

**AN INVESTIGATION OF CONDITIONS WHICH TEND  
TO IMPEDE THE GENERAL GROWTH OF  
INSTRUMENTAL MUSIC PROGRAMS IN THE  
PUBLIC SCHOOLS OF PUERTO RICO**



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AN INVESTIGATION OF CONDITIONS WHICH TEND TO IMPEDE  
THE GENERAL GROWTH OF INSTRUMENTAL MUSIC PROGRAMS  
IN THE PUBLIC SCHOOLS  
OF PUERTO RICO

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A Thesis  
Presented to  
the Faculty of the Graduate School  
Austin Peay State University

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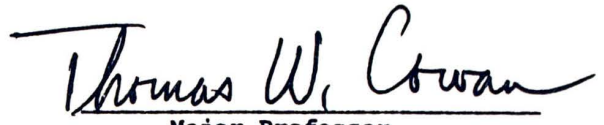
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

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by  
Jose Ismael Calderon  
March 1974

To the Graduate Council:

I am submitting herewith a Thesis written by Jose Ismael Calderon entitled "An Investigation of Conditions which tend to Impede the General Growth of Instrumental Music Programs in the Public Schools of Puerto Rico." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music Education.


  
Major Professor

We have read this thesis and  
recommend its acceptance:

  
Minor Professor

  
Third Committee Member

Accepted for the Council:

  
Dean of the Graduate School



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## CHAPTER I

### THE PROBLEM AND THE SIGNIFICANCE OF THE STUDY

#### Introduction

While scanning through an Educational Index in search of material to use for graduate classroom studies in 1968, this investigator found an article in the April 1962 issue of the Music Educators Journal entitled "Music in the Public Schools of Puerto Rico." In 1972, and again in 1973, his performing high school organizations at Kentucky received invitations from the Department of Public Instruction (Puerto Rico) to tour the Island and to perform in selected schools. The 1962 article was then used as a starting point for further research in anticipation of the tour.

During these investigations very little was found concerning instrumental programs in the Puerto Rico public school system. Additional interest in the subject was prompted by informal conversations with Puerto Rican school children during a visit to the Island in December of 1972. The children were mostly junior high school band members. Their band had an enrollment of approximately twenty students, and they had to share their itinerant teacher with other schools of other municipalities. In the course of the conversation it was implied that the band program ended with the completion of the ninth grade, and that additional formal training would have to be obtained elsewhere. The children lived in a town with a population of seventeen thousand, which had only one high school.



## The Problem

Performing groups in the secondary schools of Puerto Rico appear not to be set in proper balance and perspective as an integral part of the school curriculum. There seems to be an absence of adequate band programs that would (1) allow the further expansion of the student's general musicianship, and (2) provide for a continuance of a specialized musical momentum built from elementary grades. In this study an attempt was made to reveal the underlying factors which tend to impede the development of an instrumental program in the public schools of Puerto Rico.

## Significance

There appears to exist a contradiction between the assumption that Puerto Ricans are seeking cultural identity and the reality that their educational institutions are not being utilized to their full extent for the achievement of that goal. Music is an integral part of daily existence in Puerto Rico. Music is heard everywhere, including live performances aboard commercial airliners enroute to San Juan. Radios are constantly heard blaring out musical styles ranging from the popular Salsa to a movement from a classical symphony. The U.S. influence is obvious when one recurrently hears the Puerto Rican interpretation of songs such as Jim Webb's "MacArthur Park." The Government Radio and TV Station, WIPR, frequently presents lengthy programs dedicated to classical music.<sup>1</sup>

The music of Puerto Rico reflects a polycultural influence. During the course of its history, Puerto Rico has served as one of the important ports linking Europe with the American continents, thus acquiring

impressionable influences from divers ethnic groups. Today many islanders have names of Corsican origin, as well as French, English, Dutch, and Italian.<sup>2</sup> In 1898 the United States began to make its contribution to the culture of the Island, but the dominating cultures influencing the music of Puerto Rico stem primarily from the Indian, the Black African, and the Spanish.<sup>3</sup> Music, in conjunction with the dance, has always played an important part in the lives of Puerto Ricans--no other activity has so held their fascination and affection.<sup>4</sup> One may conclude that Puerto Ricans have always had an ardor for music, inasmuch as their musicality can be traced to the early Indians of the Island.<sup>5</sup>

Bands have played an influential role in the growth of music in Puerto Rico. Bands participated as early as 1637 in Patron Saints festivities, which are still celebrated throughout the Island. Local garrison bands not only performed in island festivities, but also frequently presented open-air concerts in the public squares. Most of the founders and directors of the early popular municipal bands received much of their early musical training as members of those military bands.<sup>6</sup> Furthermore, Spanish garrison bands were directly influential in the development of the elegant Puerto Rican Danza.<sup>7</sup> Since the turn of the century, music for the varied civic and social activities, political rallies, and religious processions and festivities had been provided primarily by school bands, frequently in conjunction with municipal bands.<sup>8</sup>

Puerto Ricans demonstrate a natural bent for both popular and concert music. The Institute of Puerto Rican culture sponsors a month-long festival in May called Festival of Puerto Rican Music. Its activities include music contests and ballet and symphonic concerts. The contest-

ants perform music of the mountains and songs of the valleys, the melodies of the Jibaro (uncultured mountaineer), and the sophisticated Danza. In 1973 the festival was inaugurated with a concert by the Puerto Rico Symphony Orchestra, and later in the month the Ballets Concertantes of Puerto Rico performed in conjunction with the Institute of Culture's Chamber Orchestra.<sup>9</sup>

This investigator believes that the public schools of Puerto Rico should provide band activities not only to assist in the development of the students musical inclination, but also for cultural enrichment. These activities should offer students the opportunity to realize his artistic abilities in a formal, enjoyable, and productive manner, consequently discovering possible aptitudes for the creative and/or performing arts.

### Organization

This study is divided into two general areas: (1) a brief description of the public school instrumental music program as decreed by the Department of Public Instruction of Puerto Rico, including an abstract of determining factors which may affect the general growth of the program; and (2) the results of a survey conducted of university music students and music professionals in Puerto Rico.

The study includes information derived from personal interviews with present and former officials of the Department of Public Instruction, leading music educators, professional musicians and artists, and music dealers and retailers. From those involved in the formulation of existing programs, information was sought as to how the programs evolved; from



music educators, their involvement in the promotion of the program; from professional musicians and artists, their evaluation of the program and whether they obtained their training in the private schools, the public schools, or the Free Schools of Music of Puerto Rico; and from music dealers and retailers, their involvement in the program.

The survey was conducted at the Puerto Rico Conservatory of Music, the University of Puerto Rico, and Inter American University of Puerto Rico--the three leading institutions offering music as a major subject--and in conjunction with the Sociedad Musical de Puerto Rico. The student questionnaire was designed to determine the students' pre-college musical background and preparation, with emphasis on whether they attended a private or public school, or one of the Free Schools of Music of Puerto Rico, and also to determine their present aspirations. The questionnaire prepared for the professionals was designed to determine the prevalence of the membership of a society that appeared to this investigator to be a compensation for the absence of a local MENC chapter.

### Limitation

This study was concerned with the instrumental music program as found in the public secondary schools of Puerto Rico. The bands referred to are those which make use of the instrumentation of wind and percussion instruments prevalent in the average continental United States school bands, in contradistinction to the instrumentation of popular Puerto Rican professional groups and orchestras which, along with guitars and varied winds, utilize predominately instruments from the percussion family such as the Guiro (a serrated gourd scraped with a stick), the Mara-

cas (a gourd filled with dried seeds), and assorted drums of African heritage.<sup>10</sup> At the time of this study, bowed-string programs did not exist in the public schools of Puerto Rico.

The public school system of Puerto Rico follows a 6-3-3 plan of six years elementary, three years junior high, and three years of senior high school.<sup>11</sup> The secondary schools referred to in the study include the grades between elementary school and college.

All public schools of the Island are completely operated and controlled by the Commonwealth Government of Puerto Rico, and are under the direct authority of the Department of Public Instruction in Hato Rey. The Island is divided into six educational regions: Arecibo, Caguas, Humacao, Mayaguez, Ponce, and San Juan.

The private schools of the Island are not included in the investigation. These schools are sponsored by either the Catholic or Protestant Church, or by non-sectarian groups. The curriculum and accreditation of these schools compare with, and generally follow the standards set by continental United States institutions of the same type.<sup>12</sup>

## CHAPTER II

### A SURVEY OF THE PAST AND PRESENT STATUS

A preliminary investigation of literature revealed documentation and evaluation in the general field of music education in Puerto Rico, but nothing was found devoted to the specific area of instrumental music. The literature researched was primarily concerned with (1) deficiencies in the general music education program, (2) the promotion of music education by professional societies and organizations, and (3) the Free School of Music. A dissertation by Robert M. Fitzmaurice was of considerable importance to this study, inasmuch as it provided the most relevant and current data.

#### Deficiencies

A former General Supervisor of Music in Puerto Rico (1947-1955), Maria Luisa Munoz, in 1962 publicly declared deficiencies in the music education of the Island. She cited as contributing factors (1) a lack of personal dedication and adequate training by music teachers, (2) a need for necessary equipment and materials, and (3) an absence of involvement by the institutions of higher learning in the development and standardization of a public school music program.<sup>13</sup>

Attitude. The absence of interest and dedication exhibited by the music teachers of Puerto Rico may have stemmed from several factors, among them: historical, cultural, and economic. In the beginning of the nineteenth century Puerto Ricans displayed no great interest in the musical arts as a career. According to Munoz, the Blacks were the musicians



who provided entertainment for the Whites. The Whites considered the music profession to unstable to pursue as a career. The Blacks considered music not only a means of self-expression and personal satisfaction, but also a means of attaining social status and approval.<sup>14</sup> The internationally recognized composer Luis Antonio Ramirez cites as an additional reason Spain's neglect toward her colony to establish public institutions for the study of music, consequently causing a scarcity of music teachers.<sup>15</sup>

The industrialization of Puerto Rico may have indirectly affected the music profession when vocational schools were established. These vocational schools provided training in a practical trade for those ninth graders who could not afford further study at high school. The trend was for young people to assume their own support at an early age.<sup>16</sup>

According to a survey conducted by the Department of Public Instruction, since 1970, approximately 6 per cent of the total enrollment drop out of public school every year. Of these, 44 per cent leave for economic reasons.<sup>17</sup>

The developing tourist trade gave rise to a need for more hotels and nightclubs, consequently providing more opportunities for musicians to play professionally.<sup>18</sup> Unfortunately, this opportunity to earn money prompted many young music students to leave school prematurely and enter the music profession forming chiripas de musicos (musical combos). According to Rosario, chiripa comes from the verb chiripear, which means "to find occasional work of little economic compensation."<sup>19</sup> Collado recalls a conversation with an impecunious parent of a prospective band student inquiring as to the best selection of an instrument in order to

guisar. To Puerto Rican musicians a guiso is an engagement or booking. This attitude of a general preoccupation with making a living, along with the cultural idea of Machismo and the effort by parents of all social and economic levels to dissuade their children from pursuing a career in music, may have contributed to the lack of value given to the music profession by society in general.<sup>21</sup>

Salaries. In Puerto Rico, teachers with a Bachelor's degree earn a starting salary of \$5,580 yearly. Most of Puerto Rico's teachers earn about 30 per cent less than teachers in the U.S. Virgin Islands and 40 per cent less than their counterparts in New York City. The starting salary for Virgin Island teachers with a Bachelor's degree is \$8,320 and the top salary after nine years is \$13,400. In New York, the starting salary is \$9,700 and after eight years, \$16,650.<sup>22</sup>

According to Robert Fitzmaurice the intermediate levels indicated in the teachers salary scale, such as the one shown in Table I, page 10, were not yearly advances, but levels to which a salary could be advanced, depending on credits earned beyond the degree held, years of experience, and recommendations of the principal and superintendent of schools.<sup>23</sup>

In Puerto Rico, teachers with thirty or more credits leading toward either a Master's degree or a Doctorate earn an additional \$10 monthly, while Virgin Islands teachers may earn \$150 per month for each nine credit hours beyond the Bachelor's degree.<sup>24</sup>

The cost of living for the average wage earner with a family of five in Puerto Rico is \$5,702 per year.<sup>25</sup> Teachers' salaries in Puerto Rico apparently are not high enough to induce more graduates from the Conservatory and other higher institutions to enter the public school

music teaching profession. According to Luis A. Ramirez, career-interests of music students generally fall into two categories: (1) professional musician or entertainer, and (2) music teacher; however, in his opinion the majority of students aspire to become entertainers because of the ample opportunities available in the tourist trade.<sup>26</sup>

TABLE NO. I  
PUBLIC SCHOOL TEACHERS SALARY SCALE<sup>a</sup>  
1972-73

Category	Minimum Salary											Maximum
	Intermediate Levels <sup>b</sup>											
Normal	\$390	\$410	\$430	\$450	\$470	\$490	\$510	\$530	\$550	\$570	\$590	
Bachelor	465	490	515	540	565	590	615	640	665	690	715	
Master	540	565	590	615	640	665	690	715	740	765	790	
Doctorate	665	690	715	740	765	790	815	840	865	890	915	

<sup>a</sup>Salaries are paid bi-monthly for twelve months.

<sup>b</sup>The intermediate levels represent the salary levels after each additional year of service: a nine-month period within a given school year, or the accumulation of ten months of service in different school years.

Source: "Escalas de sueldo que regiran durante el ano economico 1972-73," An information report obtained from the Department of Public Instruction, Office of Personnel, Hato Rey, January 18, 1974.

