

**ARTICLES****Towards a comprehensive musical education: analysis of a proposal from traditional music in four Chilean schools****Hacia una educación musical integral: análisis de una propuesta desde las músicas tradicionales en cuatro escuelas chilenas**Ximena Valverde<sup>1</sup>

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**Abstract**

Music education in Chile has yet to focus and deepen the possibilities that the use of traditional music can have as an interdisciplinary learning resource. As a result of this problem, this research focused on the relevance and value that traditional music can have as a comprehensive and interdisciplinary learning tool in formal music education. The research analyzed the implementation and results of a proposal for the sixth year of basic education with a pedagogical approach based on the idea that the music that we transfer to formal education cannot be separated from the experiences, activities, knowledge and socio-cultural implications that give them meaning in their contexts of origin. Through collaborative action research, the proposal was carried out in four centers and the perceptions of the collaborating teaching staff were analyzed. The results show that the inclusion of these types of music can enrich the learning process from an integrating conception of knowledge, considering the indivisibility of the music-context-society triad.

**Key words:** Traditional Music; Didactic Implementation; Music; Context.

**Resumen**

La educación musical en Chile tiene pendiente centrarse y profundizar en las posibilidades que puede tener la utilización de músicas tradicionales como recurso de aprendizaje interdisciplinar. A raíz de esta problemática, esta investigación se centró en la pertinencia y relevancia que pueden tener las músicas tradicionales como herramienta de aprendizaje integral e interdisciplinar en la educación musical formal. La investigación analizó la implementación y los resultados de una propuesta para sexto de Educación Básica con un planteamiento pedagógico basado en la idea que las músicas que trasladamos a la educación formal no se pueden desvincular de las vivencias, actividades, conocimientos e implicaciones socioculturales que les dan sentido en sus contextos de origen. Mediante la investigación-acción colaborativa, se llevó a cabo la propuesta en cuatro centros y se analizaron las percepciones del profesorado colaborador. Los resultados reflejan que la inclusión de estas músicas puede enriquecer el proceso de aprendizaje a partir de una concepción integradora de los saberes, considerando la indivisibilidad de la tríada música-contexto-sociedad.

**Palabras claves:** Músicas tradicionales; implementación didáctica; música; contexto.

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## 1. Introduction

This article discusses the possibilities of reflection and action that traditional music can have in the context of formal education and how it can enrich, from an integral and interdisciplinary perspective, the learning process in the music classroom.

Music education in Chile has been present in the curriculum developed by the Ministry of Education throughout the last decades (Poblete, 2010), although such presence has not always been synonymous with quality (Valverde, 2018). Moreover, since the educational reforms promoted at the end of the 1990s, the presence of music has gradually weakened. It is necessary to highlight that this problematic does not only concern the Chilean context, but on the contrary, it is observed in an increasingly recurrent way in different countries, as indicated by López-García (2018) regarding the current situation in Spain or the example in Latin America of Guatemala and Uruguay. One reason for this trend could be found in the neoliberal character policies that have been imposed in the educational field (Angel-Alvarado *et al.*, 2021), in which the role of Art in education is secondary, prioritizing those disciplines that are more explicitly linked to labor training (Aróstegui, 2017; Jorquera, 2019; Cano, & Ordóñez, 2021; Rodríguez-Quiles, 2021).

The presence of music education in Chile has been decreasing since the implementation of the 2012 educational reform (Orbeta-Green, & Oyanedel-Frugone, 2019; Valdivia, & Angel-Alvarado, 2021). This reform, on the one hand, reduced the number of hours destined to Music class in the second cycle of basic education and, on the other hand, presented new Curricular Bases and study programs, in which, considering its first versions, it was not even possible to identify work units (Pino, 2015; Valverde, 2018). This situation has been gradually reverted thanks to several modifications, currently counting such programs with titles for each unit. At this point, it is important to highlight that the curricula prior to 2012 had specific work units, in which traditional music –both of native people and those corresponding to the different areas of Chile and Latin America– had a space reserved for their learning, especially in basic education.

In view of the vacuum generated and the lack of space given to traditional music in the formal curriculum, the design, implementation and evaluation of a didactic proposal was proposed to address the inclusion of this music from an interdisciplinary and comprehensive perspective, aiming to enhance their inclusion in the classroom. As a result of this process, this article presents the perceptions of the teachers who implemented the didactic proposal in their classrooms and the results achieved.

