

<https://doi.org/10.23913/ride.v10i20.617>

Artículos Científicos

Rescate, promoción y difusión de la música mexicana como estrategia educativa para el fortalecimiento del patrimonio cultural nacional

*Rescue, promotion and dissemination of Mexican music as an educational
strategy to strengthen the national cultural heritage*

*Resgate, promoção e disseminação da música mexicana como estratégia
educacional para fortalecer o patrimônio cultural nacional*

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Resumen

El Festival Internacional de Música Mexicana es una estrategia educativa que fortalece diversas áreas de oportunidad en los estudiantes de la Facultad de Música de la Universidad Autónoma de Nuevo León a través de la creación de una plataforma musical y social que pretende mantener una permanente actualización acerca de los compositores e intérpretes mexicanos. En sus cuatro ediciones ha sido el único festival dedicado exclusivamente a la música mexicana de concierto, siendo su principal objetivo rescatar, promover y difundir la música de estructura académica mediante la impartición de conferencias, talleres, clases magistrales, recitales de ensambles, coros y conciertos con orquesta de cámara, orquesta juvenil, banda sinfónica, orquesta filarmónica y orquesta sinfónica. En tal sentido, los objetivos de este proyecto de investigación-acción fueron 1) potenciar los conocimientos de



las estructuras formales de la música mexicana en los estudiantes del técnico medio en Música y de las licenciaturas con acentuación en composición, instrumentista, educación musical, canto y dirección coral que ofrece la Facultad de Música, 2) promover la creación de autores e intérpretes a través de exposiciones artísticas, 3) evaluar los cambios en el proceso de aprendizaje fomentando una enseñanza más ágil y activa, 4) utilizar el conocimiento de los elementos musicales y artísticos en el análisis de producciones artísticas propias y ajenas, y 5) compartir la experiencia musical de esta plataforma con el público en general como parte del patrimonio cultural del país. Para este estudio de investigación cualitativa se utilizó el diseño de la investigación-acción. Sobre esta base se efectuó un estudio descriptivo apoyado en la observación para analizar los diferentes procesos musicales en las obras de reciente creación, el acervo histórico de autores con trascendencia internacional y el desarrollo del pensamiento crítico en los estudiantes a través del análisis formal de la exposición artística presentada en el marco del IV Festival Internacional de Música Mexicana. Los resultados muestran que dicho evento se ha consolidado como una plataforma anual donde se impulsa la creación de propuestas artísticas nacionales que promueven información actualizada sobre los contenidos educativos y musicales que son parte de la formación profesional de facultades y conservatorios. Esta estrategia educativa, además, favorece el aprendizaje efectivo porque permite a los estudiantes conseguir una relación estrecha con los investigadores y especialistas foráneos a través de las conferencias, talleres y clases magistrales. Una de las temáticas principales fue el estudio de los instrumentos prehispánicos, lo cual se consiguió con un taller de elaboración de flautas y ocarinas con el fin de conocer los procesos usados desde hace siglos por artesanos mexicanos. Asimismo, se logró la participación de estudiantes, profesores e investigadores de la Facultad de Música a través de talleres, conferencias y exposición de piezas de autores mexicanos con obras de reciente creación en recitales y conciertos. El público que acudió a los conciertos y talleres manifestó su satisfacción por sentirse incluido en este proyecto, ya que tuvieron la oportunidad de participar en las actividades académicas y escuchar obras de música mexicana con profesionales en la materia y sin costo alguno.

Palabras clave: estrategia educativa, formación musical, música mexicana, participación social.



Abstract

The International Festival of Mexican Music is an educational strategy that strengthens various areas of opportunity in the students of the Faculty of Music of the Autonomous University of Nuevo León through the creation of a musical and social platform that aims to keep a permanent update on Mexican composers and performers. In its four editions it has been the only festival dedicated exclusively to Mexican concert music being its main objective to rescue, promote and disseminate the music of academic structure through the delivery of lectures, workshops, classes masterful, ensemble recitals, choirs and concerts with chamber orchestra, youth orchestra, symphony band, philharmonic orchestra and symphony orchestra. The objectives of this research-action project are: 1) to enhance knowledge of the formal structures of Mexican music in the students of the Middle Technician in Music and of the bachelor's degrees with accentuation in composition, instrumentalist, education musical, singing and choral direction offered by the Faculty of Music, 2) promoting the creation of authors and performers through artistic exhibitions, 3) evaluating changes in the learning process by encouraging more agile and active teaching, 4) using the knowledge of the musical and artistic elements in the analysis of own and external artistic productions, and 5) share the musical experience of this platform with the general public as part of the cultural heritage of the country. For this qualitative research study, the design of research-action was used, based on this design, a descriptive study was carried out on the basis of observation, with the aim of studying the different musical processes in the works of recent creation, the historical collection of authors of international significance and the development of critical thinking in students through the formal analysis of the artistic exhibition presented in the framework of the IV International Festival of Mexican Music. The results showed that the International Mexican Music Festival has established itself as an annual platform where the creation of national artistic proposals is promoted by maintaining up-to-date information on educational content and which are part of the professional training of faculties and conservatories, there were 28 national proposals to participate in this forum. It is an educational strategy that promotes effective learning by allowing students to achieve a close relationship with foreign researchers and specialists through lectures, workshops and master classes. One of the main themes was the study of pre-Hispanic instruments strengthened with a workshop of making flutes and ocarinas in order to know the processes that have been used for centuries by Mexican artisans. Students, professors and researchers



from the Faculty of Music were involved through workshops, conferences and exhibition of works by Mexican authors with newly created works in recitals and concerts. The audience who attended the concerts and workshops expressed their satisfaction that they felt included in this research project because they have the opportunity to participate in academic activities and listen to Works of Mexican music with professionals in the field and at no cost.

