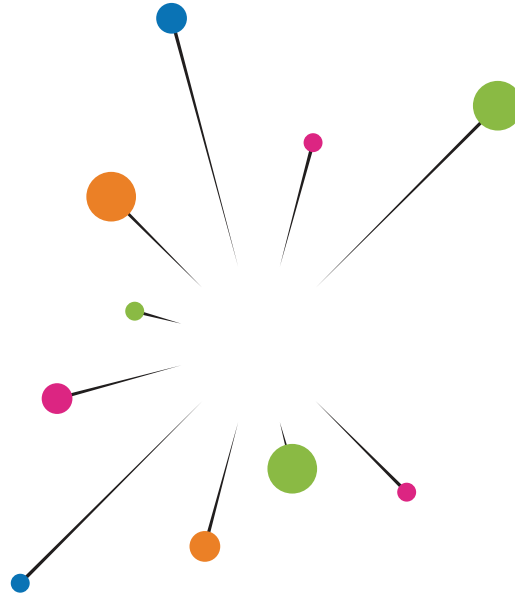




**SPECIAL
EDUCATION PROGRAM**
Special Edition

ATRIL
RESEARCH NOTEBOOK

NRO. 6



EL SISTEMA

MÚSICA PARA TODOS



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The Special Education Program of El Sistema is an academic program that has been growing qualitatively and quantitatively since 1995, the date of its creation.

The initiative to expand the care of children and young people with disabilities or special educational needs marks a milestone in the academic history of El Sistema in line with its mission and vision.

The fundamental questions about the use of music in the development of capacities in the field of Special Education have been raised Lacárcel (1995); Despins, (1989); Cambell (2006), among others. The close relationship between music and sensory experience allows us to consider it as a tool par excellence for the development of social skills, cognitive processes and language development. The contribution of Swanwick and Tellman (1991) with the model: spiral of musical development has been of great interest for the educational field, and in the field of Social Psychology of Music Hargreaves (1998), important mention has the studies in the field of neuroscience and music on brain development from music, demonstrating that the neuroanatomy of music is complex and multimodal in the creation, interpretation and musical perception, these findings have prompted a wide debate on the change of educational paradigm globally: Schlaug and Norton, (2009); Zatorman re and Samson (1991-2004); Damasio, (2007) Custodio and Cano-Campos (2017) Campos (2010); Grisales (2013) Levitin (2006).

The different interdisciplinary relationships between neuroscience and music therapy and music in special education, concretize the use of music as an intervention in the medical fields and pedagogical support to favor the quality of life, improving health, perception and psychomotor skills, favoring socio-affective learning processes, communication, psychophysiological responses and intellectual development: Benenzon Model (Behavioral Music Therapy); Clifford K. Madsen: Improvisation; Juliette Alvin: Experimental Improvisation Music Therapy; Riordon-Bruscia, among many others.

In light of the previous descriptions, the PEE has been studying the interdisciplinary fields in favor of better academic adaptations of the Program, which is not an alternative therapy field from the clinical approach, is attentive to implement the best musical didactics according to the musical potentialities and characteristics of its students.

The challenges, demands and problems of a research nature that the dynamics of educational experiences itself promotes, have allowed the team of professionals that make up the PEE together with the management of the program to debate constructively on the contextual, structural, strategic and academic adaptations in the future of the collective practice of music, central axis of our didactic model.

In this Special Edition of Atril Booklet N° 6, the advances of one of the stages of a broader research process whose purpose is to systematize the musical, socio-affective and educational experiences of children and young people with disabilities or special educational needs of the PEE from the perspective of its participants are presented. To this end, a set of interviews were conducted with the trainers and leaders of the programs that make up the ESP, as well as a process of registration in the field, of the ESP Trainers Meeting (July 2023): a space for reflection on the experiences related to the development and scope of the program, as well as the exchange of strategies and methodologies that are being implemented in each of the programs at the national level for the updating of the academic program.

Of course, a first phase of investigation suggests to know the state of the art of the programs and of course, it is of great interest to disseminate the pedagogical approach and methodologies that are implemented in the Program, as well as a historical approximation of its expansion and growth.

In the same sense, it is important to know and disseminate the methodology for the process of translation and interpretation of the works in the White Hands Choir, as well as the development of each program. In this sense, the assessments of its trainers around the contextual conditions of each region, infrastructure difficulties, needs for the provision of instruments, post-pandemic difficulties due to COVID-19, requirements for the incorporation of more specialized staff, among others, are own evaluative indicators of growth and commitments of all its trainers, since they positively guide strategic planning, in order to favor quality, inclusion, and excellence, relevant approaches within the framework of the policies of The System in line with the Sustainable Development Goals: “ensure inclusive, equitable and quality education and promote lifelong learning opportunities for all” (UN, 2015, p.15).

The critical position of all the participants that make academia in the PEE and El Sistema, makes visible the critical nodes from the resolutions that in the academic plane are implemented and shown, an example of this are the 1,596 students at the national level that make up the Program.

In their commitment to promoting the inclusion and integration of our children and young people, the program's trainers attach great importance to teacher and specialized training, evaluate and research their practices and propose a variety of resources and strategies in favor of training processes. Thus, the following texts constitute the contributions of each of the trainers and specialists of the ESP.

We hope that this small contribution from the Special Edition of Atril N° 6, contributes to the dissemination of our practices and the interest of many actors to continue the research activity from the musical pedagogical experience of El Sistema and the PEE.