Training. In 1970 there were four thousand public school teachers in Puerto Rico without sufficient preparation and training to merit teacher certification by the Department of Public Instruction.<sup>27</sup> According to Celeste Benitez de Rexach, approximately 20 per cent of the public



school teachers in Puerto Rico were only provisional teachers; that is, teachers who had not completed the required number of college credits to merit a teachers certificate.<sup>28</sup>

In the 1971-72 academic school year there were forty-three public school band directors, and only 40 per cent had the equivalent of a Bachelor's degree or higher. One band director had conservatory preparation; however, the government report from which the figures for Table No. II were taken did not specify the specific type of conservatory preparation.

TABLE NO. II  
ACADEMIC PREPARATION OF BAND DIRECTORS  
1971-72

Degree Held	Directors
Master	1
Bachelor of Arts	16
Normal	5
Less than Normal <sup>a</sup>	20
Other <sup>b</sup>	1
TOTAL	43

<sup>a</sup>Twelve directors had only a high school diploma.

<sup>b</sup>Conservatory preparation.

Source: "Resumen tabulado de informe sobre bandas escolares, 1971-72." A report prepared by the General Supervisor of School Bands (Hato Rey: Department of Public Instruction, n.d. [1973]), p. 1.

Workshops and seminars giving college credit to participating



band directors were sponsored by the Programa de Bellas Artes, Department of Public Instruction. In addition to college credit, an allowance of up to \$150 was provided for each individual's tuition and expenses. This opportunity to receive additional training also allowed the band director to comply with the requirement set by the Department of Public Instruction that he periodically attend in-service training. The results of a poll, as shown in Table III, indicate a lack of interest by the majority of band directors, which consequently led to the discontinuance of the workshops.<sup>29</sup>

TABLE NO. III  
SURVEY OF BAND DIRECTOR'S INTEREST AND  
PARTICIPATION IN WORKSHOPS

Previous Participation		Interest in Future Workshops
Yes	16	20
No	27	23
TOTALS	43	43

Source: "Resumen tabulado de informe sobre bandas escolares, 1971-72," p. 1

As an associate member of the Puerto Rico Conservatory of Music Choir (1973), this investigator became acquainted with music teachers who were taking courses there, and a personal conversation with one active public school band director revealed his lack of regard for courses on teaching methods and techniques that are included in the music education curriculum. This attitude would seem to have been shared

by those band directors who rejected the teaching seminars and workshops in the poll mentioned.

When appointing band directors for the public schools, teaching experience and knowledge of instruments are thought to be of more importance than the knowledge obtained from music education courses. The candidate is interviewed by the General Supervisor of School Bands, evaluated on the basis of his knowledge of instrumentation and playing techniques, and then recommended to the superintendents of the schools.<sup>30</sup> This procedure is followed for vacancies that are usually difficult to fill, and is contrast to the usual method followed when appointing other teachers:

Appointments are usually made by district superintendents from a list of eligible teachers prepared by the Office of Personnel of the Department of Education. Candidates are classified according to level (elementary, secondary, vocational, adults), and subject (English, Spanish, French, mathematics, sciences, vocational subjects, history, music, art, physical education). Rank on the list of eligibles depends on grade index, preparation in the field, experience, and residence. Teachers with regular teacher certificates take precedence over those who have not completed their preparation.<sup>31</sup>

On November 13, 1973, there were nine vacancies for music teachers in the public schools of Puerto Rico of which four were for band directors.<sup>32</sup> This apparent prevalence of teacher vacancies in the field of music may have had an encouraging effect on the general attitude of students and teachers to neglect completion of their certification requirements.

Equipment and Materials. The Commonwealth of Puerto Rico spends approximately a third of its annual budget on education. The moneys are used exclusively for the education of its seven hundred thousand students in the public schools, excluding the University of Puerto Rico

and its regional colleges. Since the 1970-71 academic year, \$3.5 millions have been allocated each year for the purchase and replacement of books and other teaching materials such as chalk, paper, crayolas, etc.<sup>33</sup> The Department of Public Instruction annually spends approximately \$500 per student, which is \$350 less than the average allocated in the continental United States.<sup>34</sup>

The Department of Public Instruction assigned twenty thousand dollars to the general music fund for the 1973-74 academic year, from which ten thousand dollars was allotted to the school band program for the purchase of instruments, method books, music, and related materials.<sup>35</sup>

As indicated in Table IV, page 15, the municipal governments are the ones most responsible for the purchase of instruments. The Department of Public Instruction recommends that the municipal governments buy a minimum of thirty four instruments, with a specific instrumentation. Each instrument is to be supplied with two additional mouthpieces in order that other students of other groups may use the same instrument.<sup>36</sup> In Puerto Rico the average cost of such an order is seven thousand dollars. The price of individual instruments is comparable to continental United States retail prices, with an additional freight cost of approximately \$80 for the larger instruments.<sup>37</sup>

Municipal governments usually give a contract for the purchase to the music dealer who makes the lowest bid. In the opinion of Guillermo Margarida the instruments bought by the Department of Instruction are usually of poor quality.<sup>38</sup> Provision of other equipment and accessories, as well as method books, is the responsibility of the Department of Public Instruction.<sup>39</sup>



There are three classifications of bands in the public schools of Puerto Rico: symphonic, concert, and concert-marching. The symphonic band includes all of the orchestral instruments and only exists in the Free Schools of Music. Concert bands do not include bowed-string instruments, and also exist mostly in the Free Schools. Concert-marching bands have only a basic instrumentation and are found primarily in public schools.<sup>40</sup>

TABLE NO. IV

THE ACQUISITION OF INSTRUMENTS  
FOR PUBLIC SCHOOL BANDS

Source of Donation	Number of Bands Supplied
Municipal Government <sup>a</sup>	26
Department of Public Instruction	10
Combined Efforts <sup>b</sup>	6
TOTAL	42 <sup>c</sup>

<sup>a</sup>The resume indicated that three urban communities had donated the instruments to their respective bands.

<sup>b</sup>Matching funds plan.

<sup>c</sup>The resume does not account for the forty-third band.

Source: "Resumen tabulado de informe sobre bandas escolares 1971-72," p. 3.

The instrumentation for the concert-marching band includes the



following:

1 piccolo
1 flute
1 Eb clarinet
8 Bb clarinets
3 alto saxophones
2 tenor saxophones
6 cornets or trumpets
3 Eb mellophones or alto horns
1 baritone (bass clef)
3 trombones
2 basses
1 pair cymbals
1 snare drum
1 bass drum
Total <u>34</u>

As Table No. V reveals, almost half the instruments belonging to public school bands are either in unsatisfactory condition or are inserviceable.

TABLE NO. V

CONDITION OF PUBLIC SCHOOL BAND INSTRUMENTS  
1971-72

Condition	Instruments in Public Schools
Satisfactory	740
Deficient	407
Inserviceable	265
	1,412 TOTAL

Source: "Resumen tabulado de informe sobre bandas escolares 1971-72," p. 2.

In 1971-72, the Department of Public Instruction allotted seven

thousand dollars to contract a repairman who would service the instruments that band directors could not fix. The repairman ordered materials and equipment from local dealers, but as these were not available in Puerto Rico an order from elsewhere was sought. The equipment took longer to arrive than the repairman had anticipated, thus allowing his contract to expire. Presently, there is ample repairing equipment but a lack of available qualified repairmen.<sup>42</sup>

Institutions of higher learning. The University of Puerto Rico, Inter American University, and the Conservatory of Music are the three major institutions of higher learning that are in a position to help improve and develop an adequate music education program for the public schools. In comparison with continental United States standards, Inter American University is the only one that offers music education as a major subject. The reason the others seem to be lacking in this area may stem from the fact that they are state institutions, and generally wait for the Department of Public Instruction to decree changes in the certification requirements.

The general requirements for teacher certification set by the Department of Public Instruction are as follows:

Secondary Schools--a Bachelor's degree in education with a major in any subject of the school program, including fifteen credits in education and one semester in student teaching or two years of satisfactory teaching experience.

Elementary Schools--a Normal diploma or a B.A. in elementary education; a Bachelor's degree including fifteen credits in education, six credits dealing with the teaching of English as a second language and the teaching of Spanish as the vernacular; and one semester in student teaching or two years of satisfactory teaching experience.<sup>44</sup>

The certificate of Teacher of Music is issued to candidates who

present documentary evidence that they fulfill one of the following requirements:

- (1) A Bachelor's degree in Education with a major in music education, or its equivalent. (2) a Bachelor's degree plus a major in music, music education or its equivalent; a minimum of fifteen credits in courses of education, including a course in Methods of Teaching Music; and a course in practice teaching or its equivalent.<sup>45</sup>

At Inter American University there were two fields of specialization in music offered: applied and music education. According to Robert Smith, the majority of Inter American University music majors pursue a degree in music education.<sup>46</sup> In addition to the general education requirements, six credits in one area of applied music were included for music education majors.<sup>47</sup> Neither the University of Puerto Rico nor the Conservatory required applied music for their music education majors, nor did they require participation in instrumental ensembles.<sup>48</sup> Studies of orchestration and instrumentation, as well as instrumental teaching methods courses were required at the Conservatory and at Inter American University, respectively; however, similar courses were not required at the University of Puerto Rico, although they were offered. Choral conducting was required for music education students at the University of Puerto Rico.<sup>49</sup>

The degrees offered to music students by these institutions were as follows:

University of Puerto Rico<sup>50</sup>

1. Bachelor of Arts in Music (School of Humanities)
2. Bachelor of Arts in Education (music specialty)



### Conservatory of Music<sup>51</sup>

1. Bachelor of Music (specialty area)
2. Conservatory Diploma (three year study)
3. Conservatory Certificate (two years)

### Inter American University<sup>52</sup>

1. Bachelor of Arts in Music (applied)
2. Bachelor of Arts in Music Education

In the opinion of Maria Luisa Munoz, neither the Conservatory nor the University of Puerto Rico was meeting the needs of the Island in respect to the education and preparation of its music teachers--the Conservatory was primarily concerned with the training of musicians as performers and composers, and not necessarily as teachers.<sup>53</sup> In 1967, the courses offered at the Conservatory were approved by the House of Representatives (Puerto Rico) to be incorporated into the teacher education curriculum.<sup>54</sup>

According to Robert Fitzmaurice, Conservatory teaching certificates are inscribed with a notation that the student's training has not included education courses as required by the Department of Public Instruction.<sup>55</sup>

### Promotion

Since 1960, various efforts had been made (1) to promote teacher participation in organizations dedicated to the improvement of music education, (2) to generate community awareness of and support for music education, (3) to provide a means of communication for anyone interested or active in the field of music, and (4) to recruit prospective teachers by providing them with financial assistance during their professional



training and preparation.

Music educators organizations. On October 11, 1960, various Puerto Rican music teachers met on the Island with Vanett Lawler, the executive secretary of the Music Educators National Conference, in order to organize a local chapter. The group's primary objective was to promote and to raise the standard of music education in Puerto Rico. They pledged to meet again in order to formulate a constitution and to make an appeal to anyone having an interest in music, the fine arts, and education. A chapter was never organized; however, music workshops and seminars such as the one hosted by the University of Puerto Rico in October, 1960, were prevalent during that period.<sup>56</sup>

On August 5, 1968, in a meeting in Cayey, the Asociacion Puertorriquena de Maestros de Bandas Escolares (Puerto Rican School Band Directors Association) was organized.<sup>57</sup> The Association held only three meetings during which problems were discussed, objectives were defined, and temporary officers were designated. According to Roberto Gonzalez, these meetings were discontinued due to a general lack of interest and enthusiasm demonstrated by both the band directors and the Department of Public Instruction.<sup>58</sup>

In the opinion of Haydee Morales, there seems to exist not only a lack of interest in organizations, but also a lack of communication and coordination among the different professional groups. Morales made reference to a general meeting sponsored by the Puerto Rico Teachers Association's Department of Teachers of Fine Arts. The meeting was apparently not adequately publicized and this prompted Morales to inquire. During her conversation with the president of the Department of Teachers

of Fine Arts, Morales was reminded that university professors had an organization which was created in order to deal with and solve university problems.<sup>59</sup>

The Department of Teachers of Fine Arts was formulated to serve the needs of plastic arts and drama teachers, general music teachers, and band directors.<sup>60</sup>

The Festival de Bellas Artes. In 1964, the Department of Public Instruction created the Programa de Bellas Artes (Fine Arts Program) by incorporating into the public school curriculum music, literature, and the visual arts. Its general objective was to offer the students an opportunity to realize their artistic abilities in a formal and productive manner. In music, the objectives were to nurture and stimulate the student's inclinations and perceptions toward music, so that he might have future use of this art as either a performer or a consumer. Among the objectives set for secondary schools were provisions for band activities which would allow the student (1) to benefit culturally by performing worthy literature, (2) to learn a constructive use of leisure time, and (3) to discover musically gifted and superior students, and guide them toward more formal studies.<sup>61</sup>

To help achieve the objectives of promoting the artistic talent of Puerto Rican school students, the Programa de Bellas Artes organized the Festival de Arte y Musica (Festival of Art and Music) in 1967. That year the festival activities included a choir of three hundred and fifty selected voices from twenty three different school choirs. There was no comparable instrumental group; however, the band from the Free School of Music was scheduled to perform.<sup>62</sup>

In 1971, the Festival de las Artes (Festival of the Arts) was created to provide students with competitive activities in music, literature, the visual arts, and drama. The activities, held locally and at both the district and state levels, were designed to stimulate, recognize, and reward the talented students who received first, second, or third prize.<sup>63</sup>

The criteria used for bands were based on intonation, balance, interpretation, repertory, and presentation.<sup>64</sup> Many participating band directors and their students found themselves frustrated by the results of the contest. The students held their band directors responsible for their failure to receive an award, and the band directors accused the adjudicators of discrimination and questioned their qualifications to judge the bands. In the opinion of Roberto Gonzalez, judges have favored bands with a larger enrollment and fuller instrumentation, with brand new equipment, and with gleaming and expensive uniforms. It has been suggested that perhaps the money used for the cost of the festivals could be better spent to provide more materials and equipment for the school band programs.<sup>65</sup>

The Sociedad Musical de Puerto Rico. A need for coordination and communication among music teachers primarily from the Conservatory and the universities of the Island prompted an organizational meeting in February of 1972.<sup>66</sup> There existed insufficient local membership in the Music Educators National Conference and other musical organizations in Puerto Rico to provide the founders of the Sociedad Musical with the opportunity for periodical meetings to discuss common interests and professional experiences.<sup>67</sup>



In order to strengthen the Society and to add to its numbers, membership was opened to private and public school teachers, music researchers and historians, music librarians, composers, music critics, performers, band and choir directors, college music students, and to anyone else interested in or involved with the field of music. On November 3, 1972, the Society was established with the following primary objectives: to provide a means of communication and interaction among those actively involved in the music oriented professions of education, research, composition, or publication.<sup>68</sup>

As a means of achieving these goals, the Society provided several activities for its members. Its first annual convention was held in Ponce, June 2-3, 1973, during which were scheduled lectures and seminars, a concert, and a panel discussion.