## 2. A contextualized music education

Critical pedagogy suggests approaching music education by considering the relevance of one's own culture, focusing on the past as well as the present and the future. At the same time, it wants to free teachers and their students from the generation of stereotypes about music, encouraging them to generate their own critical, empowered and active thinking (Polo, & Pozzo, 2013; Ferreira, & Garrido, 2019). In this way, a deep awareness emerges when students and teachers know who they are (Abrahams, 2010). From this perspective, the role of the teacher is to understand how to enhance the search for an identity through different music. To this end, the music educator has the responsibility to know different repertoires even without being an expert

in each of them (Jorquera *et al.*, 2020), but being aware of the cognitive processes, social experiences and ways of learning that are present in cultures and human beings (Martí, 2000, Polo, & Pozzo, 2013, Mendívil, 2016) and how all these factors can contribute in a certain way to the integral development of the student body.

Music education should be understood as a discipline that transits between the artistic and the cultural and that is, in essence, interdisciplinary in nature. Beyond what it contributes at a technical level from the discipline itself, it develops students in their different human dimensions (socioemotional, communicative, organizational or creative, among others) and promotes critical thinking focused on the assessment of social problems (Small, 1989; Berbel *et al.*, 2020; Zamorano *et al.*, 2022).

For music education to be meaningful and become part of the integral formation of students, it must be understood from the perspective of "an education through music" (Cremades, 2008; Touriñán-López, 2011; Polo, & Pozzo, 2013). It implies to stop conceiving school music education as an end in itself, focused on the purely musical, and to avoid stripping the musical fact of all the significant richness coming from the context in which it is given (Elliott, 2001). Therefore, in order to channel this educational approach, it is necessary to consider the elements that involve the social and cultural context in which music education takes place. For this reason, it should be valued that music goes beyond the physical walls of educational centers and reaches the social fabric of its environment, considering that the relationships between the structures of music and societies are deeper than what is usually made visible (Abrahams, 2010; Angel-Alvarado, 2021).

In short, musical practices are continuously influenced and impregnated by the sociocultural context in which they are developed (Cremades, 2008). From a pragmatist approach, empiricism and experience will make learning meaningful. In the case of sounds, this meaning will be conditioned by the use and function given to them from a social practice (Small, 1989; Cremades, 2008). In this sense, the praxial explanation of "good music" is, above all, a question of "what it is good for" (Regelski, 2009).

### **3. Understanding traditional music and its presence in schools**

According to Harper (2011), traditional music are defined taking into account that: 1) they are predominantly orally transmitted music, 2) they are associated with traditional culture from an integral perspective of a people or place, 3) the same melody can appear in different geographical points, adapted and with specific qualities of the place and 4) they should not be understood as old since new creations can be considered within this category. Starting from the second characteristic, and in agreement with authors such as Dunbar-Hall (2009), Martí (2000) or González-Martín & Valls (2015), introducing this type of music in the classroom should go hand in hand with an approach to the culture with which it is linked.

Along these lines, traditional music in schools should be justified on the basis of their own cultural contexts, as claimed by authors such as Davis (2009). For this reason, it becomes a priority for teachers to exercise a pedagogical practice in which the relationship between students and their classrooms and recreational spaces are dynamic. The educational understanding that must consider the treatment of traditional music in school must include that their meaning is

inseparable from the conditions in which they are generated and experienced (Polo, & Pozzo, 2013; Valverde, 2018; Jorquera *et al.*, 2020; Martínez-Rodríguez, 2021).

The importance of the use of traditional music as a school learning resource does not only lie in their sonic particularities or in their close link with the social and cultural context, as it is described above. It also has to do with certain forms of transmission and informal learning, which contain enriching elements for the didactics of music in formal education, in the sense proposed by Green (2002). For this reason, the specialist teacher has a fundamental relevance as the main mediator between the music in its specific context and the enriched learning that students can develop. In short, it involves a process of adaptation of informal knowledge to the formal educational context (Green, 2002; Carrillo, & González-Moreno, 2021).

In the Chilean context, although the presence and use of traditional music in the classroom has not had a significant development –beyond the proposals or motivations of teachers and small brushstrokes present in the Curricular Bases– in the last decade, an increase in the practice and development of this music by younger age groups has been observed. This is mainly due to the dissemination role of social networks or platforms such as YouTube, which has displaced television as the main means of mass communication and transmission of culture (Rivera, & Carriço, 2015).

