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Artículos científicos

Realidad laboral del egresado de la licenciatura en Canto de la Universidad Autónoma de Zacatecas

***Labor reality of the graduate of the bachelor's degree in voice of the
Autonomous University of Zacatecas***

***Realida de trabalhista do graduado do Bacharelado em Canto pela
Universidade Autônoma de Zacatecas***

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Resumen

La licenciatura en Canto de la Unidad Académica de Artes de la Universidad Autónoma de Zacatecas (UAA-UAZ), con una duración de cuatro años en el nuevo plan de estudios, se estructuró con base en las necesidades formativas del estudiante. La UAA-UAZ ha trabajado durante años para hacerse pertinente como opción principal para la formación de estudiantes de canto. Diversos cantantes han egresado de esta licenciatura con el firme propósito de convertirse en hábiles y eficientes exponentes del Canto. Sin embargo, una vez titulado, el nuevo licenciado en Canto se ha encontrado con un panorama laboral limitado y complejo. En tal sentido, en esta investigación se comprobó el comportamiento del mercado laboral en el ámbito del canto en general. También se comprobó la vinculación que existe entre las materias del currículo de la licenciatura en Canto, así como la carencia de otras necesarias para alcanzar un mejor perfil de egreso. Los objetivos perseguidos fueron el diagnóstico y análisis general del plan de estudio actual y el perfil de egreso, aspectos que inciden en la continuidad hacia la inserción laboral. Se encontró que un interesante porcentaje de artistas



que se dedican a las bellas artes en el país se autoemplean. De hecho, la información recabada con una encuesta demuestra inconsistencias con los resultados del currículo de la licenciatura en Canto, así como con las exigencias de un mercado laboral inestable. Asimismo, los profesionales del arte que están ocupados durante el año a nivel nacional representan un bajo porcentaje en la tabla de encuesta del observatorio laboral. Se concluye, por tanto, que la licenciatura en Canto presenta una desconexión con el mercado laboral, la cual es generada por políticas educativas y culturales que deben ser revisadas.

Palabras claves: currículo, licenciatura en Canto, mercado laboral, perfil de egreso.

Abstract

The Bachelor of Singing of the Arts Units of the Autonomous University of Zacatecas (UAA-UAZ) with a duration of five years in the new study plan, was structured based on the student's training needs.

The UAA-UAZ, has worked through many years to become relevant as the main option for the training of singing students. Various singers have graduated from this Degree with the firm intention of becoming skilled and efficient exponents of the singing. Once graduated, the new Bachelor of Singing has found a limited and extremely complicated job outlook.

In this investigation the behavior of the Labor Market in the field of Singing in general was verified. The link between the subjects of the Bachelor's Degree in Singing curriculum was also verified, as well as the lack of others which are necessary to achieve a new and improved graduation profile. The objectives that are pursued are the diagnosis and general analysis of the current study plan and the graduation profile that affect the continuity towards labor insertion.

It was found that an interesting percentage of artists who dedicate themselves to the Fine Arts in the country are self-employed. The results of the survey show disagreement with the results of the Bachelor's degree in Singing, as well as the demands of an unstable labor market. Art professionals who are employed during the year at the national level represent a low percentage in the survey table of the Labor Observatory.

It is concluded that the Bachelor in Singing presents a disconnection in itself and towards the labor market but that actions continue to be exercised to enhance the profile of graduation. This disconnection is based on several measurement parameters. Educational and cultural policies are also variable in how much the artistic proceeds of the state singers.

Keywords: curriculum, Bachelor's degree in voice, labor market, graduation profile.

Resumo

O Bacharelado em Canto pela Unidade Acadêmica de Artes da Universidade Autônoma de Zacatecas (UAA-UAZ), com duração de quatro anos no novo currículo, foi estruturado em função das necessidades de formação do aluno. A UAA-UAZ trabalha há anos para se tornar relevante como principal opção para a formação de estudantes de canto. Vários cantores se formaram neste grau com a firme intenção de se tornarem expoentes habilidosos e eficientes do Canto. No entanto, uma vez formado, o novo Bacharel em Canto encontrou uma visão de trabalho limitada e complexa. Nesse sentido, esta pesquisa verificou o comportamento do mercado de trabalho na área de canto em geral. Verificou-se também a vinculação entre as disciplinas do currículo do Bacharelado em Canto, bem como a falta de outras necessárias para alcançar um melhor perfil de graduação. Os objetivos perseguidos foram o diagnóstico e a análise geral do plano de estudos em curso e do perfil da graduação, aspectos que condicionam a continuidade da inserção laboral. Verificou-se que um percentual interessante de artistas que se dedicam às artes plásticas no país são autônomos. De fato, as informações obtidas em uma pesquisa mostram inconsistências com os resultados do currículo do curso de bacharelado em canto, bem como com as demandas de um mercado de trabalho instável. Da mesma forma, os profissionais de arte que trabalham durante o ano a nível nacional representam uma percentagem baixa na tabela de sondagem do observatório do trabalho. Conclui-se, portanto, que o bacharelado em canto apresenta um descompasso com o mercado de trabalho, gerado por políticas educacionais e culturais que devem ser revistas.

