





## A procedure for the degree project in the bachelor of music degree

### Un procedimiento para el proyecto de titulación en la carrera de licenciatura en música

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#### CONAHCYT classification:

Area: Humanities and Behavioral Sciences

Field: Sciences of arts and letters

Discipline: Theory analysis and criticism of fine arts

Subdiscipline: Other

 <https://doi.org/10.35429/JSR.2024.25.10.1.11>

#### History of the article:

Received: January 05, 2024

Accepted: June 20, 2024

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#### Abstract

The program for the training of an instrumental musician at the UAZ (Autonomous University of Zacatecas) currently has an emphasis on the beginning of the research processes through the UDI Degree Project; however, the predominance of actions for training as a performer makes the pedagogical process in this subject difficult and sometimes delays the completion of studies. The objective of this article constitutes a solution to this problem: to present a procedure for the orientation of music students that systematizes work experiences during the research process. For this, systematization was combined with experiential methods, pedagogical observation, systemic-structural/analytical-synthetic and document analysis, which led to the development of a procedure for the orientation of the music student based on the curriculum and the theoretical framework in research.

Objectives	Methodology	Contribution
To present a procedure for the orientation of music students that systematizes work experiences during the research process.	Systematization was combined with experiential methods, pedagogical observation, systemic-structural/analytical-synthetic and document analysis	The development of a procedure for the orientation of the music student based on the curriculum and the theoretical framework in research.

#### Musician's Training, Curriculum, Procedure

#### Resumen

El programa para la formación del músico instrumentista en la UAZ, cuenta actualmente con un énfasis hacia el inicio de los procesos investigativos a través de la UDI Proyecto de Titulación; sin embargo, el predominio de acciones para la formación como intérprete, dificulta el proceso pedagógico en esta asignatura y en ocasiones retrasa el término de los estudios. Una solución a esta problemática constituye el objetivo de este artículo: exponer un procedimiento para la orientación del estudiante de música que sistematiza experiencias del trabajo durante el proceso investigativo. Para ello se combinó la sistematización con los métodos vivencial, observación pedagógica, sistémico-estructural, analítico-sintético y análisis de documentos, lo cual propició la elaboración de un procedimiento para la orientación del estudiante de música con base en el currículo y en el marco teórico en una investigación.

Objetivos	Metodología	Contribución
Exponer un procedimiento para la orientación del estudiante de música que sistematiza experiencias del trabajo durante el proceso investigativo.	Se combinó la sistematización con los métodos vivencial, observación pedagógica, sistémico-estructural, analítico-sintético y análisis de documentos.	La elaboración de un procedimiento para la orientación del estudiante de música con base en el currículo y en el marco teórico en una investigación.

#### Formación Del Músico, Currículo, Procedimiento

**Citation:** Juan-Carvajal, Mara Lioba, Juan-Carvajal, Dargen Tania and Vdovina, María. A procedure for the degree project in the bachelor of music degree. Journal of Social Researches. 2024. 10-25: 1-11.



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## Introduction

The training of musicians is one of the careers that requires lifelong study and practice. In order to graduate, the musician must pass through different levels according to the pedagogical model determined by the context in which he or she is professionally trained. In many cases, this process begins in childhood, which offers many advantages for the formation of habits and skills that avoid deformations and favour the gradual development of competencies in correspondence with the graduate's profile and modes of performance. With children, physical-motor development and primary skills such as tuning, rhythm, sound, music reading, singing, posture, arm, finger and body positions, among others, are worked on. With the development and transit through the different levels, their complexity increases and competences are formed in order to adjust or perfect their performance as an instrumentalist. Consequently, we can find students who have faced at least three stages of graduation (infant, intermediate and higher levels), in which, traditionally, a recital is held in which works from the repertoire of the instrument are performed, favouring the appreciation of the student's development in accordance with the requirements of the level being studied.

A review of the graduate profile at the higher level led to an analysis of the performance of music students once they have graduated; in addition to the performer, their output considers other variants with new qualities; for example, for the instrumentalist-teacher or instrumentalist-researcher, other competences are needed which, based on the knowledge of the musician, include new skills such as directing processes, communicating or writing texts, to name but a few.

