

Preferencias musicales en preadolescentes y la formación de la identidad de género

Musical Preferences in Pre-adolescents and the Formation of Gender Identity

Preferências de música em pré-adolescentes e formação de identidade de gênero

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Resumen

Este estudio muestra los resultados preliminares de la segunda etapa del proyecto: *Propuesta educativa de apreciación musical por una cultura para la prevención de la violencia de género*, con el que se busca conocer las preferencias de consumo musical en niños de educación básica y así identificar los fundamentos idóneos para programas formativos en apreciación musical con perspectiva de género. Las estrategias didáctico-pedagógicas de educación musical encaminadas a la formación del gusto musical en niños y niñas de cuarto, quinto y sexto grado de educación primaria pueden ayudar a construir relaciones sociales que combatan la violencia de género, principalmente a través del análisis crítico del contenido de la música preferida. La metodología de investigación fue de carácter mixto y se aplicó una encuesta para conocer las características de los productos musicales que preferentemente consumen los niños de ambos géneros, así como los significados que les atribuyen. La

muestra fueron escuelas públicas y privadas ubicadas en el centro y la periferia de la ciudad. La segunda etapa corresponde al diseño dividido en dos fases, y la tercera etapa a los resultados y las conclusiones.

Palabras clave: educación musical, consumo musical, equidad de género.

Abstract

The text refers to a second stage of the project: Educational proposal of musical appreciation for the culture of the prevention of gender violence, corresponding to the collection and analysis of data, preliminary results are presented. At this stage, we inquired into the musical consumption of children of basic education in order to identify the fundamentals that should be based on projects and training programs for musical appreciation with a gender perspective. It was assumed that through the implementation of didactic-pedagogical strategies of musical education aimed at the formation of musical taste in children of 4th, 5th and 6th grades of general basic education, can contribute to the construction of social relationships that help to combat gender violence, through a critical analysis of the content of the music they prefer to consume. The research methodology was mixed in three stages, so far 2 of them have been covered. It started from the diagnosis by means of an applied survey, directed towards the investigation of the characteristics that characterize the musical product of preferential consumption in fourth, fifth and sixth primary school children and the qualities of the negotiation of meanings that they construct in interaction. The sample was chosen in public and private schools with a location in the center and periphery of the city. This second stage corresponds to the design, is divided into two phases and the final stage of conclusions and results.

Key words: music education, music consumption, gender equity.

Resumo

Este estudo mostra os resultados preliminares da segunda etapa do projeto: proposta educativa de apreciação musical para uma cultura para a prevenção da violência de gênero, que busca conhecer as preferências do consumo de música em crianças de educação básica e identificar as Fundamentos adequados para programas de treinamento em apreciação musical com uma perspectiva de gênero. As estratégias didático-pedagógicas de educação musical voltadas para a formação do gosto musical em crianças na quarta, quinta e sexta série do ensino primário podem ajudar a construir relações sociais que combatem a violência de gênero, principalmente através da análise crítica de conteúdo da música favorita. A metodologia de pesquisa foi mista e foi realizada uma pesquisa para conhecer as características dos produtos musicais que os filhos de ambos os sexos preferem, bem como os significados que lhes são atribuídos. A amostra eram escolas públicas e privadas localizadas no centro e nos arredores da cidade. O segundo estágio corresponde ao design dividido em duas fases, e a terceira etapa para os resultados e conclusões.

Palavras-chave: educação musical, consumo musical, equidade de gênero.

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Introduction

This work is an advance of the research carried out on the habits of musical consumption by the students of fourth to sixth grade of basic education in Mexico. Although in the first work we proposed the bases of analysis of the Fundamentals for training in music appreciation with a gender perspective (Navarrete and Fuentes, 2016), in the present we mention some results obtained in the field work. The contemporary lifestyle attaches great importance to the relationship of individuals with the mass media, which has entailed high sociocultural costs, for example, excessive ambition and consumerism, which in turn has led to laxity in ethics and morality, or to fabricate gender stereotypes that affect how men and women relate

to each other. This is the subject of this research with the purpose of reducing gender violence.

The clear definition of the place of artistic areas within curricula in general education has been slow and insignificant. One of the greatest challenges that artistic education has faced in official programs has been to define its purpose: what are the subjects of artistic education and music education? This question has been constant and the answer debated in the political discourse, on the one hand, due to the scarcity of economic resources and, on the other hand, the lack of time in school hours. For its part, the Organization for Economic Co-operation and Development (OECD) suggests that the use of spoken and written language, mathematics, science and technology should be preferred.