Thus, it is now common to observe on social networks such as Facebook, Instagram or Tiktok, among others, how "comparsas", bands and different groups of traditional music are being formed. In the case of northern Chile, both brass bands and the well-known "comparsas de Lakitas"<sup>4</sup> are mostly made up of young people and even children. At this point, it is relevant to highlight that, in the case of "comparsas de Lakitas", there are groups formed only by women (Sippa, 2019; Cortés, 2020), a situation that a few years ago was absolutely unthinkable. In the case of the central zone, the phenomenon of massification and valuation of traditional music has gone in the same direction, being normal nowadays to see, as examples, "ruedas de cuecas"<sup>5</sup>, meetings of singers and singers or meetings of "payadores"<sup>6</sup>. The same happens in the south of Chile, specifically in the Araucanía region, where Mapuche music has gone beyond the ritual spaces of its own people to approach urbanity through genres such as Hip hop or metal (Forno, & Soto, 2015; Rekedal, 2019; Koplów, 2022).

From an empirical perspective, it has been possible to observe a series of initiatives by teachers of the specialty aimed at achieving a greater appreciation of traditional music in the classroom (Valverde, & Casals, 2019). In any case, there is a lack of studies that allow us to see if this inclusion has a systemic and transversal character in the educational curriculum and, therefore, a real educational impact.

#### **4. Methodology**

In order to analyze the use of traditional music in the classroom from an integral approach to education, an analysis of the implementation of a proposal created from this perspective was

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<sup>4</sup> Instrumental groups formed by plastic sikus and percussion (bass drum, snare drum and cymbals).

<sup>5</sup> Gathering of "Cueca" culture in an informal context, where they get together to sing in a group.

<sup>6</sup> Payadores are popular singers who are related to the culture of the oral tradition in Chile and who improvise lyrics accompanied by the guitar.

proposed based on the perceptions of the teachers who carried it out. The proposal was designed and implemented in the context of a collaborative research (Casals et al., 2008). For this reason, there were four collaborating teachers who developed the didactic proposal in their classrooms, participating, in turn, in a feedback process with the responsible researchers.

In order to know the perception of each teacher participating in the implementation process, both open and semi-structured interviews were conducted. Under the principles of grounded theory, specifically the constant comparative method, we proceeded to analyze the discourse of the collaborating teachers emanating from the interviews, recording comments once they were concluded in order to make way for the open and then axial coding process. Once the audios were transcribed, the properties of the categories generated were delimited (Bonilla-García, & López-Suárez, 2016).

#### **4.1. Context: Didactic proposal**

This proposal was structured on the basis of a work unit for the sixth year of elementary school (students between 11 and 12 years of age) called "Traditional festivals in the classroom" and was based on previous fieldwork on traditional music present in the Tarapacá region (Chile) (Valverde, 2018). Some of the examples addressed there were selected under the criterion that they were part of popular religious festivities. This music was present in the accompaniment of dances performed by the communities participating in the festivities, in collective songs, procession parades, in addition to martial music. The sonority of the brass bands<sup>7</sup> was the characteristic timbre that was present in all the music chosen for the elaboration of the proposal.

The learning approach had an interdisciplinary focus, assigning the same value and relevance to both the disciplinary (musical) and the ones related to the understanding of the context in which this music was developed.

In order to flesh out the didactic proposal, nine different types of music were selected, which gave shape to nine themes to be developed in class. These themes contained the following work elements:

- (a) Plans for each classroom work session. These contained learning objectives, time planning for each topic, proposed activities and evaluation guidelines.
- (b) Support materials for teachers such as scores, audios and video tutorials<sup>8</sup>.

#### **4.2. Participants**

In this study, four teachers participated with their corresponding students in the sixth grade of elementary school. A selection process was carried out in the months prior to the implementation of the proposal following the following steps:

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<sup>7</sup> Bands of musicians consisting of trumpets, euphoniums, tubas, bass drums, drums and hand cymbals. Sometimes they also include trombones, clarinets and even saxophones. They are made up of no less than nine musicians and can sometimes have more than forty members.

