

*Los elementos identitarios de la música local proyecto: “la música tunera en mi barrio”*  
*The identity elements of the local music project: "the tunera music in my neighborhood"*

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## Resumen

Esta investigación va dirigida a la solución de insuficiencias que prevalecen en el conocimiento que se adquiere a través de la formación inicial de los instructores de arte de música. Proponemos como objetivo la elaboración del Proyecto de protagonismo comunitario “La música tunera en mi barrio”, concebimos las acciones para el tratamiento a los contenidos de las asignaturas de la disciplina Talleres de Perfeccionamiento Artístico de Música, a través del empleo de los elementos identitarios de la música local.

**Palabras Clave:** Protagonismo comunitario; Elementos identitarios; Música; Tradiciones

## Abstract

This research is directed to the solution of insufficiencies that prevail in the knowledge that is acquired through the initial training of music art instructors. We propose as an objective the elaboration of the Project of community protagonism "The tunera music in my neighborhood", we conceive the actions for the treatment to the contents of the subjects of the discipline Workshops of Artistic Perfection of Music, through the employment of the identity elements of local music.

**Keywords:** Community protagonism; Identity elements; Music; Traditions

## Introduction

The principal program for the reinforcement of fundamental values in the current Cuban society and the document of the Communist Party of Cuba for the First National Conference in Chapter II, objective 57 and 58 express the need to favor, frank and open, the promotion, the artistic criticism, with emphasis on

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the inadequacies and virtues of cultural work, so that it contributes to achieving the quality that is aspired, to preserve our identity and respect for traditions, however, the current musical preference denies this aspiration by demonstrating great attachment for foreign music.

In the Professional Model of the Bachelor of Education: Art Instructor, it is required that: “Demonstrate in their mode of professional performance: a humanist and humanistic culture that allows them to master the foundations for the rescue, preservation and promotion of the popular and traditional culture, based on respect for local identities”.

The professional experience, the participation in the project Identity and values in the school, the observation of political-cultural, methodological activities and the direction of diploma works, the exchange with specialists and professors, have allowed to identify manifestations that are revealed in the training of the local musical identity in the music art instructors in initial formation:

1. The domain of local history, codes, customs and traditions, does not reach the desired levels.
2. The repertoire of local music works is insufficient.
3. The foreign fusion music has a greater preference followed by the national one, to be heard, danced and interpreted, while the local one is the least accepted.
4. The limited willingness to incorporate the identity elements of local music into their training.

Several authors have referred to the problem of identity, among which stand out in the international arena, Erikson (1959) and Dietrich (2000), as well as national authors such as Torres (2001) Limia (2003) Fabelo (2003) Monal (2003) Pupo (2003) Cristóbal (2003) Seija (2010) Verdecía (2011) León (2012) Romero (2013) Caballero (2013) Best (2014) and González (2015). They offer definitions of the term identity from culture in various sciences, and express the meaning that each person has of their place in the world and the meaning assigned to others, within the broader context of human life.

The research of Tejeda, (1990) and Acebo (2005 and 2011) that address different edges of Latin American, national and local identity stand out; In addition, in the case of Acebo, it identifies from the axiological dimension within which it includes a perspective of general organic totality of the identity and highlights the leading role of the subject, without specifying the features that distinguish the local musical identity.

These works contribute to raising training levels, although they are not directly oriented to the formation of local musical identity, through the identity elements of local music, an aspect that proves the need to

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systematize this purpose with theoretical arguments, methodological provisions and procedural resources that make it feasible in its pedagogical concretion.

On the other hand, Salcedo (1915) emphasizes that:

Our greatest musical need is music and musicians; music, because we need to develop art at the height it should be; because we need to have a real teaching center where music is taught, propagated and encouraged, without mercantilism or passion, where tribute and homage to art is paid without further view, so that we can show our art to admiration and satisfaction of own and strangers. (p.54)

This statement considers the need to experience the identity elements of local music to develop, through them, the local musical identity, because of the educational and aesthetic richness they contain. However, theoretical references that address local musical identity from a pedagogical perspective are scarce, although guidelines related to local identities are outlined in normative documents.

The aforementioned reveals the inadequacies about the theoretical characterization of the local musical identity, its features and inclusion in the training process, which are necessary to promote an educational orientation process in the initial training of art instructors, which brings them closer together to the local cultural-historical environment, where music is one of the identity elements to be taken into account for its adequate treatment and implementation in practice, since, from the general treatment to local identities, the particularities of the local musical identity are not specified in The training of this professional.