Palavras-chave: currículo, bacharelado em canto, mercado de trabalho, perfil da graduação.

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Introduction

Interest in this research topic arose from a personal and community concern within the artistic-vocal world. For this reason, this is an empirical and observational inquiry within an academic and artistic context. The emphasis has been placed on the disconnection between the graduate profile of the Bachelor's degree in Singing from the Academic Unit of Arts of the Autonomous University of Zacatecas (UAA-UAZ) and the needs of an incipient labor market in the country and abroad .

Zacatecas is a fundamentally cultural state and has been named the capital of culture for the year 2021, as indicated by Porras (1 de octubre de 2019):

Mexico takes the lead with the designations of the American Capital of Culture. In 2000 it was awarded to Mérida; 2005 to Guadalajara; 2014 to the State of Colima; 2017 again to Mérida; 2019 to San Miguel de Allende; and 2021 to Zacatecas (Porras, 2019, párr. 9).

This is a city that exalts culture, an extremely important element within the social context and that specifies its future significance. According to Benzecry (2012), “the objective is to build a sociology of attachment to cultural forms focused on the affective and personalized character of this hobby and to analyze, in the search for keys, the question of self-formation and self-transcendence” (p. 33).

In general, the creation of a music school in Zacatecas was a predictable course within the cultural panorama of the state and it has been a total success, since it has trained graduates in Music with an emphasis on song and instrument from both Zacatecas and neighboring states. Under the rectory of Lic. Jorge Eduardo Hiriart Estrada, the first art school was created, where different disciplines were taught. Among its founders can be named teachers such as José A. Rincón, Jesús González, Luis Félix Serrano, Jesús González Córdoba, among others.

In 1987 an agreement with Cuba was created under the direction of Mtro. Esaúl Arteaga. The arrival of Cuban teachers who would collaborate to raise the level of musical education in Zacatecas was arranged. The first Cuban teachers to arrive in 1991 were the teachers Rodolfo Navarro and Luis Bayard, cellist and flutist, respectively. The following year the pianist and pedagogue Cesar López Zarragoitia, the violist Mara Lioba Juan Carvajal and the opera singer and pedagogue Ninón Lima Guerrero arrived in the city of Zacatecas. This is how the Academia de Canto de la Escuela de Música emerged in 1992, with teachers

Héctor Mora, a singer from Zacatecas, and Ninón Lima, a renowned Cuban soprano who had a prominent career as a national and international concert and opera singer. About her Hernández (2020) comments:

The described multiplicity of artistic and stylistic functions of Ninón Lima, together with the deep dimension of her professional training, undoubtedly defined and allowed the birth and development of a singing pedagogue, particular in its essence, precisely because it considered singing in one dimension human and artistic, without prejudice or elitism (Hernández, 2020, párr. 13).

As a teacher, she was the founder of the Higher Institute of Arts (ISA) in Havana, where she served as a singing teacher for more than thirty years. As a result of this teaching, she was titled valuable singers who later became an important part of the lyrical panorama of Cuba and the United States. The teaching of the teacher Ninón Lima was structured on solid bases of the European technique of lyrical singing, which was based on the firmness of the support of the sound and its brilliance through resonance. "His ecumenical concept of teaching singing allowed him, in the selection of the repertoire, to transgress rules imposed by times and customs alien to our culture" (Hernández, 2020, para. 18) During his role as a teacher, approximately twenty singers graduated . Four of them are the current singing teachers of the unit. The figure of a new chair of Cuban teachers in Zacatecas determined the process of consolidation of quality musical education in the university.

However, the curriculum of the current degree in Singing has been restructured over the years. The academy teachers who have integrated it continue to work to adjust it to the state and national context. According to an informative survey in the administrative offices within the unit, the degree has about fifty graduates. It was restructured for the first time in 2011. It is endorsed by the Interinstitutional Committees for the Evaluation of Higher Education (CIEES) at level one and is in the process of reaccreditation by the Council for the Accreditation of Higher Education in the Arts (CAESA). It is a program that is aimed mainly at the lyrical or opera singer, and not at popular singers. This requires a highly complex but necessary curricular revision due to the demand that has existed for this area. Furthermore, as Polanco (2013) explains, the music teaching system continues with the parameters of the 19th century educational model:

The students, forced by the weight of tradition and inflexible educational structures, find themselves drawn towards interpretation, or to a lesser extent towards directing or composition, almost as the only professional opportunities. But, what is more, most of those who choose to be interpreters do so guided by the exclusive claim of being concert or soloists of a symphony orchestra. They enter this way, without their preceptors being able or willing to prevent it, it is a difficult and increasingly narrow path that leads many of them to frustration or abandonment, since they fail to achieve the degree of excellence required to be able to achieve the goal longed for. Those who, despite everything, persist in trying without finally achieving their initial goals, end up opting for teaching as an apparently more affordable job option (Polanco, 2013, párr. 21).

