

## **El II Festival Internacional de Música Mexicana, impacto social y educativo en la formación musical nacional**

*The II International Festival of Mexican Music, social and educational impact in the national musical formation*

*O II Festival Internacional de Música Mexicana, impacto social e educacional na formação musical nacional*

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### **Resumen**

El Festival Internacional de Música Mexicana es el único 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. 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 II 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.

**Palabras clave:** educación musical, festival internacional, impacto social, música mexicana

### **Abstract**

The International Festival of Mexican Music is the only one dedicated exclusively to Mexican concert music; seeks to rescue, promote and disseminate the music of academia, through lectures, master classes, recitals and concerts with chamber orchestra, youth orchestra and philharmonic orchestra. 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 learning process promoting a more agile and active teaching, using knowledge of musical and artistic elements in the analysis of own and other artists' productions, and making the general public participate in the cultural showcase that this festival offers. Through the design of the action research, 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 II International Festival of Mexican Music.

The results showed that the Festival had a direct impact on the academic enrichment of the students of different music degrees.

**Keywords:** International festival, mexican music, musical education, social impact. Social impact, musical education, international festival, Mexican music.

## Resumo

O Festival Internacional de Música Mexicana é o único dedicado exclusivamente à música de concerto mexicana; procura resgatar, promover e divulgar a música da academia, através de palestras, master classes, recitais e concertos com orquestra de câmara, orquestra juvenil e orquestra filarmônica. Os principais objetivos deste projeto de pesquisa-ação são: melhorar a aprendizagem da música mexicana nos aspirantes a estudantes dos diferentes graus oferecidos pela Faculdade de Música, para promover a criação de autores e intérpretes através de exposições artísticas; avaliar mudanças no processo de aprendizagem, promovendo um ensino mais ágil e ativo; usar o conhecimento dos elementos musicais e artísticos na análise de produções artísticas próprias e alheias, e envolver o público em geral na mostra cultural que este festival oferece. Através do desenho da pesquisa-ação, foi realizado um estudo descritivo com o objetivo de estudar as diferentes estruturas musicais, os autores e o contexto histórico de suas obras no âmbito do II Festival Internacional de Música Mexicana. Os resultados mostraram que o Festival teve um impacto direto no enriquecimento acadêmico dos alunos dos diferentes graus de música.

**Palavras-chave:** educação musical, festival internacional, impacto social, música mexicana.

**Fecha Recepción:** Febrero 2018

**Fecha Aceptación:** Junio 2018

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## Introduction

Mexico is a country with a great cultural richness, within which music has been a fundamental element since its origins, with music being a process in which different cultures have intervened: pre-Hispanic, European and African among others.

Music is an artistic manifestation whose main purpose is the communication of the different moods of the human being and, since the oldest civilizations, has always been a substantial part of the education of man, as an activity that generates pleasure and well-being. The cultural fusion that takes place through music has been developed at different

levels of the population: it travels through the geographic and cultural regions of the country: "In Mexico there are forces that seek to preserve traditional music as an important factor of cultural cohesion; and there are forces that intend to destroy it to implement other cultural models, directed mainly by economic and political interests "(J. Reuter, 1994, p.13)

Some historical sources that have served as reference to know the type of music and instruments that were used by the pre-Hispanic civilizations, have been the own findings of musical instruments: the images of the musicians with their instruments represented in the codices, vases or paintings , as well as the stories of some historians who witnessed music before European influence. In some regions of the country it is still possible to observe how indigenous groups, for example, perform a type of music close to their ancient traditions. Finally, in some museums, as part of their collections, original prehispanic instruments are exhibited.

The different drawings and monuments of the ancient Mexicans have served to establish their history. But, in a practical way and in daily life, it was the poets and the musicians who were in charge of disclosing and recording particular events that deserved to be emulated and known.. ( G. Orta Velázquez, 1996, p. 76)

### **Importance of music within traditions**

The musical presence was essential for religious festivities, as well as for daily entertainment. With music, the most important news was transmitted: events and catastrophes provoked by nature; also, as part of the different rituals: healing, epidemics, wars, victories or defeats.