The manifestations revealed in practice and the theoretical lack expressed above allowed me to formulate the following scientific problem: how to contribute to the formation of local musical identity in music art instructors?

Objective: to offer a project of community prominence “Tunera music in my neighborhood” for the formation of local musical identity in music art instructors.

For the performance of this experience it was necessary to use various methods such as:

Historical and logical: for the study of the historical evolution of the formation of local musical identity in the process of initial training of music art instructors.

Modeling: for the design of the project for the formation of the local musical identity.

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Participant observation: to obtain revealing data in the diagnosis on the formation of local musical identity in the initial training of art instructors.

Survey and interview: conducted to the socializing agents of the initial formation and instructors of art of music in initial formation, to verify the criteria that argue the problem, the dominion over the predominant local musical identity in the sociocultural context.

## Development

Training as a pedagogical category expresses the direction of development towards the achievement of objectives, and has been studied by authors such as Addine (2004) and cited by Álvarez (2012) according to which the initial training is understood as:

An organized and planned process of formation of the student's personality in the cognitive, procedural, evaluative, attitudinal, self-evaluative and behavioral components during the undergraduate for his educational work, in which the different components involved in the teaching-learning process for later direction. (p. 23)

These authors take into consideration the importance that cognitive, procedural, evaluative, attitudinal, self-evaluative and behavioral components have in the preparation of man for personal and professional life; for this investigation, all the components that intervene in the process of internalization and regulation in the teaching-learning process acquire significance, as an expression of the dialectical interrelation between instruction and education, necessary in the process of identity training of art instructors of music.

In this process of systematizing knowledge about the subject, we follow the logic of the criteria of information and previous models, with a selective nature. We select the most general definitions, criteria and positions on identity and identity formation in the search for an approximation as the foundation of the formation of local musical identity.

Two basic ideas that have points of coincidence and support this research are focused on the relationship identity and formation of values; the first refers to that "Identity (...) cannot and should not be conceived as a concern and search for roots but as an awareness of our being-reality, to live in it and transform it, to do it according to our own interests and culture" , Delgado (2001 :) and the second one on the need to take into account the formation of values in the school from an Identitarian conception, sustained in the formation of identities as the process of general organic totality that integrates multiple identities that

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carry your boss (student), the one that transits in its formation through the phases of identification and awareness raising, M. Acebo (2005 and 2011).

We assume what was expressed by the two previous authors as they have contact points that allowed us to acquire the necessary elements to conceptually define local musical identity and formation of local musical identity and develop the modeling process, in addition, to assess what was expressed by other researchers who also provided us with necessary substrates in this process.

In defining the formation of identities Delgado (2001) refers to the incorporation of two characteristics: the criteria of similarities, according to which there is identity because we assume the same significant world and share projects, achievements, values and social norms; the other characteristic refers to the fact that identity distinguishes the individual, since the personal stamp that he prints to the activities he performs, as well as the way in which the person is presented in society is recognized as part of his identity. We share this criterion when considering that in the formation of identity we must take into account both similarity and difference.

Identity, as a general organic totality, has an axiological dimension Acebo, (2005, 2011). For the purposes of this investigation, the assertion is manifested when a network of affective links is established between music art instructors with the identity elements of local music, which takes on meaning for them when they internalize the proper values that are revealed in the communities, where the two phases of the identity formation process are manifested: identity identification and identity awareness. In the latter, the axiological dimension of identity is specified.

The previous approach leads me to affirm that the relations between identity and music are complex, and I assume that raised by Arango (2008) when he says that in music and especially in "traditional popular" music, the problem of origins is always present.

In this sense, many meanings enter into negotiation and many feelings come to claim through music and the discourses that are woven around it.

We share the analysis of this author when considering that the family and community environment, houses and streets, are fundamental spaces of musical learning. Family traditions are key. Each family has its seal, its repertoire, its specific style of interpretation, its recognition in one or several instruments, its settings, its stories and anecdotes, its values and its behaviors that make up a peculiar identity.

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On the other hand, Wenger (2001) expresses that the musical life of a people is based on communities of practice that share repertoires, identities and competences from continuous learning. There is a musical life that happens with specificity, complexity and flexibility.

