOSES AND OPERATIONS

Non-Degree-Granting Programs for the Community

MÚSICA 100X35
The Música 100X35 (Music 100x35): Youth and Children Orchestra and Choir System of Puerto Rico (El Sistema-Puerto Rico) is a community program that provides access to music education to underprivileged children and youth. This community division program provides scholarships to its members making the music education accessible to this otherwise underprivileged population in Puerto Rico and an unique opportunity to access after school music education opportunities.

Program overview
GENESIS
Música 100X35 was created in 2010 by the Puerto Rico Conservatory of Music based on the foundation laid by the pioneer Venezuelan project created over three decades ago by Dr. José Antonio Abreu, a noted and celebrated musician whose strategies have been replicated in more than 25 countries and whose achievements have been recognized worldwide. The Simón Bolívar Music Foundation (Fundamusical Bolívar) System, as it is known internationally, is a thriving music education-based social development and transformation model that has been successful and effective in delivering social rescue and prevention outcomes among socially and economically disadvantaged children and youth. The System (El Sistema) began with only eleven children and has since been responsible for the development of orchestras and choirs that have engaged over 350,000 children and youth in Venezuela using music education as the primary tool to prevent violence and cultivate social, cultural and economic advancement.

The System is responsible for the development of internationally acclaimed musicians, such as Edicson Ruiz and Gustavo Dudamel, who in 2007 directed one of its main orchestras in its debut in Carnegie Hall. Dudamel, who is only thirty years old, is in his second season as Music Director of the Los Angeles Philharmonic and fourth season with the Gothenburg Symphony in Sweden. The System’s children and youth orchestras have performed at the Kennedy Center and the United Nations, among other scenarios, and with some of the most prestigious conductors and performers such as Claudio Abbado, Zubin Mehta, Sir Simon Rattle, Plácido Domingo, Mstislav Rostropovich, Alicia de Larrocha, Montserrat Caballé, and Vladimir Spivakov, among many others.

PRCM has been the leading institution in Puerto Rico in the advocacy of the important of music education at all levels. Strategic cycle have addressed this goal since then. The activities have been various but very successful ones, such as: Despertar Musical initiative, Youth Symphony Orchestra of Puerto Rico, the Arts District, among others.

In Puerto Rico since 2006, after the launching of the Tocar y Luchar documentary the PRCM embarked on quest on how to start a program with the El Sistema philosophy and methodology. In 2006 with the funding of Title V, and in collaboration with the Puerto Rico Departament of Education (PRDE) a project named the Puerto Rico Youth Symphony Orchestra (PRYSO) was created. The PRYSO included students from all parts

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4 “100X35” refers to the area measurement of the island of Puerto Rico (one hundred miles east to west by thirty-five miles north to south.
SECTION I. PURPOSES AND OPERATIONS

of the island of the six (6) Escuelas Libres de Música (5 schools of the PRDE with music programs, and one with both music and academic program (middle school through high school). In 2009 students from the Performing Arts Schools of different municipalities were incorporated to the orchestra.

Meanwhile the interest in knowing first hand El Sistema was in crescendo as the PRCM was convinced of its philosophy of using music for social change and as its tangible result the high quality performance of the ensemble- the orchestra.

In March 7th, 2008 the Academic Senate of the PRCM conferred to Maestro José Antonio Abreu, founder of El Sistema its “Medal of Academic Excellence”, the highest honor that the institution grants. This coincides with the presentation of the Simón Bolívar Orchestra in the renowned Casals Festival of Puerto Rico. The visit to Puerto Rico gave the PRCM Chancellor the opportunity of meeting Maestro Abreu and the chance to start conversations to go to Venezuela to study in depth El Sistema for its full implementation in Puerto Rico.

A year after this frist encounter passed but not the PRCM’s commitment to bring El Sistema to Puerto Rico. In November of 2009 the PRCM presented the project to community leaders of the San Juan area. The leaders convene at the PRCM’s facilities two-hundred children from the San Juan communities for Música 100X35 pilot program.

On December 2010 a group composes of the Chancellor, Academic Deans and the Artistic Director, had the chance to visit Venezuela for ten (10) days to see first hand and to learn more about El Sistema’s organization, and academic program. The group also had the opportunity to meet with Maestro Abreu to work on the details in order to establish a collaborative agreement with the PRCM.

With the help of Venezuelan consultant we were able to organize the different levels of the orchestra to start the pilot program on February 1st., 2010. The first mission was done in April 2010. It consisted on the visit of 14 musicians of El Sistema lead by Maestro Eddy G. Marcano. They worked with more than 250 kids. This mission finished with a concert where students and the orchestras of all levels performed. This pilot program was funded by a grant from the First Lady of Puerto Rico.

In April 9, 2010 a collaborative agreement was signed between the PRCM and the Simón Bolívar Conservatory which is the academic component of El Sistema. It is this same year that the Música 100X35 program gathers funds from grants and foundations and is able to expand to more areas opening four more núcleos.

At the present time, Música 100X35 serves almost 700 hundred children.

Some of the achivements of Música 100X35 as of today are:

- Recruitment and training of 50+ faculty and staff for the establishment of five centers (núcleos)
- Recruitment of more than 500 participants from ages 2 to 18 years old
SECTION I. PURPOSES AND OPERATIONS

- **Five Missions** (intensive training sessions and workshops) with Venezuela. The first mission was a multi-level orchestra workshop with fourteen trainers from Venezuela and three hundred participants and the second (the *Mahler Mission*) included five Venezuelan teachers for further large orchestra training programs. Both orchestral Mission’s closing events included massive orchestral performances at the Performing Arts Center and the University of Puerto Rico Theater. One of the missions included a workshop for repair and maintenance of strings and woodwind instruments (*luthier*). Another subsequent mission focused on the training of the strings teachers and included acclaimed Venezuelan pedagogues Francisco del Castillo and Francisco Díaz. The final mission focused on the methodologies and teacher training for young children’s programs (age 2-4 years old) with two visiting *El Sistema* teachers.

- **Miranda Foundation- Solidarity award in Education 2011**– The Solidarity Award is the flagship prize of the Miranda Foundation. The award is a non-governmental recognition to encourage joint action. It is awarded to community-based, non-profit organizations that address specific social needs through uniting people, supporting the community, and advancing the common good in Puerto Rico.

- **Numerous performances and presentations** throughout the island, including a special performance for the President of the United States of America, Mr. Barack Obama, in June of 2011 and Arne Duncan, U.S. Secretary of Education in October 2011.

- **4th International Music Council (IMC) Forum (UNESCO)- Music and Social Change**- Participation as speaker of the PRCM, on *Música 100X35* and social transformation in Puerto Rico. The Chancellor was also named a member of the IMC and president of the Three Americas region.

**PURPOSE**

*Música 100X35* is a systemic prevention, social transformation and music education initiative to make music education available to socially and economically disadvantaged children and youth. Its initial target is children and youth of less than 18 years of age in special communities and public housing projects. During its pilot phase it has already reached over 500 children and youth in eleven municipalities in Puerto Rico. It’s ultimate projection is to reach all Puerto Rican municipalities within a three-year period.

The main strategy of *Música 100X35* is to provide music education geared towards performance in orchestras and choirs in classic and popular genres. It is an academic year, after-school, weekend and summer program offering organized in regional training centers divided by four age levels: Pre-Childhood Orchestras (4-7 years), Childhood Orchestras (8-13 years) and Integrated Choir Practice. Children and youth participate in musical education sessions through instrument-based workshops, sectional groupings (by type of instrument), general rehearsals and special courses in musical language, and instrument repair and maintenance. Minimum contact/rehearsal hours are required by specific age group. The *Música 100X35* program is taught by qualified teachers that have been trained in the System’s methodology and fundamentals.

Each training center has been designed as a non-segregated and heterogeneous music education environment to promote the joint participation of children and youth from public housing projects, special communities and other disadvantaged demographics in
each region. This integrative approach serves multiple pedagogical, musical and social purposes, prevents the stigmatization of its participants, and develops municipal-based orchestras and choirs to showcase each town’s youth talents in the broader Puerto Rican cultural stage. This arrangement also promotes a community-based support network, which includes regional non-profit organizations, municipal and state agencies, private sector collaborators and cultural and recreational leaders from each of the participating special communities and public housing projects.

This approach to music education emphasizes intensive ensemble participation from the earliest stages, group learning, peer teaching and a commitment to keeping the joy in musical learning and performance ever-present. 

_Música 100X35_ has distinguished itself this past two years as a space for engaging young musicians in an symphonic ensemble named _Orquesta Sinfónica de la Juventud Puertorriqueña_ - Puertorican Youth Symphony Orchestra - which incorporates _El Sistema_ strategies of their renowned youth symphony orchestras as the famous _Simón Bolívar Symphony Orchestra_. Strategies such as intensive ensemble participation, musically and technically challenging repertoire, frequent performances, the performance of demanding and very difficult master works and the inclusion of Latin American music. This orchestra included students from all parts of the island of the six (6) _Escuelas Libres de Música_ (5 schools of the PRDE with music programs, and one with both music and academic program (middle school through high school), students from the general community and individual music studios, support from the undergraduate level students of the PRCM and some of the instructors.

**INSTITUTIONALIZATION**

An alliance between the Venezuelan system and the Puerto Rico Conservatory of Music to implement this highly successful program in Puerto Rico has received the enthusiastic support of the Government of Puerto Rico. As part of the goals on May 23rd, 2012 Puerto Rico Law 94 was passed by the Puerto Rican Legislative Assembly and signed by the governor to institutionalize Música 100x35 to recognize its cultural, artistic and social merits, as a local version of _The System_ in Puerto Rico and make its offerings key public policy as part of the Governor’s Social Transformation Model. The institutionalization of _The System_ in Puerto Rico as _Música 100X35_ through permanent annual funding as an enduring mechanism will make music education readily accessible to low-income and socially disadvantaged children and youth, and to deliver its prevention and social transformation offering throughout the country. **MDP1-D-11- Law 94 Música 100x35.**

Local and federal resources available for education, drug and crime prevention and other related purposes have been directed to begin the implementation of **Música 100X35.** Currently more than $2.2 million has been awarded for its pilot implementation in eleven of Puerto Rico’s 78 municipalities, with an additional $5.5 million currently being requested to expand its implementation throughout Puerto Rico. Through PR Law 94 one million dollar assignation is granted to the program yearly to ensure its continuity and grow.
UNIQUENESS
Although the Venezuelan System has been replicated in 25 countries, *Música 100X35* is a unique program in the United States. It constitutes the first systemic implementation of its offering within the United States, and will surely promote its replication in other states and communities, including many low-income Hispanic-origin communities in the mainland United States. Though a comprehensive evaluation and assessment effort with process, outcome and quality components, the system will be adapted and aligned to the special needs, characteristics and environments of American settings. In this respect, this is a “best practice” with the potential to extend its benefits throughout the United States, and to promote its social transformation and prevention outcomes in other urban and rural minority and economically disadvantaged communities.

Music Program Components - Section K. Non-Degree-Granting Programs for the Community (applicable according to provisions of Section III.K.1 & 2)

2. Standards
(a) *Specific purposes correlated with those of the postsecondary music unit and the institution as a whole must be developed and published.*

The Conservatory’s mission, vision, values, goals and objectives constitute the guiding force behind all decisions at the Conservatory and serve as the basis for operational, academic and long-range planning decisions. In the strategic process for cycle 2010-2015 the revision of the mission, goals, and objectives was considered but in the end left intact. Only a ninth value of value of “Social responsibility” was added as part of the commitment of the institution of using music for social change. The continuous revision process that the PRCM’s has undertaken with its Mission Statement reflects our ongoing commitment to the assessment of institutional relevance within the musical community of which it serves.

With the vision that “music education must be the right of every children and not the privilege of a few” the Puerto Rico Conservatory of Music began a pilot program in January 2010 using the principles design by Maestro José Antonio Abreu founder of “El Sistema”. This is a very young and organic program that rejuvenates itself each day.

*Música 100X35*

VISION
Social transformation through music education.

MISSION
*Música 100X35* is a community program that uses the art of making music within the setting of orchestral and choral ensembles as a catalyst for social change and the development of great, young musicians. It plays a major role in the music education scene, making it accessible to low-income and socially disadvantaged children and youth.
OBJECTIVES

- To advance social development through music for broad sectors of the population with limited resources focused on music education for children and young adults.
- To make available to the masses the benefits of music as a pedagogical tool of social rescue and prevention so that it becomes a vehicle for improving academic performance, motivation, and the promotion of progress for our children and society in general.
- To support the values of discipline, self-esteem, community and coexistence through experience in large ensembles based on the “El Sistema” methodology.

As stated the principal purpose of Música 100X35 are a natural progression from the PRCM’s mission, offering “… formative programs for the community at large”. It also “…seeks to develop the future generations of artistic and cultural leaders and promotes awareness of new trends in the international music and education markets to stimulate innovative thinking in programs and services.” Música 100X35 puts into practice of the PRCM’s mission, expanding to the masses the possibility not only of making music, but of dramatically changing the life trajectory of thousands of our country’s neediest children.

With its programs the Puerto Rico Conservatory covers the full array of possibilities of an educational institution having a vast palette of offerings for the public. This can be best described graphically by the following figure:

*Figure 1*

In terms of program interaction the PRCM’s goal is to begin at the early, formative stages of music education so that we actively support our mission and in turn quality prospects for future advanced study within the institution’s degree programs.
(b) **Statements of purpose must clarify priorities among musical achievement and other important goals.**

The backbone of *El Sistema* student training is the preparation for participation in orchestral ensembles, which are at the soul of the *núcleo* community and culture. The *núcleo* is the school/building/center where the program is offered. Of equal importance is choral singing and various other ensembles, which adapt well to a diversity of musical genres and origins.

It is through an orchestral “community” that *Música 100X35* accomplishes its purposes. Under the motto “to play and to fight (tocar y luchar)”, the students undertake music as a collective experience which also involves a commitment of individual effort; entailing a relentless pursuit of excellence and, above all, of perseverance until dreams become reality.

(c) **Functional principles in the NASM standards for purposes and operations (Section II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes.**

**PURPOSES OF THE INSTITUTION AND MUSIC UNIT**

*Música 100X35* is a non-degree community program of the Puerto Rico Conservatory of Music that utilizes music for social change. This program area works with disadvantaged children and youth populations of different municipalities providing music education of the highest quality on the island.

As previously stated, the purposes of the *Música 100X35* program are embedded in the PRCM’s vision, mission, goals and objectives, putting them into action.
SECTION I. PURPOSES AND OPERATIONS

The Conservatory’s Strategic Plan for the cycle 2010-2015 defines objectives and strategies directed toward achieving important goals for the Música 100X35 program. The following are the key focus and strategic goals relevant to the program.

FOCUS 1: GROWTH

| Strategic Goal 1.1: Further institutional growth at a university and non-university level by providing a wide range of academic offerings that cater to the needs and trends in the music market, in both traditional and innovative areas. |

FOCUS 2: LEADERSHIP (MUSICAL, EDUCATIONAL, AND CULTURAL)

| Strategic Goal 2.1: Strengthen the Conservatory’s position, relevance, and inherence within the public policy realm that governs education, musical arts and culture; consolidate its role as leader and influencing body in the country’s cultural, musical, and educational public policy. |
| Strategic Goal 2.3: Promote initiatives that strengthen the quality of music education in Puerto Rico and advocate the massification of higher education, thus providing students from all social and socio-economic levels access to music education of excellence. |

Some of these have been planned and partially implemented, summarized as follows:
- The creation of seven núcleos.
- The recruitment of more than 500 students of eleven municipalities
- The recognition of the PRCM’s leadership by the Puerto Rican Legislative Assembly by considering new legislation that will institutionalize a local version of The System in Puerto Rico and making its offerings a key public policy as part of the Governor’s Social Transformation Model.
- The development and implementation of clear and consistent policies and procedures of the program and services.
- The establishment of uniform standards for hiring faculty and staff.
- Exchange program with the Simón Bolívar Conservatory and personnel of El Sistema in Venezuela.

The Conservatory has been directing its efforts towards the achievement of the strategic goals and objectives set in its 2010-2015 Strategic Plan as well as the previous 2005-2010 Strategic Plan. Currently there are major achievements to report and many areas in which there is still work in progress.

SIZE AND SCOPE

The Música 100X35 program for this past two years attended a varied public from communities of San Juan and other eleven municipalities with a population of more than 500 students.

<table>
<thead>
<tr>
<th>Núcleo (learning center)</th>
<th>Initiation*</th>
<th>Pre-school*</th>
<th>Children*</th>
<th>Juvenil*</th>
<th>Choir*</th>
<th>Total estudiantes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayamón</td>
<td>16</td>
<td>31</td>
<td>64</td>
<td></td>
<td>15</td>
<td>126</td>
</tr>
<tr>
<td>Guaynabo</td>
<td>7</td>
<td>38</td>
<td>74</td>
<td></td>
<td>9</td>
<td>128</td>
</tr>
</tbody>
</table>

88
**SECTION I. PURPOSES AND OPERATIONS**

<table>
<thead>
<tr>
<th></th>
<th>Initiation*</th>
<th>Pre-school*</th>
<th>Children*</th>
<th>Juvenil*</th>
<th>Choir*</th>
<th>Total estudiantes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guayama</td>
<td>14</td>
<td>25</td>
<td>41</td>
<td></td>
<td>9</td>
<td>89</td>
</tr>
<tr>
<td>San Juan</td>
<td>54</td>
<td>27</td>
<td>63</td>
<td></td>
<td>32</td>
<td>176</td>
</tr>
<tr>
<td>Toa Baja</td>
<td>4</td>
<td>22</td>
<td>62</td>
<td></td>
<td>18</td>
<td>106</td>
</tr>
<tr>
<td>Puerto Rican Youth Symphony Orchestra (PRYSO)</td>
<td></td>
<td></td>
<td></td>
<td>68</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td><strong>Gran total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>693</strong></td>
</tr>
</tbody>
</table>

*The choral skills are integrated as part of the training of the orchestra.*

**Finances**

The PRCM is a public, higher education autonomous music institution. Its legal status as a stand-alone public corporation grants it total fiscal control over its budget and finances.

Since the pilot phase in 2009-2010, the PRCM has successfully obtained funds to support the program’s expenses. Financial support has increased for 2010-2011, and is expected to rise for next fiscal year.

**Música 100X35’s** budget contains three (3) distinct sources of income that sustain its annual operations: 1) local governmental appropriations; 2) federal government appropriations; and 3) income from grants and donations.

Financial support has been received from the following sources:

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount of funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>US Housing and Urban Development/Department of Public Housing of Puerto Rico</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Governmental Allocation</td>
<td>1,260,000</td>
</tr>
<tr>
<td>Administración de Desarrollo Socioeconómico de la Familia, del Departamento de la Familia (Administration for the Socioeconomic Development of the Family (of the Family Department))</td>
<td>110,000</td>
</tr>
<tr>
<td>Edward Byrne Justice Assistance Grant</td>
<td>100,000</td>
</tr>
<tr>
<td>Banco Popular Foundation</td>
<td>43,712</td>
</tr>
<tr>
<td>Lourdes Miranda Foundation</td>
<td>35,000</td>
</tr>
<tr>
<td><strong>GRAN TOTAL</strong></td>
<td><strong>$3,548,712</strong></td>
</tr>
</tbody>
</table>

The Conservatory maintains financial reports according to the general parameters of accounting as well as those of our regulating agencies of the Government of Puerto Rico. Financial statements are audited annually by an external CPA firm. The institution has won several awards for the timely and unqualified status of its financial statements. It has also achieved several awards from the Puerto Rico Comptrollers Office for good management and risk control policies. The Conservatory conducts yearly internal audits to monitor risk factors as well as evaluate controls over policies and processes. The internal audits are reported to and monitored by the Board of Directors.
GOVERNANCE AND ADMINISTRATION
Please refer to section I.D by the same title in this Self Study document.

Administrative and Organizational Structure
The organizational structure of the PRCM consists of eleven (11) principal areas and departments that fall under the direct supervision of the Chancellor. Música 100 x 35 is the newest directorship in the institution.

The current structure of Música 100 x 35 consists of one (1) director responsible for the implementation of the administrative and academic goals and objectives of the program. The Director reports directly to the Chancellor and is the leader of a team of (8) eight academic and administrative professionals that implement and supervise the strategic plans. The National Directors Team is composed of the following personnel:

- Academic/Administrative Director
- Academic Coordinator
- Administrative Coordinator
- Auxiliary Academic Coordinator
- Núcleo Coordinators (4)
- Recruitment Officer
- Administrative Assistant
- Budget Officer
- Purchase Officer

With direct support from the administrative and academic departments of the PRCM, particularly the Dean of Administration and Finance Office, the Deanship of Academic Affairs, the Human Resources Office, and the Public Relations and Development Office; Música 100 x 35 operates a rapidly growing structure. The vital element of this structure is the outreach component, which currently consist of four (4) Núcleos located in various municipalities in the extended metropolitan area and southeast region.

- Núcleo de Bayamón
- Núcleo de Guayama
- Núcleo de San Juan (With satellite module in Luis Llorens Torres Housing Project)
- Núcleo de Cataño (With satellite module in Rafael Cordero Elementary School in Cataño)

The Núcleos are learning centers that have their own academic and operational infrastructure, and serve children and youth from the surrounding communities. The Núcleo Coordinator is responsible for the academic, administrative and operational aspects of the unit. With the support of the National Directors Team, located at the headquarters, and with a committed team of faculty and support staff, the Núcleo Coordinator is equipped to successfully reach the goals.

Each Núcleo is conformed of the following personnel:
- Núcleo Coordinator
  - All núcleo coordinators are accomplish musicians and educators
SECTION I. PURPOSES AND OPERATIONS

- Faculty- Strings
- Faculty – Woodwind
- Faculty – Brass
- Faculty – Percussion
- Faculty – Orchestra
- Support Staff – Program
- One or two (1 or 2) employees called monitores that assist núcleo coordinator and faculty with the participants needs (daily registration, security, classes itinerary, communication with parents, among others)
- One or two (1 or 2) employees assigned duties related to orchestra and classroom settings. They also work with instrument inventory and care, among others.

The operations of the Puerto Rican Youth Symphony Orchestra are coordinated by the Auxiliary Coordinator of Activities with the support of the Orchestra Librarian.

Figure 3 exemplifies the organization chart of Música 100X35 and how it is an intrinsic part of the Puerto Rico Conservatory of Music.

Figure 3

LOADS/STUDENT/FACULTY RATIO
Please refer to section below of FACULTY AND STAFF.

GRADUATE TEACHING ASSISTANTS
N/A
FACULTY AND STAFF
The Música 100X35 faculty is made up of 30 highly qualified professors. The majority have baccalaureate and master’s degrees in music. The Conservatory requires faculty of the program to have as a minimum a bachelor of music degree. Sixty-six percent (66%) of our faculty has baccalaureate degree in music and eighteen percent (18%) have master’s degrees. Twelve percent (12%) are senior students of the PRCM, who are hired upon recommendations of the faculty. Only four percent (4%) do not have academic degree, but have had professional careers and experience in their fields that qualify them to teach in our faculty.

Five of our degree program's faculty have participated as master teachers and trainers of the Música 100X35 program. Four of them have master degrees and one has a doctoral degree. Also are in charge of the preparation of the Puerto Rican Youth Symphony Orchestra special programs as part of a Mission.

Faculty at the Música 100X35 program is made up of adjunct contract professors. Only the five degree program’s faculty hold regular positions (tenure-track positions) in the degree programs. The adjunct contract faculty are hired for an average of eleven (11) to thirteen (13) hours per week. The hourly-rates are determined by the academic degree and special certifications. Rates are: $17.85 p/hr.- for faculty without Baccalaureate, $18.00 p/hr.-faculty with Baccalaureate, $21.00 p/hr.-faculty with Masters, and $26.00 p/hr.-faculty with Doctorate degrees.

Faculty represent all ages and backgrounds. The composition includes emerging young faculty with excellent academic credentials as well as veteran educators. Similarly the faculty represents a wide variety of musical preparation and performance experience in a diverse variety of musical styles and genres. Many are members of professional ensembles such as the Puerto Rico Symphony Orchestra, the Arturo Somohano Philharmonic Orchestra, the Guillermo Figueroa Symphony Orchestra of Bayamón and the Puerto Rico State Band, as well as other professional ensembles. Others are actively working in the fields of the composition and arranging or as music educators in public and private schools. Their experience, academic preparation and backgrounds are taken into consideration when determining the teaching loads. The student faculty ratio is an average of fifteen to one (15:1). This ratio might vary depending on factors such as: age group, instrument, and geographic location.

Evaluation process
We are currently working in designing an evaluation procedure for the faculty of the Música 100X35. Since all faculties are adjunct, the terms of the contract provide the legal grounds for dismissal if quality and performance do not meet expectations. In order to maintain quality control the academic and núcleos coordinators visit classes to assure the quality of the education process in the classroom.

FACULTY DEVELOPMENT
For the Música 100X35 program training and development have been an important part of the program and its budget. As described in the section Program overview: genesis, as of today has sponsored and completed five Missions (intensive training sessions and
Section I. Purposes and Operations

workshops] with teachers from Venezuela. The first mission was a multi-level orchestra workshop with fourteen trainers from Venezuela and three hundred participants and the second (the Mahler Mission) included five Venezuelan teachers for further large orchestra training programs. Both orchestral Mission’s closing events included massive orchestral performances at the Performing Arts Center and the University of Puerto Rico Theater. One of the missions included a workshop for repair and maintenance of strings and woodwind instruments (luthier). Another subsequent mission focused on the training of the strings teachers and included acclaimed Venezuelan pedagogues Francisco del Castillo and Francisco Díaz. The final mission focused on the methodologies and teacher training for young children’s programs (age 4-7 years old) with two visiting El Sistema teachers.

Also the faculty has been trained in Despertar Musical for a total of 20hrs. Despertar Musical consists of a series of songs and activities created by members of the Preparatory School in 2000. It serves as a starting guide to musical activities and musicianship skills such as: singing, moving, ear-training, and rhythms.

A series of workshops have been also given to the faculty in the areas of social change and the philosophy of El Sistema. El Sistema’s primary focus is to create a haven of safety, joy and fun that builds every child’s self-esteem and sense of value. Discipline is relaxed but consistently enforced.

Facilities, Equipment, Technology, Health, and Safety

Please refer to section I.F by the same title in this Self Study document.

Núcleos

The PRCM has established collaborative agreements with the Department of Education of Puerto Rico, the municipality of Guayama and Public Housing administrators that allows the use of facilities for the implementation of the núcleos activities.

The schools are:
- School of Fine Arts in Guayama, Puerto Rico
- José Dávila Semprit Elementary School in Bayamón, Puerto Rico
- Luis Lloréns Torres Elementary School in San Juan, Puerto Rico
- Francisco Oller High School in Cataño, Puerto Rico
- Rafael Cordero Elementary School in Cataño, Puerto Rico

Library and Learning Resources

The Amaury Veray Library of the Puerto Rico Conservatory of Music (PRCM) fulfills its mission, goals and objectives by providing in-depth support to the degree and non-degree programs including Música 100X35, with its collection and services.

Access to technology

The Music Library provides computer stations accessible to the general public.
SECTION I. PURPOSES AND OPERATIONS

RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

The *Música 100X35* program has several different strategies for recruitment. The principal recruitment force is being done by the coordinators of each núcleo. Each program also has a recruiter that works hand in hand with the coordinators and looks out for opportunities in schools and the community to promote and capture new students. The promotion of the program is done in each community especially in those of disadvantage areas and housing projects.

As an admission requirement the parents are asked to fill out an application. The parents must attend an orientation interview session in which information about the program, regulations and necessary paperwork is given. No prior musical training is required for admission, and the program admission is year-round.

The retention rate for the *Música 100X35* program in the last two years has been of approximately 55%.

Record Keeping

The Registrar’s Office maintains and administers the student’s academic records. For this purpose the *Música 100X35* has hired an administrative staff member that does the registration and data entry for all participants of the program.

Advisement

The students of the *Música 100X35* received counseling services by a member of the staff that is a psychologist. Advising ranges from admission interview, progress in their studies, family, school problems, and behavior in the classroom, school and at home, among others.

PUBLISHED MATERIALS

The Conservatory has a full array of internal and external publications to provide information to current and prospective students in all programs, as well as for publicity, promotional and marketing needs. The institutional catalog is published annually and is a comprehensive document which includes most of the academic regulations, admissions and financial aid policies, curricula, course descriptions, and other policies and procedures relevant to student life. The *Catalog 2012-2013* also includes descriptions of *Música 100X35* and details its directors and staff (see *MDP1-A-1-Catalog 2012-2013*, pages 10, 29, 290-292) These and other institutional publications for degree programs and non degree programs for the community such as the Preparatory School and *Música 100X35* serve to attest that the PRCM maintains the highest ethics and integrity in all Published Materials.

The Website on the Internet provides online access to information, policies, procedures and important information for the general public. The URL of the PRCM’s web page is: [www.cmpr.edu](http://www.cmpr.edu).

The *Música 100X35* program also uses a facebook profile: *Música 100 x 35 (El Sistema, Puerto Rico)*
SECTION I. PURPOSES AND OPERATIONS

Published materials for the program will be developed as part of the new non-degree for the community program offerings. Publications will include goals and objectives, admissions requirements, faculty, program offerings, policies, and all other relevant information.

COMMUNITY INVOLVEMENT
The Conservatory is an active leader in the community it serves and is committed to being engaged with the local community in as many ways possible. The PRCM presents a wide array of concerts and festivals, almost on a daily basis, open to the public and with participation of the community at large.

For this program the PRCM has established collaborative agreements with the Department of Education of Puerto Rico, the municipality of Guayama and Public Housing administrators that allows the use of facilities for the implementation of the núcleos activities.

A strong involvement with community leaders, public housing administrators and residents has been very important for the establishment of the núcleos and strong relationships within the community.

EVALUATION, PLANNING AND PROJECTIONS
The Música 100X35 assesses student progress every semester. Each week the academic coordinators meet with the núcleos coordinators to work in assigning and assessing the objectives traced for that week/month/semester.

The process that took place for the development of the Strategic Plan for 2010-2015 cycle was a key factor in assessing the institution’s goals and objectives with Música 100X35. The Strategic Plan 2010-2015 has a specific focus in the areas of growth and leadership. As stated in section PURPOSES OF THE INSTITUTION AND MUSIC UNIT, these areas are constantly assessed and monitored.

The projections for the Música 100X35 program are focused on the massification of music education.

OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASM IS THE DESIGNATED INSTITUTIONAL ACCREDITOR
N/A

OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTIONS
OPERATIONAL STANDARDS FOR BRANCH CAMPUSES, EXTERNAL PROGRAMS
N/A
(d) Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term community implies open opportunity for all; the term laboratory, units or programs involving the majority of intern teachers from pedagogy program.

The **Música 100X35** (Music 100x35): Youth and Children Orchestra and Choir System of Puerto Rico (El Sistema-Puerto Rico) is a community program that provides access to music education to underprivileged children and youth. This community division program provides scholarships to its members making the music education accessible to this otherwise underprivileged population in Puerto Rico and an unique opportunity to access after school music education opportunities.

(e) A review of each instructional program demonstrates that students are:

- achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
- developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
- developing a significant body of skills sufficient to produce work consistent with the goals of their programs.

*El Sistema* is a tested model of how a music program can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation’s neediest kids. *El Sistema’s* approach to music education emphasizes intensive ensemble participation from the earliest stages, group learning, peer teaching and a commitment to keeping the joy and fun of musical learning and music making ever-present. Sometimes referred to as “passion first/refinement second,” the *El Sistema* methodology is in marked contrast to much of music education training outside of Latin America. As mentioned before, the backbone of El Sistema student training is preparation for participation in orchestral ensembles, which are at the soul of the Núcleo community and culture. Of equal importance is choral singing and various other ensembles, which adapt well to a diversity of musical genres and origins.

A description of the main curricular areas of **Música 100X35**:

**Pre-Elementary Studies:**
The program emphasizes intensive ensemble participation from the earliest stages through a sequence of musical repertory that promote creativity, social skills, motor skills, group work, singing and playing, expressive rhythmic body movements (a key feature of the program in later years), and an appreciation for music in children ages 4 to 7 years old. Children are introduced to the learning of a string instrument and to orchestral discipline. The Offerings include: Despertar Musical, Rhythmic Band, Paper Orchestra and Instrument Ensemble or Group classes. These are children begin to develop music reading skills, accomplishment of instrumental technical development through a sequenced orchestra repertoire with emphasis of expressive rhythmic body movements and positive orchestra work habits.

The classes are programmed three (3) days a week (Monday, Wednesday and Friday) one(1) hour each session. This totals six(3) hours a week.
Elementary Studies:
This area is focused in children ages 8 to 12 years old with continued development in music reading, musicianship and performance skills. At this level wind instruments and percussion are introduced. The orchestra curriculum is sequential and designed to prepare the student for the performance of standard orchestra works. The offerings include: Music theory, full ensemble work, section work, workshops, instrumental seminars, recorder ensemble and band. The classes are program five (5) days a week (from Monday to Friday) two (2) hours each session. This totals ten (10) hours a week.

Youth Studies:
In these area children ages 13 to 18 years continue to develop a high level of performance, musicianship, artistic skills and knowledge through the studies of symphonic masterworks combined with expressive rhythmic body movements and choreography. The offerings include: Ensemble work, section work, workshops and instrumental seminars. The classes are program five (5) days a week (from Monday to Friday) two (2) hours each session. This totals ten (10) hours a week.

The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.

N/A

M. Operational Standards for All Institutions for which NASM is the Designated Institutional Accreditor
NOT APPLICABLE

N. Operational Standards and Procedures for Proprietary Institutions
NOT APPLICABLE

O. Operational Standards for Branch Campuses and External Programs
NOT APPLICABLE
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Section II.A. Certain Curriculum Categories – Introductory Information

(1) definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, ensemble, independent study, and other types of courses and the institution’s policies for granting course credit to transfer students at undergraduate and graduate levels;

CREDIT AND TIME REQUIREMENT

Program lengths

Academic year

Our calendar for the academic year consists of two (2) semesters. Each semester is defined as one having a length of fifteen (15) weeks. (PRCM Catalog 2012-2013, page 95).

Summer sessions have been offered since 1999 with music education, general studies and musicianship courses.

Baccalaureate degrees

The baccalaureate degree programs at the PRCM are planned on a semester and a four-year basis. The various programs of the Conservatory are planned in such a way that the course work is equivalent to a four-year program in all baccalaureate degrees. The average course work for the PRCM baccalaureate degree programs is as follows:

- Baccalaureate degrees: an average of 140 credits for a four-year program
- Graduate performance diploma: 18 credits
- MM-Music Education: 32 credits
- MM-Performance: 42 credits

The average for each baccalaureate degree and its total amount of credits is commensurate with the subject matter and purposes of each program. The Graduate performance Diploma and both the Master of Music in Music Education and Master of Music in Performance and their total amount of credits commensurate with the subject matter and purpose of each program. Students registered full-time and that follow the curriculum maps should complete their respective programs within the established time.

The course sequence are published with each program sheet, and are available to faculty and students on the MOODLE platform: “área de estudiantes” course (academic counseling area). Are published also in the PRCM Catalog 2013-2013, pages 136-168.

AWARDING CREDIT

Credit for coursework is awarded according to the policy established for that purpose that can be found in PRCM Catalog 2012-2013, page 104. MDP2-A - SYSTEM FOR

GRANTING CREDITS.

All the information regarding the type (required or elective), codes, credits, pre-requisites, contact hours, and classification (individual or group) of all courses offered are published in the institutional catalog, Course Description section on pages 179-233.
Information regarding policies concerning program length, credit-granting and indications of courses that carry or do not carry credit in specific circumstances are published also in the Course Description section of the Catalog, on pages 179-233.

Credit hour policies and procedures
Policies and procedures for establishing credit and time assignments are established by the institution in the Guide for policies and procedures for the creation, modification, inscription of institutional courses syllabi\(^5\) and faculty syllabus\(^6\) (*Manual de normas y procedimientos para la inscripción y modificación de cursos y la redacción de prontuarios y silabos*). Faculty must followed the guidelines established for each section of the course syllabus proposed (either new or modification). Syllabus required sections, description and guidelines are included in this document. As in the Catalog, a section to establish the guidelines for awarding time and credit is also included (see pages 5-6 of the Guide). A document named *inscripción de curso* (course inscription) is also submitted with the new/revised course.

Once the faculty has completed the syllabus proposal a few check points are in place by the approval process to guarantee that all parts are included and described according to procedure. First the syllabus is seen by the Department Chair and approved by the department. Then it goes to the Curriculum Committee of the Senate. Once approved by this sub-committee it is presented to the Academic Senate for its final revision and approval.

The PRCM understand that with this published procedure and process ensures consistency and accuracy in its policies regarding credit hour and time assignments.

Transfer Credit
The current Policy for Transfer Credits is published in the institutional catalog and establishes the parameters to ensure that a transfer student will be able to handle the remaining course work successfully. The Policy also assures that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school. The student’s previous experience is analyzed in such a way that the decision-making components can determine if it meets the requirements for the Conservatory’s work.

For complete policy please refer to Catalog 2012-2013, pages 115-116.

\(^5\) The institutional syllabus is a document approved by the academic senate and encloses all the information regarding the type of course, codes, credits, pre-requisites, contact hours and course classification. Also included are course description, objectives, content, teaching strategies, resources, grading system and evaluation, and bibliography references.

\(^6\) This *Manual* also includes the description for the professor’s creation of their classes’ syllabus for each semester, where they include information such as: office hours, e-mails, attendance rules, specific evaluation criteria, and other special rules and regulations for their classes.
Published Policies
Policies governing academic programs can be found in the institutional catalog (MDP1-A-1). Changes approved by the Academic Senate are distributed to the students via regular mail as addenda to the institutional catalog (see page 302 of the Catalog 2012-2013).

Information concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances is published in the Catalog 2012-2013. Specific program sheets area available in MOODLE: Students area/academic advising course. These are utilized during the academic advising process for registration.

Distance Learning
The Puerto Rico Conservatory of Music (PRCM) in its strive for excellence and to provide the best possible resources to our students has incorporated de use of partial distance learning as part of its Master of Music in Music Education and Performance programs.

Some selected academic-lecture courses in the areas of professional education and supportive courses in music in the Master of Music programs. This is done in a hybrid form, since sessions of the courses are delivered in-person. The proportion of distance learning in these lecture type courses is 80-20, being 80% of the course delivered using video conference technology (synchronously).

2012 online courses:
- MMED7007- Thesis seminar-(3cr., lecture course, 3hrs-weekly)
- SEMINAR CLASS- Current trends topic in music education (0 credit, 4 sessions-once a month)
- Thematic courses: TEMA5125 & TEMA 5126 (graduate level)

Course competencies and content remains the same as face-to-face interactions.

Delivery System
The courses are scheduled regularly with a time, day and classroom assigned. The PRCM uses the online program Skype so the teacher and student can communicate, and interact in each of the class sessions.

Technical prerequisites
Students are required to use the instructional platform available to all Conservatory students named MOODLE. Students are given an institutional e-mail and registration instruction at the orientation session. Students can contact the Registrar’s office if any situation occurs with their e-mail account and/or MOODLE access. When the e-mail account is open for the students for the first time a password is generated by the MIS office. The student can change it when he/she activates the account. No technical equipment is required.
Technology
Although the acquisition of a personal computer is encouraged is not a requisite for this course. Students have access to computers at the Computer lab, and at the Learning resources center - Ángel Ramos Foundation. Support service staff is available to assist students with the use of the computers and internet access.

Technical support and budget
Technical support for these courses are carried through the Learning resources center. The audiovisual technician gives support with any technical problem that might occur. Also coordinates any maintenance, and or technical situation with the MIS office.