According to Orta Vázquez (1996), the musical production for the festivities that were continually celebrated, were not stationary, but were renewed, which implies the existence of composers at the exclusive service of the temples or, of the great lords. These composers offered their gods and heroes in each festival new songs and new dances, which were rehearsed days before the performance. With the arrival of the Spaniards in Mexico, the music began to experience religious turns of Christianity. Practically nonexistent methods for musical, instrumental and vocal teaching. For this reason, each music teacher transmitted his knowledge in an empirical way, an instruction passed down from generation

to generation. On the other hand, "the studies of the religious in the Universities of Europe demanded the plain and figurative singing, as well as knowing how to construct the instruments that the Church required for worship." (G. Saldívar, 1987.p. 87)

Until very recently, before the total commercialization of Mexican popular festivities imposed a consumerism alien to tradition, the Catholic religion, with its regional and local manifestations, often fueled by remnants of the prehispanic magical-religious world, implied a series of religious songs that they had preserved almost without alterations as they had been taught since the sixteenth century friars and priests (J. Reuter, 1994, p. 98)

In any case, the celebrations of the Catholic world did not end with the Mexican interpretation, still heard in some towns and small towns the music that accompanies some religious services such as processions, where dances and music are played with percussion instruments and flutes. Some families hire bands for the funeral services of the pantheon where trumpets, trombones, drums, saxophones and clarinets are heard; Even on November 2, the Day of the Dead festival, in some pantheons, musicians are observed playing from grave to grave.

Also, on the eve of Christmas, during the inns, according to Mexican tradition a series of verses are sung, where adults and children repeat in search of accommodation so that Maria can give birth. Through these sung verses a dialogue is created between María, José and the landlords to whom the inn is requested.

### **Social impact of Mexican music as an essential part in artistic and pedagogical formation**

Currently in Mexico the existence of a musical culture has been consolidated. On the other hand, the processes through which music education goes continue to be complicated in many aspects. The importance of music for pedagogical and professional development, especially in an increasingly globalized society, must be promoted through basic education.

Based on the theories of multiple intelligences of H. Gardner, we see that music, with all the wide range that encompasses both its practical aspect and could be playing an instrument, dancing, singing or in its theoretical aspect, as would be the knowledge of musical language, for example, helps the development of our children's abilities, providing stimuli that are easily perceived by them and, in a playful way, help them in their intellectual growth (J.M. Martí, 2014,p.35)

In our country we observe with great sadness that in the majority of the schools of basic education the matters of artistic training have been omitted like the music, the dance, the song, the painting, among others. This fact is regrettable because, since antiquity, these human expressions formed part of the students' formative curriculum. Musicality is immersed in our daily life and it is only a question of developing it to enjoy it fully.

In 2011, the Ministry of Public Education made a training proposal, which addresses the cognitive, motor and emotional benefits that entail an adequate musical education in the student population. Here are some challenges to meet the needs of the population of primary schools:

The challenges for music education in basic education begin when the program seen above is put into practice: the space granted in the basic education curriculum of the SEP is far from satisfactory and has generated -or has not solved- difficulties in providing the student population with an adequate musical education. The diverse works that analyze the difficulties to carry out the plan of studies agree in the insufficiency of the available hours to realize the class of music, since this one must be shared with the other disciplines included in the artistic education. Depending on the grade and type of school, the hours available for the music class vary between one and four per week.

### **International Festival of Mexican Music**

The International Festival of Mexican Music emerged through a research project approved by PRODEP, as a result of the call for a new PTC, awarded to Dr. Beania Salcedo Moncada. To this event were added the support of the Faculty of Music of the Autonomous University of Nuevo Leon, CONARTE, the Philharmonic Orchestra of the Desert of Coahuila 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 updated training on Mexican composers, and promoting the creation of instrumental and choral groups inside and outside the country. Also, the proposal seeks to

enrich academically the students of the Faculty of Music of the Autonomous University of Nuevo Leon, because through lectures, lectures, active participation in recitals and concerts with orchestra; they will be able to know and strengthen the area of study of the cultured music of our country.

The International Festival of Mexican Music in its first edition had a total of 28 events: 5 conferences, 3 master classes, 15 recitals and 5 concerts with orchestra. The infrastructure was as follows: Silvestre Revueltas Auditorium and choir room within the Faculty of Music, University Theater, Center for the Arts, Magna Hall of the Civil College, and the great hall of the City Theater. In the events participated students, professors and five foreign specialists, who gave master classes and offered concerts. The activities were held from March 10 to 14, 2016.

