



La gaita as an intercultural bridge, for the creation of music seedbeds, which facilitates the recovery of values and ancestral culture

**La gaita como puente intercultural, para la creación de
semilleros de música, que facilite la recuperación de
valores y la cultura ancestral**

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ABSTRACT

This research is based on an ancestral cultural reference of the municipality of Ovejas, Sucre: The gaita music, from the scenario of the Educational Institution "San Rafael", which is constituted in its intangible heritage of local, national and international recognition, with the objective of designing a ludic-didactic strategy, based on the creation of seedbeds, as a tool that promotes values, skills and traditions; In this process it is necessary to explore secondary information and, especially, the primary information obtained technically and methodologically through direct observation, surveys,

semi-structured interviews, participative thematic workshops and other techniques that allowed to know the subject with a greater level of depth and objectivity; as a result of this process, qualitative data and quantitative information were found that supported the formulation of strategies to minimize the problem and improve the reality. It is necessary that, in the operationalization of the alternative proposals presented in a structured manner, by category of analysis, there is the active participation of all members of the educational community, with the involvement of citizens in general, so that there is an approximation between what was proposed in the research and a social reality that will benefit from these academic and pedagogical initiatives.

RESUMEN

Esta investigación se fundamenta en un referente cultural ancestral del municipio de Ovejas, Sucre: La música de gaita, desde el escenario de la Institución Educativa “San Rafael”, que se constituye en su patrimonio intangible de reconocimiento local, nacional e internacional, con el objetivo de diseñar una estrategia lúdico didáctica, basada en la creación de semilleros, como herramienta que promueva valores, aptitudes y tradiciones; en ese proceso es necesario explorar la información secundaria y, especialmente, la primaria obtenida técnica y metodológicamente a través de la observación directa, encuestas, entrevistas semiestructuradas, talleres temáticos participativos y demás técnicas que permitieron conocer el tema con un mayor nivel de profundidad y objetividad; como resultado de ese proceso, se encontraron datos cualitativos e información cuantitativa que sustentó la formulación de estrategias de minimización del problema y un mejoramiento de la realidad. Es necesario que, en la operatividad de las propuestas alternativas presentadas de manera estructurada, por categoría de análisis, haya la participación activa de todos los integrantes de la comunidad educativa, con la vinculación de la ciudadanía en general, de manera que haya una aproximación entre lo planteado en la investigación y una realidad social que se beneficiará de estas iniciativas académicas y pedagógicas.

Keywords / Palabras clave

Play, Interculturality, Values and Ancestral Culture

Lúdica, Interculturalidad, Valores y Cultura Ancestral

Introduction

This research developed a contextualization of the Gaita music, rooted in the culture and tradition of the municipality of Ovejas and the region, which currently emerges as an intercultural bridge and connects communities in time and space. Internationally, challenges have been identified in the promotion of the Gaita in different scenarios, emphasizing the need for pedagogical responses that address diversity; among the reference countries in bagpipe music are Slovakia, Spain, Ireland and Scotland, which have consolidated technical details, tunes, ornaments, related repertoires of songs and dances.

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The rescue of cultural values becomes the fundamental basis for its promotion, practice and its reflection in the sense of belonging. Throughout history in this scenario, music represents the expression of high cultural values that have transcended, to the point that on March 10 tribute is paid to this great musical instrument and the International Day of the Bagpipe is celebrated, an event promoted by The Bagpipe Society since 2012. This is intended to raise awareness of this musical instrument, its history and traditions in various parts of the world.

In the national context, it is established in the intercultural theme, from the rural educational institutions, the support and vocational guidance through art, music, dance, which are incentives to participate and continue showing the richness of the country, however in the urban sector these same appreciations are not being established, In this sense, "in perspective, the discourses on identity and music are centralized in a single line, alienating another group and not analyzing to what extent the sound constitutes a way of bodily and emotional relationship between subjects" (Villamil and Ortega, 2022).

