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Artículos científicos

Rescate histórico de la obra de Bonifacio Rojas Ramírez, compositor, director de orquesta y pedagogo michoacano

*Historical Rescue of the Work of Bonifacio Rojas Ramírez, Composer,
Conductor and Pedagogue from Michoacán*

*Resgate histórico da obra de Bonifacio Rojas Ramírez, compositor, maestro
e pedagogo de Michoacan*

Alonso Hernández Prado

Universidad Autónoma de Querétaro, Difusión Cultural, México

alonso.hernandez@uaq.mx

<https://orcid.org/0000-0001-5485-4421>

Resumen

En un afán de contribuir al rescate histórico de compositores mexicanos de calidad, el presente artículo aporta elementos sobre la vida y obra del maestro Bonifacio Rojas Ramírez, oriundo del estado de Michoacán, México. A pesar de haber construido una sólida carrera como compositor, director, organista y pedagogo, inmerecidamente solo tiene reconocimiento regional. En el primer apartado se describe de forma breve lo que varios investigadores han catalogado y divulgado sobre la obra del maestro Rojas Ramírez; después se ofrece una sucinta biografía del compositor michoacano; posteriormente se analiza el primer movimiento de la Sinfonía *Herencia tarasca (p'urhépecha)*, quizá la obra más significativa del maestro Rojas.

Palabras clave: Bonifacio Rojas Ramírez, compositores mexicanos, *Herencia tarasca*, música sacra mexicana, Orquesta Sinfónica del Estado de Michoacán, sinfonía.



Abstract

With the pursuit to contribute to the historical reclamation of quality Mexican composers, this article delivers elements on the life and work of Bonifacio Rojas Ramírez, originally from the state of Michoacan, Mexico, where he built a solid career as a composer, conductor, organist, and pedagogue, but who undeservedly only has regional recognition. In the first heading, what researchers have catalogued and published regarding Rojas Ramírez's oeuvre is briefly described; after which a succinct biography of the Mexican composer is offered; to afterwards present an analysis of the first movement of the *Herencia tarasca (p'urhépecha)* symphony, maybe Rojas's most noteworthy production.

Keywords: Bonifacio Rojas Ramírez, Mexican composers, *Herencia tarasca*, Orquesta Sinfónica del Estado de Michoacán, symphony.

Resumo

Em um esforço para contribuir para o resgate histórico de compositores mexicanos de qualidade, este artigo traz elementos sobre a vida e obra do maestro Bonifacio Rojas Ramírez, natural do estado de Michoacán, México. Apesar de ter construído uma sólida carreira como compositor, maestro, organista e pedagogo, ele só tem reconhecimento regional. A primeira seção descreve brevemente o que diversos pesquisadores catalogaram e divulgaram sobre a obra do mestre Rojas Ramírez; em seguida, oferece-se uma breve biografia do compositor de Michoacan; Posteriormente, analisa-se o primeiro movimento da Sinfonia Tarasca Heritage (p'urhépecha), talvez a obra mais significativa do Maestro Rojas.

Palavras-chave: Bonifacio Rojas Ramírez, compositores mexicanos, herança tarasca, música sacra mexicana, Orquesta Sinfônica do Estado de Michoacán, sinfonia.

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Introduction

Historical rescue is known as the process of bringing to the present the information or events that remain hidden in the past, due to apparent lack of value and importance, or due to ignorance of relatives or researchers, or due to a lack of interest in revealing and disseminating the legacy of personalities. from very varied fields, to position them in their proper context in the areas of knowledge. In the text that concerns us we are talking about a musician. When we search and do not find the name of a composer in specialized music dictionaries, we could assume, a priori, that his legacy is not of sufficient importance, and therefore, it does not merit mentioning him in the publication; however, it could be that there has been no one interested in bringing and publishing in the present the events and the work that the creator left to posterity.

We have news of surprising historical rescues, such as the one that Felix Mendelssohn made with the oratorio The St. Matthew Passion by Johann Sebastian Bach, a work that the composer of A Midsummer Night's Dream re-released on March 11, 1829, 100 years after his first performance.