<sup>8</sup> Material available in: <https://www.ximenaavalverde.com/copia-de-partituras>

- a) An open call was made to music teachers who were working at that time with the sixth-grade level in the Tarapacá region. This call was made through a personal database of the principal researcher.
- b) Once the responses were received, there were ten teachers who expressed interest and who, in turn, covered the criteria considered for this study: breadth in administrative dependencies of the establishment in which they worked (public, private and subsidized), breadth in geographical location of these establishments (urban and rural) and breadth in years of experience in the classroom (between one and twenty-five years of experience). Finally, there were four who were interested and accepted the conditions under which the proposal would be developed in their classrooms.
- c) One of the participating collaborating teachers moved to the south of the country just a few weeks before starting the implementation of the proposal. The decision was made to include him anyway, because he had a deep knowledge of the original context in which this music and traditions took place, and he had also actively participated in the organization process and in the preparation of the proposal, such as meetings and interviews, among other activities. Therefore, finally, there were three teachers who, at that time, were working in the Tarapacá region and one who was beginning to work in the Los Lagos region.
- d) Regarding the criterion of type of educational establishment and location, three teachers worked in the urban context, one of whom worked in a private school and two in subsidized private schools. One of the teachers worked in the rural sector, in a public school.
- e) Regarding the criterion of years of teaching experience, two of the participating teachers were in the initial stage in Chile (up to four years of professional experience), for one of them this was the second year of teaching, while for the other it was the third year. In the next bracket, from five to ten years of professional experience, there was a teacher with nine years of experience and, finally, for the bracket with more than ten years of experience, there was a teacher who at that time had twenty-two years of work in the classroom.

### **4.3. Instrument and procedure**

For the collection and subsequent analysis of the information, in-depth interviews were used, which were applied to each collaborating teacher. The semi-structured interviews (Ruiz Olabuénaga, 2007) were based on a guide of ten questions. The methodological design defined the application of three interviews for each teacher in accordance with the different phases of the implementation process of the proposal:

- a) Interview in preparation phase: it was focused from two objectives: to know the expectations that the teaching staff had around the collaborative research they would initiate and the didactic proposal and to identify the previous knowledge they had as a result of their own formative process as well as of the learning acquired from the musical praxis.
- b) Interview during the development phase: its objective was to know the perception of each teacher during the didactic implementation phase in the classroom. In this

way, the teachers themselves responded according to their needs and experiences. In addition, in this interview, some initial proposals for improvement were collected in response to different weaknesses observed in the didactic proposal.

c) Evaluation phase interview: this was carried out once the implementation stage was over and the objective consisted in making an overall evaluation of the process undergone, contrasting the initial expectations with the reality of what was experienced in the classroom.

Questions were asked about the contribution of the proposal to their performance as teachers and to the learning experienced by their students. At the same time, their suggestions for improvement were recorded, as well as everything they considered relevant, significant and that could be useful for future didactic proposals of this type. At the end of each interview, time was allowed for the participating teachers to express any additional ideas, reflections or criticisms that had not been included in the interview.

#### **4.4. Categories**

As mentioned above, the interviews with each collaborating teacher were applied in three phases: preparation, development and evaluation of the didactic proposal. An analysis of the interviews was developed at the end of each of these phases.

The analysis of the transcribed interviews was based, on the one hand, on the relevance of the emerging concepts and their relationship with the meaning of the proposal and, on the other hand, on the reiteration of ideas. As a result of an emergent categorization, three major categories were identified, which are described below.

##### **4.4.1. Musical richness**

This category refers to the variety of musical works and strategies used in class, paying special attention to that which is new or unusual up to that moment.

##### **4.4.2. Integral and interdisciplinary learning**

This category corresponds to the range of interdisciplinary and integral possibilities identified in the use of the resources of the didactic proposal, which are focused on music, but with the vision of reaching beyond thanks to their relationship with the subjects of visual arts or physical education, among others.

Given the specific characteristics of the music worked on, the socio-cultural context in which they are generated is a central point in their use and their development in the classroom from an integral and interdisciplinary approach.

#### **4.4.3. Teaching resources**

The third category that was delimited is related to the didactic resources (collaboration with experts, videos, support materials, audiovisual resources) that this didactic proposal offered teachers for classroom work and how these could enrich learning in their music classes.

### **5. Results**

The following is an analysis of the results from the approach of each of the categories generated.

#### **5.1. Musical richness**

The results reflect that working with this type of music in the classroom represents a challenge at the level of musical language development for the participating teachers, since the rhythmic reading of these melodies is not simple to approach. The four participating teachers agreed in valuing the importance of this music at a rhythmic and corporal development level and how it becomes a significant resource for the music class. However, in the case of the schools located in the region where these types of music are developed on a daily basis (Tarapacá), the learning was acquired more easily since this is music that is in the streets and permeate the sound environment of the city, highlighting that the element "learning by imitation or "learning by ear" was relevant in these cases.