And to all of you who contributed to this work, thank you very much.

Mayra León
CIDES

THE SPECIAL EDUCATION PROGRAM OF THE SYSTEM



In the Barquisimeto nucleus (State of Lara) the Special Education Program (PEE) was founded in 1995 being the Coro de Manos Blancas, the first group created in this program. The PEE is conceived as an academic component of The System that promotes the development of musical and artistic skills in people with special educational needs and / or disability through orchestral and choral practice with a musical academic pedagogical approach. It is aimed at children and young people between 6 years and 25 years (not limited) with Intellectual Disability (Down Syndrome, Mild and Moderate Intellectual Disability, among others), Hearing Impairment (Mild, Moderate and Deep Hearing Loss) and Deaf People, Visual Impairment (Low Vision and Total Blindness), Physical-Motor Disability (Cerebral Palsy, Muscular Dystrophy, Reduced Mobility), Autism Spectrum Disorder (Grade 1 and 2 and Asperger's Syndrome) and Learning Difficulties (ADHD and ADHD; Dyslexia, Dyscalculia, others) and people without special educational needs and/or disability, those who are part of the groups, promoting an inclusive and inclusive approach.

The PEE gives great importance to the support of multidisciplinary teams and families, who are pillars in the development of the teaching and learning processes of the participants, carrying out reinforcements of activities at home.

Its objectives are:

- Promote social integration through the collective practice of music of children and young people with special educational needs and/or disabilities.
- Structure, based on the strengths of the participants, teaching strategies that promote musical learning for later incorporation into the different groups that make up the Program.
- To develop the artistic and musical skills of children and young people with special educational needs and/or disabilities through academic adaptations of this program, promoting the principles of inclusion and equity of El Sistema.
- Promote the continuous training of the leaders and trainers of the Program, through the organization of research teams and updating of academic knowledge in the field of special education and musical pedagogy articulated with the Academic Training Program.
- To work in coordination with the other academic programs of El Sistema for the appropriate treatment of persons with disabilities and/or special educational needs integrated into the different groups.

In 1999, the Program was founded in the Paraguaná Nucleus, Falcón State, in 2000 in the Maracay Nucleus State Aragua and in 2021 in the Mérida Nucleus, Mérida State. Between 2006 and 2015, 11 States joined the ranks: Yaracuy, Portuguesa, La Guaira, Anzoátegui, Monagas, Trujillo, Táchira, Guárico, Sucre, Distrito Capital and Cojedes. The most recent were in 2021 the Chivacoa Nucleus, Yaracuy State Management and in 2022 the Los Rosales Nucleus, Capital District Management. Only Yaracuy and Guárico have five cores where the Program is currently carried out, the others range from three to one per Center.

In some States, the centers operate within special education schools, facilitating access to the population and interaction with multidisciplinary teams.



Currently, the PEE develops pedagogical and musical proposals through various groups such as Integrated Choirs, White Hands Choirs and Rhythm Band Groups and/or Assemblies, Percussion, Color Bells, Tubular Bells, Four, Sweet Flute, Mixed (voice, string instruments, piano or sweet flute). In addition, students of some Nuclei study instruments such as viola, piano, double bass, trumpet, percussion, braille musicography and are integrated into other Academic Programs.

According to the Academic Document of PEE 2019. Bolívar musical foundation, the academic route consists of:

- 1) Musical language: the basic knowledge of music is explored. The development of psychomotor, language and emotional partner areas. Over a period of 3 to 18 months.
- 2) Initiation level: (a) Rhythmic band, with instruments of minor percussion in groups of 2 to 3 according to the group's characterization; (b) When singing, a repertoire of children's necklaces is approached; (c) Campas ensemble, by color bells, in a group of 8 students with 2 campaign games per participant or 1 game per participant, plus a director and an assistant. (d) Four and percussion ensembles, in a group of 2 to 3 students. Sequential Repertoire in development.

3) Intermediate Level (Level 1 and 2): (a) Percussion Assembly, instruments are used with which the Nucleus has; (b) White Hands Choir, composed of people with or without disabilities and/or special needs, consisting of two sections, Venezuelan Sign Language (LSV) and vocal, plus 1 Director in the vocal section, 1 Director of the LSV Section and a team of certified interpreters; (c) Integral Choir, formed with participants with and without disabilities and/or special needs, 1 Director and 1 Assistant; (d) Tubular and Bronze Bells Assemblies, instruments are used with which the nucleus two forms, Minimum adores. Sequential Repertoire in development.

4) Advanced Level (Level 2 and 3): (a) White Hands Choir, number of students among 40 minimum (not limited), (b) High level groups that develop their own musical proposals. Sequential Repertoire in development.

The repertoire used in the different levels of choral groups belongs to the repertory sequencing of the Academic Choral Program; in the Rhythmic Band and Bell Assembly to the repertoire of the Musical Initiation Program with the appropriate adaptations according to the characterization of the group, which contributes to the articulated work between Academic Programs. In the other groups both academic and popular repertoire is used, with adaptations according to the availability of instruments.

In the pedagogical approach, the Program makes pertinent academic adaptations according to the characterization of its participants, favoring the development of their artistic potentialities, the understanding and learning of the basic and intermediate notions of music according to their processes and learning rhythms, as well as stimulating social and affective skills.

