

Festival Internacional de Música Mexicana, un espacio enriquecedor en la educación musical de México

International Festival of Mexican Music, an enriching space in the musical education of Mexico

Festival Internacional de Música mexicana, um espaço rico em educação musical do México

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Resumen

El Festival Internacional de Música Mexicana es el primero dedicado exclusivamente a la música mexicana de concierto; busca rescatar, promover y difundir la música de academia, a través de conferencias, clases magistrales, recitales y conciertos con orquesta de cámara, orquesta juvenil y orquesta filarmónica. Es un espacio que enriquece la educación musical en México y que pretende actualizar permanentemente acerca de los compositores e intérpretes mexicanos. Los objetivos primordiales de este proyecto de investigación-acción son: mejorar el aprendizaje de la música mexicana en los alumnos aspirantes de las diferentes licenciaturas que ofrece la Facultad de Música, promover la creación de autores e intérpretes a través de exposiciones artísticas, evaluar los cambios en el proceso de aprendizaje potenciando una enseñanza más ágil y activa, utilizar el conocimiento de los elementos musicales y artísticos en el análisis de producciones artísticas propias y ajenas, y hacer partícipe al público en general del escaparate cultural que este festival ofrece.

Mediante el diseño de la investigación-acción se efectuó un estudio descriptivo con el fin de estudiar las diferentes estructuras musicales, los autores y el contexto histórico de sus obras dentro del marco del Festival Internacional de Música Mexicana.

Los resultados mostraron que el Festival tuvo un impacto directo en el enriquecimiento académico de los estudiantes de las diferentes licenciaturas en música, quienes pudieron abordar repertorio nuevo, ser supervisados por especialistas dentro de las clases magistrales ofrecidas, participar activamente en los conciertos, recitales y conferencias, además de acercarse a los solistas provenientes del interior del país. Los alumnos del área de composición expusieron su obra artística en una sala de conciertos adecuada y compartieron sus creaciones artísticas con el público en general. Los especialistas participantes opinaron que este tipo de festivales promueve y fortalece el crecimiento musical de país, brindando oportunidades a intérpretes y compositores nacionales de música culta. Fue el primer encuentro exclusivo para música de academia que involucra diferentes géneros y contextos históricos. Por último, el público no especialista concluyó que la música mexicana ayuda a crear lazos de identidad incluyentes.

Palabras clave: educación musical, identidad nacional, festival internacional, música mexicana.

Abstract

The International Festival of Mexican Music is the first dedicated exclusively to Mexican concert music; Seeks to rescue, promote and spread the music of academy, through lectures, master classes, recitals and concerts with chamber orchestra, youth orchestra and philharmonic orchestra. It is a space that enriches the musical education in Mexico and that intends to update permanently on the Mexican composers and interpreters. The main objectives of this action research project are: to improve the learning of Mexican music in the aspiring students of the different degrees offered by the Faculty of Music, to promote the creation of authors and interpreters through artistic exhibitions, to evaluate the changes In the process of learning, promoting a more agile and active teaching, using the knowledge

of musical and artistic elements in the analysis of own and other artistic productions, and making the general public participate in the cultural showcase that this festival offers. Through the action research design, a descriptive study was carried out in order to study the different musical structures, the authors and the historical context of their works within the framework of the International Festival of Mexican Music. The results showed that the Festival had a direct impact on the academic enrichment of the students of the different music majors, who were able to approach new repertoire, be supervised by specialists within the lectures offered, and actively participate in concerts, recitals and conferences, In addition to approaching the soloists coming from the interior of the country. The students in the composition area exhibited their artistic work in a suitable concert hall and shared their artistic creations with the general public. Participating specialists said that this type of festival promotes and strengthens the country's musical growth, providing opportunities for national artists and music composers. It was the first exclusive meeting for academy music involving different genres and historical contexts. Finally, the non-specialist audience concluded that Mexican music helps to create inclusive ties of identity.

Key words: Musical education, national identity, international festival, Mexican music.

Resumo

O Festival Internacional de Música mexicana é a primeira dedicada ao concerto de música mexicana; busca resgatar, promover e divulgar a academia de música através de palestras, master classes, recitais e concertos com orquestra de câmara, orquestra filarmônica e orquestra de jovens. É um espaço que enriquece a educação musical no México e pretende atualizar constantemente sobre compositores mexicanos e artistas. Os principais objetivos desta ação projeto de pesquisa são: para melhorar a aprendizagem da música mexicana estudantes de diferentes cursos de graduação oferecidos pela Escola de Música aspirantes, promover a criação de autores e artistas através de exposições de arte, avaliar as mudanças no reforço da aprendizagem o processo de aprendizagem mais ágil e ativo, usando o conhecimento de elementos musicais e artísticas na análise das produções artísticas

próprias e de outros, e para envolver o público em geral na vitrine cultural que este festival oferece. A través da concepção de pesquisa-ação de um estudo descritivo foi realizado a fim de estudar as diferentes estruturas musicais, os autores eo contexto histórico do seu trabalho no âmbito do Festival Internacional de Música mexicana.

