

## **Identity elements from Las Tunas locality for the formation of local musical identity**

### **Elementos identitarios de la localidad de Las Tunas para la formación de la identidad**

#### **musical local**

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#### **Abstract**

The formation of local musical identity in the initial training of music art instructors is an important aspect to be considered. We contributed to the definitions of local musical identity and the formation of local musical identity in their formation. The applied experience was carried out in the discipline Workshops for Artistic Improvement, which were undertaken in workshops of critical opinion and collective reflection; in addition, pedagogical experiments and experiences were developed through methodological workshops and projects with the implication of the community as protagonist, named "The music from Las Tunas in my neighborhood", which favored the link of music art instructors with the authors, interpreters and groups that from the communities have contributed to guarantee the life cycle of artistic culture in a positive affective climate, with concrete experiences and personal examples, which encouraged the presence of emotions, feelings, norms of social behavior and willingness to work in their specialties once graduated.

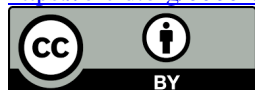
*Keywords:* local musical identity, protagonist, experiential pedagogical experience

#### **Resumen**

La formación de la identidad musical local en la formación inicial de los instructores de arte musical es un aspecto importante que debe tenerse en cuenta. Aportamos a las definiciones de identidad musical local y a la formación de identidad musical local en su formación. La

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experiencia aplicada se realizó en la disciplina Talleres de Perfeccionamiento Artístico, que se llevó a cabo en talleres de opinión crítica y reflexión colectiva; además, se desarrollaron experiencias y vivencias pedagógicas a través de talleres metodológicos y proyectos con la implicación de la comunidad como protagonista, denominados "La música de Las Tunas en mi barrio", que favorecieron el vínculo de los instructores de arte musical con los autores, intérpretes y colectivos que desde las comunidades han contribuido a garantizar el ciclo vital de la cultura artística en un clima afectivo positivo, con experiencias concretas y ejemplos personales, que propiciaron la presencia de emociones, sentimientos, normas de comportamiento social y disposición para trabajar en sus especialidades una vez graduados.

*Palabras clave:* identidad musical local, protagonista, experiencia pedagógica vivencial

### **Introduction**

Díaz (2002), a great Cuban historian, asseverates that: "History is made by men immersed in their economic and social relations with their ideas, longings, sufferings, struggles; with their moral values, their defects, their contradictions, their triumphs, their setbacks, their dreams" (p. 11).

The development of artistic education in Cuba has been closely linked to the evolution of the intellectuals since the eighteenth century, in which signs of concern and the need for artistic training appeared. For example, the earliest Cuban composer there are news about, Esteban Salas, used to form musicians for the orchestra of the Cathedral of Santiago de Cuba.

In the 19th century, Cuban nationality was born, which can be considered as the starting point for the teaching of the arts, including music. Since the advent of the republic, it was included in the plans of the general school programs of Music and Drawing that were maintained, through the different changes of curricula, in the first fifty years of the last century.

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In the forties and fifties there was a flourishing of Musical Education in the general school and the training of specialist teachers, under the guidance of prominent musicians and pedagogues such as: Joaquín Rodríguez Lanza, Cesar Pérez Sentenat, Argeliers León, among others.

In the educational conception of the Cuban Revolution, the need for education from the insight of artistic disciplines is recognized as an inescapable part of the formation of the personality of all segments of the population. For this reason, at the instance of the Commander-in-Chief, training professionals to respond to this need since the 60's began: Art Instructors, in Music, Dance, Theater and Fine Arts.

The training of these instructors has gone through different forms, study plans and programs, all aimed at improving them, up to the present, to work with amateurs in Culture Houses, communities, different social and cultural institutions, within them the school in the curricular net of education, mainly in nursery education, elementary, secondary and pre-universities.

### **Development**

In Higher Pedagogical Institutes, they began to officially develop subjects of these disciplines in all the degree courses in education, although there were none that directly graduated personnel with a profile to educate in the arts. In the Degree on Education for the specialty of Art Instructor, in particular the treatment that has received the theme of the local musical identity, several sources were reviewed, such as programs, methodological guidelines, texts and specialized literature in digital support and from the methodological procedure of the analysis and critique of sources supported in the processes of logical thinking as induction-deduction, analysis and synthesis and the historical-logical, we arrived at evaluations,

judgments, and conclusions about the teaching-learning process of the Discipline Workshops on Artistic Improvement in the specialty of Music.