In the case of Mexican music, there are established composers, such as Carlos Chávez, Silvestre Revueltas and Manuel M. Ponce, among others, whose life and work have been thoroughly studied. There are other composers, like the maestro Bonifacio Rojas Ramírez,¹ whose legacy has only transcended regionally, for the simple fact of being artistic creators who made their careers outside of Mexico City, the cultural epicenter of Mexico, regardless of whether their quality was on a par with other musicians who worked and lived in the capital. Mexican. Let us remember that, from independent Mexico, the capital's composers wrote and premiered their works in the metropolis

Any approach to musical creation in Mexico has only taken into account what has been developed in the capital of the republic. Although numerous composers come from different cities, the consolidation of their careers took place in the capital of the country (Tello, 2009, p. 558).

However, there are some exceptions, as happened with the teacher Miguel Bernal Jiménez,² “who was one of the few composers who preferred another city [Morelia] to the capital of

¹ Santa María de Guido de Los Altos, Michoacán, 4 de noviembre de 1921-Morelia, Michoacán, 12 de junio de 1997.

² Morelia, Michoacán, 1910-León, Guanajuato, 1956.



the republic. However, he apparently did not suffer the disadvantages of not being known and being forgotten after his death” (Malmström, 2015, p. 134).

This article, which seeks to pay for the historical rescue of the work of Bonifacio Rojas Ramírez, consists of four sections and conclusions. The first section briefly describes what several authors have cataloged and disclosed about the work of maestro Rojas Ramírez. Below is a brief biography of the teacher. Subsequently, we proceed with the analysis of a part of his work and his musical production. The text closes with a conclusions section.

What do we know about Bonifacio Rojas Ramírez

Bonifacio Rojas was a composer, director, organist and pedagogue recognized, appreciated and valued regionally thanks to the interpretation of his compositions and orchestral arrangements with the artistic group that, under his artistic direction and cultural management, became the State Symphony Orchestra of Michoacán and the publication of his musical theory methods, which he personally applied in music teaching institutions in Morelia, Querétaro, Aguascalientes and Toluca.

His compositions cover both sacred and secular music. The symphony Herencia tarasca (p'urhépecha) and the Concerto in D minor for piano stand out, performed under his direction by orchestras in Mexico, Spain, the United States and Italy. The symphonic poem Al padre de la patria also stands out, an orchestral and choral work dedicated to Miguel Hidalgo, the product of historical research by the maestro, which, unfortunately, has not yet been performed in a concert hall.

Maestro Rojas did not study sacred music in Europe, as prominent musicians (priests and laity) did who were sent by the Church to the Old Continent during the Mexican Revolution and who studied composition in Rome, Italy, or in Regensburg, Germany. However, Rojas was a student of Bernal Jiménez at the Conservatorio de las Rosas in Morelia and there he learned the fundamentals of the School of Sacred Music in Rome. Additionally, in his capacity as teacher at the José Guadalupe Velázquez Conservatory in Querétaro, he was in contact with composers such as Cirilo Conejo Roldán, a student of priest José Guadalupe Velázquez and maestro Agustín González, who in turn studied at the School of Sacred Music in Querétaro. Regensburg, and that is why Maestro Rojas drew from both compositional currents.

Although Bonifacio Rojas has not been valued fairly, his memory and his work are



remembered both in Morelia and Querétaro thanks to his family, fellow musicians and students, including José Manuel Tapia, Cuauhtémoc Juárez, Juan Alzate, Erick Escandón, Mario Rodríguez, Diego Lázaro Hernández and Laura Carrasco. All of them agree that, to date, the maestro has not received due recognition in the music scene in Mexico. The musicological research dedicated to his person, his artistic production and his cultural work, of which a part is offered here, was motivated by an eagerness to contribute to the historical rescue of this Michoacan author, so that he ceases to be in oblivion. The above does not mean that he is a total unknown. In fact, there are recordings and musicological publications dedicated to the artistic production and the pedagogical and cultural facet of maestro Bonifacio Rojas. Here is a list and a brief description of the sources that mention or recall it.

Eduardo Soto Millán (1998), in his Dictionary of Mexican Concert Music Composers, presents the catalog of all his musical production and his biography, which, in turn, was published by the Universidad Panamericana in the Encyclopedic Dictionary of Music musicologist Gabriel Pareyón (2007).

For his part, Music in Mexico. Panorama of the 20th century, volume II, coordinated by Aurelio Tello, includes Bonifacio Rojas in a list of composers active in the interior of the Mexican Republic during the 20th century. In said publication, Lorena Díaz Núñez (2009) positions Bonifacio among the Mexican composers of sacred music, whose creation was framed in the time when Lázaro Cárdenas agreed with the Catholic Church to end the State-Church conflict. Sacred songs performed on the "fiftieth anniversary of the coronation of the Virgin of Guadalupe (...): 'Florecita de mi patria' (...) and 'Alegría'" (Díaz, 2009, p. 676). Likewise, "Ave María (...), Veni Sponsa Christi I and Jubilemus salvatori" (Díaz, 2009, p. 694), works prior to the Vatican Council, written in Mexico between 1903 and 1961, were registered under the authorship of the master Bonifacio Rojas. Ramirez.