In this sense, the project focused on the pedagogical models based on musical identity, thus energizing the classes by addressing the need for a solution to the problem; the promotion of cultural values allowed students to become aware of the importance of cultural practices that provide identity. As for the promotion of ancestral culture, this has been taking root over time, which makes it a tool of great importance for the formation of current and future generations, which can be guaranteed over time the preservation of the same in the country.

The musical culture in expressions such as the gaita, implies the presence of an interculturality that merits the presence of the State and social linkage; the richness of its culture for Colombia, according to López and Otero, means "The teaching of the traditional dance of the Colombian Caribbean as mediation in the learning of social sciences in the municipality of Sincelejo department of Sucre, Colombia" (López and Otero, 2016). Therefore, a series of workshops were used in its teaching in the implementation of dance as a means of learning, obtaining a positive response in the students who showed interest in its practice.

The characteristic elements of the gaita are hallmarks of the traditional popular culture of the country, are linked to the environment and the diversity of artistic traditions (aesthetics) and styles of interpretation of the musical, vocal and choreographic repertoire. The gaita culture is transmitted generationally in formal and non-formal education. Communities are proud to count among their members bagpipers and their music generates a sense of common identity among all members of the public.

In a local context, in the municipality of Ovejas, since 1985 the folklore and musical talent of the artists are present in the National Pipe Festival, which reflects the ancestral culture of the Zenú tribe that has led it to be recognized as Cultural and Folkloric Heritage of Ovejas (Agreement 018 of November 2002) and Heritage and Cultural Interest of the Department of Sucre (Ordinance No. 08 of June 2004); This annual event has allowed us to gradually refine the methodology of participation, with the fundamental aim of preserving and transmitting the cultural and folkloric traditions of the Caribbean region.

The presence and participation of the students, at the moment has limitations because it is done in an inertial way, it does not allow them to become the architects for the development of musical and cultural manifestations; according to the institution provides them with the necessary means that propitiate and stimulate their practice; playful didactic strategies can be contemplated, for this, values that preserve the legacy and the preservation of the gaitas music and all the associated manifestations must be promoted.

At the local level, the aim is to promote culture and diversity from the academic responsibility to its social environment so that the people who are part of the "educational community" know and value their

roots and it becomes a generational issue, in the promotion and projection of skills and abilities, conceived as a didactic playful strategy based on the creation of gaita music seedbeds, a tool that promotes values, ancestral culture and the active participation of society. The cultural manifestations are binding and need to be promoted to new scenarios from the academic to the social environment, in order to know and value their roots and be a generational issue; therefore the objectives implicitly carry a problem that, by virtue of human initiatives, must be minimized or eradicated, thus expressing the promotion of values, promotion of ancestral culture and active participation of society.

Thus, the approach to the problem revolves around the gaita as an intercultural bridge, in the socio-cultural context of the municipality of Ovejas; since the beginning of the ancestors, an immense love for folklore is born. The gaitas, llamadores, maracas and drums came to life, delighting the hundreds of ears of the population, with the implementation of savannah rhythms such as cumbia, porro, merengue, puya and gaita rhythm.

In spite of the fact that there is a significant cultural route at the local level, with the recognition of cultural heritage, there are limitations in the development of pedagogical practices, i.e. the linking of the different governmental bodies that consider these specificities of the gaita culture and turn them into curricular activities, which will require the coordinated participation of the executive and legislative powers and the educational authorities, in order to legitimize such proposals.

This tradition comes from generation to generation, with the novelty that through time it has been losing its apogee in the municipality and its surroundings, since people have left it aside and the essence of it has been lost. For this reason, this research project is intended to motivate sixth grade students through the construction of a folkloric group of bagpipes to rescue the culture that is in the process of extinction. On the subject of interculturality, there are limitations of content and form; the fact that there is this cultural recognition has led to a repeated presence of expressions with minimal innovative elements that manage to broaden the spectrum of participants and a social cohesion that is identified, through dialogue, sharing experiences, knowledge and experiences in a mark of respect and coexistence.