In the particular case of the lyrical singer, the demand goes in the direction of the opera or the recital. These gaps require a detailed analysis seen from various angles, especially from the external vision of the profession.

Having explained the above, the research question posed was the following: what are the relationships between the disconnection of the graduation profile and the insertion into the labor market?

The objectives pursued by this research are these:

- Diagnose the strengths and weaknesses of the bachelor's degree through SWOT analysis.
- Analyze the general curricular panorama of the degree.
- Check the edges of the current job market for singers.
- Provide partial and current solutions within the Bachelor of Singing at the Autonomous University of Zacatecas that lead to the least possible disconnection with respect to the labor market.

This, in short, is a mixed investigation, of an exploratory type, with documentary and field research, and with a non-probabilistic sample obtained by consensus of the 31 participants.

Intrinsic characteristics of teaching

Curricular analysis of the Bachelor's degree in Singing

The Singing undergraduate study plan presents various points of opportunity for students, including low cost of enrollment, a faculty with adequate competencies, and a convenient school environment. A fundamental element within this analysis is the undergraduate curriculum. Subjects are evaluated for SATCA credits, as can be seen in Figure 1.

Figura 1. Mapa curricular de la licenciatura en Canto

Área de Conocimiento	Básica												Intermedia						Terminal									
	Semestre I	T / P	C R	Semestr e II	T / P	C R	Semestr e III	T / P	C R	Semestr e IV	T / P	C R	Semestr e V	T / P	C R	Semestr e VI	T / P	C R	Semestr e VII	T / P	C R	Semestr e VIII	T / P	C R				
Musical	Solfeo I	3	3	Solfeo II	3	3	Solfeo III	3	3	Solfeo IV	3	3	Solfeo V	3	3	Solfeo VI	3	3										
	Canto I	2	2	Canto II	2	2	Canto III	2	2	Canto IV	2	2	Canto V	2	2	Canto VI	2	2	Canto VII	2	2	Canto VIII	2	2				
		7	5, 5		7	5, 5		7	5, 5		7	5, 5		7	5, 5		7	5, 5		7	5, 5							
	Armonía Tonal I	2	2	Armonía Tonal II	2	2	Armonía Tonal III	2	2	Armonía Tonal IV	2	2																
	Nuevas tecnologías aplicadas a la música I	2	2	Nuevas tecnologías aplicadas a la música II	2	2	Nuevas tecnologías aplicadas a la música III	2	2	Nuevas tecnologías aplicadas a la música IV	2	2																
							Contrapunto I	2	2	Contrapunto II	2	2																
	Práctica coral I	2	2	Práctica coral II	2	2	Práctica coral III	2	2	Práctica coral IV	2	2	Introducción a la dirección coral I	2	2	Introducción a la dirección coral II	2	2										
	Piano funcional I	1	1	Piano funcional II	1	1	Piano funcional III	1	1	Piano funcional IV	1	1	Análisis musical integral I	1	1	Análisis musical integral II	1	1										
Repertorio vocal con acompañamiento I	1	0	Repertorio vocal con acompañamiento II	1	0	Repertorio vocal con acompañamiento III	1	0	Repertorio vocal con acompañamiento IV	1	0	Repertorio vocal con acompañamiento V	1	0	Repertorio vocal con acompañamiento VI	1	0	Repertorio vocal con acompañamiento VII	1	0	Repertorio vocal con acompañamiento VIII	1	0					
Humanísticas	Historia de la música I	2	2	Historia de la música II	2	2	Historia de la música III	2	2	Historia de la música en México I	2	2	Historia de la música en México II	2	2	Estética de la música I	2	2	Estética de la música II	2	2							
	Historia del arte I	2	2																									
Idiomas	Italiano I	4	4	Italiano II	4	4	Alemán I	4	4	Alemán II	4	4	Francés I	4	4	Francés II	4	4	Seminario de fonética aplicada al canto	2	2							
Investigación																Metodología de la investigación	2	2										
Actuación													Actuación aplicada al canto I	2	2	Actuación aplicada al canto II	2	2	Actuación aplicada al canto III	2	2	Actuación aplicada al canto IV	2	2				
Autodesarrollo																			Servicio social I	1	5	4	5	Servicio social II	1	5	4	5
Educación					Pedagogía I	2	2					Aspectos técnicos del canto I	2	2	Aspectos técnicos del canto II	2	2											
																			Metodología del canto I	2	2	Metodología del canto II	2	2	Proyecto de titulación	2	2	
Flexibilidad	Optativa I	2	2					Optativa II	2	2					Optativa III	2	2					Optativa IV	2	2				

Fuente: Archivos digitales de la Unidad de Artes de la Universidad Autónoma de Zacatecas

This map shows us some subjects that are linked to singing, such as Acting and Vocal Repertoire, as well as subjects of theoretical support. The name of the subject Functional Piano implies a certain generalization, and does not determine a complete interrelation with what the singing student needs. Subjects related to new technologies are a priority and there are few semesters of the Italian language, one of the most relevant languages in the area of singing. Likewise, there is no matter of chamber or assemblies. Table 1 shows the subjects

of the curriculum map of the Bachelor of Singing at the Autonomous University of Mexico (UNAM) that are linked to singing.