Gerardo Cárdenas (2007), in his article entitled "Bonifacio Rojas Ramírez, conductor, pedagogue and composer", published in Creators of utopias, makes a magnificent account of the artistic and pedagogical work of the teacher.

Hirepan Solorio Farfán and Raúl W. Capistrán Gracia wrote an article in January 2020 entitled "The texts derived from the School of Sacred Music of Morelia. Contributions to musical pedagogy and power relations", where they talk about the two compositional currents that prevailed in Mexico: the one corresponding to the School of Sacred Music of



Rome, imported and developed in Morelia by Miguel Bernal Jiménez, and the one corresponding to the School of Sacred Music of Sacred Music of Regensburg, implemented in Querétaro by José Guadalupe Velázquez and Agustín González. Master Bonifacio Rojas, although he was a direct heir to the first trend mentioned, also applied his knowledge at the José Guadalupe Velázquez Conservatory in Querétaro, so his work is influenced by both. The article by Solorio and Capistrán (2020) dedicates an entire section to the Elementary Solfeggio Course by Maestro Rojas (pp. 34 and 35).

In addition to these texts that include mentions of maestro Bonifacio in their pages, there are recordings of his work on the YouTube platform, for example, the Tarascan Heritage Symphony (p'urhépecha) performed by the Michoacán State Symphony and directed by the maestro himself Rojas.³ You can also hear the "Tarasco Carol" with the Canticum Deo choir and the direction of the teacher Raymundo González Boyaján,⁴ the Dominical Suite in the performance of Maestro Pológran on the organ⁵ and the Poem for harp in the hands of José Enrique Guzmán,⁶ all of which bear witness to the artistic quality of Maestro Rojas and his compositional influences.

The Schola Cantorum magazine, by maestro Miguel Bernal Jiménez, became one of the longest-running Mexican musical publications of the 20th century (Carredano and Eli, 2015, p. 236). Some fascicles include compositions by Maestro Rojas, a collection that is preserved in its entirety by the Conservatorio de las Rosas, in Morelia, Michoacán, in the Ignacio Mier Arriaga Library.

The testimony of his family and of his aforementioned colleagues and students also provides important information regarding Maestro Rojas: Gregorio Rojas remembers the personality of his father, Maestro Rojas, and the history that revolves around musical activity and creation. of the; the organist Laura Carrasco recalls how they applied the methods of Maestro Bonifacio in the class he taught at the Conservatorio de las Rosas, specifically for "sung" solfeggio; Diego Lázaro Hernández, as a pupil close to the maestro and librarian of the Michoacán State Symphony Orchestra, preserves an exact account of

³ Past_Notes3. (2017). *Bonifacio Rojas: Sinfonía "Herencia P'urhépecha" (1946)*. (Video de YouTube). Recuperado de <https://www.youtube.com/watch?v=ABFjPG72WIE>.

⁴ Canticum Deo. (24 de enero de 2020). *Villancico Tarasco (Bonifacio Rojas)*. (Video de YouTube). Recuperado de <https://www.youtube.com/watch?v=EPIxBoZs22o>

⁵ Polorgan Sol – La. (21 de octubre de 2014). *Polorgan toca "Suite dominical" Bonifacio Rojas*. (Video de YouTube). Recuperado de <https://www.youtube.com/watch?v=zOTv4mHAPWE>.

⁶ José Enrique Guzmán. (24 de junio de 2015). *"Poema" para arpa, de Bonifacio Rojas Ramírez (audio)*. (Video de YouTube). Recuperado de <https://www.youtube.com/watch?v=Uyw0xmqK4Aw>.



the whereabouts of the compositions and musical teaching methods of the maestro (some published, others not), and Mario Rodríguez Taboada, Heir to the baton of maestro Rojas in the Michoacán State Symphony Orchestra, he knows first-hand the history and whereabouts of the poem Al padre de la patria.