Keywords: educativa strategy, musical training, Mexican music, social participation.

Resumo

O Festival Internacional de Música Mexicana é uma estratégia educacional que fortalece diversas áreas de oportunidade entre os alunos da Faculdade de Música da Universidade Autônoma de Nuevo León, através da criação de uma plataforma musical e social que visa manter uma atualização permanente sobre Compositores e intérpretes mexicanos. Em suas quatro edições, foi o único festival dedicado exclusivamente à música de concerto mexicana, cujo objetivo principal é resgatar, promover e divulgar a música da estrutura acadêmica por meio de palestras, oficinas, master classes, recitais de assembléias, coros e shows. com orquestra de câmara, orquestra juvenil, banda sinfônica, orquestra filarmônica e orquestra sinfônica. Nesse sentido, os objetivos deste projeto de pesquisa-ação foram: 1) aprimorar o conhecimento das estruturas formais da música mexicana nos alunos do técnico médio em música e os graus com ênfase em composição, instrumentista, educação musical, canto; e direção coral oferecida pela Faculdade de Música, 2) promover a criação de autores e intérpretes por meio de exposições artísticas, 3) avaliar as mudanças no processo de aprendizagem, incentivando um ensino mais ágil e ativo; 4) usar o conhecimento de elementos musicais e artísticos na análise de produções artísticas próprias e de outras pessoas e 5) compartilham a experiência musical dessa plataforma com o público em geral como parte do patrimônio cultural do país. Para este estudo de pesquisa qualitativa, foi utilizado o desenho da pesquisa-ação. Com base nisso, foi realizado um estudo descritivo, baseado em observação, para analisar os diferentes processos musicais das obras recém-criadas, o acervo histórico de autores de importância internacional e o desenvolvimento do pensamento crítico nos alunos através da análise formal da exposição. Artística apresentada no âmbito do IV Festival Internacional de Música Mexicana. Os resultados mostram que este evento foi consolidado como uma plataforma anual onde é promovida a criação de propostas artísticas



nacionais que promovam informações atualizadas sobre os conteúdos educacionais e musicais que fazem parte da formação profissional de faculdades e conservatórios. Essa estratégia educacional também favorece o aprendizado efetivo, pois permite que os alunos mantenham um relacionamento próximo com pesquisadores e especialistas estrangeiros por meio de conferências, workshops e master classes. Um dos temas principais foi o estudo de instrumentos pré-hispânicos, realizado com um workshop para a elaboração de flautas e ocarinas, a fim de conhecer os processos utilizados durante séculos pelos artesãos mexicanos. Da mesma forma, a participação de estudantes, professores e pesquisadores da Faculdade de Música foi alcançada através de oficinas, conferências e exibição de peças de autores mexicanos, com trabalhos recentemente criados em recitais e concertos. O público que assistiu aos concertos e oficinas expressou sua satisfação por se sentir incluído neste projeto, pois teve a oportunidade de participar de atividades acadêmicas e ouvir música mexicana com profissionais da área, sem nenhum custo.

Palavras-chave: estratégia educacional, treinamento musical, música mexicana, participação social.

Fecha Recepción: Septiembre 2019

Fecha Aceptación: Diciembre 2019

Introduction

Mexican music is one of the most significant artistic manifestations of the cultural heritage of our country because it contributes to forging the bonds of identity between people. “Among the written sources, the different codices that were made from a pictographic writing with mnemonic content, made in different historical periods, illustrating the way of playing certain instruments and the social activity to which the music was linked, stand out” (Híjar, 2009, p.183). Since pre-Hispanic times, in fact, this type of expression constituted a primary activity in all aspects of daily life, particularly in the rites, ceremonies or combats that were practiced:



In the temples there were personnel dedicated to various functions such as the master ometochtzin of all the singers who were in charge of singing in the cués (temples); the Tlapizcatzin that taught, governed and corrected the singers and carried the beat of the teponaztli; resident song of the cués; the Mixtecoatzalotla that instructs young people in the fire ceremony; cleaning the temple and playing the instruments of the mixcoacalli (Marroquín y Cavazos, 2012, p. 28).

Now, although there are currently no records that indicate exactly what music was like in pre-Columbian times, through the archeological findings that are still preserved (images in sculptures, drawings in codices, mythical stories cited by some friars, etc.) You can appreciate the different musical practices of our ancestors, which have survived in various regions of the country and have been used for certain festivities.

Among the manuscripts referring to the use of instruments and the meaning of music at that time, two can be mentioned: “one called Mexican Songs, which is in the National Library of Mexico; the other, known as the curious Romances title of the lords of New Spain, is stored in the Nettie Lee Benson Latin American Collection of the University of Texas at Austin ”(León, 2019, p. 35).

Music has always been part of a specific social and cultural context, hence it is not a type of human expression that occurs in isolation. In other words, there is always a society that influences it, and within it there are creators, transmitters and receivers that make this cultural value become part of the identity of the moment. In the case of our ancestors, the artistic activities were different from those of the current western world, since their values were very deep:

What we now call ‘artist’ was a predestined being who was educated in special centers, where he delved into the myths and traditions of his people. The artist was transformed through his education into the being who knew ‘dialogue with his own heart’ and became a Tlayoltehuaiani, ‘the one who introduces the symbolism of divinity into things’” (Ramírez de la Fuente, 2013, p. 15).