### **The II International Festival of Mexican Music as a social and educational impact in the national musical formation**

Mexican music generates a bond of identity that identifies us and challenges everyone. It reminds us of our origin and future. We share our musical wealth with professionals from the rest of the world and, where once again we unite through sounds.

The International Festival of Mexican Music of the Faculty of Music of the Autonomous University of Nuevo Leon becomes an unprecedented cultural showcase that serves to show the world the talent, values and intellectual riches of Mexico. Based in Monterrey, a cosmopolitan city that maintains solid growth at an artistic level. It is the first festival dedicated exclusively to Mexican concert music and with the aim of rescuing, enriching and promoting an updated formation on Mexican composers, as well as promoting the creation of instrumental and choral groups inside and outside the country. After analyzing the benefits and the social and educational impact that was achieved through the first International Festival of Mexican Music, the School of Music of the UANL took the important decision to promote the second Festival, which seeks to strengthen and enrich the formation of students, professionals and interested public, through the offer of quality artistic productions for children, youth, adults and seniors. There will be lectures, master classes, recitals, record presentations and concerts with orchestra. The venues of this great

event were: the School of Music of the UANL, the Arts Center, the Aula Magna of the Civil College, the Teatro Nova and the great hall of the City Theater. We have the support of the Faculty of Music of the Autonomous University of Nuevo Leon, Extension and Culture, CONARTE, Music and Opera of Fine Arts, the Philharmonic Orchestra of the Desert of Coahuila, the Orquesta de Esperanza Azteca, Youth Orchestras of PRONAPRED and, Chamber Orchestra of the Faculty of Music. We had a total of 25 events, including: 4 conferences, 3 concert-conferences, 2 recitals and disc presentations, 8 recitals, 2 master classes and 5 concerts with orchestra.

## **Methodology**

For this study, action research was used, considered "an instrument that generates social change and educational knowledge about the social and / or educational reality, provides autonomy and empowers those who perform it" (Latorre, 2013, p.23). The practical approach was also used, where "the results and perceptions gained from the research are not only of theoretical importance for the advancement of knowledge in the social field, but above all they lead to practical improvements during and after the research process" (Latorre, 2013, p.25). The students of the School of Music, specifically the Bachelor of Music with specialization in composition, instrumentalist and music education; participated in the event, along with the average technician, 18 professors, 5 foreign specialists and two researchers.

The data collection consisted of observing the quality of the course by attending master classes, lectures, recitals and concerts with orchestra, which were recorded on video. In addition, the people involved in the realization of the events were interviewed about their points of view with the help of a questionnaire of five closed questions and, finally, audio and video materials, photographs and written records were analyzed. By observation techniques we refer to the procedures with which the researcher directly witnesses the phenomenon studied. The observation allows the researcher to express his or her version of the facts, in addition to 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 also one of the basic techniques for gathering information, as well as a key technique in qualitative methodology (Latorre, 2013, p. 56).

## **Results and Discussion**

The International Festival of Mexican Music consists of a research project and a space designed to rescue, promote, disseminate and know the work of Mexican composers and performers through lectures, recitals, master classes and concerts with orchestra, in order to strengthen knowledge of the students of the Faculty of Music, above all, in the technical and undergraduate levels, with emphasis in the areas of composition, instrumentalist and musical education. The second International Festival of Mexican Music was held from March 30 to April 3, 2017 at the premises of the School of Music, the Aula Magna of the Civil College, the Nova Theater, the Center for the Arts and the Theater of the city. Access was free for teachers, students and the general public. The festival lasted five days and offered 25 events, which are described below:

We began on Thursday, March 30, at the Silvestre Revueltas Auditorium of the Faculty of Music, where Mirna Marroquín offered the lecture "The Prehispanic Instruments in the Codices." She explained through images and explanations that the only references that are available to know what pre-Hispanic music was, which flourished in Mexico, is found in archeology, codices, paintings, murals, as well as the musical instruments found.

