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Artículos científicos

La formación de recursos humanos a nivel doctoral del Cuerpo Académico Consolidado “Musicología” (UGTO-CA-66)

*The Human Resources Training at the Doctoral Level
of the “Musicology” Consolidated Research Group (UGTO-CA-66)*

*A formação de recursos humanos a nível doutoral
da Corpo Acadêmico Consolidado “Musicologia” (UGTO-CA-66)*

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Resumen

La labor de los actuales integrantes del Cuerpo Académico Consolidado [CAC] “Musicología” ha impulsado, a nivel nacional e internacional, al área musical-musicológica del doctorado en Artes de la Universidad de Guanajuato. Entre 2014 y 2021, logró la titulación de 13 doctores (originarios de España, Italia, México y Rusia), quienes, posteriormente, se han distinguido en el país por sus logros académicos (reconocimiento del perfil del Programa para el Desarrollo Profesional Docente [PRODEP] e ingreso al Sistema Nacional de Investigadores [SNI]) y laborales (contratación como profesor en universidades públicas). En este artículo se describen las investigaciones realizadas en las



disertaciones doctorales y se enlistan las publicaciones derivadas (libros, capítulos de libros, artículos arbitrados e indexados, discos de audio), a través de lo cual se comprueba la formación en México de recursos humanos altamente especializados, así como la creación y coordinación de un sólido grupo de trabajo en el área de la musicología.

Palabras clave: Universidad de Guanajuato, doctorado en Artes, musicología, tesis doctorales, perfil PRODEP, Sistema Nacional de Investigadores.

Abstract

The labour of the current members of the “Musicology” Consolidated Research Group has promoted, nationally and internationally, the musical-musicological area of the Ph.D. in Arts of the University of Guanajuato. This has led, between 2014 and 2021, to the qualification of thirteen doctors from Spain, Italy, Mexico, and Russia. Subsequently, they have been distinguished in the country for their academic accomplishments (recognition of the PRODEP profile and admission to the SNI) and work outcomes (employment as professors at public universities). This article describes the research carried out in the doctoral dissertations, listing the resulting publications (books, book chapters, refereed and indexed articles, and audio CDs), and showing the training in Mexico of highly specialized human resources, as well as the creation and coordination of a solid working group in the area of musicology.

Keywords: University of Guanajuato, Ph.D. in Arts, musicology, doctoral dissertation, PRODEP profile, SNI.

Resumo

O trabalho dos atuais membros do Corpo Acadêmico Consolidado [CAC] “Musicologia” tem promovido, em nível nacional e internacional, a área musical-musicológica do doutorado em Artes da Universidade de Guanajuato. Entre 2014 e 2021, obteve o título de 13 doutores (originários da Espanha, Itália, México e Rússia), que posteriormente se destacaram no país por suas realizações acadêmicas (reconhecimento do perfil do Programa de Desenvolvimento Profissional Docente [PRODEP] e ingresso no Sistema Nacional de Pesquisadores [SNI]) e trabalhista (contratação como professor em universidades públicas). Este artigo descreve a pesquisa realizada nas dissertações de doutorado e lista as publicações derivadas (livros, capítulos de livros, artigos referenciados e indexados, discos de áudio), através das quais se verifica a formação no



México de recursos humanos altamente cualificados, a criação e coordenação de um sólido grupo de trabalho na área da musicologia.

Palavras-chave: Universidade de Guanajuato, doutorado em Artes, musicologia, teses de doutorado, perfil PRODEP, Sistema Nacional de Pesquisadores.

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Introduction

In 2008, a new regulation came into force at the University of Guanajuato that radically transformed the academic and organizational structure of the institution, going from a set of centers, schools, faculties and institutes to a new departmental, matrix and multi-campus structure. At that time, the divisions were created, “academic entities integrated in the Campuses, constituted by Departments due to their similarity or disciplinary affinity or object of study. Educational programs and students will be assigned to them” (Ley Orgánica de la Universidad de Guanajuato, 15 de junio de 2007, p. 24).¹ The antecedent of the new Division of Architecture, Art and Design (DAAD) of the Guanajuato Campus was "the Academic Council of the Arts area, made up of the Faculty of Architecture and the Schools of Design, Music and Plastic Arts" (Domínguez y Rocha, 2012, p.5).

Thanks to this regulation of the University of Guanajuato, in 2009 the postgraduate degree in Arts (master's and doctorate) was created, which took advantage of the new academic and organizational structure and flexibility. Said educational program—created on the initiative of Dr. Benjamín Valdivia—represented an important opportunity for many graduates in the “areas of arts and humanities (...) who had not found a development in the order of master's and doctorate (...) to to be able to carry out in Guanajuato their next studies of improvement and advancement in the academic career” (Valdivia, June 10, 2021).

At the academic scheme level, three Lines of Generation and Application of Knowledge (LGAC) were formed in the postgraduate course in Arts: 1) "History and languages of music", 2) "Visual arts" and 3) "Aesthetic theories".² From the beginning, the postgraduate course in Arts was able to count on a hundred teachers, of which around 25 teacher-researchers from the three LGACs made up the Basic Academic Nucleus. This

¹ The current Regulations of the University of Guanajuato, which confirms this structure and organization, date back to 2018 (effective as of January 1, 2019).

² A specific LGAC in "Architecture" was not included, since at that time there were already two master's degrees and an inter-institutional doctorate in Architecture at the University of Guanajuato.



broad academic plant allowed to accept a significant number of applications. In fact, the first generation (2010) had around 40 Master of Arts students and as many Ph.D. in Arts students.

