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Escola Superior de Educação (ESEC)

CREATIVITY AND INNOVATION

edited by Susana Gonçalves



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“Melenchones” and globalization: An innovating proposal through popular songbook, dances, painting and traditions of Jaén (Spain)

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Spain*

Abstract: This study tries to make extensive to the scientific community a multidisciplinary proposal, creative, innovative and oriented to the acquisition of the culture. This proposal has been put in practice with the students of “Teaching in Primary Education” at the University of Jaén (Spain). Since the new methodological directives of the present curricula (as much in the Superior Education as in the Basic Formation) bet by the globalization before the occasional specialization, collaboration before the individuality, and the incorporation of elements of the daily life, we have considered opportune to use as a center of interest an element of Jaén culture: the *melenchón* a traditional type of song, incorporating to the exposed lines, the rescue of the tradition and the education in values.

The goals of this work are oriented to rescue and to renew traditional manifestations, to perform *melenchones* and to tie them with other artistic and socio-cultural manifestations, to know their potential as didactical elements (globalization, interdisciplinary approaches and attention to the diversity) and to make integrated projects of innovation from this recovery. We have articulated our work in four phases (the rescue of the tradition, musical performing, creation, and reflection). Finally, the implementation of this idea has allowed the student to know this tradition, to appreciate that, through the traditional song, a cultural identification can be obtained and to be able to elaborate proposals which help to the development of the expressive capacity and the lack of inhibition.

Keywords: Innovation, Globalization, Interdisciplinarity, Culture, Folk music (Jaén, Spain), Education, Teaching staff training.

The rescue of the popular customs can constitute "treason to the tradition", but it is an urgent and necessary sin. The authors, 2009.

Introduction:

The impelling reason for the present work was the establishment of ignorance on the part of the students of Teaching of the University of Jaén (Spain) of the traditions of the province and of its didactic potential and, therefore, of the urgent necessity to put them in value, as the principles of the present educative curricula advocate. Thus, the Decree 230/2007 that establishes the laws which regulate Primary Education in Andalusia, and the Statutory Law 2/2006 of Education, propose the following objectives: b) *To know and to value the natural and cultural patrimony and to contribute actively to its conservation and improvement [...]* and d) *To know and to respect the cultural reality of Andalusia, starting off of the knowledge and the understanding of Andalusia as a community of encounter of cultures* (Consejería de Educación, Junta de Andalucía, 2007: 10).

The definition of Cultural Patrimony includes "works of the artists of a town, of its architects, musicians, writers and wise people, as well as the anonymous creations, arisen from the popular soul, and the set of values that give sense to the life, that is to say, the material and nonmaterial works that express the creativity of that town; the historical language, rites, beliefs, places and monuments, Literature, the works of art and the archives and libraries" (UNESCO, 1982). Therefore, *melenchones*, traditional dances of the province of Jaén, constitute a fundamental part of its cultural patrimony.

In this sense, we have taken as a departure point, a previous initiative that had been thought for the elderly (Zagalaz *et al.*, 2009a and 2009b). When changing the addressees, we reformulated the frame of the proposal, taking advantage of its possibilities and following the interdisciplinary research methods followed by the Department of Didactics of the Musical, Plastic and Corporal Expression of the University of Jaén, with recent publications in this field (Latorre *et al.*, 2008).

Summarizing, we have tried that, by means of the rescue and performing of *melenchones*, typical elements of a jiennense popular celebration, our students work the basic competencies (Primary Education) as well as cross-sectional and specific competencies (basics and from the different areas of knowledge) from the new Teaching curricula, so that our students become familiar with the European terminology of the education-learning (ECTS, LLL) and at the same time, appreciate their cultural context.

The status of the topic:

We can classify in two blocks the works that have constituted the departure point to develop and to implement ours. In the first place, the existing musical sources, transcribed in numerous and rich traditional song books of the province of Jaén and works on such (Torres, 1970; Sicilia y Navasal, 2005; Ayala y Sánchez, 2005; Pérez de Tudela y Ayala, 2008), as well as the surviving oral testimonies we have also collected.

On the other hand, the published proposals of the Department in magazines, monographs and acts of congresses, have supposed a sediment of experience in the innovation, interdisciplinary, transdisciplinary and "ecoformación" (Herrador *et al.*, 2005; Zagalaz and Ayala, 2008; Ayala and Castillo, 2008; Latorre *et al.*, 2008; Zagalaz *Et al.*, 2009a and 2009b). In this way, it has been necessary to relate our work to the lines of investigation developed by the group of investigation HUM-653, to the PhD courses given in our Department, in theses and works of investigation (DEAs), to the didactic application of the traditional songbook and innovative projects developed by the Department (*Conocimiento de la realidad escolar a través de las materias artísticas*, UJA, 2006-2009; *Una mirada interdisciplinar desde la emblemática*, UJA, 2008-2009).

