



THE USE OF MUSIC AS A PEDAGOGICAL STRATEGY IN HUMAN DEVELOPMENT PROCESSES IN HIGHER EDUCATION.

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Abstract.

Using music as a pedagogical strategy for humanistic or human formation in higher education represents a challenge that makes it possible to complement the technical knowledge specific to each scientific or academic discipline with sensitive skills, knowledge, and reflections. This approach contributes to the mission of forming plural subjects who recognize human diversity within a broader context of environmental emergency—one that must be confronted, reflected upon, mitigated, and reversed. The use of music both energizes learning processes and expands and subverts them through freedom of thought, respect for others, recognition of difference, and critical reflection.

Drawing on a qualitative, documentary, and critical methodology, the following text presents the foundations that support the use of music in university humanistic education. These foundations are applied in the design and development of the course En-Canto Andino: Exploration through Singing of Andean Imaginaries about Water in the Environments of the City of Pasto, offered within the Training Unit Humanistic Education at the University of Nariño since 2019.

The following text is derived from the master's research project in Education at the University of Nariño titled "The Use of Music as a Pedagogical Strategy in the Formative.

Processes of the Human in Higher Education. The project documents and evaluates the outcomes of the course "En-Canto Andino" (2019–2023), offered within the Unit of Humanistic and Integral Education at the same university. Academic advisor: Magister Javier Gómez Muñoz. The study was presented at the V International Symposium on Education and at the V International Symposium on Environmental Education, held in the city of Pasto from October 8 to 11, 2023, organized by the Master's Program in Environmental Education at the University of Nariño.

Palabras Clave: Music, Pedagogical Strategy, Humanistic Education, Sensitivities, Environmental EmergencyAmbiental.

Resumen.

Usar la música como estrategia pedagógica para la formación humana o humanística en la educación superior es un desafío que permite complementar los saberes técnicos propios de cada disciplina científica/

EL USO DE LA MÚSICA COMO ESTRATEGIA PEDAGÓGICA EN LOS PROCESOS FORMATIVOS DE LO HUMANO EN LA EDUCACIÓN SUPERIOR.

académica con habilidades, conocimientos y reflexiones sensibles en la misión de construir sujetos plurales que reconocen la diversidad humana en un contexto generalizado de emergencia ambiental, que es necesario enfrentar, reflexionar, mitigar y revertir. El uso de la música dinamiza los aprendizajes a la vez que los amplía y subvierte desde la libertad de pensamiento, el respeto por el otro, la diferencia y la crítica.

El siguiente texto, desde una metodología cualitativa, documental y crítica, presenta los fundamentos que permiten usar la música en la formación humanística universitaria, aplicados en la construcción y desarrollo de la cátedra En-Canto Andino: Exploración a través del canto de los imaginarios andinos sobre el agua en los entornos de la ciudad de Pasto, de la Unidad de Formación. Humanística de la Universidad de Nariño desde 2019.

Keywords: Música, Estrategia Pedagógica, Formación humana, Sensibilidades, Emergencia Ambiental.

I. INTRODUCTION.

Music is not univocal; its meaning is plural, diverse, and heterogeneous (Hormigos, 2012). At the same time, it is universal, as every human society has used music for a wide range of purposes—from aesthetic or contemplative experiences to sacred, pedagogical, and utilitarian functions. Music has emerged both from the imitation of nature and from human creativity shaped by different needs and contexts (Becerra, 1969; Cross, 2010; Darbón, 2011).

In this sense, music is a complex and multifaceted concept that encompasses diverse meanings; however, it can be broadly understood as an essentially social praxis (Small, 2005). One need only consider the vast array of rhythms, musical forms, and instruments that

exist—or could exist—across cultures, ranging from the human voice and natural elements such as stones, bones, and wood to sophisticated digital and computer-based systems (Amodeo, 2014).

The purpose of this paper is not to define music conceptually, but rather to examine how this sensitive, rational, and artistic form of human expression can function as a pedagogical strategy (Albornoz, 2009; Bolívar, Fernández, Palma, & Mendieta, 2019; Oriola & Gustems, 2021).