Os resultados mostraram que o Festival teve um impacto direto sobre enriquecimento acadêmico de estudantes de diferentes cursos de graduação em música que foram capazes de lidar com novo repertório, ser supervisionado por especialistas dentro das master classes oferecidos, participar ativamente de concertos, recitais e palestras além de abordar os solistas do interior. área composição estudantes apresentaram o seu trabalho artístico em uma sala de concertos adequada e partilharam as suas criações artísticas ao público. Participantes peritos entendem que tais festivais promove o crescimento musical e fortalece o país, oferecendo oportunidades para os intérpretes e compositores nacionais de música clássica. Foi o primeiro ponto de encontro exclusivo para academia de música, envolvendo diferentes gêneros e contextos históricos. Finalmente, o público não especialista concluiu que a música mexicana ajuda a criar laços de identidade inclusive.

Palavras-chave: educação musical, a identidade nacional, festival internacional de música mexicana.

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Introduction

In general, music thrills, calms and balances, relieves aggression and calms tensions. Music is able to penetrate the hearts, touch the soul and bring about changes in people, so that they are more spontaneous, natural and expressive; It also improves relationships by strengthening affective bonds. In this respect, Schopenhauer stated: "The fact that music is not like other arts - a representation of ideas or degrees of objectification of will - but a direct representation of this same faculty, explains the rapid influence it exerts on the

Feelings, passions, and emotion of the audience, exalting or modifying them "(Ardid 1994: 37).

Music is an artistic and universal expression that has been part of the human being since its early emotional evolutionary stages. It accompanies us from gestation to being the ear the first of the senses to develop through the perception of the voice, the heartbeat and the mother's breathing.

"We have more musical dispositions than we imagine. Every person is musical. The world is musical by nature. Music is a language with universal components that cross all borders: age, sex, race, religion and nationality "(G. Campbell, 1998: 21).

In ancient civilizations, music has always been an essential part of man's education as an activity that generates well-being.

The priority objective of musical education is to awaken and develop all the faculties of man. "Music has the power to produce a certain effect on the moral character of the soul, and if it has the power to do this, it is evident that young people should be oriented to music and be educated in it" (Aristotle, 384 BC). C.- 322 BC).

The philosophy of Aristotle is characterized by being a philosophical and scientific movement based on experimentation; Invents empiricism, since he believes that all philosophies and sciences must start from experience, that is, from all the sensations that the world of perception and sensible knowledge offers us.

Artistic education in Mexico, as in the rest of Latin American countries, is a relatively new field that is under construction. Hence, in the field of science and research are engendering inter and transdisciplinary works that conceive art and music as part of the integral formation of the human being, since they favor socialization, learning and creativity.

Being our country rich in cultural diversity we can not fail to mention that music is inherent in our way of life, it is present in both urban and indigenous rituals. And if the music is carried to all possible forums and spaces, why not also music education?

The importance of folklore as part of social identity

There is no doubt that music is closely related to society; Each culture has always had its own music characterized by a particular style and form related to social groups. The social context in turn decides its own art from its essence.

There are four processes in which social structure influences musical taste (Hargreaves, 1986, p. 32):

1. Musical preferences are defined from a series of variables such as television, readings, or sports.
2. The musical taste is established depending on the prestige of the person who transmits it and the characteristics of the perceiver, such as education, personality and musical skills.
3. Social classes are associated with a particular type of music.
4. Expressiveness is related to the arts and is reflected in the spontaneous, creative and individual behaviors that internally integrate the social system.

The musical hearing produces a degree of pleasure that varies according to the social conditions that surround the listener; Listening produces mood swings and thus affects behavior, causing changes in subsequent musical choices.

Music is popular culture and forms the basis of musical folklore; The person receives from his surroundings the customs and the reality of his people, those aspects characteristic of the environment that surrounds him and the music of his area, which is inserted in the habits of life, codes of conduct and knowledge. Music is created in a concrete and determined time and place. The epoch that man lives and his history give as a result an ethnicity and a particular way of expressing feelings.

"Human summation with soil that sustains and nourishes it, means that limit it, techniques that develop and cultivate it ... All this is folk music. Like a flower and its fruit, popular

music is history, geography, ethnography, sociology, dynamics and individualization. But he still keeps his secret that gives only to those who sing it: grace, fragrance of feeling and making others feel the invisible line of human communication "(Hidalgo, 1974, p. 14).

