

Características y mediaciones en la enseñanza de la música tradicional del caribe colombiano

Characteristics and Mediations in the Teaching of Traditional Music of the Colombian Caribbean

Características e mediações no ensino da música tradicional do Caribe Colombiano

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RESUMEN

El propósito general de este artículo es destacar los aspectos metodológicos que utilizan las personas en Bogotá y Barranquilla para la enseñanza de la música tradicional del caribe colombiano, reconociendo en mayor medida la participación en educación inicial y el desarrollo de aprendizajes significativos al vivir elementos culturales que favorecen el reconocimiento de su entorno, su identidad y desarrollo social. Se realizaron 124 encuestas a docentes, formadores/as, agentes educativos, maestros/sabedores, entre otros, en escenarios formales, principalmente en entornos urbanos y en algunos rurales de educación infantil, teniendo el mayor número de participantes en estratos 1 y 2. Se reconocen los elementos más destacados, las mediaciones y otros aspectos importantes en las experiencias de aprendizaje, que dan uso a tecnologías en la mayoría de casos análogos, como lo son instrumentos musicales usados en este ritmo. Como conclusión se evidencia la importancia que tiene la música como herramienta primordial dentro de las aulas de clase en especial en la primera infancia.

Palabras clave: cultura, música, artes, mantenimiento cultural, educación preescolar.

ABSTRACT

The general purpose of this article is to highlight the methodological aspects used by people in Bogotá and Barranquilla in the teaching of traditional music of the Colombian Caribbean, recognizing to a greater extent the participation in early education, developing significant learning by experiencing cultural elements that favor the recognition of their environment, their identity and social development. 124 surveys were made to teachers, trainers, educational agents, teachers/learners, among others in mostly formal scenarios, in urban environments mainly and some rural environments of early childhood education, having the highest number of participants in strata 1 and 2, recognizing the outstanding elements and mediations among other important aspects in the learning experiences, making use of technologies in most cases analogous, such as musical instruments used in this rhythm, evidencing the importance of music as a primary tool in the classroom, especially in early childhood.

Key words: culture, music, arts, cultural maintenance, preschool education.

RESUMO

O objetivo geral deste artigo é destacar os aspectos metodológicos utilizados por pessoas de Bogotá e Barranquilla no ensino da música tradicional do Caribe colombiano, reconhecendo em maior medida a participação na educação infantil, desenvolvendo aprendizagens significativas através da vivência de elementos culturais que favorecem o reconhecimento do seu meio, sua identidade e desenvolvimento social. Foram realizadas 124 pesquisas com professores, formadores, agentes educacionais, professores/alunos, entre outros, em ambientes majoritariamente formais, principalmente em ambientes urbanos e alguns ambientes rurais da educação infantil, com maior número de participantes nos estratos 1 e 2, reconhecendo os elementos marcantes e as mediações entre outros aspectos importantes nas experiências de aprendizagem, fazendo uso de tecnologias na maioria dos casos análogos, como os instrumentos musicais utilizados neste ritmo, demonstrando a importância da música como ferramenta primordial na sala de aula, principalmente na primeira infância.

Palavras - chave: cultura, música, artes, manutenção cultural, educação pré-escolar.

Literature Review

As background, there is the research article from Universidad Simón Bolívar “Enseñanza de la música tradicional del caribe colombiano y su preservación en estudiantes del colegio Jorge Isaac de Barranquilla (Teaching Traditional Music of the Colombian Caribbean and Its Preservation Among Students of Jorge Isaac School in Barranquilla),” which aims to describe the didactic and curricular components of traditional Caribbean Colombian music to strengthen the cultural identity of the students (Barriga, 2021). Another document that allowed the recognition of the landscape concerning the teaching of traditional music is the article by Salazar, N. (2016) “Músicas tradicionales en espacios académicos: la rueda de gaita como experiencia de aprendizaje (Traditional Music in Academic Spaces: The Gaita Circle as a Learning Experience),” which focuses on the gaita music documented in research articles, presentations, and fieldwork where the musical elements and teaching-learning processes present in this tradition are studied to find ways to leverage them in academia

Method

Design

For this article, developed as co-researchers of the “Latin America Node Project: Know in Key the Techniques and Technologies,”¹ a non-experimental descriptive design was arranged, as it aims to recognize the variables based on the characteristics that define them without the direct intervention of the researcher on them. Recognizing these characteristics, the technique used for this research is the designed survey, which was administered over a specified period of six months, without any follow-up on the evolution of the variables. Likewise, the present study aims to relate the variables established in the instrument through an exploratory analysis.