Tabla 1. Materias vinculadas al canto en el mapa curricular de la licenciatura en Canto de la UNAM

Semestre	1	2	3	4	5	6	7	8
Créditos	49	49	57	57	59	59	53	55
Materia	Repertorio vocal 1	Repertorio vocal 2	Repertorio vocal 3	Repertorio vocal 4	Repertorio vocal 5	Repertorio vocal 6	Repertorio vocal 7	Repertorio vocal 8
Materia	Melodie, Lied, Música mexicana o española 1	Melodie, Lied, Música mexicana o española 2	Melodie, Lied, Música mexicana o española 3	Melodie, Lied, Música mexicana o española 4	Melodie, Lied, Música mexicana o española 5	Melodie, Lied, Música mexicana o española 6	Melodie, Lied, Música mexicana o española 7	Melodie, Lied, Música mexicana o española 8
Materia	_____	_____	_____	Ópera de Cámara 1	Ópera de Cámara 2	_____	_____	_____
Materia	Piano aplicado al canto 1	Piano aplicado al canto 2	Piano aplicado al canto 3	Piano aplicado al canto 4	Psicopedagogía musical	Prácticas docentes supervisadas	Ópera de Cámara 3 o Teatro Musica 11	Ópera de Cámara 3 o Teatro Musica 11

Materia	Italiano 1	Italiano 2	Italiano 3	Italiano 4	francés o alemán 1	Francés o alemán 2	Francés o alemán 3	_____
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Fuente: Elaboración propia

In this table, the subject of Vocal Repertoire is a constant and the Italian language appears as a priority. The piano material appears as Piano Applied to Singing and as subjects of choice: Lied, Melodie, Mexican or Spanish Song, which are extremely important in training. A Chamber Opera subject appears that offers more possibilities for the operatic repertoire. Another first-order subject is Supervised Teaching Practices, which provides an orientation towards teaching.

Table 2 shows an extract from the curriculum map of the Bachelor of Singing at the University of Houston, United States.

Tabla 2. Materias vinculadas al canto del mapa curricular de la licenciatura en Canto de la
Universidad de Houston

Semestre	1	2	3	4	5	6	7	8
Créditos	10	10	10	13	10	8	11	7
Materia	Lecciones aplicadas 1 (3 créditos.)	Lecciones aplicadas 2 (3 créditos.)	Lecciones aplicadas 3 (3 créditos.)	Lecciones aplicadas 4 (3 créditos.)	Lecciones aplicadas 5 (3 créditos.)	Lecciones aplicadas 6 (3 créditos.)	Lecciones aplicadas 7 (3 créditos.)	Lecciones aplicadas 8 (3 créditos.)
Materia	Ensamblajes 1 (1 crédito.)	Ensamblajes 2 (1 crédito.)	Ensamblajes 3 (1 crédito.)	Ensamblajes 4 (1 crédito.)	Ensamblajes 5 (1 crédito.)	Ensamblajes 6 (1 crédito.)	Ensamblajes 7 (1 crédito.)	Ensamblajes 8 (1 crédito.)
Materia	Dicción vocal 1 (1 crédito.)	Dicción vocal 2 (1 crédito.)	Idioma extranjero 1 (1 crédito.)	Técnicas de la Música del siglo XX (2 créditos.)	Introducción a grandes formas musicales (2 créditos.)	Recital 1	Literatura musical avanzada 1 (3 créditos.)	Literatura musical avanzada 2 (3 créditos.)
Materia	Habilidades auditivas 1 (1 crédito.)	Habilidades auditivas 2 (1 crédito.)	Habilidades auditivas 3 (1 crédito.)	Habilidades auditivas 4 (1 crédito.)	Actuación para Ópera (1 crédito.)	Actuación para Ópera (1 crédito.)	Conducción de Coros 2 (2 créditos.)	Recital final
Materia	Piano grupal 1 (1 crédito.)	Piano grupal 2 (1 crédito.)	Piano grupal 3 (1 crédito.)	Piano grupal 4 (1 crédito.)	Escritura (3 créditos.)	Políticas de Texas	Pedagogía de la Interpretación	_____

						(3 créd.)	ación 2 (2 créd.)	
Mater ia	Teoría 1 (3 créd.)	Teoría 2 (3 créd.)	Teoría 3 (3 créd.)	Idioma extranje ro (3-5 créd.)	_____	_____	_____	_____

Fuente: Elaboración propia

An interesting point in this table is the reduction of subjects towards the end of the degree, leaving space for the degree recital, an element that also coincides with the curriculum map of the Zacatecas degree. The curriculum map of the BA in Singing at the University of Houston presents important options as a primary link: Performance for Opera and Pedagogy of Interpretation. Also the matter of conducting choirs opens a new orientation for choral conducting. The Italian language is not specified, but the subject of Diction appears, which determines its application to singing. The 20th century Music Techniques subjects offer an even more extensive panorama for a graduate profile towards the relevance of the profession. The subjects of Solfeggio and Auditory Training are present in the three programs as subjects of the first order and appear under different names.