Goals:

- » To rescue, to put in value traditional manifestations of the province in a intergenerational work (students - elderly).
- » To perform *melenchones* and to relate them to other artistic and socio-cultural manifestations of Jaén.
- » To know its didactic (globalization, interdisciplinary and attention to the diversity).
- » To make integrated projects of innovation.

Entailment with the curriculum and its didactical validity:

In order to verify that our work is not arbitrary and answers the present exigencies of the educative system, our project has been tie with the official documents in Spain, as much of the Primary Education (Statutory Law 2/2006 of Education) like of the university scope (propose of the new titles of Degree in Primary Education in the UJA and Order ECI/3857/2007). This entailment can be observed in the following figures:

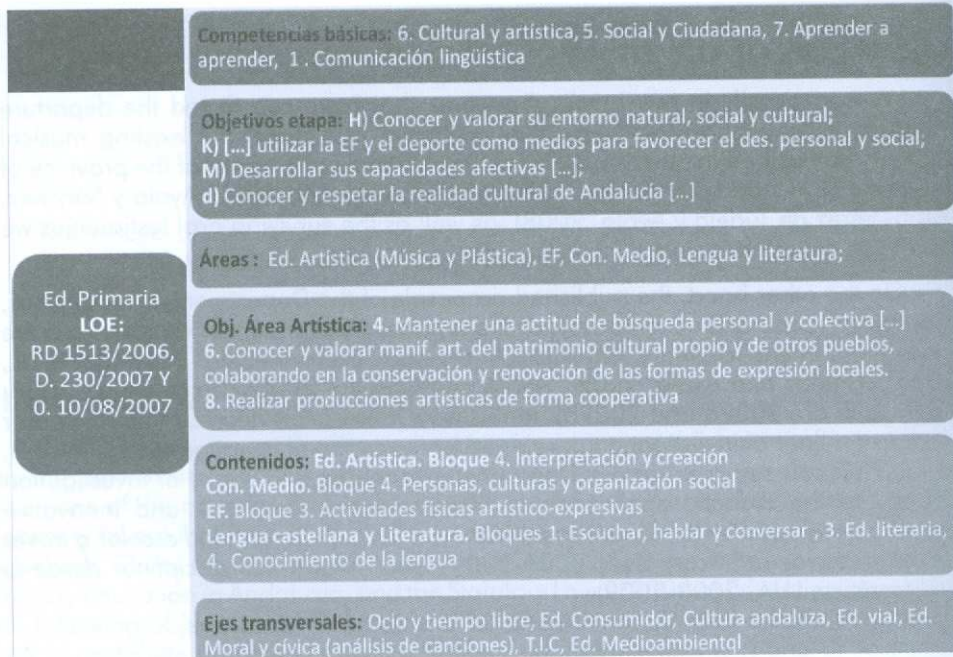


Figure 1. Entailment of the proposal with the curriculum of Ed. Primary

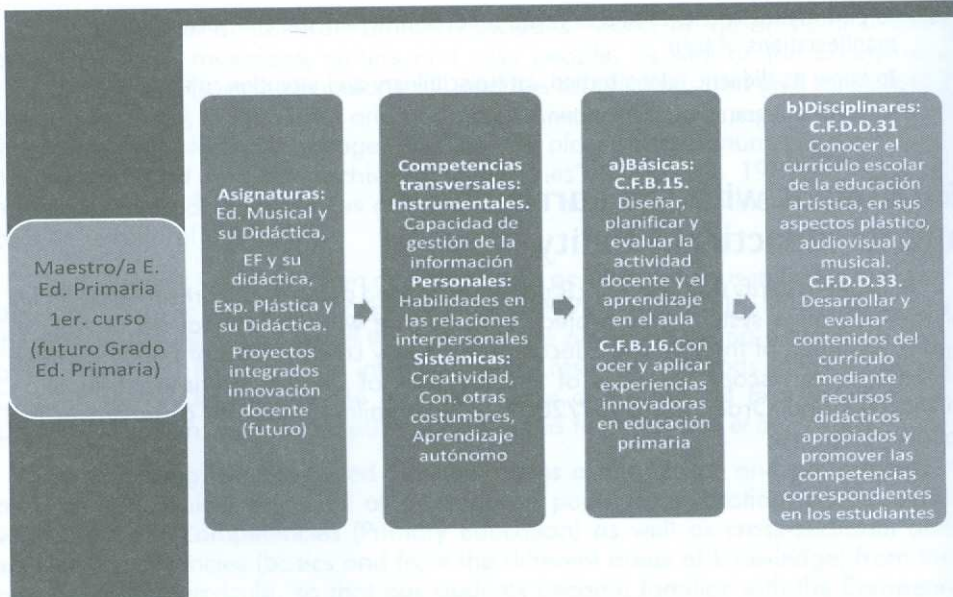


Figure 2. Entailment with the project of title of Degree in Ed. Primary of the UJA (2008)

Methodology:

The process of elaboration of this work has been divided in four phases. Firstly, "Rescuing the traditions": we have made a diagnosis and a field work. In this phase, the students have to investigate on *melenchón*, interviewing their elderly and gathering the data through questionnaires, recordings and musical editions. The following phase has been "Musical Performance", in which the pupils perform *melenchones* using music as well as their bodies. In this stage an analysis of music and lyrics has been made. Thirdly, by means of the "Creation" different creative proposals have been made, interdisciplinary, reinventing the tradition. Finally, we have made a "Reflection" in which we evaluate the proposal and its didactic application in the school.

Phase 1: "Rescuing the traditions"

In the first place, a brainstorm on the concept and meaning of *melenchón*, also we present images of the feast in which *melenchón* is performed with its corresponding word. In this sense, *melenchón* is the typical song of the *jiennense* folklore that is sung by San Antón (16th of January) around a fire (ritual of the fire, pagan - religious), tradition that derives of the custom of frightening the bad spirits or demons and driving away the diseases and plagues, in reference to the temptations that San Antón Abad, saint patron of the animals, managed to avoid. From 32 years ago to nowadays, a popular race has been celebrated that day in Jaén. This race of medium distance has become the fourth in importance in the world (Soler, 2009).