The Program is based on the cognitive and constructivist psycho-pedagogical theories of Jean Piaget: Psychogenetic Theory (1950, 1975), Albert Bandura: Social Theory (1990, 2001, 2002), Lev Vygotsky: Constructivist Social Theories (1979, 1981), David Ausubel: Theory of Meaningful Learning (2002), Howard Gardner: Theory of Multiple Intelligences (1983), Theories of Emotional Intelligences by Daniel Goleman (1995), and the methodological principles of the Orff Method by Carl Orff, the Dalcroze Method and the Kodaly Method by Zoltan Kodaly.



The PEE, in the framework of public policy, is governed by the legal bases related to national and international conventions, laws, regulations and regulations in order to ensure the full fulfillment of the rights of persons with disabilities and/or special educational needs:

International Scope:

- Convention on the Rights of Persons with Disabilities. UN (2008)
- Convention on the Rights of Persons with Disabilities and its Optional Protocol (2006)
- Inter-American Convention on the Elimination of All Forms of Discrimination against Persons with Disabilities (1999)
- Declaration of Salamanca (1994)
- World Declaration on Education for All Jomtien (1990)
- Universal Declaration of Human Rights (1948)
- Declaration on the Rights of the Child (1959)



National Scope:

- Constitution of the Bolivarian Republic of Venezuela
- Organic Law on Education (2009)
- Law for Persons with Disabilities
- Organic Law for the Protection of Children and Adolescents LOPNA
- Organic Law of Culture
- The Organic Law of Labor, Workers and Workers
- Conceptualization and Policy of Special Education

The P.E.E. is made up of a team of professional specialists trained in the pedagogical approach in the form of Special Education as well as in music education, it also includes trainers with basic knowledge for the treatment and mobility of people with visual disabilities and technical vocabulary according to the diagnosis and characteristics of the population participating in the Program. There are also trainers who have other studies in other areas of knowledge that help them to complement their pedagogical work.



THIRD NATIONAL MEETING OF LEADERS 2023 OF THE SPECIAL EDUCATION PROGRAM

In 2019, two national meetings were held for the review and restructuring of the Special Education Program (PEE) with Professor Jesús Morín as Managing Director, an academic commission formed by Professor Mayra León, Josbel Puche, Luis Velásquez and Ira Rodríguez and the trainers of the PEE of Lara Luis Chinchilla, María Inmaculada Velásquez, María Estefanía Prieto and Lisbeth Rodríguez, by the PEE of Aragua Adriana Lanz and Neyla Rodríguez, by the PEE of Falcon Luzmar Gutiérrez and by the PEE of Yaracuy Magaly Alvarez. The purpose of these meetings was to promote a space for reflection on the experiences related to the development and scope of the program, in order to develop a curriculum document in which it was established: (a) profiles of the trainer and the participant; (b) musical pedagogical proposals; (c) methodologies and strategies of the trainers; (d) levels and competences for each group and (e) entry criteria for the Program.

In July 2023, during three days in the core of San Felipe, Yaracuy state, a meeting was attended by the National Program Management Professor Ira Rodríguez and the leaders of the PEE Rossana Chacón and Adriana Lanz (Aragua); Rosali Morales (Cojedes); Ily Martínez (Falcón); Osmerly Domínguez and Valery Morales (La Guaira); Rahida Salas (Trujillo); Gabriel Colmenares (Táchira); Mariana Arvelo (Portuguese); Nervis Granda and Jesús Manuel Parada (Mérida) José Sánchez (Sucre), Alejandro Rosales, Arelis Rivas, Kathe Hernández, Leymar Parra, Magaly Álvarez, Rosa María Rovero, Rubiel Goyo Montoya, Orangel Guedez, Belen Méndez, Eusebio Reyes, Rafael Caro and Eglis Rangel (Yaracuy); Luis Chinchilla, María Estefanía Prieto and Alejandro Rosales (Lara); María Capillo and Delia Rivas (Capital District); Nelson Martín (Anzoátegui); Dalia González (Guárico).

The working methodology for the development of this meeting included discussion tables, presentations, exhibitions, commented essays, preparation of documents and conclusions. Each of the topics addressed involved fundamental questions which, located in different contexts, explained the different training dynamics and challenges that require new routes of inquiry and answers.

Each leader presented the status of the Program in their state, the methods and pedagogical strategies applied, and their

experiences that have enabled it to carry out the development of the Program.

Four presentations were made on the following topics:

- 1.- Structure of the White Hands Choir and the process of Sign Language Translation. Speakers: Luis Chinchilla, María Estefanía Prieto, Alejandro Rosales and Dodanin Castillo (linguistic model, member and trainer of the Program). Barquisimeto Core.
- 2.- Experience with the Rhythm Band. Speakers: Juan Lofiego and Doriangel Arráez. Barquisimeto Core
- 3.- Experience in the execution of Color Campaigns and proposal Gestures in the direction. Rapporteur: Jesús Manuel Parada. Núcleo Mérida.
- 4.- Experience with the Percussion assembly. Rapporteur: Nervis Granda. Núcleo Mérida.

Subsequently, several trials were carried out with various groups from the Yaracuy state. The first and second day they took carried out work tables, on the third day the teachers organized themselves according to the type of grouping to add new competitions and musical works to the sequential repertoire.