As long as artistic education programs remain only part of the political discourse, and the actions within the educational sector and their practice are not proportionally congruent, there is no alternative but to accept that musical education in our country is above all in the hands of the mass media.

It is estimated that the study and analysis of cultural consumption in children and adolescents and how they affect them socially lay the groundwork for educational proposals that assume cultural empowerment tasks, redirect the dialogue of the individual with his environment and allow him to reposition himself. That is, to stop being an object and become a subject, who, aware of its continuity as a cultural and historical entity, becomes an actor within the cultural dynamics to which it belongs and is in its own hands to transform (Freire, 2002).

The progress of the results in the application of the surveys has been made possible by the collection of data in the field, which is expected to design situations for the transversal learning with, according to Freire, an axis of consciousness, which allows mobilizing in children, preteens and adolescents skills to be able to guide their reflections critically and apply them in the decoding of the musical work as a cultural product.

Rationale

Cultural consumption in the formation of gender identity during childhood, preadolescence and adolescence is the proposed theme to be considered, so that the results of this research allow, on the one hand, to identify the way in which habits of musical consumption have an impact on the formation of the gender identity of children, preteens and adolescents; and thereby contribute to a possible rethinking of the educational purposes of this area of basic education. It is also intended that these results contribute to achieving these goals through the design of situations in context for the formation of criteria in children, preadolescents and adolescents that can influence the regulation of their consumption of the musical product, since " in this case, a moment of a communication process, that is, an act of deciphering, decoding, which implies the practical or explicit mastery of a figure or a code "(Bourdieu, 2010, p.232).

The components considered on the proposal are related to the effects of music on human behavior and the social uses that are given in everyday life. Music as a form of communication and human enjoyment is present in the research on the use attributed to it within the sociocultural context of the 21st century. Violence in music is a topic of interest to contemporary researchers such as Alex Ross (2016), who researching music as a weapon of social control, traces interrogation logs where it is used in military strategies. The high volumes, melodic and timbral frequencies and the harmonic interweaving are used for their disturbing capacity in attack zones, elements that if they are transferred to the daily environment constitute an act of violence against society: "A song of vilipendio is itself an act of social violence "(2016). The author considers, from this point of view, that pop music has to do with the culture of rape. Regarding the direct relationship between music and gender violence, María Gómez Escarda and Rubén J. Pérez Redondo (2016, pp. 189-196) selected, in a sample of popular songs in Spain, certain variables resulting of a quantitative study, where structural characteristics, characterization of violence, generative effects, catalysts and / or enhancers, consequences of violence, environment, and discursive resources were identified. The above from a sociological vision that emphasizes the valuation of the songs as a key element to develop the social memory (page 191), as well as its modeling capacity of behavior in the collective space. Since the 1970s, the importance and use of music in the

daily life of adolescents has been of international interest in the area of education. Flores Rodrigo, INJUVE award for doctoral theses in 2008, was able to verify that "the psychosocial functions of music and the importance that the adolescents grant to it are very similar" (2008, p.2). Later on and based on the sample of songs that were analyzed in this project, Llorens Mellado in 2013 elaborated the didactic proposal for the Education Services of the City of Valencia, 150 songs to work on the prevention of gender violence in the educational framework. This proposal aims to "promote the values of non-violence, equality and justice ... and reflect on their presence in the songs" (Llorens, 2013, p. 10).

Another relevant factor for this research is the observation and analysis of the means used by the preadolescents through which they consume music, while the exposure of the messages is also influenced by differences between genders. For example, about television transmissions, Gómez Díaz (2012, pp. 169-176) comments on the discursive, verbal and non-verbal characteristics in this medium that: a) the representation of women (16%) in video clips is much lower than that of men (50%); b) clothing is another differentiating element between men and women; c) women are less represented in the content and are partially silenced; d) the sexist language associated with stereotyped roles with gender clichés in video clips is present, for example, woman prostitute-man of continuous feast, woman submissive-superior despot man.

Communication, sociological and psychological studies coincide in pointing out the influence power of music on the perception of its listeners. For example, Lucena Jimenez explains that the spectator "is not an inert depository of messages, but someone who negotiates and reconstructs meanings" (Jiménez and Berman 2006, p. 190), while Castro and Morales (2013, p. concluded that children from third grade school define sexual abuse as a form of violence, so intervening at an early age becomes relevant. Also, listening to music and watching television are activities to which children and adolescents spend more time; the music videos or video clips impact on the conscience of minors and their construction of identity.