By the day of the feast of San Antón, the campaign of collection of the olive is half-full. The bonfires of San Antón are nourished with branches of olives trees and they are accompanied gastronomically, although every time with less assiduity, by products of the annual slaughtering of the pig which is made a month before. In the fires a "monigote" is also burned, denominated "follascón" (doll of rag and straw similar to a scarecrow), which represents the triumph over the devil.

Also, junk and useless things are thrown to the fire and that long ago were gathered by children which used to recitate "al que no haya dado, que se le muera el gato" (to whom has not given anything, his cat will die). Also a rivalry between fires took place, and unquestionable scenes of music.

Melenchones are danced and performed making a circle, "mocicos y mocicas de la mano", next to the fire or around it: "During the first part, that is the verse, one remains inside. In the refrain he chooses his couple and then both hand in hand, dance around, moving in time to the music, while the others, stopped, sing the song accompanying themselves by clapping their hands to the beat" (Torres, 1972). The subjects are humorous, about love, resentment, disagreements, or about mothers-in-law. All the described set is completed with the typical sonorous landscape (firecrackers, "mistos of crujío", "rateros", etc.).

After this explanation the pupils by pairs will have to make the work of field, that is to say, to interview members of their community who conserve in their memory

songs of this type. The methodology suggested to elaborate this work of field will be the one used by Ethnomusicology or Anthropology, for which the use of a voice recorder or a video camera will be necessary. In order to interview the elderly a questionnaire will be used:

- ¿Recuerda qué festividad se celebra por estas fechas en Jaén? ¿Qué elementos son típicos de esta celebración?
- ¿Tiene la fiesta una música característica?
- ¿Conoce algún melenchón? ¿Podría cantarlo o tararearlo? GRABACIÓN
- ¿Cuándo se cantaban los melenchones, dónde, cómo, con qué, con quiénes, qué actividad corporal le acompañaba, sobre qué temáticas versaban?
- ¿Ha participado o corre algún familiar/conocido suyo en la carrera de San Antón?
- ¿Conoce alguna tradición/costumbre distinta en estas fechas?
- ¿Podría recrear la escena? (Relato, dibujo, dramatización)

Figure 3. Questionnaire model to use in the work of field

The final data will be registered in a card elaborated for the work:

