

SISTEMA MAGAZINE

Year 1 Number 1

July – December 2020

Legal Deposit 2020000051



Research - action

Approaching
special education
in the system

**Validation of the
stage anxiety
scale**

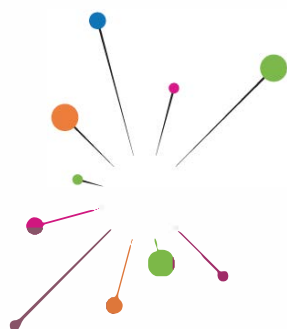
**In orchestra
musicians
(ESNES) R**

**National system of
youth and children's
orchestras and choirs
in Venezuela**

From the perspectives of
Venezuelan universities. A
bibliometric study, part I



E L S I S T E M A



EL SISTEMA

MÚSICA PARA TODOS



SISTEMA MAGAZINE

National System of Youth Orchestras and Choirs and Children of Venezuela

Maestro José Antonio Abreu †
Founding Director

Eduado Méndez
Executive Director

Gustavo Dudamel
Musical Director

Collaborators

Yisenia Pérez

Josué Monasterios

Style Correction

Elida León

Design and Layout

Adriana Quiaro

EDITOR

Mayra León

*Manager Research and
Documentation Center of the
System*

SisTema Magazine

Publication of the Center of Research and
Documentation
of El Sistema

Nº 1 - January - June 2020

COVER IMAGE.

National Children's Symphony
Orchestra of Venezuela

Legal deposit: Dc2020000051

CONSULTIVE ADVICE

Alix Sarrouy(University of Paris
the Sorbonne)

Francisco Javier Romero
(University of Alicante) *Fernando
Guerrero* (Society

Civil "National Youth Orchestra
Juan Jose Landaeta")

Leonardo Hurtado (Chair of the
Thought of Master José Anthony
Abreu)

Hugo Quintana (University Central
of Venezuela)

Numa Tortolero (University
Central of Venezuela, UNEARTE,
Simon Conservatory of Music
Bolivar)

**FUNDAMUSICAL SIMON BOLIVAR
RESEARCH AND
DOCUMENTATION CENTER OF
EL SISTEMA**

National Center of Social Action for music.
Amador Bendayan Boulevard.
Quebrada Honda, Caracas, Venezuela.

Landline: 58 (212) 5970720
www.fundamusical.org.ve

Contact us: cides@elsistema.org.ve

EDITORIAL COMMITTEE

Mayra León (Editora)

Adriana Quiaro

CIDES

Centro de Investigación
y Documentación
de El Sistema





SISTEMA MAGAZINE

One of the major
commitments of
the research
journal
“SisTema” is to
provide
new generations
of researchers
with a fertile
territory for the
publishing of
their works

The SisTema Magazine is the space for the dissemination of research works in different fields of knowledge mainly associated with art and music. The published articles allow to know the lines of research submitted by authors in diverse fields such as cataloging, bibliometrics, musical and didactic pedagogy, theories of interpretation, semiotics, aesthetics, epistemology of education and art, science and technology among others. Accepted articles are evaluated through a double-blind arbitration process in order to guarantee the established canons in the editorial line, quality and objectivity in the selection for publication. They report completed or ongoing research, description of new theories, bibliographic reviews, reviews, model proposals and innovations.

SisTema is a publication of the **Research and Documentation Center of El Sistema** (CIDES). Its organizational structure is made up of an Advisory Committee, Editorial Committee, Editor, body of referees and collaborators specialists.

Given the new times, SisTema is a semi-annual digital publication; the calls are open to the academic community of and national and

international researchers. It is structured in the following sections:

- Presentation
- Publisher
- Items
- Reviews
- Miscellaneous

One of the major commitments of the Research Journal SisTema is to provide new generations of researchers with a fertile territory for the publishing of their works and expert researchers the dissemination of their productions as a reference for scientific dissemination, which constitutes an important stimulus for recognition and projection in the publication instances associated with this field.