Since all our classrooms are equipped with audio-visual technology, internet access, WiFi, and computers the impact on the PRCM’s budget is in two areas:

- Human resources: 65 hours $ 480.00
- Skype annual subscription: $ 82.00
  $ 562.00

Evaluation
The criteria for evaluation are stated in the teacher’s syllabus. Teachers are required to give and discuss with the students the syllabus at the beginning of the semester.

MDP2-C-1 - Distance Learning Policies and Procedures.
Section II.A. Certain Curriculum Categories

Item UP: All Professional Baccalaureate Degrees in Music

Common Body of Knowledge and Skills
Introduction
In each of the Baccalaureates in Music majors offered at the Conservatory, the curricular structure and proportion of content, the modality of implementation and assessment of the pedagogical process are designed according to the primary goal of ensuring an organic corpus of basic knowledge and fundamental competencies for all our students that enables them to move into the professional world, demonstrating effective and ongoing musical growth.

This general statement concerning the common academic objective is specifically inspired and guided by the pedagogical purpose of integrating at every level theoretical, aural, cultural and intellectual competency. The resulting musicianship of the Baccalaureate students expresses the concrete search for consistency, excellence and integration. In a projective spirit, we are aware that our search for an accurate communication among the various fields of knowledge and skills is a continuous process, and we are working with the aim of increasing creativity in the development of these competencies, as well as on true communicative actions in all fields.

The curricular offerings of the different majors are designed to provide the sufficient lessons, classes, ensembles, repertory requirements and opportunities, performance attendance requirements, and other experiences to develop the expected common body of knowledge and skills for all students in a professional degree in music.

1. Performance
a) Technical skills: Mastery of basic and advanced technique is an essential part of the curriculum for all instrumentalists. General and specific technical skills, as applicable to each instrument, are part of the course content of every instrumental class and for all students at the Conservatory. A total of thirty-two (32) credit hours in specialized studio instruction are required for all students. The first two years of the major are designed in such a manner that a student learns all basic technical patterns, including scales and arpeggios, in all keys in order to move ahead to the last two years of the major where technical mastery is required in order to deal with the musical and technical complexities of advanced repertoire from all style periods. Syllabuses contain the repertory and technique requirements for every major instrument offered. Instruments such as piano have developed separate technique juries that are given up to the third year of studies to ensure that all pianists graduate with the knowledge of all basic technical patterns and in all keys. This has proven to be very successful in helping students reach the desired level of technical proficiency that will equip them for the complexities of advanced 19th and 20th century repertoire. The saxophone has also adopted testing separately the technical skills. All other majors are tested in...
Section II. Instructional Programs Portfolio

The course of studies in the respective instruments is program in such a way as to build up the overall artistic skills.

b) Performance Skills and Knowledge of Repertoire: The amount of repertoire that a student is required to learn and perform during all years of study is considerable and representative of all style periods. These include solo works for the instrument as well as concerti and pieces with orchestra. Repertoire requirements have also been carefully sequenced so that the student’s technical mastery grows in accordance with the repertoire that is to be learned during all years of study. The repertoire also has been carefully chosen by the departments to expose the students to different styles and periods, including Puerto Rican and Latin American music. A wide variety of repertoire is also learned by listening to peers in instrumental seminars and concerts, as well as in specialized literature classes available to suit the needs of different instruments. Classes such as: piano literature, vocal literature, opera history, guitar literature, instrumental literature exposes students to the specific repertoire on their major area. All students are encouraged to participate regularly in student recitals and in the Sunday concert series. Some majors require participation of all students in performances every semester and grade them accordingly. Finally, and in order to graduate, all performance and composition majors must perform a senior recital before a jury. Performing experiences also include ensembles. Two (2) to four (4) years of large ensemble and two (2) years of small ensembles are required for all students at the Conservatory. Large and small ensembles are also required to perform a minimum of one concert each semester. Students are also encouraged to participate in performances outside campus sponsored by the institution and/or in representation of the Conservatory, such as in the Centro de Bellas Artes, and University of Puerto Rico. Recruitment activities and community outreach activities usually take students to schools, career fairs, museums, and hospitals, among other venues exposing them to numerous opportunities to perform before a variety of audiences. All these activities will contribute to broadening performance opportunities while providing a valuable service to the community we serve. As demonstrated, the Conservatory is diligently providing students with the necessary opportunities to create, present and interpret music before various audiences.

c) Sight-reading: This important skill is developed across the various courses of the curriculum. These courses include individual lessons, seminars, major and minor ensembles, keyboard skills, orchestral repertory class, orchestration and conducting classes. These classes provide on-going sight reading experiences for students of all levels in a continuous and diverse manner. Other specialized sight-reading courses include sight-reading at the guitar and sight-reading for pianists. These two instruments in particular have the complexities of polyphonic sight-reading, as well as a large body of literature for their particular instruments, which demands that these skills be studied and mastered in a specific course setting. Each of these majors requires one year of sight-reading.
d) **Conducting skills:** All performance, composition, and jazz majors students are required to take one semester of Basic Conducting. Composition majors must additionally take choral conducting. Music Education majors have to take different courses in conducting such as: *Choral conducting and Literature, Choral repertoire and concerts organization, Music Ensembles*. These courses are required in correspondence with their area of specialization. In music education also other courses such as: the *Teaching Techniques* courses, *Teaching music in the elementary school* and *Teaching Music in the Secondary School* work on providing the students with the knowledge and skills sufficient to work as both as a leader and as a collaborator. The Basic Conducting course also comprises a practicum with classmates and conducting experiences with institutional ensembles. Through this courses rehearsal and conducting skills are learned and experienced in an appropriate matter to the students respective major.

e) **Keyboard competency:** are attained and developed through *Keyboard Studies* courses. All degrees require two years of this course. The primary focus of these courses is to reinforce theoretical skills learned in the freshman and sophomore Theory and *Ear-Training* courses. Music Education majors substitute the second year of this course for a more specialized Piano for Music Teachers course. This is also true for Jazz Majors who take Keyboard Studies for Jazz. Composition majors must additionally take one year of *Piano for Composers*.

f) **Ensemble experience:** Ensembles are required for all majors during all years of study. All performance majors typically are required two to four years of large ensemble experience and two years of small ensembles. Music Education majors have a six (6) semesters requirement of Choir or Band/Orchestra according to their concentration. The Jazz majors are required to comply with a total of 16 credits, combined in major ensembles, and jazz combos. Two (2) of these credits can be taken in band or orchestra. The experiences gained in the variety of type and nature of our ensembles give the students the opportunity to grow artistically, in their technical skills, experiences in working in collaboration with others and give also the space to gain a broader knowledge of repertoire.

2. **Musicianship Skills and Analysis**

Listening is part of a musician’s basic development. Aural skills in general are developed in a variety of ways throughout the curriculum and are included specifically in different courses such as music history, Theory, upper division courses, orchestral literature, piano literature, vocal literature, guitar literature, and orchestration, among others.

Basic aural skills are mainly developed through *Ear-Training, Theory* and *Keyboard Studies* courses in which listening skills are enhanced through literature, history and major courses. The content of Theory, *Ear-Training* and *Keyboard Studies* are thought in a coordinated fashion to reinforce the development of these skills in all courses in the most integrated manner. Pedagogically, these courses pursue the goal of developing basic musicianship skills but each focuses or enhances a special area. The visual, verbal and aural aspects of learning are all integrated in the following manner: to master a skill.
it must be understood verbally and intellectually, which is achieved by Theory courses. Ear-Training classes focus on aural perception of that skill, whereas visual, and motor understanding of the concept is achieved through the piano in the Keyboard Studies class. Through this integrated approach to all three courses, the student can achieve aural, verbal and visual understanding of a concept in a more efficient and permanent manner.

Currently theoretical courses begin in the freshman year with basic elements such as: construction and identification of intervals, chords and scales and by the end of the year, in a natural but systematic way, cover basic concepts of Harmony, and Form and Analysis. The Theory faculty created a manual for these courses which is updated yearly.

Theory courses have been reviewed several times in recent years. Some changes have been minor - such as the reorganization of materials - but others have been more profound following findings in several assessment processes. Some important things to take note in this development are content revision and reorganization, more effective integration between theoretical study, music theory, keyboard skills and instrument courses. The review of assessment instruments (departmental exams, juries, etc.) based on assessment criteria are more clear and precise.

The theory courses cover both theoretical concepts of the classical theory and of the theory of jazz. It also seeks to establish connections between the two styles.

The Theory course has significantly helped to improve students’ analytical capabilities in a significantly. Student learning is assessed through departmental exams every semester to secure that the common body of knowledge is learned by all students. Modifications to these courses and course manuals are made as a result of these assessments. The Manual is available for perusal on site.

An additional tool in developing basic aural skills has been the incorporation of a laboratory requirement in the Ear-Training and Theory courses. The Teoría Program was specially designed for the Conservatory's needs by a Professor of the institution, and includes interval, chord, scale and melodic dictations. Weekly work at the computer center is monitored by weekly reports to the faculty. These drills have served to enhance and develop basic aural skills in all students in a most efficient manner.

Ear-Training classes work on the development of the aural skills covered in theoretical classes. In this reciprocal way, the theoretical knowledge mastered in Theory classes goes hand-in-hand with the aural skills developed in Ear-Training classes. With this methodology, the relevant topics are covered in a similar manner in both courses.

The following skills are included in Keyboard courses:
1. Application of theoretical concepts at the keyboard, as intervals, triads, chords of seventh, scales and harmonic progressions
2. Sight reading and accompaniment of simple melodies
3. Full use of the keyboard as a working instrument
4. Basic improvisation skills.
It is known that the piano is an important tool for students to visualize concepts and
strengthen these skills in an applied, tangible way. The spirit of this piano curriculum
has been a synthesis with the communication between theoretical and instrumental
fields of pedagogical activity. Since the last accreditation visit

We are aware that this essential issue is part of a larger process and that permanent and
effective communication between the professors of the various disciplines must grow in
such a way that the pedagogical process maintains continuity while at the same time
implying a convergence of all the efforts for the true realization of our goals. This
ambitious development process requires the participation of all faculty, students and
administrative personnel.

It is relevant to say that the program of continuous and creative development
implemented is a determinate expression of a philosophical and pedagogical concept of
music education.

The experiences for the development of the ability to place music in historical, cultural,
and stylistic context is gained through the experiences and courses common to all
majors, and specialize courses required according to the majors, such as: History of
Music, History of Music of Puerto Rico and the Caribbean, Jazz History, Caribbean Popular
Music History, Instrumental Literature, Orchestral Repertoire, Choral Literature and
Conducting, Instrumental Conducting and Literature, and through the applied music
courses.

3. Composition/Improvisation
Current curriculum includes and requires the development of composition and
improvisation competencies at a rudimentary level which are considered as two closely
articulated and essential skills. These skills come as the result of the assimilation and
integration of all fundamental competencies and are the best way of ensuring practical
application of knowledge. Students are required to reach a consistent and fluent
experience in composing and improvising derivative and original music at a basic level.

The development of composition and improvisational skills is a primary responsibility of
the Theory and Keyboard Studies courses, respectively. Besides the skills that are worked
through these classes, the Conservatory also offers various courses for all majors either
as requirements or electives that prompt the development of composition and
improvisation skills. Some are:

- Keyboard harmony
- Fingerboard harmony or guitar harmony
- Introduction to jazz (piano, bass, drums, percussion, trumpet, guitar, saxophone)
- Introduction to improvisation
- Compositional Studies for Non-majors
- Arranging techniques
- Orchestration
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- Concert Jazz Band
- Afro-Caribbean Ensemble
- Introduction to composition (elective course)
- Introduction to jazz composition techniques (elective course)

Compositional skills are taught in Theory and of upper division courses theory courses. As part of the study of harmony and form and analysis concepts students create exercises and small pieces using the learned concepts in class. For example: melodies, phrases, periods, modulation, secondary dominants, and musical forms, among others. The basic experience of composing provides students with the capability of constructing and developing musical ideas, leading them to a creative development of musical patterns and motives, imitating little forms, or creating original small works.

Students who want to further develop these compositional skills can do so through an elective course called Introduction to Composition as a first step and a second year of individual composition classes (Compositional Studies for Non-majors, Composición Complementaria). Students are encouraged by the faculty of the Theory Department to discover their special abilities for composition through this course. This introductory course provides basic knowledge of the creative process through the study of different compositional techniques. In addition, students are introduced to the knowledge of register, transposing and the possibilities of the various instruments. In the last few years we have seen a considerable number of students who want to further develop their composition skills and are gaining this experience through the electives courses set for this purpose by the Composition Department.

Improvisation basic competencies
The Keyboard Studies class is the main course in which the institution concentrates the development all the aspects of basic improvisation skills for all students. Additionally, keyboard/fingerboard harmony courses also include improvisational skills, and seminars also serve to introduce students to these skills.

It is relevant to indicate that the new Theory Manual created by the Theory department faculty, works as a guide to familiarize students with basic harmonic progressions studied in the first two years of Theory and helps coordination of course content between both courses. As an example, below you will find a portion of this Theory manual where the methodology used for this purpose is defined:

- “The student has to be able to connect chords fluently in the different progressions suggested.
- This has to be done in as many tonalities as possible. As a minimum, the student must be able to do all progressions all the way through tonalities with four alterations.
- After this has been learned with dexterity, the student should be able to compose and improvise progressions based on the ones learned, connecting some of them, doing variations and adding rhythms and melodies.
Encouraging composition and especially improvisation should help the development of keyboard skills, giving the students more dexterity in the use of progressions, and awakening their interest.

As the students learn new progressions they should be able to integrate them to the ones already learned.”

The material studied in Theory and keyboard/fingerboard harmony courses is also conceived and selected from among different musical styles, including jazz and popular patterns, a style that consistently captures students’ interest. These basic creative competencies are also enriched in the curriculum by the stylistic information provided by the Instrumental Literature courses in the Performance curricula. The full access to the TAVRC - where the student discovers and experiments with various kinds of musical sound and writing techniques - is also an important tool.

The upper division courses also open the door for students to practice their compositional skills, with courses such as: Introduction to the Jazz composition Techniques; Contrapuntal Baroque techniques; Analysis and Compositional Techniques of Atonal Music; and Musical Language of the Medieval and Renaissance: its writing, theory and instruments. Some of the compositions worked during these courses are performed in the Students Concert series.

We must point out that the inclusion of the new baccalaureate degree in Jazz and Caribbean Music has been very important in further developing the areas of improvisation and composition throughout the institution. Student from all majors are taking advantage of this offering some are part as collaborators of the Jazz department major and minor ensembles. Also the Jazz Department has designed a series of elective courses in the instruments they offer as an introductory course in the playing of those instruments using the jazz language. As part of this offering for non-jazz majors the department also offers an elective Introduction to Improvisation course.

We consider improvisational skills to be very important and, as part of the effort to continue to give the students the opportunity to explore and gain this knowledge, the Institution will start a series of workshops that will be organized by the jazz faculty and will be part of the studio seminars. This effort was done previously as a pilot program.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

4. History and Repertory
This standard is covered throughout the performance, composition, jazz studies and music education programs. This fundamental information is acquired through the Music History course a two year requirement for all degree students. This class covers the history of western music from ancient times to the present. A world music unit is also included as part of the second year course, and as in all other music history courses, an important listening component is integrated as an essential aspect of it. For the music education and jazz majors this is a one year course. In the case of Music Education majors this is to balance their credit requirements with the regulations of the Department of Education. In the case of the jazz majors it is to balance the credits with the other specialized history courses required within that program (History of Caribbean Popular Music and Jazz History).

Additionally, and as an important and unique element of the PRCM’s curriculum, all majors at the Conservatory are also required to take one year (four (4) credits) of History of Puerto Rican and Caribbean Music. This, as well as other courses that are currently offered as electives, are of particular importance in the achievement of our mission. The History of Puerto Rican and Caribbean Music course presents an overview of the development of the Puerto Rican musical culture since colonial times and includes the study of Caribbean music and how its development has been influenced by the Afro-Antillean musical heritage and traditions of the Caribbean people. The material covered gives the student the necessary resources to evaluate and place the Puerto Rican and Caribbean music in a historical, cultural and sociological context, creating the proper environment for its understanding and how they interrelate.

The Jazz majors also are required to also take courses such as The History of Jazz and History of Popular Caribbean Music. Each instrumental syllabus of the jazz instruments includes a listening list particular for each instrument.

Other courses required specifically for each major are designed to expose student to a large number of works and musical periods and styles. Examples of such courses are Orchestral Repertoire, Orchestral Literature, Piano Literature, Vocal Literature and Guitar Literature. Together these specialized offerings provide students with the opportunity to acquire a large body of knowledge of general repertoire and specific repertory particular to their area of study.

Exposition to a large body of music
Primarily, all PRCM students are exposed to a large body of music through various sources, including repertoire learned in the major instrument, instrumental seminars, theory, and history and literature courses. Additionally, all PRCM students are required to complete at least a total of forty (40) concerts to be able to comply with this graduation requirement.

Performance majors are required to take 8 semesters of instrumental seminar, which guarantees that all students perform weekly before a critical audience made up of their peers and major teacher. Composition majors are also required to enroll every year in
the composition workshop, which includes a variety of musical experiences for composers. This is another way in which students expand their knowledge of repertoire.

The PRCM Concert calendar provides the ideal scenario for all students to come in contact with a diverse range of music from different cultures, styles, media and historical periods. During each academic year the Conservatory produces more than 250 activities and concerts. With this ample selection of activities, students can become acquainted with repertories beyond their areas of specialization. This is done through concerts, master classes, visiting professors, guest artists and ensembles, faculty and student recitals, the Music Education Forum, festivals, workshops, exchange programs, forums, operas and/or scenes staging, and most recently the Artist in Residence Program.

5. Synthesis
The primary objective of our curriculum - throughout applied, supportive, general and elective studies – is to transform the young, aspiring music student into a capable and relevant professional that is ready to become an integral part of the musical world and job market. This objective is similar to that of any specialized school in higher education, be it in the arts, medicine, engineering or many others area, which is for the formation of new, highly-skilled agents for the development and enhancement of a given area. To achieve this objective it is imperative that within the comprehensive educational program through which the student has progressed there has been ample attention given to an awareness of the interconnectivity that exists between the many vectors of study within music. To fully master something, one must be able to step back, observe and identify the commonality between the numerous elements that make up their world; moreover, to understand that making or teaching music does not occur in a vacuum, and that within every singular idea, thought or principle lays the truth of real interconnectivity throughout the study and discourse of all music.

These objectives have over the last several years begun play a predominant role within our educational philosophy. We, in line with an increasing number of other conservatories and schools of music, are steadily moving away from the more traditional philosophy where the training of music students consists more in parallel sets of knowledge and skills that are though to be assimilated and applied more after the training has been completed. Currently we are striving for a learning environment where these sets are working perpendicularly; intersecting at every possible juncture to expose, integrate and synthesize the material in order to have a more profound impact on the student so that they may apply this knowledge in more practical ways. In other words, students have always been taught “how” to perform certain skills or examine and understand certain concepts. This philosophy concentrates more on “why” they do things, and the benefits of understanding the connections and relationships between the many vectors of musical training that they experience on a daily basis.

The ongoing curricular revision processes of the institution give great care to the analysis of these principles to determine the strengths and challenges. The issue is frequently raised and debated by faculty as to how much emphasis should be put in the area of integration and synthesis. Many applied faculty members advocate that they
teaching of an instrument is already a large enough task, and that too much focus or emphasis on these other areas consumes valuable lesson time for the student. On the other hand, academic or classroom faculty assert that a more integrated approach is beneficial and can work only if applied faculty reinforce the basic musicianship skills by consistently putting students in situations that force them to form and defend value judgments based on the academic skills they have learned.

It is a universally accepted concept that students learn more when they are able to experience a practical application of what they are learning. Students must develop a curiosity to learn and use knowledge, and will do so more effectively if that knowledge is absorbed in more integrated ways rather than fragmented. A base example of this is the study of basic chord progressions and their aural identification, one of the fundamental components of elementary Theory and Ear-Training studies. Students are guided to spend a considerable amount of time and energy perfecting these skills throughout all possible keys and modes; however, if they are unable to then quickly recognize them within the context of their repertoire then the objective of that study has not been fulfilled. Solid skills in this area will pay dividends by not only decreasing the amount of time in comprehension of a work, but also significantly increasing the ability to begin formulating sound choices on issues such as regarding style and interpretation. Furthermore, a student well read in the letters of Beethoven or the socio-political climate of the early 1800’s will gain further insight into stylistic concerns and matters of artistic expectation from the music of that time period. He would also gain much from understanding what was going on in other regions in Europe during the same period, being able to make a comparative analysis of cultural implications relating to one or many works from the same year yet from across political borders. Teaching practical musicianship must be at the core of each activity and educational component, giving additional emphasis to exercises such as the study of form, analysis and historical perspectives and the encouragement of students to integrate that knowledge into better understanding the music they are performing and/or teaching.

The basic strategy for achieving the successful implementation of this philosophy into the curriculum is to foster constant collegial communication between the faculties of different departments in order to always understand what is being done, what priorities and emphases are in place, what similarities and parallels, what common projects and initiatives are occurring, and what intersections or connections can be identified to help strengthen students’ musical development. As mentioned above, one of the most essential connections which must be established is the correlation between the instrumental, compositional and pedagogical skills with core musicianship course work (Theory, History, etc.). It is within this particular connection that students begin to develop the capability to integrate musical thought and skills. It is essential for Theory courses and the teaching strategies used therein to be practical in presentation so that students discover from the early stages of development how to apply learned concepts between applied study, composition and the musical classroom. To this end our musicianship curriculum of the first two years – Theory, Ear-training and Keyboard Skills – is designed as an integrated package, with all three areas covering the same basic material from different angles; thus fostering the desired interrelationship between
knowledge and technique, as well as a higher rate of retention of and ability in the skills studied.

Furthermore, applied music teachers and ensemble directors can further complement these studies by providing ‘live examples’ of the works studied in the musicianship areas – be they solo works, chamber music or works from the band and orchestra standard repertoire – to drill the concepts and skills under consideration. In this manner a student who is studying modulation and/or Sonata-Allegro form in his Theory class would be study the concepts from a practical perspective within the confines of the applied lessons with some manner of reinforcement from the teacher to keep the student conscious of the core musical concepts at work “underneath the technique.” Conversely, it is also thought that these kinds of examples should also take place within the classroom setting using students and their current repertoire as examples for the topics to be discussed in class.

Our upper division courses of the third and fourth years of study – such thematic courses on theoretical and musicological topics – are designed to further hone the skills and knowledge gained in the previous two years from the theoretical and historical areas. Courses such as the Symphonies of Beethoven, Musical Language of the Twentieth Century, Baroque Contrapuntal Technique, Introduction to Ethnomusicology and Musical Aesthetics seek to take the various sets of knowledge and skills and teach students to apply them to more advanced subjects in practical methods.

This kind of integration is already taking place in instrumental, music education and composition seminar courses. In these settings students perform and discuss works and/or pedagogical subjects according to the requirements of the professor, as well as analyze their own works and performances, and discuss different musical perspectives with peers. Students derive an integrated and enriching learning experience and benefit greatly in a multi-level environment, where younger students with less experience may benefit from more advanced classmates.

We are constantly observing how our curricular revisions are being implemented and looking for ways to measure and assess its effectiveness. Due to the extraordinary emphasis placed on the development of core musicianship skills we are confident the changes promoted are gradually demonstrating dramatic improvement in the ability of students to combine and integrate knowledge and skills acquired throughout the Bachelor’s Degree program; thus putting them in position to be capable of working independently throughout their careers as professional musicians.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Item ME: Teacher Preparation (Music Education) Programs

1. Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.

The Bachelor of Music in Music Education degree is offered as a 138-141 credit hour degree (depend on track). The distribution of the program components is as followed:

<table>
<thead>
<tr>
<th>BM-Music Education components</th>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASIC MUSICIANSHIP AND PERFORMANCE (50%)</td>
<td>61-65</td>
<td>50-54%</td>
</tr>
<tr>
<td>PROFESSIONAL EDUCATION (15% - 20%)</td>
<td>39-46</td>
<td>33-38%</td>
</tr>
<tr>
<td>GENERAL STUDIES (30% - 35%)</td>
<td>36</td>
<td>30%</td>
</tr>
<tr>
<td></td>
<td>138-141</td>
<td></td>
</tr>
</tbody>
</table>

For the music education majors, the Practicum is the “final or senior project” nine (9) credits course, where the student acts first as an observer and later takes an active role in the classroom as a teacher. Student teaching is the culminating experience in the teacher education program at the Puerto Rico Conservatory of Music. This course requires students to display the knowledge, skills, and attitudes about teaching that they have accrued throughout the undergraduate experience. The Practicum is a valuable professional laboratory experience in the teacher preparation program, and represents the bridge between professional preparation and professional practice. Clinical experiences are designed to provide opportunities for students to observe, plan, implement, and evaluate instructional materials and techniques in order to meet the varied learning needs of students from diverse cultures and backgrounds.

This program is under the supervision of one professor in the Music Education Department; who is also in charge of coordinating with the school’s director, cooperating teacher and the student teacher all aspects concerning this course.

The success of the student teaching semester depends on the cooperative efforts of many people in the operating structure: the coordinator of the course, the supervisor, the school (known as the cooperating school), the master teacher, and the school’s director. The desired end result is for a positive and memorable student teaching experience for all parties involved.

To pass the Practicum course the student assumes the responsibility of teaching up to two (2) groups of students at the elementary and secondary levels for one semester. The course work includes an approximately minimum of 200 hours divided in the following way: a minimum of 110 hours for orientation and observation, 60 hours of teaching, and 30 hours of seminar class with the practicum supervisor. The areas covered and allowed in our institution include: general music, instrumental music and choral. Concurrent enrollment in other courses is not allowed so the students can commit all efforts to the practicum. Some students are allowed to take a course in most cases individual type of courses, if graduation is expected at the end of the semester. Although this is not a
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

typical situation since students in the music education program are monitored through the academic advising on proper registration and completion of their semester requirements.

This course is governed by the Department of Education of Puerto Rico and its Bylaws for the organizations and operation of the teacher's preparation schools (centers). *Reglamento para la Organización y el Funcionamiento de los Centros de Práctica de 2000*, del Departamento de Educación del Estado Libre Asociado de Puerto Rico (MDP2-D-4).

Selection of the supervising teacher and sites are established by the Puerto Rico Department of Education, Memorandum #10-2004-2005 (MDP2-D-1)

For a school to be accredited as teacher practicum centers it must fulfill the following requirements:
- Accreditation by the Department of Education of the Commonwealth of Puerto Rico or by public or private entities to which the Department of Education can delegate this responsibility.
- Have a musical program distinguished by excellence
- Have appropriate facilities
- Have appropriate equipment and materials for the proper maintenance of the program
- Be accessible to our students (location in or proximity to San Juan, PR)

Cooperating teachers must possess the following:
- Minimum of four (4) years' experience of successful teaching in their area of specialization or at the level they will be supervising
- Position as full-time faculty with permanent position
- Academic and professional competence
- An good reputation among the academic/school community
- Certification as a cooperative teacher with a course (45 hrs) approved by the Department of Education of Puerto Rico for this purpose.

The individual school directors in the teaching practicum centers also serve as part of the support group for the students in practicum course. The requirements for their selection are established by the Department of Education of the Puerto Rico Commonwealth.

The Music Education baccalaureate degree program had for the fall semester of the 2012-2013 academic year a total of seventy-six (76) students. Of these eight (8) are registered in the practicum course (Spring 2013) and are candidates for graduation this semester. Placement in teaching practicum centers are arranged by the teaching supervisor.

The PRCM has ten (10) accredited teaching practice centers. Please refer to MDP2-D-3 - Teaching Practice Centers for a full list of the Centers.
2. Describe any special requirements for certification mandated by your state as these affect the teacher training program in music education.

The Puerto Rico Department of Education oversees by law all student teaching programs island-wide. Regulations include bylaws for the Puerto Rico Teacher’s Certification (1997), the Regulation for the Organization and Operation of the Student Teaching Centers, and different memorandums of the Department of Education. The following list includes regulations and memorandum that set procedures for the Teacher’s certification, student-teaching centers procedures and its organization (see MDP2-D-1-for documents):

- Bylaws for the organization and operation of the Teacher’s Preparation centers (schools). (1990, Puerto Rico Department of Education)

General policies and bylaws regarding the teacher certification in Puerto Rico:

The following courses are required for the Teacher’s certification by the Puerto Rico Department of Education:
- Human Growth and Development
- Learning Theories
- General Teaching Methods
- The exceptional child: nature and necessities
- Technology in the music classroom
- Philosophical Foundations of Education
- Sociological Foundations of Education
- Music in the Elementary School
- Choral Music in the Secondary School or Instrumental Music in the secondary school
- History of Puerto Rico
- History of the United States
- Teaching practicum

This information is also included in the Institutional Catalog, pages 172-173.
## Item GR: Graduate Programs

1. Provide a list of the titles of graduate theses in all music specializations—including music education—completed at the institution within the last three years.

<table>
<thead>
<tr>
<th>THESS TITLE</th>
<th>STUDENT</th>
<th>ACADEMIC YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comparative study of practical methods used by three teachers in Puerto Rico Jazz Saxophone</td>
<td>Román Torres, Víctor M.</td>
<td>2008-2009</td>
</tr>
<tr>
<td>Juan Sorroche: a philosophical perspective on his musical development</td>
<td>Vázquez Carrasquillo, Carlos H.</td>
<td>2008-2009</td>
</tr>
<tr>
<td>Choir conductors and their educational functions</td>
<td>González Soto, Joamel.</td>
<td>2008-2009</td>
</tr>
<tr>
<td>The contribution of two music educators in higher education of Puerto Rico during the decade of 2000-2010.</td>
<td>López Rodríguez, Crisaliz</td>
<td>2009-2010</td>
</tr>
<tr>
<td>Influence of video games in the musical creativity of second grade students-elementary education at a private school in Puerto Rico</td>
<td>Charres Tarazona, Jaime S.</td>
<td>2009-2010</td>
</tr>
<tr>
<td>Contributions of Puerto Rican women on orchestral conducting.</td>
<td>Lanza Vélez, Yessica.</td>
<td>2009-2010</td>
</tr>
<tr>
<td>Ángel M. Mattos de Jesús: teacher, conductor and arranger of choral music in Puerto Rico.</td>
<td>Santana Matta, Luz M.</td>
<td>2010-2011</td>
</tr>
<tr>
<td>Relationship between studying in a school band and results in Puerto Rican school test (&quot;pruebas puertorriqueñas&quot;-statewide school tests).</td>
<td>Pamblanco Alemán, Woodrow</td>
<td>2010-2011</td>
</tr>
<tr>
<td>Composition and creativity: a comparison of aesthetics and praxial philosophies of music education.</td>
<td>Durán Martínez, Nahir.</td>
<td>2010-2011</td>
</tr>
<tr>
<td>Perception of the difficulties in training of beginning students and voice teachers at the university level in Puerto Rico.</td>
<td>Pérez Casellas, Ana M.</td>
<td>2010-2011</td>
</tr>
<tr>
<td>The contribution of Victor Santiago in the musical culture of the city of Dorado, Puerto Rico.</td>
<td>Santana-Rodríguez, William</td>
<td>2010-2011</td>
</tr>
<tr>
<td>Musical instruments in the liturgy Adventist: dogmatism, common practice and discrepancies</td>
<td>Serna Hinca, John Fredy</td>
<td>2011-2012</td>
</tr>
<tr>
<td>The experience of flow in vocal technique class at a university level.</td>
<td>Rodríguez Irizarry, Jeandali</td>
<td>Fall 2012</td>
</tr>
<tr>
<td>The improvisation and music education: a comparison of Kódaly, Orff and Dalcroze.</td>
<td>Colón León, Yan Carlos</td>
<td>Fall 2012</td>
</tr>
</tbody>
</table>
2. Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all graduate degree programs.

**Master of Music in Music Education and Master of Music in Performance**
Both Master’s degrees are designed to give greater breadth and depth to entry-level competence to assure a high level of professional and educational preparation, while also imparting selected additional competencies in advanced and specialized areas of study.

Graduate studies at the PRCM have an objective of striving for excellent in performance and to advance research in music education. Students and faculty work together to create the environment to foster the graduate program’s objectives.

Significant ones-on-one interaction is achieve within the graduate program been that our class sizes are small. Individual interaction and advising are naturally required in working towards the conforming of recitals, presentations and theses project and its defense.

The Master of Music in Music Education degree aims the development of breath of competence in order to establish and maintain competency-based standards in its curricula. The Master Degree in Music in Music Education formulates competency objectives or learning outcomes based on what knowledge, skills, and abilities are needed by music educators to work in various capacities in the field.

Since education forms an integrated continuum for student learning at the entry level, this graduate program takes responsibility not only for academic components of the degree, but also for the full range of research experiences needed by students to achieve competency objectives for the degree.

The MM in Music education gives breadth and depth to entry-level competence to assure a high level of professional and educational preparation, while also imparting selected additional competencies in advanced and specialized areas of study (e.g., research, supervision, college teaching, a particular method and orientation). Students are required nine(9) credits of courses in theory/analysis and history/analysis. Those that need remedial work are required to approved the history and/or theory review as a prerequisite for the thematic courses.

This is done through regular, competency-based evaluations of the program and graduates by faculty, supervisors, and/or students to assess student learning and to guarantee that program goals and objectives are fully met. The MM in Music Education assures the quality of education through its quality standards and ongoing review procedures. With these standards, the program shares the beliefs that education and training are not separate processes, but reflect a continuum of music education and that education is competency based at all levels, student centered and that it must exist in a perspective of continuous change in order to remain current.

Both Masters degrees in Music provide opportunities to develop further the student’s abilities to speak and write in clear and convincingly ways. Courses such as BIMA
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

(Literature and Bibliography), Research in Music Education, upper division thematic courses are among the courses that provide ample opportunities to develop communication skills.

Objectives for graduate programs are published in our Catalog 2012-2013 (MDP1-A-1).

3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.

The PRCM graduate programs each have a seminar/convocation, where the students have the opportunity of working and putting into practice teaching skills. In preparation for the profession students at this seminar/forums have the opportunity of discussion of current topics of their profession, the visits of guest artists/lectures, a enhancing their education.

Music Education graduate students must complete six (6) hours of advanced K-6 methods and 7-12 methods seminars, plus a convocation type of seminar where they relate theory and practice through their teaching and peer evaluation.

The PRCM needs to continue its efforts to ensure teaching standards for graduate students in the performance program.
Section II.B. Specific Curricula

Renewal of Final Approval

BACHELOR OF MUSIC IN COMPOSITION  
(Renewal of final approval)

Introduction
Today and throughout its history, the Puerto Rico Conservatory of Music has been associated with an important tradition in the field of composition. Since the days of Pablo Casals, Puerto Rico's most outstanding composers have been graduates of the Conservatory. The Conservatory's mission, goals and objectives are specifically outlined in the field of musical creation and improvisation in the program leading to the degree of Bachelor of Music in Composition.

Objectives
In order to reach the wide range of musical, intellectual and technological competencies the composition faculty sets the following synthetic objectives for students to:

- Develop compositional skills through the various required studies and exercises
- Master instrumental techniques
- Master the most current sound technology and music writing methods
- Increase their knowledge of the various compositional styles
- Develop critical judgment in music subjects, techniques and aesthetic concepts
- Develop the ability to propose and organize concerts of their own compositions

Curricular conception
The general concept of the composition curriculum follows standards established by the institution for musicianship. This general concept places special emphasis on the organic articulation of musical, intellectual and technological competencies that can be summarized as follows:

- **Theoretical skills**
- **Composition competencies** in various musical languages and ability to work in different media, including learning a vast range of grammars and notations for written forms and developing improvisational proficiency in various styles and forms.
- **Instrumental abilities**, developed by complementary instrumental courses and a piano course specially designed for composers. All of these skills are coordinated and associated with the practice of chamber music
- **Conducting and rehearsal** skills competencies, including two basic fields: basic and choral conducting skills.
- **Cultural knowledge and experience**, provided by a varied program of General Studies, including historical, humanistic and linguistic topics in a set of obligatory and elective courses
Section II. Instructional Programs Portfolio

- **Technological skills**, developed by courses focused on the actual techniques of Midi/Digital recording and sessions at the Technological and Audiovisual Resources Center
- **Concert competencies** integrating all the described skills through participation in compositional events, regular presentations of original works and the graduation recital.

Curricular Structure
The curricular structure and contents are organized to provide progressive achievement following the criteria of the curricular concept previously described. The complete curriculum consists of four (4) years and includes 143 credits. For more detailed information please refer to MDP2-A-4-Curricular tables.

<table>
<thead>
<tr>
<th></th>
<th>Credits</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPOSITION AND MUSICIANSHIP</td>
<td>58</td>
<td>48</td>
</tr>
<tr>
<td>SUPPORTIVE COURSES IN MUSIC</td>
<td>48</td>
<td>40</td>
</tr>
<tr>
<td>GENERAL STUDIES</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>ELECTIVES</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>143</td>
<td></td>
</tr>
</tbody>
</table>

Each component includes the following courses:
- **Composition and Basic Musicianship**
  - Composition
  - Composition Workshop
  - Large ensemble
  - Small ensemble
  - Piano for Composers
  - Secondary instrument
- **Support courses in music**
  - Theory
  - Ear-Training
  - Basic conducting
  - Choral conducting
  - Orchestration
  - Keyboard studies
- **Music History**
  - Spanish
  - English
  - Introduction to Western Civilization
  - History of Puerto Rican and Caribbean Music
  - History of Puerto Rico
- **General Studies**
  - Computerized music notation
  - MIDI and Digital Recording
  - 6 credits in General Studies courses
- **Electives**

Admission
To be admitted to the Composition Program, students must fulfill basic theoretical and compositional requirements in order to demonstrate that they possess exceptional talent and potential to develop high-level musicianship and artistic sensibilities, as well as a sense of artistic ethics and individual commitment.
The Composition degree program contains the following requirements for admission which focus on three main areas of evaluation:
- Three compositions for different media
- Performance on their principal instrument one of the compositions submitted
- An interview by the jury

**FACULTY**
The composition sub-department consists of three (3) professors all tenured faculty. All three professors are highly qualified in their field, and represent a diverse group of styles, a very important asset to this degree.

**Specific Guidelines for General Studies**
The gradual acquisition and mastering of aesthetic, historical, cultural, linguistic (Spanish and English) and technological topics, including the history of music and civilization of Puerto Rico and the Caribbean Region, are considered essential requirements for Conservatory students. The intent for composition students is to increase their conceptual and technical knowledge through the program of electives and master classes. These assorted experiences provide the opportunity to develop the skills to function not only as artists but as individuals in our society, and to express ones points of view and defend them effectively.

With the revision of the general studies component, besides the core courses in this category, the student is required to take six (6) additional credits to fulfill the thirty-one (31) credits of this component. These six (6) credits are electives and are the free choice of the students; however, they are encouraged to take these electives in areas such as technology and aesthetics, among others.

**Essential competencies, experiences and opportunities**
From the first introductory composition course, the objective of the curriculum (including the theoretical, creative, technical and general studies) is to provide the highest and most differentiated achievement in the compositional skills in a wide range of forms and styles developed in the most current media through a range of activities offered to students. Each academic year represents for students a specific increase of theoretical and creative competencies specified in the curriculum contents.

The theoretical training, analytical exercises, compositional tasks, studies in free composition, special projects, portfolio, pre-recital and recitals of original music gradually develop an integrated group of strategies. This major also includes experience in the areas of conducting, both *instrumental* and *choral*. Both of these courses also work on rehearsal skills and programming.

Students have various opportunities to analyze and socialize in special sessions with professors and peers, and to listen to multiple concerts of original music composed

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7 For more information see MDP1-E-2a
inside or outside of the facility. Apart from the resources of the program, those of the Technology and Audiovisual Resource Center and the Conservatory program of activities (concerts, master classes, visiting professors, University of Puerto Rico Composers Forum, and Puerto Rico Symphony Orchestra Composers Workshops, among others), the institution has arranged for a free attendance program with the musical activities of the country’s primary concert foundations and corporations.