In addition, agreements were established with other universities in the country to be able to teach the doctorate in those institutions that did not have academic development at the postgraduate level in the areas of the arts. Exchange students and scholarship holders from abroad (from Chile, Ecuador, Spain, the United States, Italy, etc.) have also graduated from this postgraduate degree in Arts. Finally, joint research and publications have been carried out between students and professors, an editorial program has been implemented and an International Congress of Arts (with annual editions) has been created. In 2020, this educational program of the University of Guanajuato had 100 graduates in the doctorate in Arts and about twice as many in the master's degree in Arts. Although the theses of these graduates have nourished the three LGAC, it stands out that 34 of the defenders particularly explored the line "History and languages of music", whose theses were directed by the members of the Consolidated Academic Body (CAC) "Musicology" (UGTO-CA-66), of which 19 were Master's and 15 Ph.D. (Ammetto, 2020).

Materials and methods

In the postgraduate degree in Arts at the University of Guanajuato, the LGAC "History and languages of music" provides three different programs: 1) "Musicology and history of music", 2) "Stylistics and expressive resources" and 3) "Technologies of sound art. For the purposes of this article, only the 13 doctoral theses —concluded and defended— whose directors (and co-directors) currently make up the CAC "Musicology" (whose LGAC is "Historical, systematic and applied musicology") will be analyzed. The objective of this study is the follow-up of graduates and their insertion in the labor world thanks to the training of human resources at the doctoral level promoted by said Academic Body.

The method used consists of the systematic compilation and detailed analysis of the doctoral theses carried out. Thus, throughout this work the different fields of exploration —musical and musicological— addressed, the national or international scope of the research, the publications derived from said doctoral theses, as well as the academic or work achievements achieved by the neodocors will be shown. after obtaining your degree. The data has been obtained, through the Postgraduate Coordination of the



Architecture, Art and Design Division, from the "Graduate Monitoring Program and Job Bank" of the University of Guanajuato.

Results

The following pages provide the details of each doctoral research carried out, arranged chronologically. The following data is specified in each of them: 1) name of the doctor who has obtained the doctorate in Arts and country of origin/origin; 2) full title of the doctoral dissertation, specifying the number of pages and, eventually, volumes; 3) keywords related to the research; 4) summary of the thesis content; 5) name of the thesis director (and, eventually, co-director) and level of membership, if applicable, to the National System of Researchers (SNI) at the time of the thesis defense; 6) date of defense of the doctoral thesis; 7) names of the five synodal members and, in the case of the external member to the University of Guanajuato, institutional, national or international affiliation;³ 8) mention of a possible academic recognition granted by the University of Guanajuato; 9) signaling of scientific publications (books, book chapters, peer-reviewed and/or indexed articles, etc.) derived from doctoral research; 10) academic achievements (admission to the SNI, recognition of the profile Program for the Professional Development of Teachers [PRODEP]) or work (full-time professor [PTC], part-time professor [PTP], or by contract at a university, etc.) achieved after obtaining the degree of Doctor of Arts.

ALEJANDRA BÉJAR BARTOLO (México)

- Thesis title: The printed vocal music of Francesco Antonio Pistocchi (1659-1726): “Scherzi musicali”, [op. II] and “Duetti e terzetti”, op. III (2 vols., VIII-654 pp.).
- Keywords: cantata/duet/tercet, aria, recitative, text-music relationship, critical edition.
 - Abstract: The singer, composer and teacher Francesco Antonio Pistocchi —founder of the modern singing school— was a musician widely recognized by his

³ Según el Estatuto Académico de la Universidad de Guanajuato (H. Consejo Universitario, 21 de noviembre de 2008), “en los exámenes doctorales el jurado será de cinco miembros; al menos uno de ellos deberá ser externo a la universidad” (artículo 68). Análogamente, según el recién Reglamento Académico (2018) de la misma universidad, “el jurado se integrará de la siguiente forma: (...) para los programas de doctorado con orientación a la investigación, con cinco sinodales aprobados por el director de la División a propuesta del estudiante en acuerdo con el tutor director de tesis, de los cuales por lo menos uno deberá ser externo a la universidad” (artículo 78).

contemporaries and considered among the best composers of Italian Baroque vocal music. The dissertation presents an extensive biography of the author, reconstructed through the documentary sources of the time, including his autograph letters kept in Bologna and fully transcribed in this study for the first time (with a summary in Spanish). A section of the thesis elaborates the first list —organized by genres— of Pistocchi's compositions (more than 150 titles), specifying the places where the music is protected (until today identified in around thirty different libraries in Germany, Austria, Belgium, France, Italy, United Kingdom and United States) and their call number: many of Pistocchi's compositions have been identified and listed for the first time in this research. Of his two printed collections of vocal music (now preserved)—the *Scherzi musicali*, [op. II] (1698), containing six cantatas, two duets and four arias with texts in Italian, French and German, and the twelve *Duetti e terzetti*, op. III (1707)—the first complete critical edition is offered, which includes the reconstruction in poetic form of the verbal texts, the metrical and rhyming schemes, the critical textual and musical apparatus, a translation into Spanish of the twenty-four compositions, as well as as a structural analysis and the text-music relationship of each composition.