Popular music is made by ordinary people with their own or borrowed materials from the most cultivated musical techniques, to satisfy their aesthetic and ethical needs. He creates and / or interprets when he cares for the herd or cultivates the land.

It is music for parties, to commemorate love, dance, death, sleeping children, weddings, spring and for all important occasions in the life of man. It is a form of collective and anonymous expression, which the people transform and enrich, giving it that personal touch that characterizes the population.

"Folklore represents the joy and beauty of art that penetrates the heart and soul of the inhabitants and has an extensive field of expression" (Larrea, 1958, 212).

The basic elements that researchers and students of musical folklore study are: on the one hand, melodic and rhythmic systems, schematic structures, the primitive forms of polyphony, the modalities of execution, the variability of these musics and the comparison of melodies ; On the other hand, the primitive organology, the relation of musical elements with those of historical, demographic, sociological character, the texts of the songs and the utensils used in their interpretation (Sciacca, 1965, p.9).

Varagnac (1938), quoted by Bargalló (1983), asserts that there is no art or science that does not have some folklore or a folkloric approach, while Brailoiu in his book *La etnomusicología*. Internal study states that "in no corner of the world has a society been discovered that, however primitive, ignores the musical fact" (Bargalló, 1983, p.14).

Music in Mexico through history

Throughout the history of Mexico diverse music has arisen with character and vigor own, that is to say, the Mexican musical tradition. "The ancient culture of Mexico must be familiar to us, in other words, it must be a factor that organically integrates our culture. The past, as we know, is as alive as the present when this is its natural consequence "(Chavez, 1930, p.4).

The musical wealth in Mexico can be subdivided into stages, first is the Aboriginal culture, one of the most important for its originality and strength; This music was not only an individual and spirit expression among the ancient Mexicans, but also part of the state, where there were musical institutions teaching and music teaching in religious and war schools was part of special education. Political, social and religious festivities, as well as public celebrations, always had a musical basis.

Nowadays part of it is known thanks to some chronicles of the conquerors, the relations of some illustrious Indians and the works on general history of Mexico recognized as reliable. In many regions of the country, some indigenous people still practice it according to their oldest traditions, and some museums still have original instruments.

The second stage comprises from the conquest to the revolution of 1910, very rich in genres, some of which come from the countryside and others from the city. Chávez (1930, p.7) makes the following classification:

Cross Country Music:

- Son
- Running
- Song
- Religious and profane dance
- Pastorela

Mixed City Music:

- Professional music of composers
- Concert music
- Lounge music
- Dance music

A third stage began when Manuel M. Ponce began in 1911-1912 the movement towards the Mexican song and some regional dances, such as syrup. This movement generated a great interest, no doubt in the conviction of its initiator and the uncontrollable nationalist impulse that was then aroused as a result of the revolution of 1910 (Chavez, 1930, p.7).

"No effort of the Mexican musicians would be more laudable in the present moments, that one that attended to unify the style in our music; An own style, a reflection of the national soul and directed towards an artistic and definitive realization "(J. Rolón, 1930, p.14).

Jesus. C. Romero (1942) makes a clear reference to these important stages:

1. During the colonial era, independence and until the reform, musical novelties were brought by visiting foreigners; The Mexicans settled for being simple imitators lacking in discernment.
2. From the restoration of the republic, musical innovation was sponsored by the Mexicans themselves, who remained fully Europeanized.
3. The Italian style prevailed in Mexico to the present; When the republic was restored, Italianism, without being defeated, allowed the establishment of the French and German schools, both of great prestige in the first decade of this century.
4. Musical modernism was initiated in Mexico by the young phalanx after the triumph of the revolution.

5. Musical nationalism, begun in 1910, was considered official until 1930. This trend was also a daughter of the phalanx of young musicians in Mexico.

Finally, at the end of the twentieth century, composition in Mexico was more cosmopolitan, originating a great variety of genres, languages, styles and aesthetics, and contributing from our country "new music". Electronic music labs were created in 1960. Music in Mexico continues to advance as part of its national identity.

International Festival of Mexican Music

The International Festival of Mexican Music was a research project approved by PRODEP as a result of the call for new PTC, awarded to Dr. Beania Salcedo Moncada. To this great event were added the support of the Faculty of Music of the Autonomous University of Nuevo Leon, CONARTE, the Coahuila Desert Philharmonic Orchestra and the Coordination of Music and Fine Arts Opera. It is the first festival dedicated exclusively to Mexican concert music, with the aim of rescuing, enriching and promoting an up-to-date formation on Mexican composers, and promoting the creation of instrumental and choral groups inside and outside the country. It is also a necessary proposal for the academic enrichment of the students of the Faculty of Music of the Autonomous University of Nuevo León because through lectures, conferences, active participation in recitals and concerts with orchestra will be able to know and strengthen The area of study of cultured music in our country.