Different from the Performance majors, the Composition workshop is a self-standing course and it provides the student the opportunity to acquire specifics tools for there works, since each semester the professor in charge of this workshops, is an instrumentalists, conductor (instrumental & choral), or an artist from other related arts, such as Theater. This academic space provides students with the possibility of expressing and sustaining their own value judgments, exercising critical thinking in the context of aesthetic analysis and discussion, as well as the opportunity to acquire a broader knowledge and skills of their craftsmanship.

The Composition Department, in collaboration with the major ensemble directors, arranges for performance opportunities for their student’s compositions. At the beginning of each semester the Academic Dean asks the major and minor ensemble directors to set aside a session for this purposes. The dates are given to the Department’s coordinator to inform the faculty and students. Works are submitted to the conductors for revisions and parts are then distributed to the musicians in the respective ensemble. For some of the courses like Orchestration the professor and/or the students have to arrange for collaborators to put together the proper ensemble. This task is at times cumbersome, yet manageable. These are areas under constant improvement. At the moment we do not foresee the creation of an orchestra exclusively for the composition faculty and students. Although there is space for improvement we are providing the opportunity for public performance of the student’s works, critical assessment and the opportunity to hear their works fully realized.

One of the most important things that the Department has been able to do is to expose the students to the business of music through conferences in topics such as: copyright laws, licensing and agencies that provide this services, royalties, recording, contracts, and commissions, among others. These conferences have been by Visiting Professors (University of Michigan, University of Costa Rica, Simón Bolivar University) and by the leading lawyer in copyright laws in Puerto Rico.

For the past four years the Chancellor has carried out an initiative where the student composers have been able to participate in the Puerto Rico Symphony Orchestra (PRSO) Composers Workshop. This is an event where students, alumni and professional composers submit their works for a reading and compete to have their works performed by the PRSO. This very important event gives students the opportunity to listen to the professional performance of their work, but also the first-hand experience in working and collaborating with the conductor and the orchestra in the rehearsals and the experience on how the work is put together. The student also receives feedback from the
conductor and the musicians from the orchestra. The PRSO kindly have agreed, for student and Institutional Archival use only, to authorize a recording of the worked performed by them. At the end of the workshop the conductor makes a selection of the works and these are performed at the final lecture-concert. The composers selected for this performance have to prepare program notes of their works and are also invited to address the public to explain their creative process, concept, and musical ideas for the piece.

Courses in Music composition and basic musicianship

Our students are actually working the composition topics under following pedagogical guidelines:

- Theoretical studies, providing a general introduction to the composition exercises and real free compositions, as well as a functional knowledge providing a transition between the two. Among the many theoretical topics are orchestration, structural analysis, harmony, counterpoint, notation studies and auditions.

- Compositional tasks, including precise exercises and work conceived to provide students the opportunity for constant practice of various specific writing techniques. In one example, students imitate the form and style of a short Baroque minuet, a classical first movement in the sonata form, or an exercise including serialism with a specific number of possibilities derived from a series; an exercise that leads students to master other tasks or a free composition. At the end of the 3rd year the student must have completed four compulsory compositional works among these forms: 1) one part of the baroque suite; 2) Theme and variations; 3) 2 voice invention; 4) dodecaphonic series, or, 5) a piece in sonata form.

- Free compositions, in which the student can begin to listen and strengthen his own internal voice, representing a true synthesis of the two previous dimensions.

Evaluation procedures for the Bachelor of Music in Composition

The following procedures for evaluation of student’s competencies and means for using these evaluations as the basis for program improvement are the following: composition juries, pre-recitals, recitals, theory and ear-training departmental exams, and keyboard studies departmental juries.

Special note on composition Juries: In this component the student presents his work to a jury once a year. During the most important Preparatory, Second and Fourth year Juries, students present their works and answer questions about them. First and Third year Juries examine the works without the presence of the student. The fourth year-second semester jury revises the student’s portfolio and approves the recital of the composer’s works. Also is at this point that the panel gives the grade for the final 8th semester of composition. All other courses have quantitative evaluation procedures included in the course syllabuses.

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8 more details in the MDP3-B-1a
9 see Catalog, 126
10 See Catalog, 46-47, 130
11 See Catalog, 46-47, 130
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Graduation statistics for the past four years

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>

Current enrollment is 21 students (fall 2012).

**Strengths**

The Composition program enables students to master the various dimensions of a composers’ and composition teachers’ professional musical life, providing a wide range of courses at a high international level, and a large body of experiences and opportunities in Puerto Rico. As a result of this advantage, some of our graduates in composition are currently international composers with recognized publications and awards, and many develop successful careers as creators and teachers in and outside the country. A good example is the internationally known PRCM alumnus and composer Roberto Sierra.

There has been a great improvement in the area of performance of the students’ works. The students now have many different opportunities to have their works performed. Both major and minor ensembles have been increasingly available for this, as each set aside rehearsal time, usually at the end of the semester, to read/perform composers’ works. This exposure of students to peer compositions makes for positive exchanges among young musicians.

The Institution also has made the commitment with the composition department each semester to assign a faculty pianist to read and perform at the Composition Departmental recital students’ compositions written for solo piano or accompanied instruments.

The Chancellor established a collaborative project with the PRSO that provides student participation in its annual Composition Workshop, where students, alumni and professional composers compete to have their works performed by the PRSO. In the past years, selected works have originated from both students and PRCM alumni, which speaks highly of the work that is done in this program of study. This initiative has also provided a stimulus for students registered in the program. This workshop takes place each year in June and consists of the reading of selected works submitted by the PRCM students by the Puerto Rico Symphony Orchestra. At the end of this three-day workshop the best compositions are performed as part of the Symphonic Workshop Concert. The PRSO authorizes the recording of the work for the students’ records, as well as for the PRCM archives.

The senior project of the Composition department was defined and the graduates of the 2000 curriculum have successfully submitted their recital proposals. All concerts have been very well prepared and of high quality.

The Composition department defined that part of the admission requirements to the program would be to demonstrate competency on a primary instrument. This additional
criteria has given the Composition department a more in-depth idea of the potential of the future student and his/her abilities.

**Areas for improvement**
Although composition students receive a basic technological formation, we are not providing students with an appropriate center for electro-acoustic music to expose them to this media. A major handicap is the lack of space for this type of offering and budget limitations for the purchase of equipment that renders exposure to this compositional area.

There is also a need to increase exposure of students to improvisational compositional techniques for different instruments such as guitar, percussion, woodwinds, etc.

**Plans to address them**
As of now there is a room devoted to recording and electro-acoustic music. Although the equipment is limited it provides the opportunity to the student to start using these tools as part of their compositional techniques. The new conservatory facilities currently under construction contain a state-of-the-art electronic music laboratory that will serve to expand and improve our students experience in this area.
Bachelor of Music in Jazz and Caribbean Music Performance (Bass, Drums, Guitar, Piano, Percussion, Saxophone, Trumpet, Trombone, Cuatro)  
(Renewal of final approval)

Introduction
The Bachelor of Music in Jazz and Caribbean Music Performance program focuses on specialized technical and musical training in Jazz performance of the following instruments: piano, guitar, bass, drums, percussion, saxophone, trumpet and trombone. This new undergraduate degree offers students a specialized and comprehensive program of studies organized sequentially to provide a logical path towards the development of performing skills, specialized courses in Jazz and Caribbean music, basic courses in music, a general studies component and free electives. The student is exposed to the knowledge of a wide body of music and styles, structured in a serious and comprehensive manner with the same philosophical foundations of all the other degrees offered at the Institution. This program fosters creation and experimentation, and provides the practical training and varied musical experiences that the student needs to successfully face the challenges of the professional music world.

The main goal of this Jazz and Caribbean music degree is to offer a specialized program of study which emphasizes the preparation of well-rounded musicians and performers capable of aspiring to a professional career in music, and equipped with the necessary skills and abilities to understand and perform all traditional Jazz styles, as well as the music of Puerto Rico and other countries of the Caribbean region.

The student is trained to be proficient in the performance of a varied and diverse range of Jazz genres and styles such as: “swing”, “jazz waltz”, “blues”; and also of Puerto Rican and Caribbean styles and genres such as: seis, bomba, plena, guaracha, danza, danzón, cumbia, guaguancó, son cubano, guajira, reggae, calypso, bolero; Venezuelan valses and aguinaldos; merengue; Brazilian samba, bossa nova, choros; among others. The program of study also demands that this performer acquires sufficient knowledge to understand the traditional genres of European classical music.

Objectives
The program objectives are:

- To train excellent performing musicians capable of valuing, understanding and performing the diverse range of styles and genres of Jazz and the music of the Caribbean region.
- To develop musicianship skills which prepare students with the basic and necessary tools to be capable of developing as excellent performing musicians.
- Provide students with solid technical and performing skills in their instrument of choice, which enable them to face the challenges and difficulties of the different repertoire available in their major instrumental area.
- Provide students with a comprehensive knowledge of the Jazz repertoire, as well as the music and folk, popular, and contemporary rhythms, of the Caribbean region.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- Provide students with a sound and comprehensive training in European classical music, as well as the particular and specialized genres related to their major area.
- Provide students with strong skills in the art of improvisation and arrangement.
- To maintain a high level of musical and academic excellence that distinguishes the program of study nationally and internationally.
- To keep offerings abreast of the changes and needs of the job market.
- To maintain high quality teaching standards by recruiting and retaining a specialized and prestigious faculty locally and internationally.
- Recruit and retain the most talented local and international students, who can best benefit from this program of study.

This program is aimed at the undergraduate student - from Puerto Rico and around the world - who wants to focus on a specialized area of performance studies, Jazz Performance, to acquire the knowledge and skills necessary to perform the wide variety of musical genres and styles that are part of the Jazz tradition of the United States. Additionally, the proposed program also aims at preparing this performing musician to perform the wide variety of musical genres, styles and traditions of the Caribbean region.

Caribbean music is defined as the genres and styles of traditional and contemporary music created in the geographical and cultural region of the Caribbean Sea. In sociology this area is defined to include: Puerto Rico, Cuba, Dominican Republic, Haiti, Trinidad, Jamaica, Bahamas, Granada, Martinique, Guadalupe, Barbados, the Virgin Islands, Venezuela, Colombia, Costa Rica, Panama, Brazil and Mexico. Fundamental in the development of Caribbean Music also are the big capitals in the mainland such as: New York and Miami. The integration of this rich variety of musical cultures, styles and genres is defined as Caribbean Music.

This new program constitutes a link between the past and the present, serving as a laboratory for the development and dissemination of the different genres and folkloric styles of the geographical region of the Caribbean, Latin America and the United States. Through the program students are able to expand their knowledge and performance skills, to include a more musically varied and culturally diverse content, framed within a traditional, but culturally rich, conservatory academic environment. This unique combination provides students with a broad understanding and perspective of music within multicultural musical heritages, genres and styles. This Performing Jazz student, possibly like no other, will widely benefit from the rich variety of musical experiences that this program provides. We believe that the outcome of this program of studies represents a very important contribution to the development of Jazz and its related genres and styles, as well as to the music of the Caribbean.

Curricular conception
Studies in the major instrumental area include a curricular balance in which Jazz concepts are taught in a combined manner with the genres, styles and afro-Caribbean rhythms, creating a balanced approach between both areas of program emphasis. To
better define the way in which these two areas are distributed in the curricula, below we have included a general description by year of the content of the program in Jazz concepts and the genres, rhythms and Afro-Caribbean styles:

**FIRST YEAR**

**Jazz Concepts**
- Major scales and modes (“Ionian”, “Dorian”, “Phrygian”, “Lydian”, “mix Lydian”, “Aeolian”, “locrian”), in all keys, with its respective chords and extensions up to the seventh.
- Minor melodic scales (“Jazz minors”), harmonic and natural scale in all keys.
- The “Blues”, its basic structure, variations and scales (pentatonic, “Be-bop Major”, “dominants” & “Blues scale”).
- The II-V-I progression in all keys.
- Study of “guide tones” in “Blues” harmony, styles and the progression II – V – I.
- Transcription and analysis (as applicable to each instrument); study of solos of the masters of the first decades in Jazz history.

**Genres, rhythms and Afro-Caribbean styles**
- The development and functionality of the clave in Afro-Caribbean music – clave de son 3/2 y 2/3, clave de rumba 3/2 y 2/3, clave in 6/8
- Development of the different Cuban complex generics from the beginning of the XXth century (1900) – changüí, nengón, el son y la guaracha; contradanza, danza, danzón, danzonete, mambo y el cha-cha-chá
- The rumba and its three main trends – yambú, guaguancó & columbia
- The Puerto Rican bomba and its three main trends – yubá, sicá y holandé-The plena, danza and bolero

**SECOND YEAR**

**Jazz Concepts**
- Knowledge and practice of chords, extensions and inversions up to the 13th.
- Minor scales, melodic and derivations (“Minor/major 7th”, “locrian #2”, “Lydian dominant”, “Lydian augmented”, “super locrian”)
- The ii m7b5 - Vb9 – I progression, in all keys
- The II-V-I progression with basic substitutions.
- Improvisation practice on the harmonies of “Rhythm Changes”, ”Blues for Alice”, “minor Blues”, progressions “turn-around”, “standard songs”, Latin standards and “be-bop tunes”
- Knowledge and practice of fourths in all keys
- Transcription and analysis (as applicable to the instrument). Study of solos from the Jazz masters of mid 20th century

**Genres, rhythms and Afro-Caribbean styles**
- The Cubop, Latin Jazz, Cuban and New York Descarga – Bebo Valdés, Cachao, Bauzá, Dizzy y Chano, Puente, Rodríguez y Machito, los Palmieri, Barreto, etc.
- The music of the 1950’s and 1960’s in New York and Puerto Rico – the pachanga, boogaloo, watusi, jala-jala and oriza, among others
The development of Salsa in Puerto Rico and New York from the 1960's to present.

The merengue and its trends – the mangulina, carabiné, merengue palo, pambiche, jaleo, merengue “derecho”, mako style, bomba and the bachata

**THIRD YEAR**

**Jazz Concepts**

- Ability to play the following scales and modes: “Whole Tone”, “Diminished Whole Tone”, “Diminished”, “Auxiliary Diminished”, “Pentatonic b6”, “Pentatonic b3”, modes de “Harmonic minor” y “Harmonic major”.
- The ii m7b5 - Vb9 – I progression, in all keys, and substitutions.
- The II-V-I progression, and advanced substitutions
- Practice of improvisation over the harmonies of Giant Steps y Count Down, “modals tunes” and other compositions of John Coltrane, Wayne Shorter, Joe Henderson, Herbie Hancock, Charles Mingus, Horace Silver, Miles Davis, etc.
- Transcription and analysis (as applicable by instrument). Study of the solos of the great masters of Jazz.

**Genres, rhythms and Afro-Caribbean styles**

- Puerto Rican Folk music of the country – seises, aguinaldos, villancicos, vals, mazurca, polca, las cadenas, el caballo, la marumba etc.
- The carnival music of Cuba – the comparsas congas: the conga Santiaguera, the conga Habanera and the mozambique
- Modern trends of Cuban rumba – the batá, the bembé, Arará, rumba Iyesá and the Yongo, among others
- The styles of the Islands – calypso, soca, zouk, reggae (rock steady, steppers, roots) shouffle and the ska, among others.
- Moderns trends in Cuban dance music (Cuban Salsa) – ritmo pilón, areíto, songo, mazacote y timba

**FOURTH YEAR**

**Jazz Concepts**

- Development of contemporary improvisational techniques including “upper-structures triads”, “pentatonic”, “augmented scale” and “Chromatics/non diatonic scales”.
- More advances improvisational practices over the harmonies of Giant Steps and Count Down, “modals tunes” and other contemporary Jazz compositions such as, works of Ornett Coleman, Chick Corea, Pat Metheny, Ron Miller, Michael Breker, David Liebman, Ralph Towner, Joey Calderazzo, Steve Grossman, etc.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- Transcription and analysis. Study of solos of the great masters of Contemporary Jazz.

**Genres, rhythms and Afro-Caribbean styles**
- South American styles and genres – (Venezuela) el vals criollo, el joropo y la onda nueva; (Colombia) la cumbia, el porro, la gaita, el vallenato y el merengue; (Perú) Ingá, el vals, el landó, el alcatraz, el festejo, la marinera
- Brazilian music – bossanova, batucada, frevo, maxixe, afoxé, caterete, maracatú, la samba; samba de enredo, samba de quadra, samba de carnaval, samba canção, samba de breque, partido alto, samba-funk y samba-reggae, among others.
- Irregular Claves – Clave Tres, Danilo Pérez, David Sánchez, Tania María, Talkin Drums, etc.

Additional emphasis is also given to the following:
- Development of sight reading skills, score and song reading in different styles using the Fake Book.
- Development of “swing” phrasing sight-reading in the Big Band style.
- Development of memorization of the repertoire of Jazz and Latin Jazz standards.
- Ear-Training in Jazz or “Jazz Ear Training” (chords, scales and modes, progressions, etc.).
- Transcriptions and analysis of solos.
- Knowledge and historic appreciation of the recording history of Jazz.
- Study of technique methods of the classical tradition as applicable to each instrument.
- Study of the Clave (2:3 y 3:2) and its use in Afro-Caribbean music and improvisation.
- Analysis of the thematic and harmonic elements of the most important soloists of Latin music.
- Study and analysis of the Cu-bop, Latin Jazz repertoire and its rhythmical characteristics and thematic development in improvisation.
- Study and analysis of the Brazilian Jazz repertoire and its rhythmical characteristics and thematic development in improvisation.
- Knowledge, analysis and interpretation of the different rhythms, montunos and characteristic harmonies of the genres of Afro-Caribbean music, such as: el son, el son montuno, la guajira, la rumba, el songo, el danzón, la guaracha, el mambo, el bolero, el merengue, la bachata, el seis, la danza puertorriqueña, la bomba, la plena, la salsa, el Cha-Cha-Chá, la pachanga, la charanga, y el bugalú.
- Analysis of the main styles of Puerto Rican music, in particular, the Salsa style, the bomba, plena and variations.

**Curricular Structure**

The curriculum, content, and time requirements for the Bachelor of Music in Jazz and Caribbean Music Performance are structured in such a way as to give students the knowledge, skills and competencies expected for a professional baccalaureate degree. The professional Jazz musician is intended to be a performer, a critical listener, a historian, a composer, improviser, an arranger, a theorist and a teacher. The structure of
the courses in the performance area included in this new degree are set up following the standards of musicianship, including the mastery of instrumental technique, styles and repertoire, a diversified background making the student able to independently solve professional problems and act in both artistic and pedagogical contexts as a complete and professional performer.

The program combines studies in the major area, general studies, support courses in music, electives and area of emphasis component which are distributed as follows:

<table>
<thead>
<tr>
<th></th>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAJOR AREA</strong></td>
<td>70</td>
<td>58%</td>
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<tr>
<td><strong>SUPPORTIVE COURSES IN MUSIC</strong></td>
<td>37</td>
<td>31%</td>
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<tr>
<td><strong>GENERAL STUDIES</strong></td>
<td>27</td>
<td>23%</td>
</tr>
<tr>
<td><strong>ELECTIVES</strong></td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td>140</td>
<td></td>
</tr>
</tbody>
</table>

**Studies in the major area** comprise 53% of the total credits and include the following courses:
- Four (4) years of major Instrument lessons/seminar
- Two (2) years of large ensemble
- Two (2) years of small ensemble
- Two (2) years of Jazz Improvisation Seminar
- One (1) year of Composition and Arranging
- One (1) year of Puerto Rican Music Workshop
- One (1) year of Afro-Caribbean Music Workshop

The **Supportive courses in music** component for this major constitute 31% of the degree work and includes:
- Two (2) years of Theory
- Two (2) years of Ear-Training
- Two (2) years of Keyboard Studies/one of which will be specialized on Jazz harmony skills
- One (1) year Development of Western Music/historical survey
- One (1) year of Jazz History
- One (1) semester of Basic Conducting
- One (1) year History of Caribbean Popular Music

As with all other performance and composition majors, **general studies courses** for the new degree proposed includes:
- One (1) year of Spanish
- One (1) year of English
- One (1) year of Introduction to Western Civilization
- One (1) year of History of Puerto Rico
The area of general studies is at 27%, and is complemented with six (6) required credits in general electives studies.

The electives component is right at the limit NASM establishes at 5%, with a total of six (6) credits. The student is free to choose among available offerings. Some interesting possibilities include: *Seis, Aguinaldo, and other Musical Genres of Puerto Rican Music*, *Musical cultures of the world*, *The Business of Music*, and a wide variety of other courses. Specially important for this major, as for others as well, is an elective course called **Professional Skills for Musicians** which was particularly created for this major to provide students with the understanding and basic knowledge needed to successfully deal with the business aspects of the profession.

The area of emphasis includes a total of twelve (12) credits for a 10%. Courses in this area include: *Puerto Rican Music workshop, History of Popular and Caribbean Music, Afro-Caribbean experimental workshop*

**Admissions**
Candidates for admission to the Bachelor of Music in Jazz and Caribbean Music Performance program must demonstrate talent and potential through an audition in their instrument of choice. The audition evaluates technique, interpretation, musicality, sight-reading and students capacity for improvisation in the instrument. Students can audition in one of the following instruments:

- Bass
- Guitar
- Drums
- Percussion
- Piano
- Saxophone
- Trombone
- Trumpet
- Cuatro
- Voice *(pending authorization from Puerto Rico Council of Education)*

For specific repertoire requirements for the audition please refer to **MDP1-H-1a-Admission Manual for Undergraduate Students.**

**Faculty**
The Jazz and Caribbean Music Department consists of two (2) tenured faculties, three (3) tenure-track, and one (1) temporary tenure track. All six professors are highly qualified in their field, and represent a diverse group of styles, a very important asset to this degree. Ten (10) adjunct contract faculty members and three (3) Artists in Residence (Eddie Gómez, David Sánchez and Paoli Mejías round up the faculty for this program. Exceptional artistic qualities and experience have been taken into consideration when degree requirements where not fully met by the applicant.

**Specific Guidelines for General Studies**
The Bachelor of Music in Jazz and Caribbean Music Performance includes the study of two (2) basic languages, *Spanish* and *English*, and a historical overview of *Western Civilization* and *History of Puerto Rico*. History courses raise student’s awareness of the historical and cultural topics and provide up-to-date knowledge of the general
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

significance of music in a wide perspective and the ability to articulate contents of their musical and general studies curricula, with universal and particular aspects in various social contexts.

**Essential Competencies, Experiences, and Opportunities**

The Bachelor in Jazz and Caribbean Music Performance was developed conceptually as an interdependent and interrelated organization of courses addressing the latest findings and trends of jazz pedagogy while keeping the quintessential spirit of creativity and artistic excellence of this art form at the core of each educational objective. Given the importance of the jazz legacy and its complex developments in various stylistic aesthetics, throughout the four years of study, wholehearted attention was given throughout the curriculum to the major contributions of the jazz pioneers in its chronological standing. Furthermore, a common list of jazz competencies was designed and carefully integrated to each instrumental curriculum, theory courses, seminars and arranging classes in order to give cohesion to the whole curricular body. These jazz competencies are also listed chronologically just as they apply to the major development of functional harmony, stylistic approach and cultural development, from the early age of jazz to our contemporary days.

This comprehensive, historically based approach, reflects itself in each course addressing the Jazz language and directly complies with the NASM standards of developing performance, improvisation, composition and arranging skills in the various Jazz idioms of relevant importance. Furthermore, the presence of a number of selected classical competencies to be met by the student performer or arranger, enhance his/her understanding of the interconnection of the European music and the Afro-American and Afro-Caribbean traditions. This important aspect, as well as the other ethnomusicological and cultural components of Jazz history and literature, is strongly embedded in the Conservatory Jazz History course and its redesigned western music history course, and at the basis of every jazz course, while fully complying with NASM standards of knowledge of the Jazz History and Literature.

The diversity of the jazz traditions and its different styles and musical languages lay conceptually also at the basis of the musical offering of our institution’s performance opportunity. As a matter of fact, the ensemble department addresses a selected variety of jazz styles and Latin rhythms ranging from a fundamental Swing Combo ensemble addressing the fundamental elements of group interaction and improvisation, to more advanced Be-Bop Latin, Fusion ensembles, and the Stage Bands, covering in full extent the jazz traditions from trio music to full big band playing. In this thriving performance environment the students will gain experience and knowledge of the different approaches required by each style of music while being required and encouraged to embark in independent studies and field work towards experimentation and improvisation techniques extending also to Classical music, autochthon and Caribbean music genres.

The program of study gives students the opportunity to participate in an array of musical and performing experiences, which will provide them with the necessary skills
to develop as top-level professional musicians. Solo and ensemble performances are part of the course work; both formally in recitals, student concerts, the institutional Competitions, off-campus activities, and in more informal activities such as those scheduled as part of our outreach activities and recruitment efforts.

The curriculum for each instrument also includes a four-year requisite of Instrumental Seminar and Forum attendance. As part of the course students of each particular studio perform for and receives critiques from peers and their teachers. More important, this Instrumental Seminar leaves room for students to make and express their own judgments, and provides an opportunity to integrate the knowledge acquired through common elements in other courses and to place the repertoire in historical, cultural, and stylistic contexts. On the other hand the Forum is gathering of all Jazz and Caribbean Music Department students in which they have the opportunity of performing for their peers and teachers. Guest artists also give lectures, clinics and concerts.

**Evaluation procedures**

The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries\(^{12}\), pre-recitals\(^{13}\), recitals\(^{14}\), theory and ear-training departmental exams, mid-terms and *keyboard studies* departmental juries. All other courses have quantitative evaluation procedures included in the course syllabus.

**Graduation statistics for the past four years:**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz and Caribbean Music</td>
<td>4</td>
<td>9</td>
<td>9</td>
<td>15</td>
<td>37</td>
</tr>
</tbody>
</table>

Current enrollment is 96 students (fall 2012).

**Strengths**

- Curricular structure and how the curriculum is being implemented in the classroom.
- Curricular content and courses objectives clearly defined in the assessments
- Expected outcomes of student learning are clearly defined in the course syllabi and evidenced in the assessments.
- Professors delivery: accountability, especially in instrumental jury assessments
- Students are the best evidence of the effectiveness of the program.
- The multi emphasis in Jazz and Caribbean Music is more and more permeating every area of the program and teaching environments.
- Strong performance focus and culture, performing weekly in forums and ensembles. There has been a very active and diverse curricular and extracurricular activity in the program.
- The Jazz and Caribbean Music program is always active and dynamic.

\(^{12}\) see *Catalog*, 126

\(^{13}\) See *Catalog*, 46-47, 130

\(^{14}\) See *Catalog*, 46-47, 130
• International recruitment has been largely successful and it attracts a well prepared student with a very focused and serious mentality creating a very positive competition among students in the department. Money spent on international recruitment has been well spent.

• World class artists such as Eddie Gómez, David Sánchez and Paoli Mejías as resident artists has added great value to the program.

Areas for improvement

The entrance level of students is lower than expected due to lack of previous preparation. A possible alternative is to accept students conditioned to an intensive summer session pre entrance at the remedial level so they are much better focused. There is a need to create this offering to work with this type of student. Aggressive steps in preparatory school division has been taken to address this issue. The development of specific curricula and summer jazz camp on this department, designed by Jazz and Caribbean Music Department faculty and special visits of faculty and artists in residence to specialized schools.

Some faculty are fantastic performers but lack the academic experience to teach college level students. Some turnover of faculty in certain instruments has affected continuity. As the program continues to grow, more tenure track faculty is needed with the necessary credentials and teaching experience. Recruitment in the US would be desirable. The program faculty and the administration have been proactive in evaluation of the faculty and attending areas of needs. Three instrument teachers have been removed from position to insert a more capable and pedagogical oriented personnel. 4 ensemble teachers have been recruited to enhance the vision and to provide students with visionary, clear perspective of course goals and defined pedagogical tools.

The brass instruments and the puertorrican cuatro have been a difficult area to work with due to the lack of students and difficulty in recruiting teachers. Trumpet and trombone are the only two programs which are stagnant in enrollment while the other instruments thrive. Activities involving the students and professional musicians and teachers has been designed to approach this community. Direct contact of professors and school teachers has been emphatically enforced to provide a direct link and build an outbound community that will see our department as the logical step in the pursuit of higher education in their instrument.

Students need to develop better study habits. The organization of curricula in the classroom environment, with emphasis on a well-defined syllabus stressing teacher’s responsibility and accountability of material handled, push the student to organize, prioritize and define goals that will make possible the achievement of their assignments. Performances, practice, rehearsing and development of abilities, both technical and intellectual, are provided by faculty resources and new and optimal facilities.

Future plans: International and US recruitment planning to attract students with a higher level of preparation to the program. Development of new tracks under department umbrella such as voice performance and arranging and composition majors.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Bachelor of Music in Music Education
(Renewal of final approval)

OVERVIEW
The mission of the Music Education Department of the Puerto Rico Conservatory of Music is to prepare students for productive lives as successful teachers in elementary and secondary schools according to their area of specialization. We aim to develop broadly educated, competent and certified teachers for Puerto Rico. Excellence in music teaching skills is coupled with superior musicianship and performance skills for the solid formation of a performing-educator.

The curricular structure and content of the baccalaureate music degree in Music Education provides for the development of both the performing musician and educator. The course design for the standards in basic musicianship, performance, general studies and professional education are part of the preparation of the musician-educator as an instrumentalist, performer, listener, historian, composer, theorist and teacher.

Founded in 1981, the Music Education Department provides a comprehensive program devoted to excellence in both performance and pedagogy. The student benefits from an outstanding group of committed faculty and a contemporary professional curriculum. The department aims for providing public and private schools with highly trained professionals at all levels of instruction. Students can benefit from the three(3) education tracks available according to their interest and main instrument. These are: general music, choral music and instrumental music.

Studies in this degree lead towards a Bachelor of Music in Music Education with a concentration in one of aforementioned three (3) areas of concentration. These include a comprehensive list of courses in musicianship, general studies and teaching methods as well as field-based, observation and hands-on experiences for the future music teacher. All students pursuing degree in Music Education from the PRCM will receive training in all aspects of music teaching from grades K through 12, developing competencies in teaching music to children in the classroom, and including developing concepts of music through skills in singing, listening, playing, rhythmic movement and creativity.

The PRCM’s music education degree program leads to teacher certification in Puerto Rico in music at all levels, and can be completed in four (4) years. Students receive a great deal of individual attention which helps them develop their musicianship to the fullest extent possible.

Objectives
The Baccalaureate degree of Music in Music Education curricula covers a wide range of musical experiences designed to prepare students to confidently begin or continue careers in music education. Its goal is to graduate highly competent musicians, accomplished educators, sensitive artists, and articulate musical leaders who clearly understand the value and role of music as part of our education, cultural heritage, and welfare, as well as an integral part of the human experience.
This is accomplished by providing an array of pertinent learning experiences, laboratory, seminar, and field/practicum formats, which are designed to achieve a preparation for excellence in music and music education fields.

Our aim to develop broadly educated, competent and certified music teachers is expressed in the following objectives, which are classified under several themes. In order to enable the student to teach in Primary and Secondary schools the general objectives are:

- To prepare students to teach general, choral or instrumental music in the elementary and secondary school, using methods and materials corresponding to the students at their level.
- To develop students’ ability to define basic concepts of music teaching such as: rhythm, harmony, tuning or intonation, sound, talent, movement or noise, among others.
- To decide what it is pertinent to teach and under what circumstances it is possible to pass on musical knowledge in a logical sequence.
- To organize curriculum on the basis of annual, weekly and daily lesson plans.
- To help children express their musical abilities through activities that harmonizes with their own musical and rhythmical natures.
- To develop the ability to sing, perform, experiment with the instruments of the rhythmic band, develop critical ear, compose, improvise and perform simple body movements.
- To provide musical experiences and exercises in order to provide good motor coordination, memory, as well as to extend the genera attention span and pleasure in sound.

The theoretical and philosophical point of views covered in the course, Philosophical Foundations of Music Education, enable students to:

- Develop sufficient knowledge of the philosophies behind music education
- Explain the differences and similarities between the traditional and nontraditional trends in education
- Develop and articulate a real philosophical basis for educating
- Write and talk effectively about music and music education
- Develop a positive attitude concerning music education and the role of the teacher in the profession
- Investigate the historical grounding of music education

The sociological point of view, specifically in the Sociological Foundations of Music Education course, allow students to:

- Identify educational problems from an sociological perspective
- Describe human beings within the social and cultural contexts of different historical periods
- Show the social development process and its relationship to the contemporary school
Recognize the importance of defending their sociological perspective of the foundations on which education is conceived and realized

Recognize the limitations and ethical implications in the study of human development

Define each of the constituents of the sociological model: environment, population, technology, organization and psycho-sociological elements.

Clarify concepts of human behavior, society, and culture

Indicate the function of society and culture in a citizen’s formation

Analyze and distinguish differences among the socialization, education, and cultural actions within the democratic tradition

Develop a theoretical and critical vision of education

Assume positions regarding the school’s function as a social institution

Analyze and clarify concepts as social change, social movement, ideology, social justice, technology and economic development

Recognize the relation between education and work

Demonstrate a theoretical and critical vision of the socio-political implications and the social transformations regarding education in Puerto Rico

Extrapolate implications of the socio-cultural problems in education into the curriculum, school and workplace

Realize precise analyses of the consequences of the structural changes in the family (women’s role, separation, divorce, addiction problems, alcoholism in the family)

Define concepts such as marginality, unemployment and criminality, as well as identify their relationship to the educative function

Demonstrate independence of criteria for evaluating schools in Puerto Rico

Identify innovative projects

Indicate the educator’s function in Puerto Rican society

From a psychological point a view, students in the course *Learning Theories* are expected to be able to:

- Explain the cognitive, moral and social development of the human being
- Consider and summarize the development theories of Piaget, Erikson and Kohlberg
- Define the teaching-learning process in general as well as in the music field
- Mention and describe the different types of learning within the behaviorist, cognitive and constructivist emphases
- Explain Gardner’s Theory of Multiple Intelligences and Gordon’s Theory of Musical Learning (Learning Sequences in Music)
- Mention, explain and demonstrate the different theories and parameters involved in the teaching-learning process in general as well as in the field of music.

As a fusion of the theoretical foundations and the practical dimensions of music education, the program includes the *Teaching Practicum* and *Seminar*. These courses, more than program requirements, are the stage entrance to the magisterial career of the
practicing student. In addition to adherence to the principal objectives, this component provides student-teachers the opportunity to:

- Acquire a complete knowledge of the school system mechanisms and an awareness of the modality of function and articulation within music programs.
- Develop, analyze, rehearse and put into practice the wide range of knowledge and competencies acquired during their preparation as musicians and music teachers.
- Increase their competence in objective knowledge and analysis in order to form critical judgments concerning the teaching-learning process, as based on data observed.

**Desirable Attributes, Essential Competencies, and Professional Procedures**

**Desirable attributes**

Throughout baccalaureate studies towards a degree in Music Education students go through various experiences that give shape to their attributes as teachers. Some students respond promptly and others have to work harder to achieve them. The Music Education Department has the privilege of having among its faculty members a group of model teachers with attributes that set excellent examples for future teachers. One of the Music Education Department's principal tenets is to “create” an educator who is also a performer. In order to be successful with this idea, students must make a personal commitment to the art of music, possess the ability to inspire others, lead students to an understanding of music as an art, foster the ability to be advocates for music education, work productively within the education system and the community, develop their own judgments and values and develop an understanding of the extreme commitment to that the profession requires.

The Music Education Department has put in place different courses, content and experiences to amply provide students the opportunity to prove themselves in having desirable attributes for becoming a music educator. We have created a chart included at the end of this chapter that better illustrates where those attributes are “tested”. *(see table at the end of the chapter)*.

**Music Competencies**

In the music teacher preparation program students are prepared in basic conducting skills, arranging, keyboard skills, functional abilities in wind, string and percussion instruments, as well as in voice, analytical and historical knowledge for curriculum development, lesson planning and daily classroom and performance activities according to their area of specialization.

1. **Conducting and Musical Leadership** – This course is part of each area of specialization. Its main content includes the development of basic conducting skills as well as the study of rehearsal techniques, an introduction to orchestral/choir score reading, development of basic baton skills and patterns, arm movements and independence, analysis, instrumentation and the basics of various performance practices. This course also includes a practical component in which students conduct contrasting movements of a work with an ensemble set up for this purpose. Students
gain an introductory knowledge of appropriate literature for choir or orchestra for different ensembles and levels of difficulty.

2.  **Arranging** – This course is designed to provide students with the opportunity to develop the basic ability to adapt, arrange or transcribe a musical work for various musical ensembles; taking into consideration the different variables present in classroom settings, instruments available, student skill levels and types of activities, among others.

3.  **Functional Performance** - The curriculum contains a series of courses that provide students with the proper tools to achieve sufficient and practical **Keyboard Studies** pertinent to future classroom experiences. Students are required to complete two (2) years of **Keyboard Studies**. The first year is a basic skills class in a group laboratory setting, and the second year is specialized for teachers oriented towards the future in-service classroom teaching needs. These courses includes transposing, basic accompaniment patterns, improvisation of accompaniment patterns and the harmonization of melodies, chords progressions using traditional methods, materials and children's songs. The end result is to give students the ability to use the piano as a working tool in the classroom.

   In addition to the **keyboard skills area**, future teachers need sufficient vocal and instrumental music knowledge to teach these subjects effectively. According to the chosen area of specialization, five (5) courses in **Teaching Techniques** are designed into the Music Education program for this purpose, one in each category of **Voice, Woodwinds, Strings, Brass, and Percussion**. In these courses students acquire knowledge of and performance ability in voice, wind, strings, brass and percussion instruments sufficient to effectively teach beginning students individually, in small groups and larger class settings.

4.  **Analysis/History/Literature** - The musicianship and performance work covered in the program gives the future teacher a wide and varied knowledge of history and literature, which greatly aids in curriculum development, lesson planning and performance activities. This understanding also makes possible the ability to analyze and view relationships between the areas of history, literature, music and culture. These skills are acquired through the general studies and musicianship courses such as **History of Western Music, Theory, History of the Music of Puerto Rico and the Caribbean, History of Puerto Rico, Western Civilizations, History of the United States and Arranging**, among others.

**Specialization competencies**

Since music educators conduct many types of ensembles, their preparation in these skills is a vital part of the undergraduate program. Participation in performing ensembles is required throughout duration of the program according to the student's specialization. Ensemble participation is designed to acquaint students with a wide variety of repertoire, provide them with high-quality performance experiences in various settings, and allow them to observe conducting and performance techniques which can serve as models for use in school choral and instrument programs.
Curricular Structure

General Requirements
The curricular structure of the Music Education program, as revised in 2006-2007, is organized in such a way as to give the students the knowledge, skills and competencies expected of those holding an undergraduate degree in Music Education.

The Music Education Department offers a comprehensive, competency-based program that strives to produce reflective, autonomous professionals capable of instructing students in a variety of educational contexts. The program is based on a balanced curriculum including musicianship, general studies and competencies in professional education as well as in specific areas of music.

With this revision the program offers professional education in school-based teaching and competencies according to the three areas of specialization available for the students: general music, choral music and instrumental music.