The musical wealth in Mexico can be divided into great stages: first, the aboriginal culture, one of the most important for its originality and strength, this music was not only an individual expression and spirit among the ancient Mexicans, it was also part of a State organization, where there were teaching musical institutions, in addition to a particular musical education for religious and warrior acts, that is, a fundamental aspect in the formation of the individual. Political, social and religious festivities, as well as public celebrations always had a musical presence. At present, part of that history is known,

thanks to the chronicles of the conquerors, the relations of some ancient and illustrious Indians and the works of General History of Mexico recognized as trustworthy. Also known is the music of some contemporary indigenous people who still practice it, faithful to the oldest traditions. Museum conservation has also contributed to the study and analysis of ancient instruments.

In the morning, the masterclass of cello with Master Ignacio Mariscal, from the Faculty of Music of the Autonomous University of Mexico, was given in the choir room of the Faculty of Music. In this space the students of the cello area were able to approach material of Mexican authors and exchanged opinions with the teacher, obtaining through this meeting an active learning.

During the midday, a tribute recital was presented, with the work of María Grever, a Mexican composer who has left a musical legacy full of elegance and Mexican identity; among his best known songs we hear Tipi tipi tin, I do not know, When I return to your side, Júrame, Alma mía, among others. The ensemble consisted of Mayra Rendón, Alba López, María de Lourdes Martínez, Sara Corcuera, Aron Martínez and Leopoldo Montalvo. This recital was held at the Silvestre Revueltas Auditorium, with a very enthusiastic audience, mostly students from this unit. In this same room, at 4:00 pm the choir recital of Master Patricia Cavazos was presented, who shared a work done with the students of Técnico Medio. The program included the following songs: My city, La cucaracha, Contigo learned, Only once, songs by Silvino Jaramillo and Jorge Córdoba. The students were enthusiastic with this type of meeting because they feel identified with Mexican music and they also maintained a collaborative work.

One of the main objectives at the International Festival of Mexican Music was the rescue of works by acclaimed composers. On this occasion, a recital-conference entitled "Nationalism and music today" was given by Doctors Beania Salcedo Moncada and José María López Prado, held in the Aula Magna. Works by Luis Sandi were approached, who sought inspiration in the tradition of popular song, in the evocation of the colonial past and the miscegenation of sones, without excluding the assimilation of elements of nineteenth-

century music and the European avant-gardes.

The inaugural concert was offered at the Aula Magna de Colegio Civil, at 8:00 p.m., with the participation of the charismatic Regiomontana singer Lourdes Rivera and the Orquesta Arte Joven, directed by Maestro Esteban Hernández. Also, some members of the Pronapred orchestras participated in the opening; the formal opening of this second International Festival of Mexican Music was held with the presence of Doctor Celso José Garza Acuña, Secretary of Extension and Culture of the UANL. The campus was full and the public was satisfied .. On Friday, March 31, we started with the lecture "Esthetic tendencies of the contemporary Mexican composers", with the participation of the teacher Eduardo Caballero, who approached the production of the current composers in our country. He also commented that art in Mexico, unfortunately, is centralized and, hence, the relevance of the Mexican Music Festival based in the city of Monterrey, as it offers a showcase of possibilities for our community. That same day, the program continued with the presentation of the album by the teacher and pianist Adriana Rodríguez, with music by Arturo Rodríguez, a talented composer from Guadalupe Nuevo León, who has focused on the art of orchestral composition, as well as writing of music by order for orchestras and institutions around the world; he also composes, orchestra and directs music for film, television and multimedia projects. At 3:00 pm we move again to the Aula Magna de Colegio Civil, where we appreciate the presentation of the Cromano Quartet, chamber music, composed of four young people from the North of the country. On this occasion they played the quartets of Silvestre Revueltas, one of the most important composers of the 20th century. In this same venue, at 5:00 p.m., a concert was offered by the duo of Violoncello and Piano by the concert master of Fine Arts, Ignacio Mariscal and María Teresa Frenk, who interpreted great authors with great skill. : Manuel M. Ponce, Leonardo Coral, Rubén Montiel, Mario Ruíz Armengol and Carlotta Bote. It should be noted that we were fortunate to have the maestro Coral, a composer with a long career, as a special guest. The great hall of the City Theater was the venue for the gala concert: concert for piano and orchestra by Ricardo Castro, with the admirable skill of the concert artist of Fine Arts, Héctor Rojas, under the direction of guest conductor Guillermo Villarreal. The program

included the Mexican Suite by Eduardo Angulo, the Redes Suite and Sensemayá, both works by Silvestre Revueltas, true jewels of Mexican Music. The audience was very enthusiastic and the Theater showed in all its emotional ties between people. In this regard, Schopenhauer affirmed:

The fact that music is not like the 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 feelings, passions and emotion of the audience, exalting or modifying them. (Ardid, 1994, p. 37).

