

<https://doi.org/10.23913/ride.v13i26.1483>

Artículos científicos

Experiencias docentes en la enseñanza universitaria de la música en Querétaro y Nuevo León durante el confinamiento provocado por el covid 19

Teaching Experiences in University Education of Music in Querétaro and Nuevo León during the Confinement caused by Covid 19

Experiências docentes no ensino universitário de música em Querétaro e Nuevo León durante o confinamento causado pela covid 19

José María López Prado

Universidad Autónoma de Nuevo León, México

josem.lopezprd@uanl.edu.mx

<https://orcid.org/0000-0001-9175-8914>

Beania Salcedo Moncada

Universidad Autónoma de Nuevo León, México

beania.salcedomnc@uanl.edu.mx

<https://orcid.org/0000-0002-5653-9625>

Resumen

El presente estudio pretende recoger la percepción de los docentes en la enseñanza profesional de la música durante el confinamiento provocado por la *COVID-19*. Se presenta un análisis del discurso de un grupo de expertos pertenecientes a tres cuerpos académicos de las Facultades de Música de la Universidad Autónoma de Querétaro y la Universidad Autónoma de Nuevo León. Se constató la validez de la enseñanza remota para la enseñanza de asignaturas teóricas y las limitaciones para las prácticas. Por un lado, se pone de manifiesto la crisis económica que repercute en el truncamiento de los estudios y la actividad musical, y por otro lado, se hace notoria cierto grado de creatividad de la comunidad que implementa nuevos formatos. El estudio representa una muestra de expertos en dos facultades de música.



Valdría la pena replicarlo en otras instituciones superiores de música para enriquecer la información obtenida. Se lograron definir áreas de oportunidad del formato virtual en el plano educativo y artístico profesional de la música, así como constatar la imposibilidad del formato virtual para trabajar la música grupal y las cualidades del sonido.

Palabras clave: Crisis musical, pandemia, creatividad, educación remota

Abstract

This study aims to collect the perception of teachers in professional music teaching during the confinement caused by COVID 19. An analysis of the discourse of a group of experts belonging to three academic bodies of the Faculties of Music of the Autonomous University of Querétaro and the Autonomous University of Nuevo León is presented. The validity of remote teaching for the teaching of theoretical subjects and the limitations for practices were verified. On the one hand, the economic crisis that affects the truncation of studies and musical activity is revealed and, on the other hand, a certain degree of creativity of the community that implements new formats is evident. The study represents a sample of experts in two music faculties. It would be worth replicating it in other higher music institutions to enrich the information obtained

It was possible to define areas of opportunity for the virtual format in the professional educational and artistic level of music, as well as to verify the impossibility of the virtual format to work with group music and the qualities of sound.

Keywords: musical crisis, pandemic, creativity, remote education.

Resumo

O presente estudo tem como objetivo recolher a percepção dos professores no ensino profissional da música durante o confinamento provocado pela COVID-19. Apresenta-se uma análise do discurso de um grupo de especialistas pertencentes a três corpos acadêmicos das Faculdades de Música da Universidade Autônoma de Querétaro e da Universidade Autônoma de Nuevo León. Verificou-se a validade do ensino a distância para o ensino de disciplinas teóricas e as limitações para as práticas. Por um lado, revela-se a crise econômica que afeta o truncamento dos estudos e da atividade musical e, por outro, evidencia-se um certo grau de criatividade da comunidade que implementa novos formatos. O estudo representa uma amostra de especialistas em duas faculdades de música. Valeria a pena

replicá-lo em outras instituições superiores de música para enriquecer as informações obtidas. Foi possível definir áreas de oportunidade para o formato virtual no campo artístico educacional e profissional da música, bem como verificar a impossibilidade do formato virtual trabalhar a música de grupo e as qualidades sonoras.

Palavras-chave: Crise musical, pandemia, criatividade, educação a distancia.

Fecha Recepción: Septiembre 2022

Fecha Aceptación: Mayo 2023

Introduction

The drastic change in the lives of human beings caused by the confinement caused by COVID-19 has manifested itself in all daily activities. Music, like many other activities in our lives, had to adjust to the digital format to continue its journey (Narvaez, 2020; Varano, 2020).

In the pedagogical field, the training of students in music faculties has a series of particularities compared to other artistic disciplines, which have to do with the qualities of sound, such as timbre, pitch or dynamics.