All of this has generated numerous initiatives, whether of an educational or communicational nature, with a feminist or gender perspective, which have made valuable contributions to the

serious problem of gender-based violence in today's societies. Sociologist María Barrachina, (2013) in the article *Las canciones del amor*, which emerges from the project *Andalucía detecta*, talks about sexism and gender violence in Andalusian youth. Barrachina reported that 19 stereotyped romantic love beliefs were identified in the establishment of couple relationships through songs, classified into four categories:

Group 1. Love can do everything.

Group 2. Predestined true love.

Group 3. Love is the most important and requires total surrender.

Group 4. Love is possession and exclusivity.

This thematic classification confirms the presence of gender bias in the songs and provides the possibility of using the data to elaborate a solid proposal of musical appreciation that prevents gender violence.

Currently the formation of aesthetic taste finds its most direct referents in mass consumption, where the characteristics of the song consumed are subject to the law of purchase. It is "an industrial product that does not pursue any artistic intention, but rather satisfies the demands of the market" (Eco, 1995, 271); the strictly musical discourse is surpassed by other components that condition its quality as a commodity. Moreover, in the postmodern context, music occupies a place in people's lives, so that it is almost permanently present as part of the environment. It has become "a privileged medium of our time, by its close consonance with the new profile of the individual, narcissistic, thirsty for instant immersion, to sink not only in the rhythms of the latest fashion albums but also in the music more diverse, more sophisticated, now constantly at their disposal" (Lipovestky, 2000, p.23). On the other hand, the characteristic hedonism of the postmodern age has penetrated daily life and affected the ways of regulating human behavior in its different spaces of interaction: "education, previously authoritarian, has become enormously permissive, attentive to desires of children and adolescents, while on the other hand, the hedonistic wave does not blame free time, encourages it to be performed without obstacles and to increase leisure" (Lipovetsky 2000:

22). It is an atmosphere saturated with formulas that satisfy the desires of consumers and that according to Umberto Eco: "the world of songs and the contents of the song of consumption, constrained to the inexorable dialectic of supply and demand, follows a logic of the formulas themselves, of which the decisions of the craftsmen are totally absent ... In reality, where the formula replaces the form, you obtain success only by imitating the parameters, and one of the characteristics of the product of consumption is that it amuses us, not revealing something new to us, but repeating to us what we already knew, which we anxiously awaited to hear and repeat and which amuses us "(1995, 271). However, the music product of mass consumption is even more complex; recent studies have found that it is composed of a multimodal discourse with interactive sonic meanings: the abundant alternation of rhythmic, timbre and texture forms, its interaction with text, images and others (Lyndon CS Way and Simon McKerrell, 2017), and turn with certain social representations.

If education of aesthetic taste is that which directs cultural consumption in artistic matters, it must be considered that scientific observation has shown that cultural needs are the product of education (...) (Bourdieu, 2010: 231) and " the relative weight of school-based education (whose effectiveness and duration depend closely on social origin) and family education varies according to the degree to which different cultural practices are recognized and prepared by the school system. " In this sense it should be noted that the consumption of music has reached enormous proportions at present and generation after generation is becoming more homogeneous and begins at earlier ages. The musical environment hardly distinguishes differences between stages and ages and the messages transmitted by these means are legitimized in formative spaces such as homes and school institutions, where the absence of aesthetic referents eradicates non-commercial forms of musical expression. Recurrent contests of talents in school life, motivated by parents, teachers, and students, lead the educational community to legitimize and make desirable the ideals imposed by fashion values. Here we analyze the content of the musical product in relation to social representations related to gender, and how it influences how preteens negotiate meanings that impact on the construction of their identity.

