
La rumba: una vía para la identidad cultural en la formación del instructor del arte

Rumba: a Way to Cultural Identity in Art Instructor Training

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Resumen: Este artículo posee como objetivo fortalecer la identidad cultural del instructor de Arte a través de la rumba como género de la música cubana, declarada patrimonio cultural de la humanidad. La problemática parte de las insuficiencias que se manifiestan en el proceso de enseñanza-aprendizaje de los estudiantes que se tomaron como muestra. Se emplearon métodos teóricos como: analítico-sintético, inductivo-deductivo, histórico-lógico y la observación como método empírico. Se contribuye a desarrollar la inclinación hacia los géneros musicales cubanos fomentando en ellos la apreciación y la creación hacia el sentido ético y estético, la independencia cognoscitiva, y la originalidad de las ideas.

Palabras clave: Rumba; Instructor de arte; Formación cultural, Identidad cultural.

Abstract: The objective of this article is to strengthen the cultural identity of the Art instructor through the rumba as a Cuban music genre, declared cultural patrimony of humanity. The problematic starts from the insufficiencies that are manifested in the teaching-learning process of the students who were taken as a sample. Theoretical methods used were: analytical-synthetic, inductive-deductive, historical-logical and observation as an empirical method. It contributes to develop the inclination towards Cuban musical genres encouraging in them the appreciation and creation towards the ethical and aesthetic sense, the cognitive independence, and the originality of ideas.

Keywords: Rumba; Art instructor; Cultural formation, Cultural identity.

Introduction

Nowadays it is necessary to develop cognitive independence in the formation of the Art Instructor, the originality of ideas, sensitivity to beauty, art and life, but in no way to passively store knowledge. Among the objectives that educators pursue with the preparation of students, are that they learn, think, know how to do and act, in short, their integral formation.

In the framework of pedagogy, contradictions are increasingly evident since the Art Instructor generally approaches knowledge in a fragmented way, without carrying out an

integral analysis of the same that allows the student to appropriate the true essence of what has been studied. The skills are also stated in the different subjects without any connection and the values are worked in a spontaneous way. If we analyze this aspect in depth, we can infer that the fragmented and incoherent work prevents it from being participatory and critical and does not achieve its integral formation.

The Art Education program that is now in force within the Higher Education curriculum for Art Instructors aims to deepen the current contents of the Cuban music genres, emphasizing the study of the different manifestations of art and the different audiences and spaces. In this way, students acquire an individual and integrating vision of the development of the arts in Cuba, an allusion, when necessary, to the main universal artistic styles so that the student is able to understand their influence on Cuban art.

The musical genre: Rumba has been treated as an artistic manifestation by the art instructors located in the different scenarios, due to the social historical transcendence that they contain in Cuba, in addition to Rumba, Punto Cubano and Son. Among these musical genres, a criterion of absolute unity is established, and it is in the population sector of the rural areas of the country where they are considered as the typical musical genres that identify the Cuban culture.

Today the duty is imposed to offer the necessary and indispensable ways that allow to know the existing cultural heritage taking into account that the heritage is the result of the dialectic between man and the environment, between the community and the territory, as well as the understanding of the historical processes that gave rise to what surrounds it, observe and listen to the language of music, architecture, monuments, historical sites, to know how they were in other times and how they arrived until today, to know their traditions, customs, beliefs, feelings that they transmit, this allows to be better located in reality, helps to think in processes, to be more sensitive and disposed to the feelings of love, respect and belonging to their community, and to their country.

Development

The Art Instructor plays a fundamental role, since they are in charge, together with the rest of the teachers, of developing an integral general culture, always cultivating love and a sense of belonging in favor of Cuban musical genres, as an essential element to develop cultural identity.

It is important to emphasize that in order to achieve an integral development of the student's personality through the subject Theory and Methodology of Artistic Education, and to guarantee the development of cultural identity, conditions are required that allow the teacher to establish strategies that favor the fulfillment of the instructional and educational objectives of the study syllabuses.