The different Special Education Programs

Cojedes State Management: Tinaquillo Nucleus

The Program was founded in 2013 in the Nucleo San Carlos with the percussion ensemble and the integral Choir. The current enrollment is 13 students with visual impairment, Down syndrome, autism spectrum disorder (ASD) and attention deficit hyperactivity disorder (ADHD). In 2019, the Tinaquillo Nucleus was incorporated in the Institute of Special Education "Cojedes" attached to the Ministry of People's Power for Education in the afternoons. The current enrollment is 25 students. In 2022, the White Hands Choir was created with 25 participants with hearing impairment, ASD and mild cognitive deficits. The members of the Sign Language section come from the Sacred Heart of Jesus House of the Congregation of Josefinas Sisters of the Catholic Church attached to the Venezuelan Association of Catholic Education (AVEC). All clusters are at Initiation level due to the impact of the COVID19 pandemic on the number of students who have rejoined. State Cojedes. Professor Rosali Morales (Interview)

Aragua State Management: Maracay Nucleus

The Program was founded in 2000 in the nucleus of Maracay with the White Hands Choir, the Percussion and Bells of Colors Assemblies, the Rhythmic Band and the Aragua Ensemble; subsequently the Bohemian Ensemble was created. Gradually, lectures on electric bass, functional keyboard, viola, four and initiation to the musical language were opened. Currently it is composed of children and adults expanding the age ranges and with different conditions such as hearing, physical, visual and cognitive disability, Fragile X syndrome, Down syndrome, autism and low intellectual coefficient. As part of its team of trainers are integrated people with visual, auditory and low intellectual efficiency. Given the complexities in integrating trainers with disabilities and/or special educational needs with students, the team assesses the outcome of the pedagogical adaptations on a weekly basis.



After the COVID-19 pandemic, the sign section was able to attract new members with hearing disabilities through meetings and meetings with the deaf community of the state of Aragua. They also included the team of certified language interpreters, a Musical Academic Integral (FIAM) trainer from the deaf community, a linguistic model and a teacher in the vocal section.

The assembly process of a performance for the Manos Blancas Maracay Choir consists of: (a) the members of the vocal section investigate the historical context of the work; (b) in the Sign Language section, the trainers explain to the members what the work is about and what the car wanted to write with images or videos, then review the lyrics several times; (c) performs breathing exercises, stretching and vocal technique (the vocal section), (d) in the Sign Language section, the correct posture of the body, diction, tuning and rhythm are reinforced; (e) union of the two sections.

Within the areas of student development, the Colored Bells Assembly, favors the synchronization and coordination of psychomotor, laterality, temporal notions, among others.



Its work plan is structured as follows:

- Initiation level, work attention to mirror effect, parts texture with notes by degree set and texture ranges third, fourth and fifth, binary tempo, accompanied of percussion instruments or the piano:
- Level I, work alternating the campaigns, incorporation of the black silences, dynamics, binary tempos study pieces Venezuelan Indians and Academics such as Beethoven, Morzat and Raimundo Pereira.
- Level II, work the scale of Do, Sol, Re, La and Fa major with of arpeggios and third parties. They play pieces like the Night of Chopin, Hymn of Joy or Bach arrangements, and songs children's and christmas with intervals from third to the last octave.

The assembly of Cuatro favors the study and mastery of the motor by right hand and right hand movements left and reading and writing in scores with encryption. In the viola chair fine motor skills and posture work body with the instrument.

The Bohemian ensemble is made up of the most advanced, they are mostly people with disabilities visual, Down syndrome and low IQ, your director is visually impaired. Within the repertoire of the group tackles works in genres

such as blues, jazz, bolero, ballads, among others, from the 60s and 80s. Aragua State. Professor Rossana Chacón and Adriana Lanz (Interview)

Distrito Capital Management. 23 de Enero Nucleus, Los Rosales Nucleus

The Program is founded in 2015 in the 23rd of January. Due to the COVID-19 pandemic, the students lost the sequence of work that was being done and many left, currently the enrollment is approximately 34 students. In 2022, the Nucleus Los Rosales was integrated. Its infrastructure is in optimal conditions for the adequate attention of this population, for example; it has ramp, parking, open spaces, illuminated and labeled braille for students with visual impairment. In the 2022-2023 school year, twentyfive students were enrolled, of whom 19 attend, most of them children with autism. Both Nuclei have a rhythm band, four-piece assembly and choral singing at the Initiation level. Capital District. Teachers María Capillo and Delia Rivas (Interview)

Training Plans from the Management of the Special Education Program

Through the linkage of the Academic Training Program of El Sistema and the Management of the PEE, academic training plans have been developed with the aim of favoring a pilot training project within the framework of the PEE, in this regard, six teachers were trained on the policies and laws governing the treatment of the person with disabilities, strategies to address music teaching, Braille method, introduction to Venezuelan Sign Language, initiation to the Rhythm Band, execution of the four and choral singing, currently 4 teachers are maintained.

As part of the contextualized and significant situated training, the training model develops as a methodology an experiential teaching process, in which each trainer works with groups of 3 students to observe their artistic potentialities. They approach the psychomotor area through activities that stimulate coordination using singing and the execution of rhythms with the body (body percussions), also promote the development of language and hearing through different songs and in this way expand their vocabulary and intonation, in the cognitive area is trained memorization from the repetition of the works, and in the socio affective area the rotation of students in the class groups encourages integration. In addition, some pieces of the Musical Initiation Program and Choral Program repertoire are used for their classes.

State Management Sucre. CAIDV

The Program was founded in 2014 at the headquarters of the College of Journalists of Cumaná with nine students with cognitive deficits, ADHD, Down syndrome and autism in the chair of cello and musical initiation, who were subsequently integrated into the Orchestra. In order to expand its scope, the Program moves to the facilities of the Comprehensive Attention Center for Visual Impairments (CAIDV) attached to the Ministry of People's Power for Education in the afternoon, receiving much support from specialists in the different areas of the modality. The current enrollment is 30 students who are between 4 years old and young.