We must educate, remember and trust in the transformative power of education. The cultural condition of the subject as owner of their circumstances and not determined by them potentiates their ability to overcome the conditioning that can impose these circumstances (Freire, 2002). It is about learning and relearning. If we are culturally educated to act according to norms and customs established by the generations before us (Durkheim, 1990), the task is synthesized in that we are capable as educators, firstly, of moving towards awareness so that we distinguish and know our conditioning, and direct our transforming capacity; and secondly, that we may reflect reflexively on daily habits and habits in order to look for in them the root that animates and at the same time violates them; thirdly, we can overcome the constraints of these habits and customs to resignify them and, lastly, impregnate the new proposals for the artistic and musical education of components congruent with human dignity and their correspondence in the cultural life of the subjects. It is intended that by means of projects of situated teaching or by the definition of contextualized and existential situations it is possible:

1. To facilitate the formation of the aesthetic taste for the consumption of artistic products before the cultural diversity in the contemporary context.
2. To promote the construction of a transcendent learning that contributes to forming criteria that serve to mobilize the reflection before the media consumption of cultural (musical) products.
3. Contribute to educational actions to eradicate gender-based violence.
4. To promote actions that from the musical education contribute to strengthen the education for the peace.

Methodology

The hypothesis we started at the beginning of this research was: by identifying the musical consumption habits of children and preadolescents in the contemporary context and the factors involved in the construction of their hierarchy of aesthetic values on which they determine their choices, it will be possible to make a contribution in the design of a program

of studies focused on forming criteria that orient musical taste for the benefit of the prevention of gender violence in the era of media communication.

The purpose of this research is to design a formative proposal of musical appreciation, by means of which the modeling of the taste for musical consumption in preadolescents of primary education with a gender perspective is advanced, so it is necessary to answer the questions: What are the elements to support a musical appreciation proposal that contributes to combating gender violence in preadolescents? What are the predominant tendencies in the musical consumption of girls and boys of school age of fourth, fifth and sixth of primary? What components in the songs do the preteens perceive relate to gender and their interaction with musical consumption?

In order to answer these questions, a survey on tastes and preferences in preadolescents was developed based on theoretical aspects. The survey consisted of 19 items, consisting of 7 multiple choice items for closed answers, and 12 extended, qualitative, open and opinion sections. The survey was designed to be applied in professional practices of the Centenaria and Benemérita Normal School of the State of Querétaro "Andrés Balvanera", to groups of fourth, fifth and sixth of public primary, with 35 to 40 mixed students. In order to enter the private schools, support was requested for in-service music educators and collaborators of this project, who study the licentiate in music, in their terminal line in Music Education of the Faculty of Fine Arts by the Autonomous University of Querétaro. Once the institutional authorization and the informed consent of the parent or guardian were obtained, the survey was carried out in schools. This instrument was standardized through a pilot test, the suggested modifications were carried out and the instrument was applied to 429 students from 6 primary schools in the State, 3 public primary schools and 3 private primary schools. The material was analyzed with the program SPSS Statistics v19. SPSS Statistics (formerly PASW), statistical reference package, designed for data analysis in social sciences. The strength of SPSS Statistics is the ease of use. All analyzes are carried out through dialogues

with an excellent design. The SPSS Statistics interface facilitates the introduction of a large volume of data, variables and files.

Results and Discussion

Participated 429 preadolescents, 209 women (48.7%) and 220 men (51.3%); 31% of fourth grade (133 participants), 34% of fifth grade (146 participants) and 35% of sixth grade (150 participants), all of primary education.

About one in four preteens said at home that at least 40% of them and they listen to music at home, and one in five (22.2%) do it during the transfer of the house to the school or in meeting spaces. The places mentioned by the remaining 37% were meetings with friends and friends, parties, internet and cell phones, shopping centers, and so on. The computer technology most used to listen to music, in the first place, was radio with 197 (45.9%), cellular with 110 (25.6%) and tablet with 97 (22.6%); these last two means, cellular and tablet, are mainly used when listening music with friends.

The tastes and preferences shown by the participants according to the music selected between grupera or band music; reggaeton, rock, pop, classical, electronic and romantic; 57.1% reported preferring "other options" in the first place; 31.7% chose a taste for grupera or band music, with a first choice preference over another type of music; 27.3% showed a taste for romantic music with a preference of second place.

The reggaeton was the taste reported by 22.7% of the preadolescents, with a preference in their selection in the first three places, followed by the classic music reported by 21.2%, where it is observed that it was similarly preferred in 15% approximately to each of the options from 1st to 7th place.

In the taste shown for electronic music (13.5%) and pop music (11.2%), one in four assigned the penultimate and last preference respectively.

Table 1 shows the type of music heard according to the people they are currently in.

Table 1. Music selected according to the company you are in.