In the Bachelor's Degree in Art Instructor, numerous activities have been carried out in order to develop the value of cultural identity in students, however, there are still difficulties, such as:

- Insufficient knowledge and understanding of Cuban music genres.
- Poor motivation towards the study of contents related to rumba.
- Insufficient appreciation of rumba as part of the cultural identity value.
- Inadequate ways of acting in activities related to the identity elements of Cuban culture.

The knowledge and explanation of the musical artistic deficiencies in the country has been taking place according to a past-present-future update, a process that has become more complex and has reached anthropological, philosophical, sociological, psychological, historical, political-economic and juridical perspectives.

To undertake the task of revealing the efforts of men in any of these perspectives, submits the researcher to a difficult task, since the nature of any approach does not possess an absolute originality, due to the fact that there is a remarkable theoretical-historical diversity among each one of them.

The dialectical-materialist theory constitutes an important element in the teaching-learning process. Dialectical materialism constitutes the fundamental method of research, it also provides a theoretical basis for understanding the process of knowledge, because it explains

that knowledge is acquired in the course of man's life and is the result of his practical activity.

The level of knowledge is determined not only by the natural and intellectual peculiarities of men, but above all by social conditions and possibilities. Man acts with all his means, with different instruments during the realization of activities, transforming their content, with the passage of time and, at the same time, transforming himself. This whole process is carried out in a concrete material activity that is called practice, where language plays a fundamental role, since it is possible to operate with knowledge only when it adopts the form of language.

The teaching-learning process of the subject Artistic Education in the Art Instructor career, takes into account the Marxist-Leninist philosophy that considers knowledge as the source of man's development and his way to orient himself in practical activity. Practice has a mediate character and becomes a process of approximation of the subject to the object. This means that the knowledge studied in this subject must coincide with reality, and will be correctly reflected by students to the extent that they interact and relate through activities with real objects, this reality exists outside and independent of the consciousness of men.

Cultural identity, the basis of the life of peoples, comes from their past and is projected towards the future, it is in constant change and enrichment; it goes hand in hand with political, economic, social, historical and cultural aspects.

In this sense, (Pupo. 1991, p. 46) conceptualizes identity as "a community of social, cultural, ethnic, linguistic, economic and territorial aspects; as well as the historical conscience in which its social being is thought as such, it includes authentic human fulfillment and the possibilities of originality and creation.

The authors define identity as the set of historical and cultural traits and signs that determine the specificity of a region and thus the possibility of recognition in a relationship of equality-diversity, belonging-change.

In the educational processes, the formation and deployment of identity is promoted, since it is intended that participants develop skills, competencies to improve as human beings,

interiorize the values of Cuban society, improve the quality of life, contribute to social change, thus educational, cultural, productive processes, have the role of generating cultural identity, expressed at the individual, community, local and institutional level, which produces an enhancement of it.

The work of the Art Instructor as a music educator should be directed towards the control of the relationships between the indicators that make up the artistic attitude, reducing the contradictions that may exist between them in relation to the musical sound horizon in which it is developed and the degree of commitment with which this is formed and at the same time strengthens the cultural identity in their students.

In the different educational scenarios, a psychosocial environment must be created that offers identity, security, confidence and autonomy, that favors the integration of knowledge, that generates the joy and emotion of creating through communication, that conceives interest and attention as motors of learning in the experience; that finds the full harmony of creation from its own experiences so that it turns difficulty into an opportunity for resources and action. For this reason, rumba as a genre of Cuban music is worked on, taking into account its evolution and development.

Rumba Complex Characteristics.

Rumba is considered by (Eli, 2002, p. 54) as a collective party where very diverse sectors of the population converged, which had among them a common denominator of being part of the most exploited groups of the people. Such social location has been left behind and today the rumba constitutes an indissoluble part of the Cuban cultural identity.