- Thesis director: Fabrizio Ammetto (SNI 1).
- Date of defense of the doctoral thesis: 01.X.2014.
- Synods: José de Jesús Cordero Domínguez, Samuel Cristóbal Máynez Champion (National Conservatory of Music of Mexico City), Roberto Gustavo Morales Manzanares, Salvador Salas Zamudio, Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.
- Publications derived from doctoral research: two books (Béjar, 2012, 2015), two book chapters (Béjar, 2019; Béjar and Ammetto, 2015), five refereed and indexed articles (Béjar, 2017a, 2017b, 2021; Béjar and Ammetto, 2017a, 2017b).
- Academic/professional achievements achieved after obtaining the Doctor of Arts degree: new PTC at the University of Guanajuato (2016-), SNI C (2016-2020), PRODEP profile (2017-), SNI 1 (2021-).

SOSSIO CAPASSO (Italia)

- Thesis title: Johann Sebastian Bach, sculptor of the 'affections': rhetoric, mathematics and theology (X-248 pp.).
- Keywords: Augenmusik, gematria, affect theory.
- Summary: The dissertation is divided into three chapters. In the first, some composition techniques of Johann Sebastian Bach are described, analyzing his rhetorical language in the sacred cantatas in the light of the 'theory of affects', and it is highlighted how his rhetorical-musical lexicon is also in various compositions without poetic text. The second chapter deals with the subject of numerical symbolism: gematria and, in general, the allegorical meaning that a long cultural tradition entrusts to mathematical language as an essential reading key to fully understand the ethical message, rather than musical, of the German composer. . The third chapter analyzes the aspect most closely linked to Bach's religiosity, based on a description of the emergence and evolution of the choir, one of the musical forms most used by Bach, with a detailed analysis of each composition included in the Orgelbüchlein. , BWV 599-644. The research highlights the most relevant aspects of Bach's personality, the deep poetic force that permeates the corpus of his works, the cryptic meaning hidden between the folds of an esoteric numerical symbolism and the theological and doctrinal content, relevant expression of a soul directed to faith
- Thesis director: Fabrizio Ammetto (SNI 2).
- Date of doctoral thesis defense: 05.X.2015.
- Synods: Fabrizio Ammetto, Juan Hugo Barreiro Lastra, Alejandra Béjar Bartolo, Samuel Cristóbal Máynez Champion (National Conservatory of Music of Mexico City), Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.

ELENA PODZHAROVA (originally from Russia, naturalized Mexican)

- Thesis title: Structure and musical language in the first movement of Carlos Chávez's "Piano Concerto with Orchestra" (X-344 pp.).
- Keywords: instrumental concert, musical language, harmonic and structural analysis, sonata-symphonic cycle, Treatise on composition.
- Abstract: The research focuses on the music and compositional thinking of Carlos Chávez (1899-1978), a Mexican pianist, conductor and



composer. An approach to the musical language of Chávez has been made through an analysis of the harmonic and structural aspects of the first movement of his Concerto for piano with orchestra (1938). For the approach and understanding of his musical thought, his Treatise on Composition (1920), unfinished and unpublished, has been studied, analyzed and transcribed, in which the composer expressed his ideas regarding harmony and theory. of the music. In addition, a comparison has been made between the 'sonata form' that Chávez used in his Piano Concerto and the classical 'sonata-symphonic cycle' form: in this way it has been possible to identify and describe the characteristic features of the 'sonata form'. sonata' by Chávez, and detail the difference in its structure from the classical form. Thanks to this research, it has been verified that the Piano Concerto is composed according to the traditional structure of the 'sonata-symphonic cycle', although the 'sonata form' used by the composer has modifications. In conclusion, it is possible to affirm that the Piano Concerto contains features of different styles, such as the combination of form and language with the traditional form, avoiding tonality, as well as folkloric and baroque elements, among others, combined with the use of some free atonality elements.

- Thesis director: Fabrizio Ammetto (SNI 2).
- Thesis co-supervisor: Alejandra Béjar Bartolo (SNI C).
- Date of defense of the doctoral thesis: 08.II.2016.
- Synods: Fabrizio Ammetto, Emil Awad Abed (Veracruz University), Alejandra Béjar Bartolo, Roberto Gustavo Morales Manzanares, Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.
- Publications derived from doctoral research: a book chapter (Podzharova, 2019a), two refereed and indexed articles (Podzharova, 2019b; Podzharova and Ammetto, 2015).
- Academic/work achievements achieved after obtaining the title of Doctor of Arts: PRODEP (2016-), SNI C (2020-).

LUIS JAIME CORTEZ MÉNDEZ (México)

- Title of the thesis: Chucho Monge: pioneer in the formation of a new popular Mexican identity. The concept of intervention as a way for the literary and musical analysis of his songs (1930-1964) (2 vols., 384 pp.).
- Keywords: song, textual analysis, scores, voice and piano, orchestration.
- Summary: The Mexican composer Jesús Monge Ramírez (1910-1964), better known as Chucho Monge, wrote around one hundred and fifty songs, some of which are internationally known, such as México bonito y beloved. In the doctoral thesis sixteen of these compositions have been chosen, from different genres (bolero, romanza, tango, etc.), composed between 1930 and 1964: Alma, Aprendí a Llorar, Bajo la noche, Barquito de papel, Creí, When he sings. my guitar, Pain, Foreign, The things of the soul, Beautiful and beloved Mexico, My poor shadow, Chimeras, Sacrifice, If you come back, I saw you cry, Treacherously. Each of the compositions has been provided with the poetic text, offering a literary analysis; In addition, the scores for voice and piano have been prepared, as well as in a version for orchestra. Finally, a recording has been added —for tenor and orchestra, under the direction of the author of the thesis— of the songs selected in the dissertation. Relevant documentary material relating to the composer has been provided in the appendix.
- Thesis director: Juan Hugo Barreiro Lastra.
- Date of defense of the doctoral thesis: 17.VI.2016.
- Synods: Fabrizio Ammetto, Juan Hugo Barreiro Lastra, Antonio Benigno Felipe Corona Alcalde (National Autonomous University of Mexico), María Isabel de Jesús Téllez García, Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.