A deficiency found in the three programs is the subject of Professional Guidance. The figure of the professional counselor as the first contact with the social and labor reality within the career, can be considered essential. The contributions offered by career guidance can be various, according to Polanco (2013):

- 1) Because it provides essential information to students about the variety of professional options that exist in the current music job market, and about the specific functions that are required for each case;
- 2) because it provides advice on decision-making throughout the training itinerary; and 3) because it contributes to the success of the educational process (Polanco, 2013, párr. 2).

At UAA-UAZ, tutorials are practiced, a program that still has a lot to offer. This tutorial direction must be developed through a group of professionals who can exercise professional guidance.

The graduate profile for the Bachelor's Degree in Singing from the Autonomous University of Zacatecas is as follows: the graduate will be a professional with a solid comprehensive education that allows him to reach high degrees of flexibility, versatility,

autonomy, creativity and critical sense. In addition, you will develop a deep level of awareness about your career development possibilities, extensive knowledge about music, and a high level of technical skills and knowledge in your area of emphasis: education, theory, and composition and performance. The Bachelor of Singing will possess a set of values, knowledge and skills related to the specific knowledge of the musical discipline in its theoretical and practical aspects and a set of skills and abilities specific to the practice of the profession within a framework of self-development skills and values, and an emphasis on musical performance, education, theory, and composition.

The student must develop, then, a deep level of awareness about its possibilities, which is not possible if it is not channeled through professional guidance. As for the set of skills related to the knowledge of the discipline, it must start from how the formative paradigm of a singer is produced. In the words of Seidner and Wendler (1982):

The successful application of this knowledge in teaching depends on the extent to which the individuality of the student and the degree of development of his abilities are taken into account. The possibilities are many, and successful vocal teaching presupposes that individual and social references are equally taken into account, that they are always incorporated into methodological reflections. (Seidner y Wendler, 1982, p. 21).

This paradigm has to do with versatility parameters in terms of their intrinsic capabilities. Since the voice is an extremely complex instrument to form, the individuality of the student must be carefully reviewed by the teacher. For this reason, methodological reflections go in the direction of personalized teaching. The Canto teacher, following the conservative teaching, shows a former singer or active singer who shares and practices teaching based on the empirical, transferring the content and use of his own tools to the student. It is assumed that they are complete musicians, but paradoxically teaching leaves little room for development as a performer or soloist. This is stated by Regelski and Lines (2009): “Thus, music teachers are expected to be musicians in order to teach, and music studies leave little space for their preparation as teachers” (p. 23).

The characteristics to take into account to undertake teaching in singing are various and inalienable. In this regard, says the American singer and vocal educator Richard Miller (2004):

There are certain questions that must be formulated to recognize the quality of a teacher: does the technique match the function of freedom and the laws of vocal acoustics? Are the objectives of the vocalization patterns clear? Does the teacher use an understandable and adequate language, avoiding the pseudoscientific and the mythological? Hear if technique and performance are balanced, and determine if the lesson produces recognizable results. Is there a sense of honesty, lack of pomposity, absence of cloying solicitude, avoids omnipotent behavior? Does he know the needs of the students? And above all, is the lesson around the student or around the teacher? (Miller, 2004, p. 218).

The singing teacher must be constantly updated and prepared to be able to undertake the difficult task of vocal training and lead the student to a successful path; but, on the other hand, he demands an exhausting and complex function by becoming the doer and tutor of the student who must undertake what is proposed in the graduation profile.

On the other hand, it can be indicated that the evaluation process is another aspect that should be reviewed. Montoya (2017) highlights the following:

Assessment is a learning resource for teachers and students. In our case, to review possible deficiencies in teaching, lack of correlation between the objectives set with the development of the activities to achieve them (...), and most importantly: the evaluation should help students improve their academic performance, in order to narrow the gap between your present and required performance (Montoya, 2017, p. 273).

In other words, assessments are not the end of a semester or yearly path, but rather a means of enhancing student learning.

In addition to this, the university system behaves like a business system where the counting of the hours worked outweighs the quality of work. This results in an overload of students that ends up exhausting the teacher and exposing job compliance above educational quality. Gutiérrez (1984) affirms that the activity of the teacher is subject to the mechanics of the program and the submission of the delivery of grades, which causes monotonous and anti-educational relationships.

The role of the student is also fundamental, which is why a constructivist teaching is preferred. Singing students generally come to class with preconceptions. However, according to Fleming (2004), "the student's job is to have an open mind" (p. 54), but they close to

teaching. The work in this sense must be reciprocal, that is, a combined task where the student is malleable and capable of placing trust in his teacher.