In this school many children are very close to the festival of La Tirana, some dance, others play or someone in their family does it, but when faced with the score it becomes very complex to learn it, so we choose to learn by ear. Since I am a party musician, I know the music and the rhythms well. So, I played the trumpet and the children played it on the flute or the metallophone. The truth is that they almost didn't see the score, because I also wrote the names of the notes on the blackboard and that made it easier to play (Teacher 3).

In the answer given by this teacher, it is possible to observe that the greatest difficulty and, at the same time, the greatest richness of this music lies in the rhythm and, in this case, clearly the influence of the environment has a positive impact on the learning of music. However, it is clear that the "learning by ear" factor is fundamental, so that other learning strategies not necessarily linked to traditional musical language must necessarily be included. For example, in this case, writing the names of the notes on the blackboard, which allowed the students to later relate them to the instruments they played.

In the case of the school in the south of the country, they opted directly for the use of other types of strategies for learning the melodies, mainly through learning by imitation and repetition. In the four cases studied, the acquisition of new learning was achieved through active listening strategies facilitated by the teachers, and in all cases, learning by listening was used over the use of sheet music, as indicated by this participant in one of the interviews:

The rhythm of this music written in sheet music is very complicated because it has syncopations and sometimes even changes in the meter. So, for the children, learning by ear is easier and for us teachers it allows us to advance faster. So, the resources we have used here have been helpful for this (Teacher 4).



In this example, the "context" factor was left out, since for the students these types of music were not familiar at an auditory level and it was the teacher who played a leading role, guiding and orienting the students' learning process.

Also, this musical richness could be observed from the inclusion of dance as an inseparable element of music. This situation presented a new challenge for teachers in their pedagogical practices. Most of the time, the teachers of the specialty focus their work on the strictly musical dimension, stripping it of the context in which they occur and the purposes for which they are used:

Normally we do not use dance as part of our work in music class; I personally avoid it because I do not have the necessary knowledge to approach it. In the unit of work, we danced or tried to dance diablada, some kids did it very well because they already knew it, but for me it was not easy since I am not close to this music or to the festivities of the interior (Teacher 1).

In this case, the inclusion of dance as another element of the music class was a challenge for the teacher, a challenge linked to the training weaknesses of music teachers and the limited possibilities of continuous training that they have throughout their professional life. Moreover, these difficulties are even greater when dealing with dances that do not belong to the central or southern part of the country, since the latter dances are better known and have spread more intensively throughout the country over time. The consequence of this situation would be that teachers would be at the crossroads of either approaching this learning with weaknesses or avoiding it altogether.

Notwithstanding the above, for the collaborating teachers the use of resources from dance and body movement enriched the work of their classes: "[...] personally, I find it difficult to dance in music classes, but in this unit it has been necessary to achieve the objectives and I have tried to do my best" (Teacher 3). Or this other contributor who argues the following:

I like to dance, I know about this type of traditional dances, but in this school, it is not very common to use them in the classroom. At the beginning, the children laughed at the steps, but as the weeks went by, they took it more seriously and concentrated much more (Teacher 2).

This last example presents a different experience from those mentioned above. In this case, although the teachers knew the different dances and rhythms, they were not familiar to the students, since in their usual contexts this music is not common. However, as the weeks of work went by, it became more relevant to them, which was reflected in the later results.

## **5.2. Comprehensive and interdisciplinary learning**

The collaborating teachers agree that the use of this music allowed the implementation of the didactic proposal to be approached from different disciplines.

Together with the Visual Arts teacher, we did the work from both subjects. In music we played the songs and with Visual Arts we built the masks of the devils of the feast of the Virgin of Carmen de la Tirana<sup>9</sup>. The children had a great time during these classes (Teacher 3).

In this case, the teacher sought support in the subject of "Visual Arts", an action that turned out to be very enriching since the making of the masks enhanced the work he was doing at

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<sup>9</sup> Popular religious festival of the Tarapacá region, Chile.

the time. The results obtained were very positive as they managed to involve other subjects of the curriculum, motivating other teachers to carry out an interdisciplinary work.

However, the teachers also agree that the beginning of the process was not so simple and motivating. They encountered resistance from the teachers responsible for other subjects, who did not show interest in the development of this didactic proposal. It was the music teachers themselves who had to approach strategies to motivate their peers, explaining the new learning from different disciplinary perspectives.