The groups they currently have are the Rhythmic Band, Integrated Choir, Special Education Samba Ensemble (percussion ensemble) and the Ensemble of Four (grouping has the highest level in execution), and the Chair of Musical Initiation. From time to time they work with the adult choir of CAIDV because many members have mobility problems.

In their team of trainers have a teacher hypoacoustic and cartoonist, in all their classes of musical initiation makes drawings and saves them, documenting all their classes. Professor José Sánchez (Interview)

Portuguesa State Management. Nucleus Acarigua Aragua

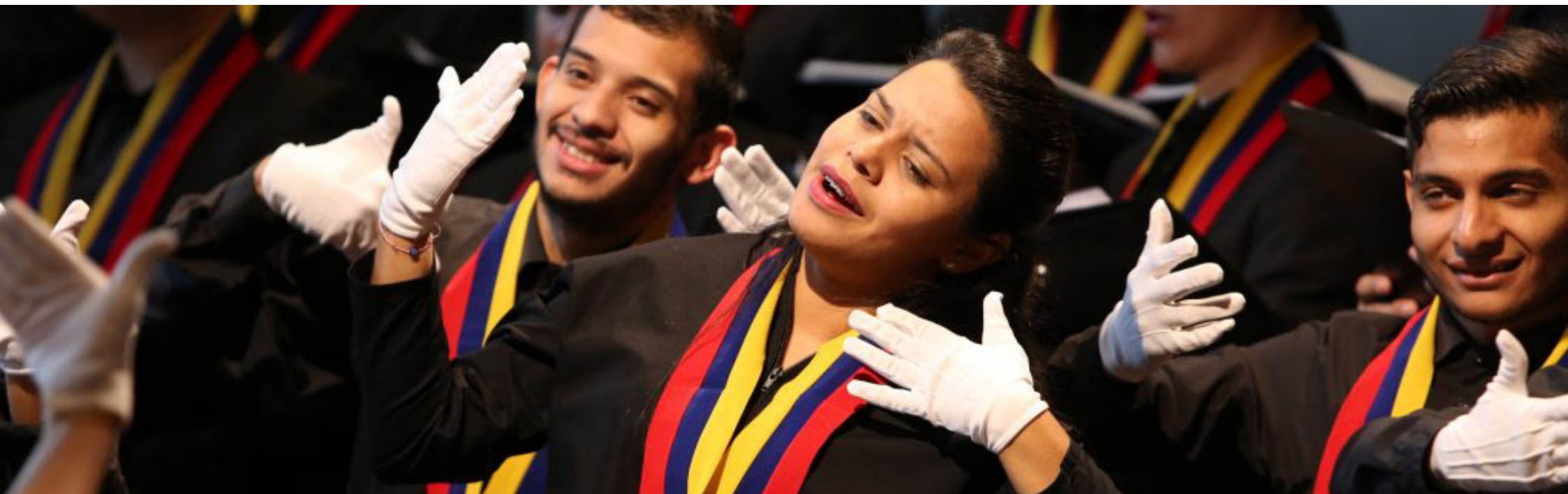
The Program was founded in 2010 in the Nucleus Acarigua Aragua. The current enrollment is approximately 40 students, from 4 years of age to adolescence with all disabilities and/or special educational needs. It has a Rhythm Band, the sign section of the White Hands Choir and the assembly of Colored and Tubular Bells, almost all the groups are in levels Initiation, level 1 and 2. All students are integrated into all groups. The Rhythm Band plays calypso and has drums Culo e' puya Teacher Arvelo teaches them musical language, there are children who read scores and others who are learning. The Biscocuy core intends to found the Program and the Management asked us to help support in the training process of the trainers. Teacher Mariana Arvelo (Interview)

State Management La Guaria. Nucleus Maiquetia, Nucleus Urimare

The Program was founded in 2012 in the Maiquetía core and in 2019 in the Urimare core, in the Maiquetía core there is only rhythmic band with 20 students with disabilities and / or special educational needs, they run pieces of the 80's, merengue, reggaeton and Venezuelan music. In the Nucleo Urimare there is only one piano chair with 4 students, they perform children's pieces, academic and rock. Teacher. Osmerly Dominguez (Interview)

Falcon State Management. Chorus Core

The Program was founded in 1999 in the Paraguaná Nucleus with the White Hands Choir, the Integrated Choir, the Assemblies of Four, guitar and percussion. Since 2007 the PEE, it is developed only in the choir nucleus in the facilities of the Atheneum of Chorus only with the section of signs of Chorus of White Hands, annually were formed the assemblies of percussion, sweet flute and Bells of Colors, Initiation to the rhythmic band and the chair of piano that is currently composed of four students. All



groupings are at the Initiation level. The Program has drums and four fours, two sets of Hand Color Bells, bleachers, tables and chairs. The White Hands Choir is composed of a director of Sign Language and three linguistic models, two of them are hypoacoustic and one of them has no disability or / and special educational need. He is also supported by Alfierys Weffer, vice president of the Falcon State Deaf Association as a linguistic model. The choir is composed of 53 students, in the vocal section is formed by the representatives that make up the Program and in the sign section by deaf people, with hearing impairment and four students without disability and / or special educational need.