The subject of the panel discussion was the bands of Puerto Rico. Robert Fitzmaurice, professor of music and band director at Inter American University of Puerto Rico, read a paper giving an historical account of the bands' formulation and their evolution from the Spanish era to their present problems and condition. Salvador Rivera Vega, Supervisor of Music Student Teachers at Inter American University, discussed problems in the public school band programs that instrumental music teachers must face. He suggested that these problems were caused by both school officials and the Department of Public Instruction. Roberto Gonzalez, band director at the Trujillo Alto High School, and professor of music theory and solfeggio at the Conservatory of Music, substantiated the statements and grievances previously mentioned by the panel members, and also provided additional arguments in reference to



the neglect and the lack of support demonstrated by both the Department of Public Instruction and municipal governments toward school band programs.

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The public was invited to attend a panel discussion held on November 2, 1973, which dealt with careers and professional opportunities in music. The topic areas included: (1) an historic account of the Puerto Rican composer, from the Spanish era to the present; (2) a description of opportunities in the teaching field with reference to salaries in Puerto Rico; (3) a panorama of the transformation of Puerto Rican music and musicians from traditional to popular styles; (4) educational opportunities and financial assistance for music students; and (5) the preparation necessary for a musician to become a performer or conductor.

It had been the intention of the Society to enlighten a generally suspicious public with regard to the music profession, and to orient parents of young musicians toward an unbiased acceptance of music as a career; however, the public left the meeting with a somber impression of the music profession. The preparation for the music profession was presented as being arduous and costly--the lucrative and attractive opportunities being few and requiring the greatest academic and artistic preparation. Some additional conclusions reached were that musicians often must depend on other sources such as teaching to supplement their income while continuing to give an appearance of elegance and of being a dedicated artist.

A member of the audience declared that music education appeared to be the only ray of hope, and added that everyone present should

dedicate himself to the promotion of music education. A call for public support of music education was made, along with a call for a united front by musicians in order to combat common problems.

Additional Society activities included (1) a Sunday luncheon with Senator Ruth Fernandez (Popular Democratic Party), who is distinguished as a vocalist in the popular music field; and (2) a Friday evening chat with the conductor of the Guadalajara Symphony, Kenneth Klein. Senator Fernandez spoke on legislation affecting the arts, and Mr. Klein lectured on the art music of Mexico.

Both activities were poorly attended, which prompted Society leaders to discuss possible activities that would improve attendance among members.

Financial aid for teacher training. The Commonwealth Government of Puerto Rico, through the Department of Public Instruction, grants scholarships to those students who qualify, which may be used either in Puerto Rico or abroad. One scholarship limits studies to Puerto Rico and offers candidates the opportunity to pursue only a Bachelor in Secondary Education degree. Applicants for these scholarships may be high school or college students, or teachers who have not yet completed their requirements for a Bachelor's degree; however, priority is given to those whose services the government determines to be most beneficial to the people of the Island.

The selected applicant must sign an annually-renewable contract, providing he agrees to comply with the requirements. Upon graduation, the contract demands services to be rendered equivalent to the duration of the scholarship granted. The government agency receiving these

services determines the placement and the salary of the recipient.

The Ernesto Ramos Antonini Scholarship for Band Directors, sponsored by the House of Representatives (Puerto Rico), differs primarily from the previously mentioned scholarships in that it requires the recipient to contract to work for the government for twice the duration of the scholarship. This stipulation generally causes the scholarship to be rejected by students seeking financial aid.<sup>71</sup>

Music dealers and retailers. Music dealers and distributors of band instruments generally do not become as involved in the Puerto Rico public school band programs as do their counterparts in the continental United States.

According to Hank Edelson, the Department of Public Instruction is responsible for the absence of adequate participation because of the Department's rule forbidding teachers and dealers to sell instruments or use conventional recruiting techniques in the public schools.<sup>72</sup>

Mr. Edelson's professional efforts are directed primarily toward the private schools of Puerto Rico. In 1970, Hank Edelson created the Scholastic Instrumental Music Program (SIMP) in order to make instrumental programs available to schools in Puerto Rico that did not include a band program in the curriculum, or that may have had to discontinue the program due primarily to financial strain. SIMP provides teachers who have earned college degrees in the field of instrumental music, and makes instruments available to students on a rental-purchase basis. The schools are responsible for the scheduling of rehearsals and lessons, and for the provision of sufficient space to carry on the program.

It is the student's responsibility to supply an instrument of



reasonable quality and to pay a tuition fee of seventeen dollars which covers necessary instructional materials such as oil, reeds, music stands, and the first method books. The only additional fee required of the student is for the instrument rental. This cost may range from thirty dollars for woodwind instruments to sixty dollars for special instruments such as saxophones, oboes, french horns, and baritone horns.

SIMP is recognized by the College of Music of Temple University and provides for its student teachers to live in Puerto Rico and to work directly with the program. The student teachers assist in the program which consists of one group instruction period and one full band rehearsal weekly at each participating school.<sup>73</sup>

### The Free Schools of Music

As a means of providing schools, supported by public funds, for the musically talented of Puerto Rico, three Free Schools of Music were founded in 1946--one in San Juan, one in Ponce, and one in Mayaguez. The project was initiated by Maria M. Munoz, the late postess Clara Lair, and Carmelina Figueroa, and was presented to the Puerto Rico Legislature by the late President of the Senate, Ernesto Ramos Antonini. The Free Schools of Music were operated independently of the Department of Public Instruction and offered solfeggio, harmony, singing, music history, music appreciation, instrumental ensembles, and piano. Enrollment was open to all age groups including pre-school children and adults.<sup>74</sup> Students attended the Free Schools of Music during their free time, or if they attended a school that was on half-day sessions, as many were because of population growth, they spent the other half at the Free School of Music.<sup>75</sup>

In 1969, additional Free Schools of Music were established in Arecibo, Caguas, and Humacao. Presently, any student in grades seven through twelve with a 3.00 average in academic subjects, and who can pass his entrance examination in general music talent--not proficiency--and demonstrates a genuine love for music is accepted by the schools. Although primarily designed to accomodate junior and senior high school students, elementary school students and adults demonstrating exceptional musical talent may also be accepted providing they pass the entrance examination.<sup>76</sup>

In 1950, the Free Schools of Music were transferred to the Department of Public Instruction, but were allowed to continue their program of study independent of the public schools. The Department of Public Instruction pays the salary of the teachers of the Free Schools of Music, but the salary schedule used is separate from that of the public school music teachers. A teacher in the Free School of Music with a Bachelor's degree receives \$25 above the basic salary scale; with a Master's, \$50; and a Doctorate, \$75.<sup>77</sup>

In 1960, the San Juan Free School of Music initiated the academico-musical by introducing academic subjects into its curriculum.<sup>78</sup>

This new program was designed to provide students with more free time to devote to music, and also to secure entrance into the Puerto Rico Conservatory of Music without having to enroll in its preparatory courses.<sup>79</sup> The San Juan Free School of Music offers to its students both grouped instrumental instruction and private lessons. It is the only one of its kind to offer music students of the Island (1) the opportunity to participate in a symphony orchestra, and (2) band credit toward gradu-

In 1972, the San Juan Free School of Music had an enrollment of 617; 63 teachers were on the staff, of whom 36 were teaching music.<sup>81</sup> As illustrated in Table No. VI, the majority of teachers are Conservatory graduates.

TABLE NO. VI  
ACADEMIC PREPATIONATION OF MUSIC TEACHERS, 1973  
FREE SCHOOL OF MUSIC, RIO PIEDRAS

Degree	Number Holding Degree
Masters <sup>a</sup>	8
Bachelor of Arts <sup>b</sup>	18
Other <sup>c</sup>	3
TOTAL	29 <sup>d</sup>

<sup>a</sup>Degrees from studies at the Peabody Conservatory of Music (2); the New England Conservatory (2); and New York University (4).

<sup>b</sup>Degrees from studies at the Puerto Rico Conservatory of Music (14); the University of Puerto Rico (3); and Inter American University (1).

<sup>c</sup>Degrees from the Ecole Normal de Musique de Paris, France, plus Masters and Doctoral degrees (3).

<sup>d</sup>In 1972 there were thirty six music teachers. An account of the remaining seven teachers was not voluntarily given during the course of the Figueroa interview.

### The Fitzmaurice Study

This investigator found the study by Robert Fitzmaurice to be not only the most current, but also the only documented source in Puerto Rico to contain data relevant to this thesis. Intended to provide



guidelines for an exemplary program of music in the curriculum of the public schools of Puerto Rico, the Fitzmaurice study also provided a critical analysis of the band programs existing in 1968-1969.

Prevailing conditions which tend to impede the general growth of the instrumental music programs in the public schools of Puerto Rico--as disclosed by Robert Fitzmaurice--are as follows: (1) the status of music education as a profession has been affected by the inadequate preparation and qualifications of its supervisors and teachers; (2) in general, music educators, as well as school administrators, are not cognizant of the intrinsic value of music education; (3) the instrumental program is not valued sufficiently to merit ample financial support; and (4) while failing to fully meet the needs of a program of music in general education, the Free Schools of Music are threatening the future existence of the public school instrumental music program.

Music Education as a profession. Robert Fitzmaurice argues that the status of teachers as well as the status of the music program itself is low. He cites a general awareness of the low teacher salaries as being a reason for parents and school counselors to encourage talented and superior students to pursue more economically rewarding careers. His survey also indicated that a significant number of graduates from the Free School of Music do not seek music education as a career. Furthermore, a lack of instruction in the area of methods and materials prevails in the music education programs of the Conservatory of Music and in the University of Puerto Rico.

In 1969, the Department of Public Instruction contradicted its own teacher certification standards when it advertised for band directors,

stating as qualifications the holding of a high school diploma and the passing of a test to be administered by the music division of the Bellas Artes Program. Fitzmaurice witnessed demoralizing effects on undergraduates in music education who saw little reason to complete a degree since it was possible for them to be employed in the public schools at whatever state their higher education may have been. He states that there were several instances when undergraduates were employed full-time who had not completed their degrees after a three year period.

The Puerto Rico Conservatory of Music does not designate a specific length of time for a student to complete a course of study leading to a degree.<sup>82</sup> Furthermore, the Conservatory grants a diploma and a certificate, which respectively require only two and three years to complete.

Fitzmaurice mentions cases where persons employed as music teachers had been suspended from one university as a music major because of poor scholarship or lack of talent. It is not uncommon for students seeking a Bachelor of Music (music education concentration) from the Conservatory of Music to be simultaneously seeking a Bachelor of Arts in Education degree from the University of Puerto Rico. These students are generally considered to be comparatively ill-prepared in the area of music performance, by themselves, by their peers, and by their teachers.<sup>83</sup>

The Department of Public Instruction requires that its supervisors have a Masters degree; however, there are music supervisors with less preparation than some of their subordinates.<sup>84</sup> Fitzmaurice considers this to be a contributing factor to the low morale of music education undergraduates.

Philosophies and objectives. During his visits to public schools Fitzmaurice found little evidence of music being taught for its intrinsic and unique value. Bands that had depended on municipal governments for the acquisition and maintenance of their equipment felt obliged to perform to such an extent that they had to forego rehearsal time. In addition, there had been numerous instances of beginning bands--barely into their second or third month of training--having been requested by school officials to perform for special school or civic activities. The bands that accepted left an erroneous impression of the public school band program's potential.<sup>85</sup>

According to Fitzmaurice, the method books used by many of the band directors were of low musical value and not suited to the groups. The Spanish method introduced by Ramon Collado is considered by Fitzmaurice to be dry and uninteresting. He describes it in the following manner:

A tone was first drilled through combinations of whole notes and rest patterns, a second tone was introduced in the same manner, then both tones were drilled in combination with rests and notes alternating. The method did not introduce harmonic or melodic material until a range of an octave had been drilled. Drill material for percussion instruments was particularly sparse and rhythmic drill material for all instruments was in general lacking as was a variety of drill material to solve mechanism problems.<sup>86</sup>

Ramon Collado spends much of his time arranging for the public school bands. Many band directors have to depend on his arrangements because they lack preparation in this area. According to Roberto Gonzalez, there are band directors who find it difficult to transcribe a lost or damaged part from the conductor's piano score.<sup>87</sup>

Insufficient financial aid. Fitzmaurice accuses the Department of



Public Instruction of neglecting to provide proper facilities and equipment. A survey taken by the Department of Public Instruction (1971-72), revealed a considerable number of rehearsal rooms to be in unsatisfactory condition, located away from the school, and needing the standard classroom materials. Table No. VII, and Table No. VIII, page 34, give a comparative account of general conditions and location of rehearsal rooms.