ALONSO HERNÁNDEZ PRADO (México)

- Title of the thesis: Literary and musical analysis in the works of the composer Fernando Loyola, 1885 to 1946. Identity and aesthetics (578 pp.).
- Keywords: Loyola, composer, classical music, religious music, salon music.
- Abstract: The doctoral thesis is a retrospective of the musical production of Fernando Loyola and Fernández de Jáuregui (Querétaro, 1873-1951).



Mexican musician, inventor, farmer, and administrator who, despite not having formal studies in composition, wrote classical, religious, and salon music. In the investigation the general style of his compositions is identified; The artistic period and the historical, political, religious and cultural contexts of the composer are also studied. The thesis complements the foregoing by expanding the catalog of works that Loyola did not have registered (the edition of some representative ones has been carried out), with the aim of arousing interest in an author who, due to his contributions, may well be taken more seriously. into account in the panorama of music in Mexico.

- Thesis director: César Ignacio Baca Lobera (National System of Art Creators [SNCA]).
- Thesis co-director: Juan Hugo Barreiro Lastra.
- Date of doctoral thesis defense: 14.XI.2016.
- Synods: Juan Hugo Barreiro Lastra, Luis Jaime Cortez Méndez (Las Rosas Conservatory, Morelia), Pedro Del Villar Quiñones, María Isabel de Jesús Téllez García, Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.
- Publications derived from doctoral research: a book (Hernández, 2018), a book chapter (Hernández, 2019).
- Academic/professional achievements achieved after obtaining the Doctor of Arts degree: new PTC at the Autonomous University of Querétaro (2018), PRODEP profile (2020-), SNI 1 (2020-), director of Culture, Arts and Humanities of the Secretary of Extension and University Culture of the Autonomous University of Querétaro (2021-).

SALVADOR GINORI LOZANO (México)

- Title of the thesis: From the vocal aesthetics of castrated men until the end of the 19th century. Analysis and interpretation of the scientific method in the work of Manuel Patricio García (276 pp.).
- Keywords: old Italian school of singing, register, timbre, glottis stroke, laryngoscope.
- Summary: The thesis is divided into four chapters. In the first chapter, a brief account is made of the arrival of castrated singers in the West, their



transformation into emblematic figures of the art of singing and finally their decline, the appearance of the first conceptual singing treatises by Pier Francesco Tosi and Giovanni Battista Mancini , as well as the terminology used both for the explanation of the aesthetic fact and for the teaching processes of this art. The second chapter recounts the appearance of the first representative of the so-called 'School of Garcia' (Manuel del Pópulo Vicente García), who left as a testimony of his relationship with the 'old Italian singing school' represented by castrated singers, the Exercices method pour la voix (with a preliminary discours). The influence of characters in the aesthetic transformation of singing is also reported, such as Domenico Donzelli, Adolphe Nourrit and Gilbert Duprez, whose singing method, L'art de chant, is also mentioned. The third chapter is focused on the contributions of the École de Garcia. *Traité complet del'art du chant* by Manuel Patricio. The implications of the paradigmatic physiological concepts of the 'School of Garcia' are detailed: register and timbre. At the end of the chapter, the invention of the laryngoscope and its influence on the art of singing are mentioned. In the last chapter, an exposition is made about the rival Italian singing school of García, that of Lamperti, represented by his work *Guida teorico-pratica elementare per lo studio del canto*: its conceptualization, its methodology and its perception were analyzed. singing aesthetics. Also mentioned is the latest work by Manuel Patricio García, *Hints on Singing*, curiously written in the format of Lamperti's work, but with completely different content and justification methodology.

- Thesis director: Juan Hugo Barreiro Lastra.
- Date of defense of the doctoral thesis: 12.VIII.2017.
- Synods: Juan Hugo Barreiro Lastra, Luis Jaime Cortez Méndez (Las Rosas Conservatory, Morelia), Fuensanta Fernández de Velasco (Meritorious University of Puebla), Antonio Salgado Gómez, Benjamín Macedonio Valdivia Magdaleno.
- Publications derived from doctoral research: a book (Ginori, 2020), a refereed and indexed article (Ginori, 2019).
- Academic/work achievements achieved after obtaining the degree of Doctor of Arts: SNI 1 (2021-).



OMAR IGNACIO CÓRDOVA AZUELA (México)

- Thesis title: Improvisation as a language in music (VIII-344 pp.).
- Keywords: cadenza, J. S. Bach, W. A. Mozart, L. van Beethoven, K. Stockhausen, poetics.
- Abstract: This research has delved into the nature and semantic use of the word 'improvisation' within musical paraphernalia. He has analyzed the praxis of improvisational material in some works from different historical periods, recovering the models used by some representative composers. The characteristics of the musical language have also been examined, evidencing the implicit relationships in the parts of an improvisatory nature and the importance of the object of study has been shown as an activity inherent to the composition and execution: improvisation, by giving it its due importance, becomes autonomous and with theoretical and compositional references. A theoretical framework has been built that is based on philosophical bases and is built from musical references.
- Thesis director: Fabrizio Ammetto (SNI 2).
- Date of defense of the doctoral thesis: 17.II.2018.
- Synods: Fabrizio Ammetto, Gustavo Delgado Parra (National Autonomous University of Mexico), Raúl Azcue Pérez Gil, Elena Podzharova, Benjamín Macedonio Valdivia Magdaleno.
- Recognition: Laureate.
- Publication derived from doctoral research: a book chapter (Córdova, 2019).
- Academic/work achievements achieved after obtaining the degree of Doctor of Arts: contract professor at the University of Guanajuato (2018-).