The International Festival of Mexican Music in its first edition consisted of a total of 28 events, among which were 5 lectures, 3 master classes, 15 recitals and 5 concerts with orchestra. The infrastructure was as follows: Silvestre Revueltas Auditorium and Corals Room within the Faculty of Music, University Theater, Arts Center, Aula Magna of the Civil College, and the great theater hall of the City.

At the events, students, professors and five foreign specialists attended lectures and concerts. The activities took place from 10 to 14 March 2016.

Methodology

For this study, action research was considered "an instrument that generates social change and educational knowledge about social and / or educational reality, provides autonomy and empowers those who carry it out" (Latorre, 2013, p.23).

The practical approach is also used where "results and perceptions gained from research are not only theoretically important for the advancement of knowledge in the social field, but above all lead to improvements in practice during and after the research process" (Latorre , 2013, p.25).

The students of the Faculty of Music, specifically the Bachelor of Music with accentuation in composition, instrumentalist and musical education participated in the event together with the middle technician, 18 teachers, 5 foreign specialists and two researchers.

The collection of data consisted of observing the quality of the course by attending lectures, conferences, recitals and concerts with orchestra, which were recorded on video. In addition, people involved in the realization of the events about their views were interviewed using a questionnaire of 5 closed questions and, finally, the audio and video materials, the photographs and the written records were analyzed.

We understand by techniques of observation the procedures with which the investigator directly witnesses the phenomenon under study. The observation allows the researcher to express his version, as well as taking into account the versions of other people and those contained in the documents. Observation is not only a fundamental activity linked to action research, but one of the basic techniques of collecting information and key technique in qualitative methodology (Latorre, 2013, p. 56).

Results and Discussion

The International Festival of Mexican Music is a research project and a space designed to rescue, promote, disseminate and know the work of Mexican composers and interpreters through conferences, recitals, master classes and concerts with orchestra to strengthen the knowledge of the students of the Faculty of Music at the technical and undergraduate levels with accentuations in composition, instrumentalist and musical education. The first

International Festival of Mexican Music took place from March 10 to 14, 2016 in the facilities of the Faculty of Music, the University Theater, the Aula Magna of the Center for the Arts and the Theater of the City, with free access For teachers, students and general public. The festival lasted five days and offered 28 events, which are described below:

We began on Thursday, March 10, at the Faculty of Music with the conference of the teacher Guillermo Villarreal on "The influence of the students of the Superior School of Sacred Music of Morelia in Nuevo Leon", a theme of great impact among students Since they knew the bases of the musical education in Monterrey and the great teachers who initiated it.

Subsequently, we had the pleasure of listening to the Flute Ensemble under the direction of the maestro Jesús Arreola, with themes of nationalist court through popular melodies; Again the response from the public was very good.

Likewise, we have the master class of the cellist Ignacio Mariscal, who has a great international career, as concertmaster of Fine Arts and professor of the Faculty of Music of the UNAM. In total 33 students attended, who enriched their knowledge with this chair.

We also had the opportunity to listen to the TEEM, a regional group of musical inclusion where the participants showed great enthusiasm that spread to the public. This event took place in the esplanade of the Faculty of Music, so the public did not stop increasing at all times.

At the Center of the Arts, at 4 o'clock in the afternoon, we heard the recital of the teacher Adriana Rodríguez with the piano work of the talented Neo-Argentinian composer Arturo Rodríguez, who, surprisingly and to the public's delight, made his appearance on stage for Close the recital with his famous work Mosaico Mexicano in piano version with four hands.

In this same venue we were captivated with the guitar recital by the maestro José Luis Escobedo, who performed with great excellence works by the authors Julio Cesar Oliva and Manuel M. Ponce; The guitar is an essential part of Mexican music as it is one of the most traditional instruments in our country and with which many people feel close.

At night, we officiated the great ignition of the International Festival of Mexican Music at the Teatro de la Ciudad, where we had the privilege of having the presence of the great Mexican pianist Héctor Rojas, concert attendant of Fine Arts and professor of the National Conservatory of Music. He is the only pianist who has recorded in full the monumental work of Manuel M. Ponce; We heard the concert for piano and orchestra and the Mexican ballad in orchestral version of this great author representative of Mexican nationalism. In this great event, the Philharmonic Orchestra of the Desert of Coahuila, under the direction of the teacher Natanaél Espinoza, made its first appearance in the city of Monterrey, which began with Danzón No. 2 by Arturo Márquez and ended with Mosaico Mexicano de Arturo Rodríguez , Directed personally by this great composer. The public showed great enthusiasm at all times and the theater was full.