There are theoretical classes, which have been digitized with greater acceptance in relation to practices that have had many difficulties, due to the limitation of working with poor sound quality (Palau, Mogas & Ucar, 2020).

This study reveals the teaching experiences with emergency remote education that was implemented in professional music education in Mexico during the contingency period caused by COVID-19.

The pandemic caused by COVID-19 has caused a series of accelerated changes in the field of education, motivating a forced approach of the community to new technologies and thus being able to continue academic activity. In the musical field, a series of weaknesses in the use of technologies have been revealed (Lorenzo de Reizábal, 2021), since not all teachers had the same training for good performance in this modality (De Aguero Servín et al, 2021). Mexican universities were in charge of organizing courses, workshops and conferences to raise the level of digital competence in record time.

However, an insufficiency of digital infrastructure has become notorious both at the individual and institutional level (Sánchez Mendiola et al, 2020). The latter has made evident the difference in socioeconomic level between Mexican families to be able to have the necessary resources and carry out virtual classes (Cifuentes-Faura, 2020), and the variety of

institutional contexts depending on their geographical location that reveal the inequity existing in traditional education (González Velázquez, 2020).

Necessity obliges, and unemployment forced many foreign students to return to their place of origin due to lack of resources, which encouraged their creativity in pursuit of academic advancement (Hernández Monterrubio et al, 2021; Gervacio & Castillo, 2022).

In the field of health, overexposure to device screens caused stress and harassment in the community (Carbajal Vaca, 2021; Picón et al., 2021) and was detrimental to physical health, since it accentuated the existing sedentary lifestyle due to hours of practice. Probably, this virtual burden has occurred to a greater extent in practical subjects than in theoretical ones, since the latter has revealed greater resilience on the part of the teaching staff (Rossel et al, 2021).

The home became a work center to the detriment of being a place of rest and family life, with long working hours that prevented the establishment of time limits (Montero Rodríguez, 2021). In such an overwhelming environment, there has also been a deterioration in emotional health, which has manifested itself in psychiatric disorders such as anxiety or depression, which have had a negative impact on learning processes, such as memory or concentration (Tyng Chai et al, 2017).

However, the change to the virtual model has provided well-being related to a considerable saving of time due to the absence of transfers from the house to the study center. For this reason, there has been greater coexistence between family members which, depending on the case, has served to strengthen ties (Román et al., 2020) or to exacerbate conflicts due to an overload of work at home (Iglesias & Pino, L.R. 2021).

The present study intends to declare the teaching experience in the professional teaching of music.

Method

The health contingency caused by the SARS-CoV-2 virus pandemic has caused changes in musical teaching and artistic work in Mexican universities.

The present study was carried out under the qualitative research approach and the case study model was used, using various techniques of participant observation, interviews and biographical accounts, using a discussion table and in-depth interviews as an instrument.

"The researcher selects or creates the data collection instruments to apply them and collect the appropriate data" (Hernández et al, 2017, p.119).

A probabilistic sampling was carried out, after which a panel of experts was selected to obtain a life history record in their teaching work during the confinement stage. The study subjects are members of three academic bodies that are named: "Fostering, Linking and Promotion of Music" and "Musical Development and Research", belonging to the Faculty of Music of the Autonomous University of Nuevo León, and "Investigation and Musical Creation" attached to the Faculty of Arts of the Autonomous University of Querétaro. The sample consists of five men and three women between 45 and 65 years of age. Eight members are doctors and one is a teacher. The investigation began on October 1, 2021.

Data collection was carried out through a virtual discussion table, the video recording of which is available on the YouTube platform (López Prado, 2021).

Telephone interviews were conducted with members of the academic body of the Faculty of Fine Arts of the Autonomous University of Querétaro. Likewise, to validate the information obtained, the triangulation principle was used, comparing it with the information extracted from other researchers (Rojas, 2021). Similarly, the researchers responsible for the study are immersed in the population studied, since they are full-time teachers at the Faculty of Music of the Autonomous University of Nuevo León. The case study was considered appropriate, since it addresses the professional situation of teachers in the contingency period.