Within this framework, music is understood as a mediator between knowledge and multiple forms of learning (Campbell, 2013; Amodeo, 2014; Bolívar, Fernández, Palma, & Mendieta, 2019), particularly those associated with university-level humanistic education. Such education is conceived as complementary to disciplinary techno-scientific training and, therefore, transversal in nature, aimed at fostering ethical, reflective, and socially responsible professionals capable of contextualized practice (Serpa, 2006; Amaya, 2009; Infante & Miranda, 2015; Universidad de Nariño, 2021).

This essay, which forms part of the master's thesis in Education at the University of Nariño, entitled "The Use of Music as a Pedagogical Strategy in the Formative Processes of the Human Dimension in Higher Education," is developed through a qualitative, documentary, and critical methodology. It presents the conceptual foundations that enable the use of music as a pedagogical tool for humanistic education in higher education, supported by the development of the course "En-Canto Andino: Exploration Through Song of Andean Imaginaries about Water in the Environments of the City of Pasto" (2019–present) (hereafter, En-Canto Andino).

II. METHODOLOGICAL FRAMEWORK.

If we understand a method as a procedure, form, means, or way of achieving a specific objective, music emerges as a methodological tool that has been used throughout human history for such purposes (Cross, 2010; Darbón, 2011), ranging from the transmission of knowledge (myths, traditions, and bodies of knowledge) to the sacred or profane exaltation of life in different civilizations

(rites and celebrations) (Campbell, 2013; Amodeo, 2014; Bolívar, Fernández, Palma, & Mendieta, 2019).

The use of music, therefore, can and should be understood as a cross-cutting methodology in human history—a resource and a tool with diverse applications. For the purposes of this essay, the methodological use of music is derived from the implementation of the En-Canto Andino course within the Humanistic Education Unit at the University of Nariño since 2019, where it may be characterized as follows:

1. A nomadic pedagogical practice, assessable, adaptable, and responsive to the characteristics of humanistic education as complementary to techno-scientific disciplinary training. In this sense, it constitutes a decolonial or counter-hegemonic practice in relation to scientific disciplinary power structures, seeking and proposing alternative forms of knowledge associated with the realm of the sensible (Walsh, 2008; De Sousa Santos, 2011; Gómez, Saldarriaga, Zapata, & López, 2017; Míguez, Fernández, & Silva, 2021; Estrada, 2023).

2. A multidisciplinary and dialogical (interdisciplinary) pedagogical practice, composed of students from different university programs who, through the use of music, find a common (transdisciplinary) language for rational and affective reflection and expression around the contextual themes proposed to initiate dialogue.

3. An undisciplined pedagogical practice, in the sense that it "escapes" the strict domain of scientificity in its application, as it depends on non-scientific variables such as the sensitivities, knowledge, and biases inherent to the students who take the course (dialogical subjects); the power relations (traditionally vertical) characteristic of the professor–student relationship; and other factors that influence the proposed dialogue, such as each individual's social, familial, economic, and political contexts, which shape and condition academic practices (Haber, 2011; Haber, Rodríguez, & Gerrad, 2022).

The use of music as a pedagogical strategy is not new in educational processes, although its application has been more strongly associated with early and basic stages of education than with higher or university education. In these earlier stages, music has been used to support learning in areas such as language, mathematics,

geography, and history, among other fields or disciplines (Bolívar, Fernández, Palma, & Mendieta, 2019).

In higher or university education, however, the use of music remains limited, as the focus is primarily centered on the techno-scientific knowledge specific to each academic program. Consequently, aspects related to how such knowledge is applied within the real contexts in which professional practice takes place—namely, humanistic education—are often treated as secondary.

It is precisely within this domain that the use of music and other pedagogical strategies related to the arts and humanities plays a fundamental role. Their primary aim is to place humanistic education at the center through courses that are perceived as meaningful—not because they are mandated by regulation, but because their development is engaging, enriching, alternative, and genuinely human.

III. HUMANISTIC EDUCATION AS A SPACE FOR THE USE OF MUSIC IN HIGHER EDUCATION.

Higher education is not solely technical or technological training; rather, it entails an ethical imperative for professionals to contextualize their knowledge in order to contribute to the construction of better societies (Law 30 of 1992; University of Nariño, 2021). This task, in the words of Ernesto Sábato, involves promoting a form of education that transcends techno-scientific utilitarianism and instead prioritizes care for other living beings—both human and non-human—within a perspective that moves beyond the narrowness of anthropocentrism. As Sábato states, “we depend on water, air, trees, birds, and all living beings; any damage we inflict upon this magnificent universe will harm future life and may ultimately destroy it” (Sábato, 2001, p. 45).