The diversity of opportunities for graduates - in relation to the labour market or the continuity towards postgraduate studies - together with other conditioning factors based fundamentally on Psychology, Curricular Theory, Didactics and Scientific Research Methodology, led some educational institutions such as the UAZ to modify the culmination of studies, offering new alternatives for the student, one of them being the elaboration of a thesis as the culmination of the Degree Project subject, which allows the student to develop in the research sphere.

This variant has two aspects: one from the point of view of the preparation of the teachers responsible for tutoring the student in this process, and the other from the point of view of the student's prior knowledge on arrival at the course.

When studying the competences of the teachers for their performance as tutors during the process of preparation and elaboration of a thesis or research work as a graduation exercise (which may or may not be accompanied by a concert according to the plan for the professional training of the musician at the UAZ), It was observed that not all teachers (since some were only trained up to the degree level as instrumentalists) have the necessary preparation for this and, in some cases, empirical knowledge dominates this procedure due to a lack of knowledge, fundamentally of a theoretical-methodological nature, which is based on the Methodology of Scientific Research. "For curricular reasons, undergraduate students are required to carry out small projects and/or research studies with the help of their tutors (who sometimes have limited or no research experience)" (Bautista & Fernández-Morante, 2018, p. 5).

On the other hand, during their trajectory at the higher level, students receive subjects or topics related to Scientific Research Methodology, usually from the fifth semester onwards according to the curriculum (Instituto de Arquitectura, Diseño y Arte, 2016; Unidad Académica de Artes [UAA], 2021; Universidad de Sonora, 2021; Universidad Veracruzana, 2021); but they do not acquire skills for the development of research, nor do they understand how much this knowledge contributes to their professional performance. Many postgraduate students in music have more or less training gaps, which seem to depend on the speciality or terminal exit they have chosen during their undergraduate studies. In this sense, experience and a few academic works indicate that graduates of music performance programmes, due to the emphasis that these programmes place on the technical mastery of musical instruments, exhibit areas of opportunity in terms of non-musical academic competences, such as spelling mistakes, writing and syntax problems and, above all, a lack of knowledge, skills and abilities related to research (Capistrán, 2019; Carbajal, 2017).

And, as Phelps (1980: 5) asserts: "To the musician who has been trained in non-verbal skills, the idea of conducting research seems rather strange". (Capistrán, 2022, p. 265).

The teaching experience of the researchers favoured the application of the methods of pedagogical, experiential and systemic-structural observation; as a result, the preparation of the students who, when taking the Didactic Unit of Instruction (UDI) Degree Project, faced the writing of a thesis from practice, was evidenced. In order to reduce the negative effects of this process, good practices were systematised in order to design alternatives that would guide and motivate them to enter into research, which is the focus of our objective: to present a procedure for the guidance of music students that systematises work experiences during the research process.

### **1. The training of the professional musician, a look at the curriculum**

A look at the curriculum of the Bachelor's Degree in Music indicates that its normative basis is governed by different pedagogical and curricular models; these depend, to a large extent, on the context, the social task and the concrete conditions of the institution. Hence, the core, own and optional/elective curricula retain the essential requirements, but differ in the objectives and other components present in the curricula.

The core curriculum comprises the social standards to be achieved at the higher level, together with the disciplines of the various branches of knowledge that underpin or complement the appropriate training of the professional. In general, it is planned within the first years, as its content precedes the specific disciplines of the speciality, i.e. those that make up the curriculum itself, which, as its name indicates, develops the qualities and competences specific to the speciality and the instrument, responding to the particularities of the institution and its social environment.

In addition to the disciplines or subjects of these curricula, we find those that make up the optional/elective subjects, characteristic of a flexible curriculum that offers students the possibility of choosing those that satisfy their needs or are of personal interest.