Technique and Instrument

Based on the survey technique, an instrument was designed using the “Kobo Toolbox” tool. It consists of 22 items with both open and closed-ended questions related to the general characterization of individuals teaching traditional Caribbean music in specific locations in Colombia, such as Bogotá and Barranquilla, the duration of their experience, and the educational setting (formal, non-formal, and informal). On the other hand, the aim was to understand the types of knowledge involved in the pedagogical experience, the presence or absence of a curriculum guiding the teaching and learning process, the issuance of certifications upon completion of the training processes, and the use of analog or digital technologies indicating their type.

The instrument was evaluated by 17 co-researchers of the project, item by item, under the considerations of: relevance to the study, semantics, and syntax of the sentence. The evaluation was conducted on the assessment of a continuous scale ranging from 1 to 5, where 1 indicated that it was not adequate and 5 indicated that it was very adequate. The internal consistency of the instrument was measured through the calculation of the Cronbach's Alpha coefficient, with a result of 0.965, indicating high consistency.

1. The project is based on the bibliographic and cinematographic production of: (Córdoba - Villota & Velásquez-Mantilla, 2023; Forero - Mesa & Socha - Frontado, 2023; Quimbayo-Feria et al., 2022; Rodríguez et al., 2022; D. A. Velásquez - Mantilla, 2016a, 2016b, 2018a, 2018b, 2018c, 2019a, 2019b, 2022a, 2022b, 2022c, 2022d, 2022e; D. A. Velásquez - Mantilla, Andrade - Sánchez, et al., 2022; D. A. Velásquez - Mantilla, Castiblanco, et al., 2018; D. A. Velásquez - Mantilla, Castiblanco Roldán, et al., 2018a, 2018b; D. A. Velásquez - Mantilla et al., 2016, 2019; D. A. Velásquez - Mantilla, Rodríguez Ardila, et al., 2022; Velásquez - Mantilla, 2023; D. A. Velásquez-Mantilla & Hernández - Pacheco, 2017, 2018; D. A. Velásquez - Mantilla & Rojas - Guerra, 2018; D. A. V. Velásquez - Mantilla, 2022)

Results

Study Participants

For this study, 124 individuals, both men and women, participated by responding to each of the items presented in the questionnaire. The study began with their characterization and their pedagogical experiences in teaching traditional Caribbean music in various locations in Colombia, specifically in Bogotá and Barranquilla. In the records, experiences predominantly come from Barranquilla, with a higher percentage, and to a lesser extent from Bogotá, totaling 101 in Barranquilla, 18 in Bogotá, 3 in Bolívar, 1 in Córdoba, and 1 in Magdalena. It is important to note that the origins of traditional Caribbean music are aligned with the locations where pedagogical experiences are most developed. Conversely, in cities like Bogotá, the focus encompasses folk music from across the country (not just from the Caribbean), incorporating urban rhythms and fusions with other musical styles to better connect with listeners.

Graphic 1. Location map of the origin of the experience

Folk music from the Caribbean region of Colombia



Note: Description of the location and origin of the experience.

According to the collected data, it can be seen that in the areas closest to the Colombian coasts, where these music genres originate, it is more common to find teachers who instruct in traditional Caribbean music. In contrast, in central cities like Bogotá, fewer people teach this musical genre. Similarly, it is evident that in regions such as Atlántico, Magdalena, and Córdoba, this type of education can be found within formal settings, in classrooms of private and/or public educational institutions, and in grades ranging from early childhood to secondary education. The teachers who conduct these classes are not necessarily licensed in arts but rather uphold the legacy of the place where they live.

Table 1. Setting and socioeconomic level of the participants

Setting			Socioeconomic level %			
	Unit	%	0	1	2	3
Urban	117	94,354838	0,85470085	70,0854701	26,4957265	2,56410256
Rural	7	5,6451612	14,2857143	57,1428571	14,2857143	14,2857143

Note: Description of data on the setting and socioeconomic level of the participants. Prepared by the authors.