Participants

A probabilistic sampling was carried out and we selected experts from different areas within the schools to have a holistic vision of the advantages and disadvantages of virtuality in the musical field during confinement. At the Autonomous University of Nuevo León, with Dr. Mayela Villareal, we were able to see the perspective from the subdirection of the school. Dr. Noel Savón as percussion teacher, Dr. Oscar Torres as composer and Dr. Elda Nelly as Dalcroze expert. At the Autonomous University of Querétaro, we had the vision of Dr. Rosana as a chamber music teacher, Dr. Alonso as a double bass teacher, Dr. Mauricio Beltrán, a composition teacher and Mtro. José Luis Bautista, music theory teacher. Dr. Beania Salcedo, piano teacher and Dr. José María López, cello teacher.

Procedure

On October 1, 2021, the sample was selected as a focus group and an invitation was sent to members of the academic bodies "Fomento, Linking and Promotion of Music" and "Musical Development and Research" of the Faculty of Music of the Autonomous University of Nuevo León, to participate in the sixth edition of the International Festival of Mexican Music in a virtual discussion table. The itinerary with the axes to be treated was sent, and it was carried out on October 26. Subsequently, on February 20, 2022, four members of the "Musical Research and Creation" academic body of the Autonomous University of Querétaro were invited to participate in the study, in order to carry out a more complete study. The interviews were carried out by telephone call individually and addressing each of the thematic axes in the same order.

Analysis

The analysis process began with data collection. Once completed, the review and organization of the same and the information compiled in a database made up of text documents, videos and audios and notes in electronic notebooks was carried out, and it was structured according to chronological criteria and by type. of data, beginning with the discussion table followed by the interviews to conclude with the observation. Semi-structured questionnaires were applied; a focus group was held and field observations and open interviews were carried out.

The analysis units were selected, establishing categories and assigning a code as long as the unit was linked to the approach, discarding the units that do not refer to the approach.

Results

The results yielded the following categories, within which fragments of the research report of some of the participants are presented.

Pedagogical field

The possibility of taking the teaching of music to locations that do not have a specialized teacher is one of the great benefits of virtuality. Although this resource was already available, confinement encouraged this educational practice. The availability of information and being

able to reach a larger population is another beneficial feature of virtual education. They had the opportunity to be in contact with experts from other geographical locations on the planet more easily. In short, communication accelerated.

One of the participants commented the following: "Mobile Learning was encouraged in the context of a low-income population", "It has been a very enriching experience to see how virtual education is worked in different geographical locations."

In reference to the musical activities, another of the experts shares the following: "If we had concentrated the activities that were offered virtually only in person at the Faculty of Music, we would not have had the same scope of exposure, they have been recorded and now with a "click" they are available to everyone"

In the same way, he explains: "We did more than 60 hours of music talks, master classes, it is a great audiovisual production"

In one of the excerpts from the research report, one of the participants paraphrases the following: "We had international teachers who could not come before due to economic, logistical reasons, etc...". "The courses gave us a very broad knowledge of programs and techniques, and we were able to share experiences with other experts."

Through the point of view of the teachers, we can perceive that some of the advantages were the saving of time and money, mainly for the students, because they were able to enjoy a large number of activities remotely. For teachers and lecturers, it was also a great advantage not having to travel to places outside their residence and being able to have a larger audience, also in the case of conferences more digital resources could be used, achieving a greater impact on the students. Finally, the institutions managed to save on travel expenses, which allowed them to pay for a greater number of academic events.

One of the participants mentioned the following about obtaining more information: "We have dedicated ourselves to looking for information with a large number of teachers, not only local but also foreigners, which represents knowing the work of many professionals." "The search for information on the Internet has opened up considerably."

One of the experts reiterated the following: "We obtain an incalculable diversity of information."

The following statement from one of the members was observed: "It is easier to use technology, at the Faculty we were able to hold four virtual festivals and it was much cheaper to do so."

According to the opinion of the majority of teachers and due to this new global panorama, there was a greater openness between institutions because concerts in different parts of the world could be enjoyed from the comfort of home, students participated in master classes offered by specialists who live in places far away from them, there were innumerable conferences in which a speaker from Europe sometimes participated together with a speaker from the United States. The teachers also attended and participated in national and international virtual conferences in a very short period of time, in addition to being trained to offer the public innovative digital elements that allowed the strengthening of many academic contents.

In practical classes, sound is a fundamental element to work with all its qualities such as timbre, height, duration or intensity. They are subtleties that cannot be perceived in the same way through a device.