This task —transversal and inherent to all university educational processes—nevertheless requires specific emphasis through educational approaches centered on human or humanistic dimensions, through which institutions must “fulfill the professional, research, and social service functions required by the country” (Law 30 of 1994, Article 6).

Under these premises, the Unit of Humanistic and Integral Formation at the University of Nariño operates, offering a wide range of courses—diverse, interdisciplinary, and transdisciplinary—aimed at fostering integral, plural, and critical individuals.

Humanistic education encompasses humanistic, artistic, cultural, contextual, and embodied forms of knowledge related to sensitive formation, which is complementary and therefore integral. This process begins in the early years of education and continues into higher education (Lastres, 2021). In this sense, humanistic formation is conceived as a form of resistance to traditional educational models dominated by individualism and competition (Serpa, 2006; Amaya, 2009; Infante & Miranda, 2015; Salas, Obret, & Favier, 2021).

Humanistic education is conceived as multidisciplinary (composed of students from different academic programs), interdisciplinary or dialogical in the exchange of heterogeneous knowledge, and transdisciplinary in its pursuit of reflections and expressions—both affective and rational—that transcend the epistemological boundaries established by different academic disciplines.

Within this framework, the language of music emerges as a relevant, coherent, engaging, and effective alternative for achieving the formative objectives of humanistic education.

IV. THE USE OF MUSIC AS A PEDAGOGICAL STRATEGY.

A pedagogical strategy should be understood as a set of methods (ways of doing), techniques (procedures and resources), and actions (tasks, assignments, and concrete activities) planned by a teacher within a project and oriented toward achieving a specific goal. In this process, the teacher–student relationship must be grounded in dialogue, understanding, and mutual solidarity and commitment. In the context of humanistic and integral education, a pedagogical strategy is not primarily focused on the mere transmission of knowledge, but rather on fostering the contextualization of knowledge within the perspectives previously described.

A musical pedagogical strategy revolves around music as the core of interdisciplinary dialogue, aimed at “other

ways of knowing through the body, such as perception, affect, creation, self-care, relationships with others [...] concern for self-care and the art of living” (Gallo, Vargas, & Ospina, 2019, p. 80; Bolívar, Fernández, Palma, & Mendieta, 2019). Within humanistic education, such a strategy allows students to express themselves freely and to communicate emotions, sensations, and thoughts, “maintaining constant contact with oneself, with nature, humanity, and the universe,” since the “sound world is a vibration that surrounds us, penetrates us, and directly touches our entire being with millions of nuances of softness, passion, courage, anger, and serenity” (Pitet, 2004, p. 126).

En-Canto Andino has adopted the use of music—and singing in particular—as its pedagogical strategy for rational and sensitive reflection and expression on contextual themes that stimulate dialogue. These themes relate to water and its meanings within the world surrounding the University of Nariño and the city of San Juan de Pasto (Muñoz, 2007; Mamián, 2009; Sánchez, 2018). Singing serves as the central axis of this pedagogical strategy, based on the universality of the voice as a musical instrument (barring physical limitations) (Torres, 2013), under the premise that making music is inherently a social, participatory, plural, and heterogeneous act. It is not limited to the performance of an instrument, but involves the entire creative and performative process necessary for music to exist (Small, 1999; Small, 2005).

As Christopher Small (2005) asserts, music is a social phenomenon and should not be understood merely in terms of the subjects, objects, or works involved, but rather as a set of human actions of varying kinds—encapsulated in the verb *musicking*—that involve the creation and performance of everything required for music to exist, including the logistical aspects of performance.

V. RESULTS.

The implementation of the course En-Canto Andino, which incorporates music into humanistic formative processes in higher education, has demonstrated its relevance in fostering students who are critical, contextually aware, and willing to engage in dialogue and collaborative work grounded in respect for others.