In initiation to the Rhythm Band work the body percussion. Teachers in charge of the assembly of four received basic knowledge guidance to run the four with the teachers of the Alma Llanera Program.

For the presentations, the Program has the support of students from the school of percussion and cello to accompany the groups. A student at the percussion school was a member of the Program and sometimes helps them in classes. Professor Ily Martínez (Interview)

Trujillo State Management: Núcleo Valera, Trujillo and Escuque

The program was founded in 2003 and operates in the Nuclei Valera, Trujillo and Escuque with only rhythmic bands made up of people with Down syndrome or other cases such as microcephaly. The current enrollment in the centers are 19 (Valera), 14 (Escuque) and 12 students (Trujillo). In the Nucleo Valera the rhythmic band and percussion assembly is developed.

At the suggestion of the Management, in the three Nuclei where the Program works, chairs will be created as Initiation to singing and to the four since the objective is that the participants explore all the possibilities offered by the melodic and percussive instruments, and develop the pulse, the tuning, among other musical competitions with various groups. Professor Rahida Sala (Interview)

Guárico State Management: Nucleus Calabozo, Altagracia de Orituco, San Juan de los Morros, Pascua Valley, Mercedes del Llano

The Program was founded in 2010 in the Nucleus of Calabozo. The current enrollment is 32 students. The groups of the PEE are the assemblies of percussion and bells of table and hand colors, rhythmic band and musical initiation, to the four and choral singing.

In 2012, the Altagracia Nucleus of Orituco was added. Enrollment is 20 students. It is composed of Assemble of Colorful Bells, Musical Initiation to the four, to the percussion and to the Choral Song. In initiation to four the teacher performs the classes in a group and individual way. Currently students are being trained in the ensemble of four to be integrated into the Alma Llanera Orchestra. The PEE addresses a set of works from the traditional Venezuelan repertoire, among other pieces by artists and urban popular groups.

In 2012 the Nucleus San Juan de los Morros was incorporated. Their groupings are: Colorful and Tubular Bells assembly and the Rhythmic Band, plus the four chairs and piano. In 2012, the PEE began in the Easter Valley Core, the current enrollment is 19 participants and is made up of the assemblage of Colorful Bells as a grouping and the chairs of flute, percussion and double bass. In the year 2017, adds the Nucleus Mercedes of



the Llano with assembly of colored Bells, integral choir and initiation to the four and percussion, the current enrollment is 7 students.

In initiation to Choral singing vocalization, relaxation and the management of the diaphragm are worked. In initiation to the fourth, the history of the instrument, its parts, technique of execution and initiation to the waltz, joropo and merengue is addressed. In the Program, strategies and pedagogical adaptations applied to students for educational follow-up are recorded and evaluated. As part of the Academic Plan the student is prepared for a correct approach to the instrument, the color system and encryption in the scores are used for students with mild visual impairment, intellectual impairment, Down syndrome. As part of the didactics, the Kodaly Method by Zoltan Kodaly and the Dalcroze Method by Émile Jaques Dalcroze are implemented. Students in the four-member assembly are currently being trained as trainers. Professor Dalia González (Interview)

Mérida State Management: Nucleus Mérida

In 2001 the Program was founded in the Nucleo Mérida with the chairs of flute, rhythmic bands, singing and violin. The current groups are: initiation to the rhythmic band called Semillitas, the Percussion Ensemble in intermediate level, Saltarín Ensemble in advanced level, the Integral Choir, the Ensemble of Colors Bells in advanced level. In lectures he has: bells, percussion, piano, rattle musicography and musical language. Teachers use individual lectures as a support, to prepare the student for integration into an assembly or the approach of a new instrument, as in the case of table bells, or an individual attention to further work the technique interpretation in the percussion assembly. In the cases of the Chair of Piano and Braille, it is an individual study that complements the groups.

The Semillitas Rhythmic Band has students between 7 and 13 years of age, all playing the box, the Xylophone, the drums, the tambourine, among other instruments. In the percussion ensemble, Venezuelan works such as waltz, merengue at 5/8, bagpipes, reels and classical music are performed. In individual classes, four is also used to stimulate active listening to musical accompaniment, as part of the strategies, colors are used to promote initiation and mastery of melodic and rhythmic reading.

During the month of June 2023, the team of trainers of the Program held a training day, as well as work articulated between the Academic Programs and the Schools. Professor Nervis Granda (Interview)

Anzoátegui State Management: El Tiger Nucleus

In 2013, the program was created in the El Tigre Nucleus with 60 students with learning difficulties, ADHD, ASD, visual and intellectual disability, Down syndrome, Kabuki and Soto syndrome and cognitive commitment. The current groups are the Cheo Ortega percussion ensemble, Simón Rodríguez, Denis Rivas, the Semillitas de amor Choral and the Special Symphonic Ensemble, as well as the Chair of Musical Initiation.

Two of his students became trainers, Junior Hernández, a person with intellectual and motor deficits is in charge of the Ensemble Cheo Ortega and Miguel Rojas, a person with visual impairment who directs the Ensemble Simón Rodríguez, groups that perform pieces with African and Latin rhythms. A training plan is developed for students to train them as musical leaders of each assembly. For pedagogical attention, classes are distributed in groups of 2 or 3 participants. Young people like Edgar Ramírez cuatrista and Ramón Velásquez mandolinista were formed in the PEE, currently teach in the Alma Llanera Program and maintains a relationship with the Program in the concerts, likewise, the groups of the Program participate in concerts of the Musical Initiation Program and the program Orchestra of the Nucleus. Almost all the groups perform repertoires with Venezuelan rhythms: Calypso, urban drum and merengue. As part of the comprehensive care, members of the Tiger community and representatives provide medical and dental assistance to the members of the PEE free of charge. Professor Nelson Martín (Interview).