As previously mentioned, the predominant experiences are part of the urban setting, totaling 117, with only 7 in the rural setting. This demonstrates that in city capitals, or urban spaces, there is interest in the teaching processes of traditional themes such as the music of the Colombian Caribbean coast.

It is also important to mention that in both settings, urban and rural, there are more experiences in socioeconomic level 1 with 70.0854701. Therefore, it is crucial to recognize that historically, the traditional Caribbean music developed by drums and singers narrates the daily stories of those who have engaged in labor-intensive jobs, household chores, and caregiving for people of higher socioeconomic levels. Even though the stratification system did not exist at that time, this is still acknowledged through the lyrics and stories that are told, for instance, through the *bullerengue* music, which recognizes the African heritage of call-and-response songs accompanied by drums and dances.

Table 2. Duration of Educational Experiences and Socioeconomic Level

Time of Existence of Educational Experiences			Socioeconomic level %			
	Unit	%	0	1	2	3
1-3 Years	51	41,1290323	1,96078431	80,3921569	11,7647059	5,88235294
3-5 Years	27	21,7741935	-	70,3703704	25,9259259	3,7037037
6-10 Years	19	15,3225806	-	63,1578947	36,8421053	-
11 Years or more	27	21,7741935	3,7037037	51,8518519	44,4444444	-

Note: description of the relationship between the duration of educational experiences and socioeconomic level. Source: Prepared by the authors.

The duration of the recorded experiences ranged from 1 to 3 years, with the highest percentage being 41.1290323% and a percentage of 80.3921569% in socioeconomic level 1. Therefore, this socioeconomic level continues to predominate among the experiences involving various variables and the time of existence of the educational practice. The outcomes of this research focused on the number of pedagogical experiences; socioeconomic level 1 is the most predominant, while the least predominant are socioeconomic levels 0 and 3. In the same way, it is observed that, for the most part, the highest percentage of duration of the experience is 1-3 years with 80.3921569%, 3-5 years with 70.3703704%, 6-10 years with 63.1578947%, and finally, 11 years or more with 51.8518519%. The others exhibit a low percentage that varies between 1.96078431% in the 1-3 year range and 5.88235294% in socioeconomic level 3. This demonstrates that, although in socioeconomic level 1 there is low purchasing power, it is where educational experiences lasting between 1-3 years are maintained for the longest time, accounting for 41.1290323%.

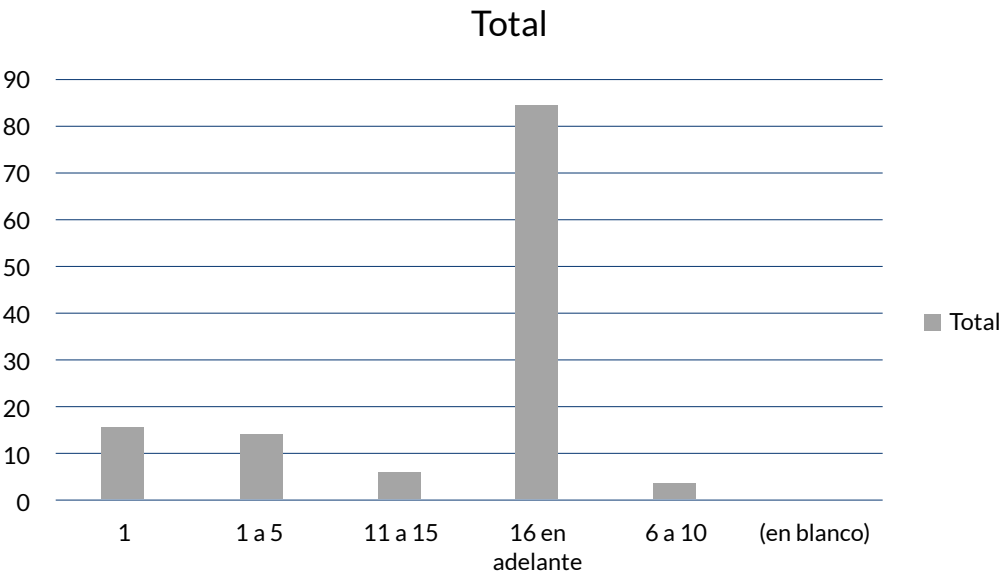
Table 3. Type of educator involved in the experience and socioeconomic level