The program is designed in a way such as to offer all music education students the core curriculum in three (3) components throughout the four (4) years of study. The following table shows in detail the courses and credits for each of the three components:

<table>
<thead>
<tr>
<th>COMPONENTS</th>
<th>Total of credits</th>
<th>Credits</th>
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<tbody>
<tr>
<td>BASIC MUSICIANSHIP AND PERFORMANCE</td>
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<tr>
<td>Primary instrument (6 semesters)</td>
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<td>18</td>
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<tr>
<td>Ensemble (6 semesters-according to area of specialization)</td>
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<td>10</td>
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<tr>
<td>TMUS 3001-3002 &amp; TMUS 3011-3012 (theory)</td>
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<td>12</td>
</tr>
<tr>
<td>SOLF 3001-3002 &amp; SOLF 3011-3012 (ear-training)</td>
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<tr>
<td>PLAB 3001-3002 (piano lab)</td>
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<tr>
<td>PTEA 3011-3012 (keyboard skills for teachers)</td>
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<td>2</td>
</tr>
<tr>
<td>HIST 3211-3212 (History of Music)</td>
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<td>6</td>
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<tr>
<td>CDTG4001 Basic Conducting</td>
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<td>PROFESSIONAL EDUCATION</td>
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<tr>
<td>EDUR 3101 (Human Growth and Development)*</td>
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<td>EDUR 3102 (Learning Theories) *</td>
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<td>EDUR 3103 (General Teaching Methods)</td>
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<tr>
<td>EDUR 3104 (Teaching the Special Needs Child) *</td>
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<td>EDUR 3105 (Technology in the music classroom) *</td>
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<td>3</td>
</tr>
<tr>
<td>EDUR 4101 (Philosophical Foundations of Education) *</td>
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<td>3</td>
</tr>
<tr>
<td>EDUR 4102 (Sociological Foundations of Education) *</td>
<td></td>
<td>3</td>
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<tr>
<td>EDUR 4103 (Teaching music in the elementary school) *</td>
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<td>3</td>
</tr>
<tr>
<td>EDUR4106 (Teach.Choral Music (7-12)</td>
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<td>EDUR 4107 (Instrumental Music)</td>
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<td>3</td>
</tr>
<tr>
<td>EDUR 4201/4202/4203 (Teaching practicum) *</td>
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<td>SEMEDUR1-8 (Music Education Seminar-8 semesters)</td>
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## SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

### MUSIC EDUCATION MAJOR – COMPONENTS

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<tr>
<th>Course Description</th>
<th>Total of Credits</th>
<th>Credits</th>
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<tr>
<td>CLIT4003 Choral Conducting and Literature</td>
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<tr>
<td>DLIT4002 Instrumental Conducting and Literature</td>
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<td>2</td>
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<td>TTCH3001 Teaching Techniques; Voice</td>
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</tr>
<tr>
<td>TTCH3002 Teaching Techniques Strings</td>
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</tr>
<tr>
<td>TTCH4001 Teaching Techniques Woodwinds</td>
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</tr>
<tr>
<td>TTCH4002 Teaching Techniques Brass</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>TTCH4003 Teaching Techniques Percussion</td>
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<td>SEMEDUR Seminar</td>
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<td><strong>GENERAL STUDIES</strong></td>
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<td>ESPA 3001-3002 (Spanish)</td>
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<td>6</td>
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<tr>
<td>HUMA 3001-3002 (Western Civilizations)</td>
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<td>6</td>
</tr>
<tr>
<td>INGL 3001-3002 (English)</td>
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<td>6</td>
</tr>
<tr>
<td>HIST 4065 (History of Puerto Rico) *</td>
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<td>3</td>
</tr>
<tr>
<td>HIST 4067 (History of United States) *</td>
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</tr>
<tr>
<td><strong>General elective requirement (menu of courses)</strong></td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

*courses required by the Puerto Rico Department of Education for the teaching license in Puerto Rico

Studies in musicianship comprise an average of 55% of all specializations in the total number of credits for the music education degree program. These courses offer students the opportunity for advancement in areas that involve technical skills in their respective primary instruments, an understanding of their major performance area, ability to sight-read, keyboard skills, aural and analytical skills and ensemble opportunities.

To assist undergraduates in developing their musicianship to the fullest potential, three years of individualized study on a primary instrument are required.

The area of general studies comprises a total of 30% of the curriculum. General studies include courses such as *Introduction to Western Civilization*, *Spanish*, *English*, *History of Puerto Rico* and the *History of the United States* plus a menu option that adds 12 credits in general studies electives. Electives are freely chosen by each student according to the area of interest. The students not only have the courses available at the Conservatory to choose from, but also a wide range of courses at the Sacred Heart University that can be taken as part of a collaborative agreement.

Professional education courses total an average of 42% of the curriculum. This percentage doubles the guidelines set by NASM, but we must note that external constituencies substantially define professional studies. At the end of their degree programs, Music Education students meet course requirements set by the Puerto Rico Department of Education for a teacher’s certificate. As an example of this, in 2005 the Conservatory had to include a complete unit in the use of technology in the teaching of disabled students as part of the requirements for the license set by the Puerto Rico Department of Education. This change in their Certification Regulations added a total of
15 hours to the *Teaching the Special Needs Child* course, with an impact of adding an additional credit to the curriculum.

One hundred hours of observation and active participation in elementary and secondary school classrooms are required throughout the student's years of studies. As approved by the Academic Senate in December 2012 students must complete this requirement before enrollment in the Practicum. The preparation of the degree program in the different tracks culminates in a complete pre-service full-time teaching experience in a public school setting: *Teaching Practicum*. The Puerto Rican government regulates student teaching practices and it is required to be conducted in an authorized school under the supervision of a master teacher and with the approval of the cooperative school director. For this purposes the PRCM has trained different teachers in the different areas of specialization during the past's years and currently has a pool of fifteen (15) (Band, strings and orchestra) schools.

The components for each concentration are divided as follows:

**GENERAL MUSIC**

<table>
<thead>
<tr>
<th>Component</th>
<th>Credits</th>
<th>% (X/120)</th>
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</thead>
<tbody>
<tr>
<td>BASIC MUSICIANSHIP AND PERFORMANCE (50%)</td>
<td>61</td>
<td>51%</td>
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<tr>
<td>PROFESSIONAL EDUCATION (15% - 20%)</td>
<td>46</td>
<td>38%</td>
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<td>GENERAL STUDIES (30% - 35%)</td>
<td>36</td>
<td>30%</td>
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<td><strong>Total</strong></td>
<td><strong>143</strong></td>
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**CHORAL MUSIC**

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<tr>
<th>Component</th>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASIC MUSICIANSHIP AND PERFORMANCE (50%)</td>
<td>65</td>
<td>54%</td>
</tr>
<tr>
<td>PROFESSIONAL EDUCATION (15% - 20%)</td>
<td>39</td>
<td>33%</td>
</tr>
<tr>
<td>GENERAL STUDIES (30% - 35%)</td>
<td>36</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140</strong></td>
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**INSTRUMENTAL MUSIC**

<table>
<thead>
<tr>
<th>Component</th>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASIC MUSICIANSHIP AND PERFORMANCE (50%)</td>
<td>65</td>
<td>54%</td>
</tr>
<tr>
<td>PROFESSIONAL EDUCATION (15% - 20%)</td>
<td>42</td>
<td>35%</td>
</tr>
<tr>
<td>GENERAL STUDIES (30% - 35%)</td>
<td>36</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>141</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Teaching Competencies**

The general scope of the work for the baccalaureate in Music Education degree encompasses a variety of teaching competencies; consequently, the coursework throughout is sequenced in a way that takes the future teacher through different developmental experiences according to their area of specialization.

1. *Teaching at various levels* – This is taken care of through professional studies that include *Teaching in Elementary and Secondary Schools*. For musicianship we
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

include Choral/ Instrumental Conducting and Literature, as applies. The coursework for these courses includes effective classroom and rehearsal management.

2. Understanding child growth and development – The music education curriculum incrementally offers students experiences that allow the prospective teachers to understand not only human growth and development, but also how to work with the variables of classroom settings through methodology courses, classroom observation and pre-practicum courses. All of these culminate in the experience of the Student Teaching course.

3. Ability to assess aptitudes, experiential backgrounds, orientation of individuals and groups of students, the nature of subject matter and to plan educational programs to meet assessed needs – Course work, experiences, and observations of master teachers give students the ability to recognize aptitudes and assess their students and ensembles in such a way that will permit them to design the proper experiences to work with particular needs. The above continues in Pre-practicum and Practicum courses, where students must bring competence in all subject matter to the teaching experiences, as well as an understanding of human growth and development, teaching strategies and procedures.

4. Knowledge of current methods, materials, and repertoires, available in various fields and levels of music education appropriate to the teaching specialization – The music education program provides the opportunity to acquire this knowledge and experiences through different courses in the professional component. These courses include Teaching Techniques, Conducting and Literature both in Choral and Instrumental areas. In addition the curriculum contains courses such as Teaching Music in the Elementary School, Teaching Choral Music in the Secondary School, Teaching Instrumental Music in the Secondary School and in Teaching Music in the Early-Childhood. The Early Field Experiences course training also serves to this purpose. A study of important and current trends in music education - including national standards in music, art, multicultural music education, educational research, materials and repertories - are some of the topics and class content of the methodology, voice and instrumental pedagogy courses. As part of the coursework for the Voice and Instrument Teaching Techniques students must become acquainted with the different repertoires for instruments in solo and ensemble settings with particular attention to the various level classifications. Also included is study of the different methods available for beginners through advanced students.
Methodology courses cover materials for general music education. One purpose of these classes is to gather material and music to be used in general music classes for different grade levels. Included are materials for the development of music concepts and skills in singing, listening, playing, rhythmic movement, note-reading, listening and creative thinking.

Relevant and current issues in music education and others pertinent to future teachers are part of the discussions among all the music education major students who meet once a month in the Music Education Seminar.

Students’ own experiences, experimentations and studies generated within these settings will allow them to make educated decisions in the future, regarding methods, materials and repertoires when they are in service.

5. **Ability to accept, amend, or reject methods, and materials based on personal assessment of specific teaching situations** - The music education program provides the opportunity to acquire this knowledge and experiences through different courses in the professional component. These courses include *Teaching Techniques* and *Conducting and Literature* (both choral and instrumental). Additionally the course work includes *Teaching Music in the Elementary School*, *Teaching Choral Music in the Secondary School*, *Teaching Instrumental Music in the Secondary School* and *Teaching Music in Early-Childhood*, as applies. The *Early Field Experiences* observation time and the *Teaching practicum* also serve this purpose.

6. **Understanding of evaluative techniques and ability to apply them in assessing both musical progress of students and the objectives and procedures of the curriculum** - These techniques are studied in the *Learning Theories* and *General Teaching Methods* courses, which incorporate techniques and uses for quantitative and qualitative evaluations. Evaluation techniques include measurement, systematic planning, identification of valid and reliable data, estimates, predictions and orienting a student’s behavior characteristics. These information-gathering processes will help the future teacher in decision-making and proper teaching strategy in the various music education areas. Also, the *Early Field Experiences* observation time and the *Teaching practicum* will give first-hand experiences in the actual evaluative techniques used on a daily basis in the school.
**Professional Procedures**

1. **Program purposes:** The Music Education major its purposes and requirements are clearly stated in the admissions published materials for the prospective students. Information of the different tracks are in our web-site and is available for the general public review. The three specializations available in the Music Education degree their purpose, focus, degree titles, and descriptions as detailed in the previous sections. This information is clearly stated in the admission materials, the Institutional Catalog. In the Catalog is included the curricular plan for the three areas of specialization, and the information on graduations requirements. Information on curricular plan, expectations, and licensure requirements is also reviewed in the advising process each semester with the student.

2. **Faculty –** As previously described, our music education program relies upon a very competent faculty with ongoing experiences in both university and school settings, and who remain closely involved with the musical life with the school, community and island.

3. **Laboratory experiences –** Observation experiences are part of the professional education component and a pre-requisite for registering in the Practicum course.

For the music education majors, the Practicum is the “final or senior project” nine (9) credits course, where the student acts first as an observer and later takes an active role in the classroom as a teacher. Student teaching is the culminating experience in the teacher education program at the Puerto Rico Conservatory of Music. This course requires students to display the knowledge, skills, and attitudes about teaching that they have accrued throughout the undergraduate experience. The Practicum is a valuable professional laboratory experience in the teacher preparation program, and represents the bridge between professional preparation and professional practice. Clinical experiences are designed to provide opportunities for students to observe, plan, implement, and evaluate instructional materials and techniques in order to meet the varied learning needs of students from diverse cultures and backgrounds.

This program is under the supervision of two professors in the Music Education Department; who are also in charge of coordinating with the school’s director, cooperating teacher and the student teacher all aspects concerning this course.

For more information please refer to previous section on **Item ME: Teacher Preparation (Music Education).**
**SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

**Evaluation procedures for the Bachelor of Music in Music Education**\(^{15}\)

An initial assessment exercise is done through the interview process with the Music Education coordinator as one of the admissions requisites. This interview has two (2) main objectives: assess the students aptitude towards a career in music and to discuss the essay submitted as part of the application. Prospective students must also present and pass an audition in their respective instruments and comply with the minimum requirements set for theory and ear-training test\(^{16}\).

For each student the institution annually reviews the following:
- Results of departmental juries
- Grades in coursework
- Grades in music education coursework
- Evaluation from cooperative teachers

Also reviewed annually are:
- Course evaluations from music education classes
- Results of accrediting reviews as available
- Percentages of graduates gaining employment in the profession
- Percentages of graduates admitted to graduate programs
- Pass-fail rate of students on the *Teacher's Certification Examination* administered by The College Board.

The following procedures for evaluation of students competencies and means for using these evaluations as the basis for program improvement are the *Teaching practicum*, *Comprehensive exam*, *Teacher's Certification Test (PCMAS)*. The following applies also to their course work evaluations: Instrumental juries\(^{17}\), pre-recitals\(^{18}\), recitals\(^{19}\), theory and ear-training departmental exams, ensemble auditions and *keyboard studies* departmental juries.

All other courses have quantitative evaluation procedures are included in the course syllabuses.

**Graduation statistics**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
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<tbody>
<tr>
<td>Music Education</td>
<td>5</td>
<td>10</td>
<td>8</td>
<td>16</td>
<td>39</td>
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\(^{15}\) more details in the MDP3-B-1a and Section III.

\(^{16}\) see above section on Admissions

\(^{17}\) see Catalog, 126

\(^{18}\) See Catalog, 46-47, 130

\(^{19}\) See Catalog, 46-47, 130
**Strengths**

The Puerto Rico Conservatory of Music has offered a high-level teacher preparation program since the creation of Music Education Department in 1981. This program covers a wide range of theoretical and practical topics including a relevant section of humanistic studies and related musical education. The faculty is trained in different areas of specialization and are very committed to teaching of their subject. The curriculum provides the opportunity for specialization and gives the student the proper knowledge and experiences according to their area.

Since 2006-2007 academic year the Puerto Rico Conservatory of Music Teacher Preparation program was classified as “Excellent” by The College Board. This classification was given to recognize the high percentage of our students that passed the Certification Exams, as part of the requirements of the Puerto Rico Department of Education, to obtain their teaching license.

Other strengths are:
- High retention rate
- Courses aligned with the requirements of the Department of Education to ensure that students have professional certification requirements
- Most of the students enrolled in the DEMEG want to be educators
- Expansion of general education courses that have a more diverse offering of electives for students.
- New departmental ensemble experience so the student have another opportunity of developing performance skills further aligned with the educational practices

The Master in Music Education has given further continuity to the baccalaureate degree, as well as opportunities for advanced study.

**Areas for improvement**

Although at this point in time of the program all courses are covered in the professional component we foresee in the future the need to add at least one full-time position, especially if the faculty load revision is put in place.

The need to develop other specialized curricular offerings that are aligned to the needs of students, such as music therapy and preschool music teaching.
Plans to address them
The institution is looking into both recommendation of the Music Education Department. Final decision regarding a new position will be tide most probable to the load adjustments, and is been evaluated.

A new initiative and an elective course in the area of music therapy are already in the work plan for the spring semester.
Bachelor of Music in Performance (Guitar, Piano, Voice, Orchestral Instruments)  
(Renewal of final approval)

Bachelor of Music in Performance
The curricular structure and contents of the Bachelor of Music in Guitar performance is conceived and implemented in such a way as to provide undergraduate students with the skills and knowledge of entry level professional competence. The curricular content is arranged in correspondence with standards of musicianship, including the mastery of the actualized guitar technique, a diversified background making the student able to independently solve professional problems and act in both artistic and pedagogical contexts as a complete professional performer. Additionally this professional guitarist is not only intended to be a performer, but a critical listener, a historian able to write properly for the guitar and general musical topics, to compose and improvise, and to be a theorist and teacher.

Bachelor of Music in Performance-Guitar
Following the general goals and objectives of the Institution, the Guitar curriculum design develops its musical and educational philosophy by gradually providing articulated technical and aesthetical knowledge of the all styles periods of the guitar literature and performance experiences.

Objectives
In summary, the objectives of the specific courses of the Guitar Program consist of providing students with the following:

- Mastery of instrumental technique
- Acquaintance with the guitar repertoire from the origins of the instrument to the 20th century, with a focus on the most significant works in the standard repertoire.
- Growing knowledge and differentiation of style periods.
- Development of critical judgment in musical topics, techniques and aesthetic concepts.
- Musical maturity from an aesthetic and technical point of view.
- Development of confidence and ability to perform in public at a professional level.

Curricular structure
The Curricular structure, content, and time requirements for the Guitar Performance degree are structured in such a way as to give students the knowledge, skills and competencies expected of those holding a professional baccalaureate degree in music performance. (see MDP2-A-4: Curricular tables for more details)

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20 see MDP2-A-4: Curricular tables-Guitar
Studies in the major include guitar classes, large and small ensembles, sight-reading, guitar seminar, fingerboard harmony and guitar literature. In this particular area we exceed required percentages.

Supportive courses in music comprise Theory, Ear-Training, Keyboard Studies, Basic Conducting and Music History.

The area of general studies consist of the following courses: Spanish, English, Introduction to Western Civilization, History of Puerto Rico, History of the Music of Puerto Rico and the Caribbean, and six (6) credits in general studies electives, for a total of 31 credits.

In the case of nine (9) credits are required. All electives remain the free choice of the student.

**Admission Requirements**

To be admitted to the Guitar degree program students must fulfill instrumental competency requirements and demonstrate exceptional talent and potential to develop a high level of musicianship and artistic sensibility, as well as a sense of artistic, ethical and individual professional commitment.

Detailed admission requirements can be found in MDP1-H-1a- Undergraduate admissions manual.

Applicants who are unable to demonstrate the required level of competence during the admission exam may be admitted to the Preparatory Level. Repertory requirements covered at this level ensure that students –within one year of work– acquire the necessary skills to be placed at the first year level of the degree. Students who do not attain this level during the designated time period must leave the Conservatory.

**Faculty**

The Guitar Faculty fulfills the standards of high level of artistic and professional experience and training. The core faculty includes four (4) professors– two (2) tenure track and two (2) adjunct. This distinguished faculty includes graduates from some of the most prestigious Conservatories and universities in the USA and Europe, who are also active performers in Puerto Rico, United States and Europe. All members of the guitar faculty have been involved in various recording projects during their careers. Two
(2) of them are active composers. More details can be found in MDP1-E-2a- Faculty data.

Specific Guidelines for General Studies
The Conservatory considers as an essential requirement for all students the gradual acquisition and mastery of aesthetic, historical, linguistic and technological topics, including the history of music and civilization and specifically those of Puerto Rico and the Caribbean Region. This gives students the opportunity to learn to function in society not only as artists, but also as individuals in able to express themselves and their points of view.

With the revision of the general studies component students are required to take six (6) additional credits to fulfill the thirty-one (31) credits of this component. These six (6) credits are electives and remain the free choice of the students; however, it is recommended that they take these electives in areas such as languages and art history, among others.

The guitar faculty works within the philosophical approach that the constant creativity and the many styles of the professional guitar world imply a very consistent integration of humanistic, scientific, philosophical, sociological, cultural and aesthetical content.

Essential Competencies, Experiences, and Opportunities
The current curricula for the Guitar degree gives the undergraduate student opportunities for the development of high-level musicianship and integrated experiences to become an accomplished professional guitarist; moreover, it helps develop cultivated and critically minded musicians committed to the cultural and social life of his or her professional world as well as society at large.

Guitar courses take students through a set of contrasting style periods of important literature that includes baroque, classical, romantic, impressionistic, serial and post serial music, as well as Spanish, South American and Puerto Rican musical expressions. These musical styles are articulated with specific patterns of technique, phrasing, rhythm and ornamentation strongly dependent of the stylistic information and practice in relation to the musical or artistic thinking and cultural life.

The guitar student is in constant exposure to great technical and pedagogical expression, intimately linked to the creative activity of the composers, in addition to the necessary transcendental technique provided and continuously enriched by exercises and etudes. The repertory standards of the Guitar Department are set at the highest level of student achievement. An accurate knowledge of the vihuela, lute and European Guitar repertoire is compulsory, as well as experience in performance techniques and ornamentation relevant to the French, Italian, German baroque lute and guitar. Romanticism and neoclassical expressions of lyricism in the XXth century are a important requisite for today's concert artist. Current transcription skills are considered a requirement for individual and universal musicianship, with the basic advantage of increasing the relevant creative and musicological knowledge of ancient music. The classical-romantic ideal of the guitar
as a soloist, chamber and concert instrument is a permanent motive of research and practical learning. The day-to-day work in the repertoire under the guidance of the faculty incrementally gives the student the ability to work independently in their works and to present them in different settings within or outside of the institution, culminating in the preparation of a complete senior recital.

The guitar literature course is taught with the purpose of providing a structured knowledge of not only solo but ensemble works. This Guitarist Literature knowledge and culture is articulated with the musical, intellectual, scientific, pictorial, architectural and plastic arts expressions related to the history of the guitar.

The Sight-reading course provides the main space to develop this important skill in the guitar. In a less structured way sight reading is used and put to work in the ensemble course, and in the seminar. The Seminar is part of the studio class and is a two-hour weekly group setting; however its evaluation was integrated into the studio class grade.

As part of the seminar syllabus content, the course provides a weekly meeting with students of each studio to perform on stage for critique by their peers and teachers. These performances can be individual or in chamber settings. This academic space provides students with the possibility of expressing and sustaining their own value judgments, exercising critical thinking in the context of aesthetic analysis and discussion, as well as the opportunity to acquire a broader knowledge of the repertoire in their instrument. The Seminar has been also qualified as the proper class to develop pedagogical skills in the profession. The Seminar also is the space to offer the students workshops on professional-health related topics such as Alexander-Technique. This course has also served to coach the students in stage presence skills. Last but not least, it has served as a forum for providing the students a hands-on experience and training in improvisation through workshops with experienced faculty in this field.

**Evaluation procedures for the Bachelor of Music in Guitar Performance**

The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, recitals, theory and ear-training departmental exams, and *keyboard studies* departmental juries.

All other courses have quantitative evaluation procedures included in the course syllabus.

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21 A detailed description of this assessment activities is included in the **MDP3-B-1a**: Assessment Components – Student Learning and Section III.

22 See *Catalog*, 126.

23 See *Catalog*, 46-47, 130.

24 See *Catalog*, 46-47, 130.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

<table>
<thead>
<tr>
<th>Guitar Graduates in past four years</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guitar</td>
<td>7</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>15</td>
</tr>
</tbody>
</table>

Currently the program has a student body that totals thirty-six (36) students. As evidenced in the table above the program has produced fifteen (15) graduates in the last four (4) years, proving to be an active program of study.

**Strengths**
The Guitar program enables students to master the various dimensions of the professional musical life of the guitar performer, composer and teacher, providing a wide range of courses and a large body of experiences and performance opportunities. As a result, some of our current graduates are successful international performers and many develop successful careers as performers and teachers in and outside the country. Many of our students have distinguished themselves by winning domestic and international guitar competitions.

Since 2003 the Guitar Department began scheduling the seminars in such way they could be combined when necessary. This has given the faculty and students and opportunity for further interaction as a group, sharing of views, ideas, playing for each other and hosting of guest guitarists.

The Guitar Department constantly offers master classes with international renowned guitarists that help to expand the artistic and academic experience of students and faculty. The Department also hosts Maestro Manuel Barrueco as guest professor twice each semester.

The Guitar Department has consistently been producing high level performers who have been equally successful in the classroom. Several current undergraduate guitar students have been professionally active in the music scene in a substantial capacity even before the completion of their degree.

**Areas for improvement**
Like many of the areas of classical performance, the Guitar Department seeks to consistently look for ways to stay current and relevant within the musical world. The current job market for musicians is exceedingly dynamic, and graduating musicians need to be prepared to enter it with a myriad of skills that were not as necessary 15-20 years ago. In this manner, the department needs to integrate advances in technology as they apply to the classical guitar in relation to composition and teaching. Digital or MIDI guitars can be used to aid in the composition for guitar, as well as other forms of digital media manipulation. Advances and new opportunities in the recording industry and the methods used for recording the classical guitar are also available and something that students should be exposed to.
Plans to address them
The Conservatory plans to purchase a pair of MIDI guitar units and train guitar students and faculty in their use. With the completion of the Conservatory’s new facilities in Miramar, we will soon have a full-service recording studio available to our students and faculty. It is our plan to acquire cutting-edge technology for this studio so that we can provide both services and training in the recording arts and implement both into our curriculum. In this manner students such as those in the Guitar Department will have the opportunity to explore these vitals skills and enhance their capacity in the job market.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Bachelor of Music in Performance-Orchestral Instruments
(Renewal of Final Approval for listing)
The major in Orchestral Instruments performance includes the following instruments:
- Strings: Violin, Viola, Cello, String bass, and Harp
- Woodwinds: Flute, Oboe, Clarinet, Bassoon and Saxophone
- Brass: French horn, Trumpet, Trombone, Tuba and Euphonium
- Percussion

The components of the baccalaureate Music degree in Orchestral Instrument Performance are designed in such a way that the undergraduate student acquires professional competence in his or her major instrument. The course's design for standards in musicianship, its content and general studies are part of a comprehensive training program for developing musicians to be well-rounded as performers, listeners, historians, composers, theorists and teachers.

The course design provides for the development of technical skills in an instrument, knowledge of music and music literature and a component for integrating this knowledge.

Objectives
The Orchestral Instrument program sets the following synthetic objectives for the development of student musicianship and performance skills:
- Mastery of instrumental technique.
- Growing knowledge of the various styles.
- After studying works of the different styles and composers, students will:
  a) Demonstrate knowledge, development and mastery of technique as well as interpretation of the works assigned according to the course repertoire.
  b) Gain professional level performing experience in a variety of settings including large and small ensembles and solo performance. These performance experiences will culminate in the presentation of a solo recital in the second semester of the senior year.
  c) Acquire a broad understanding of the history of music, focusing primarily upon Western musical culture, but also including an overview of world music and experiences in Puerto Rican Music.
  d) Understanding of how music functions within society and culture
  e) Have become keenly aware of the historical and technical bases for the effective development of musicality on all levels.

Orchestral instrument students will demonstrate continuous progress through study of required works, the student will be qualified to:
- a) Apply the characteristics of the specific styles of works studied.
- b) Perform with good sound quality, demonstrating full control of the specific techniques for strings or embouchure.
- c) Possess knowledge of the fingering possibilities.
- d) Demonstrate mastery of rhythm, articulation and tuning in performance.
Section II. Instructional Programs Portfolio

e) Acquire and enrich the knowledge of the instrument’s history and its use in the symphonic orchestra in relevant periods.
f) Develop a major consciousness of expressive interpretation.
g) Share materials and critical opinions through his participation in a weekly Seminar.
h) Develop strong self-assurance in performance.
i) Extend their repertoire as soloists, chamber musicians and orchestra performers.

Curricular Structure

The Curricular structure, content, and time requirements for the Orchestral Instruments major degree are structured in such a way as to provide students the knowledge, skills and competencies expected of those holding professional baccalaureate degrees.

The components are divided as follows:

<table>
<thead>
<tr>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR AREA/ PERFORMANCE</td>
<td>58 (56)*</td>
</tr>
<tr>
<td>SUPPORTIVE COURSES IN MUSIC</td>
<td>47</td>
</tr>
<tr>
<td>GENERAL STUDIES</td>
<td>27</td>
</tr>
<tr>
<td>ELECTIVES</td>
<td>6</td>
</tr>
<tr>
<td>138 (136)*</td>
<td></td>
</tr>
</tbody>
</table>

*for saxophone and euphonium majors Orchestral Repertoire in not required

Studies in the major area include individual instruction, ensembles, seminars, Instrumental literature and orchestral repertoire. In this component we are over the NASM standard.

Supportive courses comprise 36% of the degree work. These classes include Theory, Ear-Training, Music History, Keyboard Skills, and Basic Conducting.

In the area of general studies we have a total of thirty-one equaling 23% of the curriculum. This area consists of the following courses: Spanish, English, Introduction to Western Civilization, History of Puerto Rico, and History of the Music of Puerto Rico and the Caribbean, and six (6) credits in general studies electives.

In the case of electives courses we are at the required limit of 5%. All electives remain the free choice of the student.

The current curricula for orchestral instrument degrees provide undergraduate students opportunities to develop their musicianship and the experiences to become a well-rounded first-level professional musician.
**Admission**

All students must take an audition in their major instrument. Applicants who are unable to demonstrate the required level of competence during the admission exam may be admitted to the Preparatory Level. Repertory requirements covered at this level ensure that students –within one year of work– acquire the necessary skills to be placed at the first year level of the degree program. Students who do not achieve this level must leave the Conservatory. For details of all instruments admission requirements please refer to **MDP1-H-1a- Admission Manual for Undergraduate Students.**

**Faculty**

Orchestral instruments are divided in two (2) departments: Winds and Percussion and Strings. The areas are sub-divided into three (3) sub-departments as follows: Woodwinds, Brass-percussion and strings. The Winds and Percussion department includes a total of nineteen (19) professors, nine (9) being tenured or tenure-track faculty and ten (10) as adjunct or part-time faculty. They are graduates of the leading conservatories and music schools in Europe and the United States, including the New England Conservatory, the Manhattan School of Music, Mannes College of Music, Indiana University, Peabody Conservatory, Carnegie Mellon, Cincinnati College Conservatory, Cleveland Institute of Music, Duquesne Univeristy, Eastman School of Music, Michigan State University, Northwestern University, University of Michigan, University of Illinois, L’Ecole Normale de Musique de Paris, University of Texas at Austin, and Temple University.

The strings sub-department includes *three (3) tenured or tenured track* faculty members and *three (3)* adjuncts. Most of the strings faculty are principals in the PRSO, and are members of various professional chamber music groups throughout the Island. The woodwinds, brass and percussion faculties are also first chairs, assistant principals and musicians in the Puerto Rico Symphony Orchestra. The professors of *flute*, *oboe*, *clarinet* and bassoon, joined by a member of the piano faculty, are also members of the Chamber Ensemble in Residence named *Camerata Caribe*. This ensemble has toured the island and abroad. At the present this important chamber music ensemble has in its repertoire a total of more than thirty-two (32) works dedicated to them by composers from Puerto Rico, Colombia, Boston and London. Most recently, Camerata Caribe and the Conservatory’s Flute Choir was sent to the National Flute Association Convention in Las Vegas, where they performed programs of puertorrican music.

The professors of the Orchestral Instruments have been involved in various recording projects, and are active members of the musical life in Puerto Rico performing in recitals and concerts throughout the year.
Specific Guidelines for General Studies
The Conservatory considers as an essential requirement for all its students the gradual acquisition and mastery of aesthetic, historical, linguistic and technological topics, including the history of music and civilization - and specifically those of Puerto Rico and the Caribbean Region.

With the revision of the general studies component along with the core courses in this category, the student will have to take six (6) additional credits to fulfill the thirty-one (31) credits of this component. These six (6) credits are electives and remain the free choice of the students; however, it is recommended that they take these electives in areas such as languages and art history, among others. The students also have an array of other general courses that can be used as electives to select from the offering of Sacred Heart University (SHU) as part of the collaborative agreement that the Conservatory has with that Institution.

The orchestral instruments faculty operates under the premise that constant creativity and the many styles of the professional orchestral instruments world imply a very consistent integration of scientific, philosophical, sociological and aesthetical content. The course work offers different experiences with an emphasis on excellence.

Essential Competencies, Experiences, and Opportunities
The orchestral instruments curriculum takes students through various levels of difficulty and gives them the opportunity to integrate knowledge and to train them to work independently.

The Puerto Rico Conservatory Orchestra and Symphonic Band provide a broad training platform for the orchestral instruments students. In 2011 a new system was put in place where faculty integration and leadership would be desirable in the development of concert planning and preparation.

- In 2011, and as part of a reorganization of the leadership of the different academic areas, the area of orchestral instrument was consolidated into one department and a faculty leader was selected.
- Faculty and ensemble conductors work together for the proposal of repertoire of the upcoming season. Potential guest conductors and soloists are also evaluated. These proposals are further discussed and evaluated with the Dean of Academics and the Chancellor of the PRCM before it receives final approval.
- An audition placement system is in place to find the most suited students for the proper execution of the proposed pieces. This gives our students valuable audition experience.
The orchestra instruments faculty has had in the past two year's frequent contact with members of “El Sistema” of Venezuela. This cross-pollination of ideas resulted in a collaborative system of concert preparation in the PRCM degree level orchestra. As part of this process, a number of faculty lead sectionals are done in the areas of strings and wind-brass-percussion. Concert preparation time is now between four to five weeks for a standard program.

A post-concert evaluation is done to assess the result of the repertoire and the improvement of the skills of the students. It is important that our students acquire artistic depth in this process.

A list of relevant collaborations and repertoire is presented to reflect the work done in the past two years. Maximiano Valdés, music director of the Puerto Symphony Orchestra and the Casals Festival, conducted Brahms Symphony no.4, Professors Omar Velázquez and Luis Miguel Rojas performed Brahms Double Concerto, Prof. Francisco Cabán conducted Schoënberg “Verklarte Nacht” and, Prof. Luis Miguel Rojas conducted a concert of all 18th century works. With its music director, Roselín Pabón, the orchestra also performed: R. Strauss “Don Juan”, Brahms Symphony no.1, Shostakovich Symphony no.5, Schumann Symphony no.3, and closed last year’s season with Verdi’s Requiem Mass.

The Conservatory’s Concert Band has, within the past ten years, received guest conductors from the United States Air Force music program. Representatives of this service branch have acknowledged the contribution of our wind ensemble to the music programs of all service branches. At present, alumni from the CMPR Band occupy positions as instrumentalists in postings in the continental US and abroad. Lt. Col. Donald Schofield awarded Prof. Rafael Enrique Irizarry a meritorious contribution award for his efforts. In addition, the wind ensemble engages in collaborations with the faculty members and ensembles. Some recent collaborations: Howard Hanson; Song of Democracy with the Conservatory’s Choir, and with Prof. Luis Fred, the Puerto Rico premiere of James Stephenson’s Conceto Brazilian for Trombone.

As a means to further developed orchestra skills, the degree-level orchestra engaged in combined concerts with the Youth Symphony Orchestra- “Orquesta Sinfónica de la Juventud Puertorriqueña” (OSJP). These projects, labeled as “missions”, are generally done during the summer and involve extensive sectional work and longer rehearsal periods. Some of the repertoire that has been presented include: a program of concert overtures, Tchaikovsky’s Symphony no.5, Gustav Mahler’s Symphony no.1 – Titan. The participation of faculty from all divisions of the Conservatory has been an important element for the success of these projects. On special occasions, such as the inauguration of the new academic building, talented students of the OSJP youth orchestra are
recommended to join forces with the degree level orchestra. This integration reinforces the upper level orchestra and gives the youth orchestra something to aim for.

In the specialized instrumental courses the student comes into contact with a wide variety of repertoire. More variety is added through a year of *Orchstral Repertoire*, where students are exposed to the most important fragments (excerpts) of the orchestral literature within an ensemble performance scenario.

The *Instrumental Literature* course offers a panorama of literature for orchestral instruments composed after the late 16th century to the present. Students study works pertinent to solo, chamber, ensemble, chamber music and large ensembles such as orchestras and bands. In this course the student comes in contact with the broad repertoire for the solo ensemble literature for their particular instruments. Solo and ensemble performances are part of the course work, both formally (recitals, student concerts, competitions, off-campus activities such as concerts and master classes for the ‘Escuelas Libres de Música’, and for public and private schools and institutions), as well as in more informal activities (outreach activities and recruitment efforts).

As stated before, opportunities to experience the fundamentals of instrumental pedagogy are provided through the seminars and instrument lessons.

As part of the seminar syllabus content, the course provides a weekly meeting with students of each studio to perform on stage for critique by their peers. This performance can be individual or in chamber formation. This academic space provides students with the possibility of expressing and sustaining their own value judgments, exercising critical thinking in the context of aesthetic analysis and discussion, as well as to opportunity to acquire a broader knowledge of the repertoire in their instrument. After the 2000 curricular revision, the Seminar has been also qualified as the proper class to develop the pedagogical aspect of the profession.

The Seminar also is a space to offer the students workshops on professional-health related topics such as *Alexander-Technique*. It also has served to coach the students in stage management skills and provided hands-on experience in improvisation by working with experienced faculty in this field.

Finally, orchestral instruments majors acquire experience in sight-reading and the knowledge of orchestral excerpts through the *Orchstral Repertory class*. This course is divided into two sections, one for strings and the other for winds and percussion. These weekly sessions provide an ideal situation for honing orchestral performance skills.
through sectional rehearsals and readings. The course has provided a richer base of experience in orchestral training.

**Evaluation procedures for the Bachelor of Music in Orchestral Instruments Performance**

The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, recitals, theory and ear-training departmental exams, ensemble auditions and *keyboard studies* departmental juries.

All other courses have quantitative evaluation procedures included in the course syllabuses.

### Orchestra Instruments Graduates in past four years

<table>
<thead>
<tr>
<th>Major</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra Instruments</td>
<td>20</td>
<td>20</td>
<td>8</td>
<td>12</td>
<td>60</td>
</tr>
</tbody>
</table>

The harp professor has been proactive in various initiatives to raise awareness in the community of her instrument. The institution has invested in the publishing of two books, *Mi Pequeña Harpa* and *Mi Harpa Navideña*, and the professor recently released a solo recording. In addition, the professor presents a yearly young student camp. To date, we have a music education major, and five (5) other students studying as an elective. The program still has had no graduates in the past five years. The Conservatory, however, understands the importance of continuing to offer this alternative. Contrary to all other majors, harp studies in Puerto Rico can only be found at the Conservatory’s Preparatory School and perhaps, in one private studio. We should mention that in continuing this program we have taken into consideration the needs of our ensembles. We believe that it is normal for this kind of program to have fewer students enrolled than in other majors.

**Assessment of program Strengths**

The Orchestral instruments major provides students with a wide range of curricular opportunities to develop musicianship and provide the experiences needed to help them become excellent performers and teachers. As a result of this situation, some of our graduates perform internationally as concert soloists, principal players in famous orchestras and successful teachers in and outside the country. The numbers of PRCM

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25 more details in the MDP3-B-1a and *Section III.*

26 see *Catalog*, 126.

27 See *Catalog*, 46-47, 130.

28 See *Catalog*, 46-47, 130.
alumni who are part of the PRSO also demonstrates the success of our graduates. Distinguished alumni of the program can be found in various musical institutions and universities in Puerto Rico, Latin America, United States and Europe.

Recently we implemented a required formal audition for the major and minor ensembles of the institution, which has provided for better and more formal organization to the ensemble’s personnel. This has also made possible the organization of students according to their levels of performance and has given the opportunity to the coaches to better organize and plan the repertoire assigned to each ensemble. The primary goal is that no student leaves the Conservatory without the appropriate standard repertoire and auditioning techniques according to each instrument.

The faculty of these areas have long and established careers in symphonic, chamber and solo repertoire, as well as strong professional networks in and outside of Puerto Rico which as made contacting high-level guest or resident artists very easy. They are well respected within the Puerto Rico community and a large majority are extremely active professionally within arts institutions such as the Puerto Rico Symphony Orchestra, among others.

Student participation in chamber music is high, and a large number of these ensembles are performing at a high level and representing the institution off campus at numerous cultural events and fund-raising efforts. Many students have additionally formed their own non-conservatory based groups – both classical and contemporary – and are actively and successfully performing within the music community in that capacity. Graduates from this department consistently place well in auditions for Graduate Programs a large number of those from the graduating classes of the past four (4) years are currently studying in or have completed Master of Music degree programs in the United States.