One of the experts expressed the following opinion: "the string partners, especially the violin ones, suffered due to the treble issue. I had to see some classes that are suffering because the system cancels their sounds, it was torture". "We all fight at first over sound quality looking for which platform has better sound than another."

Another of the string specialists commented the following: "I stopped giving chamber music classes and another elective that I had at the Faculty of Fine Arts because I said: there is no way, you can give them appreciation of music, but listen to someone?"

Following this comment, a teacher gave the following opinion: "the most complicated thing was a choir or ensemble class, the teachers who taught that subject suffered a lot and did not achieve significant progress":

Obviously, it can be seen according to the extracts of the investigation report, that there are no digital platforms that emit the real sounds in time, timbre and intensity. Listening to a single instrument is very difficult, but working with choral ensembles or instrumentalists is practically impossible because each student has a different work equipment, internet speed, and space conditions in order to be in sync with the other classmates. The only viable option was individual recording and subsequent editing work, for which it was necessary for the teacher or one of the students to be trained and find effective programs to achieve a quality product.

Regarding continuity in learning, one of the teachers gave the following opinion: "Online education has facilitated the continuity of the teaching-learning process." We can see that, thanks to digital technologies and tools, most of the students were able to continue

with their training, they trained in an agile way and managed to get ahead with their subjects. Education was strengthened because new strategies were created and virtual content from the rest of the world was sought.

All the educational agents learned new digital resources that contributed to virtual education, thanks to the promotion by the universities through courses, workshops or conferences, students and teachers were able to train in a very short period of time.

One of the experts participates in the following: "Opportunities to have different knowledge." "They learned to generate content in videos. Each one had to perform their own part of it and also their own competence to be able to assemble all those videos, so they had to learn to make videos from one to thirty members".

"Before the pandemic, the conferences and discussion tables were recorded and they were available, but you had to request it in person, go find it and make a copy."

Another of the participants comments the following in this regard: "sometimes we think that in these new generations the students are digital natives, it turns out that they are not digital natives, they know how to use certain applications, especially social networks and online games, but it was difficult for them I work adapting to platforms such as the Classroom, Zoom...". With this valuable comment, we can observe that the students, not because they belong to a more current generation, have the necessary knowledge for their virtual academic development and in the same way they need to be trained for the digital education that they have had to live.

The following is concluded by one of the panelists: "on the part of the teachers there was also a problem with the lack of knowledge in the use of the platforms."

We can glimpse that education at all levels has undergone a profound change in the strategies and content of music classes; it has had to migrate to digital platforms in a vertiginous way to be able to continue with the training of students and with the work of teachers.

Psychological field

The stress caused by working in front of the computer has been very great due to the lack of knowledge of digital programs and tools. For the most part, the teachers had to train independently to be able to transmit to the students some strategies to continue with their online classes and, in addition, to be able to make recordings where the student's body posture and the progress of their musical works could be observed. , trying to replace the face-to-face class.

One of the specialists, referring to the youngest students, mentions the following: "they arrived with terrible stress because they saw the lamps and microphones arranged for a recording, instead of the face-to-face recitals. Perhaps they did not want them to see them, but the father shared the video, proud of his son's work, which caused the student a lack of privacy and a whole series of things on a social and personal level that did not occur before".

Another of the participants reiterates this opinion through the following comment: "It is very tiring to work in front of the computer, between students and teachers there is some type of exhaustion due to the virtual issue, especially in practical classes."

In the extract from the research report we also find the subsequent opinion: "we are not prepared to be psychologists for our students and it was not our turn, but in the end we ended up being them, we had to support them emotionally". This comment demonstrates how the teacher had to comply more than ever with the function of his tutor in order, in this way, to empathize with the students.

Another expert opines the following: "We have strengthened resilience, in the face of adversity we had to adapt and come up with creative solutions to the problems that arose."

After these opinions, we can conclude that musical interpretation has the particularity that, in addition to being a complex process involving muscular development, understanding of musical language and memory, it occurs in an unrepeatable temporal space. The need to record themselves to pass their exams or participate in virtual recitals causes students a considerable degree of stress because, when reviewing the playback, they find many details that do not satisfy them, which causes them to want to record themselves again and again, reaching a point of great frustration. Teachers have developed a higher level of empathy and have offered socio-emotional support to enable students to continue their studies.

The difficulty of accessing certain musical instruments stimulated the imagination of the students to create new formats and thus continue with their academic progress.