On Saturday, April 1, activities began in the morning, at the Silvestre Revueltas Auditorium, with the concert-conference by the group of Musical Inclusion, led by the teacher Viridiana Gámez. The Faculty of Music prides itself on being a socially responsible and inclusive institution and this group is the result of a wonderful work, already done for several years; music is able to penetrate hearts, touch the soul and bring about changes in people, in such a way that they are more spontaneous, natural and expressive. In addition, it strengthens relationships and affective ties. In this regard, Schopenhauer affirmed:

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In the Aula Magna of Colegio Civil at 3:00 p.m., the Quinteto de Alientos "Prana" was presented, a spectacular group that provided a wide range of works and composers such as Ramón Villagómez, Laura Rubio, Homero Salazar, Alejandro Vera, with arrangements of Jonathan Salas, and with works by Silvestre Revueltas and José Pablo Moncayo. Later, at 5:00 p.m., in this room, maestro Héctor Rojas invited the audience to a piano recital with transcendental pieces by Manuel M. Ponce, Ricardo Castro, Rodolfo Halffter and José Rolón. Maestro Rojas has a production of 7 albums that include the piano work of Manuel M. Ponce. Rojas was a disciple of the great pianist Carlos Vázquez, universal heir of Ponce's work. Concert studios contain the necessary attributes to be at the technical and musical level of Chopin, Liszt, Rachmaninoff, Scriabin or Debussy.

The International Festival of Mexican Music has among its main objectives to promote the musical development of young instrumentalists, through the appreciation of transcendental works by Mexican authors. For that reason, the concert of the Esperanza Azteca Orchestra and Choir was presented, with a series of extraordinary works. In the first place, the children interpreted the Huapango de J.P. Moncayo showing a wide sonority; then they performed the work of Samuel Zyman that was specially made for this orchestra "Canto a la música for two cellos, chorus and orchestra", closing the concert with "Alas a Malala", a work for choir and orchestra by Arturo Márquez, who came from Mexico City to attend especially this concert. The response of the audience was truly impressive and the words of Maestro Márquez to the members of the orchestra were admirable because, in addition to congratulating them for their great work, he also referred to singing as an ode to education that all children in the world should receive ., At the end of the concert, many children approached with the hope of giving their compositions to Arturo Márquez, who received them with much love and enthusiasm.

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, as the ear is the first of the senses to develop, through the perception of the voice, the beat of the heart and the breathing of the mother. "We have more musical arrangements than we imagine. Everyone is musical. The world is musical by nature. Music is a language with universal components that cross all frontiers: age, sex, race, religion and nationality "(G. Campbell, 1998, p.21). On Sunday, April 2, it was offered, within the framework of the International Festival of Mexican Music, a children's concert "En busca de las palabras", this sung tale is the work of composer Roberto Carlos Flores and was interpreted by Ópera 360° ensemble, based in the Teatro del Centro de las Artes, it should be noted that the scenography , music and interpretation led the audience to experience a fascinating experience. At noon, in this same venue, a harp recital "Dibujos sobre papel amate" was presented, with original works by the talented maestro Enrique Guzmán, who performs a very important job as a teacher of the Faculty of Music and has also been concerned with enriching the national panorama of the composition for this instrument.