Under this analysis, it was considered important to take the SWOT analysis as a basis in order to offer a clear diagnosis that contributes to a better visualization of the current situation.

Labor outlook

In Mexico, the areas where the labor field tends to have a greater perspective are not related to the arts. In fact, artistic work is often intermittent and low-income, so it is often not financially viable. Therefore, it is necessary to know the fluctuating labor market. Communication between employers and students tends to occur, which should now become a common practice, since those who employ demand skills, attitudes and aptitudes from the graduates. In the words of Lara (2016), “it would also be interesting for employers to ask us what is needed to practice certain professions within the musical field” (p. 115). Employers in the field of lyrical singing in Mexico are scarce. A lyrical singer has the perspective of moving to other countries, especially to the European continent as the main option to develop her career.

In this panorama, in Mexico, the National Theater of Fine Arts is the only one that has operatic seasons in the whole country. The rest are some self-sustaining companies and vocal assemblies that do not work regularly, with a highly variable and unstable budget.

Opera is a genre that today has been decadent, as Mortier points out (2010):

What is true, on the other hand, is that the decline of the new creation, as well as its rejection by a large part of the public allegedly fond of opera, and the permanent repetition of the same works in different stagings must necessarily lead to decadence. of the genre itself and will end up generating a loss of interest from a new audience (Mortier, 2010, p. 78).

The profession of opera singer is no longer a satisfactory career option. In fact, opera as a genre — especially under current circumstances — does not have the same relevance as decades ago. For centuries it has been one of the most important artistic expressions, but currently it has been decontextualized. His disconnection with the current search for identity is very evident:

The only way to continue making opera is to resignify it. You have to communicate something that has meaning in this age; it must touch a fiber that is close. I believe in the power of opera as a genre, but that power must be brought up for discussion every time. (Grimoldi, 2016, párr. 24).

Likewise, Carlos López (2017) highlights the appearance of new operas:

Elitism is the biggest problem that opera has today (...). The idea of creating new smaller-format operas is advancing little by little, on a scale that makes the show more economical. In the same way, opera should reinvent itself with new titles, new composers and of course, many new fans. (López, 2017, párr. 9).

New operas have been emerging for decades. According to Morgades (October 6, 2006), there are new operas of all formats, large chamber or pocket productions, and of very diverse musical styles in an era, the current one, of absolute aesthetic freedom. Operas that are cementing what will be the lyrical repertoire of the 21st century.

Even so, opera does not reach the success that cinema has, for example, which is extremely seductive. For López (2017) in the 1930s, with the appearance of color cinema, opera lost fans who later became intellectual. Therefore, there is no real flash of operatic revival leaving current graduates of the singing career at a disadvantage with respect to other much more necessary and pertinent professions.

In the world of popular music, the conditions depend on marketing. Musicians in general can form their different groups, the most difficult part being the permanence and job stability due to competition and the fluctuating taste of the public, which has caused producers to make changing decisions that affect the artist's work. With the relevance of portals such as YouTube or Spotify, singers of all styles are opening new paths for their promotion, but content development is not a stable source of economic income, or it is not yet. In this regard, Pardo (2011) points out the following:

In artistic production it does not happen as in other creative branches, which are recognized as professions and whose remuneration is not questioned, but is the logical consequence of a work carried out: architects, publicists, industrial or graphic designers (...) are occupations legitimized as such (Pardo, 2011, párr. 4).

In the particular case of the state of Zacatecas, where there is a more or less active musical world, the situation is not encouraging for singers. In interviews with different teachers and singers from Zacatecas and neighboring states, they stated that lyrical or popular operatic groups in the state of Zacatecas depend on projects accepted by cultural institutions that generally fall into a kind of haggling for the projects offered, for what the jobs of local singers tend to be sporadic and generally poorly paid. Because of this, most are forced to seek other jobs outside of the artistic realm while waiting for the next opportunity to become professional singers.

According to the survey carried out for this research, cultural policies do not encourage job stability for singers. Despite the existence of calls that promote the work of the singer in the state, they are insufficient, temporary and selective. Most singers cannot establish themselves as such through a decent job that allows them to practice the profession studied.

Methodology

This was a mixed research (qualitative-quantitative), exploratory with documentary and field research, with a non-probabilistic sample obtained by consensus of the 31 participants.

The first phase was of a qualitative nature, since the case studied was explored through the general perspective from different angles, through the historical and the academic. This is supported by the following research question: what are the relationships between the disconnection of the graduation profile and insertion into the labor market?

The second phase was quantitative, as it was specified through different elements that measure quality and quantity parameters.

The documentary research was carried out with the analysis of the current degree program through the exposure of certain lacking subjects and others that are not linked to singing and the profile of the graduate in accordance with the provisions of the degree program.