On behalf of the entire team of the **Center for Research and Documentation** (CIDES) we appreciate the receptivity and confidence of the authors who publish in this issue, and invite the entire community to contribute to the promotion of a culture of publication whose works undoubtedly strengthen the construction of knowledge and the transformations necessary for the development of the country.

Mayra León
Editor



Summary

PRESENTATION
Mayra León

PUBLISHER
Eduardo Méndez

Articles

Action-research approach to the El Sistema Special Education Program
Lourdes Antón

Performance Anxiety Scale in Orchestra Musicians
ESANES-MO
Ángela Chirinos

National System of Orchestras and Choirs of Venezuela from the perspective of Venezuelan Universities. A Bibliometric Study. Part I
Mayra León

7 Review

66

Approaching the Philosophy of Master José Antonio Abreu.

9

I Compass. 'Foundation of the First Pillar philosophical'

Leonardo Hurtado

12

Miscellaneous

78

The amazing trajectory of El Sistema.

28

In Memoriam: José Antonio Abreu
Fernando Guerrero

40



EDITORIAL

I am very pleased and satisfied to write this first editorial of the magazine SisTema. Communicating the contributions and massifying through this instrument, the ideas, experiences and knowledge of the systematized process of research of The System, has a transversal value our contribution to the knowledge that society needs.

Throughout these 45 years of uninterrupted work we have been aware of the importance of creating sources that expose the knowledge generated during these valuable decades. The Research Center of The System is a vision of Master José Antonio Abreu that with this publication reaches a goal.

The System has been positioned in the forefront of music training with global reach. Based on the innovation that their methodology has demonstrated, the universities, conservatories, experts and academic institutions with which we are a community, promote research and conceptualization of countless topics of interest. This research center has managed to identify and deepen our areas of knowledge to become a useful reference according to

the transformational needs the passage of time demands.

With music in such dynamic and challenging environments, we think this publication as a solution to the need to collect, organize, inform, disseminate and promote the progressive development of the diversity of initiatives and practices developed in El Sistema. In their essence, these pages represent the desire of all our teachers to reflect the high levels of expertise that we have acquired within the group of students, teachers, workers and forgers of our institution. Without a doubt, we also investigate this Human Right, which is access to music and the arts.

From this copy we are attentive to multiplying ideas and exchanging knowledge and experiences at all levels. From the executive directorate we celebrate the imagination and enthusiasm with which they have realized a new dream in the midst of what our philosophy identifies as a time of great events.

Eduardo Méndez
Executive Director





ARTÍCLES

La importancia de la investigación-acción en el abordaje del Programa de Educación Especial de El Sistema

LOURDES ANTÓN

Programa de Educación Especial de El Sistema

RESUMEN

El presente artículo tiene como finalidad destacar la importancia de la investigación-acción para comprender la dinámica del Programa de Educación Especial de *El Sistema* Cumaná y proponer alternativas de solución a las problemáticas que se presentan. Mediante este tipo de investigación fue posible conocer las habilidades y destrezas musicales de los niños y jóvenes con necesidades educativas especiales o con discapacidad en la experiencia de *la práctica colectiva de la música*. A su vez, ésta se define como un proceso de sensibilización hacia la música y el desarrollo de posibilidades expresivas a través de la utilización del cuerpo, la voz, el sentido rítmico y la ejecución de instrumentos musicales destacándose como un espacio de *inclusión social* dentro del entorno comunitario. Como resultado se afirma que la investigación-acción permitió develar *la práctica colectiva de la música* como ámbito pedagógico que implica formación de valores, el desarrollo de la personalidad, integración grupal, respeto por la vida, ciudadanía, libertad, solidaridad y convivencia.