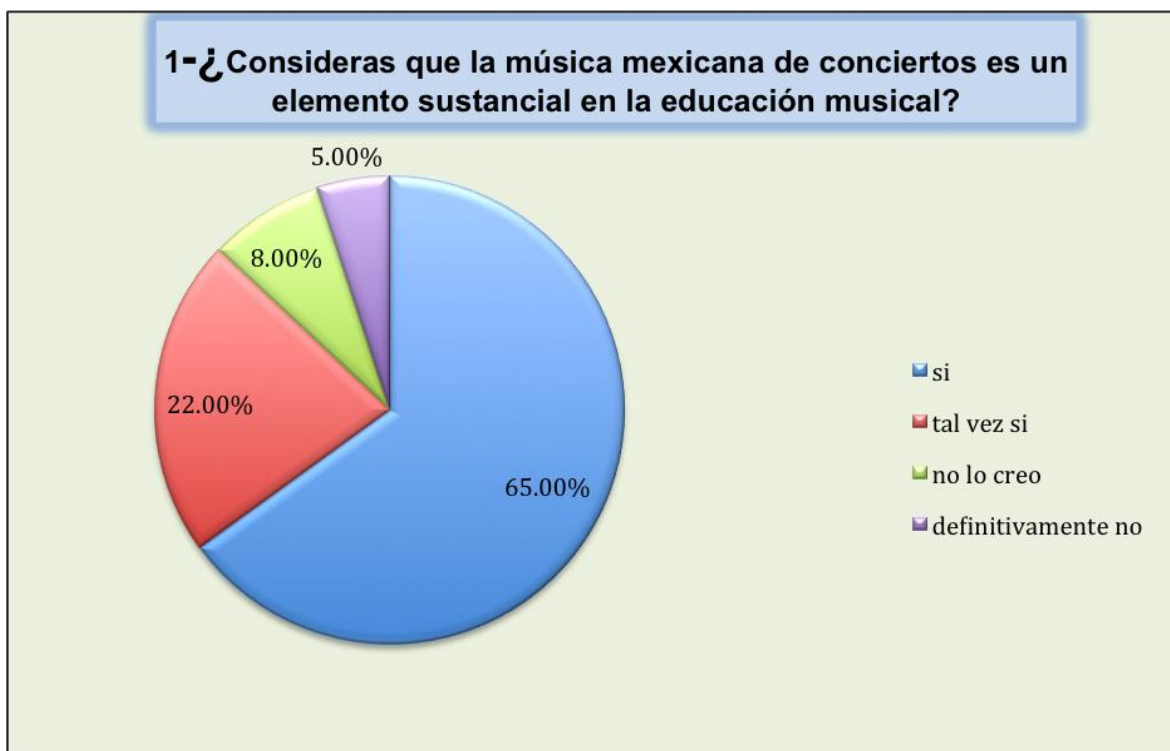
At 15:30 hours, the "Cuarteto de Alientos Alizés wood" offered a spectacular concert with works by Rafael de Paz, Sergio Ortiz, Homero Salazar Manuel de Elías, with arrangements by Jonathan Salas and Alma Huerta for the Danzón No. 2 of Arturo Márquez, Estrellita by Manuel M. Ponce and Te quiero usted de María Griver. During the recital the world premiere of the Rhetorical Fantasy No. 5 of the composer Abdel Vega was performed.

To finish, the Philharmonic Orchestra of the Desert of Coahuila presented, under the direction of maestro Natanaél Espinoza, a concert-tribute offered to the maestro Arturo Márquez, with the sublime interpretation of Doctor José María López Prado of the concert for cello and orchestra Espejos en la arena . Works such as La leyenda de Emiliano de Overtura, Danzón No. 8 and Conga de fuego were also performed. The great hall of the City Theater was full, the audience turned up in applause and Maestro Márquez was very satisfied. The last day of the Festival, on Monday, April 3, began the musical day with the conference "Panorama laboral en la Música, comparativa 2007-2014", given by Dr. Óscar Torres, who reflected on the most important changes in the panorama work of music, through a comparative study. Towards noon, after an interview conducted by local media, the teacher Arturo Márquez offered a talk for the students of the Faculty of Music, where he talked about his career in the last 20 years; shared an entertaining account of his personal and professional life, making the students fully integrated into this talk; He explained each of his works, in terms of musical structure, and allowed the students themselves to ask about the works they wanted to know thoroughly. During the talk, an active and participatory learning environment prevailed, where students and the general public had the opportunity to interact with one of the world's greatest composers.