The field research was developed through a survey of 31 singers from different conditions: 15 students, 6 teachers and 10 professional singers, to have a survey of the link between the current Bachelor's degree program in Singing and the new job profiles. In this way, the strengths and weaknesses of the academic system in the UAA-UAZ singing area

were specified. Thus, a diagnosis and prognosis of the graduate was achieved in the inclusion in the labor market.

Process

- Carrying out the documentary research reviewing the current Singing degree program, as well as certain official documents on recognitions and accreditations.
- Collaboration of the current administration (2016-2020) with the sending of the curriculum map of the Bachelor's degree in Singing.
- Carrying out field research through a survey carried out with a sample of 31 singers with different conditions: teachers, students and professional singers.
- Considerations for the application of the survey:
- The survey was directed to three groups of singers in different academic or work status: students, teachers and professional singers in active service, and measured with the Likert scale, a method used by researchers to evaluate people's opinions and aptitudes.

This survey was made with questions analyzed from the perspective of the research question, without prior conditions.

Results

In the National Occupation and Employment Survey (ENOE) it was determined that for the first quarter of 2020, 79% of the country's professionals worked in a subordinate and paid manner. In fact, professionals in the arts area represent the lowest percentage employed, according to the Labor Observatory (OLA), as shown in table 3.

Tabla 3. Carreras que poseen los porcentajes más elevados de trabajadores por cuenta propia

Carreras de trabajadores por cuenta propia	Porcentaje
Estomatología y odontología	43.4
Bellas artes	33.4
Veterinaria	33.9

Fuente: Página oficial del Observatorio Laboral del Gobierno de México

The relevance of the profession as professional singers requires an immediate reassessment, as it is not a work susceptible of financing in Mexico. Paradoxically, the Bachelor's degree in Singing from the Arts Unit continues to receive applicants every semester who develop projects and other interesting creations.

To have a clearer picture of the advantages and disadvantages that the study of a degree of this nature could bring, a SWOT analysis was carried out, the results of which were the following:

SWOT analysis

Strengths

- The Bachelor's Degree in Singing is an official career that offers a degree option in the center of the country.
- The teaching staff is of quality, with national and foreign teachers with very professional training.
- The costs to study a Bachelor's degree in Singing at UAZ are really affordable for young aspiring students.
- The degree offers a program for a comprehensive training of the student with a curriculum currently undergoing restructuring, whose objective is to maintain an organized career according to the indicators required by the university.
- The tutoring program continually grows with academic needs.
- The UAZ has a strategic geographical position that benefits students from neighboring states to pursue a degree.

Weaknesses

- There are no exits as a popular singer, choir singer, choir director, teacher or researcher in the area of singing.
- The undergraduate curriculum needs more subjects related to singing.
- It lacks a professional orientation subject.
- The program must be restructured according to the current state reality.
- The graduation profile requires restructuring.

Opportunities

- The city of Zacatecas, patrimony of humanity and capital of culture, is a perfect place to create different opportunities for singers in the state.
- There is enough vocal material to form serious and lasting projects.



- Due to the geographic position of the state, collaboration agreements can be organized with students and musicians from neighboring states.
- Technological changes and the use of ICT are offering new alternatives for emerging projects within the singing area in Zacatecas and in the rest of the country.
- Due to the proximity, students and teachers can form information and research networks to develop projects that propose modifications within cultural policies.
- Due to this same geographical position, training workshops can be held that lead to artistic projects with solid foundations that end in the employment of singers, professionals and graduates of the state.

Threats

- Disengagement with the current and limited labor scene harms the artistic work of graduates and teachers in the area of singing.
- The little importance that art and music have from the basic levels and even within the homes does not strengthen a cultural environment.
- Cultural policies do not promote job stability for singers in the state.
- There are no labor strategies for insertion in a reduced market.

The responses of the applied survey were also emptied. The endings used correspond to E (student), D (teacher) and CP (professional singer).

Tabla 4. Resultados de la encuesta

Preguntas	Totalmente de acuerdo	En desacuerdo	Neutral	De acuerdo	Totalmente de acuerdo
¿Consideras posible que un cantante pueda formarse con alto nivel dentro de las instituciones nacionales que ofrecen carreras artísticas?		2D	3E, 2D, 3CP	7E, 2D, 4CP	5E, 3CP
¿Crees que el programa de estudios de la licenciatura en Canto de la UAZ está diseñado para adquirir un buen perfil de egreso como cantante profesional?	6E	3E, 3D, 5CP	3CP	6E, 2D, 2CP	1D
¿Crees que el exceso de asignaturas teóricas en el programa de licenciatura en Canto de la UAZ es una causante para la deserción de los estudiantes?		1E, 7CP	1E, 3CP	13E, 5D	1D
¿Crees que la desconexión que existe entre asignaturas teóricas y prácticas sea un problema para lograr un buen perfil de egreso?			2E, 1CP	5D	13E, 1D, 9CP
¿Consideras que los idiomas que se imparten no se llevan a cabo			1CP	9CP	15E, 6D,