These subjects are mainly oriented towards specialisation, although others may be included whose objectives complement the instrumentalist's preparation, even if they are not considered specific to the profession. These may be related, for example, to the writing of essays or scientific texts, psychology, bodily hygiene, or protocol aspects, among many others. The relationship that is established between these curricula makes the organisation and hierarchy within and between them acquire a systemic character whose synergy is the quality of the professional that graduates from the academic institution in one of the profiles declared in its curriculum; which, according to De la Peña and Velázquez (2018), describes the interaction with the environment, with its own nature and is compatible with the properties of the elements of the system. In this way, the curriculum will have a look towards the internal, which reveals the link between disciplines and subjects within the curriculum in its vertical (by years) and horizontal (in the same year) articulation; and another towards the external that expresses the relationship with the environment and with its own nature, that is, the link between the university's departments and organisations with the community, companies and other organisations that receive the graduate; that is, the work placement, the integrative project, and the social service, among others.

The particularities of these curricula are specified during the design of the degree course, and specify the competences, objectives and contents that the future graduate must have. What has been described so far is understood by most authors from the perspective of curriculum theory or didactics; however, there are also different criteria in these fields, for example, in line with current globalisation, Carrillo and Benavides (2022) state that what is specific and specific to the speciality, the identity, has been lost, Whether we like it or not, in the 21st century professions imply flexible relations with one another, the projection of plural identities, diverse discourses, modes of organisation, new forms of control and professional and work practice, diverse methods of access to knowledge, and growing competitiveness in practices. They also imply a permanent flow of interdiscursive relations. This allows us to assume that the principle that inspires the development of professions and professional identities in the 21st century is plurality (Carrillo and Benavides, 2022, p.34).

Any study that expresses a theoretical, methodological or practical foundation evidences positioning with respect to the object under investigation, which shows us the degree of veracity that is revealed in the analysis carried out by these authors; however, we are of the opinion that the multi- and transdisciplinary relationship that is established in current professional training does not exclude the *raison d'être* of the profession, which on the one hand sets guidelines that define the modes of action and the profiles of the graduate, and on the other, declares his or her role within the universe of professions.

Those branches of knowledge that influence the training of today's professional, and that go beyond the existing limits between the disciplinary relations that have traditionally been declared in the curriculum with a growing tendency, are based on articulation nuclei, axes or projects determined by social and cultural patterns that reveal ways of acting that, together with the graduate profile, distinguish the object of the profession, the trends of its development, as well as the norms of society and the context in which they will act.

The graduate profile expresses, in synthesis, the nature of the activity, the characteristics of the professional and the professional tasks to be fulfilled according to the context, which frames the different activities that the student can carry out once graduated.

The Bachelor in Music with emphasis on instrument can work, for example, as a soloist, musician in an orchestra, chamber ensemble or band, specialist in a theoretical or research area, teacher, advisor, music critic (UAA, 2021a).

The normative character assumed by both the profile of the graduate and the modes of action during the design of the curriculum demands specific work when describing the qualities contained in them, as the knowledge that makes up the structure of the study plan for the degree course is derived from them.

For example, in the degree course under analysis, students have gradually and systematically received a series of contents that are defined on the basis of the qualities described in the model of the professional - an element that relates the modes of action and the profile of the graduate, among other aspects.

This means that when they reach the terminal years, they can identify one or several activities to carry out once they have graduated, in accordance with their preferences and competences, which, in some cases, influences the variant of exercise to complete their studies according to the alternatives offered by the syllabus: interpretation, examination, defence of final work, methodological class, essay and interpretation, dissertation, among others.

It should be remembered that one of the qualities of the curriculum is its systemic nature (Sánchez & Valenzuela, 2018; Yachi, 2022), which reveals the different areas of knowledge that interact and complement each other throughout the degree course, including Research Methodology, which is the fundamental background and premise for the Degree Project subject that is frequently developed during the last semester of the degree course (UAA, 2021) and the theoretical-practical subjects that, as transversal axes, complement the knowledge during the research that is carried out in this subject.

The Degree Project mainly requires the student to prepare a thesis or dissertation (according to the rules of the institution) whose methodological basis is based on the Methodology of Scientific Research. However, on reaching this process, students show shortcomings, theoretical and practical gaps that cause fear or rejection; in many cases, according to our experience and without taking into account other variables, caused by the lack of knowledge to structure - in practice - a design or research protocol.

## 2. Theoretical references in art research

Symmetrically, since at least the 17th century, music theorists (especially composers) have used arguments, metaphors and methods of science to describe music and demonstrate the link between their practices and their theories, following different paradigms of the nature that have arisen in the sciences (Le Marec & Ribac, 2019, n.p).