LOCALIDAD/COMARCA DONDE SE RECOPILA:	
Nombre del/ la informante:	
Edad:	Natural de:
Profesión:	
Fecha de recogida:	
Recopilador/a: (Grabación sonora analógica)	
Transcriptor:	(Programa de edición de partituras)
Melenchones- Temas recopilados:	¿De quién los aprendió, dónde y cuándo?
1. Canciones infantiles:	¿Se cantaba en algún momento especial?
- Para jugar (de corro)	
2. Canciones para las faenas agrícolas y ganaderas:	
- aceituna	
- otras faenas agrícolas	
- matanza	
3. Canciones para el ocio y entretenimiento:	
- Festivas: de juego, baile, religiosas.	
- Satíricas, de burla, humorísticas, de piques, de suegras	

Figure 4: Card used for collection of data

Phase 2: “Musical Performing”

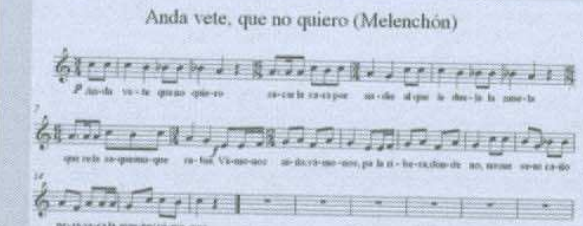
In this phase students will have to perform *melenchones* with their voices, instruments and corporal expression, or if preferred, to select and to reproduce recordings or videos. At any moment, the active participation of the students is required in order to recreate future possible contexts of learning. For example, one way to promote an educational context is to teach the compiled songs to the

rest of groups. The steps that are advised are: reading of the text "a tempo", in echo and simultaneously, singing the melody, introduction of variants, adjustment of movements and gestures, support with body percussion, like clapping or some typical instrument or homemade, improvisation of lyrics (*contrafacta*) and learning the choreography.

Later, the analysis of music and lyrics will be made, observing the different relations between both (formal, semantic, number of notes by syllable), poetic analyses of stanzas, analysis of the content (sexism, popular topics, vocabulary of the context). If the pupils have musical knowledge, it is possible to look deeply into the elements of the musical language (rhythm, melody, texture, harmony, structure, etc).

The lyrics and musical transcription of some *melenchones* which have been used in this work are presented next as an example:

Anda vete, que no quiero (Melenchón)




Copla	Estróbillo	Copla
Anda vete, que no quiero sacar la cara por nadie al que le dafía la muela que se la saque, aunque rabie, coge la manta y vámonos	Vámonos, nefa, vámonos, pa la ribera, dónde no, no me seas cañonera, y vámonos	Anda diciendo tu madre que la reina te mereca y yo como no soy reina no quiero que me desprecies
a	B	a

Venimos de Melenchón

Tempo: Lento

Allegro Moderato



Informante.-Manuel Melguizo Jordán. Fuerte del Rey

Venimos de Melenchón,
de Melenchón, de Melenchón
del pueblo que no hay campanas
ni campanas ni reloj
nos hemos "comio" unas papas
revueltas con bacalao
se nos ha revuelto el estómagu
y las hemos vomitao

Figura 5. Music and lyrics of two *melenchones* selected for the proposal

Phase 3: "Creation"

Following an interdisciplinary approach, we have tried to go further, reinventing the tradition. We propose to associate music, sound and suitable movements to selected paintings related to the subject, and to dramatize them (individually or in group), extending the activity to the artistic education. We could take advantage of this activity making collages with old photos, cuts of the news, trying to reconstruct the

personal history of the elderly interviewed, in relation to the sounds, popular music, games, dances, celebrations, gastronomy, suits, and other artistic manifestations which have marked their life as an "individual cultural frieze" (Ayala and Castillo, 2008).



Figura 6. Pictures selected for their sound accompaniment and dramatization

At any moment, the students which participate in the intervention have to pay much attention to the people interviewed and to value their meaning proposals although they do not get to be, in some cases, aesthetically beautiful or perfect. The activity must finalize with a reflection and evaluation on the part of implied agents (Zagalaz *et al.*, 2009a and 2009b).

Phase 4: "Reflection"

As a reflection we must indicate that through the elaboration of this proposal we have got that the pupils of Teaching of Primary Education:

- » Know this tradition, being able to establish a critical comparison between the celebration of the *melenchón* as it was made in its origins, and the characteristics that it has acquired until the present time.
- » Appreciate that through the traditional song a cultural identification can be obtained.
- » Make meaningful proposals which allow the development of the expressive capacity, the lack of inhibition, the creativity and the globalization.

In the same way, the practical application of this proposal has allowed us to establish an evaluation of the materials used in it, as well as to develop projects that persecute a didactic application of this type of cultural activities oriented towards the pupils of Primary Education of the present educative system.

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