The analysis shows that in the various curricula by which the Art Instructors have been trained, the history of local music has suffered systematic and profound treatment, highlighting the content of musical works, composers, performers, groupings of different types and formats and the musical ephemeris of the locality.

This author considers that, according to her experience, that in order to define local musical identity, one must start from the pedagogical analysis of its leading categories for the formation of the personality. The category development is nothing more than a process of physical, psychic and social maturation and encompasses all quantitative and qualitative changes in congenital and acquired properties.

The above analysis allowed us to evaluate the formation of local musical identity, stated by Álvarez (2015; 2019), in relation to music, pedagogical principles and educational methods that constitute the ways for achieving the objective in this research. The school is recognized as the institution that focuses the actions of the different educational agencies, and as the main and fundamental cultural center in the community. For Cortón (2008), there is a need to implement pedagogic strategies of intervention to favor this condition of the school in all communities.

This system of influences materializes in the educational process in a general way, and in the discipline Workshops for Artistic Improvement in the specialty of Music in a particular form, the one which purpose is to contribute to the overall general culture of the students, at the same time as it favors the formation of feelings towards local and national music, as elements of their culture.

From the psychological point of view, De la Torre (2001), takes into account and considers as paramount for the formation of the local musical identity, the postulates of Vigotsky (1987), on the appropriation of the students of the socio-cultural inheritance, elaborated by the previous generations, understood as the most diverse forms and resources through the which students, in an active way and in close relation with the teacher, and the other students that surround him, make their own the knowledge, the techniques, the attitudes, the values, the ideals of the society in which he lives, as well as the mechanisms through which he achieves its self-development.

We assume the postulates about the zone of proximal development, determined by the student's ability to solve a problem, and the level of potential development, determined through the resolution of a problem under the guidance of an adult or in collaboration with another student more capable. Based on this budget, the teaching activities are designed in such a way that teacher - student, student - student interaction is possible (Vigotsky, 1987).

The formation of local musical identity is based on activity and communication, through which the teacher prepares the students for social life as active subjects, capable of creating and transforming their cultural context for man's own benefits (Álvarez 2012; 2014). From this point of view, the transfer of knowledge and feelings is based on a joint action. For all this the formation of identities must be conceived as a dynamic and complex social process of differentiation - identification where there is an interaction of external and internal factors in an uninterrupted way through education.

The formation of local musical identity is also based on the genetic law of development integrates the dual formation or higher psychic functions (Álvarez, 2019). Students interact, first with the school context, with the social environment and with adults, for after acquiring musical

knowledge, assimilating learning and developing skills they are become capable of upgrading awareness and internalizing what has been learned.

This is manifested in the changes produced in the ways of thinking, feeling and behaving, in correspondence with the peculiarities of their age development; for De la Torre (1995) it is sealed as 'mismidad' and Álvarez (2008), emphasizes in this process though the appropriate conception of interdisciplinarity plays an important role due to the paramount importance of intertwining as many elements as possible from musical education.

In relation with the above mentioned, it is useful to make the students aware of the products of their culture, for it is specific for each nation. For Fernández (1998), it is one of the aspects that better and most say of a nation, when this author considers it as the face of the any nation. The author considers that this perfectly aligns to music, in a special way, and it is the reason why we consider necessary to make the valuation of products of the content of the musical works that are taught during formation, for its appropriate transmittion.

The content of musical works from the locality is a fundamental means for the development of trainees during initial formation (Álvarez 2011; 2014); such elements should be conceived in the process of planning, execution and assessment, in relation with the experiences, interests, motivations and work of the student, as well as with the peculiarities of their social and integral development (Álvarez, 2012), that include dance traditions from Las Tunas, musicians and their music tendencies, teaching local history elated to art and teachers preparation for conducting the process (Álvarez, 2014).

When students become aware and assume as appropriate a content valued by them, they manage to incorporate it in his professional performance. According to the above, the content of musical works is contextualized in the notions, concepts, theories, laws, skills and general and

particular methods of music, as well as a system of values that are inherent to it. Such is the case of the introduction of art works of the music specialty such as music and musicians from the locality (Álvarez, 2012).

For this author, identity is the simplest manifestations of everyday life, and includes: culinary practices, domestic housewares, changing rooms; reflected in the linguistic variants, idiosyncrasy, family and social relations, among other aspects. It is assured in customs, traditions, legends and folklore; it is defined through the artistic, literary, historical, pedagogical, political and scientific productions in general; to reach higher levels in the formation of the nationality and reach its maturity with the consolidation of a sovereign nation.