Palabras clave: Investigación-Acción, El Sistema, Inclusión Social, Programa Educación Especial

The importance of action research in addressing the Special Education Program of El sistema

ABSTRACT

The purpose of this article is to highlight the importance of Action Research to understand the dynamics of the Special Education Program of *El Sistema* Cumaná and propose alternative solutions to the problems presented. Through this type of research it was possible to know the musical abilities and skills of children and young people with special educational needs or with disabilities in the experience of the *collective practice of music*. In turn, it is defined as a sensitization process towards music and the development of expressive possibilities through the use of the body, voice, the rhythmic sense and the performance of musical instruments standing out as a space for social inclusion within the *community environment*. As a result, it is stated that the action-research revealed the *collective practice of music* as a pedagogical field implies formation of values, personality development, group integration, and respect for life, citizenship, freedom, solidarity and coexistence.

Keywords: *Action Research, El Sistema, Social Inclusion, Special Education Program.*

National System of Children's and youth Choirs and Orchestras of Venezuela: a space of inclusion

Since its inception *El Sistema*¹ has been characterized by being a musical pedagogical model that has transcended the borders of our country, achieving great recognition worldwide. This pedagogical model aimed at attending special educational needs is based on the attention of children and young people from vulnerable social strata and sometimes in condition of biopsychosocial risk to provide them with new life tools through the collective practice of music.

In *El Sistema*, music is conceived as a tool for the integral development, learning, deployment of intellectual, communicative and expression competences, as well as mental processes such as concentration and formation in values; through music, the individual can interact socially and affectively with his social environment.

Given that one of the characteristics of our Venezuelan culture is cultural diversity or interculturality, the use of research models is required to interpret these particularities of the context, as well as its members, observing their interrelations and giving answers to the problems that arise in everyday life. Likewise, countless social, cultural and educational events have given rise to new research models, especially in the field of education sciences, allowing to question propositions, variables and research approaches related to teaching-learning processes.²

These models (interpretative constructivist naturalist, and the socio-critical vs positivist) are characterized by the constructivist, heuristic and

¹ *El Sistema* and its young musicians have participated in prestigious art venues around the world; the various awards and awards are the expression of an innovative and inclusive educational model, including the Prince of Asturias Award for the Arts and the UNESCO International Music Award. The System has inspired more than 70 countries in Europe, America, Asia, Africa and Ocean Africa, where the seeds of the Venezuelan model are already sown, demonstrating that it is a real and sustainable alternative of education, progress and peace.

² Teaching and learning in the face of the educational situation. (Domenech, 2006): In the traditional conception of learning, the student depends almost exclusively on the teacher and the teaching methodology used. In the constructivist current, the contribution of the student to the learning process (knowledge, skills, beliefs, expectations, attitudes) is relevant.

phenomenological learning and participation of all social actors involved in education. In this framework, research practices aimed at the transformation of the being are developed, that is: focused on social welfare, health, sense of pertinence, predominance of equity, equality, cultural identity, moral values, awareness and sufficient knowledge to build a more prosperous society.

El Sistema promotes the formation of children and young people on the basis of a humanistic model and social inclusion, with the aim of developing all human potential in its spiritual, aesthetic and civic dimension. Through the experiential and collective learning of music, the humanist model sees the human being as an individual in constant development and evolution.

Thus, in the collective practice of music (fundamental axis of the didactics of *El Sistema*), principles of pedagogical currents and theories such as Piaget's cognitive theories (1975), Vigotsky's constructivist approach and socio-cultural theory (1984), Ausubel's meaningful learning, (1973), and Bandura's social learning theory (1977) are evidenced.

The foundation of the social and humanistic character of *El Sistema* is expressed in its vision:

It is an open institution to the whole society, with a high concept of musical excellence, which contributes to the integral development of the human being. It is linked to the community through the exchange, cooperation and cultivation of transcendental values that have an impact on the transformation of children, young people and the family environment. The orchestral movement is recognized as an opportunity for personal development in the intellectual, spiritual, social and professional, rescuing the child and the young from an empty, disoriented and deviated youth. (*El Sistema*. Web site Fundamusical.org.ve)

To make the inclusive process of children and young people possible, The System promotes participation and integration in the various programs that make up The System: Orquestal, Coral, Simón Bolívar, