

Requerimientos disciplinarios para la mejora en la interpretación musical hoy en día

Disciplinary Requirements for Improvement in Today Musical Performance

Requisitos disciplinares para melhoria no desempenho musical hoje

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Resumen

Este artículo surge de la necesidad de abordar referentes disciplinarios sobre la interpretación musical desde una perspectiva no comercial, es decir, para aquellos que advierten en la interpretación musical una herramienta de trascendencia humanista. Para ello se hace referencia a la edad ideal para iniciar a tocar un instrumento aunado a algunas ideas sobre la introducción de los infantes al mundo de la interpretación, teniendo especial cuidado en la selección del instrumento y de los tiempos designados para la práctica proporcionada. Asimismo, se hace especial hincapié en la lectura a primera vista como una herramienta trascendente para la ejecución de los intérpretes. En esa misma línea, se sugieren otras herramientas que son más holísticas en el desarrollo del intérprete, como son, en primer lugar, desarrollar cierta condición física y lograr proveerse de una nutrición adecuada, en tanto se prioriza el desarrollo cultural e intelectual como parte del alimento del alma.

Palabras clave: interpretación musical, requerimientos disciplinarios.

Abstract

This article arises from the need to approach disciplinary referents about musical interpretation from a non-commercial perspective, for those who notice in the musical interpretation a tool of humanistic transcendence. For instance, is reference the importance of the age of initiation, among some other ideas to introduce the world of interpretation during the infant stage, taking special care in the selection of the instrument and the provided times designated for the practice. Likewise, special emphasis is placed on first sight reading as a transcendent tool for the execution of interpreters. Along the same lines, other holistic tools are suggested for the interpreter development, such, firstly, evolving a certain physical condition and achieving adequate nutrition, while prioritizing cultural and intellectual development as part of the soul's food.

Keywords: musical interpretation, disciplinary requirements.

Resumo

Este artigo surge da necessidade de abordar referentes disciplinares sobre interpretação musical de uma perspectiva não comercial, ou seja, para quem percebe na interpretação musical uma ferramenta de transcendência humanista. Para isso, é feita referência à idade ideal para começar a tocar um instrumento, juntamente com algumas idéias sobre a introdução das crianças no mundo da interpretação, tomando um cuidado especial na seleção do instrumento e nos horários designados para a prática oferecida. Da mesma forma, especial ênfase é colocada na leitura à primeira vista como uma ferramenta transcendente para a execução de intérpretes. Na mesma linha, sugere-se que outras ferramentas sejam mais holísticas no desenvolvimento do intérprete, como, primeiro, desenvolver uma determinada condição física e alcançar uma nutrição adequada, priorizando o desenvolvimento cultural e intelectual como parte do processo. comida da alma.

Palavras-chave: interpretação musical, requisitos disciplinares.

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Introduction

When we talk about music, its interpretation and incursion in the professional field it is necessary to stop to think about those aspects with which an instrumentalist manages to develop fully in the musical space, taking into account that it is an environment of high commercial competitiveness that goes constant detriment of aesthetics by the imposition of systemic cultural schemes through television contests, cardboard artists, etc., which suggest that musical activity is really a matter of luck and great ease, which appreciably undermines the work who has strived to have a deeply demanding discipline, commitment and delivery. This disparagement is a consequence of the role that music currently represents in the social process: that of object-merchandise (Cruz, 1999). For example, according to the mastering services provided by Mastering, who are located in Berlin:

Many musicians earn most of their income through their concerts and concerts. But first, you have to build your fan base in streaming services. Let's say you generated exactly 1 million views on each of the following broadcast providers. That would be your estimated income: Napster - \$19.000, Tidal - \$12.500, Apple Music - \$7350, Google Play - \$6760, Deezer - \$6400, Spotify - \$4370, Amazon - \$4020, Pandora - \$1330, Youtube Music - \$690. (Mastering.com, 2019)

Its value is given by the market, and is, therefore, completely subsumed to its exchange value, which appeals to the interpreter being exclusively accommodated to the public that has a screen and, on some occasions, does not interact or, in a reified manner, is a simple statistical element of monetary success or failure. These are the only factors that determine the interpreter's direction towards his musical development (Rojas, 2012).

To achieve an adequate improvement in music, certain elements and necessary practices are proposed, some of them especially in countries with great musical performance: European but also Asian geographies -where in the last few years performers have emerged who have stood out for their musical virtuosity. Within these we will approach the age of beginning, the selection of instrument, the time of practice, the development of reading at first sight and the importance of the physical condition with the increase of an intellectual and cultural baggage. Unfortunately, as mentioned by Rodríguez (2014), "since I did not find studies or

investigations that served as antecedents to the subject, nor specialized bibliography; the only related literature that could be used as a reference was sports "(p.15), sometimes the approach to these issues is focused on an incipient approach from the scientific point of view.

At what age start as an instrumentalist?

Beauvillard (2006) takes as reference Zoltán Kodály, great musical pedagogue, who in 1966 came to point out the eccentricity of starting "nine months before the birth of the mother" (Beauvillard, 2006, p.157). One of the advantages of some countries where great musicians are constantly emerging is that music has been incorporated as part of school education for a long time. In the United States, for example: "In 1838, the Boston public schools incorporated school music into their study programs and, twenty years later, in 1860, most of the states had followed their example" (Muñoz, 1976) . What has allowed children to start studying and playing a musical instrument at an early age. In this regard, Davison and Spripp (cited in Reynoso, 2010) agree that "without musical preparation, until the age of 7 or 8 years there is a rapid evolution in aspects such as the system of notation for known songs and for the creation of new songs; but after this age, musical development goes into stagnation "(p.55). Therefore it is necessary to take into account this stage as fundamental in the interpretative sustentation.

Some guitar teachers consider that the ideal age to start studying guitar is at nine years old, although there are cases of students who have started at age seven and even before. William Bay (2012), for his part, considers the following: "As a general rule, I would say that 5 years is an appropriate age to start learning guitar" (p 39). In prestigious music competitions, children under the age of five often appear playing the guitar or a musical instrument in a profoundly virtuous way, some even participating in international matches. Such is the case of the Menuhin Competition, where children like Christian Li have excelled, who began his studies at the age of five years and was awarded in 2018 with the first place at the age of 10 years. It should be noted that, in addition, this prize was also shared by 11-year-old Chloe Chua (Menuhin Competition, 2018). These children begin to study the musical instrument even before they have the physical maturity required to play it; they do it, yes, from very simple works-in comparison with the older children who are in stage IV of Erickson's

psychosocial scale (McCormick and Scherer, 2018, p.143). Also, in the case of guitar, children under nine years of age usually play, in accordance with their size, with the smallest guitar (Eckels, 2009, p.203).

It contributes greatly to the interpretive area starting with music classes at an early age; perform different activities that include songs, improvisations, play with sounds and rhythms, dance, etc. Experiences that will be reflected in the infant's musical capacity and will even allow him to develop his absolute hearing. Although this is not a compulsory condition to start a musical career (Díaz and Tafuri, 2006).

There are those who started studying music in early childhood, even with prenatal stimulation, and could not get to a high level as interpreters, even some left their musical studies and devoted themselves to another profession. However, this does not mean that it has not been a very enriching experience in their integral formation. In many cases, the impossibility of musically interpreting has to do with anxiety, as shown by the 2005 Osborne and Kenny MPA study, which identifies the most influential and stressful aspects of children musical performers, and stands out for each age specifically, which topic affects them primarily, all this in the interest of contributing to their solution (McPherson, 2015, page 497). Even so, Davidson (2006) mentions the following:

It is possible that prenatal stimulation is one of the most important environmental experiences, and that children stimulated in this way benefit in terms of their education in general and their musical development in particular. (p. 115).

Therefore, it will depend on the individual abilities and abilities of each one, the time assigned to the trials and the perseverance. So when asked if the musician is born or is made, you could say that an interpreter is born and made. And even when Rodríguez (2014) mentions that one has to be born with certain necessary elements in the emotional sphere, in any way talent is not useful if it is not properly developed. Gainza (2002) affirms that "the musician is not born, but is made" because music is an activity in which intelligence is applied, which could explain the cases of Mozart or Beethoven, for example, of how "these people they applied their exceptional conditions of intelligence and sensitivity to a beloved activity chosen by them: music "(page 118).

While there is no general consensus about the ideal age to start in the world of music, the importance of receiving musical stimuli before reaching the age of two is emphasized. In this sense, Davidson (2006) mentions the following:

Researchers have discovered that children who have been sung and included in musical games during the important stage from birth to two years later developed high-level musical skills. (...) On the contrary, most children who left music had not received many musical stimuli before two years of age (p. 115).

What musical instrument to choose?

The choice of a musical instrument is as much as finding a soul mate. Therefore, it is advisable to know several instruments, since the selection sometimes requires time. An infant can move very fast with one instrument and not so much with another; therefore, it is necessary to test several instruments to find the ideal. In addition, the learner may show interest in a particular sound "as it may indicate certain qualities of temperament or personality that the child could express musically if given the opportunity" (Richards, 2002).

It is also good to start from the physical conditions: "People with broad hands have a greater potential to develop as pianists than those with narrow hands" (Davidson, 2006, p.122). Likewise, for guitarists it is better to have broad hands, while for violinists it is convenient to have long, narrow hands; it follows that physical condition also matters at the time of choosing an instrument.

Choosing a musical instrument is a process of success and error, depending on the future experience, that is, practical discovery, as described Richards (2002):

For the success of the musical experience it is important to tie the instrument with the performer as closely as possible. Just as some people do better with colors than others, some people are more suited to a particular instrument than others (p. 49).

We would add that, sometimes, in life certain events may occur that mark our course or impel us to realize our ideas or projects. For example, in 2003, a student still without knowing me attended a concert of mine, where I played as soloist of the Symphony Orchestra of the State of Puebla the Concert in D minor by Mario Castelnuovo-Tedesco; Later, when he was already taking classes with me, he told me that thanks to this concert he decided to be a guitarist and study this career in a professional way. These are moments that can be very casual but at the same time very significant; In the case of this student, a concert defined the course of her life: being a guitar player. Jung (1990) calls these events part of "synchronicity as a relativity of space and time conditioned by the mind" (Jung, 1990, p.28). Godoy (2011), on the other hand, defines these events well:

The synchronicity whose theoretical formulation is due to Carl Gustav Jung, is defined as the correspondence between thought patterns and the dynamics of external becoming, to configure a meaningful experience. These are events that coincide in time and space without an apparent cause that relates them to each other. It is their proximity and coexistence that gives them a meaning for human consciousness. That is why it is said that synchronicity cancels the boundaries between subjectivity and its environment. The human being lives by reading the world around him (p. 7).

One way to overcome the doubts that arise naturally in the choice of an instrument, especially by children practitioners, as well as the questions that the reader might have regarding this topic, is to be attentive to life events that they arise around musical instruments. As it happened with my violinist daughter, when she entered a craft store when she was little, she was only two years old, she was struck by a small wooden violin that was a toy, which, of course, I bought and asked him if he wanted to learn to play it, when I noticed that his eyes flashed immediately I promised him that I would buy him a real violin. Being attentive to this type of situation helps to choose also the ideal instrument for an infant. Although sometimes they themselves do not know what they want, an adult can help them make the best decisions and encourage them to discover what they really want and prepare them, because the road is not simple, since only by working hard you get some success or desired results . If neither the infant nor his parents have any idea of which instrument to start

studying, the piano would be a good option, since any professional musician must know how to play the piano because it is the basis of many of the theoretical subjects (Castro, 2006).

Regardless of which instrument will accompany childhood, all human beings should have the opportunity to know and study music, because it provides enormous benefits in its development in multiple fields, such as the psychomotor, the socio-affective and the cognitive; it has been shown that being in contact with music develops logical-mathematical thinking, linguistic skills and creativity (Cambell, 2007; 1998; Waisburg, 2008; Borislova, 2017). As Richards (2007) correctly mentions, it is worth going through all the problems and obstacles involved in the study of music due to the benefits it provides. The infants who are in an orchestra is not because they are smart, but they are ready because they are in the orchestra, it reminds us of their own Richards (2007).

How much time do you have to practice?

Music students, especially newcomers, wonder how much time it is necessary to practice with their musical instrument. The answer offered by the guitarist Eduardo Fernández, in one of his Master Class, is that "you have to study until the goal is met" (Themkumkwun, 2016). Of course, when it comes to a work that is new, it would be difficult to apply this criterion when the interpreter is only reading the work. Leo Brower constantly recommends in his courses that you should not touch more than three times a part that does not come out. If the interpreter continues to have problems with the third, decisions must be made, either slow down or find another solution in the fingering; Ultimately, change the work for a simpler one. Therefore, decisions depend on the individual skills of each interpreter (Brouwer, 2016). There are interpreters who can study little and advance enough, while others can invest many hours in the study and advance very little. It will depend on some factors that include knowledge about how to study and take advantage of time, the age and level of the performer, the quality of the musical instrument and the conditions of the study, among others related to motivation and discipline. Stefan Reid (2006), specifically in the part of his book where he talks about musical performance, to clarify how much time is enough, he resorts to an interesting investigation by K. Andres Ericsson, Ralf Krampe and Clemens Tesch-Römer with three groups of violinists students, grouped according to the evaluation of

their teachers, who were based on the performance and abilities of their students, as well as their possible development in the future: "best violinists", "good violinists" and "future music teachers". The average time of daily practice from childhood to the present was calculated. This yielded the following results. The group of "best violinists" had accumulated 7410 hours of practice, the "good violinists" 5301 and the possible "teachers of music" 3420 hours. This confirms that the success of a musician does not depend on innate talent, but on the time dedicated to the instrument, since the "best" and "good violinists" practiced around two and a half hours to four hours daily, while the future "teachers" of music "showed an average daily practice of one and a half hours (Reid, 2006).

Similarly, Richards (2007) classifies students also into three groups: "amateurs", "expressive performers" and "competitors". The first practice less than half an hour a day, the second about an hour and the third about two hours a day. But Richards (2007) also reminds us that the teacher is the main guide of the student and that sometimes significant results can be achieved in 15 or 20 minutes if they are effectively utilized.

Dr. Noa Kageyama (2018) of the Juilliard School of Music, in his web article "How many hours should I practice a day?", Mentions that studying more than four hours does not necessarily cause significant advances. In fact, it has been shown that after two hours there is a decline. Kageyama (2018) makes mention of the fact that practicing too much is also counterproductive, as well as practicing very little. In that sense, Gladwell (cited in Kaufman, 2013) proposes the 10,000-hour rule, based on the study of Dr. K. Anders Ericsson, who conducted his research at Florida State University and calculated the time needed to achieve experts These 10 000 hours of deliberate practice are distributed in approximately 10 years, which allows achieving an expert level in the performance of any discipline and, in the case of musicians, nearly 25 years to achieve an international level of performance (Kaufman , 2013).

However, as already mentioned above, it also has to do a lot for the apprentice to have good advice. In this regard, Rodríguez (2014) mentions several examples of personal students who with deficiencies managed to overcome thanks to their support. It makes mention of the case of a student whose suspension was requested in a matter of ten days. Faced with this situation, he had personal sessions with her, where they not only worked on the requested repertoire,

but also the rearrangement of the technique. As a result, after her excellent presentation -with threat of suspension-, her teacher was impressed; Subsequent to that event, the student showed considerable good performances in guitar, in such a way that her passage through the music degree continued with high accreditations.

Reading at first sight

Each interpreter must practice reading at first sight every day. The approximate time to be applied to the reading varies from fifteen minutes to one and a half hours a day, depending on the level and age of the interpreter. The daily practice will allow to have a notorious progress within a few months of having started. Why is it important to know how to read at first sight? There are many benefits that this practice provides:

- 1) Reduces the time of study of any work.
- 2) It allows the interpreter to know a greater number of works and enrich their knowledge about the repertoire.
- 3) You can show your students how they should interpret the works.
- 4) Be a capable interpreter.

The development of reading competence is a topic that is commonly ignored in the choral area, as mentioned by Daniels (cited in Demorest, 2003) in his book Sight-reading instruction in the coral rehearsal, while the Hales study (cited in Demorest, 2003) on student choirs in Rocky Mountain states believes that sight reading is critical for 70% of choral directors in this geographic area. This same situation can be found in other academic instruments or activities.

Although sometimes the problem of reading skills involves some problems, for example:

Habits, memory, music theory and images, so they should be taught for a period of time. In recent years this basic study has been emphasized by a number of music schools that teach it under the name of solfeggio (Apel, 2000).

An interpreter must master reading at first sight. It is part of being professional and being a capable musician. In addition, there are many moments in life as an interpreter where your services are required. Sometimes, just a few days before the event, or even the same day, when replacing a member of the group that can not appear at the concert.

The importance of the interpreter's physical condition and diet

For an interpreter, performing physical exercises on a daily basis and having healthy eating are as important as the practice of the musical instrument, since, when facing the stage and the audience, the body receives a load of emotions and, in some cases, a stress very strong, for which the body is not prepared. Hence, the interpreter can suffer a series of discomforts such as migraines, fatigue and fatigue, anxiety, stomach and dermatological problems, muscle injuries or having a cold, and even something more serious such as dizziness and even fainting. In a public presentation, be it a concert, an exam or a contest, the interpreter's defenses may be at a very low level, especially if the interpreter has not prepared for this type of experience physically, mentally, or psychologically. Gabriel Rosati (2011), important trumpeter, mentions: "To play is like being a bodybuilder. It's a question of balance, concentration, organization of repetitions, feeding, coordination and talent!" (P 119).

The interpreters are recommended to practice yoga or tai chi or any other sport that does not have the danger of hurting their hands. For example, one of the prohibited sports for instrumentalists is basketball (Horvath, 2010). Curiously, the physical condition and healthy eating of interpreters are subjects that have been little treated in the study programs of the musical instrument and in the published works. In some recent texts little by little they have begun to come to light. An important comparison in this area was the survey carried out at the International Convention of Orchestra Musicians in 1986 where the physical problems of the musicians were addressed. As part of this survey, 4000 questionnaires were sent to different artists, of which 56% were answered. Among the important information of these stands out the following: 66% of string musicians, 48% of woodwinds and 32% of musicians presented musculoskeletal problems; of this group, 16% showed problems with the right shoulder and 14% with the left, while 14% indicated problematic situations with the neck; also, 14% indicated problems in the left lower back and 12% in the right lower back; coupled

with this, they included tobacco or psychological problems, or that include dystonia, that is, involuntary muscle movements (Winspur and Wynn Parry, 2005). In that sense, Pozharova proposes to the interpreters to work together with the health professionals and points out the following:

Another unfavorable aspect that affects the hours of study, in terms of number and concentration, is the lack of a good physical condition, caused by the same problem of sedentarism inherent in the profession. For a correct musical interpretation it is necessary to have a "healthy mind in a healthy body", and to achieve this, the multidisciplinary work of musicians and health professionals is indispensable. (Pozharova y Rangel, 2015)

When we talk about healthy eating, we refer to a balanced diet that contains all the nutrients that the body needs for proper functioning, both proteins, carbohydrates, vitamins and minerals and a sufficient amount of water. A nutritionist can give the best advice on what diet and how many calories a person should consume per day depending on the individual characteristics and activities performed. In this regard, Rodríguez (2014), mentions the following:

It is important to eat healthy: fresh fruits, salads, and vegetables; Drink plenty of fluids including juices. Avoid fried and greasy foods, I also recommend not to explore new diets, dressings and condiments to which we are not adapted, such as pepper or chili ... Remember that stress can cause a drop in our immune system (p. 237).

Intellectual and cultural baggage of the interpreter

The interpreter's preparation should include both a balanced diet and the habit of reading every day. What kind of readings should the interpreter include in his daily life? First: classical literature, starting with The ingenious hidalgo Don Quixote de la Mancha, until the works of our century, because, as Javier Nadal (2008) well mentions, "Cervantes is the greatest symbol of a language that is the language of culture; because it is a language in transformation "(p.91). We would occupy several pages if we wanted to leave a list with

examples of universal literature. There really is no time to wait, because I would not reach a life to be able to read everything that needs to be read.

It is also important to include poetry because, as Toledo (2011) says, poetry is the origin of language and the essence of life. A good exercise for memory is to constantly memorize the poems. We consider that one of the reasons why certain countries have a very high level of education is due to the fact that their study programs necessarily include music and literature subjects. In this regard, the Organization for Economic Cooperation and Development [OECD] (2011) comments on the interest in recreational reading:

On average in the OECD countries, 72% of the socioeconomically advantaged students (the students of the fourth highest part of the PISA index of economic, social and cultural situation in the assessed country) reported that they read daily for pleasure while only 56% of disadvantaged students indicated the same thing.