	Unit	%	0	1	2	3
Educational Agent	64	51,6129032	-	84,375	15,625	-
Child Agent	37	29,8387097	-	54,0540541	43,2432432	1
Popular educator	9	7,25806452	11,1111111	44,4444444	44,4444444	-
Teachers	5	4,03225806	-	60	20	20
Instructor	3	2,41935484	-	33,3333333	33,3333333	33,333333
Educator	2	1,61290323	50	50	-	-
Knowledge holders	2	1,61290323	-	100	-	-
Monitor	1	0,80645161	-	100	-	-
Instructor	1	0,80645161	-	-	-	100

Note: Description of the types of educators involved in the experience and socioeconomic level.
Source: Prepared by the authors.

Regarding the type of educator, teachers identified themselves as educational agents with 51.6129032% of the outcomes, and 29.8387097% identified as children's agents, 7.25806452% identified as popular educators and to a lesser extent identified themselves as teachers, knowledge holders, monitors, instructors, and monitors. Regarding the relationship of these data with the socioeconomic levels of each type of educator, socioeconomic level 1 continues to predominate as the prevailing socioeconomic level with the highest number of educators involved in the traditional Caribbean music education experience. Likewise, it is important to state that the largest percentage of men and women identify as educational agents, with 51.6129032%, taking into consideration the "diversity of profiles encompassed by the concept of an educational agent (service personnel, community members, family members, or professionals linked to protection, nutrition, health, or education sectors)" (Zambrano et al. 2019, p.43).

Graph 2. Number of educators involved in the experience



Note: Description of the number of educators involved in the experience. Source: Prepared by the authors.

The study also identified the number of educators involved in the experience, with a predominance of 85 experiences involving more than 16 educators, 15 experiences with only 1 educator, and 14 experiences attended by 1 to 5 educators. Only 4 experiences involve between 6 to 10 educators, and finally, 6 experiences worked with groups of 11 to 15 educators. This indicates that these are experiences conducted within large educational spaces, as the number of educators is extensive, and a similar-sized venue would be needed to accommodate this proportion. Similarly, the trend of a majority of educational agents in socioeconomic level 1 is maintained.

The following survey responses indicate that the highest percentage of individuals receiving the pedagogical experience is concentrated in children, with 109 individuals.

Table 4. Persons receiving the pedagogical experience

Poblaciones involucradas			Estrato %			
	Unidad	%	0	1	2	3
Children	109	87,9032258	-	72,4770642	25,6880734	1,83486239
Youth	3	2,41935484	33,3333333	33,3333333	-	33,3333333
Elderly individuals	1	0,80645161	-	-	100	-
Women heads of household	1	0,80645161	-	100	-	-

Note: Description of the relationship between populations involved in the experience and socioeconomic level

Regarding the target population of the study, the predominant group is children, with 87.9032258% of records. Hence, they are considered the central population for this article. The remaining groups—youth, the elderly, female heads of households, and others not categorized as children, youth, indigenous population, displaced youth population, among other types that were part of this study—accounted for 4.03225806%, representing smaller, yet still important, populations for the study.

In the following table, the relationship between the involved actors and the socioeconomic levels can be observed, which indicates the highest participation percentages and the actors with a low percentage of participation.

Table 4. Populations Involved in the Experience and Socioeconomic Level

Actors Involved			Socioeconomic Level %			
	Unit	%	0	1	2	3
School or institution	90	72,580645	-	65,5555556	32,2222222	2,22222222
Knowledge Holder	19	15,322581	-	94,7368421	5,26315789	-
Student or apprentice	8	6,4516129	12,5	50	25	12,5
Family and/or community	7	5,6451613	14,2857143	71,4285714	-	14,2857143

Note: Description of the actors involved in the experience and socioeconomic level. Source: Prepared by the authors.

The predominant actor in the implementation of experiences is the school or institution with 52 experiences at 72.580645%. Following closely is the knowledge holder with 15.322581%, and finally, we have the student or apprentice and the family and/or community, with 12.64516129%, showing a predominance in socioeconomic level 1, as is the case of the other samples.