TABLE NO. VII  
CONDITION OF BAND REHEARSAL  
ROOMS, 1971-72

General Condition	Number of School Bands
Excellent	2
Satisfactory	19
Deficient	14
Inserviceable	2
TOTAL	43

Source: "Resumen tabulado de informe sobre bandas escolares, 1971-72," p. 2.

Fitzmaurice adds that the Department of Public Instruction has never been able nor has felt the need to furnish instruments and music libraries for the school bands. The Free Schools of Music have had a surplus of equipment, while cases exist of school bands having had to cease their function for want of equipment.

The 1971-72 school band survey also revealed many bands with a lack of storage facilities. Table No. IX, page 35, shows the specific

needs included in the survey. Thefts and acts of vandalism have occurred frequently--and in many cases repetitively--threatening the program with possible termination.<sup>88</sup>

The music trade schools. Basing his conclusion on past performance figures, Fitzmaurice predicts that the Free Schools of Music will serve fewer students at a higher cost. In 1969, three new schools were established at Arecibo, Humacao, and Caguas. The project was originally estimated at a cost of approximately three million dollars.<sup>89</sup> He stated that the expense of maintaining the Free School program seemed out of proportion to what the same funds could have accomplished in support of a general music program. He also predicted that if the trend to support the Schools continues, the instrumental music programs of the public schools could terminate.

TABLE NO. VIII

LOCATION OF BAND REHEARSAL ROOMS, 1971-72

Location	Number of Bands
High School building	2
Junior High School building	17
Elsewhere <sup>a</sup>	24
TOTAL	43

<sup>a</sup>The resume did not specify location.

Source: "Resumen tabulado de informe sobre bandas escolares, 1971-72," p. 2.

TABLE NO. IX  
 PHYSICAL FACILITIES OF BAND REHEARSAL ROOMS  
 1971-72

Standard Necessities	Available	Not Available <sup>a</sup>
Storing Shelves	23	20
Teacher's Desk	33	10
Chalkboard	28	15
Sanitary Facilities	26	17
Electric Lights	19	24
Water	24	19
Air Conditioning	15	28
Sound-proof Walls	12	31

<sup>a</sup>from a total of forty three bands.

Source: "Resumen tabulado de informe sobre bandas escolares,  
 1971-72," p. 2.



## CHAPTER III

### PROCEDURE AND RESULTS OF THE SURVEY

The primary purpose of the survey was (1) to compare the background, the course of study, and the professional aspirations of music majors in the three leading college level institutions of Puerto Rico offering music as a major subject, and (2) to determine the area of the music profession most prevalent among the membership of the Sociedad Musical de Puerto Rico.

#### Procedure

The student survey was conducted in 1973 from November 29 to December 13 at Inter American University, from November 31 to December 7 at the Puerto Rico Conservatory of Music, and from December 4 to December 21 and again from January 8 to January 15, 1974, at the University of Puerto Rico. Out of a combined total of 588 music majors from the three institutions, 40 per cent responded.

At the Puerto Rico Conservatory of Music it was not considered feasible to administer the questionnaire to all the 368 students enrolled during the fall semester, because of the traditional student-to-teacher ratio of one to one in applied music.<sup>90</sup> The majority of the 141 students who participated in the survey were reached in group classes such as the required music theory and solfeggio courses, and the conservatory choir, with the balance being queried by this investigator in the main lobby and the student lounge of the institution.

During the 1973 fall semester there were 120 music majors enrolled

at Inter American University and only sixty nine participated in the survey.<sup>91</sup> The questionnaires were delivered to Inter American University on November 29 and returned by mail to this investigator on December 13. The questionnaires were administered by the chairman of the music department during a strike that ultimately led to a riot on December 4, 1973.

At the University of Puerto Rico there were approximately one hundred music majors enrolled during the 1973 fall semester. Of these, fifty three were seeking a Bachelor of Arts degree.<sup>92</sup> A letter requesting permission to administer a questionnaire was presented to the chairman of the music department at the University of Puerto Rico and cooperation was offered. On December 4, questionnaires were delivered to the music department chairman's secretary during his absence, with the presumption that they would be given to him. However, during a Sociedad Musical de Puerto Rico activity held on December 9, this investigator inquired about the progress of the survey with the chairman and discovered that he had not been informed of their delivery. The following week, music faculty members were informed of the survey and by December 21 only sixteen questionnaires had been returned to the chairman's office. In order to obtain an adequate representation of University of Puerto Rico music students, on January 8, additional questionnaires, accompanied by a letter of intention, were placed in the music faculty mailboxes by this investigator. On January 15, a grand total of seven questionnaires were returned to the music chairman's office. According to the chairman, University of Puerto Rico students were not accustomed to and were suspicious of questionnaires and consequently could not be required to participate in the survey.<sup>93</sup>

During the survey there were 588 music students enrolled in the three institutions. Approximately 63 per cent attended the Puerto Rico Conservatory of Music; 20 per cent were at Inter American University; and 17 per cent studied at the University of Puerto Rico. As illustrated in Table No. X, Inter American University students responded comparatively higher.

TABLE NO. X  
COMPARISON OF MUSIC STUDENT RESPONSE TO SURVEY  
ACCORDING TO INSTITUTION

Rank	Institution	Enrollment	Respondents	Per Cent
1	Inter American University	120	69	58
2	Puerto Rico Conservatory of Music	368	141	38
3	University of Puerto Rico	100	23	23

The questionnaire prepared for the ninety members of the Sociedad Musical de Puerto Rico was accompanied by self-addressed stamped envelopes and enclosed in each of the Society's November newsletters, mailed on December 4, 1973. By January 4, 1974, only 37 per cent had responded.

### Results

The survey showed that prior to enrollment in college, 29.25 per cent of the instrumental music students had participated in a band at one of the Free Schools of Music; 28.19 per cent received their training



in public school bands; while 23.41 per cent had no formal studies on an instrument, nor participated in secondary school band programs.

Of the balance of students, 5.86 per cent had participated in school bands or had had formal training in countries other than Puerto Rico; 4.79 per cent received their training in the private schools of the Island; 3.72 per cent had studied privately; 3.19 per cent had learned to play an instrument in a municipal band program; and 1.06 per cent had participated in only a church-sponsored band program, was self taught, or had to go to a junior high school because the high school he attended did not offer a band program.

The survey results supported Luis A. Ramirez's opinion that Puerto Rican music students generally aspire to become teachers or full time performers. Table No. XI illustrates interest in these areas to be comparatively high.

TABLE NO. XI

CAREER INTERESTS AND PROFESSIONAL ASPIRATIONS  
AS SELECTED BY PUERTO RICAN MUSIC MAJORS

Rank	Career	Per Cent
1	Teacher	35
2	Performer	31
3	Composer	12
4	Conductor	8
5	Omit	7
6	Church Musician	4
7	Music Therapist	2
8	Tuner-Technician	1
9	Music Industry (business)	X
10	Music Librarian	X

Table No. XII may lack indication as to the percentage of students seeking a degree corresponding to education, since the survey was not able to determine the number of Bachelor of Music candidates who had selected music education as their specialty.

TABLE NO. XII  
MUSIC EDUCATION AND RELATED DEGREES AS PURSUED  
BY PUERTO RICAN MUSIC MAJORS

Rank	Degree	Per Cent
1	Bachelor of Arts in Music Education	25.32
2	Bachelor of Music (selected specialty)	24.46
3	Bachelor of Education	20.17
4	Bachelor of Arts (music specialty)	12.40
5	Omit	9.44
6	Combination	3.86
7	Conservatory Diploma (four semesters)	3.43
8	Conservatory Certificate (six semesters)	1.30

The instruments studied by the majority of students were piano, voice, guitar, and trumpet, respectively. Approximately 29 per cent of the students considered piano their principal instrument; 11 per cent studied voice as a major; 9 per cent, guitar; and 8 per cent, trumpet. None of the students studied bassoon.

Only 46 per cent of the students majoring in a symphonic band instrument indicated interest in pursuing a teaching career--the majority aspired to become professional performers.

The majority of students averaged from eighteen to twenty two years of age, and approximately 79 per cent were born in Puerto Rico.

The survey conducted in conjunction with the Sociedad Musical de Puerto Rico revealed a large majority of the membership to include music

teachers, primarily from colleges and universities. Although primarily teachers, most of the members also considered themselves performers, mainly of piano and voice.

The majority of members had a Master's degree. The majority of Bachelor's degrees were granted at educational institutions outside Puerto Rico.

Approximately 85 per cent resided within the ten mile radius of the San Juan Metropolitan Area, while the balance lived on the westernmost part of the Island.

An impressive 33 per cent were born outside Puerto Rico, mostly in the continental United States. The Continentals represented such states as Pennsylvania, Arizona, Michigan, Ohio, and Illinois, with only one from New York City.

The majority of members were more than thirty two years of age.

#### Puerto Rican Music Majors

Participation in instrumental groups. The majority of students surveyed did not participate in band programs nor had formal studies on an instrument while attending junior high school. Table No. XIII, page 42, reveals non-participation in high school band programs to be ranked considerably high.

According to Robert Smith, a considerably large number of Inter American University instrumental music students had no training on a band instrument prior to enrollment.<sup>94</sup> The figures on Table No. XIV, page 43, not only support Bob Smith's allegation, but also show that a comparatively larger percentage of his students participated in public



school band programs than participated in the Free Schools of Music, as did the students of other institutions.

TABLE NO. XIII

PERCENTAGE OF COLLEGE INSTRUMENTAL MUSIC STUDENT PARTICIPATION  
IN PUERTO RICO SECONDARY SCHOOL BAND PROGRAMS

Rank	Media	Junior High School	Senior High School	Overall Average
1	Free Schools of Music	26.29	31.91	29.25
2	Public schools	26.59	29.79	28.19
3	Non-participation	28.72	18.09	23.41
4	Abroad	7.46	4.26	5.86
5	Private institutions	4.26	5.31	4.79
6	Private studies	2.13	5.31	3.72
7	Municipal programs	3.19	3.19	3.19
8	Other	1.06	1.06	1.06

Professional aspirations. Of the students who aspire to pursue teaching as a career, the majority were enrolled at Inter American University, while the majority of performance majors were enrolled at the Puerto Rico Conservatory of Music. During the course of the survey, Conservatory students were critical of the questionnaire limitation to indicate only one final career decision. As illustrated in Table No. XV, page 44, many University of Puerto Rico and Inter American University students declined to make a final decision, or did not follow instructions by making two or more final selections.

Of the total students selecting teaching as a career, 46 per cent were studying a band instrument: 55 per cent were at Inter American University; 45 per cent were at the Puerto Rico Conservatory of Music; 22 per cent were at the University of Puerto Rico.

Table No. XVI, page 45, reveals that the majority of teacher aspirants prefer to do their work in a public school; however, an impressive percentage indicated a preference to teach in universities.

TABLE NO. XIV

PERCENTAGE OF COLLEGE INSTRUMENTAL MUSIC STUDENT PARTICIPATION  
IN PUERTO RICO SECONDARY SCHOOL BAND PROGRAMS OR EQUIVALENT  
ACCORDING TO INSTITUTION

Media	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico
Public schools	20.83	52.11	XXX
Private schools	5.83	3.70	XXX
Free Schools of Music	39.17	9.26	28.57
Private studies	3.34	XXX	21.42
Municipal programs	4.17	XXX	7.14
Abroad	6.67	1.85	14.28
Other	1.67	XXX	XXX
Non-participation	18.33	33.34	28.57

Approximately 85 per cent of the students who aspired to be performers were studying a band instrument. Table No. XVII, page 45, illustrates a large percentage of Conservatory students refrained making a selection. They argued that the limitations set by this investigator to make only one selection was not realistic; however, as the table shows, Inter American University and University of Puerto Rico students apparently had little difficulty in making one selection.

Course of study and degree. Table No. XVIII, page 46, shows Conservatory students to have indicated pursuing degrees offered only at the University of Puerto Rico, and vice versa. The table also indicates

that a considerable number of students were seeking a combination of degrees. At both the Puerto Rico Conservatory of Music and the University of Puerto Rico, the combination most frequently sought was a Bachelor of Arts (music specialty) and a Conservatory Diploma.

TABLE NO. XV  
CAREER INTERESTS AND PROFESSIONAL ASPIRATIONS  
AS SELECTED BY PUERTO RICAN MUSIC MAJORS  
ACCORDING TO INSTITUTION

Rank	Career	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico	Overall Percentage
1	Teacher	32.6	39.2	38.7	35
2	Performer	34	27.6	25.8	31
3	Composer	15	7.3	8.6	12
4	Conductor	10	2.8	8.6	8
5	Omit	2.8	11.2	12.9	7
6	Church musician	1.4	8.7	4.3	4
7	Music therapist	2.8	1.4	X	2
8	Tuner-technician	1.4	1.4	X	1
9	Music industry <sup>a</sup>	X	X	X	X
10	Music librarian	X	X	X	X

<sup>a</sup>Business: publisher, manufacturer, manager or booking agent, musical theater, music dealer, etc.