On Friday, March 11, the second day of the festival began with a lecture by maestro Boris Chalakov on "The problem of using Mexican concert music in the solfeggio class". Students are especially motivated when they analyze works with which they feel related because of their musical content.

At noon the masterclass of the pianist Héctor Rojas took place, who shared his knowledge with the students of technician and of degree in piano.

A very important aspect within the cultural heritage of Mexico are the instruments and pre-Hispanic music, that is, the music prior to the arrival of the Spanish. Within the framework of the festival, we had the opportunity to learn more about these instruments with the conference of the teacher Mirna Marroquín, who explained the types of instruments still preserved, such as ideophones, membranophones and aerophones, concluding with a demonstration of them The intervention of pupils of percussions of the master Noel Savón. The stage was the mural "Espejos Comunicantes", of the teacher Guillermo Ceniceros of the University Theater. At the end of this magnificent presentation, the students of the teacher Delia de la Torre offered an emotional piano recital in the hall of the University Theater with works by Manuel M. Ponce, Mario Ruiz Armengol and Luis G. Jordá.

Once again, the great Theater of the City was the venue for the gala concert with the world premiere of the concert for cello and orchestra by the composer Leonardo Coral accompanied by the Coahuila Desert Philharmonic Orchestra and with the presence of the

composer and conductor Arturo Rodríguez , Who on this occasion directed his work Maximiliano and Carlota. Se complemented the program with Sones de Mariachi by Blas Galindo, to close with gold with the Huapango by José Pablo Moncayo, a work that made the public vibrate once again.

The festival is a space that seeks to promote new works by Mexican authors, such as the Concerto for Cello by Maestro Coral, who commented that this work was created in 2005, but was released until 2016 within the framework of this Festival, which shows that unfortunately it is not always possible to make the proper diffusion of these new creations. The Orchestra of the Desert of Coahuila under the direction of the teacher Natanaél Espinoza does a great job in promoting these new proposals.

After enjoying once again a great concert with an excellent orchestra, on Saturday March 12 we started the day with a talk about the work of Arturo Rodríguez, composer, orchestrator, orchestra conductor and pianist. Born in the city of Guadalupe Nuevo León, maestro Rodríguez has focused on the art of orchestral composition by writing custom music for orchestras and institutions around the world and composing and directing music for film, television and multimedia projects. This talk was very beneficial, especially for the students of composition because they could know a wider perspective in the labor field.

At noon we were able to enjoy a great concert in charge of the quartet Aires Gitanos, with the mural "Espejos Comunicantes", again in the light of the day, this time with a program dedicated to popular music of great tradition, with arrangements for quartet Of strings of the teacher Manuel Zogbi, Álvaro Bitrán and Chistopher Castle. The members of this quartet are members of the Desert Philharmonic Orchestra. The spectators were captivated with subjects like: My city, Estrellita and La Bikina, among others.

In the afternoon we enjoyed three wonderful recitals at the University Theater. The duo Korima by the teachers Elda Nelly Treviño on the piano and Job Salazar on the violin offered a great program entitled "To my friends", in which we listen to works by Manuel M. Ponce, Mario Ruiz Armengol, José Pablo Moncayo, Sivestre Revueltas, among others.

Later that same day we had the privilege of listening to maestro Ignacio Mariscal now as a recitalist with solo works by Samuel Maynez, Leonardo Coral, Leticia Cúen, Leticia Armijo and Gerardo Arcos, closing with a Latin Suite for two cello with the participation of Teacher José María López Prado. Some of these works were dedicated especially to the master, being the festival again a frame of transmission of works current and little diffused. To close this musical gala, at eight o'clock in the evening, the maestro Héctor Rojas gave an amazing performance of the concert studies of Manuel M. Ponce in a recital dedicated entirely to this composer. Master Rojas has a production of 7 albums of Manuel M. Ponce's monumental piano work, was a disciple of the great pianist Carlos Vázquez, universal heir of Ponce's work, the concert studios contain the necessary attributes to be at the Technical and musical height of Chopin, Liszt, Rachmaninoff, Scriabin or Debussy.

On Sunday, March 13, the headquarters was the Center of the Arts. We began the musical day with the recital of students of Dr. Antonina Dragan, who were enthusiastic because besides having a beautiful stage they were able to share their work with a very warm public. Among the authors we could hear were: Manuel M. Ponce, Mario Ruiz Armengol, Ricardo Castro, Luis G. Jordá and Manuel de Elías.