Among the recurrent difficulties in classes or tutorials is the appreciation of the lack of theoretical references in the students' work or textual copying without a critical analysis that allows them to reach conclusions regarding the subject of study on which they are focusing.

These problems sometimes arise due to a lack of knowledge of what research methodology contributes to practical work, together with the structures offered for writing scientific texts.

Research Methodology manifests itself in different ways in the curriculum for the training of musicians, either as a subject or as part of the teaching tasks of other subjects, in accordance with the curricula of the different educational institutions; However, as has already been stated, the pedagogical process is inclined towards training as a performer, which, together with the multiplicity of knowledge that the student receives in parallel (taking into account their general preparation and that specific to music), leads, according to our experience, to the fact that the time dedicated to the study of this subject is minimal or that its importance is downplayed during their preparation, which has a negative impact during the development of the Degree Project. In this regard, Morales, Bermúdez, & García (2018) express "...the meaning or sense of a science, of a theory, of a research method will not be understood if the epistemological background that supports it is not exposed to light" (p. 160).

With regard to the textual copy, not only is there a lack of critical analysis, but there is also the elimination of the sources generating the information, the presence of statements without theoretical, methodological or practical support, as well as the random structure of the text where the paragraphs do not follow a logic that facilitates the understanding of what is expressed or what is to be argued.

But the challenge for teachers today is greater with the presence of artificial intelligence (AI), which, regardless of the potential it offers the education system (González-Sánchez and Villota-García, 2023), presents as a disadvantage for the teacher, the existence of text-generating AI, capable of creating texts with the style, tone and language desired, but which may be incorrect with respect to the facts, or not be related to the context (Cárdenas, 2023).

This implies that the teacher, in addition to being alert to these situations, must increase the guidance work with the student so that he/she understands the impact that the theoretical framework has on a research process, regardless of the level at which he/she finds him/herself.

Even though the undergraduate level does not demand the scientific rigour required in postgraduate education research, the recognition of background and references, in addition to allowing students to advance their work on the foundations already established from theory, favours the understanding of their proposal and offers validity to the arguments and results.

The challenge for the teacher is to motivate the student to search for references that allow him/her to systematise experiences, identify solutions to problems of professional practice, select, argue and relate his/her practice to the theory constituted, which will favour the search for new alternatives to the problem being investigated.

Of course, in music research, the vision of the theory-practice relationship and the recognition of artistic creation as an investigative process give it a peculiar character due to the predominantly qualitative approach that sustains it and the degree of subjectivity present... in art, something similar happens, and as explained in the publication "De la práctica a la investigación en el arte contemporáneo, producir conocimiento desde la creación" (Ariza, 2021) the balance between theory and practice understood already in the context of research occurs in particular in the so-called research-creation where the contribution to knowledge could not occur without the practical exercise (Ariza, Alonso, & García, 2022, p. 5).

Therefore, from the very beginning, the student will be oriented towards the search for references and knowledge of the state of the art, that is, what has already been written on the subject under study and which offers better proposals, evolutionary trends, methodological evidence, alternative solutions or shortcomings that allow him/her to advance in his/her process without the regeneration of erroneous processes. ...a state of the art represents the first activity of an investigative and formative nature through which the researcher asks himself, from the beginning of his work, what has been said and what has not been said; how it has been said; and to whom it has been said, in order to reveal the dynamism and logic that must be present in any description, explanation or interpretation of any phenomenon that has been studied by theorists or researchers. (Londoño, Maldonado & Calderón, 2014, p. 6).

Another important aspect at this point is to teach them how to draw up the files of the documents within their reach so that the information is not lost during the construction of the theoretical framework.

It is important for the teacher to bear in mind that this moment involves the necessary motivation to study, which implies a characterisation of the student. If one is aware of the disciplines within the curriculum that are related to the subject of interest, and of the impact they have had on the student, this would be an option to take advantage of in order to encourage motivation towards the search for references that will allow them to increase their knowledge, which would facilitate the regulation of their actions in search of new knowledge...the essential characteristics of scientific concepts are the result of processes of abstraction and generalisation of the various characteristics of objects and phenomena in the world, but not all of these characteristics are part of the scientific concept. Due to the above, the formation of theoretical concepts requires particular intellectual effort, in which the teacher should serve as a guide and orientation for students (Solovieva, 2019, p.19).