Concrete results are reflected in various musical compositions that address issues related to water and

the environmental crisis in the Andean region where the University of Nariño and the city of San Juan de Pasto are located.



@En-Cantoandino3417
En-Canto Andino Canal de YouTube

The systematic analysis of these results forms part of the master's thesis in Education at the University of Nariño titled “The Use of Music as a Pedagogical Strategy in the Formative Processes of the Human in Higher Education.”

VI. DISCUSSION.

The use of music as a pedagogical strategy in human formation processes in higher education has received limited theoretical development, as its practice is neither widespread nor mainstream, but rather remains tangential or secondary.

Therefore, the use of music should be promoted as a powerful tool for guiding the integral formation of students in higher education, contributing insights derived from theoretical reflection on specific practices such as En-Canto Andino.

Regarding the use of music as a pedagogical tool, its relevance is widely acknowledged. Music constitutes a universal language that engages both rational and affective capacities, while also offering a playful dimension in its practice. It fosters inclusivity, collaboration, and collective participation, enabling individuals to contribute according to their own abilities.

VII. CONCLUSIONS.

1. Higher or university education is not solely a process of techno-scientific training; it must complement this with humanistic education, understood as a contextualization of professional practice that fosters awareness of social and cultural contexts, respect for others, critical thinking, and profound ethical human action.
2. Humanistic education should be transversal across different academic disciplines, requiring multidisciplinary to enable dialogue (interdisciplinarity), as well as reflection and sensitive rational expression through collaborative and supportive work (transdisciplinarity).
3. Humanistic education necessitates the use of pedagogical strategies aligned with its objectives, making the use of music, as a universal language, not only relevant but essential.
4. The use of music as a pedagogical strategy has been demonstrated at various levels throughout history, ranging from sacred to secular contexts, and in both technical domains (e.g., mathematics, language) and affective domains (e.g., music therapy). However, in higher education, beyond its disciplinary field, its application remains limited, highlighting the need to explore its potential for cultivating holistic human development in students.
5. En-Canto Andino was conceived as a humanistic education course that evolved into a pedagogical space for undisciplined and decolonial investigative exploration of music as a pedagogical strategy for humanistic formation in higher education. This work has demonstrated both the relevance and necessity of using music in humanistic educational settings beyond its initial framework, inviting exploration of other potential thematic contexts.
6. A musical pedagogical strategy constitutes a project in which methods, techniques, and actions revolve around the use of music as a language for interdisciplinary dialogue, aiming for transdisciplinary outcomes, particularly those related to reflection and sensitive rational expression around the proposed topics that trigger contemplation.
7. A musical pedagogical strategy is oriented toward making music, conceived as a social, collaborative, and heterogeneous process involving multiple actions—from reflection, creation, and performance to providing the technical and contextual resources necessary for these activities—contributing through the capacities of all participants involved.
8. water is one of the most pressing issues today amidst the environmental emergency we are experiencing. Water is not merely a chemical element; it is the foundation of all life on Earth, and its cycles sustain ecosystems, even in deserts, where its scarcity shapes modes of life. For humanity, water has been the vital element around which civilizations have developed, with the Andean biogeographic corridor being a particularly privileged region due to its location between the Pacific Ocean and the Amazon. In the Andean world, water is more than a source of life; it embodies a spirituality through which everything flows, giving it profound cultural, historical, and prospective significance in the midst of an anthropogenic climate crisis that must be mitigated and reversed. En-Canto Andino, through a dialogic approach, celebrates water by exploring its meanings for the Andean world in which the city of Pasto and the University of Nariño are situated.
9. The dichotomy between urban and rural spaces illustrates perhaps more clearly than anything else the climate emergency humanity faces, as prevailing urban models are marked by consumption, resource depletion, and uncontrolled expansion. In contrast, rural areas represent resistance to destruction. The city of Pasto, like many others worldwide, experiences this tension between the expanding urban space and the rural areas that strive to maintain ways of life that may be considered more environmentally sustainable. Within this context, water plays a fundamental role, as the struggles over access to this resource generates social and environmental challenges of varying magnitude. One of the most significant of these challenges is the conflict between rural communities and the city over the maintenance of community-based water management, understood as a self supply and stewardship of water without succumbing to its commodification.

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