At four in the afternoon we moved to the Aula Magna de Colegio Civil, where the audience appreciated the presentation of the string quartet "Aires Gitanos"; a concert full of color and national identity was offered, with original works such as the Suite Norteña de Pepe ramos and Manuel Zogbi, arrangements for Mi ciudad, Estrellita, Bésame mucho, La Bikina, among others. In other activities, Elda Nelly Treviño offered the recital-conference "Music of Mexican composers for young pianists", where they tackled works of great importance and that have been considered as pedagogical proposals for learning the piano. To close this

musical gala, at 8:00 p.m. the closing concert with the participation of the Chamber Orchestra of the Faculty of Music, under the baton of the guest conductor Guillermo Villarreal and the international pianist Daniel Hidalgo. The Concerto for improvised piano and orchestra by Eugenio Toussaint was performed. "The concerto for improvised piano and orchestra corresponds to Opus 58 of the Work Catalog of Eugenio Toussaint, whose year of creation was 2006 and was released on September 18 of the same year at the National Conservatory of Belgium, Brussels" .The questionnaire with " The purpose of the estimation questions is to classify the answers according to their degree of intensity, to introduce the measurement element, and in general to evaluate opinions or attitudes "(García-Córdoba, 2012, p.76), it was provided to the attendees 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 by means of graphs. The results were the following:

**Gráfica 1.** Correspondiente a la primera pregunta del cuestionario aplicado para esta investigación



Fuente: Elaboración propia

**Gráfica 2.** Correspondiente a la segunda pregunta del cuestionario aplicado para esta investigación



Fuente: Elaboración propia

**Gráfica 3.** Correspondiente a la tercera pregunta del cuestionario aplicado para esta investigación



Fuente: Elaboración propia



**Gráfica 4.** Correspondiente a la tercera pregunta del cuestionario aplicado para esta investigación



Fuente: Elaboración propia

**Gráfica 5.** Correspondiente a la tercera pregunta del cuestionario aplicado para esta investigación



Fuente: Elaboración propia

## Conclusions

For the second International Festival of Mexican Music we were fortunate to have 25 events in a span of five days. The participation of teachers, students and foreign specialists was enriching for our community; the students, above all, were able to approach material of Mexican music that they did not know and work hand in hand with the specialists who taught the piano and cello master classes. Through the conferences, data on the musical history of the country and of Nuevo León were known; replicas of the codices referring to prehispanic music were appreciated; the analysis of the work of maestro Arturo Márquez was highlighted and, above all, a channel of direct interaction was created between the composer and the curious of his work: his works were analyzed structurally with the help of recordings and detailed explanations.