ALFONSO PÉREZ CRUZ (México)

- Thesis title: Technical-expressive analysis of solo piano music by Manuel M. Ponce: eclecticism and polystylism within his compositional musical style (442 pp.).
- Keywords: piano music, musical analysis, Manuel M. Ponce, musical eclecticism.
- Abstract: The thesis has as object of study the piano music of the Mexican composer and pianist Manuel M. Ponce. In particular, it presents a technical-



expressive analysis of a selection of eighteen piano works of different styles that have been approached from a musicological perspective with the intention of proving that Ponce's way of composing is essentially eclectic. The purpose of this research has been to know the structure and components of each selected work, to leave a musical-conceptual map that allows musicologists and performers to understand how Ponce built them and personalized their invoice through various musical elements. The results show that Manuel M. Ponce possessed an 'eclecticism' at the highest level, referring not only to the taste for various styles but also to his ease in assimilating them in such a way that he composed works of transcendence with the characteristics of each one. of the styles, fused with original contributions. In this sense, Ponce is an eclectic-polystylist composer whose piano pieces are highly aesthetic-musical; moreover, he is able to appropriate the structures to give them his personal touch that shines in the field of composition, as well as in the piano framework that is ergonomic for the pianist and striking for the listener.

- Thesis director: Juan Hugo Barreiro Lastra.
- Date of defense of the doctoral thesis: 14.XII.2018.
- Synods: Ramón Alvarado Angulo, Juan Hugo Barreiro Lastra, Alonso Hernández Prado (Autonomous University of Querétaro), Arturo Pérez López, María Isabel de Jesús Téllez García.
- Recognition: Laureate.
- Publication derived from doctoral research: a refereed and indexed article (Pérez Cruz and Pérez Sánchez, 2019).

LUIS GERÓNIMO SAUCEDO VALADEZ (México)

- Title of the thesis: The Music Band of the Government of the State of Guanajuato. Period 1855-1957 (550 pp.).
- Keywords: band, director, auditions, instrumentation, performed works.
- Summary: The thesis is divided into nine chapters, corresponding to the periods of activity of the directors that have followed one another in the analyzed historical period, starting with the Band of the First Light Battalion of Guanajuato: Julián Espinoza (1920-25, 1939 -44, 1950-57), José González Caballero (1925-32), Manuel Rosas (1932-35, 1937-39), Isidoro Carrillo (1935-37) and Roberto Belmonte (1944-50). For each period of different management, the administrative



aspects, the instrumentation, the auditions documented per year and, when the documentation exists, other related aspects are described and analyzed: rehearsals, economic conditions of the musicians, uniforms, collections, purchase of music and instruments. , etc. For the compilation of documentary information, an innumerable number of sources have been consulted, among which the files of the General Archive of the State of Guanajuato (AGEG) and different newspapers of the time. The thesis also provides a list of almost a thousand works performed by the Music Band of the Government of the State of Guanajuato in the period considered.

- Thesis director: Juan Hugo Barreiro Lastra.
- Thesis co-supervisor: Fabrizio Ammetto (SNI 2).
- Date of defense of the doctoral thesis: 24.V.2019.
- Synods: Fabrizio Ammetto, Juan Hugo Barreiro Lastra, Francisco Javier González Compeán, Alonso Hernández Prado (Autonomous University of Querétaro), María Isabel de Jesús Téllez García.
- Recognition: Cum Laude.
- Academic/work achievements achieved after obtaining the degree of Doctor of Arts: PTP at the University of Guanajuato (2021-).

ALBERTO JORDÁN VALDEZ VILLAR (México)

- Title of the thesis: The thematic catalog of the work of Ramiro Luis Guerra González (1933-2003): methodological problems and new contributions (XIV-300 pp.).
- Keywords: file, autograph, edition, cataloging system, RISM.
- Abstract: The Mexican composer Ramiro Luis Guerra González is an icon in the music of the second half of the 20th century in Monterrey. Guerra González studied with Carlos Chávez, Manuel de Elías, Luigi Nono and Goffredo Petrassi: his knowledge, in addition to applying it to his works, he poured into his students in Monterrey who later became professional musicians internationally renowned. Guerra González's musical archive was divided into two parts, one owned by one of his students, the composer Eduardo Caballero, the other protected by his only sister, María Luisa. Later, Eduardo Caballero's part was granted to the family of Guerra González. The archive contains sheet music, letters and various personal documents. For this work, the scores were ordered and the letters that had a

content related to the musical work of Guerra González were chosen. An analysis of the different types of existing musical catalogues, chronological, by genre, etc., was necessary in order to establish a pattern and a registry key for each work in the archive. Finally, a thematic catalog was made, with the musical incipit of each composition, indicating the genre, the vocal or instrumental endowment, the description of the sources and the bibliographical references.