The above approaches allow us to assert that, to the extent that music art instructors have an approach to local music, they get knowledge of the history, customs and musical traditions of local families that form a culture. Initially from the treatment in the subjects, they listen to the work, analyze it and relate to it, which penetrates the essence of local music, in its characteristic features, so that a musical contextualization is made and there is a music sensitization

In correspondence with the previous idea, we consider the identity elements of local music as historical and cultural signs that determine the specificity of the Tunisian town, which differentiates it from others, based on the existence of composers, musicians, performers, dance music groups, which have left an imprint on musical artistic values and have been transmitted from generation to generation without changing, removing or putting elements, among them Pepe Delgado; Emiliano Savior; the unique composition of Díaz, the families Márquez, Ochoa, Ávila, Valera, among others.

So that the identity elements of the local music constitute a tool for the achievement of the formation of the identity, the conjugation of the activity and the will, the native and the universal, cannot be ignored, through research activities oriented in the pedagogical process to that the music art instructors in initial formation are aware of an identity approach to the local musical.

In accordance with the above, it is necessary to deepen the theoretical identity elements referred to music to have a greater knowledge of how this problem manifests itself in the process of initial training of music art instructors. I assume the postulates of Vygotsky, (1987) on the area of near development, determined by the ability to solve a problem, and the level of potential development, determined through the resolution of a problem under the leadership of the socializing agents of the process initial training or in collaboration with another more capable art instructor.

When perceiving music, one must not forget that it has always existed in the life of man, as J. Martí expressed: "... what is music but the companion and guide of the spirit in its journey through spaces?" J. Martí, (1985: 231).

For Martí, addressing music as a companion in the life of man, confirms the conception that she leaves her mark in each historical period and allows to identify the development of each event; when studying it,

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the expressive power that it possesses and its importance for the general formation of the subject is perceived.

Music reproduces aspects of human memory and identity, expressed in the spaces or contexts where it has been cultivated, just as it produces significance in the producing agents, creators or receivers.

It is valid to point out that musical education with all the identity elements of local music, is a way for the subject to be sensitized with their own and acquire knowledge that will lead them to appreciate and identify with the musical elements of their community.

Ander-Egg (2007) states that:

It is a group or group of people who inhabit a geographical space, whose members are aware of belonging or identification with a local symbol that interact with each other more intensely than in another context, operating in networks of communication, interests and mutual support, with the purpose of achieving certain objectives, meeting needs, solving problems or performing relevant social functions at the local level. (P. 9)

The community has a significant role in the local identity since it is there where it is formed, from the endogenous development, since the music art instructors in initial formation are actors in charge, among other socializing agents, of maintaining the life cycle of the culture to transmit, revitalize and spread the history, traditions and customs of the town.

Recognize the objectivity of diversity and cultural dialogue existing in each community as the closest environment, with the cultural codes that identify the roots of each family of musical traditions, the validity and transcendence in the community of music composed and performed by artists of international fame, and that I can not miss in the formation of a local musical identity, allows me to coincide with Best (2013) when approaching from a pedagogical perspective the culture of the immediate environment, the local, as an important element in matters of customs, traditions and values prevailing for the formation of local identities.

In our consideration the local identity, in this research, integrates the customs, traditions, history, the set of existing socio-cultural institutions, the way of thinking and acting of its inhabitants, the most important cultural artistic events and the most relevant figures in the local musical context that are integrated and acquire a value and meaning in the sameness and otherness of the music art instructors in initial formation.

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In accordance with the above, I assume the definition given by Verdecía (2011: 18) who states that:

Local music is all that produced, performed, directed, or that has been the subject of choral or orchestral arrangement, by local musicians and composers. These references allow us to deepen the identity elements of this type of music. They also reaffirm the importance of taking into account elements of musical heritage, instrumentally or sung, and becomes a local legacy. (P.18)

The considerations of Calderón (2011) who conceive it 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 with the musical heritage that surrounds him . (P.25)

We maintain that this is an insufficiently defined term in the theory, since this author limits it to feelings and knowledge without taking into account the role of identity in the regulation of behaviors before music, its composers, history and the values involved , so it was necessary to conceptualize the term musical identity from the local as: The sense of consubstantial belonging to the local musical traditions, which require the feelings of identification and awareness of the identity elements of local music, which allow us to assume attitudes that reveal the assumption of musical heritage.

The local musical identity presents different levels of concreteness, which are reflected in everyday life and in popular culture, while acquiring breadth through the intellectual creation of the bearer group.

This production, however, would be empty if it did not lay its foundations in the popular element and especially in local music, where community work constitutes the transformation process that involves human development, with full participation.