For all the above, it can be affirmed that the musical heritage of Mexico (a country of such wide multiculturalism) must be conserved as part of the integral education of current and future generations.

Educational and social strategy for the enrichment of the country's musical training

The International Festival of Mexican Music is considered as a strategy within the Faculty of Music of the Autonomous University of Nuevo León (UANL) because its activities (workshops, conferences, master classes, etc.) are focused on academic development of the population and the strengthening of various subjects (eg, History of Music in Mexico). The educational strategy is defined by Gargallo, Almerich, Suárez-Rodríguez and García-Félix (2012) as follows:

It is the set of actions and procedures, through the use of methods, techniques, means and resources that the teacher uses to plan, apply and evaluate intentionally, in order to effectively achieve the educational process in a specific teaching-learning situation, depending on the pedagogical and / or androgynous model, by content, objectives and / or competences for which it develops and develops them (p. 22).

The planning of the International Festival of Mexican Music is carried out for twelve months and is endorsed by a committee made up of researchers, professors and social service students. In this process, the types of strategies designed for each subject are analyzed, which ensures that students achieve meaningful learning. In this regard, Gargallo et al. (2012) state that “the educational strategy is an organized, conscious and intentional set of what the learner does to effectively achieve a learning objective in a given social context, integrating emotional and motivational, metacognitive and cognitive elements” (p. 22). The strategies used for this great meeting have been the following:

- Master lectures.
- Master classes.
- Listen to rescue and innovation musical works.
- Artistic exhibition of the students of the Faculty of Music.
- Workshop for the preparation of pre-Hispanic instruments.
- Exhibition of pre-Hispanic instruments.
- Mexican Solfeo methodology workshop.
- Measuring instrument in each of the events to analyze the results.

International Mexican Music Festival

The origin of this research project begins in 2016 through the approval of the new PTC call from PRODEP, granted to Dr. Beania Salcedo Moncada, belonging to the teaching staff of the UANL School of Music. Since then, the following institutions have joined this activity: Coordination of Music and Opera of Fine Arts, CONARTE, FONCA, UANL Symphony Orchestra, Extension and Culture of UANL, Philharmonic Orchestra of the Coahuila Desert, Esperanza Azteca Orchestra, Network Orchestra for Equality and Center for Research, Innovation and Development of the Arts.

This is the only festival of academic structure nationwide focused on Mexican music. Its main objective is to rescue the music of consecrated and unknown authors, as well as enrich the production of current works and promote the artistic exhibition of composers and performers in order to maintain an updated training and promote the creation of new instrumental and choral groups at the level National and international.

IV International Festival of Mexican Music

The festival of the year 2019 was held between September 19 and 25. In total, 28 events were held, within which there were three keynote lectures, two concert-conferences, two workshops, four master classes, twelve recitals and four concerts with full orchestra. Likewise, students and teachers of the Faculty of Music participated actively. The venues chosen were the following: Faculty of Music, Center for Research and Innovation of the Arts, main hall of the Civil College, university theater, high school No. 2 of the UANL, Faculty of Visual Arts and auditorium San Pedro.

Objectives

- Hold the International Festival of Mexican Music as a strategy to promote effective learning.
- Strengthen the knowledge of the formal structures of Mexican music in the students of the average music technician and the degrees with emphasis on composition, instrumentalist, music education, singing and choral direction offered at the Faculty of Music.
- Promote the creation of authors and interpreters through artistic exhibitions.



- Evaluate the changes in the learning process by encouraging more agile and active teaching.
- Use knowledge of musical and artistic elements in the analysis of own and other artistic productions.
- Share the musical experience of this platform with the general public as part of the country's cultural heritage.

Methodology

For this qualitative research study the action research design was used, which is defined by Lewin (1946, cited by Latorre, 2013) as “a methodology that pursues both results of action and research; as a dialogue between action and research. It involves checking ideas in practice as a means of improving social conditions and increasing knowledge ”(p. 27).

On the basis of this design, a descriptive study was carried out with a practical approach where “the results and perceptions gained from the research not only have theoretical importance for the advancement of knowledge in the social field, but above all lead to practical improvements during and after the research process ”(Latorre, 2013, p. 25).

The participants were students of the Faculty of Music, specifically of the medium technical level and of the Bachelor's degrees in Music with emphasis on composition, instrumentalist, musical education, singing and choral conducting. Also, 19 professors of the Faculty of Music, 16 foreign professors and 3 researchers collaborated.

Data collection was carried out by observing academic events (master classes, conferences, recitals, workshops and orchestral concerts), which were recorded through video recordings and photographs. The measuring instrument consisted of a closed questionnaire with a descriptive estimation scale. “The estimation questions are intended to classify the answers in degree, intensity, introduce the measurement element, generally evaluate opinions or attitudes” (García-Córdoba, 2012, p. 76). The sample for the questionnaire was 380 participants.

Infrastructure and technical support available

The facilities of the Faculty of Music used were the ones named below:

1. *Silvestre Revueltas Auditorium*: This has the following equipment:
 - Photographic camera.
 - Video camera.
 - Projector.
 - Screen.
 - Piano.
 - Armchairs.
 - Scenario.

2. *Classroom of Corals and Classroom of Orchestral*: They have the following equipment:
 - Piano.
 - Lecterns.
 - Chairs.
 - Projector.
 - Screen.
 - Choir area.

3. *Multimedia Room*: It has the following equipment:
 - Recording room.
 - Computer.
 - Mixer.
 - Microphones.
 - Video camera.

4. *Classroom 2 for prehispanic instruments elaboration workshop*: It has the following equipment:
 - Chairs.
 - Tables.
 - Blackboard.
 - Computer.
 - Projector.

5. *San Pedro Auditorium*: It has the following equipment:
 - Scenario.
 - Armchairs.
 - Recording equipment.
 - Acoustic shell.

- Lobby.
6. *Classroom of the Civil College:* It has the following equipment:
- Scenario.
 - Armchairs.
 - Recording equipment.
 - Acoustic shell.
 - Lobby.
 - Projector.
 - Screen.
 - Microphones.
7. *Auditorium of the Faculty of Visual Arts:* It has the following equipment:
- Scenario.
 - Armchairs.
 - Recording equipment.
 - Lobby.
8. *High School No. 2 of the Autonomous University of Nuevo León:* It has the following equipment:
- Outdoor auditorium.
 - Chairs.
 - Lecterns.
 - Recording equipment.
9. *Center for Research and Innovation and Development of the Arts:* It has the following equipment:
- Conference room.
 - Workshop room.
 - Piano.
 - Screen.
 - Projector.

Results

The IV International Festival of Mexican Music began its activities on Thursday, September 19, 2019 at 10:00 a.m. at the Center for Research, Innovation and Development of the Arts with the conference The codices and pre-Hispanic instruments, with the participation of the MA Mirna Marroquín. This intervention addressed the theme of musical iconography that refers to the instruments that appear in some of the premedical and immediate codices to the conquest. In this regard, it is worth mentioning that “there are currently around 500 codices of ancient Mexico worldwide; of these, only 16 are pre-Hispanic and the rest are post -sthizos”(González-Quintanilla, 1991, p. 74). These are called codices by the names of collectors who own them or by the places to which they were taken in some countries abroad. The content of these can include religious, mythological or calendrical themes, although documents that describe the type of musical instruments used according to the holiday can also be found.

The codices or painted books contain musical images. In the case of Naandeye or Mixtec books, their painted writings show representations of musical instruments, the sign of singing and dancing characters. According to the context in which it is found, each one can show different functions, such as determining the name of place names, anthroponyms, nicknames, musical performance or its function as ritual objects. These elements are also present in the Borgia Codex and the Bourbon Codex (Gómez, 2006, p. 3).

After the previous conference, at 12:00 in the classroom of Corales, the violin master class was presented with the teacher Manuel Lozano Torres, one of the few Mexican musicians graduated in one of the most prestigious schools in the world : Juilliard School in New York. Lozano Torres has taught courses in violin and chamber music at the Monterrey School of Music, as well as at Florida State University in Gainesville and at the University of Colorado (both in the United States), and also at the University of Hokkaido and at the Hokkaido International School (both located in Japan). This master class had a great impact among the student community (6 students participated actively and 32 more were listeners).

At 4:00 p.m. at the Center for Research and Innovation and Development of the Arts, the piano-cello concert-conference of the Duo Casals took place, with the intervention of Dr. Beania Salcedo Moncada and Dr. José María López Prado. The theme was nationalism and Mexican music. The focus was on works by Luis Sandi, Arturo Márquez, Arturo Rodríguez,



Emanuel Arias y Luna, Arturo Rodríguez and Manuel M. Ponce (the latter considered the father of musical nationalism in Mexico).

In 1912, Ponce lived one of his periods of greatest creativity and undertakes his nationalist work harmonizing songs and popular melodies for piano and piano and singing while still composing works of his own inspiration that manifest influences of authors of romanticism such as Franz Schubert or Robert Schumann, but the Mexican composer already owned his own creative resources and despite his admiration for the German masters he managed to get his own Lieder to maintain his taste of Mexican romantic song, congruent with his idea of musical nationalism (Díaz y Díaz, 2003, p. 147).

Manuel M. Ponce - in addition to having a very generous production of musical works - was a great researcher and promoter of Mexican music; He collaborated in chronicles and articles of great value, as well as in newspapers and academic publications. "He founded and directed three inescapable musicological magazines: Musical Magazine of Mexico (Mexico City, 1919-1920), Gaceta Musical (Paris, 1928-1929) and Musical Culture (Mexico City, 1936-1937). He concluded the volumes Writings and musical compositions (1917) and New musical writings published posthumously on November 3, 1948 "(Sánchez, Lioba, Carvajal and Castillo, 2016, p. 268).

After this concert-conference, at 6:00 p.m. at the Center for Research and Innovation and Development of the Arts, the Alma mía singing recital was presented, with the participation of teachers Karina Ríos, Edgar Garza and Jorge Martínez, who performed Mexican songs by composers Manuel M. Ponce, María Grever, Jorge del Moral, Tata Nacho, Felipe Villanueva, Alfonso Esparza Oteo and Agustín Lara. This vocal exhibition was clearly focused on Mexican songs from the nationalist, colonial and romantic periods, which have transcended their popular themes, but were rescued with academic structures to be performed by a soprano, a tenor and a professional pianist.