In my school, the administration was opposed from the beginning to working with the other subjects, arguing that they had planned what they would do beforehand, so there was no time to include more content (Teacher 2).

Although this case did not constitute a tendency within the experiences collected, the lack of support and understanding on the part of the teaching staff resulted in the interdisciplinary work being affected.

One of the experiences collected focused on deepening the context in which the music took place rather than on the strictly musical:

The children, being from the south, know practically nothing about northern festivals and traditions. So, the fact of starting the unit working from a short story and geographically locating the places of the festivities helped the students to situate themselves in a better way. In addition, giving examples where other children like them danced or played made them reflect on the cultural richness of the country (Teacher 4).

This response allows us to identify one of the main strengths of the didactic proposal and how, from a geographical and cultural contextualization, students were able to learn in a better way.

In all four cases, the implementation of the didactic unit coincided with the celebration of the winter solstice in the southern hemisphere, called "Machaq Mara"<sup>10</sup>, a festival that takes place mainly in rural Andean communities, although each year its celebration is becoming more popular in the urban context. For this reason, the last theme of the didactic proposal was the "Cacharpaya"<sup>11</sup>, where the focus was the farewell and the closing of cycles, as it is done in Andean contexts. In two schools, brass bands participated in this event.

We did the activity with the children in the courtyard, but when the brass band started to play, the other classes came to watch and we invited them to dance with us. It was very entertaining for the children, and the teachers were also very happy. Of course, we let them know in advance that we would be doing this activity at that time (Teacher 1).

This teacher's response shows the interest that children and the educational community have in the participation of external guests in learning activities. In this case, learning went beyond the walls of the classroom and took place in other areas of the school.

At the same time, this activity allowed to deepen the multicultural character of this area of the country: "as our school has many children of Aymara ethnicity, it was an activity known to them. The nice thing was that we were able to be part of the rituals and have live music, with the participation of the whole school" (Teacher 3). In this case, the teacher went a step further by

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<sup>10</sup> It is considered the New Year according to Aymara tradition and has great importance throughout the Andean world (see, for example, the study of Madrones, 2021).

<sup>11</sup> It is a collective dance, representative of the farewells, usually in a row and that moves forming figures in space. It is identified as a type of huayno dance.

being in a cultural environment where this activity was known by the participating students. Part of the rituals performed by the Andean communities were carried out in the real context, which enriched the learning experience.

In this same school, due to the fact that it was a rural institution, there was a reduced enrollment at that time, so this activity was carried out with the participation of the entire student body and not only with the sixth-grade students:

The band arrived early to the school, we waited for them with breakfast and after that we did our Machaq Mara. At the end we danced the cacharpaya and the whole school participated, including teachers and directors. Everyone was very happy (Teacher 3).

It can be observed that the involvement of both the teaching staff and the educational unit as a whole was greater than could be expected considering that the musicians were expected with breakfast (the trip from the city of Iquique takes more than an hour), but also the entire student body of the school was invited to participate, a fact that constitutes, in turn, a collective learning experience.

### 5.3. Didactic resources

For the four teachers, this was a novel experience of classroom work, since they had not used these types of music for didactic purposes, despite the fact that they are present in the daily life of the Tarapacá region.

An important moment within the didactic resources that were used was the participation of the cultor<sup>12</sup> in the classroom, who was in charge of showing the different dances and how they are developed in the context of traditional festivities. This was considered an innovative resource. In two of the cases, he was present in person and in the other two, videos were made and then worked on in class by the teachers. The result was an enrichment of the students' learning, as well as that of the teachers themselves, who during the interview argued that it was the first time they had had such an experience in the classroom and that they themselves also learned from the guest.

The dancer who was with us was very close to the children: they asked him questions and an interesting dialogue was generated. The children learned a lot, not only about the steps of the dances, but also about the meaning of the traditions of the festivities (Teacher 4).

The inclusion of the cultor arose after understanding the impossibility of separating the music studied from the dance, so it was necessary to include it as part of the proposal. The main objective was for the students to have a more global understanding of what they were learning. In addition, this point showed the interdisciplinary richness that the participation of the traditional culturist implied.