On the variants to be developed by the teacher to increase student motivation, works have been elaborated from different branches of knowledge. From Psychology or Didactics, we can find the factors that trigger motivation, its relationship with the teaching process and with culture, the types of motivation (Gálvez, 2006), the motivation-context relationship (Alemán, Navarro, Suárez, Izquierdo & Encinas, 2018), the relationship with the different areas of the curriculum (Medina, 2015) or with age and academic performance (Cuenca, 2011).

A practice that has borne fruit in the development of the projects has been the formulation of questions ranging from the need to investigate, the evolution of the phenomenon or process to its particularities, with due orientation towards the scientific discipline that governs its subject matter, from which terms, categories, principles, solutions or ways of investigating and presenting results will be taken, taking into account the link that is discerned with other scientific disciplines and attending to the multidisciplinary nature of music where the presence of a broad and diverse field is revealed.

"The motivation stage introduces the student to the subject to be studied, through the presentation of a problem or exposition of curious data" (Solovieva & Quintanar, 2021, p. 165).

### 3. Procedure for student guidance in the Bachelor's degree in Music

From the teaching practice it is noticed that a good guiding base ensures a great percentage in the student's progress and leads to better results; if during the preparation of each activity we clarify about its typology, define the objective and ensure -from this- the relation of the components of the teaching-learning process, it will be easier to declare the actions that the student must develop to reach his goal.

Talizina (2009) expresses that the guiding basis of the action reveals the system of conditions that guarantees success in the execution of the action; the latter is part of any activity, together with the objective and the result (Solovieva, 2019; Martínez, 2022).

In general, it has been a good practice during the elaboration of the guidance basis to keep in mind:

- The characteristics and motives of the learner
- The context and conditions in which the research will take place;
- The scientific discipline to which the topics are affiliated;
- The real possibilities of access to literature, documents, and application of previous knowledge;
- The time allotted for the activity;
- How to vary the initial idea brought by the learner if necessary while maintaining a positive motivation; v what aspects can influence the development of the research and the writing of the thesis, dissertation or research paper.

As a result of the systematisation of experiences in the orientation process and the methodological references that have been consulted in this respect, a procedure was elaborated that specifies the actions to be taken during the initial orientation of students of the Bachelor's Degree in Music who begin their journey along the paths of research.

The procedure presents seven actions for the joint work of the teacher/tutor and the student.

1. To get to know the student's concerns, characteristics and possibilities for research.

According to Solovieva and Quintana (2021) the "...general motive of all learning activity, necessarily, is the cognitive motive" (p.154 ), we consider that the concern for knowledge represents the starting point for any orientation; knowing the idea that the student wishes to work on and seeing to what extent it conforms to the norms of the institution and the programmes of the degree, will make it easier to suggest changes according to the real possibilities for the development of the research in the time stated in the programme, in short, it is recommended to know everything that interests the student and maintains his or her motivation. In this work the pianist systematically studies his own process of construction of meaning with a repertoire of contemporary music that includes works by Berio, Boulez, Carter, Rautavaara and Sciarrino. He is interested in finding relationships between the works, but not from the perspective of score analysis, but from his own performance experience. He wants to learn more about those aspects that are developed by the imagination and skills of the performer from what is not entirely determined by the score. The research is conducted entirely through its practice and its method consists of the loop: interpret, reflect, articulate what is experienced with what is reflected, reflect again and interpret (López-Cano & San Cristobal, 2014, p. 132).

2. Guiding the exploration of literature and practical experiences on various topics related to their research interests.

The teacher can suggest books, websites, reliable browsers, what other documents (videos, recordings, scores, etc.) may be useful for the process, bearing in mind the preparation of the file that allows them to organise what has been explored thematically and to keep the origin of the sources consulted for use during the remaining stages of the research process. Knowledge of the state of the art allows you to argue your criteria and take positions for the construction of the theoretical framework.