State Management Táchira. Nucleus Teatro

The PEE was created at the Nucleo Teatro in 2008, in the city of San Cristóbal. The current enrollment is 39 students of various ages, of whom 10 are visually impaired. The current groups are the percussion assembly and the mixed ensemble with typical voice and instruments and string Angels of music commissioned by teacher Melva Osorio, a person with visual impairment. Percussion enrollment is 26 students and pedagogical attention is given in groups of six to eight students three times a week because some members live far from the city. As part of the methodological strategies, colors are used to teach notes in instruments and to read scores. Professor Gabriel Colmenares (Interview).

Yaracuy State Management: Nucleus San Felipe, Nucleus Aroa, Nucleus Chivacoa

In 2006 the Program was founded in the Nucleo San Felipe. The enrollment is 54 students. The groups are White Hands, Rhythmic Band with three levels, Percussion Assembly and Colorful Bells Assembly. The Aroa Nucleus created the PEE in 2007, currently has an enrollment of 48 students and the groups that are developed are: Percussion Assembly and White Hands Chorus. Sometimes for the transfer of students, there is a transport provided by the Mayor of Bolivar. In 2010 the program was created in the municipality of Yaritagua. Currently it has no headquarters so they rehearse in the house of culture, the Plaza Bolívar and the Library. The enrollment is 42 students. In 2013, the PEE began in the Nucleo Nirgua, the enrollment at this time is 20 students. The groups of the Program are Assembly of Four at Initiation and Intermediate level and the White Hands Choir. Finally, in 2021 the Chivacoa Nucleus was added, the enrollment is 24 students and most of them are people with hearing impairment. Due to the distance between the cores, the Program has difficulties with transportation and fuel. The Program promotes training in all its trainers through meetings with different academic programs and the assistance of the Academic Training Program. Professor Magaly Álvarez (Interview)



State Management Lara. Barquisimeto nucleus

In 1995 the program was created in the Barquisimeto Core with the White Hands Choir. The current groups are the Percussion Assemblies, Color Bell, Four in intermediate level, Lara Somos, Rhythmic Band initiation and intermediate level, Chorus of White Hands, Children's Chorus integrated, Ensemble of Venezuelan music and Ensemble of percussion Antonio González advanced level. The groups that are at Initiation level are the Rhythm Band, the Integral Choir and the Colorful Bell Assembly. These groups allow teachers to evaluate the potential of students and their performance in individual classes, attending to academic difficulties and adapting pedagogical strategies according to the student's characterization and musical skills to promote the student to one of the groups, as for example in Academic Programs Orchestra, Coral, Alma Llanera, Popular Music where several of these students already participate. The Lara Somos assembly is professional and the White Hands Choir is in the process of professionalizing. Professor Luis Chinchilla (Interview).





THE TRANSLATION AND INTERPRETATION PROCESS IN THE WHITE HAND CHOIR

White Hands Choir Barquisimeto

Luis Chinchilla, María Estefanía Prieto, Alejandro Rosales and the linguistic model, member and trainer Dodanin Castillo

Introduction: The Structure of the White Hands Choir

The working team structure of the Choir is in the vocal section: the musical director, assistant conductor and the master of vocal technique; in the sign section: the sign director, an advanced user musician in Venezuelan Sign Language (LSV), the certified interpreters, who are the mediators between the deaf members and the listeners and study the best way to make the signs according to the context, and finally the linguistic models, deep deaf people who interact and know the deaf and listeners community, manage the language and Spanish well and are schooled. According to professor María Estefanía Prieto in the same choir, there may be candidates to be linguistic models.

The vocal section consists of people with disabilities and/or special educational needs and people without disabilities, who are called pillars. The sign section is made up of deaf or hearing impaired people, and a percentage (between 10% and 13%) with listeners who are interested in learning the sign language or are in the process of learning. Likewise, the pillars must be able to move and move with visually impaired people, first aid and breathing and relaxation techniques. In addition, they must have mastery of their own vocal technique, score reading and intonation to support peers who need a good hearing reference.

The White Hands Choir is structured into three levels: initial, intermediate and advanced. Each level is organized into age groups such as children's and youth. In a children's choir, voices are divided as well as clear voices in first, second and third voices, in the sign section, the signs go in sync or in unison in musical terms. In a youth choir, the voices



they are organized like the mixed choir: soprano, contralto, mezzo (light voices), baritone tenor and bass (dark voices) In the sign section is divided into men and women. Barquisimeto's White Hands Choir has even split up to eight voices because it has the level to do so.

The Musical Pedagogical Approach

The level Initiation of the White Hands Choir specifically in the Vocal Section activities are carried out to develop the concentration, intonation, articulation and diction from melodic consonants in diatonic scales of one octave in a central register and simple to regular rhythms without division of voices (in unison), pulse of black 80 with harmonic instrumental accompaniment (the piano or the four), in the Section of Sign Language works with simple texts with few complex literary resources and simple descriptive scenes that can be accompanied with body movements and simple onomatopoeias, plus the synchrony of signs with voices. For next-level promotion, members must memorize parts, have control of body movements, place notes, follow instructions, have sense of melody and rhythm and synchrony of signals with voices



The Intermediate level of the vocal section works on the opening and extension of the vocal registers with repertoires of two to three voices with accompaniment or a capella, homophonic, monodic musical textures, melodies accompanied or simple polyphonies and binary or ternary times. For promotion to the next level, it is required the memorization of the works, following instructions, mastery in the execution of more complex playful-musical texts, melodic precision (intonation), and synchrony of the most complex signs with the voices.