Tipo	Escuchas con un amigo		Escuchas con una amiga		Escuchas con tus padres		Escuchas en una reunión	
	Frecuencia	Porcentaje	Frecuencia	Porcentaje	Frecuencia	Porcentaje	Frecuencia	Porcentaje
Total	429	100.0	429	100.0	429	100.0	429	100.0
Grupera/Banda	21	4.9	8	1.9	42	9.8	12	2.8
Reguetón	19	4.4	28	6.5	5	1.2	20	4.7
Rock	46	10.7	7	1.6	30	7.0	46	10.7
Pop	100	23.3	168	39.2	101	23.5	125	29.1
Clásica	8	1.9	18	4.2	82	19.1	21	4.9
Electrónica	87	20.3	28	6.5	21	4.9	88	20.5
Romántica	4	.9	27	6.3	18	4.2	7	1.6
Rap	2	.5	No reportada	0	No reportada	0	1	.2
Otra	30	7.0	29	6.8	42	9.8	35	8.2
Ninguna	No reportada		2	.5	2	.5		
No señalada	112	26.1	1	.2	85	19.8	73	17.0

Source: base de datos (elaboración propia).

In table 1, it is possible to observe how loud music is heard in the company of the parents (9.8%), not in the company of friend (4.9%) / friend (1.9%) or in a meeting (2.8%); noting the intergenerational influence of the parents by that preference. Reguetón, on the other hand, shows an inverse relation to Grupera music, since he has a similar listening when he is in the company of a friend (6.5%), friend (4.4%) or a meeting (4.7%), this percentage when heard in the company of parents (1.2%).

The musical genre Rock, is heard in a meeting or with a friend in 10.7%, in family in 7.0%, not so with a friend (1.6%).

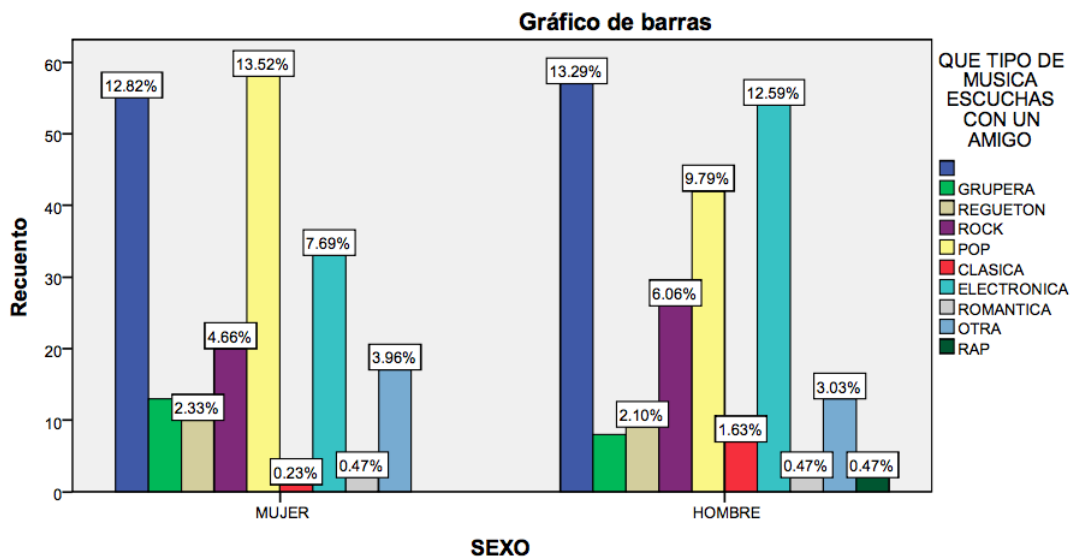
Pop as a musical genre has a high preference when it is in the company of a second person (23.3 - 39.2%) or more (23.5 - 29.1%), although as individual selection showed the lowest percentage of selection (11.2%), .

The Classical genre reports in 19.1% when listening to parents; and the musical genre Romantic reports that it is heard in the company of the parents (4.2%) and in the company of a friend (6.3%).

Electronic music was selected by one in five respondents when listening to a friend or meeting, not with parents (4.9%) or with a friend (6.5%).

The following chart shows the musical genre that the preadolescents reported, as the one they would like to hear when they are in the company of a friend or friend. It can be observed in all cases that Pop and electronic music are the main options, with 22.4 - 36.8% and 9.8 - 17.0% respectively.

Graph 1. Gusto por un género musical cuando están en compañía de un amigo.



Source: elaboración propia.