The considerations of Calderón (2011) are understood as the marked feeling of belonging to the musical traditions of a nation or locality, based on the knowledge of the different elements that make up and complement music as a manifestation of art that allows the individual to interact and self-identify himself with the musical heritage that surrounds him.

We are of the criterion that this is a term insufficiently defined in theory since the author limits it to feelings and knowledge without taking into account the role of the identity in the regulation of behaviors before music, its composers, the history and values, and therefore we needed to conceptualize the term musical identity as: the sense of belonging consubstantial to the musical traditions of the locality, which require feelings, identification and awareness of the identity elements of local music, and allow to assume attitudes that unveil the assumption of musical heritage.

It is assumed that local musical identity, as a conceptualized the term from the pedagogical perspective, and in relation to the ideas previously expressed the formation of the local musical identity, as: the process of identification and awareness in the art instructors of

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music, the knowledge of the content of musical works that are composed, interpreted, or object of choral or orchestral arrangement, by musicians and composers who reflect facts, customs and traditions of a historical and social character of the locality, that glimpses the sense of belonging assumed in their way of acting professionally.

From this position the challenges and perspectives of music education of the 21st century are to offer a methodological approach to teachers of the specialty of Music, for the treatment of the formation of local musical identity, from the contents referred to: musical works that have texts that name, characterize and contextualize the locality of Las Tunas, to direct, listen, sing, accompany with an instrument (the guitar) or read it musically, with special attention to those contents which are related to: local history, to the customs, the folklore, women. The study of life and works of composers and vocalists, instrumentals, vocal-instrumental groups of the locality, families with musical traditions, festivities and the musical events of the day whenever it is considered as a pertinent content.

The works that are included for its pedagogical treatment must fulfill the following requirements:

- Suggestive texts and scores, expressed in clear language, with well-delimited measures, notes, silences and note figures in correspondence with the requirements of the year for which they were selected.
- Ethical and aesthetic principles, in accordance with their professional performance to promote local musical identity.
- Rhythm, melody and content of the texts that have lasted in time, as evidence of their interpretive quality and musical values.



To this end, it is suggested to present works with musical contents with possibilities to be performed in the different subsystems of education, which are directed to the preparation of man for life, which is the essential objective of Cuban education, with related texts, with local history, geographical location, women and food customs, among other aspects that identify the locality. In the case of the instrumental works will be appreciated the rhythm, the beauty of the melody and the harmony. Among those works can be found, in their original versions and titles (Table 1):

**Table 1***Original versions and titles*

| <b>Musical Works</b>          | <b>Composer</b>        | <b>Interpreters</b>       |
|-------------------------------|------------------------|---------------------------|
| Cosas del alma                | Pepe Delgado           | Fernando Álvarez          |
| Llévame a Camalote            | Marcial Merino Jiménez | Jorge Crespo              |
| Miliciana                     | Delfín Ramos           | Síncopa                   |
| Mi ciudad                     | Delfín Ramos           | Síncopa                   |
| Mi ciudad                     | José Antonio Miranda   | Contrapunto               |
| El himno de la ciudad         | José Antonio Miranda   | El Balcón de Oriente      |
| La caldosa de Quique y Marina | Rogelio Díaz Castillo  | El Jilguero de Cienfuegos |

In relation to groups, interpreters and composers, account should be taken of:

1. Rhythmic expression, exponents of the roots, history and traditions of musical local culture, it must mean that they form part of the national culture.
2. Recognized musical trajectory (being professional), endorsed by the interpretive quality.

It should not be forgotten that the system of values established in each society is in correspondence with its culture and responds to each concrete historical moment. In that sense it is necessary to educate in those essential values, which are the basis for maintaining and developing the nation, such is the case of cultural identity, more specifically Latin American value formation, as stated by Acebo (2005).

From this need, it is necessary an effective projection of the musical content, which consists in the planning of pedagogical actions, with anticipated character and in correspondence with the expectations of the students and the social demands, so that propitiate in the students the educational treatment of the musical contents of the curriculum, in relation to the national-local musical context to favor the formation of local musical identity.

After selecting the musical works of the locality, the composers, interpreters, groups of small and large format to work with in each subject, taking into account the previous requirements, the team of teachers must work and get to agreements that allow them to give treatment in each subject: in the guitar workshops the teacher must teach the music art instructors the chords of the musical work of the locality; In the choir workshops, the treatment on how to interpret the work and how to conduct it; in the workshops for musical reading, students must be taught to read and sol-fa; the workshops of instrumental groups should teach them to execute the work with different instruments; workshops of theory and integral musical practice should teach the theory and practice of the works, in addition, the execution in different instruments. They should guide actions such as:

1. Search for bibliography referring to the topic.
2. Plan visits to rehearsals and groups of groups and artists of the locality.
3. Select musical works from the locality to incorporate them in the lessons.
4. Make presentations and summaries of information in different formats and materials, for example: films, books, magazines, newspapers and brochures related to the life and work of local musicians, composers and performers.