**Areas for improvement**
The current economic contraction in Puerto Rico’s economy has made it difficult to recruit prospects whose instruments are considered expensive. Historically, the institution must be proactive in the recruitment of viola, cello, harp, oboe, bassoon, horn and tuba. These instruments are difficult to find due to lack of financial resources or, absence of enough teachers at the intermediate and high school level. These studios have excellent faculty, and some have been actively recruiting to build enrollment. Initial successes are evident in viola, cello and bassoon; whose numbers have been steadily increasing. For the year 2012-2013, we had created critical mass to cover ensemble needs in these instruments. In other instruments, the loss of one (1) student can create major instability. In past three (3) years, the French horn studio has had some losses,
and the staffing of ensembles has been difficult. We also have had the situation that on a particular instrument, the graduation or loss of various players can create a temporary ‘drought effect’. We are currently understaffed with violins in the degree level orchestra. We have managed to supplement with music education students and hiring alumni to help with the situation.

The need for graduate level assistantship and fellowship monies becomes important when looking at recruiting high level talent. The focus of raising endowment funds to establish a graduate level string quartet, woodwind and brass quintets is needed. Until monies and approval for this option are found, the orchestral instruments department will try a new model for recruitment during the next academic year. It was recently submitted to the Dean of Academic Affairs and the Chancellor and it is modeled after the oboe professor’s initiatives.

The Conservatory will continue to look in Latin America for qualified prospects. Attention is being paid to countries such as Peru, Mexico, Costa Rica and Panama; however, scholarship funding for international students is very limited. The cost of study in Puerto Rico, though affordable compared to other institutions on the mainland United States, is prohibitively expensive for many interested individuals. There have been a number of identified prospects in these studios that have had to cancel their admission due to funding issues.

With the change of administration which took place during this winter, the Board of the Conservatory terminated funding for the Youth Orchestra 'Orquesta Sinfónica de la Juventud Puertorriqueña'. The absence of a large ensemble for students 13-18 years of age in our institution will make it harder to provide important training for future talent. The string ensemble, thankfully, will continue at the Preparatory Division, as well as the Música 100x35 San Juan Nucleus Orchestra. We hope an improvement in the overall finances of the school will soon allow for the reinstatement of this very important ensemble.

While the woodwind area currently has a long-standing and successful faculty ensemble – Camerata Caribe – is thought by faculty and administration alike that examples of such within the string and brass areas could be excellent opportunities for current and prospective students. Such ensembles would serve as ideal examples in the performance of chamber music repertoire for our current students and serve as excellent vehicles for recruitment initiatives.

Student participation in summer music festivals and supplemental training workshops has not been as high as desired. This past summer, however, various students did
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

participate in Eastern Music Festival, Sewanee, Music Festival, and the Northwestern University Summer Trombone Master Course. The cost of these camps makes it difficult for most of our students to attend. It is imperative, however, that students make economic strides to take part in these kinds of activities. The experience gained in solo and ensembles opportunities will make them fully realize their potential, as well as and keep up with students in the rest of the musical world, a majority of whom are actively participating in such programs.

Plans to address them
The Conservatory has established alliances with various ‘Escuelas Libres de Música’ where our faculty is a resident artist or, present master classes on a regular basis. The oboe professor has been very active in this regard. Her instrument is particularly expensive for most students. To help with the acquisition of a suitable oboe, she established a private foundation that lends instrument to interested middle and high school students. In addition, the Conservatory has funded an annual oboe summer camp; and she goes on a bi-weekly basis to the music schools in Ponce and Arecibo. The results are giving us hope that we are soon to see a strong turnout of oboists. The promising enrollment of (6) six oboists in the Preparatory Division is indicative of a positive outlook on her efforts. The viola professor has also been very active in recruitment. He visits on a regular basis at least (2) two ‘Escuelas Libres de Música’ to give master classes and coaching’s. Viola has been steadily climbing in both numbers and artistic depth. For this audition cycle, a total of (4) four promising prospects will be presenting an entrance audition.

The institution has also established different exchange programs with a variety of institutions in Latin America and the United States. We are also the host and founding member of the Association of Latin American Schools of Music and Conservatories (ALCEM). We expect results from these associations coupled with an aggressive recruitment plan to motivate enrollment for the less well represented instruments. Recruitment workshops are under development within the faculty (Double Reed Making Workshops, Bowed Strings Workshops, and a return of the previously successful “Song & Wind” workshop for brass players) and are planned to be taken to different schools throughout Puerto Rico to help supplement the secondary school music education programs and fill needs that are not being met, as well as build interest in music study at the Puerto Rico Conservatory of Music.

We are currently brainstorming for ways to build our scholarship endowment - which is currently only enough to provide modest merit and need based awards to students – to the point where we can offer a large number of full-tuition and fees scholarships each year. Our longer term goal is to be able to each year offer a merit-based, four year full-
tuition and fees scholarship for each instrumental studio. This initiative will provide substantial assistance to both local and international recruiting, and is essential in the development of studios with recruitment challenges.

Discussions are underway for the creation of three possible new faculty ensembles: a string quartet, and a piano trio. If created, these ensembles would provide excellent resources for recruiting initiatives as well as excellent chamber music models for our students.
Bachelor of Music in Performance-Piano
(Renewal of Final Approval)

The Piano curriculum develops its musical education philosophy, providing gradually an articulated technical and aesthetic knowledge of the many historical styles of piano literature and performance.

Objectives

The piano program sets the following general objectives for its students:

- Mastery of piano technique.
- Growing knowledge of the various style periods.
- Development of the critical judgment in musical topics, techniques and aesthetic concepts.
- Confidence and sureness, allowing students to perform in public with a high degree of self-assurance.
- Additionally, the following specific objectives point to the way in which the students are directed to acquire an accurate stylistic mastery of the piano literature:
  - After studying works of various styles and composers, the student will demonstrate knowledge, development and mastery of technique through the interpretation of the assigned works according to the course repertoire:
  - Through the study of the required piano repertoire the student will:
    a) Apply the characteristics of the baroque, classical, romantic and contemporary styles.
    b) Select faithful editions of the original works, with the advice of a professor.
    c) Share critical materials and opinions through participation in a weekly seminar.
- Students will participate in stage experiences through presentations in concerts and master classes.
- Students will demonstrate knowledge of the repertoire, understanding of the musical forms used in the piano literature, and mastery of the stylistic differences among the various keyboard schools and knowledge of ornamentation rules.

Curricular Structure

The curricular structure, content, and time requirements for the Piano Performance baccalaureate degree are structured in such a way as to give students the knowledge, skills and competencies expected. The piano performance degree combines studies in the major, general studies, support courses in music and an electives component.

<table>
<thead>
<tr>
<th></th>
<th>CREDITS</th>
<th>% (CREDITS/120)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAJOR AREA/ PERFORMANCE</strong></td>
<td>59</td>
<td>49%</td>
<td></td>
</tr>
<tr>
<td><strong>SUPPORTIVE COURSES IN MUSIC</strong></td>
<td>43</td>
<td>36%</td>
<td></td>
</tr>
<tr>
<td><strong>GENERAL STUDIES</strong></td>
<td>27</td>
<td>23%</td>
<td></td>
</tr>
<tr>
<td><strong>ELECTIVES</strong></td>
<td>6</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>135</td>
<td></td>
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</tr>
</tbody>
</table>
Studies in the major area comprise 59% of the total credits. The major includes the following courses:

- Four years of Piano Lessons,
- Four years Piano Seminar,
- Two years of large ensembles,
- Two years of small ensembles,
- Two years of Piano Literature, (a revision is underway and it is expected to compressed the class to a one year course)
- One year of Accompanying,
- One year of Keyboard Harmony for Pianists,
- One year of Sight-reading, and
- One semester of Piano Pedagogy.

Music support courses constitute 39% of the degree work. These classes include: Theory, Ear-Training, Music History and Basic Conducting.

In the area of general studies we comply with the standard set by NASM with a total of thirty-one credits a 26%. This area consists of the following courses: Spanish, English, Introduction to Western Civilization, History of Puerto Rico, and History of the Music of Puerto Rico and the Caribbean, and six (6) credits in general studies electives.

In the case of electives courses we are at the required limit of 5%. Electives courses include six (6) credits. All electives remain the free choice of the student.

The current curricula for piano provide undergraduate students opportunities to develop their musicianship and the experiences to become a well-rounded first-level professional musician.

For more information please refer to: MDP2-A-4: CURRICULAR TABLES.

**Admission**

The piano department has set the following requirements for the entrance exam in two (2) main areas that are evaluated:

- Basic piano technique, applicants must demonstrate technical proficiency in all major scales (four octaves), minor scales (harmonic and melodic) (four octaves). All scales must be performed with accent every four notes, with the corresponding arpeggios and there inversions.
- Perform a number of contrasting works some by memory:
  a) One three-voice invention or a prelude and fugue from Bach’s Well-Tempered Clavier,
  b) A complete sonata by Haydn, Mozart or Beethoven,
  c) One romantic work

* Bach and sonata repertoire must be played by memory.*

Applicants who are unable to demonstrate the required level of competence during the admission exam may be admitted to the Preparatory Level. Repertory requirements
covered at this level ensure that students—within one year of work—acquire the necessary skills to be placed at the first year level of the degree. Students who do not attain this level must leave the Conservatory.

Faculty
The piano department consists of four (4) professors, two (2) tenured faculty members, and two (2) part-time members; all of whom are alumni of some of the most prestigious conservatories and music schools of Europe and the United States. Faculty has studied at institutions such as the Real Conservatory of Madrid, Peabody Conservatory, Juilliard, Miami University. A majority of the faculty members are active performers both locally and on U.S. stages. The piano faculty has been involved in various recording and publishing projects throughout their careers.

For more details please refer to MDP1-E-2a: FACULTY DATA.

Specific Guidelines for General Studies
The Conservatory considers as an essential requirement for all its students the gradual acquisition and mastery of aesthetic, historical, linguistic and technological topics, including the history of music and civilization - and specifically those of Puerto Rico and the Caribbean Region. This will give the student the opportunity to function not only as an artist, but as an individual in our society, and to express itself and its points of view.

With the revision of the general studies component besides the core courses in this category, the student will have to take six (6) additional credits to fulfill the thirty-one (31) credits of this component. This six (6) credits are electives, remain the free choice of the students, but we recommend that they take these electives in areas such as: languages and art history, among others.

Largely, the piano faculty assumes and works with the idea that the constant creativity and the many styles of the professional piano world imply a very consistent integration of humanistic, scientific, philosophical, sociological, cultural, and aesthetical content.

Essential Competencies, Experiences, and Opportunities
The current curricula for the piano degree gives undergraduate student opportunities for the development of high-level musicianship and the integrated experiences to become and remain an accomplished professional pianist able to participate in an array of musical and performing experiences which will provide them necessary skills to develop as top-level professional musicians.

The specialization courses for piano students include a vast selection of the most important works from various periods and styles, including Baroque, classical, romanticism, impressionism, 20th century, Spanish, and Puerto Rican music. Piano technique is also studied in the first three years, including scales, arpeggios in different patterns and counter rhythms, and etudes at various levels of difficulty. The piano department has set a departmental exam for technique requirements set by the faculty
for each year. During the first three years of study all students must comply with this examination.

The piano curriculum and the day-to-day work in the repertoire with the guidance of the teacher takes students through various levels of difficulty and gives them the opportunity to integrate the knowledge needed to train them to work independently, finishing with the preparation of complete senior recital.

Students come in contact with a wide variety of repertoire in the specialized piano courses as well as in the two-year Piano Literature class, in which students become acquainted with a broad repertoire of the solo ensemble literature for the piano. The Piano Department as part of the process of revising the piano degree has agreed to compress the Piano Literature class.

Solo and ensemble performances are part of the course work; both formally in recitals, student concerts, the institutional Competition, off-campus activities, and in more informal activities such as those scheduled as part of our outreach activities and recruitment efforts. Informal settings also include performances for the music history courses for illustration purposes and in the Theory class as part of the composition projects.

The Sight-Reading course provides the main space to develop this important skill on the piano. In a less structured way sight-reading is used and put to work in the ensemble course, and in the seminar.

In May 2005, the Academic Senate approved to integrate the seminar as part of the Studio class, a change that occurred in August 2006. The Seminar kept the two-hour weekly setting, but its evaluation was integrated into the studio class grade. As part of the seminar syllabus content, the course provides a weekly meeting with students of each studio to perform on stage for critique by their peers. This performance can be individual or in chamber formation. This academic space provides students with the possibility of expressing and sustaining their own value judgments, exercising critical thinking in the context of aesthetic analysis and discussion. After the 2000 curricular revision, the Seminar has been also qualified as the proper class to develop the pedagogical aspect of the profession, as well as an appropriate space to offer the students workshops on professional-health related topics such as Alexander-Technique and on improvisation topics. This course has also served to coach the students in stage presence skills.

Accompanying skills are developed through a special Accompanying course that allows students to experience different types of accompanying situations within the wide range of possibilities and repertoire available for this purpose. Students work with peers from other majors to develop necessary accompanying techniques.

As stated before, the opportunity to learn basic piano pedagogy skills is provided through the seminar and in the Piano Pedagogy course. This course was revised in 2005-
2006 to make it more Pedagogical, giving the students a grasp of the methodologies, books, references, leveled repertoire, and other topics that will help them developed their teaching skills. A component of observation of the Preparatory School students and of master teachers were added to this course important to acquire other teaching skills that prepare them for the real teaching experience. Although it was downsized to one semester, it was also made very practical.

Small ensemble options for students include chamber music and two-pianos/four hands music.

**EVALUATION PROCEDURES FOR THE BACHELOR OF MUSIC IN PERFORMANCE-PIANO**

The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, recitals, theory and ear-training departmental exams, and ensemble audition.

All other courses have quantitative evaluation procedures included in the course syllabuses.

**Piano Graduates in past four years**

<table>
<thead>
<tr>
<th>Major</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>9</td>
</tr>
</tbody>
</table>

**Strengths**

The piano program provides students with a range of curricular opportunities for the development of musicianship experiences to become first level performers and teachers. The quality and richness of content in the major area and music support courses makes this a high-level piano tradition. Participating in opportunities for concerts and activities are required as part of the courses and included in all syllabuses.

Performing is part of all student requirements every semester. The other courses in the major provide additional experience for pianists to develop other skills that will become their tools of the trade in future professional careers. Courses such as pedagogy, accompanying and chamber music prepare for the array of possible professional scenarios a pianist may encounter. Supplementing this knowledge with working tools such as sight-reading and keyboard harmony complements the development of important skills that will provide a solid base and preparation for the professional world.

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29 more details in the MDP3-B-1a and Section III.
30 see Catalog, 126.
31 See Catalog, 46-47, 130.
32 See Catalog, 46-47, 130.
Areas for improvement
The Piano Department for the past years has not had the number of students expected. Numbers have been dropping in the last few years.

Although piano students show a high level musicianship and demonstrate accurate awareness of the stylistic dimensions of interpretation, we need to continue developing creativity, individual criticism and research attitudes.

We need to further the evolution of the sight-reading and keyboard harmony courses in such a way as for the students to continue to develop this important skill for their professional endeavors.

Finally, pianists should engage more in accompanying activities with peers from other majors. These experiences could be providing students with in-house training to practice and strengthen a skill that they as pianists will use throughout their lives.

Significant and consistent recruitment activities have not taken place in the piano division over the last several years. While the numbers have only decreased slightly, the department has not exhibited the growth that institution is looking for.

Student participation in summer music festivals and supplemental training workshops has been very limited. It is imperative that students take part in these kinds of activities in order to gain solo and ensembles experiences and opportunities needed to fully realize their potential, as well as and keep up with students in the rest of the musical world, a majority of whom are actively participating in such programs.

Plans to address them
Efforts in recruitment have been put in place to identify the possible pre-college piano studios that can provide qualified prospects for the program. The faculty of the Preparatory School has been made aware of the situation. Efforts also in the specialized schools of music (Escuelas Libres de Música) have continued to establish a stronger connection with these potential feeders for the degree level. One of our part-time faculty works also at the Preparatory School and this type of initiatives we understand that will work towards strengthening the piano department numbers.

We will continue to emphasize the need for pianists to accompany more often and present themselves in public as accompanists. We will look into ways in which we can provide incentives, perhaps offering work-study opportunities for pianists to stimulate their participation.

Students need to be highly encouraged to participate in the various summer music festival and programs that are available around the world. The conservatory seeks to promote and educate the students about the importance of these activities, the opportunities and benefits available, and assist them in looking for funding for such. An idea being discussed is to invite representative from a selection of major festivals to visit our conservatory to recruit and audition our students.
We will also revise with the faculty the *Sight-Reading* and the *Keyboard Harmony for pianists*’ courses to make them as practical as possible so the piano majors can keep up improving these important skills.

As part of the process of revising the piano degree the faculty has agreed to compressed de Piano Literature class.
**Bachelor of Music in Performance-Voice**  
*(Renewal for Final Approval)*

The program provides students with a diversified background that enables them to grow artistically as well as solve a wide range of professional problems and perform in both artistic and pedagogical contexts, both as professional musicians and cultural agents. Professional singers are trained to be performers, critical listeners, historians, culturally aware artists, actors within a full theater and opera context, theorists and teachers.

Following the Institution’s basic goals and objectives, the Voice curriculum design develops its educational philosophy by providing students articulated technical and aesthetic knowledge of the many historical styles of vocal literature and performance.

**OBJECTIVES**

- Students will be able to demonstrate significant growth in their technical and musical abilities.

- Through the study of required works in for the voice curriculum, students will:
  a) Apply style characteristics of the works studied
  b) Demonstrate mastery in the execution of the rhythm and tuning
  c) Develop strong consciousness of expressive interpretation
  d) Develop the voice as an instrument through care and guidance with a healthful and consistent technique that will enable them to grow musically and vocally.

- In addition students will be able to:
  a) Understand the physiology and function of the human voice, and how it relates to their singing.
  b) Develop a correct and pleasant use of the singing and speaking voice through good positioning of the voice, breathing control, accurate diction and good voice use habits (“bel canto”).
  c) Classify the various voice types and diagnose their individual difficulties.
  d) Vocalize and sing repertoire with good pitch, musical quality and expression.
  e) Understand musical art as a basic expression of human feelings.
  f) Involve themselves in musically related experiences such as lectures, cultural activities, and musical audio and video sessions.
  g) Demonstrate correct pronunciation, lyric diction and inflection.
  h) Develop proficiency in Italian, French, German, and English sufficient to sing, understand, and express texts with fluency.
  i) Demonstrate informed and creative interpretation of poetry, text and character
  j) Provide evidence of musical sensibility, interpreting musical repertory according to individual level.
  k) Think, feel and act in a creative way.
  l) Make an assessment; critique their performances and those of others.
  m) Develop skills to communicate ideas and concepts to the public.
  n) Sing in a variety of settings in solo and ensemble situations, performing in partnerships with pianists, instrumentalists, conductors and other singers.
Students will be provided with the necessary techniques and tools for conducting choirs and teaching voice.

Students will be provided with the experiences in course work to build their oral and written communication skills.

Curricular structure
The curricular structure, content and time requirements for the Voice Performance baccalaureate degree are structured in such a way as to give students the knowledge, skills and competence expected of those holding a professional baccalaureate degree. Students are given the tools they need to sing, and taught to integrate those skills with the knowledge gained in other courses, becoming professional musicians with a comprehensive knowledge base.

The composite of courses are arranged as follows:

<table>
<thead>
<tr>
<th></th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPOSITION AND MUSICIANSHP</td>
<td>54</td>
</tr>
<tr>
<td>SUPPORTIVE COURSES IN MUSIC</td>
<td>47</td>
</tr>
<tr>
<td>GENERAL STUDIES</td>
<td>33</td>
</tr>
<tr>
<td>ELECTIVES</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>140</strong></td>
</tr>
</tbody>
</table>

Studies in the major area comprise 46% of the total of degree credits. In this category we include Voice lessons, Seminars, Large Ensemble, Opera Workshop, Diction, Acting and Vocal Literature. In this particular area we exceed the required percentages.

The support courses in music comprise 38% of the degree work, which also exceeds NASM standards. Courses include: Theory, Ear-Training, Keyboard Studies, Music History and Basic Conducting.

The general studies area comprises 28% of total degree credits. This area consists of courses including Spanish, English, Italian, French, German, Introduction to Western Civilization, History of the Music of Puerto Rico and the Caribbean and History of Puerto Rico.

In the case of elective courses, we are under the limit with only 5%. We believe this percentage to be acceptable in this major, due to the high number of language courses required, and since the students’ overall background is quite broad. Electives are freely chosen by each student according to the area of interest. The students not only have the courses available at the Conservatory to choose form, but also have a wide range of courses at the Sacred Heart University that can be taken as part of the collaborative agreement.

The specialization courses considered essential include knowledge of musical period contrasts, including Renaissance, Baroque, classical, romantic, post-romantic, verismo, impressionistic and 20th century music; as well as Spanish, South American and Puerto Rico.
Rican musical expressions. These musical styles are deeply articulated with specific patterns of technique, phrasing, rhythm and ornamentation. These are strongly related to stylistic information and practice in relation to the music situations, musical, dramatic or aesthetic thinking, and cultural life in general.

The voice student will be in constant contact with the greatest technical and pedagogical expression intimately linked to the creative activity of the composers. Aside from the necessary technique – provided and constantly enriched by traditional exercises such as Vaccai’s Method, original exercises and recent training concepts – a full stylistic knowledge and practice is an absolute requisite, as well as acquaintance with performance and execution techniques, cadences and ornamentation relevant to the Italian, French, German Baroque works, proper bel canto, romantic bel canto, and Verdian drama. The Vocal Literature course is taught to provide a structured and reflexive understanding of the vocal repertoire. It is divided in two parts, with the first semester focusing on Gregorian to classical vocal music and the second semester on the Schubertian Lied to the 20th century.

The Vocal Literature course provide the knowledge and culture that is articulated with the musical, intellectual, scientific, pictorial, architectural and plastic expressions related to the history of vocal art with its greatest achievements and in all its dimensions. Contemporary modulation in technique and style is also a theme of required study, and our students are committed as soloists, ensemble and opera singers, with contemporary interpretation and creativity.

The Opera Workshop provides hands-on training in the world of opera and provides students with the special skills needed in the professional world to become successful operatic singers. Students learn opera scenes during the first semester and produce one complete opera production each year, which is presented in the second semester. Some years a full opera is also presented in December as part of the concert and a special activities series. In 2009 an elective course in Music Theater was created to provide the students other opportunities to perform and present other types of repertoire. This workshop has been very successful and every semester the students present a scenes concert.

In a stylistic and technical synthesis, the Senior Recital is presented in the second semester of the senior year. For this 50-minute recital, students must present by memory a diversified program that includes contrasting and demanding vocal works from different styles and forms. Through this traditional event, they effectively demonstrate achievement in their professions, and, specifically, competency at an entry level in their area of specialization. A junior recital was approved by the Academic Senate since November 2002. This was proposed by the Voice Department to assess a student’s ability to reach upper division studies, and to give the student the opportunity to perform a half-recital and gain more experience before their senior year recital.
Admission
To be admitted to the Voice Performance program, candidates must fulfill requirements to demonstrate that they possess the basic talent and the potential to develop high-level musicianship and artistic sensibilities and demonstrate a sense of artistic ethics and individual commitment.

The Voice Major sets the following requirements for admission, which focus on two main areas of evaluation, with one optional:

Voice Audition:
- The preparation and performance of three songs from Italian anthology (*Arie Antiche*)
- The performance of an art song (Lied, French *mélodie, etc...*) (optional)
- Sight-singing

Achieve the minimum requirements established in the theory and ear-training exams.

Applicants who are unable to demonstrate the required level of competence during the admission exam may be admitted to the Preparatory Level. Repertory requirements covered at this level ensure that students –within one year of work– acquire the necessary skills to be placed at the first year level of the degree. Students who do not attain this level must leave the Conservatory.

FACULTY
The Voice Faculty meets high levels of artistic and professional experience and training standards. It includes graduates from the best conservatories and universities in the USA and Europe. The Voice Department consists of four (4) tenured professors as well as an artist in residence.

Throughout its history and particularly during the last thirty years, the Puerto Rico Conservatory has educated important top figures of the vocal world. The current configuration of the voice faculty, joined by the Artist in Residence Justino Díaz, is no exception to this long-standing rule. The faculty has high levels of experience and meets high standards for training in this specialized area. It includes graduates from the Manhattan School of Music of New York, The New England Conservatory, Real Escuela Superior de Canto de Madrid, Conservatorio Luigi Cherubine di Firenze, Boston and Northwestern University, among others. The voice teachers are international performers with many recordings to their credit in the fields of classical and contemporary repertoires, including new music from Puerto Rico.

33 For more information see MDP1-E-2a: Faculty data.
Specific Guidelines for General Studies
The Conservatory considers the gradual acquisition and mastering of aesthetic, historical, linguistic and technological topics - including the history of music and civilization, specifically those of Puerto Rico and the Caribbean Region – as essential requirements for all its students.

During a recent revision of the general studies component the Voice department was unaffected, being that it was already in compliance with the required percentage for this major.

It is important to note that we are currently revising our General Studies curriculum in order to introduce a systematic consideration of the implications of the arts in the a variety of topics related to music. In the Introduction to Western Civilization we are considering the introduction of an overview of the cross relationships between music, opera, art, society and culture, in order to enhance the course with specific cultural content.

Essential Competencies, Experiences, and Opportunities
The voice courses take students through an enormous set of contrasting style periods of important literature, including Baroque, classical, romantic, impressionistic, serial and post-serial music, within Spanish, South American and Puerto Rican musical expressions. These musical styles are deeply articulated with specific patterns of technique, phrasing, rhythm and ornamentation strongly dependent on the stylistic information and practice related to musical or artistic thinking and cultural life.

The specialized voice courses give students the opportunity to become acquainted with a wide variety of repertoire, as well as the chance to experience and discuss the various aspects of their technical dimensions and contrasting musical interpretations.

In this spirit, the Vocal Literature class reinforces individual growth in musicianship, offering the student a complete panorama of repertoire from the origins of vocal expression to the classics of the 20th century. This extensive approach to repertoire is specifically supported by the Diction course. This gradual and comprehensive learning - individually and collectively - of a wide repertoire takes place within the context of a wide range of concert experience on the required academic stages and in others outside of Conservatory activities.

The voice faculty largely assumes and works under the concept that constantly changing requirements for singers, and the many faces of the professional world of singing mean the program must structure a dynamic integration of scientific, philosophical, sociological and aesthetic content.

Frequent Master Classes given by famous singers and teachers, as well as young, emerging stars represent an enormous range of opportunities for voice students to enhance their competence as professional recitalists and opera singers.
The Seminar class evaluation is integrated to the studio class. This class meets one a week. As part of the seminar syllabus content, the course provides a weekly meeting with students of each studio to perform on stage for critique by their peers. This performance can be individual or in chamber formation. This academic space provides students with the possibility of expressing and sustaining their own value judgments, as well as the exercising of critical thinking in the context of aesthetic analysis and discussion. The Seminar has been also qualified as the proper class to develop the pedagogical aspect of the profession, as well as an appropriate space to offer the students workshops on professional-health related topics such as Alexander-Technique, and coaching for students on skills for successful stage presence.

**Evaluation procedures for the Bachelor of Music in Performance-Voice**

The following procedures for evaluation of student’s competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, junior recitals and recitals, theory and ear-training departmental exams, ensemble auditions and *keyboard studies* departmental juries.

All other courses have quantitative evaluation procedures included in the course syllabuses.

**Voice Graduates in past four years**

<table>
<thead>
<tr>
<th>Major</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>8</td>
<td>21</td>
</tr>
</tbody>
</table>

**Strengths**
The voice program enables students to master the various dimensions of the career of the professional performer, composer and teacher, providing a wide range of courses, experiences, competitions and performance opportunities in Puerto Rico. As a qualitative result of this situation, some of our graduates are successful international performers; in fact, many develop successful careers as performers and teachers in and outside the country. The recent international-level *Artist in Residence Program* represents a new opportunity for developing excellence in students.

The Conservatory’s Opera Workshop has consistently produced high-level performances of a variety of styles and types of works from the Opera and Operetta repertoire each year. These productions – some with orchestral accompaniment and others utilizing multiple pianos or chamber ensembles - have provided excellent training experience to young singers, as well as quality art and entertainment to the San Juan community at large.

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34 more details in the MDP3-B-1a and *Section III.*
35 see *Catalog*, 126.
36 See *Catalog*, 46-47, 130.
37 See *Catalog*, 129.
38 See *Catalog*, 46-47, 130.
Areas for improvement
Although the academic component of the Voice Seminar is producing excellent results in the field of performance, and the general studies component is producing good results, we need to provide more experiences involving chamber music, creative attitudes, cultural topics, and critical dialogue; as well as to continue in the creation of more opportunities for research and cross-relations with the general studies program.

While the Opera Workshop is a strong program that is producing great results, some difficulties have arisen due to requirements in the curriculum. All voice students are required to participate in one (1) year of the Opera Workshop and take part in a production; however, not all students are vocal suited or capable of performing Operatic repertoire. Being that an opportunity must be provided to all students within the workshop, limitations have indirectly been put on the directors ability to program certain works that under an ideal scenario would be a perfect fit for the course. There is also currently no significant opportunity being provided to the students in training and experience in the Music Theater repertoire.

Student participation in summer music festivals and supplemental training workshops has been very limited. It is imperative that students take part in these kinds of activities in order to gain solo and ensembles experiences and opportunities needed to fully realize their potential, as well as and keep up with students in the rest of the musical world, a majority of whom are actively participating in such programs. In the past year the PRCM has reactivated a summer workshop for the undergraduate students and outside young singers. This year Prof. Woodruff is in charge of putting together a summer vocal arts institute for both local and international singers. The institute will also include a future stars program for developing of young artists.

Plans to address them
The Department is encouraging participation of voice students in all relevant competitions and concerts. The Seminars and the Artist in Residence program will increase critical and aesthetic experiences for these students during the two next years.

The Voice Department faculty is currently revising the Opera Workshop course requirement. The Department strongly recommends that this performance opportunity must be for students that fulfill the qualifications. The acceptance on the Opera Workshop will be by audition only. The faculty is right now doing a research to gather information on how this is done in other institutions to present all information and data in a proposal to be presented with a revision of its program to the curricular sub-committee for its approval. This is expected for the spring 2013 semester.
Performance Diploma (Graduate)
(Guitar, Piano, Voice, Strings, Woodwinds, Brass, Percussion)
(Renewal of final approval)

The Graduate Performance Diploma program stimulates and promotes the maximum development of artistic capabilities of its students through a high-quality academic offering that stimulates a more sophisticated degree of instrumental and musical artistry. The program focuses on providing advanced technical and musical training in performance of the following instruments: Voice, Violin, Viola, Cello, Double bass, Harp, Classical Guitar, Piano, Flute, Clarinet, Oboe, Bassoon, Saxophone, Trumpet, Trombone, French Horn, Tuba, and Percussion. The program serves Conservatory graduates and graduates from other performance programs abroad, who want to further develop their performance capabilities. It’s a unique asset for the Conservatory attracting local and international students who benefit from working with our distinguished performing faculty.

Objectives
Program objectives are:

- To train excellent performing musicians capable of valuing, understanding and performing the diverse range of styles and genres of European Classical music.
- To build on technical and musicianship skills learned at the undergraduate level and strengthen and expand those skills to better meet the increasing demands of the professional music world.
- To strengthen student's musical, technical and performance capabilities in preparation for graduate studies in the performance area.
- Provide students with solid technical and performing skills in their instrument of choice, which enable them to face the challenges and difficulties of the wide variety of repertoire available in their major instrument and aspire to their highest potential in terms of musical artistry.
- Provide students with a sound and comprehensive training in European classical music, as well as the particular and other specialized genres related to their major area.
- Maintain a high level of musical and academic excellence that distinguishes the program of study nationally and internationally.
- Maintain high quality teaching standards by recruiting and retaining a specialized and prestigious faculty locally and internationally.
- Recruit and retain the most talented local and international students, who can best benefit from this program of study.
Section II. Instructional Programs Portfolio

Curricular structure

The all performance curricular scheme of the Graduate Performance Diploma curricular is conform in such a way to further the development of technical and artistic skills post baccalaureate degree.

The composite of courses is arranged as follows:

<table>
<thead>
<tr>
<th>MAJOR AREA</th>
<th>Credits</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18</td>
<td>100%</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100%</td>
</tr>
</tbody>
</table>

For detailed list of courses please refer to MDP2-A-4: CURRICULAR TABLES. Program offerings are featured in the institutional catalog 2012-2013 pages 156-159 and web page www.cmpr.edu/admisiones.

Admission

Prospective students should comply with the following admission requirements to be admitted to the Graduate Performance Diploma Program:

- To have completed a Bachelor’s of Master’s degree in Performance, or equivalent in case of foreign university/conservatory studies.
- Submit an application for admission to the program.
- Submit two (2) official transcripts of all undergraduate/graduate degree work.
- Submit three (3) letters of recommendation.
- Have an undergraduate GPA of at least 2.50.

Present a thirty (30) minutes recital program including works from various musical style periods. Excerpts could be included in the audition in the case of orchestral instruments. The recital will allow the jury to assess the applicant’s abilities and level in their instrument required to be admitted to the program and achieve the level of artistry for this in between degree. No other proficiency is required for entrance to the program.

The program is designed to be completed in two (2) semesters. The main focus of this program is performance diploma so all courses have a high performance scope.

For detailed information on admission requirements please refer to MDP1-H-1a: Admission Manual for Undergraduate Students.

Graduation requirements

Students must comply with the following requirements to obtain their Performance Diploma in their respective instruments.

- Approved all required courses (the 2nd semester in their respective instruments requires the approval of a graduation recital)
- GPA of 3.00 or above (in the scale of 0.00-4.00)
After completing the courses required for this program, students will have a wide-range of experiences in performance, technical skills and a vast knowledge of repertoire. A final assessment of those experiences is done at the graduation recital, which is a requirement to complete the program of studies. The recital will be a 75 minutes presentation during the second semester of studies, in which students must prepare advanced works from contrasting style periods. The student will receive a Pass or Fail grade for the Recital. Through this performance the student will demonstrate technical mastery of the instrument, musicianship and a high degree of professional artistry.

**Faculty**
The Performance Diploma Program at the PRCM will include our most prominent performing faculty. The current roster to provide students with the highest quality in education and artistic experiences. A roster of the faculty is included in [MDP1-E-2a: FACULTY DATA](#).

Currently faculty involved directly with students registered (Fall 2012) in this program are: Dr. Félix Rivera-Guzmán (piano), Prof. Antonio Barasorda & Prof. Ilca López (voice).

**Evaluation procedures for the Graduate Performance Diploma**
The evaluation and attainment of the objectives of this program is done through the different opportunities that the students have to acquire and show a higher level and artistry in their performance. The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, concert performances, recitals, and ensemble auditions.

**Strengths**
The major strength of this program lies in the need that it fills for current and prospective students. Unlike the mainland United States, Puerto Rico and Latin America do not have graduate music programs, and this program provides a much needed and desired option for those people to further their musical study.

Due to the structure of the program being that of only applied studies and ensemble participation (both large and small) it is also a viable option for students who do not speak any or a limited amount of Spanish. Additionally, the fact that it has been kept to be extremely affordable yet includes ample study with excellent faculty and access to valuable resources, this program is a very attractive and beneficial one locally and abroad.

Since the last accreditation cycle a revision to the ensemble requirements for the diplomas in Piano and Voice was done. While ensemble participation is very straight...
forward and uncomplicated for orchestral instruments (who play in orchestras, bands and a well-defined set of chamber music configurations) there were some difficulties in the makeup of ensemble requirements for piano, guitar and voice. The piano, guitar and voice student now have still the possibility to register for and extra Chamber Music ensemble, minor ensemble or other elective courses available for the Performance Diploma program.

Areas for improvement
The weakness that we foresee is not of the program itself but of the institutional new offering that can weaken the number of the program. With the creation of the new Master of Music in Performance program we have seen a tendency that students now prefer to register for this graduate degree program. This is something that the institution will have to monitor closely. Although the students keep see the program as an intensive one to further develop their overall skills.

Plans to address them
The Assessment and Research Office is monitoring to confirm this tendency and data will be provided to coordinators and department chairs to work on plans for the future.
GENERAL INFORMATION: GRADUATE PROGRAMS

Master of Music in Music Education
The program provides professional development and career growth for music teachers in public and private schools of Puerto Rico, helping to advance their careers while strengthening the musical offerings of the school system.

Students are encouraged to become members of professional organizations in the Music Education field. This will help them in being up to date with the new trends, research and general information in teaching music education.

The PRCM counselor collects information on career offerings providing career-building services to current students and alumni and acts as a resource office for a wide array of employment opportunities outside the School.

Students and alumni have available to them services, resources, and opportunities that range in scope from single-engagement employment to full-time positions, from counseling on the development of publicity materials to advice on negotiating a contract, and from brochures on writing a résumé to files on competitions and festivals.

A future Entrepreneurship Center is in the works. It has been conceived and an important resources center for all undergraduate and graduate students, alumni and artists in general for the acquisition of career development and entrepreneurship skills.

Career development
The program provides professional development and career growth for music teachers in public and private schools of Puerto Rico, helping to advance their careers while strengthening the musical offerings of the school system.

Students are encouraged to become members of professional organizations in the Music Education field. This helps them in being up to date with the new trends, research and general information in teaching music education.

The PRCM counselor collects information on career offerings providing career-building services to current students and alumni and acts as a resource office for a wide array of employment opportunities outside the School.

Students and alumni have available to them services, resources, and opportunities that range in scope from single-engagement employment to full-time positions, from counseling on the development of publicity materials to advice on negotiating a contract, and from brochures on writing a résumé to files on competitions and festivals.

The Culturarte Entrepreneurship Center for Musicians is an important resources center for all undergraduate and graduate students, alumni and artists in general for the acquisition of career development and entrepreneurship skills.
Teaching
The Music Education Graduate Program will address the development of teaching skills in order to advance the professional standards of music education by developing, disseminating, and implementing professional models for the preparation and in-service training of educational leaders. The new graduate curricula is dedicated to serving the needs of music education students by promoting strategic skills based on philosophical assumptions, solid bibliography sources, research projects and applications of advance technological sources by promoting technological activities in the field.

This will be attained through both Seminar courses the Teaching music in the Elementary School and Teaching Music in the Secondary School. Both courses will give the graduate student the opportunity to further develop their teaching skills, by means of observation, and the experience of peer teaching in the course. This peer teaching will give the student to drill the different techniques and methodologies studied and or reviewed in class.

In general the PRCM’s Graduate Study Program has included in its program the adequate direct and indirect experiences and spaces so that the required professional skills and competencies of students (i.e., through which courses, requirements, training experiences, etc.) are attained throughout the whole degree, and that are consistent with philosophy, objectives, and resources of it. The Music Education graduate program complies with this standard.
Master of Music in Music Education
(Renewal of final approval)
The Master of Music in Music Education fosters the development intellectual inquiry and provides and advanced studies of music teaching and professional preparation for those engaged in or aspiring to a career as a music teacher. Through the study of theoretical foundations and practice of music education. The program is built upon the student’s undergraduate knowledge, and deepens their mastery of musicianship and pedagogical skills necessary to becoming effective and dynamic teachers.

The main goals of graduate education in music are to develop scholarly competence in the organization, interpretation, and evaluation of knowledge; and professional competence in communicating and in disseminating this knowledge to others.

The Master’s degree program has provided Puerto Rican students with new opportunities of professional growth in a field where only undergraduate music studies are offered in the Island. Currently there is no other graduate level music program in Puerto Rico. For this reason, alumni interested in pursuing graduate studies had to leave the country to pursue this goal.