As a third choice in tastes, by listening in company (with percentages below 13%), a separation was already shown if they met with a friend or in a meeting preferring to listen to Rock followed by classical, reggaeton, romantic and grupera; while in the company of the family they would like to hear classical, grupera, rock, romantic; and in a meeting, classical, reggaeton, rock, grupera.

About the favorite singers singled out by the students, they mentioned 19 individual artists and musical groups of their highest preference. It was shown that the individual and group

performers, with a percentage of between 1.0 and 4.7% are, from higher to lower frequency: Ariana Grande, Katy Perry, CD9, Justin Bieber, Taylor Swift, J Balvin, Skrillex, Michael Jackson, David Guetta, Maroon 5, Martin Garrix, Ms Band, Bruno Mars, Enrique Iglesias, The Beatles, Coldplay, Juli3n 3lvarez, Maluma and Meghan Trainor.

In addition, they mentioned the music interpreters in another language and in Spanish as shown in table 2.

Table 2. Int3rpretes de m3sica en otro idioma y en espa3ol.

Int3rpretes en otro idioma	Int3rpretes en espa3ol
Adam Levine, Adele, Avicii, Alan Walker, Avenged Sevenfold, Axel Rose, Basshunter, Big Time Rush, Bon Jovi, Calvin Harris, Cold Play, Celine Dion, Dnce, Drake Bell, Eminem, Dj Snake, Elvis Presley, Ed Sheeran, Kygo, Fall Out Boy, Fifth Harmony, Flo Rida, Galantis, Gloria Gaynor, Imagine Dragons, Jason Derulo, Jonas Blue, John Newman, Kshmr, Lady Gaga, Liram Roll, Little Mix, Lukas Graham, Madonna, Mayor Lanzer, Megan Trainor, Melanie Mart3nez, Mika, Miley Cyrus, Nicki Minaj, Once, One Direction, The Weekend, Pilots, Pitbull, Prince Roy, Redfoo, Red Hot Chilli Peppers, Shawn M3ndez, The Fat Rat, 5 Seconds of Summer, Sia, Simple Plan, System of a Down, Sam Smith, Sofia Carson, The Weekend, Tasty, The Girl and The Dream Catcher, The Piano Guys, Town Gampley, Travie Mc Coy, Troye Sivan, Wiz Khalifa, Kronno y Zarcort Zein Malik.	Abraham Mateo, Andy Rivera, 3ngeles Azules, Selena G3mez, Alejandra Guzm3n, Alonso Villalpando, Balvin, Camila, Carla Morrison, David Bisbal, Don Omar, Espinoza Paz, Gerardo Ortiz, Jesse & Joy, C-Kan, Cartel de Santa, Jos3 Garc3a, Jos3 Jos3, Los Tigres del Norte, Julieta Venegas, Juan Gabriel, Kaay, Karol Sevilla, Kevin Ortiz, Komander, La Oreja de Van Gogh, La Trakalosa de Monterrey, Paty Cant3, Miguel Bos3, Moderatto, Maluma, Mark Anthony, Martin Valverde, M3ximo Grado, Mc Davo, Paulina Goto, Pepe Aguilar, Ricky Martin, Shakira, Santa Grifa, Gerardo Ortiz, Juan Gabriel, Joe Montana, Las Pelotas, Porta, Reik, Thal3a, Thalles Roberto, Timbiriche, Un Tri3ngulo, V3zquez Sound,

Source: elaboraci3n propia.

Of the total of the 429 students surveyed, 229 (53.4%) therefore had a preference for music in another language and 71 participants (16.6%) preferred music in Spanish.

Although rap was in the lowest indexes or did not report an answer to the question of what music they prefer, contrasting with the name of their favorite performer we identified numerous singers or groups that play rap, so we infer that boys are aware that this type of music contains elements of little social acceptance in adults and, therefore, prefer to omit it in their responses.

On the subject they prefer to listen when they are in the company of a friend: love (46.4%), hope (15.6%), hate (9.3%) and heartbreak (4.7%) out of the total of 429 (100%) participants. The subjects that prefer to listen when they are in the company of a friend, in the totality of responses is observed: hope (20.5%), lack of love (9.6%) and hatred (6.1%); and when they are in the company of the family or others (4.9%), hope (4.2%) and lack of love (2.6%).