Biographical data of the composer

Bonifacio Rojas Ramírez was born on November 14, 1921 in a town called Santa María de los Altos (today Santa María de Guido, already immersed in the city of Morelia), Michoacán. José Rosario Rojas, his paternal grandfather, was the director of the band in the town of Huiramba, located 35 kilometers from Morelia. The composer's father, also named José Rosario Rojas, was a rural teacher in Santa María de Guido, where Bonifacio was born and lived during his early years. When he was three years old, his family moved to Huiramba, Michoacán.

At the age of 10, the boy Bonifacio was sent to the neighboring city of Morelia to study piano with the teacher Ignacio Mier Arriaga⁷ and being part of the Orfeón Pío XII choir. Later, he entered the Escuela Superior de Música Sacra of the Conservatorio de las Rosas, also in Morelia. Some of his teachers were Felipe Aguilera, Paulino Paredes, Miguel Bernal Jiménez and Gerhart Muench. At the age of 22, Bonifacio completed a degree in Gregorian Chant at that institution. The following year, in 1944, he was named director of the Escuela de Música Sagrada in the city of Aguascalientes, a position he held until 1947. Later he was appointed director of the Escuela Popular de Bellas Artes, in Morelia.

Maestro Bonifacio was invited to Mexico City in 1954 to lead a choir made up of 10,000 voices as part of the centenary celebrations of the premiere of the Mexican national anthem.

In 1956 Rojas Ramírez was appointed director of the Morelia Civic Action Orchestra, originally founded and directed by his teacher Ignacio Mier Arriaga. Bonifacio increased the number of members in the string sections and added encouragements to form it as the Chamber Orchestra of Michoacán. The management of the maestro in charge of the orchestra allowed six years later to become the Morelia Symphony Orchestra and later, the Michoacán

⁷ Morelia, Michoacán, 1881-1972.

State Symphony Orchestra.

As of 1970, Maestro Rojas reaped a series of professional achievements both nationally and internationally, among which the direction of the Morelia Children's Choir at the Pueri Cantores (Children's Singers) Congress in Würzburg, Germany stands out. ; the appointment of musical technical adviser to the Government of the state of Michoacán; the invitation throughout five seasons as guest conductor of the Symphony Orchestra of the University of Guanajuato; the invitation to teach at the José Guadalupe Velázquez Conservatory of Music in the city of Querétaro and at the Luisa Isabel Campos de Jiménez Cantú School of Fine Arts in Toluca, State of Mexico. Thanks to his appointment as director and composition teacher at the Popular School of Fine Arts of the Michoacan University, he formed the quintet of breaths of that institution. Additionally, the newspaper La Voz de Michoacán awarded him the José Tocaven award for his merits in the field of music. The state of Guanajuato also entrusted him with the orchestration of six waltzes and polkas by Juventino Rosas with the aim of recording a compact disc under the direction of maestro Mario Rodríguez Taboada, heir to the baton of maestro Rojas in the Michoacán State Symphony Orchestra.

In addition, the Instituto Michoacano de Cultura published his suites for piano and his compositions were performed at the Teatro Real in Madrid, the Fourth Festival Internazionale di Musica da Camera in Pieve and Comune di Pietralunga, Italy, in Santander and Cuenca, Spain, in Roswell. , New Mexico, United States, in Panama and El Salvador and at the International Cervantino Festival in Guanajuato. On the other hand, for honoring the nation through his professional career, the Government of the state of Michoacán distinguished him with the Generalissimo Morelos award.

When he retired from these institutions, Maestro Rojas devoted himself to composition, giving private lessons in his house, promoting his solfeggio methods and giving lectures. Teacher Bonifacio Rojas Ramírez died on June 12, 1997 in Morelia, Michoacán.

Musical production

The most prolific facet of the artistic and cultural production of Maestro Bonifacio occurred in the field of composition; he wrote for the sacred and profane genres. As you point out Gutiérrez (2017):



The works and orchestrations by maestro Bonifacio Rojas Ramírez that were played within the repertoire of the Chamber Orchestra of Michoacán were the following: Janitzio, Jardines Vallisoletanos Suite for string orchestra and timpani, Tacamba, Intermezzo, and the Ballet Herencia Tarasca. Rondó Costeño and La Casita by Salvador Guerrero Monge, Apatzingán de Juárez, Cielito Lindo by Quirino Mendoza y Cortés, Sandunga Canción Tehuana, Walker of the Mayab by Guty Cárdenas, Goodbye Mariquita Linda, Mañanitas Mexicanas Decorative Variations, and Footsteps in the Snow and Reverie by Claudius Debussy (p. 216).