Finally, the official inauguration of the Fourth International Festival of Mexican Music was held at 8:00 p.m. in the university theater with the presentation of the symphony orchestra of the Autonomous University of Nuevo León, representative assembly of the State and one of the most musical ensembles relevant from Mexico. He is currently under the artistic direction of Eduardo Díaz Muñoz, and this time Cuauhtémoc Rivera participated as a solo guest. The orchestra opened with the play El Salón México, a symphonic piece in a

movement composed between 1932-1936 by Aaron Copland, which uses Mexican native music extensively. This work is considered a tonal poem: it is the description of a typical ballroom in the capital of Mexico. The symphony orchestra of Mexico presented this work for the first time under the direction of Carlos Chávez in 1937 and subsequently premiered in the United States in 1938.

The serenade for Leonard Bernstein's violin, harp, strings and percussion was also heard, as well as the play *Tu son, tu laugh, tu Daniel* by Daniel Catán and ended the concert with the emblematic *Danzón No. 2* by Arturo Márquez followed by the huapango by José Pablo Moncayo.

The next day, the activities began at 10:00 am at the Center for Innovation and Arts Development Research with the conference *Critical Thinking* as part of the musical development of Mexico, presented by M. E. Cesar Botello. This research work focused on the decisions that the student must make throughout his career using critical thinking as the basis for developing creativity and for achieving optimal progress in his professional goals. This is a strategy applied in piano class at a technical and bachelor's level.

At 15:00 hours in the Choral Classroom of the Faculty of Music, the master class of the teacher Gerardo Tamez, composer and guitarist with a 52-year-old artistic career, and national and international reference in composition, arrangement, interpretation and teaching of Mexican and Latin American music with great impact on the cultural life of the country. This activity was attended by 4 guitar assemblies and more than 45 students who were able to tackle the works of maestro Tamez under his supervision. Thanks to this, students were able to enrich their knowledge by sharing directly with the famous composer.

Later, at 5:00 p.m. at the Orchestra Hall, the 20th-century Mexican music concert-conference was presented, with the participation of Dr. Flora Barrientos Pivot, who exhibited the work of Mexican composer Mario Ruiz Armengol, pianist and composer Born in Veracruz in 1914, son of the notable pianist and conductor Don Ismael Ruiz Suárez and Doña Rosa Armengol.

In this participation the musical beginnings of Mario Ruiz Armengol were exposed, who at 16 was already a founding member of the XEW, where he began to acquire fame as a composer, arranger and conductor. Then, in 1936 he studied harmony and counterpoint with maestro José Rolón. From 1942, when he meets and begins his friendship with Manuel M. Ponce, he works in Mexican cinematography, where he composes music for different

films. His great piano work includes 31 children's pieces, 19 Cuban dances, 16 studios, 16 reflections, 32 miniatures, 5 waltzes, scherzos, minuets, sonatas, fantasies, preludes and music for four-handed piano, chamber music for piano and violin, Cello, harp and flute. Many of the piano students play each piece of this great composer every semester, so this conference turned out to be a strengthening strategy for the approach to the works.

Finally, at 20:00 in the San Pedro auditorium, the Philharmonic Orchestra of the Coahuila Desert was presented under the artistic direction of Natanael Espinoza and cellist Álvaro Bitran. In this activity, the concert # 1 was offered for cello and orchestra by composer Eugenio Toussaint, who developed a fruitful career as a composer of concert music. Along with his interest in jazz, he was part of the Creator System of the Fund for Culture and the Arts. In 1982 he wrote the concert for cello and orchestra, premiered in 1991 by the symphony orchestra of the Philharmonic Concert Society, with Álvaro Bitran as a soloist, a Mexican cellist who has been awarded the Mexican Government with the Fine Arts medal in 2000 and by the Chilean Government with the Order of Merit Pablo Neruda in 2014.

The Philharmonic Orchestra of the Coahuila Desert of Zaragoza was created on June 10, 2014 with the signing of the decree by the state governor, Rubén Moreira Valdez, in order to promote culture and music permanently. It is directed by the teacher Nathanael Espinoza, originally from the city of Ensenada Baja California and founder of this wonderful group.

On the other hand, at 11:00 a.m. on Saturday, September 21, we begin in the multimedia room of the Faculty of Music the master class of cello of Maestro Álvaro Bitran. 32 students of the average technician and the degree in instrumentalist with accent in cello attended. The students exhibited the works studied during the semester and were able to strengthen the knowledge of the instrument; In addition, they were able to approach one of the most experienced specialists in the country.

At 12:00 in the auditorium of the Faculty of Visual Arts, the symphonic band of the Faculty of Music was presented, under the direction of the guest teacher Jesús Sánchez. This group is a university ensemble born in January 2016 focused on the introduction and development of music students towards the symphonic band genre. Its ranks are made up of students from all careers of the Faculty of Music, bachelor's degree, middle technician, university technician and music training. Its founder and director is Alma Patricia Huerta. The activity presented a complete program of Mexican authors with arrangements for this group, which has 56 members. Likewise, pieces by authors such as Estanislao García

Espinoza, Velino M. Preza, Macedonio Alcalá, Juventino Rosas, Arturo Márquez and José Pablo Moncayo were interpreted.

At 5:00 p.m. in the Orchestral classroom a piano academy recital was offered, where 10 piano students participated by the teachers Natalia Tibets, Sveltlan Pyrkova, Antonina Dragan and Delia de la Torre. The repertoire was made up of Mexican authors such as Manuel M. Ponce, Luis G. Jordá, José Pablo Moncayo, Mario Ruiz Armengol and Federico Ibarra. It was a very emotional recital, for which the best students of the piano academy were selected.