- Thesis director: Fabrizio Ammetto (SNI 2).
- Thesis co-supervisor: Jorge Barrón Corvera (SNI 2).
- Date of defense of the doctoral thesis: 12.VIII.2019.
- Synods: Fabrizio Ammetto, Jorge Barrón Corvera (Autonomous University of Zacatecas), Alejandra Béjar Bartolo, Omar Ignacio Córdova Azuela, Elena Podzharova.
- Recognition: Laureate.
- Publications derived from doctoral research: two refereed and indexed articles (Ammetto, Béjar and Valdez, 2018; Valdez and Ammetto, 2020).
- Academic/professional achievements achieved after obtaining the degree of Doctor of Arts: director of the Arezzo Music Studio Piano School, Irapuato (2020-), SNI C (2021-), contract professor at the University of Guanajuato (2021-).

PATRICIA CHÁVEZ QUIJANO (México)

- Thesis title: Symphony Orchestra of the University of Guanajuato: foundation, development and scope. 1952-2014 (506 pages).
- Keywords: orchestra, endowment, director, soloist, performed works.
- Summary: The thesis is divided into ten chapters, the first of which is dedicated to the historical, political, social, economic and cultural-musical context in Guanajuato at the time of the founding of the Symphony Orchestra of the University of Guanajuato (OSUG). The following six chapters correspond to the periods of activity of the directors that have followed one another until 2014: José Rodríguez Frausto (1952-84), Mario Rodríguez Taboada (1985-91), Héctor Quintanar Prieto (1992-96), José Luis Castillo Rodríguez (1997-2004), Enrique Bátiz Campbell (2005-11), Juan Carlos Trigos Renuova (2011-14). For each period of different conducting, the orchestra's staff, the invited conductors and soloists, the musical repertoire performed, the premiere works, the linking activities and the record production are described and analyzed. The eighth



chapter compiles all the operas and ballets performed by the OSUG, the ninth the music of Mexican authors performed by the orchestra and the last chapter lists the national and international tours made by the group. For the compilation of documentary information, a large number of sources protected in the archives of the University of Guanajuato, OSUG, the State of Guanajuato and the Cervantino International Festival have been consulted.

- Thesis director: Juan Hugo Barreiro Lastra.
- Thesis co-supervisor: Alejandra Béjar Bartolo (SNI C).
- Date of defense of the doctoral thesis: 02.IX.2019.
- Synods: Juan Hugo Barreiro Lastra, Alejandra Béjar Bartolo, Alonso Hernández Prado (Autonomous University of Querétaro), Luis Gerónimo Saucedo Valadez, María Isabel de Jesús Téllez García.
- Recognition: Laureate.

CARLOS GERMÁN VIDAURRI ARÉCHIGA (México)

- Title of the thesis: The buffa opera “The two twins, or The mocked uncles” by Roca - Corral: critical study and free reworking (300 pp.).
- Keywords: critical edition, reconstruction, part of pointing, independent Mexico, XIX century.
- Summary: In the thesis, a work has been carried out in two aspects, one scientific and the other creative. From a musicological point of view, a critical, textual and musical edition has been made of the original —incomplete— manuscript of the opera *The Two Twins, or The Tricked Uncles*, libretto by Ramón Roca with music by Manuel Corral, both Spanish. In the creative aspect, this composition has been completely reconstructed from several unpublished primary documentary sources, including a manuscript notebook (or 'note part') and a printed libretto, as well as other miscellaneous materials related to the work. It has been explained how a 'horizontal reconstruction' has been achieved from the melodic designs with their respective harmonic bass of all the sections that make up this composition divided into two acts: these elements have been the starting point for the (re)harmonization and complementation of introductions, connectors, ornaments, accompanying designs and other parameters. Subsequently, the orchestration of this unpublished and unheard-of opera has been carried out: this reconstruction work preserves the original spirit of its melodic-harmonic sound, although the

final result is a renewed version fully prepared for its reposition on stage, two centuries after its premiere. in 1816 at the dawn of independent Mexico.

- Thesis director: Fabrizio Ammetto (SNI 2).
- Date of defense of the doctoral thesis: 05.XI.2019.
- Synods: Fabrizio Ammetto, Alejandro Barrañón Cedillo (Autonomous University of Zacatecas), Laura Angélica Carrasco Curíntzita (Institute of Sacred Music of Morelia), Benjamín Macedonio Valdivia Magdaleno, Ricardo Zohn-Muldoon (Eastman School of Music, Rochester, New York).
- Recognition: Laureate.
- Academic/work achievements achieved after obtaining the degree of Doctor of Arts: PRODEP profile (2020-).

FRANCISCO JAVIER LUPIÁÑEZ RUIZ (España)

- Thesis title: Annotations for the ornamentation of Johann Georg Pisendel (1687-1755) in the Vivaldian manuscripts of Dresden (XIV-836 pp.).
- Keywords: improvisation, violin, interpretation, Baroque, Schrank II.
- Abstract: The archive known as Schrank II (today in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden) contains the personal collection of Johann Georg Pisendel, the concertmaster of the Dresden orchestra. Many of these manuscripts feature annotations by Pisendel himself intended for ornamentation. Added to this fact, remarkable in itself, is Pisendel's close relationship with Vivaldi. Not only was Pisendel a direct student of Vivaldi and they had a long relationship, but also the Vivaldian manuscripts with these annotations in Schrank II are the most numerous. If we add to this the fact that we find these notes intended for ornamentation in Vivaldian autographs made during Pisendel's stay in Venice in 1716-17, the main question of this research naturally emerges: did Pisendel, as a direct student of Vivaldi, the ideas and improvisational language of his teacher? If ornamentation and improvisation was an extempore practice, what is the reason for the large number of these annotations? Vivaldi's and Pisendel's improvisational styles have been analyzed in detail in the thesis. This study has allowed to shed light on the origin and genesis of the ornaments on the Vivaldian manuscripts and the influence of Vivaldi on them. In addition, new information on Pisendel and Vivaldi has been provided, the interpretive style at the Dresden court and Pisendel's creative process have been delved into, and

valuable new information has been presented on the ephemeral and fundamental art of ornamentation.