Regarding stratification, it is evident that the majority of experiences were in socioeconomic level 1 with a total of 86, in socioeconomic level 2 with a total of 64, and in socioeconomic level 3 with a total of 12, for a total of 124 respondents. This indicates that there is a higher population density in socioeconomic levels 1 and 2, which is why more experiences related to traditional music education are developed and applied in these georeferenced spaces and specific socioeconomic levels.

Table 6. Knowledge Involved in the Experience and Socioeconomic Level

Knowledge Involved			Socioeconomic Level %			
	Unit	%	0	1	2	3
Ancestral/Traditional Knowledge	91	73,3870968	-	78,021978	20,8791209	1,0989011
Academic Knowledge	24	19,3548387	8,33333333	50	37,5	4,16666667
Empirical Knowledge	9	7,25806452	-	33,3333333	44,4444444	22,2222222

Note: description of the relationship between the knowledge involved in the experience and socioeconomic level.
Source: Prepared by the authors.

As for the type of knowledge involved, ancestral/traditional knowledge predominates with 73.3870968%, and with it, socioeconomic level 1. It is therefore necessary to specify that the instruments used in traditional Caribbean music, such as the tambora, alegre and llamador drums, the male and female gaita, maracas, and the singers, as an essential part of conveying the message or story of each lyric, are elements that have been passed down from generation to generation and are transferred to other types of spaces, in this case, educational spaces, to maintain these rhythms which, although along with the instruments have undergone some variations, have remained over time.

The table below displays the technologies used in the recorded experiences, with analog technologies predominating at 60.483871%, followed by digital technologies at 28.2258065%, for a total of 11.2903226% in the use of analog and digital technologies.

Table 7. Technologies Involved in the Experience and Socioeconomic Level

Technologies Involved			Socioeconomic Level %			
	Unidad	%	0	1	2	3
Analogous	75	60,483871	-	70,6666667	29,3333333	-
Digital	35	28,2258065	5,71428571	65,7142857	17,1428571	11,4285714
Analogous Digital	14	11,2903226	-	71,4285714	28,5714286	-

Note: Description of the technologies involved in the experience and socioeconomic level. Source: Prepared by the authors.

Among the elements used to carry out the experience reported by the participants, the most common are the computer, musical stories, costumes and outfits for cumbia, negritos costumes, masks, the Son de Negros, writing materials, photographic images, plans, 'sombbrero vueltiao' hats, sound equipment, elements that help represent the cumbia dance (candles, handkerchiefs), and the handling of traditional instruments from the Caribbean coast such as: The tambora, llamador and alegre drums, maracas, flutes, the Guache, female and male gaita, among others. Of the analyzed experiences, 116 report not having dissemination through the internet, 3 do have dissemination, and 5 do not know or did not respond.

On the other hand, it can be seen how this knowledge is or is not imparted through the curriculum and likewise if it generates a certificate for the participants, as observed in the following tables.

Table 7. Knowledge imparted in the curriculum

	Unidad	%
No	93	75
Yes	27	21,77419355
Not Specified/Not Recorded	4	3,225806452

Note: description of the knowledge imparted in the curriculum. Source: Prepared by the authors

These tables demonstrate that this knowledge is not imparted through a curriculum, with 75% of responses, and in the same way, no certificate is awarded upon completion with 76.6129032%, which shows that the children, youth, and adults who come to this space are not expecting this certificate. Similarly, each person who imparts the knowledge does so in a different manner without having a general orientation or guide on how to impart this knowledge to others.

Table 8. A certificate is awarded upon completion

	Unidad	%
No	95	76,6129032
Yes	28	22,5806452
Not Specified/Not Recorded	1	0,80645161

Note: Description of the relationship of experiences that grant a certificate upon completion. Source: Prepared by the authors.

As for educational scenarios, it is evident that the highest percentage of experiences is found in formal education with 93.5483871%, which is an important data point that prompts reflection on how those imparting this type of knowledge are understanding education. Although the highest percentage of education is formal, the responses given earlier indicate that it is neither being delivered through the curriculum nor is a certificate being awarded upon completion. This leads to the question: in what manner is this knowledge being imparted, and in which scenarios of formal education is it being carried out?