Rumba is a singing and dancing genre with African and Spanish elements, with a special trace of the first element, rumba is party, music and dance, in the party of the rumba some play the drums, others raise the song, others respond as a chorus, and the rest encourage with clapping, they wiggle and go out to dance, the instrumental is simple, the rumba begins with a *lalaleo* or *reveille* to call the attention that the voices start, words like "Speak! They warn the choir to respond and the improviser or soloist begins to decimate, there is alternation solo - choir, presence of Afro-Cuban rhythms, it has passages of improvisation.

It arises in the XIX century in the most exploited strata of the colonial period, it is not religious, it predominates in the humble black population (quarters and sites).

Value of rumba in the cultural identity as a genre of Cuban music.

It can be said that the existence of a value is the result of the interpretation made by the subject of the usefulness, desire, importance, interest, beauty of the object. That is to say, the value of the object is, to a certain extent, attributed by the subject, according to his own criteria and interpretation, product of learning, experience, the existence of an ideal, and even the notion of a natural order that transcends the subject in all its area. Values such as honesty, loyalty, cultural identity, respect, equity, solidarity, tolerance, among others such as perseverance and resilience, are fundamental for the peaceful coexistence of society.

Considering that values constitute regulators of behavior, their study acquires importance for human coexistence and the integral formation of the future professional, therefore the teaching staff must be prepared to scientifically channel their educational work in relation to the formation of values. This is addressed from a materialistic-dialectical and historical-cultural approach to human development.

Teaching should be conceived as the process of guiding the student's learning by the teacher who creates the conditions and learning situations in which the student builds his knowledge and values that allow him to act efficiently, responsibly and with social commitment. The teacher then assumes a guiding role for the student in the construction of his knowledge and values.

In this process, it is essential to establish a teacher-student communication based on mutual acceptance and respect, trust, authenticity in the relationship that favors the influence of the teacher as an educational model, as well as the use of a participatory teaching methodology that facilitates the development in the student of autonomy, critical and self-critical reflection, flexibility and social commitment.

Cultural identity is the set of values, pride, traditions, symbols, beliefs and modes of behavior that function as elements within a social group and that act so that the individuals

who form it can base their sense of belonging to the diversity within them in response to the interests, codes, norms and rituals shared by these groups within the dominant culture.

The construction of identities is "a phenomenon that arises from the dialectic between the individual and society" according to (Berger and Luckman, 1988, p.35). Identities are constructed through a process of individualization by the actors themselves for whom they are sources of meaning (Giddens, 1995, p.) and although they may originate in the dominant institutions, they are only so if the social actors internalize them and on the latter construct their meaning.

Activities to strengthen cultural identity through rumba in the initial training of professionals.

In designing the activities, we assume the concept of cultural identity given by (Pogolotty, 1995, p.16) that starts from considering cultural identity as: "the set of historical, cultural and artistic values". They are directed to the development of rhythmic, basic steps of the genres and very particularly the development of aptitudes for music that from the pattern given by the Art Instructor, are in conditions to create new situations.

Example of proposed activities:

Activity # 1

Unit II: Artistic languages.

Theme: The rumba complex.

Subject: Historical background of rumba.

Objective: To analyze the historical background of the rumba, taking into account its musical roots and contributing to the development of the students' cultural identity value.

Teaching aids: Teacher's voice, musical instruments sheets and musical instruments.

Method: Explanatory-illustrative.

Duration: 45 min.

Activities:

- What is rumba?
- What musical instruments are involved in rumba?
- What are the historical antecedents of rumba?
- Why rumba is considered one of the first musical phenomena in which our national identity was crystallized?

Methodological Suggestions

The instructor explains the characteristics of the rumba: "The rumba is on, let's rumba! How many expressions of this kind we can find every day, all of them symbols of celebration, collective joy, singing and dancing. And in reality, that is what a rumba is: a festive event generated by diverse situations and mostly spontaneous, without any ritual charge, that manages to gather a conglomerate of people who sing, dance and play, not only musical instruments but also kitchen utensils among others, besides the word rumba, in its original semantic content, is identified with other Afro-American words such as tumba, macumba, tambo, whose meaning is party.