In the Advanced level in the vocal section, repertoires are worked with melodies with modulation and accidental alterations, more complex musical textures (polyphonies, fugues, imitation and counterpoint), irregular rhythms, harmony and dissonant melodies and a cappella works. In the Sign Language section, texts are worked with more complex literary resources, metaphors and poetic texts, distribution of a sign throughout the section, divisions and subdivisions of signs.



Sign Language Translation Process in Lara State

The directors, interpreters and language models make up the team of trainers involved in the training process translation of a work into Sign Language. Professor Ira Rodriguez, manager of PEE he said that recently they incorporated a hearing-impaired person for the process of translation of the works, who were not considered previously for this process.

The trainers listeners they do analysis of the work, they investigate the musical author and the text, the origin and time of the work, the context historical in that was compound, the description of literary elements of the text, gender musical, time indications and then search for images to express what is happening in the text..

Then a musical analysis is done to identify the jumps of the melodic line in the voices and determine how they are going to do interpreted by the section of Tongue of signs, then the voices are structured and the signs are proposed in Venezuelan Sign Language or other language considering the musical proposal of the musical director. Such contact details should be a summary of the main idea of the text not a ransliteration into assigned spanish.

Then a working table is made with the models



Linguistic, they are shown the collected images and the proposal of signs. The idea is that the model fully understands the idea of the text, therefore, it is essential that those involved in the translation process know very well what the work is about. If the proposal is not approved, the process of producing the translation with the team of trainers and listeners is resumed until a proposal agreed by all the models is reached. Once an agreement has been reached, a tutorial is recorded for the study of the directors and the choir. The signs are recorded in the form of a mirror, for this recording, the person must be dressed in neutral colors without attracting much attention, with hair pulled up so as not to distract the receiver.

Importantly, there is a big difference between translating the text and artfully interpreting the signs. The agogic ones give life to the text, the translation is only to transmit the message, therefore, it is important that the teachers of the choir also get involved in the translation process in favor of the interpretative process and reading the work.

As part of the theoretical references that support the process of interpretation is taken Perez de Arado, B. with his contributions in: The Tower of Babel in the world of the deaf: A window for their understanding and education (2013) and The deaf their culture and their language (2004).



Assembly Process

The process of assembling a work in the context of the White Hands Choir consists of:

- 1.-Selection of the work according to the level of the choir.
 - 2.-The work is submitted to research and analysis of the text.
 - 3.- Translation process of the selected work into Sign Language. To do this, the sign director and the interpreters make a proposal of signs, consult with the linguistic models and make the correction until reaching an acceptable proposal.
 - 4.-A video tutorial with the final signs is recorded.
 - 5.-The context and theme of the musical work is addressed with images and iconographies for deaf people.
 - 6.-The essays are initiated, in the workshops of the section of Sign Language body expression is worked, in order to understand and appropriate the expression of the signs with the body and the face; in the workshops of the vocal section, the master of vocal technique works individually with people with special educational needs, applying different pedagogical strategies to advance with the repertoire, then they are incorporated in groups of three and then the choir. The rest of the participants perform in groups of three people by voices, then a section is made to assemble the voices, balance the times and rehearse the musical proposal of the director.
 - 7.- Finally, the general test. The two sections are assembled and the coordination of the signals with the voices is worked out. The directors try out the agogic gestures and the important points where there can be unifying signs: entrances, final works, climax or parts that want to stand out. If the piece is intermediate, a group choreography is tried.
- Finally, Barquisimeto teachers commented that it is important that those in charge of the sign section are always in contact with schools or associations of the deaf community because it is the best way to make the project visible to new members and gives credibility and acceptance to the team if the community knows them.

Sign Language Translation Process in Aragua

Professor Carolina Montenegro (Interpreter), commented that the team of translators started in May 2022 at the suggestion of the Program Management. Its objectives are to apply methods, techniques and linguistic elements for the translation of songs into Venezuelan Sign Language and to provide the deaf community with songs adapted to their language, which allows them to enjoy and recreate culture. For the team it has been a complex challenge since it deals with the management of both languages and cultures and the responsibility of maintaining the essence of the composition and translating them into signs that convey the emotions of the work.





The process consists of:

- 1.- Knowledge of the work. An in-depth investigation of the author, the context, the literary resources of the work and the musical genre is made.
- 2.- Analysis of the content. Understanding the socio-historical and musical context of the work, we proceed to analyze the verses of the work. A video with images or icons alluding to the subject of the work is made for linguistic models understand the message of the work. Once familiar with the repertoire, the translation process begins.
- 3.- Translation. Taking into account the contributions of Dr. Henry Rumbos (Associate Professor of the Universidad Pedagógica Experimental Libertador). Instituto Pedagógico de Caracas) considers the following linguistic elements to describe the process as communication and gesture: the emotional expression, the lexical, the three-dimensional expression of the gesture and the expressions of semantic sense.



ATRIL

RESEARCH NOTEBOOK



EL SISTEMA

MÚSICA PARA TODOS



CENTRO DE INVESTIGACIÓN
Y DOCUMENTACIÓN
DE EL SISTEMA