Applied music. As Table XIX shows, on page 47, a considerably high percentage of students study guitar seriously. During the first part of its sixteenth season, the Puerto Symphony Orchestra included a guitar concerto in its repertoire. Although the survey reveals a small percentage of students studying accordion, a Puerto Rico Symphony Orchestra concert included in the program Concierto en Mi menor para acordeon y orquesta, by Pietro Deiro (1888-1954).



TABLE NO. XVI  
EMPLOYMENT OPPORTUNITIES AS SELECTED BY  
TEACHING PROFESSION ASPIRANTS  
ACCORDING TO INSTITUTION

Rank	Employment Opportunities	Conservatory	IAU	UPR	Overall Percentage
1	Public schools	28.26	51.85	66.67	40.24
2	University	17.4	33.33	11.11	21.95
3	Studio	23.91	3.7	11.11	15.85
4	Conservatory	17.4	X	X	9.76
5	Private schools	6.52	7.40	X	6.10
6	Omit	4.34	3.7	11.11	4.89
7	Supervisor or Consultant	2.17	X	X	1.22

TABLE NO. XVII  
PERCENTAGE AND RANKING OF MEDIA AS  
SELECTED BY PERFORMANCE ASPIRANTS  
ACCORDING TO INSTITUTION

Rank	Media	PRCM	IAU	UPR	Overall Average
1	Symphony orchestra	34.10	21.43	33.33	27.40
2	Rock group	6.82	57.14	X	15.07
3	Omit	22.72	X	X	13.17
4	Concert soloist	18.19	X	X	10.96
5	Night club	2.27	21.43	33.33	8.22
5	Chamber group	9.10	X	33.33	8.22
6	Armed forces: bands, orchestras	2.27	X	X	1.37
6	Concert band	2.27	X	X	1.37
6	Television	2.27	X	X	1.37

Inter American University has a higher percentage of students studying voice, organ, and bowed string instruments, while the majority of piano students are enrolled at the Conservatory, and the guitar students are mostly found at the University of Puerto Rico. Table No. XX, page 48, shows a notable percentage omitting to answer this section of the questionnaire. This may be due to the number of students at Inter American University who had not decided on a major applied, as well as to the number of non-performance music majors enrolled at the University of Puerto Rico. According to Francis Schwartz, until recent years, music courses at the University of Puerto Rico were of the theoretical and historical nature. During this period there were few, if any, performance majors.<sup>95</sup>

TABLE NO. XVIII

MUSIC EDUCATION AND RELATED DEGREES AS  
PURSUED BY PUERTO RICAN MUSIC MAJORS,  
ACCORDING TO INSTITUTION

Rank	Degree	PRCM	IAU	UPR	Overall Percentage
1	Bachelor of Arts in Music Educ.	X	86	X	25.32
2	Bachelor of Music	39	X	9	24.46
3	Bachelor of Education	30	X	22	20.17
4	Bachelor of Arts (music specialty)	7	7	65	12.40
5	Omit	11	7	X	9.44
6	Combination	5.5	X	4	3.86
7	Conservatory Diploma (4 sem.)	5.5	X	X	4.43
8	Conservatory Certificate (6 sem.)	2	X	X	1.30

The survey supported Lito Pena's statement that the most popular band instruments are those used by both popular orchestras and rock

groups in Puerto Rico: trumpet, trombone, string bass, and saxophone.<sup>96</sup>  
 Table No. XXI, page 49, shows studying these instruments to be ranked considerably high in popularity.

TABLE NO. XIX  
 INDEX OF INSTRUMENTS AS STUDIED BY  
 PUERTO RICAN MUSIC MAJORS

Rank	Instrument	Per Cent
1	Piano	
2	Voice	28.84
3	Guitar	10.73
4	Trumpet	9.44
5	Trombone	7.73
6	Bass Viol	6.44
7	Saxophone	5.15
8	Flute	4.72
8	Clarinet	4.29
9	Omit	4.29
10	Percussion	3.86
11	Violin	3.43
12	Organ	3.00
12	Viola	1.30
12	French Horn	1.30
12	Tympani	1.30
12	Other (Harp and Accordion)	1.30
13	Oboe	.86
13	Tuba	.86
14	Cello	.43
15	Bassoon	X

Table No. XXII, page 49, shows that the highest percentage of bass viol and saxophone students were from Inter American University, and that the highest percentage of trumpet and trombone students were enrolled at the Puerto Rico Conservatory of Music.

Average age and birthplace. The survey shows that the majority



of average-college-age music majors are found at Inter American University. As Table No. XXIII, page 50, illustrates, the Puerto Rico Conservatory of Music has a significant number of students enrolled who are younger than eighteen years of age. Many of these students indicated to this investigator that they were classified either as provisional students auditing theory and solfeggio courses, or special students enrolled in the regular program but not candidates for the degree nor the diploma, since they had not graduated from high school.

TABLE NO. XX

INDEX OF INSTRUMENTS AS STUDIED BY PUERTO RICAN  
MUSIC MAJORS, ACCORDING TO INSTITUTION

Instrument	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico
Piano	33.33	20.29	26.09
Organ	.71	2.90	X
Voice	8.51	18.85	X
Guitar	9.22	5.81	17.39
Violin	2.84	2.90	4.35
Viola	1.43	1.45	X
Cello	X	1.45	X
Bass Viol	4.97	5.81	4.35
Flute	4.25	2.90	8.70
Oboe	1.43	X	X
Clarinet	3.55	5.81	4.35
Saxophone	3.55	7.25	4.35
Bassoon	X	X	X
Trumpet	9.91	5.81	X
French Horn	1.43	1.45	4.35
Trombone	7.80	4.35	X
Tuba	.71	1.45	X
Tympani	1.43	1.45	4.35
Percussion	3.55	X	4.35
Other	1.43	X	17.39
Omit	X	7.25	

TABLE NO. XXI  
INDEX OF SYMPHONIC BAND INSTRUMENTS AS STUDIED  
BY PUERTO RICAN MUSIC MAJORS

Rank	Instrument	Per Cent
1	Trumpet	
2	Trombone	19.15
3	Bass Viol	15.96
4	Saxophone	12.77
5	Flute	11.70
5	Clarinet	10.64
6	Percussion	10.64
7	French Horn	8.51
7	Tympani	3.19
8	Oboe	3.19
8	Tuba	2.13
9	Bassoon	2.13
		X

TABLE NO. XXII

INDEX OF SYMPHONIC BAND INSTRUMENTS STUDIED BY PUERTO RICAN  
MUSIC MAJORS, ACCORDING TO INSTITUTION

Instrument	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico
Bass Viol	11.67	14.8	14.28
Flute	10.00	7.4	28.56
Oboe	3.33	X	X
Clarinet	8.33	14.8	14.28
Saxophone	8.33	18.5	14.28
Bassoon	X	X	X
Trumpet	23.33	14.8	X
French Horn	3.33	3.7	X
Trombone	18.35	11.1	14.28
Tuba	1.67	3.7	X
Tympani	3.33	3.7	X
Percussion	8.33	7.4	14.28

The majority of students born in the United States gave New York as their birthplace. Other states as indicated on the questionnaire were: New Jersey, Florida, Virginia, Indiana, and Pennsylvania. The 6.44 per cent of students born in other countries, as illustrated in Table No. XXIV, page 51, includes Cuba, Dominican Republic, Venezuela, and Spain, with a notable majority coming from Cuba.

TABLE NO. XXIII  
INDEX OF AVERAGE AGE OF PUERTO RICAN MUSIC MAJORS,  
ACCORDING TO INSTITUTION

Age	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico	Overall Percentage
13 to 17	15.60	1.57	X	9.45
18 to 22	58.87	78.26	73.91	66.09
23 to 27	7.80	11.59	13.04	9.44
28 to 32	7.09	2.90	4.35	5.57
33 and older	6.38	1.57	X	4.29
Omit	4.26	4.09	8.70	4.72

#### Sociedad Musical de Puerto Rico

Approximately 80 per cent of the Society was made up of regular members; 10 per cent associate; and 10 per cent student. The regular membership included 66.66 per cent college and university professors; 29.62 per cent studio, private, and public school teachers; and 3.73 per cent professional performers.

The survey shows that 50 per cent of the professors taught primarily at the University of Puerto Rico; 16.66 per cent were from Inter American University; 16.66 per cent were from the Puerto Rico Conserva-



tory of Music; and 16.66 per cent were from other institutions such as Puerto Rico Junior College and Colegio Universitario del Turabo de Caguas.

TABLE NO. XXIV

INDEX OF PUERTO RICAN MUSIC MAJORS BORN IN PUERTO RICO  
AND OTHER COUNTRIES, ACCORDING TO INSTITUTION

Birthplace	Puerto Rico Conservatory of Music	Inter American University	University of Puerto Rico	Overall Average Percentage
Puerto Rico	79.43	79.72	65.22	78.54
United States <sup>a</sup>	12.06	7.25	17.39	12.87
Other Countries	8.51	7.25	4.35	6.44
Omit	X	5.80	13.04	3.00

<sup>a</sup>Including armed forces dependents born in Germany and the Panama Canal Zone.

The balance of teacher membership included 37.50 per cent studio teachers; 25 per cent taught in public schools; 12.50 per cent in private schools; 12.50 per cent in the Free Schools of Music; 12.50 per cent whose responses were omitted or undetermined by this investigator.

The associate members who responded to the survey were all librarians. The majority of the student members were simultaneously seeking music degrees at the University of Puerto Rico and the Puerto Rico Conservatory of Music.

Of those who also considered themselves performers, 45 per cent were pianists; 20 per cent were singers; and the balance were performers on the harp, organ, bass viol, violin, ancient instruments, mandolin, and also, as accompanists on a keyboard instrument. Each group constit-

uted 5 per cent. Many of the Society members were actively directing school and church choirs as well as instrumental groups. The majority directed school choirs and only one directed a school band. There was one church band director and one mandolin orchestra director.

The majority of composers preferred art music to popular music, while the majority of researchers preferred to study the music of Puerto Rico. Teaching methods and techniques, as well as contemporary and folkloric music were also indicated as a major interest.

Approximately 9 per cent have a Doctorate; 50 per cent have a Masters degree; 31 per cent had been granted a Bachelors degree; and 3 per cent, a high school diploma. The balance represents college student members.

Approximately 6 per cent of the members are younger than 23 years of age; 23 per cent are between 23 and 32; 15 per cent between 33 and 42; 24 per cent between 43 and 52; 12 per cent between 53 and 62; and 10 per cent are 63 or older.

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

#### Summary

Comparatively little had been written since 1962, in regard to the status of instrumental music in the secondary public schools of Puerto Rico. There had been indications, however, that an absence of adequate band programs existed that would allow for the expansion of the student's general musicianship and would provide for a continuance of a specialized momentum built from elementary grades. It was the purpose of this study to reveal the underlying factors which tend to impede the general growth and development of instrumental music in the public schools of Puerto Rico. Puerto Ricans seeking cultural identity since 1898, had apparently failed to fully utilize their public schools for the achievement of this goal. Although the music of Puerto Rico reflects a polycultural influence, the dominating culture has always been Spain. Spanish garrison bands played an influential role in the growth of Puerto Rican music. They were directly influential in the development of the elegant Puerto Rican Danza. The public schools of Puerto Rico should have been providing ample band activities not only to assist in the development of the student's musical inclinations, but also for general cultural enrichment.

The study was divided into two general areas: (1) a brief description of the public school instrumental music program as decreed by the Department of Public Instruction, including an abstract of determining factors affecting the general growth of the program; and (2) the results



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of a survey conducted of university music majors and music professionals in Puerto Rico.

The study includes information derived from personal interviews with present and former officials of the Department of Public Instruction, leading music educators, professional musicians and artists, and music dealers and retailers.

A survey was conducted at the Puerto Rico Conservatory of Music, the University of Puerto Rico, and Inter American University of Puerto Rico--the three leading institutions offering music as a major subject--and in conjunction with the Sociedad Musical de Puerto Rico.

The investigation revealed that little documentation and evaluation existed that was devoted to the specific area of instrumental music in the secondary public schools of Puerto Rico; deficiencies in the general music education program of the Island had seriously affected the instrumental music program; a substantial number of efforts made to promote music education had failed; and the emphasis and approval shown the Free Schools of Music by the Department of Public Instruction had a depriving effect on the Puerto Rico secondary public school instrumental programs.

The results of the student survey revealed that the majority of instrumental music majors who had participated in a band prior to enrolling in college were graduates of the Free Schools of Music; approximately one fourth had not participated in secondary school band programs nor had formal studies on an instrument prior to enrollment in college.

Puerto Rican music majors have difficulty deciding between a teaching career and a life of bookings and engagements as a professional

performer; the absence of a standardized music curriculum in the state college level institutions affected the outcome of the student's choice in a course of study; piano, voice, and guitar rank higher in popularity than any band or orchestra instrument; the majority of students majoring in a band instrument aspire to become professional performers; and, Inter American University ranked highest in the percentage of students who had participated in public school bands, had no formal studies on an instrument prior to enrollment in college, had not participated in secondary school band programs, chose teaching as a career, and studied voice, organ, and bowed-string instruments.

The survey conducted in conjunction with the Sociedad Musical de Puerto Rico revealed that the majority of its members are college professors at the University of Puerto Rico who prefer to perform on the piano, direct school and church choirs, compose art music, and study the music of Puerto Rico.