The musical instruments used to play rumba are simple: three slightly curved stave drums called "Quinto" and "Salidor" and " Three beats"; a pair of metallic marugas worn on the wrists by the player of the quinto and a pair of claves (sticks in between clashes) with which the singer marks the rhythm. They will be shown corresponding plates.

Rumba is both a family of musical rhythms and a dance style from Cuba. This musical complex has African roots. It is known that since the XVIIth century the black Cuban is half owner of the popular music. At that time his rumbas were not very appreciated and although it was born from the contact of the slaves with the Creoles, it was only danced by the "little decent" people from Havana and Matanzas. Rumba was born during the 19th century in the outskirts of different cities of western Cuba - possibly between Havana and Matanzas. Its songs are conceived for the rhythmic accompaniment of certain drums that also motivate very specific dances in correspondence with the genre. Undoubtedly, its origins go back to the colonial past, like so many other manifestations of Cuban culture, being a derivation of different forms of singing, playing and dancing, which were transculturated and found here

the synthesis in a new culture. The definition of this generic complex is produced, in the beginning, among the marginalized sectors of the colonial Cuban population, and as marginal music it was considered by the society of the neo-colony. This musical phenomenon was one of the first in which the national identity crystallized, being exclusive of the country.

Independent activity: Name any of the musical instruments that are part of the Rumba instrumental ensemble.

Bibliography: Making Cuban music, by Lic. Victoria Eli Rodríguez.

Evaluation: oral.

Activity # 2

Topic: Musical instruments involved in the rumba.

Objective: To identify the musical instruments involved in the rumba by means of illustrations, thus contributing to raise the cultural level of the students.

Teaching aids: blackboard, films and the teacher's voice.

Methods: Explanatory - illustrative.

Duration: 45 minutes.

Activities:

- What are the first musical instruments involved in rumba?
- What are the functions of each one?
- What Cuban musical groups perform this musical genre?

Methodological suggestions:

The instructor will begin by saying that the box-drums were the first musical instruments used in the rumba, the largest was the deepest and was used for the most stable touches with a function of accompaniment, and the acute, the smallest, improvised. Nowadays it is used, sometimes incorporating a third one, being called according to its register and function: salidor, three, two and quinto or opener, tumba and quinto. Its shape varies according to its

craftmanship, but always respecting its sonority and function. The "cáscara", denomination that some interpreters of this genre give to certain rhythmic figuration, is made with spoons and alternates with the rhythmic plane of the box-drums. Nowadays these spoons are replaced by drumsticks.

If we go back to the African antecedents, we can appreciate that the low register instruments are the ones that improvise and the high register instruments are the ones that perform the accompaniment function. The idiophones such as the claves, the Chinese box, and/or catá, the spoons or drumsticks have the function of keeping the metric or measure. The best-known rumba groups in Cuba are the following: Lolo Yonkori directed by Alberto Sayas, Celeste Mendoza and her guaguancó group, Clave y guaguancó, directed by Dedeo, Group of guaguancó, singing Carlos Embales, Los Papines, and Los Muñequitos de Matanzas, there is not a single town in our country that does not have a rumba group.

Independent activity: Mention the fundamental variants of Rumba.

Bibliography: Making Cuban music, by Lic. Victoria Eli Rodríguez.

Evaluation: oral and practical.

Conclusions

After putting the activities into practice, significant changes in the knowledge of this genre were evidenced; the students were able to correctly identify the musical instruments involved in the rumba, its composers and groups; and characterized its fundamental elements from the musical and danceable point of view as part of the cultural identity. They showed interest at the time of dancing and executing the basic steps of its variants as well as the musical key that differentiates them, even performing improvisations on the basis of their rhythmic cell, which evidences a greater knowledge towards the genres that identify us. They showed a greater motivation to participate in the activities, transforming in a positive way the interest for rumba as a Cuban musical genre.

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