Also, brass band musicians visited the schools in two cases, and, as with the traditional cultor when live participation was not possible, videos were once again chosen. The value of the face-to-face activity favored interaction between students and musicians, since the latter were able to show their work to the students, with whom they also carried out a collective activity. One of the teachers who had the participation of the musicians in his school commented the following:

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<sup>12</sup> Expert in his field coming from the culture of popular tradition, who has been formed through experience and oral transmission.

The musicians came and played in the schoolyard. The children were very happy, almost as if they had never heard a band before in their lives. But the funny thing is that they have heard them many times in their neighborhoods and at parties, but they were very excited when they saw them at school (Teacher 1).

The response given by this teacher reflects the impact of these activities in the school, not only because of the fact of having guest musicians, but also because it allows students to be aware of the educational value of this music.

On the other hand, the teachers also valued positively the inclusion of learning resources (audiovisual support, scores, maps, readings with summaries for the teachers, material to work with the students in the classroom, instrumental arrangements) which represented an approach to the culture of the towns where the festivities took place. At the same time, they stated that, through these experiences, the children could have, in some cases, perhaps the only opportunity to get to know this context.

The children at this school know practically nothing about the traditions of the native peoples of the area. Instead of traveling to the interior, they go out of the country during vacations. They are high-income families, so this experience has been the first approach to these types of music, and they had a great time dancing tinku, for example, participating a lot (Teacher 2).

This response evidences the deficiencies that can be observed in certain educational contexts. The students may not be so close to these types of music, nor to the festivities, nor to the cultural context in which they take place, despite being in the same geographic area where these manifestations take place. It is observed, then, that these students had their first approach to these cultural expressions in music class.

## **6. Discussion and conclusions**

Taking into account that the Chilean curriculum has not gone in depth into defined epistemological guidelines and bases for the inclusion and teaching of traditional music in the classroom, the need arose to implement and analyze a didactic proposal within this framework. The results obtained provided positive answers to questions such as whether it is feasible to implement and make didactic use of this type of music in the classroom or whether it is possible to work in an interdisciplinary way with traditional music. At the same time, it opened the door to new questions and reflections, as we will see below.

What was analyzed in the discourse of the collaborating teachers allows us to infer that education is positively enriched by the inclusion of integral, transversal and interdisciplinary learning. This perspective applied to proposals related to traditional music contributes to the development of students in a global way and not only from the acquisition of knowledge and learning related to the discipline itself. Following authors such as Cremades (2008) and Regelski (2009), in this case, the so-called "good music" was directly proportional to its usefulness in the proposal.

Within this view, the need and importance of including in the classroom the cultural context where music is developed is confirmed, especially with the figure of the culturist, following what González-Martín and Valls (2015) defend. Likewise, the teachers showed the value of using learning strategies specific to this music, such as learning by ear or based on a very simple notation, following what Green (2002) proposed in relation to the valuation and use of

other forms of transmission of learning from informal contexts. When working with the music selected, and linked to their musical richness, especially at the rhythmic level, they could not be learned from music reading, so the melodies and rhythmic motifs were incorporated through learning by imitation and by ear.

As a result of the above, a relevant issue that this research highlights are related to the way of approaching musical literacy, opening a question about the relevance of its inclusion in the school or the role it should develop. Even more so if we consider that music in formal education should be understood as a means and not an end in itself and focused on human formation, as argued by Cremades (2008), Touriñán-López (2011) and Polo and Pozzo (2013), when referring to an "education for music" versus "an education for music".

Another important point observed in the data analyzed was related to the support –or lack thereof– from the teaching teams of the educational units. In this sense, and coinciding with authors such as Small (1989), Berbel *et al.* (2020) and Zamorano *et al.* (2022), it is necessary to reflect on the development of an integral and interdisciplinary educational activity. It is necessary to work so that the disciplinary walls become smaller and smaller and allow human development in its different dimensions. In any case, this approach also requires incorporating all the actors involved in the teaching-learning process, emphasizing that working interdisciplinarily does not mean doing isolated projects in addition to what is already being done in each subject –as they complained in one of the schools– but seeking synergies between them to work in a different way, focusing on the interrelations and the globality of knowledge.

In short, the results obtained from this study reinforce, on the one hand, the relevance that learning of an integral and interdisciplinary nature can have in formal education and, on the other hand, that the development of this integral learning –addressed in a continuous and systematic way– can provide a deeper knowledge and understanding of the diverse contexts and cultural realities in which formal music education takes place, establishing a view that goes beyond what is linked to a theoretical or technical-musical instruction approach.

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