At the local level, it can be identified that the main depositaries and practitioners of this element of cultural heritage are those that propitiate that this legacy remains dynamic, in this the researchers of this project and, by analogy the professionals of the environment, can also find the development of their potential, in harmony with the manufacturers of bagpipes and the pipers, as well as the other musicians, dancers and singers that accompany them, so that this ancestral culture can be seen reflected and qualified. The Educational Institution "San Rafael", seeks to promote the culture and the empirical diversity, thus in the General Objective it is proposed: To design a ludic didactic strategy, based on the creation of gaita music seedbeds, as a tool to promote values and the recovery of the ancestral culture.

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The Justification of the project expresses that the research will follow a defined methodology, will have a great impact on the cultural dimension because it reflects the importance of the intangible heritage that comes from and is directed to the human being, conceived as the beginning and end of social processes.

Within the different alternative options that complement academic programs, curricular structures and conventional means of teaching-learning, musical culture is assumed not only as a subject or subject, but as a cultural guideline that forms and forges aptitudes, skills and abilities in people; it is considered as a referent is the legacy of the ancestors: the gaita, musical expression that contributes to learning, concentration and creativity.

Materials and Methods

The diagnostic phase and the propositional phase were developed in order to learn about and propose the specificities of the topic. In the first phase, the scenario was explored and secondary information was reviewed through surveys, interviews and social forums. In the second, inclusive approaches and ludic-didactic strategies were adopted, with the incorporation of Information and Communication Technologies (ICTs).

Therefore, the Theory of Assimilation is shaped by the set of variables that occur during the process of knowledge transfer for learning or assimilation (Barzabal, Rodríguez, & Gimeno, 2018). In order to have truthful and objective information, a survey format was applied to the inhabitants of the municipality of Ovejas, which made it possible to

know the characteristics of the object of study. The sample size was 138 surveys, randomly applied, sufficient and representative to achieve the objectives set. The research was qualitative and provides depth to the data, dispersion, interpretative richness, contextualization of the environment or surroundings, details and unique experiences (Hernández, 2014).

Finally, this qualitative research allowed for an in-depth exploration of the perceptions, attitudes and experiences of the inhabitants of Ovejas in relation to the object of study. The instruments used revealed a diversity of opinions and views on the subject, as well as contextual factors that influence the understanding and practice of the subject.

These findings have contributed to a more complete and detailed understanding of the phenomenon studied and have provided a solid basis for the development of strategies and actions aimed at improving the situation. Participants expressed that community support and collaboration among different actors are fundamental to achieve successful results. Overall, the results of the qualitative research have been valuable in identifying areas for improvement and designing more effective and relevant interventions in this field with a confidence level of 95% and a margin of error of 5%.

Results

Playfulness, conceived as a concept and a higher category, is materialized through the specific forms it assumes, in any case as an expression of culture in a given context of time and space (Fullea, 2013); the human being needs playfulness for every moment of life, which is a fundamental part of its harmonious development; it is also an attitude, a predisposition of being in front of life that forms and forges the integral development of the individual, favoring observation, reflection and critical spirit, enriching the vocabulary, strengthening self-esteem and developing creativity (Rojas, 2002).

In the previous reference, pedagogical strategies are determinant in the teaching-learning process, one of such forms is the game, or playful activity par excellence, our first learning? are initiated in play or playfulness (Fullea, 2013), playing in this sense is a school for life and for peace, it is the warmest form of learning, socialization and coexistence (Zeledón and Vicaroli, 1988) that is carried out through pre-established strategies and rules; finally play does not imply a

conscious end, the work itself is a conscious end and is carried out to achieve this end (Decroly, 2002).

The concept of playfulness associated with art, should be understood as an enthronement in the sensitivity of being, it is the attitude with which the different moments of existence are faced and the relationship that occurs when interacting with others, (Jiménez Vélez, 2002) confirming the social nature of the human being; therefore the playful arts, in their expression emanate emotions, creativity, passion and sensitivity (Gómez, 2005).