Why do you have to read every day? Because an interpreter can not go on stage with a poor cultural background, because he could not transmit the message or the idea of a musical work if his look is empty. Cultivating his spirit and the soul of the interpreter is a mandatory condition for a transcendent interpretation, as well as knowing the life and work of the composer he plays. The structural analysis of the work and its historical context are equally important in the interpretation. Performing a musical work is equivalent to transmitting his vision about the world and sharing the inner world of the interpreter with the audience, with his developed personality and his solid thoughts.

Thus, if a musician is interested in the work of Bach, it will require a "careful reading of the primary sources available, both musical and non-musical (...) as well as interpretative aspects that can not and should not be avoided "(Wolff, 2008, p.17). In this sense, in the concerts an explanation of the work is constantly required as a compensatory speech, an essential part when performing live concerts as it is allowed to interact with the audience, something that was usually kept reserved at the concerts of etiquette, as mentioned by Goffman's study (cited in Tsioulakis and Hytönen-Ng, 2016); however, today more and more public response is expected with deep interaction with the interpreters (Tsioulakis and Hytönen-Ng, 2016).

This interaction can only be achieved thanks to the personality, which is built through knowledge, mainly because the material is not understood as a static reality or as a natural material that is blindly regulating, with harmonics, mathematical rules of symmetry and similar appearances. as a scenario of history where the interpreter is called to break reality into the creation of atmospheres and alternative environments. Ultimately, the interpreter is invited to break the imposition of musical material from outside: it is, therefore, and with the help of cultivated consciousness, to place the language and musical forms at the service of the composer so that they can develop them. according to its immanent legality (Maiso, 2015).

Some practical tips to prepare the concert

Based on the above, we share some recommendations that may be useful for the musician, whether singer or instrumentalist, who wants to achieve a transcendent interpretation.

Practice time

- ✓ Prepare the program that is going to be interpreted sufficiently well so that at least 90% of the expected results.
- ✓ Review the whole concert without an instrument in a mental way, imagining the instrument; and in the case of the singers, also review mentally.
- ✓ Perform harmonic, structural and musical analysis of each work.
- ✓ Play the whole program at very slow tempo, equally from memory.

Cultural background

- ✓ Investigate the works, their historical context, period and style.

Feeding

- ✓ Do not eat before the concert, at least two hours after consuming the food before going on stage, but you can eat a banana or half a banana half an hour before the concert.
- ✓ Avoid consuming dairy products and caffeine on the day of the concert.

- ✓ Do not consume alcohol.

Exercise

- ✓ Do not do any type of physical exercise on the day of the concert.
- ✓ The best thing you can do is to sleep before the concert and two hours before the concert begin with warm-up and do stretching exercises.

Relaxation

- ✓ Do not listen to music on the day of the concert.
- ✓ Avoid talking a lot on the day of the concert. It is important to keep all the energies and emotions for the moment of the concert and not to wear out with a chat or laughter.
- ✓ Do not play the whole program before the concert. It is recommended to review some difficult parts and warm your hands well before the concert.
- ✓ It is good to be nervous a few days before the concert to be calm the day of the concert.
- ✓ Wait for the day of the concert with great joy and impatience.
- ✓ Half an hour before performing breathing exercises.
- ✓ Before the concert take about 10 minutes to relax and rest to decrease heartbeat and relax all the muscles of the body, probably this activity will make you sleepy, it is normal. You can lie down with your feet up or bent.
- ✓ Go on stage with great enthusiasm, motivation, confidence and concentration.
- ✓ At the moment of interpreting the works in the concert, think about the music and enjoy it.

Conclusions

The musical interpretation today is intermingled in a social environment of great competitiveness where superficiality and fast life prevents appreciating the transcendence of a musical work. That is why some of the factors addressed in this article allow committed interpreters to leave this social ocean of futility and expressive banality to emerge towards a profound and transcendent projection, with the hope that the work done on the stage will break with the idea of an automatic repetition of the musical material, and that the preparation and practice, together with the possibility of moving with skill and sufficient technique in the company of an awareness of his work as an interpreter, proposes musical alternatives and is also an element that transcends the automated interpretation to configure themselves as active subjects of the music they transmit, reconstructing the musical meanings in the different scenarios thanks to cultural sustenance, challenging the audience with the desire to achieve the deepening of aesthetic practice with a view to the transformation of experiential realities . Music as a creation of possibilities and proposition of new references with listeners.

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