### Conclusions

Contributing factors which tend to impede the general growth and development of instrumental music in the secondary public schools of Puerto Rico are as follows: (1) a lack of professional dedication to the advancement of music education; (2) the absence of a standardized and adequate teacher-training curriculum in the state educational institutions and (3) a deficit in the appropriation of state funds needed for teachers salaries, classroom equipment, and teaching materials.

Professional dedication. A general lack of professional dedication to the advancement of music education is evident as follows: (1) insuffi-

cient interest in organizing a local MENC chapter as exhibited by music educators of the Island; (2) a lack of interest demonstrated by band directors in supporting professional organizations and attending workshops and seminars; and (3) the lack of involvement shown by music dealers and retailers in public school band programs, due to restrictions set by the government.

The Sociedad Musical de Puerto Rico has confirmed that an interest in organizing and communicating still exists among Puerto Rican educators. As a possible means of promoting music education in Puerto Rico, local music educators should advise the Music Educators National Conference of the ample convention accommodations available on the Island. The Puerto Rico Convention Bureau would take care of the mechanics of the convention such as housing, food, social activities, program planning, promotional material to help increase attendance, publicity, and many other functions to insure its success.

The Sociedad Musical de Puerto Rico should attempt to strengthen its membership with additional public school teachers. The Society should plan activities that would encourage more attendance from its members, and encourage the participation of public school teachers.

Both the Department of Public Instruction and the Puerto Rican School Band Directors Association were erroneous in their decision to discontinue their efforts because of lack of interest. Additional workshops and clinics, which allow time for band directors meetings, should be scheduled and promoted. A survey conducted by the Department of Public Instruction should reveal subject interests shared by the majority of band directors.



Teacher training curriculum. Deficiencies in the norm of an adequate teacher-training curriculum in the state educational institutions are evident as follows: (1) at the University of Puerto Rico emphasis is placed on selecting a course of study of either pedagogy or music; (2) at the Puerto Rico Conservatory of Music pedagogy courses are excluded; (3) these institutions require neither participation in instrumental ensembles nor instrumental applied music for music education majors. The music curriculum at the state institutions should be designed to incorporate pedagogy and music courses. Instrumental education majors should be required to participate in applied-related ensembles.

State funds for education. A deficit in the appropriation of state funds needed for teachers salaries, classroom equipment, and teaching materials is evident as follows: (1) In many ways, the Free Schools of Music benefit substantially more than the public schools; (2) the teacher salary scale is comparatively low, consequently discouraging graduates from entering the teaching profession; and (3) moneys allocated for the public school band programs is not sufficient for the purchase of instruments, music, method books, and other related materials needed by all of the bands.

# FOOTNOTES

- <sup>1</sup>Francis Schwartz, "Music is Everywhere," Puerto Rico Living, II (San Juan: Living, Inc., 1973), p. 86.
- <sup>2</sup>Alex Glass (ed.), "Puerto Rico's History is Rich and Varied," Puerto Rico Living, II (San Juan: Living, Inc., 1973), p. 230.
- <sup>3</sup>Maria Luisa Munoz, La Musica en Puerto Rico: Panorama Historical Cultural (No. 3 of Puerto Rico: Realidad y Anhelos; Sharon, Conn.: Troutman Press, 1966) pp. 3-4.
- <sup>4</sup>Francisco Lopez-Cruz, La Musica Folklorica de Puerto Rico (No. 5 of Puerto Rico: Realidad y Anhelos; Sharon: Troutman Press, 1967) p. x.
- <sup>5</sup>Cesareo Rosa-Nieves, Voz Folklorica de Puerto Rico (No. 6 of Puerto Rico: Realidad y Anhelos; Sharon: Troutman Press, 1967), p. 83.
- <sup>6</sup>Munoz, op. cit., pp. 32, 38, 39, 101, 123.
- <sup>7</sup>Nieves, op. cit., p. 93.
- <sup>8</sup>Rafael Montanez, "La desaparicion de las bandas de musica," Puerto Rico Ilustrado XLII (1 de diciembre, 1951), p. 29.
- <sup>9</sup>Eneid Route, "The Seventh Festival of Puerto Rican Music," The San Juan Star Magazine, May 13, 1973, p. 7.
- <sup>10</sup>Nieves, op. cit., p. 84.
- <sup>11</sup>Department of Public Instruction, Teaching in Puerto Rico. An Information Report Obtained from the Office of Personnel, Department of Public Instruction, Hato Rey, October 23, 1973, p. 2; A Directory Obtained from the Office of Personnel, Hato Rey, October 23, 1973.
- <sup>12</sup>Alex Glass (ed.), "Sending the Kids to School," Puerto Rico Living, II (San Juan: Living, Inc., 1973), pp. 220-225.
- <sup>13</sup>Angie J. Rivera, "Senala deficiencias educacion musical en isla," El Mundo San Juan, 19 de Mayo, 1962, p. 5-10.
- <sup>14</sup>Munoz, op. cit., pp. 95 and 96.
- <sup>15</sup>Opinion expressed by Luis Antonio Ramirez at a Sociedad Musical de Puerto Rico panel discussion, Hato Rey, November 2, 1973.
- <sup>16</sup>Interviews at random with Puerto Ricans, San Juan, November 4, 1973.
- <sup>17</sup>Pablo Navarro-Rivera, "Educacion y dominacion," Avance, XLIV (21 de Mayo, 1973), p. 30.



18Opinion expressed in a paper prepared by Lito Pena and read by Carlos (Coamito) Martinez at a Sociedad Musical de Puerto Rico panel discussion, Hato Rey, November 2, 1973.

Note: Lito Pena, the director of the WAPA TV Station Pan American Orchestra, had previous commitments to conduct the orchestra during the Seventh Annual International Song Festival being hosted by Puerto Rico.

19Ruben del Rosario, Vocabulario Puertorriqueno (No. 1 of Puerto Rico: Realidad y Anhelo; Sharon: Troutman Press, 1965), p. 45.

20Interview with Ramon Collado-Martinez, General Supervisor of School Bands, Department of Public Instruction, November 13, 1973.

21Leopoldo Santiago-Lavandero, from Robert M. Fitzmaurice, "Music Education In Puerto Rico: An Historical Survey with Guidelines for an Exemplary Program" (Unpublished Doctoral dissertation, Florida State University, Tallahassee, 1964), pp. 295 and 296.

22Efrain Parrilla, "Puerto Rico Teacher Pay 40 Per Cent Below New York City," The San Juan Star, February 3, 1974, p. 16.

23Fitzmaurice, op. cit., p. 279.

24Manual de Orientacion al Personal Docente. A Manual Prepared by the Department of Public Instruction (Hato Rey: Division Editorial, 1972), pp. 27-28; Parrilla, loc. cit.

25Estado Libre Asociado de Puerto Rico, "Necesidades Basicas del Puertorriqueno en el 1970." A Mimeographed Report Prepared by the Departamento de Salud, (Santurce: Division de Planificacion, Investigacion y Evaluacion, 1970) p. 69.

26Interview with Luis Antonio Ramirez, Professor of Music Composition, Puerto Rico Conservatory of Music, Hato Rey, November 12, 1973.

27El Mundo, 31 de enero, 1970, p. 11-A.

Note: According to an injunction an injunction petition published on page 7 of the San Juan Star, on February 14, 1974, there were approximately 25,170 classroom teachers in the public schools of Puerto Rico.

28Celeste Benitez de Rexach, former Secretary of Public Instruction (1972-73), "Hay igualdad de oportunidades educativas en Puerto Rico?" Avance, XLIV (21 de Mayo, 1973), pp. 21-24.

29Interview Collado.

Note: According to band directors enrolled at the Puerto Rico Conservatory of Music during the 1973 fall semester who had attended the workshops consecutively, the subject and the instructional material covered during these workshops and seminars was repetitious of preceeding meetings.

30Interview, Collado; Manual de Orientacion al Personal Docente, p. 10.



31 Teaching in Puerto Rico, pp. 4 and 5.

32 Interview with Maria Teresa Mercado, General Supervisor of Music, Department of Public Instruction, Hato Rey, November 13, 1973.

33 A. W. Maldonado, "Libros y tizas para la educacion," El Mundo October 31, 1973, p. 7-A; Teaching in Puerto Rico, p. 1.

34 Ramon Mellado-Parsons, "La igualdad en la vida Puertorriquena," Avance, XLIV (May 21, 1973), p. 25.

Note: During the course of this investigation, the former Secretary of Public Instruction, Dr Ramon Mellado-Parsons was a member of the Senate (Puerto Rico) representing the New Progressive Party.

35 Interview, Collado.

36 Ramon Collado, Lista de Instrumentos, Accesorios y Libros Necesarios para la Organizacion de Bandas Escolares, a list of recommendations prepared by the programa de Bellas Artes, Department of Public Instruction, Hato Rey, n. d. 1973, p. 2.

37 Interview with Guillermo Margarida, President of Casa Margarida, Hato Rey, December 12, 1973.

38 Interview, Margarida.

39 Interview, Collado.

40 Interview, Collado.

41 Collado, op. cit., pp. 1 and 2.

42 Interview, Collado.

43 Interview with Donald P. Thompson, Professor of Music at the University of Puerto Rico and President of the Sociedad Musical de Puerto Rico (1973-75), Rio Piedras, October 25, 1973.

44 "Teaching in Puerto Rico," p. 5.

45 Commonwealth of Puerto Rico, Rules and Regulations for the Certification of Teachers in the Public and Accredited Private Schools of Puerto Rico. A Report Prepared by the Department of Public Instruction, Hato Rey, n.d. 1973, p. 14. From Law No. 94 of June 21, 1955 (Law for the Certification of Teachers).

46 Robert Smith, Chairman of the Music Department, Inter American University, San German. From a statement in a letter mailed to this investigator on December 13, 1973.

47 General Catalog, Inter American University of Puerto Rico, 1971-73, Vol. IV, No. 1 (San German: Inter American University of Puerto Rico, 1971), p. 71.

48 Guia del Estudiantil: Boletin Informativo 1968-70 (Hato Rey: Conservatorio de Musica de Puerto Rico, 1968), pp. 18 and 19. (mimeographed supplementary sheet); "Bachillerato en arte en educacion secundaria (musica). From a Mimeographed Sheet of Student Progress Evaluation Prepared by the Orientation Office, School of Humanities, University of Puerto Rico, n. d. 1973.

49 Ibid.; "Concentracion en musica--Facultad de Humanidades." A mimeographed Sheet of Required courses for Music Majors Prepared by the Music Department, University of Puerto Rico, n. d. 1973.

50 "Colegio de Rio Piedras," Boletin Informativo (Rio Piedras: Universidad de Puerto Rico, April, 1970) pp. 18 and 19.

51 Interview with Edna Jimenez, Secretary, Office of the Registrar, Puerto Rico Conservatory of Music, Hato Rey, November 20, 1973.  
Note: The Bachelor of Music (specialty area) offers concentration of studies in piano, voice, orchestral instruments, guitar, composition, and also music education.

52 General Catalog, Inter American University of Puerto Rico 1971-73, pp. 50 and 71.

53 Rivera, loc. cit.

54 Guia del Estudiante: Boletin Informativo 1968-1970, p. 5.

55 Interview with Robert M. Fitzmaurice, Professor of Music, Inter American University, San German, November 29, 1973.

56 "Organizaron asociacion educacion musical," El Mundo, 11 de agosto, 1960, p. 32; "En la U.P.R., inician hoy seminario de educacion musical," El Mundo, 12 de octubre, 1960, p. 5; Interview with Haydee Morales, former Supervisor of Music (1955-1961), Department of Public Instruction, and Professor of Music at the University of Puerto Rico, Rio Piedras, December 4, 1973.

57 Fitzmaurice, op. cit., p. 275.

58 Interview with Roberto Gonzalez, Hato Rey, November 26, 1973.  
Note: Gonzalez began his career as a public school band director around 1947 and was a founding member of the Band Directors Association in charge of formulating a charter.

59 Interview, Morales.

60 Interview, Morales.



62 Ibid.

63 Department of Public Instruction, Normas y Procedimientos del Festival de las Artes. A Publication Prepared by the Programa de Bellas Artes, (San Juan: Talleres de Artes Graficas, 1973), pp. 2-5.

64 Ibid., p. 21.

65 Interview, Gonzalez; Interviews at random with public school band directors and former band students enrolled at the Puerto Rico Conservatory of Music, Hato Rey, fall semester, 1973.

66 Interview, Thompson.

67 Interview, Thompson.

68 Donald P. Thompson. Remarks made during opening statements for panel discussions on "Music Careers and Professional Opportunities Existing in Music," Colegio de Ingenieros, Hato Rey, November 2, 1973.

69 Interview, Gonzalez.

Note: Gonzalez was the treasurer of the Sociedad Musical de Puerto Rico (1973-75).

70 Commonwealth of Puerto Rico, Informacion Sobre Becas para Cursar Estudios de Nivel Universitario. A Report Prepared by the Department of Public Instruction, Hato Rey, n. d. 1973, From Law No. 23 of April 25, 1932 (ammended),

71 Interview with Robert Smith, Chairman of the Music Department, Inter American University, San German, October 30, 1973.

72 Interview with Hank Edelson, President of the Caribbean Music and Trade, Inc., Guaynabo, December 17, 1973.

73 Interview with Lourdes Castanera, Director of SIMP, Guaynabo, December 17, 1973.

74 Interview with Carmelina Figueras, Director of the San Juan Free School of Music, Hato Rey, November 23, 1973; Fitzmaurice, op. cit., pp. 203, 210, 212, and 231.