The state of the art can be defined as a modality of documentary research that allows the study of the accumulated knowledge written within a specific area; its purpose is to account for the meaning of the documentary material submitted for analysis, in order to review in a detailed and careful manner the documents that deal with a specific topic (Londoño, Maldonado & Calderón, 2014, p. 6). During the exchange, the tutor will make the student aware of aspects related to research ethics, the responsibility acquired with writing, paraphrasing and quotations, bearing in mind that the student must not commit plagiarism and the importance of maintaining, throughout the work, a standard for citing or referencing sources.

3. Outline an idea and delineate the research topic.

Regardless of the topics already conceived by the teacher given his or her experience in the pedagogical process or the requirements of the discipline's programme, it is recommended to listen to the idea that the student brings with him or her and take them as a starting point to delimit the problem to be worked on and thus specify the topic to be investigated.

In music, the sources generating ideas can be diverse: listening to a concert, the performance of a piece of music or exercises that encourage the development of skills, texts on the history of music, the reading or analysis of a score, cultural activities in the community, the student's projection towards teaching or other outlets stated in the graduate profile, spaces, documents, recordings, magazines, scientific articles, projects, conversations and exchanges with other students or with teachers, television or radio programmes, etc.

There are many possibilities for outlining the topic, which will put the creativity of the teacher and the student to the test. In the specialised literature, a wide variety of techniques can be found that favour this action, among them we recommend the mind map, which, from a graphic representation of the thematic potential of the central idea, allows other ideas to be branched out in correspondence with the different edges to approach the topic. In this way, those that are important (or feasible) given the characteristics of the student in question will be selected.

## Article

4. Provide the topic guide according to the chosen theme.

The lack of knowledge and skills regarding research methodology with which the students have been arriving at the Degree Project provoked the need to elaborate a thematic guide that offers them logically and hierarchically ordered actions to develop their process in correspondence with the type of result that is expected, and the demands of the university level:

- From *the analysis of a particular case*. This includes the notes to the programme to be performed, or one of the works in the programme, the analysis of the music of a film, the compilation of themes, scores, music, discography, etc.
- *On the basis of theoretical analysis*. This includes the analysis of one or more musical works, a historical and/or stylistic view of the work to be performed, the context of a composer and the creation of his or her work in general or in particular, the styles which influenced a given composer in the creation of a work, or the importance of a given musical composition in the technical and interpretative development of an instrument.
- *Taking into account the multidisciplinary quality of music*. The relationship of music with other arts and the study of works based on or inspired by stories, fables, literary works or paintings, among others, is conceived.
- These ideas were selected on the basis of reiterative results in the subjects in which pupils showed the greatest interest at this level of education.

From the normative point of view, the guide covers all the aspects that are required in the institution for the presentation of the work of culmination of studies; for its part, from the methodological point of view, it offers guidelines for the elaboration of the research project that refers to the points that should be evidenced from the title and throughout the design; in addition to the review of the background that describes the situations:

- He title should express what you want to achieve, be concise and attractive so that when it is read it motivates you to continue reviewing the work.
- The background describes the situations, processes, phenomena, or scientific results that precede the research. In this aspect, questions are formulated that lead the student to search for these elements.
- The justification; contains the reason for the chosen topic, its legal basis, what previous knowledge has contributed to it, what ideas have been developed on the topic and what its relevance is.

On this basis, the theoretical design of the research begins to be specified, and with this the students start to be motivated to write.

#### 5. Working on the theoretical design

Although research in music has a predominantly qualitative character, the structure of a quantitative or mixed research is usually manifested when the institutions declare the regulations for the design and presentation of the thesis. For this reason, the guidelines and the procedure for the formulation of the research problem, the object, the objectives (general and specific), the field of action, the scientific questions, the thematic guidelines or ideas to be defended, the expected results and the planning of the tasks were taken into account in the guidelines and the procedure.

#### 6. Working on the methodological design

Another relevant aspect for the student is the understanding of the methodological structure that their research may have according to the origin of the chosen topic. From our experience, a positive element has been that the student is able to identify the objective and function of the methods studied as part of the Research Methodology programme, thus making it easier for them to select those that allow them to obtain the information they need, make comparisons, analyse the data and reach relevant conclusions...the method is important, in that it is a scientific construction, since it links the characteristics, conditions, context, and all the particular elements of reality and intentions of the actors involved in the particular process of study being carried out (Morales, Bermúdez & García, 2018, p.177).