With the above we realize the importance of Mexican folklore in his compositions, without neglecting instrumental compositions focused on the difficulty and character of classical music, as well as his vast production oriented to religious services.

Eduardo Soto Millán (1998) lists 109 titles in the catalog of works by Maestro Rojas published in his Dictionary of Mexican Concert Music Composers. Of this grand total, we identified 44 religious themes, 31 popular compositions, and 34 academic or classical music compositions.

Variations on the pirekua "Josefinita", Suite Purembe, Sinfonía Herencia tarasca (p'urhépecha), Tollocan, Juchet Male and No nantzin are titles that allow us to see the mastery of the meaning of the Purhépecha language and its importance in the musical production of the composer.

Church music is not far behind. Titles such as the Dominical Suite, Sonata Mariana, Tzintzuntzan "Tata Cristo de paja", Ave Maris Stella, Benedictum, Veni sponsa, Ecuménica "Peace on earth", "The Virgin", "El Eden", "Guadalupana", "Bajo tu amparo", "De la Asunción", Cantate Dominum, O salutaris, "Consecration to the Blessed Virgin", Ten Christmas Carols, "Seeing God Born" and "To Our Lady of Guadalupe" also show the commitment that the master had Rojas with the Catholic community.

Analysis of a representative work of the teacher Rojas

Probably the most significant work by Maestro Rojas, composed in 1946 and recorded on compact disc with the Michoacán Symphony Orchestra, under the baton of the composer himself, is the symphony entitled *Herencia tarasca* or *Herencia p'urhépecha*.⁸ Maestro

⁸ La grabación de la sinfonía puede escucharse en <https://www.youtube.com/watch?v=ABFjPG72WIE>.



Rojas uses the full complement of the symphony orchestra. The work consists of four movements: “Takamba”, “Janitzio”, “Apatzingán” and “Rondó costeño”. Here I present the description and musical analysis of the first of them.

“Takamba”

Takamba, with c, is a kind of izote palm. It also refers to "Tacámbaro", which in Purhépecha means 'place of palm trees'. It is a very picturesque place, with good weather, in the south of Michoacán, where Gerhart Müench, Bonifacio's teacher, lived during the last years of his life.

The movement begins in the key of C major and 6/8 beat (see figure 1), traditional rhythm in Purhépecha dances.

Figura 1. Patrón rítmico armónico del inicio de Takamba



Fuente: Elaboración propia

Then the first theme of the movement is presented (see figure 2), which subsequently undergoes variations.

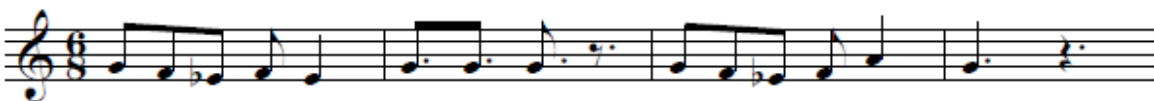
Figura 2. Primer tema de “Takamba”



Fuente: Elaboración propia

As happens immediately after, but in a minor way (see figure 3).

Figura 3. Primer tema de “Takamba”, en modo menor



Fuente: Elaboración propia

The presentation of this first section contains his resolution, as a cadence, to return to a higher first degree (see figure 4).

Figura 4. Cadencia del primer tema de “Takamba”



Fuente: Elaboración propia

A harmonic turn, towards the fifth degree of the major homonym of the relative minor of the original key (see figure 5), leaves the ground ready to present the second theme, with a slower tempi:

Figura 5. Preparación para el segundo tema de “Takamba”



Fuente: Elaboración propia

A bridge (see figure 6) leads us, by means of a harmonic progression, to the restatement of the movement, with the presence of the first theme.

Figura 6. Reexposición de “Takamba”



Fuente: Elaboración propia

The composer combines the first theme (see figure 7), in its minor and major modes.

Figura 7. Variaciones modales del primer tema de “Takamba”



Fuente: Elaboración propia

And later the material of the second theme (see figure 8), with the tempi of the exposition of the first theme.

Figura 8. Segundo tema de “Takamba”



Fuente: Elaboración propia

Finally, the second theme (see figure 9), in the restatement, also has its resolution.

Figura 9. Resolución del segundo tema de “Takamba”



Fuente: Elaboración propia

“Takamba”, without major aspirations, it shows a melodic, harmonic and rhythmic balance that allows us to appreciate the management and mastery of musical language that a composer can capture in his work. It should also be noted that he is a composer who was the author of music theory texts and a teacher of harmony and composition in schools of professional music education, hence, it is believed, the perfection in his musical discourse.