75 Bonita Inglefield, "Music in the Public Schools of Puerto Rico," Music Educators Journal, XLVIII (April, 1962), pp. 86 and 88.

76 Interview, Figueroa; Suni Cabrera, "San Juan Free School of Music," Puerto Rico Living, II (San Juan: Living, Inc., 1973), p. 91.



77Fitzmaurice, op. cit., pp. 210, 212, and 217; Manual de Orientacion al Personal Docente, p. 29.

78Interview, Figueroa.

79El Mundo, 1 de julio, 1961, p. 22.

80Interviews: Collado, Margarida.

81Cabrera, loc. cit.

82Interview with Jose Gueits, Dean of Administration, Puerto Rico Conservatory of Music, Hato Rey, November 28, 1973.

83Interviews at random with Conservatory teachers and students, Hato Rey, fall semester, 1973.

84Interviews: Fitzmaurice, Mercado.

85Interviews: Collado, Gonzalez; interviews at random with public school band directors and former band students enrolled at the Puerto Rico Conservatory of Music, Hato Rey, fall semester, 1973.

86Fitzmaurice, op. cit., p. 343.

Note: During the course of this investigation the Spanish method referred to was being revised by Collado.

87Interview, Gonzalez.

88Interviews: Collado, Gonzalez.

89El Mundo, 21 de diciembre, 1968, p. 54.

90Interview with Elias Lopez-Soba, Executive Director of the Puerto Rico Conservatory of Music, Hato Rey, November 27, 1973.

91Interview, Smith.

92Interview with Francis Schwartz, Chairman of the Music Department, University of Puerto Rico, Rio Piedras, December 21, 1973.

Note: Schwartz is music critic for the San Juan Star, and also co-director of the Grupo Fluxus de Puerto Rico, an avant-garde music group.

93Interview, Schwartz.

94Interview, Smith.

95Interview, Schwartz.

96Interview with Lito Pena, Guanabo, December 19, 1973.

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Figueroa, Carmelina. Director, San Juan Free School of Music, Hato Rey, November 23, 1973.

Fitzmaurice, Robert M. Professor of Music, Inter American University, San German, November 29, 1973.

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Gueits, Jose. Dean of Administration, Puerto Rico Conservatory of Music, Hato Rey, November 27, 1973.

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- Pena, Lito. Director, WAPA TV Station Pan American Orchestra, Guaynabo, December 19, 1973.
- Ramirez, Luis Antonio. Professor of Music Composition, Puerto Rico Conservatory of Music, Hato Rey, November 12, 1973.
- Rivera-Vega, Salvador. Supervisor of Music Student-teachers, Inter American University, San German, October 30, 1973.
- Schwartz, Francis. Chairman, Music Department, University of Puerto Rico, Rio Piedras, December 21, 1973.
- Smith, Robert. Chairman, Music Department, Inter American University, San German, October 30, 1973.
- Thompson, Donald P. Professor of Music, University of Puerto Rico, and President, Sociedad Musical de Puerto Rico, Rio Piedras, October 25, 1973.

## APPENDIX



# QUESTIONARIO PARA ESTUDIANTES DE MÚSICA

Instrucciones: Favor de circular a todo lo que le corresponde y escribir cualquier información necesaria. Si ha participado anteriormente llenando este cuestionario, no es necesario continuar. Gracias.

## I. DATOS PERSONALES

Año de nacimiento

1. 1941-1945
2. 1946-1950

3. 1951-1955
4. 1956-1960

Nació en (pueblo, país...) \_\_\_\_\_

## II. CONCENTRACIÓN DE ESTUDIOS

1. BA (concentración en música)
2. Bachiller en Música
3. Bachiller en Educación (concentración en música)
4. Certificado de Conservatorio
5. Diploma de Conservatorio

## III. INSTRUMENTOS PRINCIPALES (años de estudios)

1. Piano \_\_\_\_\_
2. Órgano \_\_\_\_\_
3. Voz \_\_\_\_\_
4. Guitarra \_\_\_\_\_
5. Orquestal \_\_\_\_\_

- |                    |                    |
|--------------------|--------------------|
| a. Violín _____    | i. Fagot _____     |
| b. Viola _____     | j. Trompeta _____  |
| c. Cello _____     | k. Trompa _____    |
| d. Bajo _____      | l. Trombon _____   |
| e. Flauta _____    | m. Tuba _____      |
| f. Oboe _____      | n. Timpani _____   |
| g. Clarinete _____ | o. Percusión _____ |
| h. Saxofón _____   | p. Otro _____      |

especifique años

## IV. PARTICIPACIÓN EN BANDAS ESCOLARES Y ESTUDIOS PARTICULARES

(indique el pueblo)

Escuela intermedia (grados 7-9)

1. Pública \_\_\_\_\_
2. Privada \_\_\_\_\_
3. Libre de Música \_\_\_\_\_
4. Estudios particulares \_\_\_\_\_

Escuela superior (grados 10-12)

1. Pública \_\_\_\_\_
2. Privada \_\_\_\_\_
3. Libre de Música \_\_\_\_\_
4. Estudios particulares \_\_\_\_\_

V. ASPIRACIONES PROFESIONALES  
(no escoja mas de uno de cada grupo)

Ensenanza

1. Escuela publica
2. Escuela privada
3. Universidad
4. Conservatorio
5. Estudio particular
6. Supervisor o Consultor

Ejecutante

1. Instrumentista
  - a. orquesta o banda de fuerzas armadas
  - b. orquesta sinfónica
  - c. banda de concierto
  - d. Night club
  - e. TV
  - f. grupo de cámara
  - g. concierto de música de arte
  - h. grupo de Rock o Salsa
2. Vocalista
  - a. coro de iglesia
  - b. coro municipal
  - c. TV
  - d. Night club
  - e. concierto de música de arte
  - f. Opera

Musico de iglesia

1. Ensenanza
2. Organista
3. Director de Coro
4. Ejecutante o Cantor

Compositor

1. Música educacional
2. Música de arte
3. Música comercial
  - a. popular
  - b. TV
  - c. Industria de cine

Director

1. Ensenanza
  - a. universidad
  - b. Conservatorio
2. Coro
  - a. de iglesia
  - b. de espectaculos profesionales y comerciales
3. Banda o Orquesta popular
  - a. Night club
  - b. TV
4. Banda municipal de concierto
5. Orquesta sinfónica
6. Opera

Técnico-Afinador (de piano y otros instrumentos)

1. Negocio particular
2. Casa comercial
3. Fábrica
4. Contratado con institutos de enseñanza, hoteles de lujo y turismo, etc.

Industria musical

1. Editor
  - a. música
  - b. revistas de música
2. Fabricante de instrumentos
3. Empresario de conciertos o espectáculos
4. Productor de espectáculos musicales, (comedia musical)
5. Distribuidor
6. Vendedor o dependiente de tienda de música
7. Crítico musical

Bibliotecario

1. Instituto de enseñanza
2. Bibliotecas públicas
3. Orquestas y bandas
4. Programación de radio y TV

Terapeuta

1. Hospital
  - a. municipal
  - b. veteranos
2. Clínica de niños retardados
3. Institutos de salud mental

SELECCIÓN FINAL

- |                 |                  |
|-----------------|------------------|
| 1. Enseñanza    | 6. Técnico       |
| 2. Ejecutante   | 7. Industria     |
| 3. Música sacra | 8. Bibliotecario |
| 4. Compositor   | 9. Terapeuta     |
| 5. Director     |                  |



La Banda de la Universidad se ha desempeñado desde su período inicial, como un agregado y como laboratorio de los cursos que ofrece el Departamento de Música. Funciona, básicamente, como el medio de enseñanza de la literatura musical, según se aplica para bandas, por medio de ensayos y presentaciones ante el público. Es concomitante con esto el conferir destrezas y conocimientos requeridos en estilos musicales que cubren desde los del renacimiento hasta los del régimen serial y la música aleatoria y experimental de hoy.

Las bandas han tenido una larga y honorable historia en Puerto Rico. La primera de la cual se tiene conocimiento fué la banda del batallón El Fijo, formada por Alejandro O'Reilly cerca de 1765. Existen documentos que señalan que el 24 y el 29 de julio de 1812 una banda tocó una retreta; comenzando así una ceremonia que continuó en este siglo. Se formaron bandas municipales. La Banda del Cuerpo de la Policía Insular fué fundada en 1900 y la Banda de Bomberos de San Juan comenzó a dar conciertos dos veces por semana en 1911. Las bandas escolares han formado parte del sistema de instrucción pública desde 1900 y, a la larga, han ido reemplazando las bandas de bomberos y las municipales.

Graduados de la Banda de la Universidad y del Departamento de Música se encuentran hoy activos en la dirección de bandas escolares, la enseñanza de música a nivel elemental, secundario y universitario, supervisando programas de música en las escuelas de Puerto Rico y uno es, en este momento, el especialista en música latinoamericana para la Official United States Navy Band en Washinton, D.C.

#### Marches

El Charro  
Hands Across the Sea  
Ojo de Aguila  
The Basses  
Trombone King  
Zacatecas

J. Tarver  
J.P. Sousa  
E. Maxwell  
G.H. Huffine  
K.L. King  
G. Codina

#### Classical

Chorale & Fugue in G minor  
Come, Sweet Death  
Impresario Overture  
Pageant\*  
Scenes from "The Louvre"\*  
Second Symphony for Band: Finale\*  
Symphony No. 5: Finale\*\*  
Stargazing (with electronic tape)\*  
Water Music Suite

J.S. Bach/J.J. Abert  
J.S. Bach  
W.A. Mozart  
V. Persichetti  
N. Dello Joio  
F. Erickson  
D. Shostakovich  
D. Erb  
G.F. Handel

#### Puerto Rico and Latin America

Arionava  
Bandinage for Brass  
Ba-Tu-Ca-Da  
La Perla del Sur  
Lejos de Ti  
Mil Violines  
Mis Amores  
San Germán

T. Myers  
H. Walters  
D. Alfonso  
A. del Busto  
S. Madera  
R. Hernández  
S. Madera  
R. Collado

#### Solos and Ensembles

Little Concerto for Piano and Band\*  
Holiday for Trombones  
Trombone Concepts\*  
Echo-Song

H. Cowell  
D. Rose  
J. Christensen/M. McDunn  
Orlando di Lasso

#### Popular, Musicals, Rock

Bacharach and David Medley\*  
Chicago\*\*  
Jesus Christ Superstar\*  
Sounds of the Carpenters  
West Side Story Selections

Arr. J. Cacavas  
R. Lamm/J. Pankow  
Arr. F.J. Lewis  
Arr. J. Cacavas  
L. Bernstein

\*Premiere performance in Puerto Rico

\*\*Premiere performance band arrangement in Puerto Rico

INTER AMERICAN UNIVERSITY OF PUERTO RICO  
San Germán Campus

**Flute**

Ramón Galindo  
Karen Knudsvig  
José Jiménez

**Trumpet, contd.**

Plinio Toro  
Peter Ortíz  
Rafael Rodríguez

**Clarinet**

Sylvia Fitzmaurice  
Arellys Escabí  
Virgen Alvarado  
Ramón Díaz  
Heriberto Vélez  
Rubén Figueroa  
Christie Cunningham

**French Horn**

William Fatch\*  
Rohel Ortíz

**Trombone**

Samuel Rosado\*\*  
Luis Seda  
Edgardo Alerquín  
Angel Morales\*\*  
José A. Ortíz  
Irving González

**Bass Clarinet**

Salvador Rivera\*

**Baritone Horn**

Angel Santos

**Bassoon/Piano**

Roberto González

**Alto Saxophone**

Julio Vázquez  
José Rivera  
Héctor Rodríguez

**Sousaphone**

Juan B. Quiñones

**Tenor Saxophone**

Leslie Pagán

**Bass**

Jecksan Ortíz\*\*

**Baritone Saxophone**

Edwin Aponte

**Guitar**

Josie Maymón

**Trumpet**

José E. Quiñones \*\*  
Raimundo Rodríguez  
John Irizarry  
Felix Valendón  
Samuel León  
Wilson González

**Timpani**

Gilberto Vélez

**Percussion**

Edwardo Ramírez  
Ramón Martínez  
Rafael Bartolomey  
John Sarazen  
Efraín Toro

DEPARTMENT OF MUSIC

*Presents*

**THE UNIVERSITY BAND**

Robert M. Fitzmaurice, Director

**IN CONCERT**

Tuesday, May 8, 1973

At 8:00 pm

PAUL A. WOLF MEMORIAL CHAPEL

\*Music Department Faculty

\*\*Graduating Seniors

Direcciones: Favor de circular a todo lo que le corresponde y escribir cualquier información necesaria.