One of the participants who teaches the percussion class reveals the following information about creativity: "A medium technical student invented his wooden marimba, he drew the keys and began to practice, he imagined the marimba and painted it inside a piece of wood, he began to practice and found it useful because he was able to rehearse movements and observe many things that he did not do before, he took the opportunity to study at home without physically having the instrument".

Another expert commented the following in this regard: "I had the case of a student who managed to install complete equipment to be able to take her piano class. It consisted of adapting a tripod on the piano lid with a small camera, and another one on the side, so that through the computer the hands on the keyboard and the body posture could be observed".

We can observe with great pleasure that the teachers validated the creativity of the students and strengthened the empathy with them for the great effort that the students had to continue with their professional training.

It was also perceived in a large number of teachers an enormous creativity to offer academic content to their students, using recordings made by themselves and offering digital content resources, with the intention of strengthening learning.

Social ambit

Socialization is a very important element in interpersonal development and has been one of the shortcomings seen in remote teaching. In this regard, one of the participants shares the following: "the students no longer had the opportunity to live with each other, which has also affected their performance." For her part, a specialist wonders: How to replace active learning through experience in the social environment?

Learning is much more significant when students have the opportunity to work with their peers. Meeting different people in their academic environment makes them develop collaborative work, strengthen ties of union and confidentiality among their peers, and meet a wide variety of people who will help shape your personality.

In the case of music, we can state that it is an activity that requires a precise temporary space, in which the exhibition of the work is carried out before an audience, the artist needs to be listened to and valued because it is a profession that, by its nature, produces constant

communication between performer and audience. By offering previously recorded videos, the freshness in the communication of musical discourse and the experience of attending theaters and concert halls are lost; At home there are many distractions and it is much more difficult to concentrate than it is at a live event.

The ease in the logistics of organizing events and the saving of economic resources provided new job opportunities for teachers.

One of the panelists reveals the following: "I was invited to give a master class in a series known as the Virtual Dalcroze Masterclass, which is organized by Carnegie Mellon University."

Another of the teachers commented the following: "I had the opportunity to participate in two congresses, one of them in the interior of the Mexican Republic and the other in Cuba, with a difference of 3 days between one and the other; if we had not been working online, this would not have been possible due to the travel time and the costs that this generates".

Finally, through a comment extracted in the research report, we were able to observe the following: "a student invested in very simple recording equipment and began to offer his services first with fellow faculty and later with teachers this".

Discussion

The experience regarding the precariousness of interpersonal relationships in virtual teaching and its effect on the state of mind of university students is something that is also revealed in studies such as that of Ramírez-Hurtado (2022) in a university Spanish. The digital resilience mentioned by Sarbottam Bhagat & Dan J. Kim (2020) is a concept on which we must work preventively in the face of such abrupt changes in the traditional educational model.

On the other hand, the lack of digital infrastructure has been revealed in different geographical locations on the planet, such as India, as revealed by Dhawan, S. (2020). The latter has increased the acquisition of digital equipment by institutions in Mexico. However, teacher training is still required to go hand in hand, for optimal use of digital resources (Camacho-Navarro & Salinas-García, 2022).

The greater reach of the student body thanks to ICT is another of the benefits of virtual education, which was already documented more than ten years ago (Calderón-Garrido et al., 2019), but which in the contingency has become evident for a greater number of people.

Stress caused by student video recordings remaining timeless and being viewed at any time by friends and acquaintances has caused anxiety among music students (Medina Huertas, 2021).

Conclusions

We managed to extract three areas on which the teachers turned their reports: the psychological field, the pedagogical field and the social field. The results show an accentuation in stress in the period of remote education, which led to anxiety disorders and depression in a more acute way. Pedagogically, the impossibility of carrying out practical subjects in a group is confirmed, such as choirs, orchestra or chamber music, however, the greater scope and production that is achieved with virtuality is praised. There is also a greater development of digital skills and there are indications that demystify the idea that young students have no obstacles in the use of platforms. On the other hand, they testify that the lack of some resource encourages the creativity of some students so as not to slow down their learning process.

Finally, the development of social skills must go hand in hand with the academic one and it is revealed that isolation demotivated students. New opportunities in the labor field arose for teachers thanks to virtuality.

Future lines of research

Future lines of research could be directed towards the search for the dropout rates that occurred in Mexico in the formal study of music, from its migration to remote teaching. A mixed analysis is suggested that reflects the percentages of abandonment and the main causes of the phenomenon, in the voice of those affected.