Discussion

Although a large part of the artistic production of maestro Rojas was published through the Schola Cantorum magazine of maestro Miguel Bernal Jiménez, to date there are his compositions that we would like to interpret and, therefore, listen to in concert halls or in a good recording. In a notable way, the aforementioned symphonic poem *Al padre de la patria*, perhaps the most ambitious work of the master in terms of compositional resources and instrumentation. It is noteworthy that in this composition the teacher resorts to the electric guitar, a core instrument in contemporary popular music, and whose inclusion in academic

music, with the pen of Bonifacio, would be interesting, especially since the teacher was not very fond of the popular music.

Regarding the pedagogical activity of Bonifacio Rojas, particularly with respect to his composition methods —and according to the perception of maestro José Manuel Tapia, librarian of the Conservatorio de las Rosas—, the elementary method of solfeggio by maestro Bonifacio continues to be used both in the chairs of the Solfeggio subject at the Conservatory as well as in the frequent queries made by teachers of other subjects, other institutions, or even from other countries about the method, since Master Tapia recalls that even in Russia this method has aroused interest. It should be noted that, although this method has not been reissued in a printed version, the circulation by electronic means of its first edition keeps it current. Even with everything, it would be good to make a digital edition and spread it, making use of the technological resources that we currently have.

In September 2021, the Michoacán Symphony Orchestra celebrated its 60th anniversary. To date, it is made up of 60 members, including musicians and technical and administrative staff. Each of them has a stable job, which, in addition to providing security to them and their families, contributes to the dissemination of the culture of our country. But it should not be forgotten that a good part of the orchestral repertoire that this type of group regularly performs requires a more robust staff of musicians. The legacy of Maestro Rojas is still alive and present, but the orchestra needs to be expanded so that he can perform larger-scale works.

Conclusions

Reviewing the titles and broadly speaking the musical production of maestro Bonifacio Rojas, we can conclude that, with regard to his production of religious music, he was a man linked and committed to the Catholic Church and that his skill both in the musical field and in the adaptation of the text to its melodic lines allowed him to approach, with great fluidity, the different themes that the rites require: from the mass, in Latin, with its corresponding sections, to hymns, which reflect in their texts the tension between State and Church that, even in the 50s of the last century, could be felt in the Michoacán community.

The nationalist repertoire of the work of maestro Rojas analyzed in this article makes evident the commitment he had with the ancestral cultures of his native Michoacán, with a



post-revolutionary air similar to that of the compositions of Carlos Chávez or Silvestre Revueltas, but without losing the touch so own that the dances of their region can contribute.

The music theory methods that Bonifacio wrote reflect his deep knowledge of the subject, his teaching skills, and his interest in transmitting his obvious good command of musical elements, melody, harmony, and rhythm to the younger generations.

To conclude, the evident development of the Michoacán Symphony Orchestra, a musical institution under his charge, and the spread of the symphonic genre, which the state of Michoacán experienced under his management, place the composer on the music scene in Mexico on par with of composers, directors, pedagogues and managers of the stature of Carlos Chávez, but from his trench, at the local level.

The purpose of this article is to arouse the interest of interpreters, researchers and cultural managers to disseminate and continue the work that Bonifacio Rojas Ramírez, an illustrious Mexican and ambassador of Mexican culture, undertook from his native Michoacán.

Future lines of research

Although this article is the result of the compilation and analysis of the previous work of my research colleagues, who in their works have captured biographical data, the catalog of artistic and pedagogical production, as well as some characteristics of the style of the compositions of the teacher Bonifacio, I have delved into the compositions published by the teacher and the testimonies of his students to spread the importance of the life and work of the teacher and motivate my colleagues to carry out future research on the subject that reaches more to the background of what I propose here and expand the line of knowledge that exists to date about Bonifacio Rojas Ramírez.

Given the quality of the work of maestro Rojas Ramírez, it would be well deserved for Mexican orchestras to program the maestro's compositions and for the public to know and enjoy them, for music students from different music teaching institutions in the country to resort to his methods to develop their skills in music theory, harmony and composition and that the Michoacán Symphony is in constant evolution. This can be achieved through the efforts of those of us in Mexico who are dedicated to rescuing the work of our composers and through the support of cultural institutions, fellow musicians and the general public.



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