About the emotions that music causes when they are with a friend, reported: joy 45.5%, taste 24.7%, sadness 17.7% and enthusiasm 10.0%. The emotions that music causes when they are with a friend, 47.3% did not indicate that it causes them any emotion; taste 21.2%, enthusiasm 17.7% and joy 13.5%. Again in this sense he wondered what it meant, in terms of feelings, to listen to music; only 5.3% reported happiness and joy, a smaller percentage reported nothing or gave them equal, and isolated lower percentages reported fun, relaxation, peace, etcetera.

The 47.8% (205/429) indicated that what they are looking for in the selected music is the lyrics, 34.0% indicated that it is the rhythm, 9.3% the artist, and 2.3% the video that accompanies the musical interpretation.

Of the total number of preadolescent participants, 58% indicated that there is no difference in music for preadolescent boys and girls and 35.9% that there is difference, however, 63.4% stated that there is different music for girls / women. In both cases they could not specify why or why not.

Students stated that musical performances taught something they could not specify, 79.5% in the case of preadolescent boys / girls 341 / of 429 participants; but 4.6% agreed that girls / women were taught to dance and sing, and 1% to hate men.

As for the qualitative analysis of the data the following is presented, which corresponds to the first approximations, while the project is still in process. The opinion about what the songs teach the children allowed to identify the following thematic coincidences that could lead us to the definition of the categories. As pre-categories for this study the following stand out: male-female relationship, love and friendship, singing and dancing, as the pre-categories with the highest frequencies recorded in the answers and three additional pre-categories, certain cases took relevance: activities academic learning, saying profanity and other pre-category that proved very diversified.

In the pre-category man-woman relationship were expressed referents such as: treating colleagues badly, hating men, being macho, cheating women and being bad with women. These references refer to the way men and women usually relate to patriarchy, where relationships are of power and submission. Pre-adolescents and adolescents have already internalized such models: "In couples formed by adolescents there is a deep-rooted schematization of gender roles and power-domain structure" (Sánchez-Gómez, Martín y Palacios, 2015). adults is very relevant: education in the school context is key for the student to understand that love is a social construction (Barragán, 2006). The pre-category love and friendship appears here as an antecedent referred to by schoolchildren in the years preceding the sixth grade. In addition, it should be noted that the songs referenced in the survey are located in the four categories proposed by women's networks for empowerment: love can do everything, predestined true love, love is the most important and requires total surrender, love is possession and exclusivity, ideas that reinforce the ideals of man and woman in patriarchy and are learned culturally.

Within the first inferences we find mostly a relationship with the activities of dancing and singing, which are identified with femininity and patriarchal masculinity. Thus, the activity of dancing mostly used in reference to the activities that girls can perform is related to the exhibition of the body, which points us towards a category about the construction of

femininity: the woman exhibits her body as an activity of hegemonic femininity. The woman seduces with her body. For Lucy Green (2001), "the singer and particularly the popular music singer, uses her body to seduce the audience, and this exhibit occupies a central place in which the lesser importance attaches to the intrinsic content of music and in which the singer occupies a place as a sexual object, with an oppressive effect as not releasing. In the case of children, also in public education, we notice that the answers are polarized in little more than 70% towards the action of singing. Only a mention appears to the dance and it happens to write a melody and learn a lesson. In this we incline towards a category on the construction of masculinity since it does not recognize for the male figure the sensual and seductive exhibition of the dance, although it is allowed the singing and we find interesting mentions towards the use of the intelligence in the child by considering him capable of writing a melody, while the use of reason is a recognized quality in hegemonic masculinity. Although more frequent in the mentions about the action of dancing as a female activity, it is possible to observe a number that requires more investigation in the case of this action among the activities of the children, since as has been said, these results are preliminary given that the project is in process and also shows a different behavior in the responses of students from private schools.

In the sixth grade of public education when explicitly referring to the male-female relationship, there is a higher frequency with 27%, while in the private school it drops to 5.5%. The references to love and friendship are very few (5.5%) in the public school, and there are no references in the private school (0%). In private school are references to the content of the text (36.3%), while in the public school there are none (0%).

In the fifth grade in the private school, the pre-category in which higher frequencies of both girls and boys were registered was towards academic learning with 30.7%, the male-female relationship category was almost not mentioned (2.5%) and 4.7% registered for love and friendship. While in public school the fifth grade was inclined towards pre-categories male-female relationship (27.9%), learning profanity (23.2%) and love and friendship (20.9%).

In the public school in the fifth grade, male students refer mostly to academic learning and to speak curses (10%), love and friendship (5%) and H-M (0%) ratio. Girls tend to point out, say rudeness (26%) and H-M ratio (26%), academic learning (4.7%) and do not mention love and friendship when referring to males.