On Monday, September 23 at 10:00 a.m. at the Center for Innovation and Arts Development Research, the Solfeo a la Mexicana workshop was held with Dr. Elda Nelly Treviño, and with the assistance of more than 70 students of medium technical and bachelor's degree. The workshop focused on the solfeo applied to Mexican melodies, an essential aspect for students to be facilitated to read and listen to certain rhythmic and melodic models.

Then, at 4:00 p.m. in the main hall of the Civil School, the percussion ensemble of the Faculty of Music was presented, under the direction of maestro Noel Savón Ferrier, coordinator of the percussion area. The objective was to strengthen student learning through the formation of small groups, mainly covering a repertoire of Mexican authors and Latin rhythms. This concert was also didactic because in each of the works an introductory talk was developed to bring the public closer to the historical and cultural contexts of the exposed composers. Twelve students from the Faculty of Music participated on stage.

At 6:00 p.m., the piano recital of maestro Héctor Rojas, one of the best Mexican pianists and the only one with the integral of Manuel M. Ponce, was held in the main hall of Colegio Civil. He studied at the National School of Music of the UNAM and at the National Conservatory of Music with the distinguished pianist Carlos Vázquez, universal heir of Manuel M. Ponce. His studies culminated with a scholarship awarded in the Pianist Sala Chopin contest, which allowed him to study at the Academy of Music in Vienna, Austria. The repertoire that was offered in this recital began with representative works, especially from the nationalist period of Manuel M. Ponce, who is considered the father of musical nationalism in Mexico. In this regard, Chavez (2018) expresses:

The centrality of the Revolution inspired the invention of a Mexican nationalism through art and fine arts in particular. The expression of national sentiment was channeled through the appropriation and adaptation of European modernism in such a way that it could represent the Mexican past and its destiny (p. 436).

The culmination of this recital was in charge of the emblematic Waltz caprice of Ricardo Castro.

In this regard, Sánchez, Carvajal, Lioba, and Castillo (2016) mention that “Mexican pianistics is constituted by determining factors based on the individual performance of the interpreter and the objectification of the interpretive responses, which extend musical properties of each piano composition (p. 177)

Finally, at 8:00 p.m., the chamber orchestra of the Autonomous University of Nuevo León was presented in the main hall of the Civil School, under the direction of maestro Claudio Tarris and guitarists Alfredo Amezcua and Gerardo Tamez. The southern concert of Manuel M. Ponce was presented, premiered in Montevideo by Andrés Segovia on October 14, 1941. The southern concert tends to focus its references on Spanish music, through twists and suggestions very similar to the sound Arab-Andalusian, “the portentous work of the composer that covers all genres and has special ramification of dedication to the guitar, as a result of his long and intimate friendship with Andrés Segovia” (Barrón, J., 2014, p.223). Subsequently, the San Ángel concert was performed, performed by its author, maestro Tamez, whose influences, to a large extent, are found in national and Latin American folklore. This author's work has been published by the French publishers Max Eschig and Salabert, and the American Mel Bay.

On Tuesday, September 23 at 10:00 a.m., activities began in the classroom 2 of the Faculty of Music, with the workshop for the preparation of pre-Hispanic instruments. The students participated massively and were able to produce flutes and ocarinas with instruction from the members of the Blue Deer group from the state of Hidalgo. Multiple explanations were given about the aerophones created in mud and the techniques used and preserved for centuries.

At 12:00 hours in the Orchestral classroom, the piano master class was held with maestro Héctor Rojas. 18 students participated and the main repertoire was by composer Manuel M. Ponce.



At 16:00 hours in the Silvestre Revueltas auditorium, the choir recital of the Faculty of Music was offered under the direction of Dr. Patricia Cavazos. In this meeting the groups of the medium technical level were merged with those of the bachelor's degree, with which a very complete program was achieved, with arrangements of traditional Mexican songs such as Ay, sandunga and La bruja, and works by Chucho Monge, Alfonso Esparza Oteo, Agustín Lara, Agustín Ramírez, Guadalupe Trigo, Álvaro Carrillo and Pedro de Urdimalas.

At 6:00 pm in the Silvestre Revueltas auditorium, the Sinéresis saxophone and percussion recital was presented. The participants were Andrés Torres (graduated from the Faculty of Music) and Eusebio Sánchez (graduated from the Superior School of Music and Dance), both performers with an extensive artistic career and with the firm purpose of spreading contemporary music by Mexican composers. The works presented were by composers Eduardo Caballero, Salvador Torr , Daniel Rom n and Mario Lavista.

At 6:00 p.m. at UANL High School No. 2, the concert was held simultaneously with the network of youth orchestras La Llave de la Igualdad, currently formed by 28 orchestras located in the municipalities of the metropolitan area of the state of Nuevo Le n , with more than a thousand young inhabitants of vulnerable colonies. These orchestras were born as part of a prevention strategy by the Government of the state of Nuevo Le n in 2013. The participation of this group was very enriching for the high school students because they could enjoy Mexican concert music. The opinions were positive in all aspects.

On Wednesday, September 25 (last day of activities) began at 10:00 in classroom 2, where the workshop for the preparation of pre-Hispanic instruments was held. In this, the clay pieces that the students had started the previous day were finished. In the development of the activities the students were able to interact with the instructors and see the exhibition presented in one of the halls of the faculty.