Table 9. Educational Scenario and Socioeconomic Level.

Educational Scenario			Socioeconomic Level %			
	Unit	%	0	1	2	3
Formal Education	116	93,5483871	-	71,5517241	26,7241379	1,72413793
Non-formal Education	5	4,03225806	40	20	20	20
Informal Education	3	2,41935484	-	66,6666667	-	33,3333333

Note: Relationship between Educational Scenario and Socioeconomic Level. Source: Prepared by the authors.

In the table above, it is observed that there is a low percentage of teachers who integrate the learning process into everyday life in an incidental manner. The pedagogical experiences of these students are acquired outside of traditional formal educational institutions, where the acquisition of such learning is mandatory despite lacking any planning. In general terms, it is demonstrated that there are individuals who are concerned with ensuring that our history and roots are known through traditional music, with 124 teachers who developed pedagogical experiences in any educational setting.

In cities like Bogotá, specialized training processes in Caribbean folk music were found in informal and non-formal settings, with teachers both with and without professional training who often impart this knowledge in an empirical manner. In the center of the country, formal music education combines various streams such as classical music, urban music, and folklore. This is experienced in a generalized manner, acknowledging the different regions of the country, but without delving deeply into any particular one, with very few exceptions.

On the other hand, it can be observed in the following table that the majority of experiences occurred during the initial cycle, with a total of 113 experiences, only 1 in secondary education, 1 at the professional level, and 1 in professional technical education.

Table 9. Education Cycle

	Unit	%
Primary Education	113	91,1290323
Other	8	6,4516129
Secondary Basic Education	1	0,80645161
Professional	1	0,80645161
Professional Technical	1	0,80645161

Note: Description of participation according to education cycles. Source: Prepared by the authors.

The table indicates that most of the pedagogical experiences conducted with students and teachers from different regions took place in primary education within a formal setting. This refers to students who are in early childhood, children ranging from birth to six years of age, starting from the recognition of their characteristics, particularities, and the context in which they live. This approach creates enriched environments through pedagogical experiences related to teaching of traditional music.

Teachers from these institutions analyze and interpret their environments, bringing their pedagogical experiences from outside a regulated educational system and without an explicit certifier.

Table 10. Type of relationship identified in the pedagogical experience

What type of relationship do you most identify with in your pedagogical experience?

		Unit	%
A	Teacher or expert ➡ Student or apprentice	32	25,80645161
B	Teacher or expert ➡ ➡ Student or apprentice	61	49,19354839
C	<div> <div> </div> <div> </div> <div> </div> </div> Family and/or Community	3	2,419354839
D	<div> <div> </div> <div> </div> <div> </div> </div> School or estado <div> <div> </div> <div> </div> <div> </div> </div> Familia and/or	1	0,806451613
E	<div> <div> </div> <div> </div> <div> </div> </div> Community School or estatement <div> <div> </div> <div> </div> <div> </div> </div> Familia and/or Community	1	0,806451613
F	<div> <div> </div> <div> </div> <div> </div> </div> School or estatement <div> <div> </div> <div> </div> <div> </div> </div> Teacher or expert ➡ Student or apprentice	3	2,419354839
G	<div> <div> </div> <div> </div> <div> </div> </div> School or estatement <div> <div> </div> <div> </div> <div> </div> </div> Teacher or expert ➡ ➡ Student or apprentice	2	1,612903226
H	<div> <div> </div> <div> </div> <div> </div> </div> Teacher or expert ➡ ➡ Student or apprentice <div> <div> </div> <div> </div> <div> </div> </div> Familia and/or Community	5	4,032258065
I	<div> <div> </div> <div> </div> <div> </div> </div> Escuela o estatement <div> <div> </div> <div> </div> <div> </div> </div> Teacher or expert ➡ ➡ ➡ Student or apprentice <div> <div> </div> <div> </div> <div> </div> </div> Familia and/or Community	16	12,90322581

Note: Description of the types of relationships identified in the pedagogical experience.