- Thesis director: Fabrizio Ammetto (SNI 2).
- Date of defense of the doctoral thesis: 06.VIII.2021.
- Synods: Fabrizio Ammetto, Alejandra Béjar Bartolo, Samuel Cristóbal Máynez Champion (Carlos Chávez National Center for Musical Research, Documentation and Information, Mexico City), Raffaele Mellace (Università di Genova, Italy), Elena Podzharova.
- Recognition: Laureate.
- Publications derived from doctoral research: a book chapter (Lupiáñez and Ammetto, 2019), four refereed and indexed articles (Lupiáñez, 2020a, 2020b, 2020c; Lupiáñez and Ammetto, 2017), two audio discs (Lupiáñez y Ensemble Scaramuccia, 2018, 2020).

Discussion

In just seven years -between 2014 and 2021-, in the LGAC "History and languages of music" of the doctorate in Arts of the University of Guanajuato, three researchers and 10 researchers have graduated, under the direction / co-direction of the current members of the CAC "Musicology" (UGTO-CA-66):

1) Dr. Fabrizio Ammetto (responsible for the CAC), seven directions and one co-direction, in addition to an annual postdoctoral project carried out in Mexico (with research results generated during the postdoctoral period);⁴

2) Dr. Juan Hugo Barreiro Lastra, five directions and one co-direction;

3) Dr. Alejandra Béjar Bartolo, two co-directors.

The investigations carried out have addressed authors, institutions and themes of national scope (Guerra González, Loyola, Monge, the Music Band of the Government of the State of Guanajuato, the Symphony Orchestra of the University of Guanajuato) and international (J. S. Bach, Chávez, Corral, García, Pisendel, Pistocchi, Ponce, musical

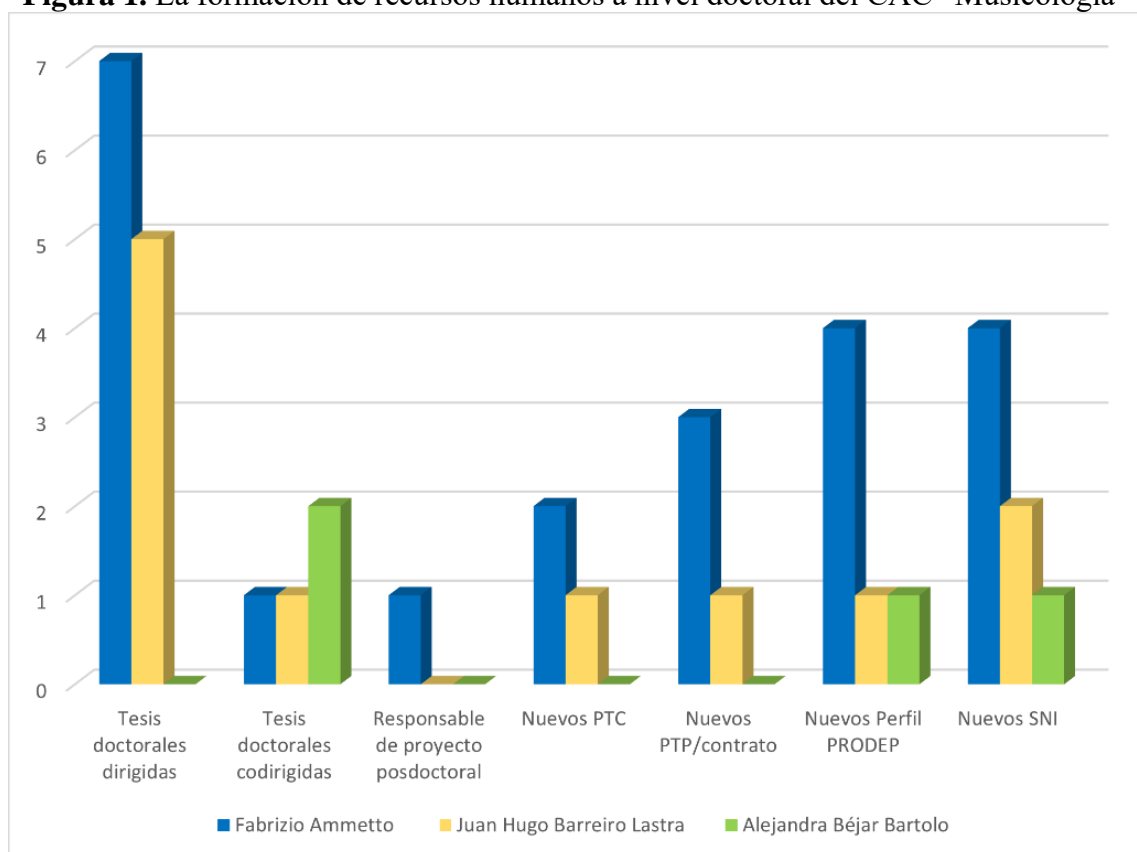
⁴ Dr. Fabrizio Ammetto has been the technical-academic manager before CONACYT of the postdoctoral project of Dr. Alfonso Pérez Sánchez, entitled 'Iberia' recorded music by Isaac Albéniz as an object of study and as a didactic tool for teaching musical performance, call for "Complementary Support for the Institutional Consolidation of Research Groups" (in the retention modality), period August 2013 - July 2014. Several publications have been derived from the postdoctoral project, among which those by Pérez Sánchez (2014, 2015). Subsequently, Dr. Alfonso Pérez Sánchez has obtained a position as a new PTC at the University of Guanajuato (2015-), has obtained the PRODEP profile (2016-) and has entered the SNI (2015-18 [candidate for national researcher], 2020- [level 1]).