At 12:00 hours in the Silvestre Revueltas auditorium, the conference The Sound Art in Mexico was held, delivered by Dr. Mayela Villarreal. In this activity, the speaker said that the composition in Mexico had had a great evolution from the middle of the 20th century to the present day, because when incorporating electronic media, endless creative possibilities were opened in the sound and visual planes, which It has resulted in various creative typologies that have been concentrated in the so-called sound art. In Mexico important figures have emerged that have stood out internationally thanks to the growing number of festivals that have served to spread this hybrid art that offers new creative possibilities and

aesthetic experience.

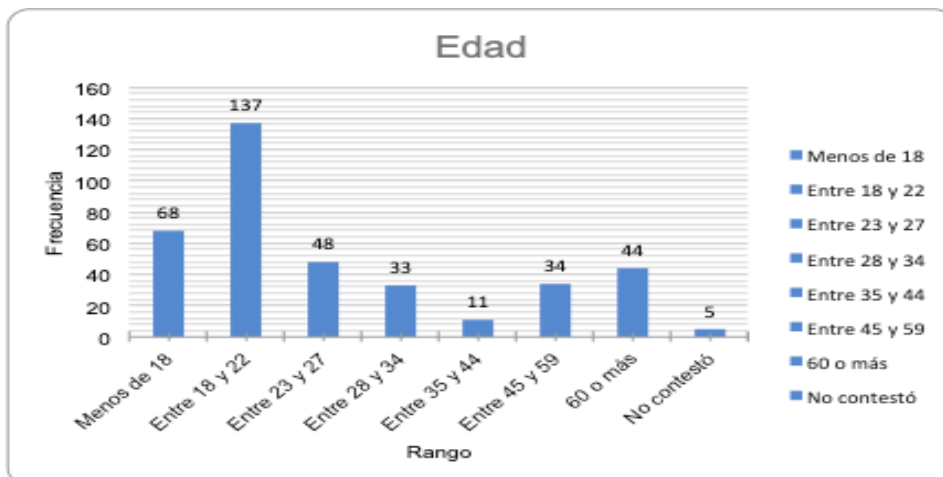
Then, at 4:00 p.m. in the main hall of the Civil School, the recital of the DIF choir was performed under the direction of the teacher Dora Elia Pérez González. This choir was formed in March 2013 by a social impact program through music dependent on the Ministry of Social Development of San Pedro. It is formed by the students who belong to the primary school stays and have performed in numerous areas of the city. They have a vast repertoire of Mexican music with the aim of promoting the cultural heritage of our country.

At 6:00 pm in the main hall, the staging of El bolero was presented by singer Gerardo Rocha, graduated from the Faculty of Music. The proposal was a historical narrative through the use of the Mexican song, which meant a great success because it was an innovation within this festival. The authors of the songs were Agustín Lara, Jorge del Moral, Alberto Domínguez, Consuelo Velázquez, María Grever, Tata Nacho, Alfonso Esparza Oteo, Armando Manzanero and three traditional songs from Oaxaca and Veracruz.

To end this great event, at 20:00 hours in the main hall, the Tierra Mestiza assembly was presented, which - in addition to having an extensive international career - aims to disseminate Mexican concert music nurtured in the roots of folklore and popular music. His repertoire ranges from Mexican baroque pieces to current works. The members of this assembly were the teachers Gerardo Tamez, Mercedes Gómez, Teodoro Gálvez and Carlos García. The auditorium was full in this special concert and the public was pleasantly satisfied with the activities offered at the IV International Festival of Mexican Music.

On the other hand, and to know the perceptions of the attendees, a questionnaire with estimation questions was used, which “has the purpose of classifying the answers according to their degree of intensity, introducing the measurement element and in general evaluating opinions or attitudes ”(García-Córdoba, 2012, p. 76). The sample consisted of 380 respondents, who had attended at least one of the activities. After doing the analysis and completing the coding, the following graphs were made to visually represent the results.

Figura 1. Rango de edades de los participantes



Fuente: Elaboración propia

Figura 2. Nivel académico de los encuestados



Fuente: Elaboración propia

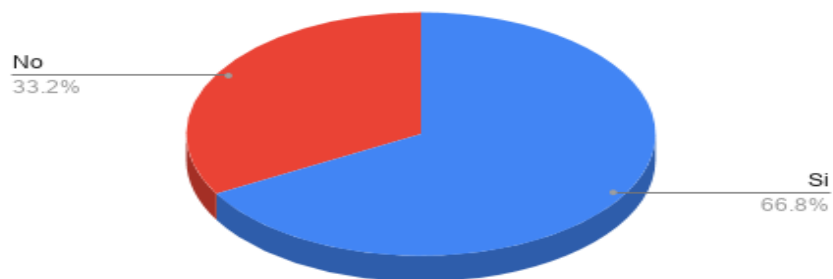
Figura 3. Porcentaje de alumnos que contestaron el cuestionario



Fuente: Elaboración propia

Figura 4. Primera pregunta del cuestionario

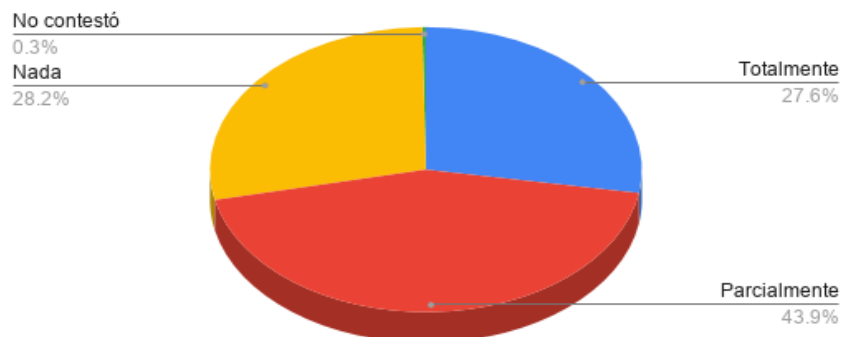
¿Conocía la existencia del Festival de Música Mexicana?