References

- Calderón-Garrido, D., Cisneros, P., García, I., Fernández, D., & de las Heras-Fernández, R. (2019). La tecnología digital en la educación musical: una revisión de la literatura científica. *Revista Electrónica Complutense de Investigación en Educación Musical - RECIEM*, (16), 43-55. <https://doi.org/10.5209/reciem.60768>
- Camacho-Navarro, A., & Salinas-García, R. J. (2022). Estrategia basada en la evaluación auténtica para el desarrollo de competencias digitales en la formación inicial docente. *RIDE Revista Iberoamericana Para La Investigación Y El Desarrollo Educativo*, (24), e317. <https://doi.org/10.23913/ride.v12i24.1126>
- Carbajal Vaca, I. S. (2021). Nuevas sonoridades en la educación musical: Voces universitarias ante la pandemia COVID-19 . *MAGOTZI Boletín Científico De Artes Del IA*, 9(17), 17-25. <https://doi.org/10.29057/ia.v9i17.6188>
- Cifuentes-Faura, J. (2020). Docencia online y Covid-19: la necesidad de reinventarse. *Revista De Estilos De Aprendizaje*, (13), 115–127. <http://revistaestilosdeaprendizaje.com/article/view/2149>
- De Agüero Servín, M., Benavides Lara, M., Manzano Patiño, A., & Sánchez Mendiola, M. (2021). Entre la desigualdad y la oportunidad: seguimiento a los retos educativos para la docencia durante la pandemia en la UNAM. *Entreciencias: Diálogos En La Sociedad Del Conocimiento*, 9(23). <http://dx.doi.org/10.22201/enesl.20078064e.2021.23.79212>
- Dhawan, S. (2020). Aprendizaje en línea: una panacea en tiempos de crisis de COVID-19. *Revista de Sistemas de Tecnología Educativa*, 49 (1), 5–22. <https://doi.org/10.1177/0047239520934018>
- Gervacio Jiménez, H., & Castillo Elías, B. (2022). Impactos socioemocionales, estrategias y retos docentes en el nivel medio superior durante el confinamiento por COVID-19. *RIDE Revista Iberoamericana Para La Investigación Y El Desarrollo Educativo*, 12(24). <https://doi.org/10.23913/ride.v12i24.1133>
- González Velázquez, L. (2020). Estrés académico en estudiantes universitarios asociado a la pandemia por COVID-19. *Espacio I+D: Innovación más Desarrollo*, 9(25). <https://doi.org/10.31644/IMASD.25.2020.a10>
- Hernández Monterrubio, M., Trejo León, R., & Cortés cervantes, R. (2021). Movilidad y dificultades del trabajo a distancia en tiempos de Covid-19: una visión de los alumnos

- de la Licenciatura en Música del Instituto de Artes de la Universidad Autónoma del Estado de Hidalgo. *MAGOTZI Boletín Científico De Artes Del IA*, 9(17), 9-16. <https://doi.org/10.29057/ia.v9i17.6333>
- Hernández Sampieri Roberto, MVS, & MENDOZA Torres Christian Paulina, CR Ana (2017). *Fundamentos de la Investigación. Ciudad de México: Mcgraw Hill Education* .
- Iglesias, P., & Pino, L. R. (2021). Migración forzada de clases a formato online: un estudio de caso en la formación del profesorado de Música en el contexto COVID-19. *Revista Electrónica de LEEME*, (48), 175-192. <https://doi.org/10.7203/LEEME.48.21700>
- López Prado, J. M. [Universidad Autónoma de Nuevo León] (26 de octubre de 2021). *Cambios del quehacer musical nacional a través de la virtualidad*. [Video]. Youtube. <https://www.youtube.com/watch?v=INPDnM3T5Gc&t=2566s>
- Lorenzo de Reizábal, M. (2021). Ser músicos en tiempos de pandemia: del colectivo eusocial al eremoceno de las mascarillas: Texto de la Conferencia dictada en el VII Congreso Nacional y V Internacional de Conservatorios Superiores de Música. *ARTSEDUCA*, (31), 9 - 20. <https://doi.org/10.6035/artseduca.6346>
- Medina Huertas, F. J. (2021). Coros Virtuales: nueva experiencia de cantar durante la pandemia. (Trabajo Fín de Máster). Centro de Estudios de Posgrado. Universidad de Jaén.
- Montero Rodríguez, J. (2021). El hogar: amigo o enemigo en tiempos de pandemia. *EN-CLAVES del pensamiento*, (29), 30-51. doi:<https://doi.org/10.46530/ecdp.v0i29.430>
- Narvaez Suárez, F. (2020). La Comunicación Estratégica Externa en la música: Conectando en la era digital. Universidad Peruana de Ciencias Aplicadas.
- Palau, R., Mogas, J., & Ucar, M. J. (2020). ¿ Cómo han gestionado los conservatorios de música españoles los procesos de enseñanza-aprendizaje durante el confinamiento del COVID-19?. *Revista electrónica de LEEME*, (46), 108-124. <https://doi.org/10.7203/LEEME.46.18110>
- Picón, G., González de Caballero, G. y Paredes, J. (2021). Desempeño y formación docente en competencias digitales en clases no presenciales durante la pandemia COVID-19. *Arandu UTIC*, 8(1), 139-153.
- Ramírez-Hurtado, J. M. ., Vázquez-Cano, E., Pérez León, V. E., & Hernández-Díaz, A. G. . (2022). La Calidad de la Docencia Online en la Educación Superior: Un Nuevo