Sport is considered a physical discipline, fundamental in the educational processes, since thanks to it there is more communication, union, between people, in addition to developing skills such as agility that allow a better performance of the activities (Gómez, 2005).

Regarding the subject of playfulness in singing, it implies an aptitude and an attitude, as it becomes a harmonized fact between the rational of speech and the playful expression of singing, through which the moods can be channeled, it favors socialization by tightening the bonds of communication (Galvis & Zapata, 2000). Music is a language that allows people to achieve the development of artistic skills, of their language and to express their feelings to others (Valencia A. 2000), in a multilateral (sometimes tacit) language.

In the use of free time, the human being in his free time seeks to do what he likes and enjoys the most, taking advantage of those spaces of time in which he does not have occupations to make time a useful space (Goethe, 1749) and is framed in the concept of recreation, conceived as that set of practices of a social nature, carried out collectively or individually in leisure time, framed in a specific time and space, which provide a transitory enjoyment, based on the social value given and recognized to some of its components (Gerlero, 2005).

Values are criteria, principles, virtues that represent and identify an individual within a social guild, this helps to highlight the qualities in each being strengthening their beliefs, determine their behaviors and express their interests and feelings, precepts that characterize a person, they are the foundation of the ethical functions which are related to the actions and their moral value. In the Educational Institution "San Rafael", values have been enthroned, however, it is conceived that everything is susceptible to be improved, especially in such a sensitive subject for the human being and for society, hence the

emphasis and the actions that are made to achieve it, will always admit successive contributions.

In principle, all values are of human nature, however, in the specificity of the concept, human values govern the behavior of people in society; this is expressed by a spiritual leader, for whom: to lead a meaningful life, it is necessary to appreciate others, pay attention to human values and try to cultivate inner peace (Dalai Lama XIV). This reference is assumed as a cross-cutting issue in the educational institution.

Values are related to ethics, morals and principles of a person, where aesthetic values form and forge that personality; in this way, education, oriented to the formation of the soul and the respectful cultivation of the being, is considered of higher rank than instruction, technical skills or scientific theories (Savater, 1997); education in values implies directing the academic and pedagogical process towards an ideal model of formation, developing the link with reality through its socially significant aspects, giving meaning to the socio-humanistic formation (Prawda J. (1985).

In the process of formation of the human being, education in values and intercultural communication become referents of formation for peaceful coexistence and in that objective the basis for improving coexistence within schools is the formation in social values (Renzilly, 2007), one of the motives to achieve it is music, a socio-cultural product, because at the same time that it is a means of communication by building an artistic manifestation, it contributes to the social construction of reality (Rubén Gómez, quoted by Penagos 2012).

At the social level, the Ancestral Culture, understood as the set of cultural practices, traditions, ways of life and values of a person or groups of people.... such identity is constructed through the interaction between individual and society (Arévalo and Revilla, 2018); conceived as a vital issue, learning is the process or set of processes through which or from which ideas, skills, abilities, skills, behaviors or values are acquired or modified, as a result of or with the help of study, experience, instruction, reasoning or observation (Zapata Ríos, 2015).

Currently, in the face of cultural identity and ancestral knowledge in education, the exploration of a range of options is favored with the aim of creating relevant futures, full of meaning, that condense a goal theory capable of integrating and propelling different ideas and representations; this identity is historically defined through multiple

aspects in which its culture is embodied, such as language, an instrument of communication between the members of a community, social relations, rites and ceremonies, or collective behaviors, that is, value and belief systems.

Regarding the cosmovision, it is the conception that a social group has of its immediate natural and social environment, based on fundamental questions such as: Who are we? Where do we come from? Where are we going after life? What is it and who created everything around us? (Guadalupe Vargas, 2022); the answers to these questions generate identity; thus, the people of Ovejas are the result of the wise and courageous construction of their ancestors. Their legacy has been relevant and the impulse and progress that follows is of optimism and admits social contributions in a permanent way.