In the public school in fifth grade: children refer to the learning of girls, do not refer to academic learning or to say rudeness (0%), love and friendship increases to 15% and H-M ratio reaches 5%. Girls tend mostly to point to love and friendship (26%) and H-M ratio (26%), and to curse in 8.6% with respect to themselves.

In fourth grade in private school the pre-categories are singing, dancing and others. Girls mention that children learn to sing in 20%, to dance in 11.1% and other 46.6%. Children report singing at 27.7%, dancing 5.5% and others increasing up to 72.2%. The other pre-category refers to the imagination, romance or life.

In fourth grade in private school, girls refer to singing and dancing with 26.5% respectively and others at 46.6%. The children mentioned singing in 22.2%, dancing in 11.1% and others in 27.7%.

In the public school it was identified that the children respond with a frequency of 71.4% to sing, 7.1% to the action of dancing and to others with 14.2%. In the responses of the girls 47.3% were identified to sing and 10.5% to dance. In the category of others, with 31.5%, responses such as love and sharing among girls were collected, while children reported writing a melody or learning a lesson.

In the fourth grade the public school in the responses of the girls identified 57.5% to sing and dance. In the category of others, 15.7% are identified. Children mention singing in 42.8%, dancing in 64.2% and others in 7.1%.

Finally, to the question: Do you think that children should listen to different music? In most cases the tendency of the response was NO, since respondents are linked with equal rights and freedom of choice. However, they also indicate that there is different music for children and for girls.

In private school in sixth grade, 60% of children say that there is music for boys and girls. They mention differences in the qualities of songs, such as: rudeness in electronic music and rock, and cool in opposition to cheesy. In the responses of the girls to this question was registered 44.4% who said that there is different music for girls and boys. They refer to thematic differences such as dislike and women who sing to women, as well as songs sung to men by men.

Such behavior was found in fifth grade. The respondents said in 78.5% that YES there is different music for girls and 21.4% think that NO. Respondents answered in 85.7% Yes and 14.2% answered NO. In the fourth grade, 93.3% of the total thinks that YES and only 6.6% say NO.

In sixth grade in public education has a record of 14.2% who think that there is music for girls and 85% who think otherwise. It presents a behavior opposite to what was shown above in that the arguments in favor of NO refer to the right of free access to the taste of each person. On the other hand, in the fifth and fourth grades, the behavior observed was observed again. In the fifth grade, children mention 55% of YES and only 4.5% of NO. While girls 71.4% answered YES and 38% favored NO. In the fourth grade, 94.4% of the total believes that Yes and 5.6% think otherwise.

Conclusions

It is evident that the consumption of mass music causes effects in the formation of the identity of gender roles in the preadolescent and adolescent; although it is still necessary to go deeper into the meanings that children give to music in relation to time for recreation and the value that is socially constructed in relation to music as a product of cultural consumption. Music education aimed at this age group can allow the identification of the characteristics related to the genre in this multimodal discourse of the mass song, present in their tastes and musical preferences. Therefore, the identification of the musical consumption habits of children and preadolescents in the contemporary context and the factors involved in the construction of their hierarchy of aesthetic values on which they base their choices, make a contribution in the design of a program of studies focused on forming criteria that guide the aesthetic taste.

This will allow the elaboration of educational strategies for the formation of aesthetic taste in the preadolescent with a view to the formation of cultural habits for a social life that promotes peace, where children find the way to establish relations more equitable and free of violence.

Likewise, it has been identified the important need to work with teachers, managers and / or employers, and parents, as factors influencing the determinations given to the use of music in the educational environment, both in the public sector as private. In the schools where the surveys were applied, there was an openness and interest in knowing the results of the research and receiving support in actions to raise awareness of the problem.

Based on this information, it is intended to design contextualized situations in the third stage, considering the musical tastes and preferences of fourth, fifth and sixth elementary students, as part of their informal musical education (Green, 2008) and their relationship with the ideal of gender that these media promote. It also aims to identify situations for teaching in situ, to mobilize in children and preadolescents the construction of aesthetic, ideological and cultural meanings, to guide their thinking and apply it in the decoding of the musical work as a cultural product. Finally, it will also be important that from a critical position the necessary arguments for the consolidation of the bases for the musical formation in the national basic education for the new generations will be generated.

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