## 7. Determining the initial idea for the structure of the thesis

As a last aspect, the ideas that will make up the chapters of the thesis are specified. It is essential to bear in mind that this constitutes a report on the results of the research from which others can be derived or the writing of books, articles, even at postgraduate levels. Consequently, they have a certain number of pages in correspondence with the educational level and writing standards. Another element is to delimit the aspects to be developed according to the objectives and the ideas to be defended, which will make it possible to discriminate other information and data that do not have a direct impact on these results.

An experience that allowed the procedure to be perfected while it was being applied was the flexibility of the research design; as a project, it demands transformations from the practice to obtain the preconceived results, which also indicates that, during the writing of the work, thesis or dissertation, the tutor must make gradual revisions and in this way, checking the existence, pertinence and logical relation between its problematic, the assumed referents and the state of the art, the development of its proposal, and the fulfilment of the norms.

### Methodology

The methodological strategy used initially combines experiential methods, systematisation and pedagogical observation, which allowed, based on the experience of the authors, to identify, firstly, the aspects in which the music students had most difficulty when faced with the development of the research project, and consequently, the need to seek alternatives that would encourage the student's motivation for initial exploration and the search for theoretical-methodological references that would allow them to argue their decisions.

In a second stage, the analytical-synthetic, document analysis and systemic-structural methods were used, with which, together with the experiential method, the procedure for the orientation of the music student at the UAZ was obtained, based on its curriculum and the need for the elaboration of the theoretical-referential framework.

### Results

The curriculum for the formation of the musician responds to the mode of action, is flexible and multidisciplinary, favouring the presence of different profiles and, accordingly, the different forms of final evaluation, among which stand out the elaboration of a thesis, a dissertation or a written research work, whose objective contributes to the initial formation of a researcher, which is aligned with the professional development. In art research, the starting point is generally practice. In its dynamics it demands processes of transformation and therefore the search for concepts, foundations, arguments or regularities from theory, which support this transformation. Introducing students to a process of theoretical exploration is a challenge for the teacher who, to this end, must encourage creative and motivating processes.

The procedure has been applied for several years at the Academic Unit of Arts of the UAZ, with positive results. The students have developed research on works by national composers, the impact of musical works or ensembles in a community (usually where they come from), the technical or stylistic contributions of composers to the development of their instrument, as well as knowledge of the repertoire through research on the composer's overall work, among others.

### Conclusions

Faced with the dilemma of preparing the Bachelor of Music student for the development of a research project from practice and in the final stage of their studies, a procedure was designed that constitutes a guiding basis for teachers or tutors who must carry out this work, taking into account motivational aspects, the skills that the student must acquire for the development of research, the actions that comprise the skill, the multidisciplinary nature of music and the profiles of the graduate of this degree course.

For reflection, the curriculum for the professional training of musicians was taken as a basis, from which it was shown that there are relationships between the disciplines of the study plan and between these and the professional's modes of action, with a direct impact on the culmination of studies and on the Degree Project.

## Article

Although the rigour of research at undergraduate level is less rigorous than at successive levels, it is necessary for the student to understand the importance of theoretical references and their relationship with practice as a quality of research in music.

It is in this practice that the main sources originate: systematised experiences, and socio-cultural and professional development. In this way, the positions taken on the basis of the description, explanation or interpretation made by other researchers are justified and new qualities of the object or phenomenon studied are revealed.

### Declarations

### Conflict of interest

There are no conflicts of interest among the authors

### Authors' contribution

*Mara-Lioba, Juan-Carvajal*,: Conception of the structure of the article, specific content from music and research methodology, contribution of experiences in working with music students and editorial review.

*Juan-Carvajal, Dargen Tania*: Review and contribution regarding the theoretical references from the methodology of scientific research, conception of the structure of the article, contribution of experiences in the work during the elaboration of research projects and review of the logical sequence of the content.

*Vdovina, María*: Contribution of the specific content of music, and of experiences in working with music students.

### Availability of data and materials

The application of the experiential method as a focus for the research, together with the experience as researchers, made the necessary documents available for the procedure.

### Funding

No funding was received.

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