como debe de ser?					
¿Consideras que la materia de Piano Funcional que se imparte en la Unidad de Artes de la UAZ pudiera ser una mejor herramienta para los cantantes?		1CP	2E, 4CP	13E	6D, 5CP
¿Consideras que el perfil de egreso de la licenciatura en Canto de la UAZ cumple los requisitos para insertarse en el mercado laboral?	1CP	4E, 7CP	5E, 2D, 2CP	6E, 2D	2D
¿Consideras necesario tener un título de licenciado en Canto para ejercer la profesión?	6CP	3E, 1D, 3CP	5E, 1D	4E,4D, 1CP	3E
¿Consideras que las políticas culturales del estado de Zacatecas favorecen el quehacer del cantante profesional?	7E, 6D, 8CP	6E	2CP	2E	
¿Consideras que se necesita desarrollar más competencias profesionalizantes dentro de la licenciatura en Canto de la UAZ?				2E, 1D	13E, 5D, 10CP
¿Consideras que es importante la inserción de			1CP	7E, 7CP	8E,6D, 2CP

alguna materia referente a la orientación profesional dentro de la licenciatura en Canto de la UAZ?					
¿Preferirías prepararte como cantante en cursos particulares y no en una institución?	6E, 4CP	6D	4E, 1CP	5E,5CP	
¿Consideras que ser cantante de ópera es una profesión redituable?	3D	4E, 1D, 6CP	5E, 2D,2CP	6E	2CP
¿Consideras que es más redituable ser cantante de corte popular que cantante lírico?	1D	6E, 4D, 5CP	5E	1D, 5CP	4E
¿Consideras importante que se abra una licenciatura en Canto Popular en la Unidad de Artes de la UAZ?			5E, 6D, 4CP	5E	5E, 6CP

Fuente: Elaboración propia

Likewise, in figure 2 we observe that the art professionals employed in the year 2020 represent a low percentage compared to the rest of the professionals.

Figura 2. Porcentaje de profesionistas ocupados por área de conocimiento



Fuente: Observatorio Laboral del Gobierno de México

Discussion

Mexico, a country in full development, is often polarized towards finance, hence it prefers to favor professionals in fields that are directly related to economic growth, which means that art as a profession does not have a substantial labor field. For this reason, singers in Mexico are among the low percentages of employees, which causes many to seek a job outside their area of knowledge.

The Bachelor's degree program in Singing at the Autonomous University of Zacatecas is a program that has been restructured with the passing of the different school cycles and that still needs to be adapted to the chaotic social, health and financial situation of the country.

The disconnect between what is studied within the undergraduate degree and what the labor market demands is in force today, so inclusive subjects are required, such as ensembles, chamber music and others that can redirect the terminal emphasis. In this sense, teaching should be one of the emphases within this degree, but this would represent an interesting paradox, since the trend is that to become a relevant singing teacher, a great previous experience as a singer on different scenarios is necessary. , whether national or international.

Therefore, at the academic level, several aspects have been proposed that could begin to link the singing career with the social-labor reality.

- The figure of the professional counselor in the undergraduate degree as a starting point for the link with the unstable labor market.
- A more flexible and relevant assessment system that adds strengths to the existing skills of the academy and of the singing students.
- Continuous curricular restructuring, as well as the insertion of subjects related to the labor market.
- The importance of constructivist learning in singing classrooms that promote the proactivity of students.
- The introduction of other professional profiles within the singing program, such as choir singer, popular music singer (with their different styles), teacher, researcher in the area, etc.

On the other hand, it is worth commenting that this research was limited by the same irregularity of the current social and labor circumstances, and by the continuous regulations of the educational parameters of the institution. Even so, this research has attempted to open an analysis of the relationships between the undergraduate curricular offer and insertion into the labor market, which should be examined in subsequent studies from other angles to generate various interpretations.

Conclusions

From the point of view of the labor market, singers have been and continue to be affected, since once they graduate from the bachelor's degree, they are faced with an unknown and hostile panorama. The degree is influenced by the social and cultural changes of the state and the cultural context that surrounds it, which invites us to assume the task of the student and the teacher in each school year from a new perspective. In short, the disconnection between the subjects themselves of the study plan is a fact that influences the graduation profile of professionals. In this context, the tutorials that are exercised in the university should be developed to approach the task of professional guidance.

On the other hand, it should be noted that cultural policies should be reinforced with a more strategic and humanistic side to understand the cultural needs of both the audience and the musicians and singers who need to practice their profession on stage in order to make a living from it. which is a human right of every worker.

However, Singing graduates must also be aware of and capable of generating innovative projects through management and correct articulation, as well as acquiring different skills to understand the phenomenology of opera and singing in the 21st century. In short, Singing graduates must reinvent themselves, revalue themselves and seek new maneuvers in order to stay within their profession.

Lines of investigation

The restructuring of the analyzed program should be deepened, which has been affected by academic and educational policies that can be revamped in order to establish greater coherence between the graduation profile of these professionals and the current labor market.

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