Fuente: Elaboración propia

Figura 5. Segunda pregunta del cuestionario

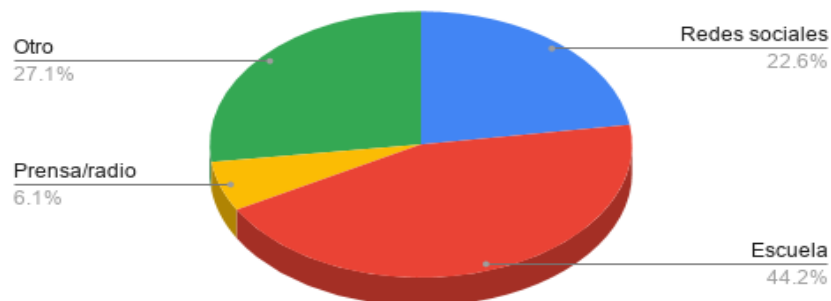
¿Conocía el contenido que se presentó en este evento?



Fuente: Elaboración propia

Figura 6. Tercera pregunta del cuestionario

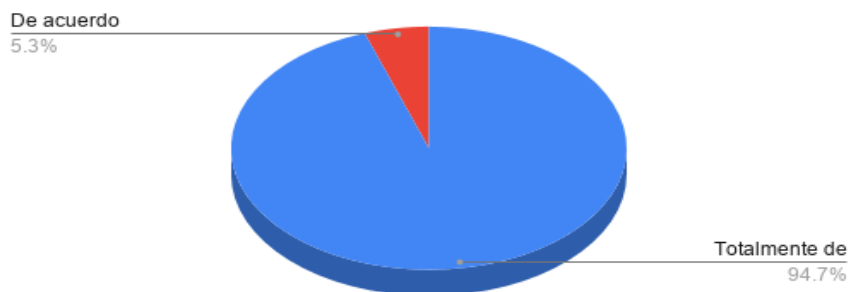
¿Cómo se enteró del Festival de Música Mexicana?



Fuente: Elaboración propia

Figura 7. Cuarta pregunta del cuestionario

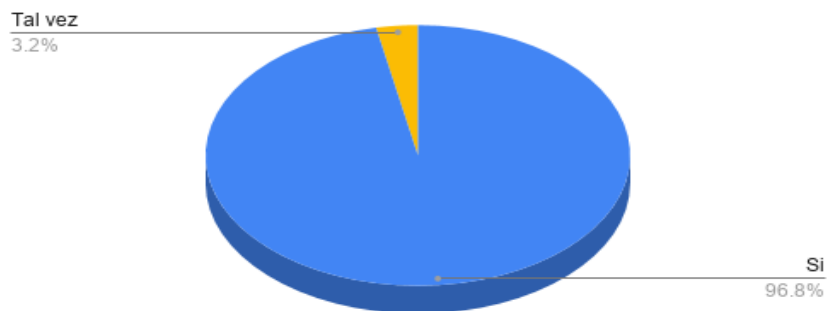
¿Considera que el Festival Internacional de Música Mexicana es enriquecedor y formativo?



Fuente: Elaboración propia

Figura 8. Quinta pregunta del cuestionario

¿Volvería a asistir a otro evento dentro del marco del



Fuente: Elaboración propia

Conclusions

The IV International Festival of Mexican Music had a total of 28 events and was held from September 19 to 25, 2019. In this conference, three conferences, two concert-conferences, two workshops, four master classes, twelve recitals and four Concerts with orchestra. The active participation was attended by professors and students of the Faculty of Music of the Autonomous University of Nuevo León, sixteen foreign professors and three researchers. The participating venues were the following: Faculty of Music, university theater, main hall of the Civil College, high school No. 2 of the UANL, Faculty of Visual

Arts and San Pedro auditorium. The events were satisfactorily attended and the diffusion was made through radio, television and social networks.

On the other hand, and regarding the instrument used to collect the information, it can be indicated that the majority of the public attending the event thought that more dissemination of the event is necessary, hence it is necessary to create a more constant information platform that reaches more persons.

On the other hand, and regarding the most significant strengths of this cultural initiative, the participants stressed that it rescues the works of important composers whose works have been blurring through time. Likewise, they pointed out that these activities promote the creation of new compositions, which due to their freshness have been little exposed. Likewise, they highlighted the strengthening of subjects such as History of Music in Mexico, with workshops that serve to know the use and elaboration of pre-Hispanic handmade instruments, which are still used in some concert works. They also commented that this activity serves to enrich their musical knowledge thanks to the participation of foreign specialists in the master classes and conferences. Finally, the participants indicated that this proposal enriches the musical heritage of the city, as there is an opportunity to attend the many artistic proposals offered by the festival.

In summary, it can be affirmed that the academic strengthening of the students was achieved through this educational strategy, which allowed creating new areas of professional opportunity for the artistic community that has the commitment to rescue, promote and disseminate Mexican concert music through this cultural platform that offers the general public a constant growth and updating of the artistic work of our country.

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