One of the great purposes of a festival like this is to spread new works and provide the opportunity for young composers to interpret their creations in an appropriate setting, with a public eager to know new values. For that reason a special program was made for the students of composition of the Faculty of Music of the UANL. Within it we listen to the works of three talented composers, starting with "Piece for guitar and dancer on mystical animals", by composer and guitarist Didier Eli F. Reyna and dancer Alicia Leal, "Prypiat" by Alejandro Vera with the participation of the quartet Cromano and "TreSonseis Sitlatlachtli", trio for Flute, Cello and Piano by Jorge Blanco Montaña.

At five in the afternoon of that day we heard the concert of the Prana Quintet, composed by teachers Graciela González, Pedro Rivera, Roberto Flores, Oscar Serna and Marco Malagia. It is an unusual group because it only touches instruments of breath, which provides a timeless richness very captivating. They interpreted works of Mario Lavista, Homero Salazar, Silvestre Revueltas and Jose Pablo Moncayo.

The master José Enrique Guzman offered a majestic concert entitled "Leaves of album" with works of the porfiriato for harp alone, with the themes "On the waves" of Juventino Rosas, "Intermezzo" of Manuel M. Ponce, "Vals Poético" of Felipe Villanueva, "Adiós" by Alfredo Carrasco, "El canto de la huilota" by Aniceto ortega, among others.

To crown this musical Sunday, we enjoyed the participation of the maestro Luis Humberto Ramos, originally from Fresnillo Zacatecas, graduated from the National Music Conservatory and the Vienna Music Academy, a clarinetist with a solid trajectory in the Mexican artistic milieu, has a wide Discography and great authors dedicated their works to him. He presented the concert "Sketches about a duel of canes" for clarinet and string orchestra, accompanied by the excellent Chamber Orchestra of the Faculty of Music, under the direction of the teacher Claudio Tarris. The audience was intoxicated with the sound of this great soloist, who also gave a master class in the Faculty of Music, open to all students of clarinet.

To conclude our first International Festival of Mexican Music, on Monday, March 14, we began the day with the conference "Miguel Lerdo de Tejada" by the maestro Gerardo Monjarás, guest of the Superior School of Music of the Autonomous University of Coahuila. It was a very enriching talk, where it was exposed that this composer, with the support of Porfirio Diaz, created a "Typical Mexican Orchestra" to represent Mexico at the "Buffalo Pan-American Exposition" in New York and thus publicize the musical heritage Popular Mexican.

Later, under the direction of this same teacher, the Orquesta Típica of the Superior School of Music of the UA of C. was presented, offering a great diversity of productions of traditional Mexican music, with works dating from 1933 to the present day, some with arrangements of the teacher. The students were very identified with the participants and the result was encouraging.

In the afternoon at the Aula Magna, we had the opportunity to enjoy the concert of the Ensemble Pianístico Regiomontano, with the maestros Rocío Molina and Adolfo Nava, who offered a music program of contemporary and local authors for four-handed piano and piano prepared, Which is rare in our concert halls. The program included works by

composers Federico Ibarra, Raúl González Guzmán, José Hernández Gama, Ricardo Martínez, José Enrique Guzmán and Daniel Flores.

At six in the afternoon and continuing with this Mexican party, we received the teacher Lourdes Rivera, accompanied by the Arte Joven orchestra and under the direction of the teacher Esteban Hernández, who offered an extensive gala of Mexican melodies. The audience was seduced by the wonderful voice, within the program were offered songs of great tradition such as "Sobre las olas", "La paloma", "Morir por tu amor", "Júrame", "La norteña", among many others.

Finally, and to conclude this first edition of the International Festival of Mexican Music, we were able to delight in the presence of the maestro Manuel Ramos, a great violinist belonging to Bellas Artes performers, with a long history as an international soloist, who performed a concert for Manuel's violin and orchestra M. Ponce, accompanied again by the Chamber Orchestra of the Faculty of Music, under the direction of the maestro Claudio Tarris. The Aula Magna recorded an absolute full and many spectators asked when the second edition of the festival would be celebrated.

The questionnaire with "estimation questions that have the purpose of classifying the answers according to their degree of intensity, to introduce the element of measurement, and in general to evaluate opinions or attitudes" (García-Córdoba, 2012, p.76) was provided To persons attending at least one of the events held. After taking a sample of 100 questionnaires and completing the coding, graphs were made to visually represent the data using graphs. The results were the following:

Graph 1. Corresponding to the first question of the questionnaire applied for this research.