Regarding the type of relationship identified by individuals in each of the pedagogical experiences, it can be observed that the primary response is option b, which indicates a two-way relationship between the knowledge holder and student or apprentice, with a percentage of 49.19354839%. This demonstrates that in these pedagogical experiences, the school or the state and the family and/or community are not being considered, as responses that include these two participants have the lowest percentage of selection, varying between 12.90322581% and 0.806451613%, which represents the image of the relationship between the school or the state and the family and/or community.

Discussion

Traditional music serves as a didactic tool for developing skills that can benefit the processes of each of the topics covered in educational curricula. In the teaching of mathematics, there is memorization of numbers and the application of spaces, in this case, concepts such as (fast-slow), etc. On the other hand, in the processes of literacy and text comprehension, it contributes to improving phonology (pronunciation, intonation, rhythms, and rhymes), facilitating the comprehension of texts they are currently learning. In this regard, traditional music and musical instruments are educational materials that are highly useful for educators, as they aim to achieve meaningful learning and serve as a cultural component that contributes to the identity of being Colombian.

Many values are recognized through the expression that becomes visible in children; every artistic space related to music is a form of civic construction, “a space where much more than music is learned; as a space for self-recognition and recognition of others; and as a place where a life project is built around music” (Barrera, 2017, p. 251)..

On the other hand, the diverse musical rhythms that are taught and learned from generation to generation represent an expressive form of human thought, a space where identities, worldviews, and everyday life with all its forms and times reside. A place where life contents and social practices weave specific relationships and evolve in particularly complex towns and societies. It seeks a positive atmosphere for addressing diversity, while not forgetting intercultural dialogue, meaningful learning, the development of knowledge, skills, and both fine and gross motor skills, as well as positive school coexistence, presenting the different cultures involved in traditional music to foster inclusive participation where coexistence is the mediating element and the protective framework that drives classroom experiences.

The teaching of traditional music in Barranquilla at an early age aims to highlight, through a formal teaching process, the struggle to preserve cultural traditions. For instance, the traditional cumbia of the Colombian Caribbean was recently declared intangible cultural heritage at the national level (Heraldo, 2022). In the case of Bogotá, although the Ministry of National Education incorporates the arts as a mandatory subject, music is often relegated to a supplementary space, or only visual arts or drawing are taught. Musical education is privileged only in some institutions with greater resources and trained personnel. In other cases, priority is given to exact sciences and literacy processes, overlooking the value it holds for the integral development of the human being. On the other hand, interviews reflect greater experiences in Barranquilla and fewer outcomes in Bogotá, which poses greater challenges for implementation and research in this regard in the nation's capital.

Conclusions

In this study, it was concluded that through the strategy “Latin America Node Project: Knowledge in Key of Techniques and Technologies” of the Master’s in Inclusive and Intercultural Education at Corporación Universitaria Minuto de Dios (UNIMINUTO), which sought, through a website, to disseminate information about various educational processes being developed and the perceptions of educators (Preschool Education Graduates, Child Educators, Early Childhood Technicians, Lic. In Music, in different arts, etc.), which document the various experiences inside and outside the classroom, where the mediation between the teaching of traditional music and the new trends influencing the formation of Colombian culture is experienced, the positive impact is noted by the entire surveyed population: children 109, and other groups, who belonged to rural and urban areas of Barranquilla and Bogotá in socioeconomic levels 0, 1, 2, and 3.

In their pedagogical experiences, teachers reported various aspects such as the use of resources, strategies, relationships among actors, types of knowledge, and impacts on the curriculum, among others. They succeeded in demonstrating that traditional music is a necessary and fundamental complement in the academic process carried out in educational institutions. This is because it enhances cultural expressions and the holistic development of the individual in Caribbean cities like Barranquilla, while also impacting other cities such as Bogotá, where different cultural movements from around the world converge. Throughout this article, reflections were made based on theoretical contributions regarding the importance of traditional music and its necessity for the transformation of an educational community, specifically in the initial stage from 0 to 6 years, that is, early childhood.

Through this study, analogous knowledge was identified, which, in a high percentage, served as the medium by which educators reached communities. This promoted interaction among students with and without disabilities, allowing them to build their cultural identity, preserve cultural heritage, have opportunities for expression, and more. Traditional music was used as a means of teaching and learning, strengthening the acquisition of fundamental knowledge for young children.

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