improvisation) and have contributed new knowledge to historical, systematic and applied musicology. Such investigations have generated, in total, the publication of 4 books, 6 book chapters, 15 refereed and indexed articles and 2 audio discs, by specialized publishers in Brazil, Slovenia, Spain, the United States, the Netherlands, Italy, Mexico and the United Kingdom. United.

At an academic or professional level, of the 13 neodocors, 2 have obtained a position from the SEP as PTC, 3 have been hired in different universities, 4 have obtained the recognition of the PRODEP profile and 4 have entered the SNI (two level 1 and two candidates for national researchers).

These results clearly testify to the fulfillment of the objectives set by the CAC "Musicology" (UGTO-CA-66): the follow-up of graduates of the doctorate in Arts of the University of Guanajuato and their insertion in the labor world (figure 1).

Figura 1. La formación de recursos humanos a nivel doctoral del CAC “Musicología”



Fuente: Elaboración propia

Conclusions

The aforementioned data shows an extensive and fruitful academic activity and training of human resources in Mexico, highly specialized in the area of international musicology. In fact, the current members of the CAC "Musicology" (UGTO-CA-66) have fully complied with the provisions of article 22 of the new Regulations of the National System of Researchers of the National Council of Science and Technology (CONACYT), in terms of that 1) they have carried out "frontier research" in the musical-musicological area, thanks to which they have contributed "to the advancement of universal knowledge"; 2) they have participated "in the strengthening and consolidation of the humanistic community"; 3) have promoted "universal access to knowledge and its social benefits (...) through [different] ways of disseminating knowledge";⁵ 4) they have contributed "to the consolidation of lines of research in the humanities"; 5) have made "relevant and pertinent contributions to the humanities"; 6) have "collaborated with various public higher education institutions or public research centers in the country";⁶ 7) they have shown "international leadership recognized for their teaching, academic and professional career in the humanities"; 8) have "directed or co-directed work to obtain a doctorate degree in Mexico", participating "in postgraduate tutoring committees", and also directing "postdoctoral stays in Mexico of at least one academic year with research results generated during the postdoctoral time", and 9) have coordinated "working groups focused on making relevant and pertinent contributions to the humanities".⁷

⁵ See the bibliographic list at the end of this article.

⁶ The synodal and readers of the doctoral theses mentioned in this article are (or were) affiliated with the following institutions, national and international: Benemérita Universidad de Puebla; Carlos Chávez National Center for Musical Research, Documentation and Information, Mexico City; Las Rosas Conservatory, Morelia; National Conservatory of Music of Mexico City; Institute of Sacred Music of Morelia; Autonomous University of Queretaro; Autonomous University of Zacatecas; National Autonomous University of Mexico; Veracruz University; Eastman School of Music, Rochester, New York (USA); University of Genova (Italy).

⁷ The current collaborators of the CAC "Musicology" (UGTO-CA-66) —registered with the Ministry of Public Education (SEP)— are Dr. Elena Podzharova, Dr. Alfonso Pérez Sánchez, Dr. Omar Ignacio Córdova Azuela and Dr. Alberto Jordán Valdez Villar, of whom Dr. Fabrizio Ammetto has been director of doctoral thesis or postdoctoral stay.



Future lines of research

After more than a decade of existence of the doctorate in Arts —with its three LGAC, “History and languages of music”, “Visual arts” and “Aesthetic theories”— it is now proposed in the Division of Architecture, Art and Design Campus Guanajuato of the University of Guanajuato the transformation of this postgraduate degree into three different doctorates (as well as three different master's degrees): in Music, in Visual Arts and in Aesthetic Theories (in fact, the latter has already started since the second semester of 2021 as Ibero-American Doctorate in Aesthetic Theories). In particular, thanks to the development and growth in the Division of Architecture, Art and Design of these three areas of the arts, it will be possible to make a doctorate in Music independent with sufficient maturity from its specialized academic staff.

Acknowledgments and collaborations

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⁸ In this text, the individual contribution of each author is as follows: Fabrizio Ammetto (SNI 2) is responsible for the general conceptualization of the article, as well as for the “Introduction” and “Conclusions” paragraphs; Alejandra Béjar Bartolo (SNI 1) is responsible for writing the paragraphs “Materials and methods”, “Future lines of research”, as well as the general revision of the article; Elena Podzharova (SNI C) is responsible for writing the “Discussion” paragraph. The three authors are responsible for the joint elaboration of the results.



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Metodología	Fabrizio Ammetto (principal) y Alejandra Béjar Bartolo (que apoya)
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Validación	Alejandra Béjar Bartolo
Análisis formal	Alejandra Béjar Bartolo (principal) y Fabrizio Ammetto (que apoya)
Investigación	Fabrizio Ammetto (principal), Alejandra Béjar Bartolo (que apoya) y Elena Podzharova (que apoya)
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