Objectives
The Master of Music in Music Education program seeks to:

- Foster the achievement of broadened knowledge of the musical art.
- Provide in depth and extensive knowledge of the philosophical and practical aspects of music education.
- Prepare the best qualified professionals in the music education field who will become leaders in the development of new curricular programs for the benefits of the public and private school system, music education in general and the particular musical needs of Puerto Rican society.
- Promote a scholarly environment that fosters research in the music education field in general and specifically in Puerto Rico, in order to provide for the pedagogical and curricular needs of music education programs in the public and private schools.
- Foster the development of educational leaders who will contribute to the growth and development of music programs Island wide.

This graduate curriculum provides all the experiences necessary to educate and inspire music teachers in order to develop the educational and artistic qualities that will ensure their positions in the professional musical community of the future. The program promotes and maintains the excellence and relevance of the academic offerings in all its programs to maintain an up-to-date, high-quality academic offering that stimulates the professional and artistic development of its students.

Breath of Competence
The Graduate Program aims the development of breath of competence in order to establish and maintain competency-based standards for the new graduate curricula. The Master Degree in Music in Music Education formulates competency objectives or learning
outcomes based on what knowledge, skills, and abilities are needed by music educators to work in various capacities in the field.

Since education forms an integrated continuum for student learning at the entry level, the MM in Music Education at the PRCM should take responsibility not only for academic components of the degree, but also for the full range of research experiences needed by students to achieve competency objectives for the degree.

The Master's degree is designed to give greater breadth and depth to entry-level competence to assure a high level of professional and educational preparation, while also imparting selected additional competencies in advanced and specialized areas of study (e.g., research, supervision, college teaching, administration, a particular method and orientation).

Curricular structure
The Curricular structure, content, and time requirements for the Master of Music in Music Education program is structured in such a way as to provide students the knowledge, skills and competencies expected of those holding graduate degree in Music Education. The components are divided as follows:

<table>
<thead>
<tr>
<th>COMPONENTS</th>
<th>Credits</th>
<th>% (X/30)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR FIELD STUDIES</td>
<td>18</td>
<td>60%</td>
</tr>
<tr>
<td>OTHER STUDIES IN MUSIC</td>
<td>9</td>
<td>20%</td>
</tr>
<tr>
<td>ELECTIVES STUDIES IN SUPPORTIVE AREAS</td>
<td>5</td>
<td>27%</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

As part of the last accreditation visit recommendations the PRCM reviewed the number of credits in the “Other studies in music” category to add three(3) credits. These credits are electives and the student can choose from courses in performance, conducting, theory & analysis, history and analysis, and or literature.

The curricular design of this program has the academic content, rigor and coherence appropriate to this degree level. The academic offerings are consistent with the recruiting materials, objectives of the program and mission of the Institution.

The credit totals are consistent with the established practices in higher education institutions for this type of degree program.

Admission
The PRCM has established specific requirements for its graduate programs. These are consistent with the purposes and goals of the Master of Music in Music Education degree. These requisites are in place so the PRCM can screen as much as possible the candidates to assess their potential to successfully complete the studies and work of this program. This requisite also helps to determine the candidate’s basic music competency and language competency. The faculty is involved in the design and implementation of these requirements.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

The program is also open to other baccalaureate graduates holding a degree in Music and that want to pursue graduate studies in this program. For these applicants a requirement of eighteen (18) additional credits for Teacher certification is required.

General requirements:
1. To be admitted to the graduate programs the applicant must complete and submit the application for graduate studies and pay the admission fee.
2. A baccalaureate degree in Music Education. For students with any other degree in music, a minimum of eighteen (18) credits hours are required to be approved in the following courses:
   - Human Growth and Development (3 credits hours)
   - Learning Theories (3 credits hours)
   - Philosophical Foundations of Education (3 credits hours)
   - Social Foundations of Education (3 credits hours)
   - Teaching Music in the Elementary School Seminar; or, Teaching Music in the Secondary School Seminar (3 credits hours)
   - Nature and necessities of the exceptional child (3 credits hours)
3. An application Essay of five hundred (500) words in which the prospective student should expose reasons, goals and professional objectives and the qualities it possess to achieve those goals. This is evaluated by the Graduate Admission Committee, Director of Graduate programs and Academic Deans.
4. Two (2) official university or conservatory transcripts.
5. Three (3) letters of recommendation. The recommendation must be sealed in the closed envelope and the person issuing the recommendation should sign on the reverse side of the envelope.
6. Applicants must have achieved a minimum undergraduate GPA of 2.50 in the 4.0 points scale.
7. A thirty (30) minutes video (DVD format) of the applicant’s teaching experiences (classroom or ensemble rehearsals).
8. Interview with the Dean of Academic Affairs and the Director of Graduate Studies.
9. A ten (10) minute video (DVD format) where the applicant demonstrates his/her skills in their principal instrument.

The applicant must demonstrate competence in communication and comprehension skills in Spanish and English to successfully complete the Master of Music in Music Education degree. The major indicator of language proficiency for admission will be the interview and the written essay prepare by the applicant.

These requirements are subject to change and to periodic revision. Any amendment or changes to these requirements will be published as addenda to the catalog.

The Office of Admissions must receive official documents prior to any final decision. The complete list of admission requirements can be found in MDP1-H-1b: Admission Manual for Graduate Students.
Faculty
The graduate music education program faculty consists of two (2) tenured track professor; four (4) adjunct faculty. All six (6) professors are highly qualified in their field, and represent a diverse group of styles, and research interests, a very important quality for this degree.

For more information please refer to MDP1-E-2a: Faculty data.

Specific Requirements
Statement and Publication of Objectives and Resources
The Conservatory prepared and included in the Institutional catalog all program information required for the program in the following items: institutional mission, program goals and objectives, admissions policies and criteria, course requirements, faculty, costs, and all other degree requirements, academic administrative policies and information that guide the program.

Relationships: Purposes, Content, and requirements
- Specialization: The graduate program degree, of Masters in Music is conceived in the area of Music Education. The curricular offering for this degree and its content is organized in a way to comply with the appropriate courses in this specialization.
- Relationship between specialization and music: The graduate degree in Music Education is closely related to the music profession in the way that this professional will be trained to teach this subject.
- Requirements in such areas as composition and performance, research, scholarship, preparation for teaching in terms of specialization, support for the specialization, and breath of competence: The Master of Music in Music Education degree has a research component that culminates in a final thesis project. The research thesis reports the result of theoretical, experimental, historical, clinical, or applied research. All requirements in this area are stated in the institutional catalog.

SPECIFIC MASTER´S DEGREE REQUIREMENTS
Advanced competencies in music education: The program content requires for the major area 18 credits or a 60% of the total curriculum. This series of courses consist of the following courses:

- MMED 7001 Philosophy and Psychology of Music Education
- MMED 7002 Introduction to Research in Music Education
- MMED 7003 Teaching Music in the elementary School Seminar
- MMED 7004 Curriculum Design
- MMED 7005 Teaching Music in the Secondary School Seminar
- MMED 7006 Thesis Seminar
- MMED 7007 Thesis (Document Essay)
These selections of courses provide the student for a wide acquisition of knowledge on the trends of music education, and an advanced way of combining their attributes, music, and teaching competencies. And to further develop their depth and acquire a broader knowledge of the philosophical and practical aspects of music education.

Knowledge and skills in fields of music outside the major: The curricular design for this degree includes studies in *Music Theory-Analysis & Music History-Analysis*. A total of nine (9) credits have been allocated to fulfill these requirements. A menu of upper division courses that the student can select from includes courses that are divided in the following two categories:

**Music History and Analysis**
- TEMA 5112 - Medieval and Renaissance musical language: its notation,
- TEMA 5113 - Introduction to Ethnomusicology (World Music)
- TEMA 5115 - Methods and Techniques of Ethnomusicological research
- TEMA 5116 - Aesthetics in Music
- TEMA 5123 - The Beatles' music
- TEMA 5124 - Life and music of Johann Sebastian Bach
- TEMA 5125 - Minimalism and Post-minimalism
- TEMA 5126 - The German Lied of the 20th Century
- TEMA 5128 - The history of Rock

**Theory and Analysis**
- TEMA 5001 - Musical language of the 20th century
- TEMA 5004 - Reharmonization techniques
- TEMA 5111 - Baroque counterpoint techniques
- TEMA 5114 - Beethoven and his nine symphonies
- TEMA 5117 - Stravinsky: Ballet Music
- TEMA 5120 - Introduction to Schenkerian Analysis
- TEMA 5121 - Beethoven's piano solo sonatas
- TEMA5118 - Analysis applied to the interpretation of music
- TEMA 5119 - 20th century and contemporary string quartet analysis

These advanced courses provide the opportunity for gaining knowledge in these areas.

43 For a detailed list and description refer to pages 215-220 of the 2012-2013 Catalog.
Perspectives on contemporary issues and problems in music education: The major field of studies is designed to give the students the scenario to understand the trends in music education, and to gain the necessary knowledge to form their own opinions and have the arguments to advocate for the music education. The following courses in a more concrete way will give this experience to the students:

MMED 7001 - Philosophy and Psychology of Music Education
MMED 7003 - Teaching Music in the Elementary School Seminar
MMED 7005 - Teaching Music in the Secondary School Seminar

One of the best forums for this opportunity to exchange ideas and information on the Current trends of Music Education will be the Seminar. This Seminar takes place once a month.

Program distinction: As designed the PRCM Master of Music in Music Education degree is a research-oriented program. Its curricular design consists of 60% of the requirements are in music education research and in associated areas. A final research/thesis project is a requirement for graduation.

GRADUATE PROGRAM PROCEDURES
Credit Hour Requirement
The minimum requirement for the Master's degree in Music Education is 32 credits, excluding required credit hours needed by each individual student for review courses. Courses counted for credit toward the master's degree are numbered 7000's.

Residence Requirement
The program of studies for this degree is design for two (2) years. The minimum requirement for a master's degree is two (2) semester sessions in residence. The maximum time to complete studies is six (6) years. This definition does no apply to courses taken during the summer session. The transfer of credits form other institutions does not eliminate or modify the residency requirement, all will not count towards this purpose.

The maximum time definition for residence purposes starts counting since the date the student register for the first time, and it includes al the student licenses taken. Readmissions to the program after the maximum time has passed will require starting over.

Language proficiency
The writing and oral language skills are examined through the interview and an essay presented by the candidates.

Part-time/ Full-time
Students carrying six (6) credits or more will be considered full time, those with five (5) or four (4) hours half-time, and with three (3) credits or less part-time.
Time Limit for Degree Completion
Students admitted to the master’s degree program in Music Education have a maximum of six (6) years to complete all program requirements after beginning graduate studies.

Transfer Credits
The PRCM will transfer courses from other higher education universities in Puerto Rico and of foreign universities accredited by an official and renowned institution. All transfer credits will not receive a grade, and will not be taken into consideration for the GPA of the program. A maximum of six (6) semester hours of graduate study (coursework) completed at other accredited institutions may be applied to the Master of Music degree at Puerto Rico Conservatory of Music. These courses have to be approved with a minimum of 3.0 point average with the review and have to be approved in consultation with the Director of Graduate Studies, the Dean of Academic Affairs and the Registrar. Credit must have been earned within (5) years prior to admission to the graduate program of Master of Music in Music Education of the Puerto Rico Conservatory of Music.

Independent studies
For all MM in Music Education students who do not possess two (2) years of professional experience as music teacher en the classroom, it will be required from them to take a field course (Independent study) in one of the student teaching centers authorized by the Conservatory. This is a two (2) credits course will be authorized to be taken in lieu of one of the elective courses required for the Master of Music in Music Education program of studies.

Graduation requirements
Students must comply with the following requirements to obtain their Master of Music in Music Education degree:
1. Pass all courses required for the program
2. GPA of 3.00 points or above (in the scale of 0.00-4.00)
3. Finish all requirements in the time limit set of six years (12 semesters)
4. Approve the thesis document (the student will have the maximum time established to complete, present and approve this requirement) (the student should then pay all thesis-related charges until the requirement have been fulfilled).
5. Approve the comprehensive oral examination/thesis defense

No candidates will be considered for graduation until all credits, degree requirements, comprehensive exam and thesis have been approved.

Proficiency Requirements
All new admission graduate students of the Master of Music in Music Education program will be required to take an examination to demonstrate proficiency, equal or equivalent to the senior year of a baccalaureate degree in music, in the areas of theory, harmony, form and analysis and western music history. The proficiencies may be satisfied by taking and passing the graduate entrance exams or by enrolling in and passing two (2) graduate review courses of one (1) semester each. This review courses have zero (0) credits. The review courses are: Remedial Music History Review for Graduate Students and Remedial
Music Theory Review for Graduate Students. The student must fulfill this requirement before taking the theory-analysis and the history-analysis required courses for the Master’s degree program. The student who does not show up to the test administration will be placed automatically in the review courses, as it applies.

Research and professional tools required in the program
This graduate program requires the development of research skills to a high degree in order to use them through the course work required for the courses that culminates in the presentation of the final research paper or thesis. Although the research component is used and developed throughout all courses, we can point out that courses such as Philosophy and psychology of music education, Research in Music Education, Curriculum design, Thesis seminar and Thesis, have a strong component of research. The student will demonstrate competency through the projects required for the courses been the main one the Thesis project for which research is the main component.

Comprehensive oral examination/thesis defense
A comprehensive oral examination/thesis defense is part of the graduation requirements for this degree. All students in this program are required to approve this examination. Once the final thesis is submitted, students then meet with the members of the committee. It is at this opportunity that the student defends his final project and answer specific questions about their research and about their coursework.
In the comprehensive oral examination/thesis defense, students will stand up their understanding of important issues in music education.

Graduate students are expected to be familiar with current thinking in the field of music education in general. Students are responsible for information presented through their coursework in the program relating to following basic areas: (a) philosophical foundations; (b) historical contexts; (c) psychological foundations; (d) current issues; (e) famous figures, and (f) pedagogical foundations.

Candidacy and final project requirements for the program- Thesis (Document Essay)
The Master’s degree program requires as final project a Thesis in Music Education (Document Essay) submitted after course work is completed. This document will be based on academic research context. The research thesis reports the result of theoretical, experimental, historical, clinical, or applied research. The research thesis may be on a new topic, or it may duplicate, broaden, and also review earlier research. It can also include creative components such as the creation of a curriculum, compositions and arrangements for specific educational offerings, or it can address educational policy, philosophy, practices, standards, teaching methods and strategies, issues and problems, among others.

After course work is completed a student will continue register until the thesis document is presented and receives final approval. The student will have up to six (6) years the maximum time allowed completing and having the thesis approve.

Students first submit a topic proposal for approval by the Research Director and the Director of Graduate Studies. (The Director is a faculty position with administrative duties
in charge of coordinating graduate program needs. This director reports to the Dean of Academic Affairs.) The process is provided below:

- Appoint a Research Committee (3 members)
- Write a topic proposal
- Submit the proposal to the Graduate Office for approval by your Research Committee and the Director of Graduate Studies
- Conduct research and write the document in consultation with your Research Committee members
- Submit the document to the Graduate Office for circulation to your Research Committee members
- When the document is approved, schedule a defense
- Apply to graduate
- Defend the document
- Make final revisions, bind and submit

**Topic proposal procedure**
1. Research Committees are ordinarily made up of two members of the department. Each candidate has to make sure that a Research Committee has been appointed.
2. Write a topic proposal according to the guidelines of the program.
3. Have the topic proposal approved and signed by the Research Director, then turn in three copies to the Director of Graduate Studies, which will send copies of the topic proposal to the remaining committee members or the department for approvals. The Graduate Office will notify the student once all members of his/her Research Committee and the Director of Graduate Studies have given approval.

This process needs to be rethought with the Departmental faculty and put in place as is finally decided then. The Institution is also creating the IRB committee that will have the objective of setting the stage for the regulations regarding our research procedures. This is in the 2012-2013 work plan and we anticipate that a revision of the thesis project process will need to be done.

**Evaluation procedures of the Master of Music in Music Education degree**
The following procedures for evaluation of student's competencies and means for using these evaluations as the basis for program improvement are the following: Graduate Music Education Comprehensive Oral Exam/thesis defense, Seminar and the Thesis final document.

All other courses have quantitative evaluation procedures included in the course syllabuses.

**Master of Music in Music Education Graduates in past four years**

<table>
<thead>
<tr>
<th>MM-Music Education</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>14</td>
</tr>
</tbody>
</table>
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Strengths
The research and knowledge generated through the different theses and their areas of investigation in the music education field. The commitment of this students have been instrumental to support one of the biggest goals of this graduate program.

Areas for improvement and plans to address them
Although the Academic Dean has been in charge of the program for the past years the appointment of a full-time professor that could take charge of the administrative and academic coordination was a priority. We can inform that at the time of this writing a full-time professor has been appointed.
Final Approval for Listing
Master of Music in Performance

Introduction
The mission of this program is to create a graduate program of study in music performance that provides advanced training to highly qualified students in Latin America, fostering high musical standards and a broad intellectual and artistic development. The program will build upon a student’s substantial undergraduate knowledge and/or professional experience to ensure advanced skills in technique and comprehensive knowledge of musical repertoire of their area of specialty.

The new Master of Music in Performance is aimed at expanding the knowledge and professional capabilities of Puerto Rico’s professionals in the music performance field, who wish to further their academic, intellectual and professional development. The new degree will attract PRCM alumni, as well as students graduating from other accredited institutions in the Island and abroad.

Objectives
The new graduate program also seeks to:

- Identify and develop the next generation of performers for Latin America’s numerous professional orchestras, conservatories, secondary schools, academies and more.
- Provide the highest quality of education possible in the areas of musicianship that will foster an entrance level professional performance career as a classical artist in a recital or concert
- Provide performance opportunities that integrate the skills learned in music and other classes and that demonstrate advanced music techniques
- Provide skills and repertoire for beginning a career as a classical performing artist
- Provide a platform of learning that includes creativity, scholarship and limited research.
- Enhance the artistic climate and environment of the Conservatory by developing exceptional student leaders within ensembles, seminar classes and the general student population.

Breath and competence
This new Graduate Program aims for the development of breath of competence in order to establish and maintain competency-based standards for the new graduate curricula. The Master of Music degree in Performance formulates competency objectives or learning outcomes based on what knowledge, skills, and abilities are needed by professional musicians to work in various capacities in the field of performance.

Since performance forms an integrated continuum for student learning at the entry level, the new Graduate Program at the PRCM should take responsibility not only for
academic components of the degree, but also for the full range of research experiences needed by students to achieve competency objectives for the degree.

The Master’s degree is designed to give greater breadth and depth to entry-level competence to assure a high level of professional and educational preparation, while also imparting selected additional competencies in advanced and specialized areas of study.

The PRCM will take primary responsibility in establishing and securing a high quality standard for this program. This will be accomplished through regular, competency-based evaluations of the program and graduates by faculty, supervisors, and/or students to assess student learning and to guarantee that program goals and objectives are fully met. The PRCM Graduate Study Program will assure the quality of education through its approval of quality standards and ongoing review procedures. In implementing these standards, the new program shares the beliefs that education and training are not separate processes, but reflect a continuum of music education and that education is competency based at all levels, student centered and that it must exist in a perspective of continuous change in order to remain current.

**Curricular Structure**

As mentioned earlier, the minimum requirement for the graduate program is 42 credit hours. The proposed percentages of components are, according to area of study:\(^{44}\):

- Orchestral Instruments – Major Studies, 70%; Supporting Studies, 30%
- Voice – Major Studies, 62%; Supporting Studies, 38%
- Classical Guitar – Major Studies, 60%; Supporting Studies, 40%
- Piano – Major Studies, 60%; Supporting Studies, 40%

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\(^{44}\) See *Curricular Tables-MDP2-A-4*
The academic sequence is as follows, according to area of study:

**Orchestral Instruments**

<table>
<thead>
<tr>
<th>Major Studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Instrument and Seminar</td>
<td>5/5 5/5</td>
</tr>
<tr>
<td>Pre-recital &amp; Recital</td>
<td><del>/</del> ~/0</td>
</tr>
<tr>
<td>Orchestra or Symphonic Band</td>
<td>2/2 2/2</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>1/1 1/1</td>
</tr>
<tr>
<td>Comprehensive Examination(^1)</td>
<td><del>/</del> ~/0</td>
</tr>
</tbody>
</table>

**Supporting Studies**

| TEMA5XXX - History or Theoretical Analysis\(^2\) | ~/3 3/~ |
| Music Bibliography and Materials           | 2/~/~/~   |
| Electives\(^3\)                           | ~/~/2~/~   |

**Voice**

<table>
<thead>
<tr>
<th>Major Studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Voice and Seminar</td>
<td>5/5 5/5</td>
</tr>
<tr>
<td>Pre-recital &amp; Recital</td>
<td><del>/</del>/~/0</td>
</tr>
<tr>
<td>Opera Workshop</td>
<td>~/3 ~/3</td>
</tr>
<tr>
<td>Comprehensive Examination(^1)</td>
<td><del>/</del>/~/0</td>
</tr>
</tbody>
</table>

**Supporting Studies**

| TEMA5XXX - History and Theoretical Analysis\(^2\) | ~/3 3/~ |
| Music Bibliography and Materials           | 2/~/~/~   |
| Electives\(^3\)                           | 3/2 3/~   |

*Total Credits: 42*
### Classical Guitar

<table>
<thead>
<tr>
<th>Major Studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Guitar and Seminar</td>
<td>5/5</td>
</tr>
<tr>
<td>Pre-recital &amp; Recital</td>
<td><del>/</del></td>
</tr>
<tr>
<td>Chamber Music / CGITXXXX</td>
<td>1/1</td>
</tr>
<tr>
<td>Comprehensive Examination¹</td>
<td><del>/</del></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Studies</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TEMA5XXX - History and Theoretical Analysis²</td>
<td>~/3</td>
</tr>
<tr>
<td>Music Bibliography and Materials</td>
<td>2/~</td>
</tr>
<tr>
<td>Electives³</td>
<td>3/2</td>
</tr>
</tbody>
</table>

**Total Credits: 42**

### Piano

<table>
<thead>
<tr>
<th>Major Studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Piano and Seminar</td>
<td>5/5</td>
</tr>
<tr>
<td>Pre-recital &amp; Recital</td>
<td><del>/</del></td>
</tr>
<tr>
<td>Chamber Music</td>
<td>1/1</td>
</tr>
<tr>
<td>Comprehensive Examination¹</td>
<td><del>/</del></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Studies</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TEMA5XXX - History and Theoretical Analysis²</td>
<td>~/3</td>
</tr>
<tr>
<td>Music Bibliography and Materials</td>
<td>2/~</td>
</tr>
<tr>
<td>Electives³</td>
<td>3/2</td>
</tr>
</tbody>
</table>

**Total Credits: 42**

¹Requisite to complete Master’s degree.
²In order to take these courses, a student must have passed the examinations diagnoses Theory and History, or have taken and passed the required remedial courses. See "Regulation-academic remedial courses."
³Selected from other graduate and undergraduate courses in history or analysis, literature, pedagogy, accompanying, as well as additional ensembles (graduate or upper-division undergraduate classification - courses must be 5000 level and higher).

### Admission

**Prior Degree:** To be admitted to the Master of Music degree program in Performance on regular status, an applicant must have a Bachelor of Music or Bachelor of Music Education degree, or the equivalent, from an accredited institution. The Bachelor of Arts Degree in Music is also an accepted equivalent; however, these applicants will have to demonstrate the same standards of achievement (performance, music history and theory) as those having the Bachelor of Music or Music Education degree, which will be
measured through the evaluative tools of the audition and diagnostic examinations in Music History & Literature and Music Theory.

**Application Materials:** Applicants should also complete the following process to apply for admissions:

- Submit the completed Application for Graduate Admission with the corresponding application fee.
- An annotated list of all repertoire studied throughout their undergraduate program, as well as any post-graduate study prior to their application. An example of such a list will be kept on file in the Office of Admissions for any applicants wishing to view it.
- Three (3) letters of recommendation from past teachers or persons whom are familiar with the student's work. The recommendation must be sealed in the closed envelope and the person issuing the recommendation should sign on the reverse side of the envelope.
- Two (2) official college, university of conservatory transcripts. The Office of Admissions must receive official documents prior to any final decision.

**Audition:**

- Applicants must appear for a live audition in San Juan or any other locations where the conservatory schedules auditions in other countries.
- Applicants from outside of Puerto Rico have the option to submit a completely unedited video-recording of the audition material in VHS or DVD format (region code 1). *Edited and/or spliced video productions will not be accepted.*
- For the audition applicants must prepare a recital program of a minimum of fifty (50) minutes of music of a variety of styles. Each performance department and/or sub-department reserves the right to ask for other requirements such as memorization and sight-reading, or specific pieces or composers to be included in the submitted repertoire, and said requirements may be updated annually. Orchestral instruments departments may also require the preparation of specific orchestral excerpts. These requirements will be made available in the Manual for Graduate Admissions and CMPR website for each academic year.
- The audition panel will consist of the faculty for the department or sub-department of the candidate's area. In cases where the department or sub-department in question is less than four (4) persons, the audition panel will also include an academic dean or one (1) other faculty member from another performance department. The Academics Deans reserve the right to attend and participate in any graduate auditions.

**Academic Proficiency Requirements**

- **Music History & Literature and Music Theory:** All new graduate students, including graduates of Puerto Rico Conservatory of Music, will be required to take two examinations that serve as proficiency tests or prerequisites for entrance to certain graduate courses. These examinations include Music History & Literature and Music Theory. The proficiencies may be satisfied by taking and passing the graduate entrance exams or by enrolling in and passing two (2) graduate review courses of
one (1) semester each. The review courses are: Music History Review for Graduate Students and Music Theory Review for Graduate Students. The Music Theory Review for Graduate Students course is based on the assumption that each candidate has had at least two years of training in music theory at the undergraduate level and covers written work and analysis. A grade of C or better is required for the course. Music History review for Graduate Students covers music history and literature from antiquity to the present, with questions dealing with historical fact, identification of literature, and style recognition. A grade of C or better is required for the course. These courses do not count towards the curricular requirements for the Master of Music Degree in Performance.

- **Italian, German & French Language Skills (Voice only):** All graduate students in voice performance must have completed a minimum of one year of studies (minimum 6 credits) in each of the following languages: French, Italian and German, or evidence of equivalent studies in each language. Students that have not completed the above mentioned studies yet have been accepted into the program can be admitted under the premise that the language studies be completed as a pre-requisite for graduation. Any language classes completed towards this pre-requisite do not count towards the curricular requirements for the Master of Music degree.

- **Vocal Diction and the International Phonetic Alphabet (Voice only):** All graduate students in voice performance will take a diagnostic exam in Diction and the International Phonetic Alphabet. If the student does not pass this exam he/she must complete the undergraduate diction sequence as a pre-requisite for graduation. These courses will not count towards the curricular requirements for the Master of Music degree.

Students having graduated with a Bachelor of Music or Music Education degree from the Puerto Rico Conservatory of Music within the two (2) years prior to their application are exempt all above academic diagnostic testing requirements.

**Spanish Language Proficiency**
All group courses in the Masters Degree in Music in Performance will be taught in Spanish. Applicants from non-Spanish speaking countries must be capable of speaking, reading and writing in Spanish and will be responsible for all applicable course materials.

**Part-time/ Full-time**
Students carrying a minimum of ten (10) hours will be considered full time and those with seven (7) hours or less part-time.

**Time Limit for Degree Completion**
Students admitted to the master’s degree program in Music Performance must complete all degree requirements within five (5) years or ten (10) semesters after beginning graduate study.
Faculty
The faculty at the Puerto Rico Conservatory of Music is highly qualified group of elite faculty, one that represents the professional standards to which the student aspires in order to accomplish the expected goals established by the program.

The Supportive Studies components of the program have already one of the professors proposed for the Music Theory area. We still are in the process of hiring the Music History specialist.

The Major Studies component of the program requires a minimum of one (1) professor for each applied area of study (for each instrument, as well as voice) qualified to teach that specialty on the Master’s Degree level. The Puerto Rican Council for Higher Education (PRCHE) stipulates that this qualification requires a Doctoral Degree for the specified area of study; however the National Association of Schools of Music (NASM) stipulates that a professor is qualified with a Doctoral Degree in the specified area, or equivalent professional experience. In line with these stipulations, the current faculty of the Puerto Rico Conservatory of Music can be broken down into the following categories:

1) Areas with professor(s) in possession of Doctoral degree in the field of study:
   - Piano
   - Violin
   - Oboe
   - Cello

2) Areas with professors with a Master of Music Degree and equivalent significant professional experience:
   - Classical Guitar
   - Voice
   - Flute
   - Clarinet
   - Bassoon
   - Saxophone
   - French Horn
   - Trumpet
   - Trombone
   - Tuba
   - Percussion
   - Viola
   - Double Bass

We believe that the projected faculty will be adequate to provide for the needs of the new program and the projected size of the student body.

Graduation requirements
Applicants for a master degree are not considered candidates until they have achieved a passing final grade for all academic courses, degree recital, and the oral comprehensive examination.

Students must comply with the following requirements to obtain their Performance Diploma in their respective instruments.

- Approved all required courses (during the second year, 2nd semester in their respective instruments requires the approval of a graduation recital)
• GPA of 3.00 or above (in the scale of 0.00-4.00)

After completing the courses required for this program, students will have a wide-range of experiences in performance, technical skills and a vast knowledge of repertoire. A final assessment of those experiences is done at the graduation recital, which is a requirement to complete the program of studies. The recital will be a 75 minutes presentation during the second semester of studies, in which students must prepare advanced works from contrasting style periods. The student will receive a Pass or Fail grade for the Recital. Through this performance the student will demonstrate technical mastery of the instrument, musicianship and a high degree of professional artistry.

**Evaluation procedures for the Master of Music in Performance**

The evaluation and attainment of the objectives of this program is done through the different opportunities that the students have to acquire and show a higher level and artistry in their performance. The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, concert performances, recitals, and ensemble auditions.

**Master of Music in Performance**

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master of Music in Performance</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

**Strengths**

The uniqueness of the program in Puerto Rico is one of the strengths of the program. Certainly the quality of our graduates, and excellent ensemble opportunities.

**Areas for improvement and plans to address them**

Certainly is a young program and the institution and faculty still need to adjust to this new level. The institution is providing opportunities through its ensembles and artists-in-residence to a broader array of opportunities of the highest quality. Further recruitment efforts are one of the challenges. We meet the current expectations of this program.

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45 more details in the MDP3-B-1a and *Section III*.  
46 see *Catalog*, 126.  
47 See *Catalog*, 46-47, 130.  
48 See *Catalog*, 46-47, 130.
Renewal of Plan Approval
Performance Diploma in Jazz and Caribbean Music (Graduate)
(Bass, Drums, Guitar, Piano, Percussion, Saxophone, Trumpet, Trombone)

The program of study focuses on advanced technical and musical training in performance of Jazz and Caribbean music on the following instruments: Saxophone, Trombone, Trumpet, Piano, String Bass, Electric Guitar, Drum Set & Latin Percussion. The new Performance Diploma Program at the PRCM is the first one of its kind in Puerto Rico as well as one of very few in all of Latin America.

The main goal of the Graduate Performance Diploma program is to provide advanced instrumental instruction for Performance students who have already obtained a Bachelor of Music degree, but wish to further develop their technical and musical skills, increase their improvisational skills to a high level of musical and technical complexity, expand their knowledge of the Jazz, Caribbean and Afro-Caribbean repertoire and benefit from a variety of performance opportunities.

The Graduate Performance Diploma Program represents an opportunity to increase knowledge, broaden musical understanding and develop creative and artistic capabilities to better equip students for a professional performance career.

This degree offers a specialized instruction through a program of studies that emphasizes in the preparation of well-rounded performers and musicians capable of aspiring to a professional career in music and equipped with the necessary skills and abilities to understand and perform in all areas of Jazz and Caribbean Music.

The program serves the Conservatory graduates and graduates from other performance programs abroad, who want to further develop their performance capabilities.

Objectives
The program’s preparation emphasis is solely based on strengthening and developing solid performance skills. Program objectives are:

- To train excellent performing musicians capable of valuing, understanding and performing the diverse range of styles throughout Jazz and Caribbean music.
- To build on technical and musicianship skills learned at the undergraduate level and strengthen and expand those skills to better meet the increasing demands of the professional music world.
- To strengthen student's musical, technical and performance capabilities in preparation for graduate studies in the performance area.
- Provide students with solid technical and performing skills in their instrument of choice, which enable them to face the challenges and difficulties of the wide variety of repertoire available and aspire to their highest potential in terms of musical artistry.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- Provide students with an advanced and comprehensive training in improvisation throughout the various styles in Jazz and Caribbean music, emphasizing the highest levels of musical and technical complexity.
- Maintain a high level of musical and academic excellence that distinguishes the program of study nationally and internationally.
- Maintain high quality teaching standards by recruiting and retaining a specialized and prestigious faculty locally and internationally.
- Recruit and retain the most talented local and international students, who can best benefit from this program of study.

Curricular structure
The program for Graduate Performance Diploma in Jazz & Caribbean Music is designed to be completed in two (2) academic semesters by a student enrolled with full-time status.

The composite of courses is arranged as follows:

<table>
<thead>
<tr>
<th>MAJOR AREA</th>
<th>Credits</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>18</td>
<td>100%</td>
</tr>
</tbody>
</table>

*Note: The placement in major and minor ensembles (Jazz Big Band Afro-Caribbean Ensemble and Jazz/Latin Jazz Combos) will be determined by semestral auditions.

For detailed list of courses please refer to MDP2-A-4: CURRICULAR TABLES. Program offerings are featured in the institutional catalog 2012-2013 pages 156-159 and web page www.cmpr.edu/admisiones.

Admission
Prospective students should comply with the following admission requirements to be admitted to the Graduate Performance Diploma Program:

- To have completed a Bachelor of Music degree in Performance, or equivalent in case of foreign university/conservatory studies.
- Submit an application for admission to the program.
- Submit two (2) official transcripts of all undergraduate/graduate degree work.
- Submit three (3) letters of recommendation.
- Have an undergraduate GPA of at least 2.50.

Present a thirty (30) minutes recital program including works from various musical style periods. Excerpts could be included in the audition in the case of orchestral instruments. The recital will allow the jury to assess the applicant’s abilities and level in their instrument required to be admitted to the program and achieve the level of artistry for this in between degree. No other proficiency is required for entrance to the program.
The program is designed to be completed in two (2) semesters. The main focus of this program is performance diploma so all courses have a high performance scope.

For detailed information on admission requirements please refer to MDP1-H-1b: Admission Manual for Graduate Students.

**Graduation requirements**

Students must comply with the following requirements to obtain their Performance Diploma in their respective instruments.

- Approved all required courses (the 2nd semester in their respective instruments requires the approval of a graduation recital)
- GPA of 3.00 or above (in the scale of 0.00-4.00)

After completing the courses required for this program, students will have a wide-range of experiences in performance, technical skills and a vast knowledge of repertoire. A final assessment of those experiences is done at the graduation recital, which is a requirement to complete the program of studies. The recital will be a 75 minutes presentation during the second semester of studies, in which students must prepare advanced works from contrasting style periods. The student will receive a Pass or Fail grade for the Recital. Through this performance the student will demonstrate technical mastery of the instrument, musicianship and a high degree of professional artistry.

**Faculty**

The Performance Diploma Program at the PRCM includes our most prominent performing faculty in the Jazz and Caribbean Music Department providing the students with the highest quality in education and artistic experiences. A roster of the faculty is included in MDP1-E-2a: FACULTY DATA.

Please refer to Bachelor of Music in Jazz and Caribbean Music section on page 126-137.

**Fiscal resources**

The total budget for FY 2012-13 has allowed the Conservatory to cover general academic and administrative expenses, as well as commitments related to this new program.

The impact has mainly been in the area of faculty load (individual lesson) since the other courses are group type courses. So far we have had to add basically twelve hours to different members of the Jazz and Caribbean Music department. This represents an expense of around $11,000 included as part of the Salary and fringe benefits category of the PRCM budget.

**Facilities**

**Library holdings**
Please refer to *Section I.G-Library and learning resources* on page 40-60.

**Financial Aid**
Graduate students will be able to access three types of possible financial aid possibilities. Those are: Stafford Loans, Work Study and the Puerto Rico Council of Higher Education financial aid program for graduate students.

To receive these types of financial aid, student’s must:
- Be a U.S. citizen
- Have a Social Security number
- Register with the Selective Service, if required
- Not be in default or owe an overpayment on previous federal aid
- Make satisfactory academic progress
- Be working at least half time (4 hours) toward a degree

Please refer to pages 83-88 2012-2013 Catalog.

**Evaluation procedures for the Graduate Performance Diploma**

The evaluation and attainment of the objectives of this program is done through the different opportunities that the students have to acquire and show a higher level and artistry in their performance. The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries, pre-recitals, concert performances, recitals, and ensemble auditions.

<table>
<thead>
<tr>
<th>Performance Diploma in Jazz and Caribbean Music in past four years</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Diploma-Jazz and Caribbean Music (graduate)</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**Research and professional tools required in the program:** The main focus of this program is performance diploma so all courses have a high performance scope.

**Comprehensive evaluation**
No comprehensive review is required for this program.

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49 more details in the [MDP3-B-1a](#) and *Section III.*

50 see Catalog, 112-113.

51 See Catalog, 41-42, 193.

52 See Catalog, 41-42, 193.
Reasons for adding this degree program
In order to elevate the quality and the standing of music in the public system curricula in Puerto Rico is necessary to have well trained and capable professionals to assume the big task of advocating for the implementation of the music disciplines.

The program will be unique in Puerto Rico, the Caribbean and one of very few in Latin America in offering graduate studies in Music Performance to Latin American and other international students. This program will also help the Conservatory’s goal of providing a more internationally competitive offering that will attract students from a wider geographical area.

Finally, all PRCM’s and other institution’s graduates will now also have a viable local alternative to pursue their career goals.

Unique aspects of this degree as distinguished from other programs or courses presently offered
As mentioned earlier, the new Graduate Performance Diploma in Jazz & Caribbean Music at the PRCM will be the first one in Puerto Rico offering post-graduate study in these areas of music. By having such an accredited program taught in Spanish, the new program at the PRCM will represent a solid option for music college students in Puerto Rico and Latin American, Hispanics and students from other countries.

Our geographical situation, climate, language, accreditations and the quality of our studies provide a unique combination of conditions that appeal to a great number of non-resident students. We foresee that this diverse population will keep enriching, both the Conservatory and Puerto Rico in its rank in the international music scene. The presence of students and faculty from Latin America will contribute and serve to promote our music culture to the world.

Number of Students expected to be served
In Puerto Rico, and additionally from the Conservatory graduates, the potential students for this new program will come from three different schools that offer an undergraduate degree in Arts, and these are:

- The Puerto Rico Conservatory of Music
- University of Puerto Rico
- Interamerican University – Metro area
- Interamerican University – San Germán

Also, we estimate that musicians from different part of Latin America with a license in music will pursue this opportunity to continue their professional development, will also be potential students of this program. The interest of pursuing post-graduate studies is evident, and this new program encompasses lots of opportunities to these potential students. In terms of number of students, the goal of this new program is to initially serve an expected average of eight (8) new enrollments each year, with a long term goal
of 10-15% of each applied music studio in Jazz and Caribbean Music. Our geographical situation, climate, language, accreditations and the quality of our studies provide a unique combination of conditions that appeal to a great number of non-resident students. We foresee that this diverse population will keep enriching both the Conservatory and Puerto Rico in its place in the international music scene. The presence of students and/or faculty from Latin America will contribute and serve to promote our music culture to the world.