I. CATEGORIA DE MIEMBRO

Miembro Regular

- A. Profesor  
1. UPR  
2. U. Interamericana  
3. Conservatorio  
4. U. Mundial  
5. U. Católica  
6. Otro \_\_\_\_\_
- B. Maestro  
1. particular  
2. escuela pública  
3. escuela privada  
4. Libre de Música
- C. Investigador (area de interés especial) \_\_\_\_\_
- D. Historiador de música (período de interés especial)  
1. Primitivo  
2. Antiguo  
3. Prebarroco  
4. Barroco  
5. Clásico  
6. Romántico  
7. Siglo XX
- E. Compositor de música  
1. popular  
2. música de arte
- F. Crítico
- G. Ejecutante (especifique el medio) \_\_\_\_\_
- H. Director  
1. orquesta o banda  
a. popular  
b. escolar  
c. municipal  
d. de iglesia  
2. Coro  
a. escolar  
b. de iglesia  
c. otro \_\_\_\_\_

Miembro Estudiantil

- A. Matricula  
1. UPR  
2. U. Interamericana  
3. Conservatorio  
4. U. Mundial  
5. U. Católica  
6. Otro \_\_\_\_\_
- B. Concentración de estudios  
1. BA (concentración en música)  
2. Bachiller en Música  
3. Bachiller en Educación (concentración en música)  
4. Certificado de Conservatorio
- C. Instrumento Principal  
1. piano  
2. órgano  
3. voz  
4. orquestral

Miembro Asociado

especifique \_\_\_\_\_



## II. PREPARACION ACADEMICA

Escuela Secundaria (numero de años)

1. publica \_\_\_\_\_
2. privada \_\_\_\_\_
3. Libre de Musica \_\_\_\_\_

Estudios Superiores (fechas)

- |                            |                           |
|----------------------------|---------------------------|
| 1. UPR _____               | 4. U. Mundial _____       |
| 2. U. Interamericana _____ | 5. U. Catolica _____      |
| 3. Conservatorio _____     | 6. Otro _____             |
|                            | donde? _____ fechas _____ |

Grado o Título Académico (fecha)

- |                       |                                       |
|-----------------------|---------------------------------------|
| 1. Normal _____       | 4. Doctorado _____                    |
| 2. Bachillerato _____ | 5. Certificado de Conservatorio _____ |
| 3. Maestría _____     |                                       |

## III. DATOS PERSONALES

Año de Nacimiento

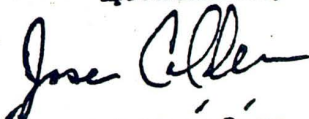
- |              |              |
|--------------|--------------|
| 1. 1900-1910 | 4. 1931-1940 |
| 2. 1911-1920 | 5. 1941-1950 |
| 3. 1921-1930 | 6. 1951-1960 |

Nacio en (pueblo, pais...) \_\_\_\_\_

Residencia Permanente (pueblo) \_\_\_\_\_

Agradesco su ayuda con este estudio. Favor de devolver dato tan pronto posible.

Apreciadamente,

  
Jose Ismael Calderon Perez

UNIVERSIDAD DE PUERTO RICO  
Colegio de Pedagogía  
Oficina de Orientación

MÚSICA  
CURSOS REQUERIDOS  
Plan de Programa

<u>Año</u>	<u>Primer Semestre</u>	<u>Segundo Semestre</u>
Segundo Año	Música 103 (requisito previo) Música 11	*Música 251 *Música 255 Música 12
Tercer Año	Música 111 Música 21	**Música 331 Música 22
Cuarto Año	Mús. 112	Electivas en música

- 0 -

<u>Curso</u>		<u>Crs.</u>	<u>Curso</u>		<u>Crs.</u>
Mús. 11-12	Piano Básico I	1	Mús. 365	Armonía modal	2
Mús. 21-22	Piano Básico II	1	Mús. 375	Grandes Obras Musicales y Grandes Intérpretes de nuestro tiempo.	1
Mús. 111-112	Panorama de Historia de la Música	4	Mús. 379-380	Forma y Análisis I y II	4
Mús. 153	Lectura y Dictado I	4	Mús. 381	Introducción a la Composición	2
Mús. 205	Música y músicos de Puerto Rico	2	Educ. 214	La Enseñanza de la Música en la Escuela Secundaria	3
Mús. 206	La Ópera	2	Educ. 257	La Enseñanza de la Música en la Escuela Elemental	3
Mús. 207	Música en Las Américas	3			
Mús. 213	La música en el Barroco y clasicismo	3			
Mús. 214	La música en el Romanticismo y el Impresionismo	3			
Mús. 251	Lectura y Dictado II	4			
Mús. 255	Armonía Diatónica	4			
Mús. 309	Contrapunto Modal	2			
Mús. 310	Contrapunto Tonal	2			
Mús. 325	Introducción a la Instrumentación	2			
Mús. 326	Orquestación I	3			
Mús. 331	Dirección Coral y Repertorio vocal	4			
Mús. 341-342	Música en la Escuela	4			
Mús. 355	Armonía Cromática	2			

Si se comprueba, mediante examen, que el estudiante posee las destrezas básicas requeridas, puede omitirse la música 11-12 y 21-22.

Música 104, (Apreciación de la Música) es un requisito en todos los programas de la Facultad de Pedagogía.

Para tener derecho al título de Maestro en Educación es necesario haber aprobado al menos de 15 créditos en la primera especialidad con un índice mínimo de 2.00.

UNIVERSIDAD DE PUERTO RICO  
FACULTAD DE HUMANIDADES  
DEPARTAMENTO DE MUSICA

CONCENTRACION EN MUSICA  
Facultad de Humanidades  
(30 Créditos)

Cursos Requeridos

Núm. de Créditos

a. Curso integrado de artes plásticas, música y drama (un año)	6 crs.
b. Música 11-12- Piano Básico (un año)	1 cr.
c. Música 153 - Lectura y Dictado I (Curso intensificado de un semestre)	4 crs.
d. Música 255 - Armonía Diatónica (Curso intensificado de un semestre)	4 crs.
e. Música 213 - Barroco y Clasicismo (un semestre)	3 crs.
f. Música 214 - Romanticismo y Modernismo (1 semestre)	3 crs.
g. Música 215 - Edad Media y Renacimiento (1 semestre)	3 crs.
h. Música 309 - Contrapunto Modal (1 semestre)	2 crs.
i. Música 355 - Armonía Cromática (1 semestre)	2 crs.
	<hr/> 28 crs.

Cursos de Selección Dirigida (Mínimo de dos créditos)

a. Música 21-22 - Piano Básico 21-22 (un año)	1 cr.
b. Música 375 - Grandes Obras Musicales y Grandes Intérpretes de Nuestro Tiempo	1 cr.
c. Música 205 - Música y Músicos de Puerto Rico	2 crs.

GRAN TOTAL 30 créditos



UNIVERSIDAD DE PUERTO RICO  
COLEGIO DE PEDAGOGIA  
OFICINA DE ORIENTACION

Nombre \_\_\_\_\_

Núm. de Ident. \_\_\_\_\_

Fecha \_\_\_\_\_

Orientador \_\_\_\_\_

BACHILLERATO EN ARTES EN EDUCACION SECUNDARIA (Música)

Cursos de Educación General (30 crs.)	Crs.	Aprobado	En Curso	Por Aprobear
Inglés I-2	6			
Español I-2	6			
Ciencias Sociales I-2	6			
Ciencias Físicas I-2	6			
Ciencias Biológicas I-2	6			
Matemáticas 3-4	6			
Humanidades I-2	6			
Humanidades 101-102	6			
Español de segundo año	6			
Inglés de segundo año	6			
Otros cursos requeridos: (7 crs.)				
Bellas Artes 104	2			
Música 205	2			
Historia 253	3			
Cursos Profesionales: (21 crs.)				
Educ. 208- Fundamentos Sociales de la Educ.	3			
Educ. 239-240- Crecimiento y Desarrollo Humano	6			
Educ. 308- Fundamentos Filosóficos de la Educación	3			
Educ. 329- Práctica de la Enseñanza en la Escuela Secundaria	6			
Educ. 303- Seminario de Currículo y Enseñanza en la Escuela Secundaria	3			
Electivas: (11 créditos)	11			
Especialidad-- Música = 30				
Música 153*	4			
Música II-12, 21-22*	2			
Mús. 251	4			
Mús. 252	2			
Mús. 255	4			
Mús. III-112	4			
Mús. 331	4			
Mús. 355	2			
4 crs. electivos en la especialidad	4			
Total crs.	129			

Resumen de créditos:

Aprobados \_\_\_\_\_

En Curso \_\_\_\_\_

Por Aprobear \_\_\_\_\_

Total \_\_\_\_\_

Evaluación Tentativa \_\_\_\_\_

Evaluación Oficial \_\_\_\_\_

\* Si el Departamento de Música comprueba que los estudiantes posean las destrezas básicas, quedarán exentos de tomar estos cursos y podrán tomar en su lugar cursos electivos en la especialidad.

# BACHILLERATO EN EDUCACION MUSICAL

## PRIMER AÑO

	1er. Sem.	2do. Sem.
Teoría y Solfeo 301-302	4	4
Armonía 101-102	3	3
Historia de la Música 101-102	2	2
Piano C-101-102	2	2
Humanidades 101-102 (Introducción al Estudio de la Cultura Occidental)	3	3
Español 101-102	3	3
Instrumento complementario 101-102 (Vientos)	2	2
Coro I	<u>1</u>	<u>1</u>
	20	20

## SEGUNDO AÑO

Armonía 201-202	3	3
Contrapunto 101 (Modal)	2	-
Contrapunto 102 (Tonal) - 201	<u>2</u>	2
Piano C-201-202	2	2
Historia de la Música 201-202	2	2
Inglés 101-102	3	3
Instrumento complementario 201-202 (Cuerdas)	2	2
Práctica Enseñanza Teoría y Solfeo 101	2	2
Coro II	<u>1</u>	<u>1</u>
	19	17

## TERCER AÑO

Armonía 301-302	3	3
Piano C-301-302	2	2
Formas y Análisis 101-102	2	2
Lectura y Transporte 101-102	1	1
Dirección Coral 101-102	2	2
Orquestación 101-102	3	3
Lectura de Partituras	2	2
Pedagogía Musical I	2	2
Coro III	<u>1</u>	<u>1</u>
	18	18

## CUARTO AÑO

Formas y Análisis 201-202	2	2
Dirección Coral 201-202	2	2
Orquestación 201	3	-
Práctica de la Enseñanza de Armonía 101	2	2
Técnica Vocal I	1	1
Introducción a la Estética	2	2
Pedagogía Musical II	2	2
Francés o Italiano	<u>3</u>	<u>3</u>
	17	14

Nota: Esta hoja cancela las Páginas 18 y 19.  
"Guía del Estudiante"

/ejo  
5/22/69

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DEPARTAMENTO DE INSTRUCCION PUBLICA  
HATO REY, PUERTO RICO

PRUEBAS DE APTITUD MUSICAL  
BANDAS ESCOLARES

Nombre del estudiante \_\_\_\_\_ Edad \_\_\_\_\_

Grado \_\_\_\_\_ , Escuela \_\_\_\_\_

Pueblo \_\_\_\_\_

Fecha de examen \_\_\_\_\_  
Mes Dia Año

Aprobado Si ( ) No ( )

Observaciones:

Recomendaciones:



[illegible]

(APROBADA EL 12 DE JUNIO DE 1972)

Para adicionar nuevas escalas de retribución a los Artículos 1 y 2 de la Ley Núm. 34 del 13 de junio de 1966, según enmendada, que establece un sistema de retribución para los maestros de Instrucción Pública.

Decrétase por la Asamblea Legislativa de Puerto Rico

Sección 1. - Se adicionan al Artículo 1 de la Ley Núm. 34 del 13 de junio de 1966, según enmendada, las siguientes escalas de retribución que leerán como sigue:

ESCALAS DE SUELDO QUE REGIRAN DURANTE  
EL AÑO ECONOMICO 1972-73

Categoría	Sueldo de		Tipos Intermedios								Sueldo	
	Ingreso										Máximo	
Normal	\$390	\$410	\$430	\$450	\$470	\$490	\$510	\$530	\$550	\$570	\$590	
Bachillerato	465	490	515	540	565	590	615	640	665	690	715	
Maestría	540	565	590	615	640	665	690	715	740	765	790	
Doctorado	665	690	715	740	765	790	815	840	865	890	915	

Sección 2. - Se adiciona el Artículo 2 de la Ley Núm. 34 del 13 de junio de 1966, según enmendada, la siguiente escala de retribución que leerá como sigue:

Menos de Normal

Año Económico	Sueldo de		Tipos Intermedios						Sueldo	
	Ingreso								Máximo	
1972-73	\$350	\$340	\$350	\$360	\$370	\$380	\$390	\$400		

Sección 3. - Se asigna, con cargo a recursos no comprometidos del Fondo General, la suma de diez millones quinientos mil dólares (\$10,500,00) para los fines de esta ley.

En años subsiguientes, se incluirán anualmente en el Presupuesto Funcional de Gastos las asignaciones que sean necesarias.

Sección 4. - Esta ley empezará a regir el primero de julio de 1972.

# Conservatorio de Música de Puerto Rico

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## LISEA DE REVISTAS RECIBIDAS EN LA ACTUALIDAD:

- 1) American News of Books (gratis)
- 2.) American Record Guide
- 3) Artes y Letras Argentinas (gratis)
- 4) Bibliografía Argentina de Artes y Letras (gratis)
- 5) Boletín Interamericano de Música
- 6) Buenos Aires Musical (gratis)
- 7) Clavier
- 8) Le Courier Musical de France (gratis)
- 9) Fichero Bibliográfico Hispanoamericano
- 10) Galpin Society Journal (irregular)
- 11) Gramophone
- 12) High Fidelity
- 13) The Instrumentalist
- 14) Inter American Music Bulletin (gratis) (irregular)
- 15) International Musician (gratis)
- 16) La O.E.A. y la Música (gratis)
- 17) Library Journal
- 18) Music and Musicians
- 19) Music Educators Journal
- 20) The Musical Times
- 21) Notes
- 22) Opera News
- 23) Opera (gratis) (irregular)
- 24) Piano Quarterly
- 25) Le Québec en bref (gratis)
- 26) Revista Musical Chilena (gratis) (irregular)
- 27) Ritmo
- 28) Sonorum Speculum (gratis)
- 29) South African Panorama (gratis)
- 30) Stereo Review