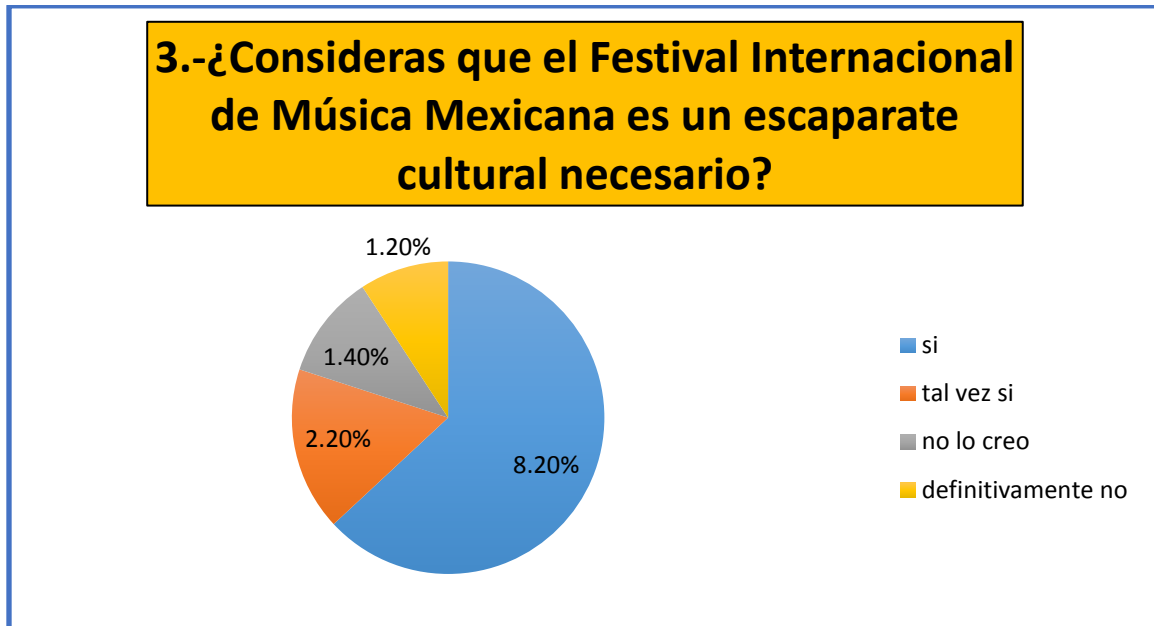
Fuente: elaboración propia.

Graph 2. Corresponding to the second question of the questionnaire applied for this research.



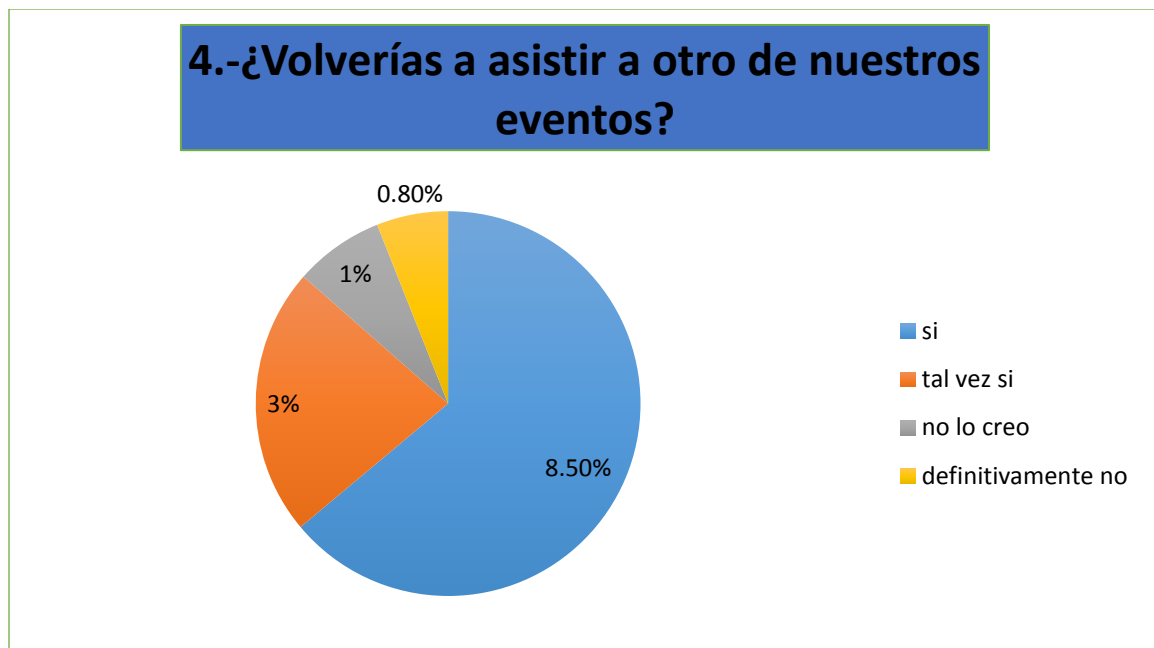
Fuente: elaboración propia.