**Expectation for Placement of Graduates**
There is a variety of job opportunities for the graduates of this program, among them are:

- Performance/ solo recitals and other types of performances
- Recording and/or Studio Artists
- Performing with various types of professional ensembles.
- Private instrumental teaching
- Institutional teaching
- Community program teaching

**Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources.**
The new Graduate Performance Diploma in Jazz & Caribbean Music interacts in a very positive manner with the other degrees offered at the Conservatory - including the Performance Diploma for Classical instruments and voice already in place - and does not replace any of the existing programs. This students nurture from the exchange of ideas with other majors, enriching the institutions educational environment. We believe that this new program will have a positive effect on the student body.

The very nature of this new degree program provides the necessary grounds for the efficient sharing of human, fiscal and physical resources. The number of projected students is of an appropriate size to assure that current physical facilities can accommodate the program.

We are convinced that this new program will soon become a very special academic asset for the Conservatory and certain that this new program will not only meet an evident existing need, but will also serve to strengthen and enrich the musical life of Puerto Rico.

**Strengths**

- Curricular structure and how the curriculum is being implemented in the classroom Curricular content and courses objectives clearly defined in the assessments
- Professors delivery: accountability, especially in instrumental jury assessments   Students and peer recommendations are the best evidence of the effectiveness of the program
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- The multi emphasis in Jazz and Caribbean Music is an asset in the attractiveness of program.
- Strong performance focus and culture, performing weekly in forums and ensembles with diverse curricula and a multicultural styles development programming.
- As upper level peers, diploma student are feature and motivated. To develop and implementation of pedagogical strategies for benefit of both the student and their fellow classmates.

Areas for improvement
Lack of proper publicity and diffusion of program, so more upper level students will enroll, lifting the level of musicianship and good competitive spirit.

Future plans: International and US recruitment planning to attract students with a higher level of preparation to the program. Development of scholarships and sponsors to attract and keep the best material interested in our artist diploma programs.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Renewal of Plan Approval
Master of Music in Conducting (Instrumental & Choral)

The new Graduate Study Program to be offered by the Puerto Rico Conservatory of Music is a Master of Music in Conducting with a concentration in Orchestral or Choral studies. This new Graduate Program will be the first degree program in conducting offered in Puerto Rico.

The goal of this new degree is to create a graduate program of study in conducting to provide advanced training in conducting to students in Latin America, fostering high musical standards and a broad intellectual and artistic development. It will be divided into two (2) separate concentrations: Orchestral Conducting and Choral Conducting. Both program tracks for the Master of Music in Conducting will build upon a student’s undergraduate curriculum in music to develop advanced skills in conducting technique, aural skills as applied to both score analysis and rehearsal, comprehensive knowledge of musical repertoire and exceptional leadership skills.

Potential students for this program also come from the baccalaureate degree of music in music education, choral emphasis, international students for Latin America should be a natural target since our students body in growing in that area and the region is becoming a natural place to develop and there are many talented students still to be captured. We also foresee as feeders the students from the Interamerican University and the University of Puerto Rico, being that both offer a BA in music.

We should mentioned that because of the lack of this type of program in Puerto Rico potential students cannot further their training and don't have the opportunity to develop further in the island. The PRCM is in a stage now that it has created the platform and the necessity to develop the talents in the conducting area. PRCM programs such as Música 100X35 with its orchestras and choirs has created the necessity to develop conductors in both the instrumental and choral area.

Objectives
The new program also seeks to:

- Begin the development of advanced competencies in conducting technique, musicianship and analysis following the completion of a standard baccalaureate curriculum in music.
- Identify and develop the next generation of musical leaders for Latin America’s numerous professional orchestras and choruses, conservatories, secondary schools, academies, churches and community arts organizations.
- Enhance the artistic climate and environment of the Conservatory by developing exceptional student leaders within ensembles, seminar classes and the general student population.
- Enhance the Conservatory’s major ensembles by expanding their reach and purpose to the training of conductors.

Puerto Rico’s new Graduate performance program will promote and preserve the musical culture of Puerto Rico, providing advanced and specialized training in music to produce
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

the highest quality of conductors and artistic leaders. The new graduate program will also help drive the institution towards the achievement of its goals and objectives by establishing the PRCM as one of the most respected, well-regarded, and prestigious institutions in the Caribbean and Latin America.

The new graduate curriculum in conducting is designed for the purpose of beginning the development of advanced competencies in musicianship and analysis essential for conductors following the completion of a standard baccalaureate curriculum in music. The new program will promote and maintain the excellence and relevance of the academic offerings in all its programs to maintain an up-to-date, high-quality academic offering that stimulates the professional and artistic development of its students.

The Master of Music in Conducting is aimed at expanding the knowledge and professional capabilities of Puerto Rico’s young musicians who wish to further their academic, intellectual and professional development by pursuing studies in conducting. The new degree will attract PRCM alumni, as well as students graduating from other accredited institutions in the Island and abroad.

This new program will also provide opportunities for professional and intellectual growth for graduating students from other higher education institutions in Puerto Rico offering a Bachelor in Arts with a concentration in Music, such as the University of Puerto Rico and Interamerican University. The program will also constitute an alternative for students from Latin American countries who would like to further their education with graduate studies. The strategic location of Puerto Rico, academic quality of the Conservatory, its accreditations and common language make the Conservatory an ideal place for Latin American students to further their educational goals.

Curricular structure
The Master’s degree in Conducting will provide Puerto Rican students with new opportunities of professional growth in a field where no other such programs of study are offered on the Island. Currently the only program of conducting study in Puerto Rico exists in a required sequence of courses within the Conservatory’s Bachelor of Music degrees. For this reason, alumni interested in pursuing graduate studies in Conducting have had to leave the country to pursue musical and academic goals.

The curricular plan for the new graduate program in conducting is designed to meet the following objectives for its graduating students:

- Demonstrate physical conducting skills and proficiency in the language of conducting through the performance of orchestral and choral literature and including several styles of literature from all appropriate periods of music history.
- Understand and analyze complete orchestral and choral works through score study and preparation for rehearsal and performance.
- Demonstrate a thorough knowledge of the standard orchestral and choral repertoire and an understanding of the work’s historical context.
- Demonstrate and advanced knowledge of music theory and possess strong aural and analytical skills necessary for score preparation and rehearsal.
Demonstrate strong knowledge and skills in relation to appropriate ensemble programming, sound rehearsal planning and the necessary leadership skills for its execution.

The minimum requirement for the graduate program is 42 credit hours. The proposed percentages of components are, according to area of study:

- Major Studies, 100%;
- Supportive Studies, 40%

The academic sequence is as follows:

<table>
<thead>
<tr>
<th>Major Studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting (Orchestral or Choral)</td>
<td>4/4</td>
</tr>
<tr>
<td>Literature and Methods Seminar</td>
<td>2/2</td>
</tr>
<tr>
<td>Advanced Ear-Training and Score</td>
<td>1/1</td>
</tr>
<tr>
<td>Ensemble: Orchestra or Chorus</td>
<td>1/1</td>
</tr>
<tr>
<td>Conducting performances (With</td>
<td>~/0</td>
</tr>
<tr>
<td>Institutional Ens. &amp; Recital)</td>
<td>~/0</td>
</tr>
<tr>
<td>Comprehensive exam¹</td>
<td><del>/</del></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supportive studies</th>
<th>Credits per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEMA5XXX – History and Theory</td>
<td>~/3</td>
</tr>
<tr>
<td>Music Bibliography and Materials</td>
<td>2/~</td>
</tr>
<tr>
<td>Electives</td>
<td>~/1</td>
</tr>
</tbody>
</table>

Total: 42

¹Requisite to complete Master's degree.
²In order to take these courses, a student must have passed the examinations diagnoses Theory and History, or have taken and passed the required remedial courses. See "Regulation-academic remedial courses."
³Selected from other graduate and undergraduate courses in history or analysis, literature, pedagogy, accompanying, as well as additional ensembles (graduate or upper-division undergraduate classification - courses must be 5000 level and higher).
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Through the numerous orchestral and choral ensembles within the Conservatory (degree program) and the non-degree programs such as the Preparatory School Division and the National System of Youth Orchestras and Choruses, graduate conducting students will have the opportunity to develop the program’s competencies with live ensembles in meaningful settings. In addition to these regular podium opportunities, conducting students will meet twice per week with their specific conducting seminar ensembles for detailed technical instruction with their major professor. All students will be required to complete a minimum of two performances with institutional ensembles as well as a degree recital and project. Over the four semesters of study this consistent podium time will provide ample opportunity for conducting students to develop the necessary skills to meet program objectives.

The curriculum for Graduate Choral Conducting includes a weekly “Literature and Methods” graduate seminar. This course focuses on the study of selected works from the standard choral repertoire with an emphasis on techniques for study and analysis. A large component of this training will be focused on the study and analysis of choral text in relation to translation techniques and vocal diction.

The curricula of the new graduate program will provide the necessary resources to develop these identified students to entry-level competency in the conducting field. It is expected that graduates of the orchestral program will enter apprentice programs with professional ensembles, as well as participate as fellows in important festivals and institutes throughout the world. For those that desire it, the program also seeks to prepare students to enter further graduate study for programs such as Artist Diplomas and/or Doctoral Degrees in Conducting.

Admissions
The new graduate program in conducting has been designed for the purpose of beginning the development of advanced competencies in musicianship and analysis essential for conductors following the completion of a standard baccalaureate curriculum in music. Applicants to this program will most commonly be graduates of the PRCM who completed the required Introduction to Conducting course and demonstrated significant interest and potential, as well as those that additionally pursued further study in summer programs and independent workshops in Puerto Rico and abroad. Being that there is a lack of a conducting training the PRCM has put in place certain strategies so that the potential student identified in the Introduction to Conducting course acquires some experience through the Intermediate conducting course (offered at the PRCM), the Conductor’s workshop that was lead by Maestro Maximiano Valdés and a conductor’s weekly workshop for the ones working at the Música 100X35 program. In addition to potential for conducting, the audition process for the new graduate program in conducting seeks to identify those candidates that demonstrate the following core capacities for graduate study in conducting:

- Advanced aural and analytical skills
- Advanced understanding of historical contexts studied at the undergraduate level, as well as a balanced introductory knowledge of the orchestral or choral repertory.
Advanced Instrumental or vocal competence, as well as knowledge and understanding of the body of instrumental or vocal performance techniques.

Prior Degree: To be admitted to the Master of Music degree in Conducting on regular status an applicant must have a Bachelor of Music or Bachelor of Music Education degree, or the equivalent, from an accredited institution. The Bachelor of Arts Degree in Music will be considered an accepted equivalent; however, these applicants will have to demonstrate the same standards of achievement (performance, music history and theory) as those having the Bachelor of Music or Music Education degree, which will be measured through the evaluative tools of the audition and diagnostic examinations in Music History & Literature and Music Theory.

Application Materials: Applicants should also complete the following process to apply for admissions:

- Submit the completed Application for Graduate Admission with the corresponding application fee.
- **Orchestral applicants** - An annotated list of all repertoire (solo instrument and orchestral) studied and/or performed. An example of such a list will be kept on file in the Office of Admissions for any applicants wishing to view it.
- **Choral applicants** - An annotated list vocal literature (solo voice and choral) studied and/or performed by the applicant. An example of such a list will be kept on file in the Office of Admissions for any applicants wishing to view it.
- An essay stating the applicant’s expectations for graduate study in conducting, strengths and Areas for improvement, career goals and interests (750 – 1000 words).
- Three (3) letters of recommendation from past teachers or persons whom are familiar with the student’s work. The recommendation must be sealed in the closed envelope and the person issuing the recommendation should sign on the reverse side of the envelope.
- Video recording (DVD, DVI, Quicktime, MP4, AVI) demonstrating the applicant’s conducting ability. This video will serve as a pre-audition from which some applicants will be selected for a live and final audition with one of the ensembles of the Puerto Rico Conservatory of Music. It should be recorded from the front so that the applicant’s eyes, face, hands, gestures and posture can be clearly seen, and should display the applicant conducting an ensemble of their choice: orchestra (or simulated orchestral ensemble such as a string quartet or two pianos), band or chorus. The total length of the video should be a minimum of fifteen (15) minutes and no longer than thirty (30) minutes. The applicant’s name and address and desired degree emphasis should be clearly marked on the disc or media, as well as the names of the repertoire and ensemble(s) that have been recorded.
- Two (2) official college, university of conservatory transcripts. The Office of Admissions must receive official documents prior to any final decision.
Audition:
- All pre-screened applicants must present themselves for live auditions in San Juan, PR with one of the major ensembles of the Puerto Rico Conservatory of Music.
- At the time of invitation, applicants will be given a list of repertoire to prepare for a 15-20 minute audition conducting the Puerto Rico Conservatory Chorus or Symphony Orchestra, as appropriate to the desired degree emphasis. Candidates that are approved for this live audition will be sent a list of required repertoire no less than one month prior to the scheduled audition.
- Applicants will be evaluated for admission by a committee consisting of one or more ensemble directors and one of the Academic Deans, and should be prepared to either conduct or rehearse the ensemble as directed by the head of this committee.

Interview and musical skills evaluation
- **Orchestral candidates** - Evaluation of the applicant’s career goals, experience, and skills in score analysis through questions dealing with but not limited to orchestration, transposition, instrumental techniques and harmony. Applicants will be expected to discuss analytical issues regarding their prepared audition works as well as other works presented to them in the interview. The final portion of the interview will be an evaluation of the applicant's keyboard skills through sight-reading of excerpts in full score.
- **Choral candidates** - Evaluation of the applicant’s career goals, experience and analytical skills based on the works presented in the audition through questions dealing with but not limited to harmony, style, vocal pedagogy, language skills, diction and other textual concerns. Applicants will be expected to discuss analytical issues regarding their prepared audition works as well as other works presented to them in the interview. The applicant may be asked to sight-read excerpts from choral literature to determine general level of aural skills, and will also be asked to play some of these excerpts on the piano.

Academic Proficiency Requirements

**Music History & Literature and Music Theory:** All new graduate students, including graduates of Puerto Rico Conservatory of Music, will be required to take two examinations that serve as proficiency tests or prerequisites for entrance to certain graduate courses. These examinations include Music History & Literature and Music Theory. The proficiencies may be satisfied by taking and passing the graduate entrance exams or by enrolling in and passing two (2) graduate review courses of one (1) semester each. The review courses are: Music History Review for Graduate Students and Music Theory Review for Graduate Students. The Music Theory Review for Graduate Students course is based on the assumption that each candidate has had at least two years of training in music theory at the undergraduate level and covers written work and analysis. A grade of C or better is required for the course. Music History review for Graduate Students covers music history and literature from antiquity to the present, with questions dealing with historical fact, identification of literature, and style recognition. A grade of C or better is required for the
course. These courses do not count towards the curricular requirements for the Master of Music Degree in Performance. These courses will also be available online.

Vocal Diction and the International Phonetic Alphabet (Choral only): All applicants in choral conducting will take a diagnostic exam in Diction and the International Phonetic Alphabet and demonstrate proficiency in English, German, French, Italian and Latin diction. If the student does not pass this exam he/she must complete the undergraduate diction sequence during the first year of the program. These courses will not count towards the curricular requirements for the Master of Music degree.

Students having graduated with a Bachelor of Music or Music Education degree from the Puerto Rico Conservatory of Music within the two (2) years prior to their application are exempt all above academic diagnostic testing requirements.

Spanish Language Proficiency
All group courses in the Master of Music in Conducting will be taught in Spanish. Applicants from non-Spanish speaking countries must be capable of speaking, reading and writing in Spanish and will be responsible for all applicable course materials.

Evaluation procedures
Degree Performances and Final Project
Graduate conducting students will be required to give a minimum of three (3) conducting performances toward the completion of their degree:
1. A minimum of two (2) concert appearances with one of the major ensembles of the Puerto Rico Conservatory of Music and/or the PRCM Preparatory School or the Puerto National System of Youth Orchestras and Choruses (Música 100X35). The specific date and repertoire for this performance opportunity will be decided by the director of the respective ensemble. The ensemble director will supervise all preparation and rehearsals for this performance.

2. A one (1) hour recital program with an ensemble organized by the student. Under the supervision of a member of the conducting faculty, the student will program, plan, organize and prepare a program of music to be performed in one of the performance halls of the Puerto Rico Conservatory of Music. For instrumental candidates, the repertoire for this recital is not required to be with full orchestra or band, and can consist of works for larger chamber ensemble. The grade for this recital will be determined by a committee consisting of a member of the conducting faculty and an additional professor.

In conjunction with the second recital the student will prepare a written final project dealing on historical and/or analytical issues relating to the music performed. A minimum of two months prior to the date of the recital the student must submit an abstract of the final project to a member of the conducting faculty for approval. The project must be a minimum of twelve (12) pages in length and be composed using the appropriate standards of research, composition and annotation.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Applicants for graduation of this program are not considered candidates until they have achieved a passing final grade for all academic courses, degree recital, and the oral comprehensive examination.

Faculty
Throughout the history of the institutional, the faculty at the Puerto Rico Conservatory of Music has remained a highly qualified body, dedicated to excellence of musical training and sustained by the interest and talent of our students. The new Master's Degree in Conducting will include a highly qualified group of faculty - one that represents the professional standards to which the student aspires in order to accomplish the expected goals established by the program.

The tenure-track faculty for the program will be the following:
- Prof. Roselín Pabón
- Prof. William Rivera Ortiz
- Prof. Rafael E. Irizarry
- Maximiano Valdés (Artists-in-residence)

For detailed information of faculty please refer to MDP1-E-2a: Faculty data.

Fiscal resources
The total budget for FY 2012-13 has allowed the Conservatory to cover general academic and administrative expenses, as well as commitments related to this new program.

The impact of this program will be mainly in the area of faculty load (individual lesson) since the other courses are group type courses. The inclusion of basically seven hours to the identify faculty we estimate will represents an expense of around $7,000. This will be included as part of the Salary and fringe benefits category of the PRCM budget.

Facilities

Library holdings
Please refer to Section I.G-Library and learning resources on page 40-60.

Financial Aid
Graduate students will be able to access three types of possible financial aid possibilities. Those are: Stafford Loans, Work Study and the Puerto Rico Council of Higher Education financial aid program for graduate students.

To receive these types of financial aid, student’s must:
- Be a U.S. citizen
- Have a Social Security number
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

- Register with the Selective Service, if required
- Not be in default or owe an overpayment on previous federal aid
- Make satisfactory academic progress
- Be working at least half time (4 hours) toward a degree

Please refer to pages 83-88 2012-2013 Catalog.

Evaluation procedures for the Master of Music in Conducting\textsuperscript{53}

The evaluation and attainment of the objectives of this program is done through the different opportunities that the students have to acquire and show a higher level and artistry in their performance. The following procedures for evaluation of students’ competencies and means for using these evaluations as the basis for program improvement are the following: Instrumental juries\textsuperscript{54}, pre-recitals\textsuperscript{55}, concert performances, recitals\textsuperscript{56}, and ensemble auditions.

Conducting opportunities

The new Master of Music in Conducting degree seeks to initially serve a maximum of 5 students per emphasis – orchestral and choral studies. Each group will participate in a bi-weekly conducting seminar class to work with a laboratory ensemble to have practical experience and training work on standard repertoire under the supervision of their conducting professor. The orchestral laboratory ensemble will be composed of a string quintet and a pianist to play the wind parts from the repertoire. The choral laboratory ensemble will be composed of an octet of work-study voice students. In both cases these laboratory ensembles will be further augmented by the conducting students themselves, as applicable.

As stated in the curricular map each semester each student will be assigned to be an assistant conductor to one of the major ensembles in the Puerto Rico Conservatory of Music (PRCM), the PRCM Preparatory School or the Puerto Rico National System of Youth Orchestras and Choruses (Música 100X35).

The new Master of Music in Conducting will be under the supervision of Maestro Roselin Pabón, a full professor for more than 30 years at the Puerto Rico Conservatory of Music (PRCM) with the same years of experience as Associate Conductor of the Puerto Rico Symphony Orchestra. Maestro Pabón will be the head teacher of the conducting program in the instrumental area. The PRCM also is privileged to have in its faculty roster trained conductors with a vast array and year of experience that have been identified to share with Maestro Pabón the training of this program such as Prof. Rafael E. Irizarry. In the area of choral conducting Maestro William Rivera will be the leader in this area with Dr. Céspedes whom also has choral conducting training and experience. Those being the

\textsuperscript{53} more details in the MDP3-B-1a
\textsuperscript{54} see Catalog, 126
\textsuperscript{55} See Catalog, 46-47, 130.
\textsuperscript{56} See Catalog, 46-47, 130.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

PRCM major ensemble directors will foster under their tutelage a strong mentoring program for the students of the proposed graduate program.

We must mention that Maestro Maximiano Valdés, conductor of the Puerto Rico Symphony Orchestra has been invited to serve as mentor in this program. He has already been in charge of a *Conductor’s workshop* celebrated in 2011 in which he worked with advanced orchestral conducting students. One of the proposed areas of development by having the PRSO conductor in the faculty roster is to provide more challenging experiences to our students at the professional level. This will be attained by working and settling memorandum of understanding (MOU) with the professional symphony orchestras around the island, especially in the metropolitan area, such as: the Bayamón Symphony Orchestra, Guaynabo Symphony Orchestra, Arturo Somohano Philharmonic. The same in the choral area with professional ensembles such as *Camerata Filarmónica*, *Ars Vocalis*, and *Orfeón San Juan Bautista*, among others.

The Conservatory currently has the following ensembles:

**Degree program**
(1) PRCM Symphony orchestra
(2) PRCM chamber orchestra

**Non-degree program**
(3) The Preparatory School has one symphony orchestra,
(4) Strings chamber ensemble
(5) The *Música 100X35* program currently contains 5 municipal training centers, each with a youth orchestra and chorus. The program seeks to further expand with the goal of a training center in every municipality on the island.

Graduate student assistant conductors will be responsible to assist the ensemble directors by regularly conducting selected full and sectional rehearsals.

Each student of the degree program will be required to present a minimum of three conducting performances over the course of the degree: a minimum of two performances with Conservatory and/or Preparatory Schools and *Música 100X35* ensembles as well as a degree recital with an ensemble organized by the student. Additional performances with institutional ensembles may be assigned at the discretion of the ensemble directors based on the development of student.

It is the institutions belief that, in addition to the weekly training experience in the Conducting Seminar classes, the program will provide ample and meaningful podium experience for the young conductors. The initial goal of 5 students per program will be revised during the next strategic planning to cycle to reflect institutional growth in size and scope, with the possible addition of more conservatory major ensembles and the certain expansion of training centers and ensembles within the PRCM Preparatory School and the *Música 100X35* system.
SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

Master of Music in Conducting in past four years

<table>
<thead>
<tr>
<th>Year</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MM- Conducting</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>0*</td>
</tr>
</tbody>
</table>

*This program is still pending authorization of the Puerto Rico Council of Education.

Research and professional tools required in the program: The main focus of this program is performance diploma so all courses have a high performance scope.

Reasons for adding this degree program
In order to elevate the quality and the standing of music in the public system curricula in Puerto Rico is necessary to have well trained and capable professionals to assume the big task of advocating for the implementation of the music disciplines.

The program will be unique in Puerto Rico, the Caribbean and one of very few in Latin America in offering graduate studies in Conducting to Latin American and other international students. This program will also help the Conservatory’s goal of providing a more internationally competitive offering that will attract students from a wider geographical area.

Finally, all PRCM’s and other institution’s graduates will now also have a viable local alternative to pursue their career goals.

Unique aspects of this degree as distinguished from other programs or courses presently offered
As mentioned earlier, the new Graduate Study Program at the PRCM will be the first one in Puerto Rico offering a master of music in conducting. By having an accredited Master’s program in Spanish, the new Graduate Study Program at the PRCM will represent a solid option for music college students in Puerto Rico and Latin American, hispanics and students from other countries.

Our geographical situation, climate, language, accreditations and the quality of our studies provide a unique combination of conditions that appeal to a great number of non-resident students. We foresee that this diverse population will keep enriching, both the Conservatory and Puerto Rico in its rank in the international music scene. The presence of students and/or faculty from Latin America will contribute and serve to promote our music culture to the world.

Number of Students expected to be served
In Puerto Rico, and additionally from the Conservatory graduates, the potential students for this new program will come from three different schools that offer an undergraduate degree in Arts, and these are:

- The Puerto Rico Conservatory of Music
- University of Puerto Rico
- Interamerican University – Metro area
- Interamerican University – San Germán
Also, we estimate that musicians from different part of Latin America with a *license in music* will pursue this opportunity to continue their professional development, will also be potential students of this program. The interest of pursuing graduate studies is evident, and this new program encompasses lots of opportunities to these potential students. In terms of number of students, conducting programs are by definition selective, and our program intends to serve an average of 5 students per discipline (orchestral and choral). Our geographical situation, climate, language, accreditations and the quality of our studies provide a unique combination of conditions that appeal to a great number of non-resident students. We foresee that this diverse population will keep enriching, both the Conservatory and Puerto Rico in its place in the international music scene. The presence of students and/or faculty from Latin America will contribute and serve to promote our music culture to the world.

**DESCRIBE THE RELATIONSHIP BETWEEN THE NEW PROGRAM AND ONGOING PROGRAMS WITH SPECIAL ATTENTION TO THE EFFECTS ON EXISTING ACADEMIC, FINANCIAL, OR PHYSICAL RESOURCES. NOTE WHETHER THE PROPOSED PROGRAM WILL REPLACE ANY EXISTING PROGRAM (S).**

The new Master's Degree in Conducting will interact in a very positive manner with the other degrees offered at the Conservatory and will not replace any of the existing programs. This student will nurture from the exchange of ideas with other majors, enriching the institutions educational environment. We believe that this new program will have a positive effect on the student body.

The very nature of this new degree program provides the necessary grounds for the efficient sharing of human, fiscal and physical resources. The number of projected students will be of an appropriate size to assure that current physical facilities can accommodate the program.

We are convinced that the new Master’s Degree in Conducting will soon become a very special academic asset for the Conservatory and certain that this new program will not only meet an evident existing need, but will also serve to strengthen and enrich the musical life of Puerto Rico.
Plan Approval
Bachelor of Music in Jazz and Caribbean Music Performance (Cuatro, Voice)

Since the last accreditation cycle two concentrations have been added as part of the Jazz and Caribbean Music program. These are *cuatro* (native plucked instrument) and voice.

Both the *cuatro* and voice concentrations have been designed to shadow the approved Bachelor of Music in Jazz and Caribbean Music program. The *cuatro* follows the same curricular design as the current eight instruments: piano, bass, guitar, drums, Latin percussion, trombone, trumpet, and saxophone. Only the appropriate content and repertoire in the *cuatro* syllabus has been added.

All objectives, graduation requirements, evaluations procedures described in the Bachelor of Music in Jazz and Caribbean Music section apply to both concentrations.

Please refer to *Section: Bachelor of Music in Jazz and Caribbean Music* (renewal of final approval) on page 126-135.

In the case of voice a curricular modification was incorporated because of the nature of the instrument.

Curricular structure
The program combines studies in the major area, general studies, support courses in music, electives and area of emphasis component which are distributed as follows:

<table>
<thead>
<tr>
<th></th>
<th>Credits</th>
<th>% (X/120)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAJOR AREA</strong></td>
<td>70</td>
<td>58%</td>
</tr>
<tr>
<td><strong>SUPPORTIVE COURSES IN MUSIC</strong></td>
<td>37</td>
<td>31%</td>
</tr>
<tr>
<td><strong>GENERAL STUDIES</strong></td>
<td>27</td>
<td>23%</td>
</tr>
<tr>
<td><strong>ELECTIVES</strong></td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>140</td>
<td></td>
</tr>
</tbody>
</table>

Courses content have been revised to adapt them to this new concentration. None of these revisions modified the number of credits or the distribution of credits. These courses are:

- Jazz improvisation seminar (JSEM3121-3122 & JSEM3123-3124) for **Jazz improvisation and styles seminar for voice (JSEM3125-3126 & JSEM 3127-3128)**
- Jazz Arranging (ARRE4002) for **Vocal Jazz Arranging (ARRE4003)**

Admission
Admission requirements
- All students applying for admission, must submit recorded material consisting of a standard theme of the classic repertoire of jazz and Latin American composer theme, with simple accompaniment.
If accepted for final audition, candidates must be ready to work in the following material:

- A song from Vaccai method
- One song “medium swing” to choose from:
  - How High the Moon
  - Fly Me to the Moon
  - Summertime
  - Night and Day
  - But Not for Me
- One song “ballad” to choose from:
  - What a Wonderful World
  - Lush Life
  - Spring Can Really Hang You Up the Most
  - Misty
- One song from the Latin-American repertoire to choose from:
  - Olas y arenas
  - Alfonsina y el mar
  - La mentira
  - Gracias a la vida
  - Que te pedí
  - Drume negrito
  - Samba de una sola nota
  - La flor de la canela

The applicant must be prepared to sight read a melodic/rhythmic study.

The applicant can make a short improvisation using any of the chosen songs.

Candidates unable to appear at the audition may submit recorded material, covering the requirements specified herein. Any requirement that is left out should be completed during admission to the institution.
PLAN APPROVAL FOR NON-DEGREE GRANTING PROGRAMS

INTRODUCTION
The Puerto Rico Conservatory of Music (PRCM) is hereby presenting a Plan Approval Application for a new Graduate Certificate.

DEGREE TITLE/GOALS AND OBJECTIVES/ FOR WHOM THE DEGREE IS INTENDED
The new non-degree granting program for which the Puerto Rico Conservatory of Music is seeking Plan Approval has the following title:

KÓDALY CERTIFICATE (GRADUATE)
This graduate certificate is design for the music educator who wishes to focus of Zoltan Kódalys teaching approach. Is a three summer program that gives the music educator an opportunity to broaden his/her musicianship skills, choral instruction, methodologies as applied in the classroom (K-12) using Kodaly's music teaching approach.

The Graduate Performance Diploma Program represents an opportunity to increase knowledge, broaden musical understanding and develop creative and artistic capabilities to better equip in-service teachers in their professional music teaching career. The music educator gains a comprehensive overview of the Kódalys approach to music education and musicianship training.

The program intends to serve Conservatory graduates and graduates from other music education programs abroad, who want to further develop their teaching skills.

The program will constitute a unique asset for the Conservatory locally and in Latin America attracting local and international students who want to benefit from working with our distinguished faculty.

ASSESSMENT OF COMPLIANCE WITH NASM STANDARD'S FOR THE NEW PROGRAM
The program aspires to stimulate and promote the maximum development of teaching capabilities of its students through a high-quality specialized offering that stimulates a more sophisticated degree of teaching and musicianship skills.

Published materials for the program will be developed as part of the new post-baccalaureate offerings. Publication will include goals and objectives, admissions requirements, faculty, course offerings, policies, evaluations and all other relevant information.

Admission Requirements & Prerequisites
Prospective students should comply with the following admission requirements to be admitted to the Kódalys Certificate non-degree program:

- Have obtained Bachelors or Master's Degree in Music Education from an accredited institution; or for international students, an equivalent degree in music from an institution in their county.
Completed an application for admission to the program.  
One (1) official transcripts of from institutions from which the applicant has received a degree or in which he has been enrolled, as applies.  
Three (3) letters of recommendation from teachers and/or professional performers specializing in the area of music education.  
Have achieved a grade point average (GPA) of no less than 3.00 for all collegiate study (scale from 0.00 – 4.00), or equivalent.

**Required Grade Point Average**  
The required undergraduate grade point average to stay in the program will be 3.00 (A=4.00).

**Credit Hour Requirement**  
Course work for the new Kódaly Certificate program will be 18 credit hours (6 credits each level). Courses counted for credit toward the Certificate Program will be numbered 6000 or above. The required full-time course load each summer will be 6 credits. Students in this program are not permitted to enroll in part-time status.

**Transfer Credits**  
Credit hours may be transferred to the Kódaly Certificate Program degree from other degree work.

**Residency and Time Limit for Completion of Program Work**  
The program is designed to be completed in three (3) summers registered full-time. Since the Kódaly Certificate program is not a degree program, students will only receive a certificate to state completion of program work.

**Course Work**  
The program for Kódaly Certificate is designed to be completed in three (3) summer sessions by a student enrolled with full-time status.

<table>
<thead>
<tr>
<th>Courses</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral methods I, II &amp; III</td>
<td>3</td>
</tr>
<tr>
<td>Choral conducting I, II &amp; III</td>
<td>3</td>
</tr>
<tr>
<td>Folkloric music I, II &amp; III</td>
<td>3</td>
</tr>
<tr>
<td>Methodology I, II &amp; III</td>
<td>6</td>
</tr>
<tr>
<td>Musicianship training I, II &amp; III</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>
The annual course sequence for the program is as follows:

| Kódaly Certificate | Summer 1 | | Summer 2 |
|---------------------|----------|-----------------|
| **Courses**         | **Crs**  | **Courses**     |
| Choral methods I    | 1        | Choral methods II | 1 |
| Choral conducting I | 1        | Choral conducting II | 1 |
| Folk music I        | 1        | Folk music II    | 1 |
| Methodology I       | 2        | Methodology II   | 2 |
| Musicianship training I | 1 | Musicianship training II | 1 |
| **Total**           | 6        | **Total**       | 6 |

**Summer III**

<table>
<thead>
<tr>
<th>Courses</th>
<th>Crs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral methods III</td>
<td>1</td>
</tr>
<tr>
<td>Choral conducting III</td>
<td>1</td>
</tr>
<tr>
<td>Folk music III</td>
<td>1</td>
</tr>
<tr>
<td>Methodology III</td>
<td>2</td>
</tr>
<tr>
<td>Musicianship training III</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>6</td>
</tr>
</tbody>
</table>

**Classification of Courses**
The academia requirements for the completion of the Certificate Kodaly Program have been established to conform to the Standards for Accreditation of the National Association of Schools of Music (NASM).

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Credits</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medullar courses (major area)</td>
<td>18</td>
<td>100 %</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>18 credits</td>
<td></td>
</tr>
</tbody>
</table>

**Professional Health**
Please refer to section I.F on *Facilities, Equipment, Health and Safety*, and [MDP1-F-5a - Injury Prevention](#), also [MDP1-F-6- (Injury prevention and ear care)](http://cmpr.edu/saludprevencion) more information in [http://cmpr.edu/saludprevencion](http://cmpr.edu/saludprevencion)

**Guidance, Counseling and Mentoring**
Individual teachers in this Certificate will be mainly responsible for guidance, counseling and mentoring of students. Additionally from the time assigned for each student at the lesson, faculty are responsible of meeting with students for counseling purposes. Each academic year the institution also appoints a faculty member representative of the different majors to serve as academic advisors for the students. These academic counselors will also serve the needs of the Certificate program.

**Evaluation of students work**
All students must complete a portfolio of materials and songs gather through their studies. Students will prepare and demonstrate their ability to use the Kódaly’s
methodology and sequence. The portfolio will include song analysis, lesson plan. A student missing this program-culminating activity fails to qualify for certification in this methodology.

Work will be evaluated through weekly teacher evaluations and ensemble recitals and concerts through each summer session.

After completing the courses required for this program, students will have a wide-range of experiences in Kodaly’s methodology and its sequence, musicianship and choral conducting skills and a vast knowledge of folk repertoire. A final assessment of those experiences will be done at the final recital, which is a requirement to complete the program of studies. The recital will be a 60 minute presentation in which students must prepare different choral works focusing in folk music repertoire. The student will receive a Pass or Fail grade for the Recital. Through this performance the student will demonstrate a wide range of musicianship skills and a high degree of professional artistry.

Faculty
The specialized Kódaly Certificate program includes highly qualified group of elite faculty, one that represents the professional standards to which the student aspires in order to accomplish the expected goals established by the program. See MDP1-E-2a – Faculty data table for roster of faculty members in Kódaly Certificate program.

**DESCRIPT THE PRESENT AND PROJECTED FISCAL RESOURCES RELEVANT TO THE NEW CURRICULUM.**

The projected fiscal resources for this new program will be part of the Conservatory’s budget for FY 2013-2014. Foreseeing the opening of this new program the Conservatory, additionally from the general and shared operational and academic expenditures, will budget an additional and specific resources to cover the preparation needs of the new degree proposed. The 2012-2013 budgets will allocate appropriate resources for the implementation of the program, including the acquisition of necessary library holdings.

Please refer to section I.C Finance, I.G-Library for detailed information regarding PRCM’s budget and library holdings.

**DESCRIPT AND EVALUATE AVAILABLE AND/OR PROJECTED FACILITIES RELEVANT TO THE NEW CURRICULUM.**

Please refer to section I.F- Facilities, Equipment, Health and Safety.

**LIBRARY HOLDING AND LEARNING RESOURCES**

Please refer to section I.G- Library.
SUBMIT A DETAILED RATIONALE FOR THE NEW CURRICULUM INCLUDING THE FOLLOWING POINTS:

Reasons for adding this degree program
In order to elevate the quality and the standing of music in the public system curricula in Puerto Rico is necessary to have well trained and capable professionals to assume the big task of advocating for the implementation of the music disciplines. The program will be unique in Puerto Rico, the Caribbean and one of very few in Latin America in offering certification in Kódaly’s music teaching approach to Latin American and other international students. This program will also help the Conservatory’s goal of providing a more internationally competitive offering that will attract students from a wider geographical area.

Finally, all PRCM’s and other institution’s graduates will have a viable local alternative to trained in a specialized instruction in Kódały’s methodologies.

Unique aspects of this degree as distinguished from other programs or courses presently offered
As mentioned earlier, the Kódały certificate Music at the PRCM will be the first one in Puerto Rico offering post-graduate study in this music education area. By having such an accredited program taught in Spanish, the new program at the PRCM will represent a solid option for music college students in Puerto Rico and Latin American, Hispanics and students from other countries.

We foresee that this diverse population will keep enriching, both the Conservatory and Puerto Rico in its rank in the international music scene. The presence of students and/or faculty from Latin America will contribute and serve to promote our music culture to the world.

Number of Students expected to be served
In Puerto Rico, and additionally from the Conservatory graduates, the potential students for this new program will come from three different schools that offer an undergraduate degree in Arts, and these are:

- The Puerto Rico Conservatory of Music
- University of Puerto Rico
- Interamerican University – Metro area
- Interamerican University – San Germán
- 

Also, we estimate that music educators from different parts of Latin America with a license in music will pursue this opportunity to continue their professional development, will also be potential students of this program. Potential students also would be: in-service teacher that do not wish to pursue a master’s program, music educators already holding a master’s degree in music education and looking for specialized training in this area.
**Expectation for Placement of Graduates**
There is a variety of job opportunities for the graduates of this program, among them are:
- Public and private schools music education
- Private teaching
- Institutional teaching
- Community program teaching

**DESCRIBE THE RELATIONSHIP BETWEEN THE NEW PROGRAM AND ONGOING PROGRAMS WITH SPECIAL ATTENTION TO THE EFFECTS ON EXISTING ACADEMIC, FINANCIAL, OR PHYSICAL RESOURCES. NOTE WHETHER THE PROPOSED PROGRAM WILL REPLACE ANY EXISTING PROGRAM (S).**

The Kódaly Certificate will interact in a very positive manner with the other degrees offered at the Conservatory - including the Master of Music in Music Education degree already in place - and will not replace any of the existing programs. This student will nurture from this experience, enriching the institutions educational environment. We believe that this program will have a positive effect on the student body.

The very nature of this certificate program provides the necessary grounds for the efficient sharing of human, fiscal and physical resources. The number of projected students will be of an appropriate size to assure that current physical facilities can accommodate the program.

We are convinced that this program will soon become a very special academic asset for the Conservatory and certain that this program will not only meet an evident existing need, but will also serve to strengthen and enrich the music education life of Puerto Rico.
Section II.C. Programmatic Areas – Text Outline

Item MGP: Music Studies for the General Public
This section is not applicable to PRCM

Item PER: Performance
At a conservatory the major focus of all programs of study is performance. As stated in the Size and Scope chapter, almost three fourths of the students are majoring in performance studies. Additionally, music education and composition majors are also required to perform a musical instrument. Training in performance, aside from the studio experience, includes ensemble participation and repertory classes, among other experiences.