- Enfoque para su Medición . *REICE. Revista Iberoamericana Sobre Calidad, Eficacia Y Cambio En Educación*, 20(3). <https://doi.org/10.15366/reice2022.20.3.005>
- Rojas, V. M. N. (2021). *Metodología de la Investigación: diseño, ejecución e informe*. Ediciones de la U.
- Román, F., Forés i Miravalles, A., Calandri, I., Gautreaux, R., Antúnez, A., Ordehi, D., Calle, L., Poenitz, V., Pérez, K., Torresi, S., Barceló, Ernesto., Conejo, M., Veerle, P. y Allegri, R. (2021). Resiliencia de docentes en distanciamiento social preventivo obligatorio durante la pandemia de COVID-19. *Journal of Neuroeducation*, (1), 72-77. <https://doi.org/10.1344/joned.v1i1.31727>
- Rossel, R. J., Ocariz, X. V., & Anguita, R. M. (2021). Resiliencia del profesorado de Música chileno en el contexto de pandemia de COVID-19. *Revista Electrónica de LEEME*, (48), 154-174. <https://doi.org/10.7203/LEEME.48.21695>
- Sánchez, M., Martínez, A., Torres, R., De Agüero, M., Hernández, A., Benavides, M., Rendón, V., y Jaimes, C. (2020) Retos educativos durante la pandemia de COVID-19: una encuesta a profesores de la UNAM. *Revista Digital Universitaria*, (21), 1-24, <http://doi.org/10.22201/codeic.16076079e.2020.v21n3.a12>
- Sarbottam Bhagat & Dan J. Kim (2020) Educación superior en medio de COVID-19: Desafíos y aspectos positivos, *Gestión de sistemas de información*, (37), 366-371, <https://doi.org/10.1080/10580530.2020.1824040>
- Tyng Chai, M., Amin Hafeez, U., Saad Mohamad, N. M. y Malik Aamir, S. (2017). The Influences of Emotion on Learning and Memory. *Frontiers in Psychology*, (8), 1454. <https://doi.org/10.3389/fpsyg.2017.01454>
- Varano, J. I. (2020). Estrategias y desafíos de la industria musical en tiempos pandemia y virtualidad. *Question/Cuestión*, (1), e306. <https://doi.org/10.24215/16696581e306>

Rol de Contribución	Autor (es)
Conceptualización	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Metodología	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Software	José María López Prado «igual» / Beania Salcedo Moncada «igual»

Validación	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Análisis Formal	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Investigación	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Recursos	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Curación de datos	José María López Prado «principal»/ Beania Salcedo Moncada «que apoya»
Escritura - Preparación del borrador original	José María López Prado «principal»/ Beania Salcedo Moncada «que apoya»
Escritura - Revisión y edición	José María López Prado «principal»/ Beania Salcedo Moncada «que apoya»
Visualización	José María López Prado
Supervisión	Beania Salcedo Moncada
Administración de Proyectos	José María López Prado «igual» / Beania Salcedo Moncada «igual»
Adquisición de fondos	José María López Prado «igual» / Beania Salcedo Moncada «igual»