In this sense, I share what was expressed by the popular educator González (2010) when stating that "... participating is more than mobilizing, more than exchanging criteria, rather than giving opinions; it means raising awareness, taking part, getting involved, deciding and acting compromise. "(P.13)

The approach to music, requires the participation of music art instructors in initial training, in the study, the reflection of what they hear to decode the sound world of which they are part as a subject of culture and identity, to be aware of the perception of the aesthetic values of musical works, of the role of music in the development of the locality, guided by the teacher in each of the subjects of the Workshops for



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Music Improvement; thus, sensitivity and musical taste motivates them to investigate the identity elements of local music in the community and other spaces.

### **Community prominence project “Tunisian music in my neighborhood**

For this we conceive the actions directed to the treatment of the contents of the subjects of the Workshops of Artistic Improvement of Music through the identity elements of the local music for the formation of the local musical identity, from the conception of the participatory community project.

We carry out this project as a dynamic process in the integration of the identity elements of local music, and its modes of action. They have a systematic and integral character and mobilize the resources necessary for their application, based on the interrelation of the project of community prominence “The tunisian music in my neighborhood”, with the contents received in the subjects of the discipline Workshops of Artistic Improvement of Music.

This discipline includes musical works of the locality, whose degree of complexity is in correspondence with the academic year of the music art instructors in initial training. We guide the review and summaries of research papers and diplomas, linked to the local musical identity. We organize visits to rehearsals, presentations of vocal, instrumental or vocal-instrumental groups and conversations with them.

We direct actions related to the formation of the local musical identity, in the different contexts from the labor-research, they star in the methodological preparation and carry out didactic actions to improve the quality of the teaching-learning process.

For the assessment of the attitudes and the mode of action of the music art instructors, we evaluate, from the project that they will carry out in the community, where the socializing agents of the initial training and the music art instructors will participate with the objective to control and evaluate the role of each one in the community, from each moment of the project.

### **Design the script for the show “Tunisian music in my neighborhood**

In this regard, music art instructors have to design the script, prior to its implementation they must present it to the socializing agents of the initial training and to the rest of the music art instructors, to verify how the elements were taken into account Identities of the local music of the community, in which the significance and sensitization achieved from the assessment of the music functions is connoted. In this part suggestions are given to redesign the script in order to enrich the proposal.

### **Conduct the show “The tunisian music in my neighborhood”**

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According to the design of the artistic script and the preconditions created within the community, the music art instructor performs the show, and at all times it will be observed by the socializing agents and the rest of the music art instructors, to in order to evaluate the verbal and gestural expressions that manifest the degree of acceptance or not of those elements of identity in the community. In his role as a conductor, when presenting the artists and works of the community, he will make comments that enrich the local musical education, to the same extent that community prominence is exalted.

**Perform local musical works:** In this action the art instructor stars in the artistic cast, selects the work and interprets it with or without instrumental accompaniment.

**Direct the dialogue in the community:** This action involves all those present who wish to express their criteria in this regard, about the selection for the show of the identity elements of music, the quality of the performances, the performance of the instructor and the presence of the socializing agents of the initial training.

**Evaluate the project:** This action goes through each of the actions of the project and they take into account the quality of the script design when selecting the identity elements of the music from different periods, composers and performers; the preparation of the preconditions in the community; the quality of the performance of the show; the quality of the artistic interpretation of the cast and the execution of the work done by the art instructor and, in addition, the direction of the dialogue where the community played a leading role. It is important to highlight that the scenario where this evaluation is carried out is in the classroom and it is the socializing agents that direct this moment in which all the participants take part. For this, self-evaluation, and evaluation are used, in which the teacher makes a final summary.

## Conclusions

The acquired knowledge related to the identity elements of the community, was put into practice through the Community Protagonism Project "The music of my neighborhood"; during its execution we recorded in our researcher diaries various manifestations of emotional experiences, since the music art instructors to perform the script of their show, took into account the potentialities, among the identity elements of the community, to the musicians, the composers, families of musical traditions: with emphasis on the uniqueness of their interpretations, the methods to teach each generation, the existing groupings and the presence of carriers of the Franco-Haitian culture, and in the case of those already deceased, they collected information with family or neighbors.

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In the performance of the show, when presenting the artists and works of the community, they commented on these that permeated emotions and feelings that caused a mixture of joy and nostalgia, externalized in the faces and expressions of art instructors and the rest of those present. An important aspect was the participation in each community of the socializing agents and art instructors, with the registrars, who were capturing each experience without forgetting a detail. This made it possible that as they were carrying out their project of community prominence “The music of my neighborhood”, the knowledge of aspects related to the musical history of the town was enriched.

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