For the research component with socializing agents, account should be taken of the potentialities offered by the identity elements of local music, existing in the communities and the

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relationship of these with the contents to be taught in the subjects of the discipline Workshops of Artistic Music Improvement, to guide the music instructors to research and:

1. Diagnose the community where they live to determine the identity elements of the local music present in it.

2. Interview composers, musicians and performers as part of their investigative work, according to the year in which the music art instructor in initial formation is.

3. Investigate composers and musical works of the community, based on the generic complexities of Cuban music.

4. Conduct conversations with personalities in the field of music that have lived different stages of the local musical history.

5. Investigate families with local musical traditions, taking into account the validity of their work, the roots, and the importance of their work in local and national musical history.

6. Investigate how the presence of the Franco-Haitian culture manifests in the community.

In the work component the socializing agents must take into account the potentialities offered by the identity elements of local music existing in the communities and the relationship of these with the contents to be taught in the subjects of the discipline Workshops for Artistic Music Improvement, to guide the music art instructors to include the workshops at different educational levels:

1. Include in the workshops of appreciation the musical works from the locality selected.

2. Invite personalities of the music of the community to the workshops.

3. To incorporate musical works of the locality in the workshops of creation for the staging of artistic units.

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In the extensionist component, the socializing agents must take into account the potentialities of the identity elements of local music existing in the communities and the relationship of these with the contents to be taught in the subjects of the discipline Workshops of Artistic Music Improvement, To guide art instructors of music to include these in community activities where they perform:

1. Make scripts for cultural activities where the identity elements of the locality are present.
2. Conduct choirs, dances, musical groups and shows with and without instrumental accompaniment.
3. Participate in different historical, political and cultural events of the community with a repertoire where local music prevails.

It is important that the socializing agents use different ways to organize the components of initial formation, and to treat the identity elements of the local music in the subjects of the discipline Workshops for Music Artistic Improvement, based on the potential offered by the communities where music art instructors live and work.

- Propose the system of evaluation of the methodological workshops offered to socializing agents.

The control and evaluation is manifested during all the phases, enabling orientation and regulation of the process by measuring the adequacy of the methodological workshops for the proposed objectives, in a systematic attention to possible difficulties that can occur in the practical implementation. The evaluation must be frequent, act constantly and permanently, because it cannot be expected that the socializing agents make decisions in the end, especially if it is to form local musical identity.

From the results of the pedagogical diagnosis, it was possible to evaluate the change in the process of formation of local musical identity, as long as it is continuous and progressive. The socializing agents should evaluate both, the process of solving the methodological workshops and their results, as well as the insertion of their subjects in the subjects of the discipline Workshops of Music Improvement, in the initial training of music art instructors, to the extent that they promote the acquisition of knowledge and skills, as well as the formation of local musical identity.

A characteristic feature that should be evaluated is that it can be done using levels of help, which are evaluated and controlled on a permanent basis, but with the aim of achieving the formation of local musical identity in music trainers in initial formation, to enable them to develop appropriate ways of acting. They are also evaluated collectively and individually. It is also opportune that the socializing agents take into account co-evaluation and self-evaluation and thus project it, so that music art instructors evaluate the performance of the others, and in the second, they evaluate themselves, with rigorously and with seriousness.

The proposal in its consequent application, is able to dynamize the processes of orality, interactive and meaningful learning individually and collectively, and expand the cultural spectrum of art instructors on the formation of local musical identity. Favorable opinions have been received from the implementation of the designed actions. It is not a question of producing changes of essence in the curriculum, or adding new subjects to it, but of evaluating the programs and their potentialities for the pedagogical treatment of the formation of the local musical identity, taking advantage of the relation between the identity elements of local, national and universal music.

### **Conclusions**

The analysis of the identity elements of local music allows the recognition of local history, customs, traditions, values and symbols that affect the apprehension, transmission, diffusion and extension of ethical values, for the preservation of local musical identity, during the initial formation of art instructors.

It is confirmed that it is possible to exploit all the potential offered by the socio-cultural environment and the identity elements of local music in their links with the cultural identity of Las Tunas, which in turn allows to increase the quality of professional formation and to promote local musical identity for art instructors.

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