Graph 3. Corresponding to the third question of the questionnaire applied for this research.



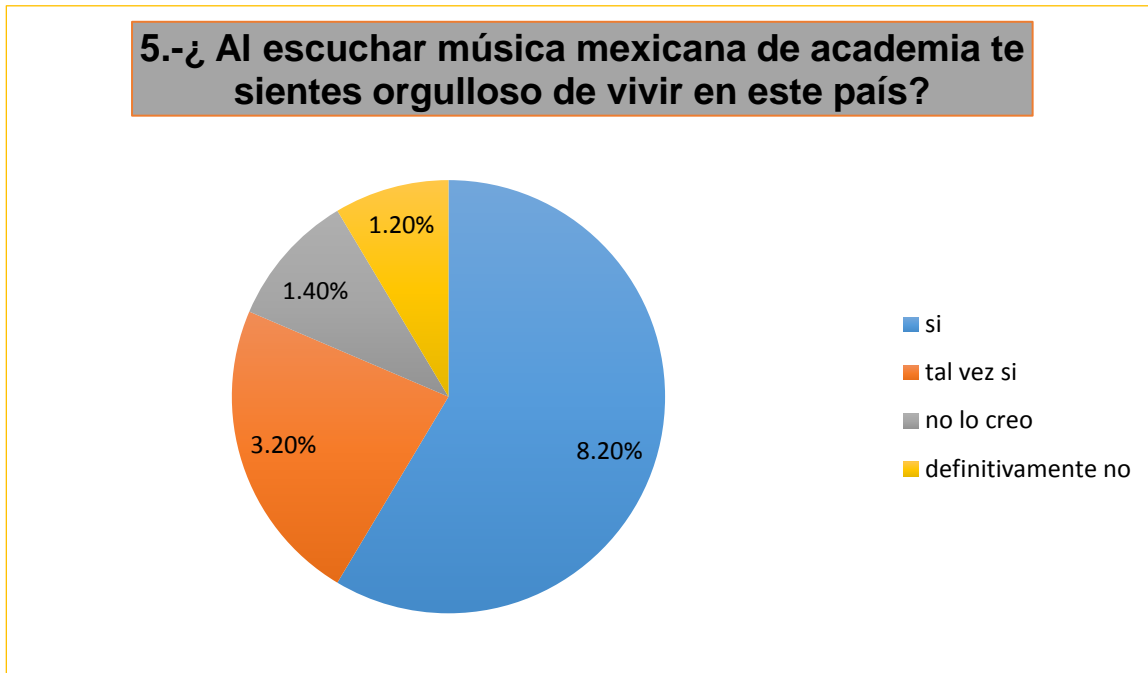
Fuente: elaboración propia.

Graph 4. Corresponding to the fourth question of the questionnaire applied for this research.



Fuente: elaboración propia.

Graph 5. Corresponding to the fifth question of the questionnaire applied for this research.



Fuente: elaboración propia.

Conclusions

We were fortunate to have 28 events in five days, the participation of teachers, students and foreign guests was very motivating and enriching for our community, students were able to approach Mexican music material they did not know and work with specialists Who gave the master classes of piano, cello and clarinet. Through the lectures they were able to know the musical history of the country and of Nuevo Leon, they observed the replicas of the pre-Hispanic instruments with the demonstration of sounds, they were able to approach music material for orchestra and to analyze it with the aid of recordings and explanations, and participated in some Recitals as interpreters in different concert halls.

The faculty of the Faculty of Music participated with recitals and lectures, the students of the composition area showed their recent exhibition inviting the general public to attend world premieres. They interpreted their works in suitable rooms of concerts, where also a multidisciplinary event took place with contemporary dance. Among the objectives

achieved are the changes in the learning process to promote a more agile and active teaching through the knowledge of musical and artistic elements in the analysis of own and other artistic productions.

The audience at the concerts and recitals concluded that Mexican music is a bond of identity among all Mexicans, and that allows us to know or remember our roots. The festival also allowed us to share our musical wealth with professionals from the rest of the world. Undoubtedly, the musical language unites us all.

The International Festival of Mexican Music aims to be a platform for the new talents at national level and an extension of the memory of the consecrated artists. This is the first event of its kind in our country.

After two consecutive years, the response from students and the general public has been very positive. For this research only the results of the first International Festival of Mexican Music, which took place from March 10 to 14, 2016, were included.

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Appendix. Festival Internacional de Música Mexicana



Fuente: Elaboración propia.