The legacy of the ancestors leaves traces, marks in the physical space, traces that are "evidence" that something happened or what happened (Gómez, 2000), both in its substance and in its form. In the local and regional environment, music is a generational reference, its double condition of science and art makes that, contemplated under the educational prism, arguments in its favor proliferate coming from other disciplines such as sociology (Carbajo, 2009), it is a means to understand the diversity of peoples and thus be able to acquire a cultural identity by the local context (Focus group, Ovejas, 2023). Students enjoy the class more by singing and listening to music, a methodology that has been of great use for teachers and young people, music allows greater assimilation of the vocabulary and grammatical structures studied (Alexandra Tobar and Orlando Álvarez, 2018); no other teaching subject has had and continues to have to be justified as much as music.

In compliance with the general objective: To design a ludic didactic strategy, based on the creation of gaita music seedbeds, as a tool to promote values and the recovery of ancestral culture with students in grade 6 of the San Rafael de Ovejas-Sucre Rural Educational Institution, four categories of analysis were contemplated: playfulness, interculturality, values and ancestral culture; the success of the proposed research will depend on its fulfillment and in this context conceptual referents were developed, supported by quantitative information, which led to the determination of viable and objective application strategies.

In the expected results, for the third specific objective: "Strengthen the cultural legacy of local ancestors, through the institutionalization of a Pedagogical Model that uses musical expression as an academic reference in the teaching - learning process", the subcategories of ancestral knowledge and cosmovision were addressed; the first conceived as that legacy that has forged individuals, families and society, and the second, the individual conception of the world that, in a dialectical sense, forge the cultural identity of a people, finding viable alternatives of execution in terms of the pedagogical ludic applied in the institution, as a multiplying factor of musical culture.

The representative people of Ovejas, by the constant study and practice of culture, provided valuable information that confirms that this ancestral knowledge is in force, forms and forges individuals and a society and provides that identity to an entire people. The people who have the experience and knowledge of the people are called "Los sabedores" and are the faithful example of the cultural representativeness of the town and the region, thus expressing that "The town of Ovejas is the result of the wise and courageous construction of the ancestors. I believe that their legacy has been relevant and the impulse and progress that follows is of optimism and admits social contributions in a permanent way" (Pérez, Ovejas, 2023).

The cultural identity of a people is historically defined through multiple aspects in which its culture is embodied, such as language, an instrument of communication among the members of a community, social relations, rites and ceremonies, or collective behaviors, that is, value and belief systems. In this vein, as expressed in a millenary phrase of the American Indians: "Don't go behind me, maybe I don't know how to lead. Don't go in front, I may not want to follow you. Come beside me so we can walk together" (Lavigne, 2018). The path traveled by the ancestors has forged this present that is intended to be perpetuated with the introduction of new and improved referents forging people and society.

Regardless of the type of traditions that have been inherited, in Ovejas, the reality is that "The cultural wealth left by our wise ancestors is at a level of development that admits many contributions" (Focus groups, Ovejas, 2023). The above statement will be, in turn, the legacy that current generations pass on: Our present is the inheritance of the ancestors and our future is what we want to build, with the impetus of

our intelligence and the strength of our dedication (Focus groups, Ovejas, 2023).

The valuable contributions of the representative personnel of Ovejas are highlighted, thoughts and opinions such as: "The phrase that alludes that the legacy of the ancestors is transmitted and perpetuated, is evident in our municipality. Today we take back what our ancestors left, either by tradition or by example or attitude; we, the beneficiaries of that knowledge, must replicate and perpetuate it, that is society, that is culture" (Paola Contreras Simanca, Ovejas, 2023), leads not only to reflection, but also to consideration for the determination of strategies in the subject under study.

The work carried out with the focus groups allowed finding arguments that support the musical and cultural heritage of Ovejas, the dynamism that can be generated with this current and potential reality implies citizen and institutional participation and official commitment, because "the gaita became that element of resistance and was planted in the feelings of the people and today the gaita has served as a vehicle of history, as a vehicle of knowledge of geography, as a vehicle to show our territories, as territories of peace, as territories that have always promoted the cultivation and valuation of life" (Alfredo Ricardo Guerrero, Ovejas, Ovejas). (Alfredo Ricardo Guerrero, Ovejas, 2023). Even the present ludic-pedagogical proposal requires the political will to make it official and apply it in the San Rafael educational institution.