Although is not listed as a requisite in most of the course syllabuses, student performances are key to the success of each of the programs of study. In addition to the regular Students Concerts they are encouraged to participate in the Sunday Family Concert Series, as well as numerous other performance opportunities that are available. Certain courses such as Accompanying, Chamber Music and Two-Piano/Four Hands include a public performance as part of the final evaluation of the course.

Institutional activities
Over the last few years the Office of Institutional Activities and Events has grown significantly in both size and strength, producing over 200 activities per year. Faculty, alumnae and visiting artists have been added to the Sunday Concert series to raise interest among the audience.

Festival, Forums and Workshops
The production of festivals, forums, workshops and Opera productions. A fine example is the Music Education Forum, currently in its 29th year, and the International Percussion Festival, which will celebrate its 18th occurrence next year. The Percussion festival has turned into a well-recognized and respected international event presenting some of the most renowned artists in the field. Other festivals produced by the conservatory are the Clarinet Festival, Oboe Festival, Song and Wind workshop, and Jazz Festival (eight edition 2013), among others.

Concerto competition
In 1998, the PRCM instituted an annual Concerto Competition for all performance majors to provide a means for students to compete against their peers in an interdepartmental and interdisciplinary setting. All participants are required to present a Concerto on their major instruments, with singers presenting concert arias or orchestral song cycles from the 17th through 20th centuries. These annual competitions have enjoyed tremendous participation from all areas and with great success by the student participants. The jury awards three prizes: two are cash awards while the first-
prize winner receives a cash prize and is given the opportunity to play the winning Concerto with the Conservatory’s Symphony Orchestra. As an initiative of Maestro Roselin Pabón, some first prizewinners have had the opportunity to also perform with the Puerto Rico Symphony Orchestra. Each year this competition is one of the Conservatory’s most important events.

Solo and Ensembles outside the Conservatory
In addition of our regular Concert Series, most of the ensembles and students performers are strongly encouraged to perform outside the Conservatory. Some of these performances are presented in or outside the metropolitan area, mainly in public and private universities, schools and public open spaces; most of which are coordinated as part of the Conservatory’s Outreach Program and recruitment efforts.

In order to generate feedback, the Activities and Concerts Office has regularly surveyed our audiences at various institutional activities. This process was instituted only one year ago, but nevertheless has already provided many new ideas and comments as well as the opportunity for the public to participate, express any concerns and give suggestions for possible improvements. These efforts have helped create a wide and loyal audience. A future goal includes the establishment of the Conservatory as an even more sophisticated producer and presenter of large-scale performances, events and festivals. With the advent of the new academic facilities in Miramar and the many performance spaces that will come along with them, the Conservatory promises to become an even greater force within the artistic community.

Faculty Recitals/Concerts
Faculty performs as solo artists both in Puerto Rico and internationally.

Strengths
With the performance spaces completed in the Fall 2012 the Conservatory has become an extraordinary place for performance of all types of ensembles. The Sanromá Hall is a state of the art acoustical space for either orchestra or jazz small combo. We can also state the same for the other performance spaces in the academic building. The Conservatory produces high-quality performances by its students and faculty, as well as an impressive slate of visiting artists and ensembles. The conservatory has become one of the largest producers of musical performances and events on the entire island.

Areas for improvement
One area that has had a setback is the number regarding the audience that attends our Sunday Family Concerts series. With the opening of the new building the entrance fee was raised. According to the Activities and Concerts Office this has diminished the attendance.

The institution has to look into this matter, analyze the information and make decisions. Our main goal is to keep building audience and to work on our outreach. So a balance will have to be attained. Greater effectiveness in marketing and audience development should be undertaken to raise the Conservatory’s profile in Puerto Rico’s musical life.
Item OPA: Other Programmatic Activities

The Conservatory has a variety of offerings in a for-credit and non for credit format. The following are some of the most important to date:

Business and Administrations courses: The Academic area is considering a proposal that will allow students to use their six (6) general studies electives and their other 6 elective credits in courses at the SHU in the area of business and administration.

Minor in music: As part of the consortium with SHU, PRCM created this minor in music to benefit SHU students with a program that helps them expand their music knowledge. This program of studies consists of a total of 18 credits in the areas of ensemble, electives and the history of music.

Continuing Education Program: The Conservatory offers a Continuing Education Program (CEP) in response to the needs of the alumni community, mostly from the Music Education program. The CEP admits alumni, or students with BA’s with majors in music or BM’s from other accredited institutions. All group courses are open. For individualized music courses, applicants must comply with the admission requirements of each department and be admitted to first year level. The registration depends also on the space available in each course. The Music Education Forum, an annual event of the Music Education Department, serves also as a credit activity when participants apply for credit.

Although we are making all available efforts to strengthen this program so more musicians can benefit, we think that one of the areas for improvement is scheduling. The prospective students for this activity are professional musicians and the best time for them would be after 3:00pm. We have been able to schedule some classes, especially in the technology area, in the afternoon, and these courses have been very successful.

A Teacher Certification Program: Also available for students interested in meeting certification requirements to work in the island public schools, the Teacher Certification program includes all courses required for the local license to work in the island’s public and private schools.

The Conservatory has also been producing the International Vocal Arts Institute in Puerto Rico every summer for the past three years. This extraordinary opera training program is internationally acclaimed as one of the leading young opera singers programs. Directed by famous Metropolitan Opera House coach, Joan Dornneman, the program not only serves our students, but also attracts students from different parts of the world. The program has been a huge success.
SECTION III. EVALUATION, PLANNING, PROJECTIONS

EVALUATION/ASSESSMENT
Setting goals for achievement is at the core of artistic education. Music is about discovery, making choices, developing critical thinking skills and abilities for making instantaneous personal assessments of choices made, music study is more than learning information, it is about creating. Students learn music by creating music not by learning information about music. It is not about finding out how things work, it is about creating new things through discovery. When assessment takes place we are assessing artistry. Evaluation principles and mechanisms in music start with goal setting and decisions about a particular work in the creation of the work and in the interpretation of the work, but also in teaching the work.

We evaluate professional level knowledge and skills, personal vision, conceptual insight, creative virtuosity, technical virtuosity, technical command, integration and synthesis. We continually evaluate and teach the student to self-evaluate how well it is individually achieving these goals. The student learning process has at the core teaching critical thinking and listening skills that go together with a constant self-evaluation process in which value judgments are continuously made to improve musical creation. Means are varied to assess and evaluate this process, for example, juries where individuals perform for and are graded by teachers other than their own. Some of these evaluations are done publicly, some private, some are competitions, others auditions for chairs in ensembles. Audition or portfolio review is at the core of what we do. Public performances are done on a weekly basis, criticized by the public, by peers, by your teacher, other teachers; in other words, assessment is constant and continuous in music learning, lessons and rehearsals. Musicians are individually assessed in all forums and settings during their student and professional life, but we assess/evaluate in our own terms.

In musical and artistic terms, the Conservatory follows a precisely defined and continuous process of assessment/evaluation. Specialized evaluations and individual assessments are at the core of what we do and is what the music disciplines require in the formation of an artist/musician. It is important to indicate that assessment in music studies is based not in measuring and quantifying statistically the results, it is based on sustained individual improvement monitored one on one in a systematic and continuous manner throughout the degree and across the curriculum.

SPECIFIC ACADEMIC ASSESSMENTS PROCESSES AND THEIR RESULTS
Throughout the self-study document, especially in the Instructional Programs chapter, we have incorporated many of the processes that we do for assessment in the music discipline and in the particular career paths whether we are training a performer, composer or educator. Additionally, we have stated the institutional commitment to an ongoing curricular revision and improvement process. Many modifications and revisions have been accounted. This process is a direct result of the assessment of student learning and of the measures that are taken to secure that the student benefits from the
best approaches to developing the artistic, technical and musicianship skills needed from the profession..

**Student Learning Outcomes:**

**Direct Measures:** Direct measures of learning require the students to demonstrate their knowledge or skills as they respond to the assessment measure. Assessment methods may include, but are not limited to, the following:

In the applied instrumental areas, assessment activities are done to measure individual student learning as well as the effectiveness of academic programs to prepare the student for an artistic performing career. The institution conducts different activities in order to evaluate student performance and promote consistency in the objectives and the departmental quality level.

The distinguishing factor where applied instruction differs from that of the classroom or laboratory is that it is done individually. Each student meets individually weekly with his/her teacher as well as other teachers who critically evaluate the artistic evolution of the student, technical mastery of the instrument, creative skills and artistry. Thus individual assessment and is at the core of these studies.

**Seminars**
The instrumental seminar is a group class that meets once a week for two (2) hours and is required for all performance majors. The seminar is part of the applied study and counts between 20-30% towards the final grade. The students perform for their classmates and the studio professor. The professor assigns each student a turn to play a minimum of at least five (5) times a semester and be evaluated and criticized by teacher and peers, or given creative advice on how to improve the artistic, musical or technical aspects of the work. Not only have the performer benefits from the experience, but peers also learned critical listening and evaluation. As the student grows methods of analysis become more sophisticated. This is a valuable and ongoing assessment of individual progress and student learning for both the performer and the listener. Some seminars are done jointly by faculty of the same department/instrumental area which benefits students in receiving assessments from teachers other than his own. The performance is also a rehearsal for future presentations in public concerts.

The seminar also gives the student the opportunity to perform the music from their chamber music courses. This allows the student the chance to work collectively, and motivates the rest that might not have had this opportunity.

**Departmental Juries**
Students perform for jury members who are not his/her teacher. Assessment results are discussed with the students by written comments, verbal critique and direct student teacher feedback on assessment done and ways to improve.
Junior recital (voice majors only)
Half-recital for third year voice students to give them the chance to perform and be assessed in preparation for their senior year recital.

Pre-recitals
The pre-recital is used as an assessment of the level and preparation for the final evaluation, the graduation recitals. These give students the chance to perform and be assessed of achievements and measurement of program's learning objectives.
IIf a pre-recital is not approved by the jury, the student has one more opportunity after listening to their assessments and suggestions. The pre-recital also serves to determine the final grade of the last semester of instrumental study and acts as the final assessment to all performance majors.

Recitals
The recital is used to measure the final outcomes of the students development process. Recitals are used as a public way to measure students readiness for a professional performing career. Institutional recitals are recorded and recordings are used as a way to assess their performances. Faculty provides valuable assessments and critique which helps students improve quality and artistry.

Listening
Students are expected to listen to music and videos available. This exercise allows the students to assess different interpretations of music, sound quality, technical skill, etc. This makes the student aware of different musical aspects that might not have been incorporated into the peer’s performance. The professor makes appropriate emphasis in the different important aspects so the student pays attention to those details.

Master Classes and Visiting Professors Program
The artists that visit the Conservatory provide valid feedback on students’ presentations and/or projects. This information is used by the students and faculty as an evaluation of the student’s performance. Results are used to determine if changes and improvements are needed in this area.

Student Concerts
More than 20 student concerts are presented each semester. Some concerts are organized by the Departmental Coordinators where the best students of the departments are selected to perform. The faculty participation in the selection process and the evaluation and discussion of the student’s progress provides an additional assessment tool.

Departmental Concerts
As part of the concerts and activities calendar each semester the best students of the Conservatory have performed in a concert of the Family Concerts series. Participation in this performance is by audition only. The jury panel is formed by faculty of the different departments.
Competition
The Conservatory has two competitions. The first is a Concerto Competition, where the winner plays with the Symphony Orchestra of the Conservatory as well as a possible performance on certain Puerto Rico Symphony Programs. In 2006 an annual Chamber Music Competition was instituted for the chamber music groups of the Institution.

Major ensemble auditions
The major ensembles conduct placement auditions once at the beginning of each academic year for performance majors. For Jazz majors the auditions are held every semester. This is an additional assessment activity to evaluate student learning. During the semester, sectionals are scheduled also to supervise in an individualized way the mastering of repertoire.

Music Education Comprehensive Exam: At completion of degree requirements, the senior year music education students will take a comprehensive exam covering education and music education. The exam will be used to measure whether the program’s learning objectives have been achieved, to capture cumulative learning in the major and provide an in-depth assessment of the degree program. The results will be used to take the appropriate measures where changes and improvement are needed.

Thesis-Music Education students at the graduate level must prepare a thesis as a final assessment, which must be defended in front of a jury panel who provide assessment and recommendations based on evaluation of the students work.

Faculty Evaluations by students
During mid-semester, students will complete course evaluations relating to the performance and quality of instruction and the realization of course expectations. These evaluations are tabulated and results and all comments written by the students are reported by memo and discussed each semester with the Dean and each professor. As a result of the evaluation, a determination will be made of changes and improvements that are needed.

Faculty Evaluations by personnel committee
The Personnel Committee annually evaluates all temporary, tenure-track and tenured professors. Evaluation of contract faculty also takes place every semester prior to renewal of contracts.

Academic Advising
The academic advising process conducted prior to the pre-registration process every semester is used to assess different areas of services. These are registration, student services and general academia. The results will be used to determine where changes and improvements are needed.
Student Interviews
These interviews are conducted as part of withdrawal procedures by the Counselor and/or Dean of Student Affairs. The results will be used to determine if withdrawals are due to any problematic institutional area and if changes and improvements need to be implemented.

Assessment activities in theory and ear-training courses
The Department of Theory and Composition has implemented the following measures and assessment techniques in its courses. Results of this exercise have been discussed in departmental meetings and they have been used to base the decisions made. One of the most effective resources that the Department has in this assessment process is the departmental exams. We will start with a summary of the changes done in the past years before going into the details on how we have incorporated them in our assessment plan.

Departmental Exams
In the last twenty years the Theory and Composition Department has had in place a departmental exam in the ear-training discipline. This exam consists of a departmental jury before which the students must perform rhythm and intonation exercises. In the Theory courses - harmony, counterpoint and analysis - these departmental exams were not required until the curricular revision of 2000 was in place.

In the past years, the department has made a few changes to this scheme, looking into necessities and detecting areas of deficiencies. For example, at the preparatory level, students must now pass a five-part departmental exam with a minimum of 80% in each part. This exam is given in March. A second make-up exam for those who fail to achieve the minimum in any of the five parts of the first exam is administered in May. This ensures that those students reaching first-level theory courses have the required skills to be able to show progress in said courses.

Assessment of student learning by means of the Departmental exams and juries.
The departmental exams are an excellent assessment mechanism for the professors of Theory and Composition Department. The importance of this can be summarized in the following points:

- The professors have the opportunity to assess the knowledge acquired by their students in a more objective way being an exam common to all the students and by having the advice of a colleague at the time of evaluating in the juries.
- The professors have the opportunity to compare the level of performance of their students with the students of other professors. This generates homogeneity in the level, focus and development of skills at departmental level.
- The problems and deficiencies in learning are detected in a more obvious way and the mechanism of juries and departmental examinations causes the discussion at departmental level of these subjects.
- Assists professors in focusing on the identification of common levels of knowledge and skills to all the students of the department.
As part of the previously stated benefits, the departmental exams and juries offer to the department:

- the possibility of objectively analyzing the results,
- to detect deficiencies and areas for improvement,
- the opportunity to create an awareness in the necessity of changes to address the detected deficiencies and allow to measure the positive or negative effects of any changes

This process has been done in the past years by the department and is described in the following section.

**Assessment of the results on Departmental exams and juries**

In the past several years the department has continued with a systematic assessment of the results of the departmental juries and exams. Following are the detailed steps in this area:

- Report of the results of all the departmental exams of the ear-training and theory courses, as well as the juries for ear-training.
- Detailed tabulation of the different sections from the test and juries to detect areas of deficiency.
- Detailed report for each teacher. It allows each teacher to auto evaluate his/her strengths and Areas for improvement in the different areas.
- Discussion of the results in the departmental meetings to analyze areas of deficiencies and to propose changes to improve them.
- Comparison of results from a semester to the other to examine the effectiveness of the changes.
- Comparison of the results of the exams and juries with final grades received in the course.

For some examples on this assessment please refer to:

- MDP3-C-1a  Skill Competencies – Brass
- MDP3-C-1b  Skill Competencies – Composition
- MDP3-C-1c  Skill Competencies – Guitar
- MDP3-C-1d  Skill Competencies – Woodwinds
- MDP3-C-1e  Skill Competencies – Voice
- MDP3-C-1f  Skill Competencies – String
- MDP3-C-1g  Skill Competencies – Jazz and Caribbean Music
- MDP3-C-1h  Skill Competencies – Solfège
Other assessment practices

Reports of the Technological and Audiovisual Resources Center on the use of the Theory program
Other assessments used are the student evaluations of the courses and the information of the Center of Technological and Audiovisual Resources on the use of the Theory program.

This program was created by Prof. José Rodríguez Alvira while on sabbatical license granted in 1996-1997. This program helps in the development of ear-training and theory skills. The students of the ear-training courses are required to use the program as part of their study. This use is guided by the professors of each course.

In the past professors received a detailed report with the time, type of exercises and points obtained to help them in the supervision of the use of this program. Also these reports helped to evaluate the individual progress and allows the professor to analyze the effectiveness of the strategies used to the student develop the ear-training skills. Since August 2007 this report can be obtained by the professor directly from the Internet through the teoria.com web-site.

The Moodle Initiative
The "Moodle initiative” started in Fall 2005 as an idea brought to the Institution by Prof. José Rodríguez Alvira, also our past web-master. He first worked with creating his courses web-pages during that semester. This (Course Management System- CMS) is a technological tool that helps the teachers to create learning communities on-line and it is very efficient in keeping the communication with the students. It was evident right form the beginning the infinite possibilities of the use of this system as an important tool for the courses and to keep working on the use of technology in Institutional courses. Prof. Alvira has given a total of (4) presentation/ training sessions, and has also created a webpage as a “help-desk” for the difficulties that the teachers might encounter in setting the courses or any other questions. He is also available for the faculty in its office hours for one-on-one training or Q/A session. In fall 2012 we had a total of 823 users registered and three hundred and one (301) created courses and seventy-nine (79) active courses. A growth of more than 400 percent in both categories since 2006.

Student evaluations of Theory and Ear-training courses
The student evaluations and other forms of assessing the student’s opinions with relation to the Theory courses have driven the Department to discuss and make decisions about them. Among the more pointed out aspects by the students is the fact that faculty uses different terminology in their courses. This created confusion among the students when they go form one teacher to another and for the departmental exams. This subject has been discussed, and progress has been made in this area, without pretending that has been completely solved. Besides discussions of this matter in departmental meetings, and emphasis has been made in the use of the Manual created for these courses with the input of the faculty which we think will lead us to attain this homogeneity in the use of this vocabulary. The departmental exams we also think that
will help us attain this objective. In summary, we think that this is a real problem; we think we have improved and we know that the use of the Manuals and departmental exams will contribute to greatly improve in this area.

Another argument stated by the students is that the departmental exam influences in a negative way their final grades, because of the above stated problem. But statistics show that this is a non-valid argument. The grades of the departmental exam and the final grades are very much alike. In the students surveys done as part of the self-study process to evaluate the ear-training and theory courses the results were highly positive.

To the question: *If the knowledge acquired in the theory courses (TMUS) was useful in their instrumental studies.* The average of the responses obtained was of 3.4 on a 4.0 point’s scale. Of the students surveyed 52% said that it was of great help, 37% that it was of some help, 9% that it was of little help, and 2% that it was of no help.

For the question, *If the knowledge acquired in the ear-training courses (SOLF) was useful in their instrumental studies?* The average of the responses obtained was of 3.6 on a 4.0 point’s scale. 72% of the surveyed students said that it was of great help, 20% that it was of some help and 8% of little help, 0% said that it was of no help.

**Teacher’s Certification Test (PCMAS)**

This standardized test developed and administered by The College Board is used to assess knowledge and skills students have acquired in the areas of general knowledge, communication skills and professional competencies.

The results are used to determine if changes and improvement in the Music Education or general education are needed. The Puerto Rico Department of Education uses these results to classify the Teacher preparation program as required by federal *No Child Left Behind* Act. In 2005 the PRCM Teachers Preparation Program has consistently been classified as “EXCELLENT” according to the standards of the Puerto Rico Department of Education.

Please refer to **MDP3-C-1 – Institutional Effectiveness Assessment Data.**

**Accrediting agency assessment**

**Minor ensemble requirement for undergraduate Music Education program**

In April 17, 2009 the Academic Senate approved a revision to all concentrations (general, choral and instrumental) of the Bachelor of Music in Music Education. The revision consists in that the ensemble requirement for the third year of study is in minor ensemble. In the previous years of studies (1st. & 2nd) the student is required to take a major ensemble – according to his/her concentration.
SECTION III. EVALUATION, PLANNING, PROJECTIONS

Amount of credits in the Other courses in music category (Master of Music in Music Education and Master of Music in Performance)
The PRCM decided that to comply with the standard regarding the amount of credits required in the category of other courses in music a revision of the curriculum was needed. It proceeded to amend it by moving three (3) credits from the electives category to the “other courses in music” component. These three credits will be destined to be used in courses to be chosen from the menu of classes in the area of performance, conducting, theory & analysis, history & analysis, and or literature. This revision was approved by the Academic Senate in September 18, 2009 it will be implemented in January 2010.

Graduate-upper division courses
In the Fall 2012 the Academic Senate approved to assigned as graduate only course two (2) upper division courses. As stated in the PRCM response to visitor’s report (September 2009) graduate courses required were listed. Double coded upper division courses require in the area of evaluation additional work from the graduate students. Such as research projects and extra work.

Ongoing institutional assessment is done continuously to improve administrative processes, student services and curricula. During this self-study period a major institutional assessment activity was done in a multi-year Total Quality management project. This process trained all employees, administrative and staff, and assessed and reformed many institutional processes such as: purchase, institutional concert and activities, recruitment and retention, Preparatory school, admissions, registration, scholarship, budget, and many others. Assessment of institutional climate was also done every semester through questionnaires and surveys. The process proved to be a valuable assessment and quality improvement tool which was accountable for many institutional transformations and process improvement activities.

A full assessment plan both institutional and of student learning stating all assessment activities done can be found in MDP3-B-1a, and MDP3-B-1b.

Planning process
The Conservatory is committed to Strategic Planning. The planning process has ingrained itself in the institutional life and serves as a guide in decision making, fiscal management and budgeting processes. The management team of the institution translates the five year strategic plan into annual work plans that are tied with the budget process each year. Through the preparation of annual plans and the setting of budget priorities, the PRCM ensures control of the plan's implementation and guarantees that established goals are attained. Annual plans are always developed according to established strategic priorities for the fiscal year. The calendar is set to develop annual plans and budgets before the consolidated institutional budget is presented to the Legislature for review and approval. The approved budget and annual plans become effective on July 1st of each year after Board of Directors approval. The Chancellor and upper management monitor implementation of planning efforts every
SECTION III. EVALUATION, PLANNING, PROJECTIONS

semester and evaluate progress. The SPC monitors the plan's progress once or twice per year. Each goal is followed by specific measurable objectives and strategies, in an outcome-oriented format, a form that permits close monitoring of implementation and control.

The Chancellor directs all the planning efforts at the PRCM, together with the Strategic Planning Committee (SPC). In preparing strategic plans, an institution-wide assessment of strengths, Areas for improvement, opportunities, and threats, is conducted with the participation of all constituents of the academic and external communities. Results are analyzed and strategies created to address critical and strategic areas. The plan focuses on many areas, including those that need immediate attention, and others amenable to action over the medium and long term.

Recently and as part of the self-study process, the 2010-15 plan was created. The Self-Study process began during the current academic year when the PRCM engaged in the Strategic Planning process for the dual purpose of assessing strengths and Areas for improvement, opportunities and strengths that would be used for the planning process to create the Strategic Plan 2010-15, as well for launching the analysis of the Self-Study process.

The SPC assessed overall achievement of strategic goals established in the 2005-10 Strategic Plan to determine the level of success. To determine strengths and Areas for improvement, the SPC designed a questionnaire that assessed the internal PRCM community as well as varied constituents from the Puerto Rican community in general. Results were given high consideration in the process of defining strategic focuses of the 2010-15 Strategic Plan, as well as to identify areas of further probing during the Self-Study process. The SPC also defined and analyzed the external factors that would constitute areas of Opportunities and Threats for the PRCM in the following 5-10 years. The complete SWOT analysis process that took place led to identify opportunities for growth and development, as well as areas in need of further attention and probing, a process that would then be passed on to the Steering Committee and the special Task Forces in charge of the self-study process.

As a final result of the planning process the SPC created the new 2010-15 Strategic Plan (SP) with a set of eight (8) new strategic focuses or goals, which will guide the next five (5) years of institutional development.
2010-2015 Strategic Plan Focuses and Goals:

**Strategic Focus 1**
**PROMOTE SUSTAINED GROWTH AND EXPANSION IN THE SIZE, SCOPE AND FINANCIAL CAPACITY OF THE INSTITUTION.**

- **Strategic Goal 1.1**: Further institutional growth at a university and non-university level by providing a wide range of academic offerings that cater to the needs and trends in the music market, in both traditional and innovative areas.
- **Strategic Goal 1.2**: Support the institution's fiscal growth by expanding student enrollment in all institutional academic levels.
- **Strategic Goal 1.3**: Strengthen the institution's fiscal stability by regularizing and expanding government funding, maximizing efficiency in the use of available resources, and increasing the institution's sources of income.

**Strategic Focus 2**
**PROMOTE THE LEADERSHIP OF THE PRCM IN ALL AREAS OF INTEREST.**

- **Strategic Goal 2.1**: Strengthen the Conservatory's position, relevance, and inherence within the public policy realm that governs education, musical arts and culture; consolidate its role as leader and influencing body in the country's cultural, musical, and educational public policy.
- **Strategic Goal 2.2**: Lead public policy initiatives and projects that contribute to the strengthening and valuation of cultural institutions as centers of social transformation and economic development in the country.
- **Strategic Goal 2.3**: Promote initiatives that strengthen the quality of music education in Puerto Rico and advocate the massification of higher education, thus providing students from all social and socio-economic levels access to music education of excellence.
- **Strategic Goal 2.4**: Incubate avant-garde initiatives in the creation, production, and presentation of musical projects that provoke change and transformation in the music life and industry of the country, and draw new and varied audiences.

**Strategic Focus 3**
**STRENGTHEN LOCAL AND INTERNATIONAL PROJECTION (IMAGE, COMMUNICATION, AND MARKETING)**

- **Strategic Goal 3.1**: Strengthen the institution's image and outreach, locally and internationally, through the use of new media and redefined communication strategies.
- **Strategic Goal 3.2**: Further institutional presence in specialized, educational, and music industry professional forums.
- **Strategic Goal 3.3**: Foster the establishment of alliances, associations, and international exchange programs that encourage the influx of artists and educators to the Conservatory and help promote their work abroad.
- **Strategic Goal 3.4**: Strengthen, expand, and diversify the foundation of the institution's high-visibility events to capitalize on local and international exposure.
• **Strategic Goal 3.5**: Capitalize on local and international projection, acknowledging and promoting the excellence of the institution’s products and its contributions to the music and educational community.

**Strategic Focus 4**

**PROMOTE INVESTIGATION AND DEVELOPMENT.**

- **Strategic goal 4.1**: Stimulate the development of an innovative institutional philosophy that is up-to-date with the latest tendencies in the education market and the music industry at the local and international levels.
- **Strategic Goal 4.2**: Develop a culture that incentivizes the generation of creative ideas that stimulate a continuous institutional transformation and development process.
- **Strategic Goal 4.3**: Institutionalize permanent spaces and forums that function as a motor for the development of projects that promote and stimulate a continuous process for institutional innovation, development, transmutation and expansion.

**Strategic Focus 5**

**STRENGTHEN THE INSTITUTIONAL ASSESSMENT CULTURE**

- **Strategic goal 5.1**: Institutionalize a continuous and systematic process that measures effectiveness in accomplishing the institution’s mission and goals as well as the quality of its programs and services.
- **Strategic Goal 5.2**: Ensure continuous assessment, quality control, and institutional transformation processes.

**Strategic Focus 6**

**TECHNOLOGY AND MEDIA.**

- **Strategic goal 6.1**: Support institutional growth and development providing the Conservatory with the appropriate technological infrastructure which includes the latest technological advances in the music industry, education and administrative support.
- **Strategic Goal 6.2**: Capitalize on the new physical and technological infrastructure provided by the third phase of the new campus to increase the Conservatory’s potential and capacity in leading technological and multimedia initiatives of impact in music education, industry, and in the creation of products of intellectual capital for the institution.
- **Strategic Goal 6.3**: Support institutional growth and development providing the Conservatory with an updated technological infrastructure with the latest advances in technology in the music industry, education, and managerial support.

**Strategic Focus 7**

**TALENT ATTRACTION, RETENTION, AND DEVELOPMENT (HUMAN RESOURCE)**

- **Strategic Goal 7.1**: Attract and retain the best administrative and teaching talent who will provide support for the projected strategic focus of growth.


- **Strategic Goal 7.2:** Develop and train human resources with the necessary tools to maintain the highest standards of quality in the Conservatory's programs and services.

- **Strategic Goal 7.3:** Ensure the personnel's highest grade of commitment to the institution's goals.

**Strategic Focus 8**

**PHYSICAL INFRASTRUCTURE**

- **Strategic Goal 8.1:** Complete and set into motion the third phase of the new building, accomplishing the final consolidation of operations of all existing and new academic programs, capitalizing in its resources, and attaining peak efficiency of operations.

- **Strategic Goal 8.2:** Guarantee fiscal capacity to operate, consolidate, equip, and transfer operations to the building.

- **Strategic Goal 8.3:** Guarantee the physical infrastructure needed in order to support the establishment and development of project Música 100x35.

The planning process has served as the perfect opening for the Self-Study process. The new 2010-15 Strategic Plan was finally approved to be implemented during academic year 2010-11.

The process of futures planning is crucial in self-evaluating institutional effectiveness in meeting set goals, as well as for the very important process of prospectively establishing the strategic direction of the institution. The current 2010-15 Strategic plan is include in MDP3-A-1 for the readers review.

**Strengths and Areas for improvement**

Throughout the different sections of this report the Conservatory has been identifying many areas of strengths and Areas for improvement, and corrective actions that have been taken to address them. The academic agenda for future improvements include the following overall areas:

1. Provide students with Professional and Job Skills
2. Strengthening musicianship and synthesis skills across the curriculum

**Future plans and projections**

The future plans of the Conservatory are traced in the 2010-15 Strategic Plan. Additionally, the new facilities of the Puerto Rico Conservatory of Music have provided the space, resources and opportunity for substantial growth in enrollment. In line with these opportunities, as well as the institutional strategic plan, the Conservatory has mounted an ambitious Curricular Development Plan that will bring several new BM Degree emphases as well as the multiple new degrees within the Graduate program offerings. Planning to take full advantage of the state-of-the-art technology that we now have at least partially available, the Conservatory will introduce two new degree
programs that focus on the training, research and development in different areas of music technology. The first is the interdisciplinary Bachelor of Music degree in Music Technology. The second is a BM degree in Performance with emphasis in Recording Arts and Sciences. Other degrees in the pipeline seek to expand both bachelors and graduate program offerings into new areas of service and interest to Puerto Rican and Latin American music students.

With the Graduate Diploma in Jazz & Caribbean music studies, the PRCM seeks to provide a much desired post-graduate study opportunity in popular music within the Spanish-speaking world. The new emphasis/track of the Puerto Rican *Cuatro* in the BM in Jazz & Caribbean studies degree provide an opportunity for the study and advancement of one of the most revered instruments in all traditional, folkloric music in Puerto Rico and the rest of the Caribbean region.

Building on our current offerings in a Master’s degree, the PRCM has created a new Master of Music in Performance, as well as planning comparable degrees in Piano Pedagogy and Collaborative Piano.

Taking full advantage of the new technological resources that the PRCM has, such as the Computer Music Lab and Computer Assisted Instruction Lab, we will create an interdisciplinary BM degree in Music Technology. The PRCM will also have a new central recording studio with an adjacent recording technology classroom, and consequently will offer undergraduate training in this discipline. At the present moment this offering has not been implemented due to lack of equipment. The PRCM is planning a fundraising drive to obtain the necessary equipment for the recording studio. The BM in Performance with emphasis in Recording Arts & Sciences, modeled after an example at the Peabody Institute of Music, will seek to develop talented performers with substantial training in the Recording Arts – individuals that we feel will be a valuable commodity within the job market. The conservatory will provide all of the recording arts coursework and will create a dual-enrollment program with the nearby Polytechnical University to cover the required engineering course components.

Thanks to the expanded resources available at the CRAFAR (Centro de Estudios para el Aprendizaje Fundación Ángel Ramos, "Study Center for Learning Ángel Ramos Foundation), and its project of digitalization of Puerto Rican music, the Theory, Composition and Musicology Department is planning a to stimulate and develop the academic research in Puerto Rican and Caribbean music at both art music and popular levels. There is a serious lack of research and publication scholarship in the music of Puerto Rico. The PRCM plans to assume the leadership in this important area of musical studies, both for Puerto Rico and the Caribbean region. This is an exciting area waiting to be developed.

The Entrepreneurial Center for Music has expanded the Conservatory’s traditional scope inserting valuable professional skills and training for students, alumni, faculty and Puerto Rican musicians in general. This Center has done pioneer work locally and in the
Latin American region, providing entrepreneurial and arts leadership skills to musicians of the region.

Projections for new undergraduate and graduate majors will considerably expand current academic offerings and promote an important period of growth and expansion for the institution. Growth in all areas, a quality culture, solid human resources, technological currency, a solid institutional image and projection locally and internationally, new facilities and a leadership role in music education advocacy in Puerto Rico and the Latin America are all important goals for the Conservatory as we engage in a most exciting and promising future.

The Conservatory will continue to position itself and exert a leadership role as founding and base institution of the Latin American Association of Conservatories and Music Schools and home base to initiatives like the Latin American chapter of the International Association for Jazz Educators, also an institutionally supported initiative. Exchange opportunities as well as expanded visibility within the region are sure to position the Conservatory as the best choice to pursue a music career in the Latin American Region. Expanded international student population is already testifying to the strategic effectiveness of these Latin American initiatives.

Locally, the Conservatory will continue to expand and strengthen its leadership role and will serve as a strong voice for advocacy in music education in the island. The goal of incorporating music into the curriculum in all public schools is a work in progress sustained by very concrete and successful institutional initiatives like Despertar Musical and the diverse projects under implementation in the school system.

In summary, the Conservatory is truly poised for a wonderful new era of growth and expansion and the internationalization of our school. New facilities, programs and curricula, added to a strong advocacy and leadership role in the local and international communities are sure to bring the potential and quality of Conservatory to the attention of the world as one of the leading institutions in the Latin American region.

We are ready for this wonderful challenge.
SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

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### J. COMMUNITY INVOLVEMENT

- **MDP1-l-1** Arts School District Participating Schools
- **MDP1-l-2a** Music Awakenings (Despertar Musical)
- **MDP1-l-2b** CulturArte Entrepreneurial Center for Musicians

### K. ARTICULATION WITH OTHER SCHOOLS

- **MDP1-K-1** Sacred Heart University Consortium

### L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

- **MDP1-l-1** Refer to MDP1-A-2 and MDP1-A-3
- **MDP1-l-2** Refer to MDP1-A-2 and MDP1-A-3
- **MDP1-l-3b** Informative Manual for Música 100x35’s Teachers
- **MDP1-l-4** Informative Booklet for Parents and Students 2012 Refer to MDP1-A-2
- **MDP1-l-6** For planning documents, please refer to MDP3-A-1
- **MDP1-l-7** Acuerdo Conservatorio de Música Simón Bolívar – Venezuela

### M. N/A

### N. OPERATIONAL STANDARDS AND PROCEDURES FOR PROPIETARY INSTITUTIONS

- **MDP1-N-1-A** Regulations and Permits Authority (ARPE)
- **MDP1-N-1-B** ARPE (Estacionamiento Fase 2)
- **MDP1-N-1-C** ARPE (Nueva Sede Fase 3)
- **MDP1-N-1-D** Fire Department (Bomberos)
- **MDP1-N-1-E** Sanitary License (licencia Sanitaria)
- **MDP1-N-2** Administrative Staff Qualifications and Credentials of Administrators please refer to MDP1-D-7

### II. INSTRUCTIONAL PROGRAMS PORTFOLIO

#### A. CREDIT AND TIME REQUIREMENTS

- **MDP2-A** Credit and time requirement Refer to Catalog page 95 MDP1-A-1
- **MDP2-A-2** Guide for granting credits
- **MDP2-A-3** Guide for policies and procedures for the creation, modification, inscription of institutional courses syllabi and faculty syllabus
- **MDP2-A-4** Curricular Tables

#### B. EVALUATIONS OF THE DEVELOPMENT OF COMPETENCIES

- **MDP2-B-1** Student Evaluation Policies Refer to Catalog pages 126-131 MDP1-A-1
### C. DISTANCE AND CORRESPONDANCE LEARNING PROGRAMS

| MDP2-C-1 | Distance Learning Policies and Procedures |

### D. TEACHER PREPARATION (MUSIC EDUCATION) PROGRAMS

| MDP2-D-1 | Standards Organization and implementation of the Centers of Teaching Practice (Normas Organización e Implantación de los Centros de Práctica Docente) |
| MDP2-D-2 | Regulations for Teacher’s Certification in Puerto Rico (Reglamento de Certificación del Personal Docente de Puerto Rico) |
| MDP2-D-3 | Teaching Practice Centers |
| MDP2-D-4 | Regulations for Practice Centers (Reglamentos Centros de Práctica) |

### E. GRADUATE PROGRAM

| MDP2-E-2 | Rules concerning independent study Refer to Catalog pages 116 and 211 MDP1-A-1 |

### F. MUSIC STUDIES FOR THE GENERAL PUBLIC

| MDP2-F-1a | CEMCA Academic Progress Report |
| MDP2-F-1b | Preparatory School’s Catalog (Catálogo Escuela Preparatoria) |

### III. EVALUATION, PLANNING, PROJECTIONS

#### A. PLANNING DOCUMENTS

| MDP3-A-1 | Institutional Strategic Plan 2010-2015 |
| MDP3-A-2 | Graphed Indicator Evaluation |
| MDP3-A-3 | Rating Scale |
| MDP3-A-2b | Institutional Effectiveness Assessment Indicators 2010-2015 |
| MDP3-A-4 | Evaluation Rating Form |
| MDP3-A-5 | Completion-Progress of Strategic Initiatives and Tasks |
| MDP3-A-6 | CMPR Assessment Culture Workshop |

#### B. UNIT EVALUATIONS SCHEDULES AND PROTOCOLS

| MDP3-B-1 | Institutional Effectiveness Assessment Indicator for Cycle 2010-2015 |
| MDP3-B-1a | Assessment Components – Student Learning |
| MDP3-B-1b | Learning Assessment Diagram |
| MDP3-B-1c | Program Assessment Diagram |
| MDP3-B-2 | Teacher Evaluation Schedule Refer to Faculty Regulation Manual MDP1-E-1 |
| MDP3-B-2b | Student’s Teacher Evaluation Schedule Refer to Faculty Regulation Manual MDP1-E-1 |

#### C. CURRENT ANALYTICAL OR PROJECTIVE STUDIES

<p>| MDP3-C-1 | Institutional Effectiveness Assessment Data |
| MDP3-C-1a | Skill Competencies – Brass |
| MDP3-C-1b | Skill Competencies – Composition |
| MDP3-C-1c | Skill Competencies – Guitar |
| MDP3-C-1d | Skill Competencies – Woodwinds |
| MDP3-C-1e | Skill Competencies – Voice |
| MDP3-C-1f | Skill Competencies – String |
| MDP3-C-1g | Skill Competencies – Jazz and Caribbean Music |
| MDP3-C-1h | Skill Competencies – Solfege |
| MDP3-C-2a | Student Academic Advising |
| MDP3-C-2b | Student’s institutional evaluation |
| MDP3-C-3 | 2011-2012 BM Student Profile |</p>
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