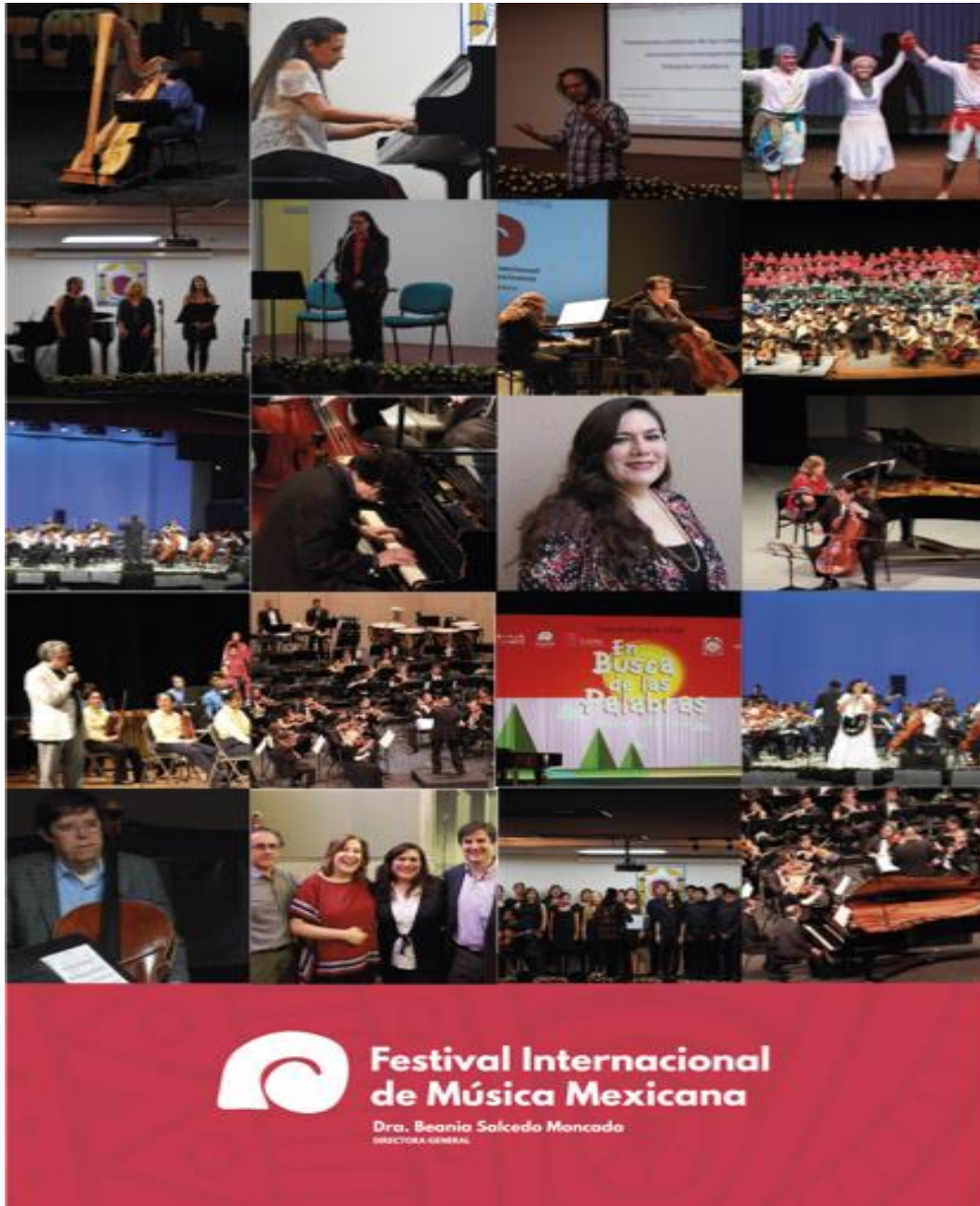
The faculty of the Faculty of Music participated with recitals and lectures; a multidisciplinary event was held for the younger audience with the sung tale "En busca de las palabras". Among the objectives achieved are the changes in the learning process to promote a more agile and active teaching, through the knowledge of musical and artistic elements in the analysis of their own and others' artistic productions. The public attending the concerts and recitals concluded that the appreciation of Mexican music generates a bond of identity among all Mexicans, since it 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 become a platform for new talent at the national level and as an extension of the memory of established artists. Finally we can affirm that, after two consecutive years, the response of the students, the teaching staff and the general public has been very encouraging. Two years after the birth of this Festival, music education in Mexico draws attention to become a cultural priority. For this research only the results of the second International Festival of Mexican Music, which took place from March 30 to April 3, 2017, were included.

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## Apéndice. II Festival Internacional de Música Mexicana



Fuente: Elaboración propia

|                     |                        |
|---------------------|------------------------|
| Rol de Contribución | Autor (es)             |
| Conceptualización   | Beania Salcedo Mancada |

|  |  |
|--|--|
| <b>Metodología</b>                                   | <b>Beania Salcedo Moncada</b>                                |
| <b>Software</b>                                      | <b>Beania Salcedo moncada</b>                                |
| <b>Validación</b>                                    | <b>José María López Prado</b>                                |
| <b>Análisis Formal</b>                               | <b>Beania Salcedo Moncada</b>                                |
| <b>Investigación</b>                                 | <b>Beania Salcedo Moncada 50% José María López Prado 50%</b> |
| <b>Recursos</b>                                      | <b>José María López Prado</b>                                |
| <b>Curación de datos</b>                             | <b>NO APLICA</b>   |
| <b>Escritura - Preparación del borrador original</b> | <b>Beania Salcedo Moncada</b>                                |
| <b>Escritura - Revisión y edición</b>                | <b>José Maria López Prado</b>                                |
| <b>Visualización</b>                                 | <b>Beania Salcedo moncada</b>                                |
| <b>Supervisión</b>                                   | <b>Beania Salcedo Moncada</b>                                |
| <b>Administración de Proyectos</b>                   | <b>Beania Salcedo Moncada y José María López prado</b>       |
| <b>Adquisición de fondos</b>                         | <b>José María López Prado y Beania Salcedo moncada</b>       |