A characteristic feature of these elements of cultural identity is their immaterial and anonymous character, since they are the product of the community and form common characteristics that give rise to singular or specific characteristics of that place, and this is assimilated to the cultural worldview. The cultural representatives of the locality receive support from the educational institution and territorial entities, since they provide training in the different areas of knowledge in order to implement them in the classroom.

The perception and conviction of the strength of working together is expressed in the following opinion: "Yes, we receive support from the educational institution and governmental entities to improve the training of students in these areas, since we have received training to implement them in the classroom in the different areas of knowledge" (Management staff, IE San Rafael), there is a citizen consensus on this issue.

If an outsider were to visit Ovejas and ask a representative citizen of the town: What is the greatest heritage of Ovejas? the answer would imply some meditation and evaluation; it is evident that there is a diversity of expressions and manifestations; in the formal results of the primary research, it was found the knowledge and recognition of the people regarding the value they give to their town and territory; but they also highlight the current legacy of music, especially the bagpipes; they also highlight their culture in other expressions; their exuberant landscape and there are those who simply highlight their people; as a whole, Ovejas is a town with a vast cultural and social richness.

The research intends to contribute to the subject, to be part of the solution to the problem, to propose improvement strategies from the musical scenario associated to the gaita, that will allow answering questions such as the socially posed one: What are, from the referent of the cosmovision, the distinctive factors of a town like Ovejas? One of the answers representing the social criterion expresses: "I believe that the immeasurable wealth of its people, wealth not in the economic or material sense, which should be an objective in development, I am referring to the wealth generated by its people in terms of the possibility of interrelating and generating spaces for progress and well-being within the framework of respect and coexistence" (Paola Contreras Simanca, Ovejas, 2023).

Conclusions

In the educational training process, the concept of playfulness in the "San Rafael" Educational Institution, presents limitations in its scope because the training of students is subordinated to the academic aspect and this is reflected in curricular content, function manuals, normal development of activities and all the baggage oriented to teach classes in a conventional way; In this scenario, the application of new strategies that promote a cultural formation will allow to qualify the local educational scenario, consequently, the knowledge, adoption and practice of the playfulness in the musical culture, are proposed as an educational strategy and the specific reference of the gaita is one of the scenarios that makes it possible.

Therefore, the ludic-sports activity as a means of learning allows children a good development of their character and skills, besides contributing to the solution of conflicts through dialogue, reducing their levels of aggressiveness and violence that usually occur in educational institutions; consequently, the adoption of actions that

mitigate and eradicate these situations should be identified and adopted; in this way, the ludic, conceived as a transversal didactic strategy of the educational environment, will be a means and an end for the achievement of the proposed objectives.

It is inferred that the intention of strengthening the cultural legacy of the ancestors, through the institutionalization of a Pedagogical Model that uses musical expression as an academic reference in the teaching-learning process, is a reference that was approached through the social use of knowledge, values, experiences and experiences of the local people who have empowered the traditions of the ancestors, known as the "sabedores", and contribute with great criteria to this process, therefore, in this environment individuals, families and society have been forged, which have given cultural identity to their homeland: The people of Ovejas.

The defined strategies, some of them suggested by the community itself, reaffirm that the cultural legacy of the ancestors constitutes a conceptual and practical support, it is necessary and convenient to recover all that memory of oral tradition, customs and knowledge, in one or some scientific articles, so that they are used in the institutionalization of a Pedagogical Model, where the musical cultural expression is an academic reference in the teaching-learning process. "The methods to be used in bagpipe music to develop learning, is to make the previous study of the instruments, the elaboration of the natural material needed, the writing of the songs, in other words, here we practice a little bit of everything and these would be the basic elements to preserve bagpipe music through time" (César Velillo, Ovejas, 2023).

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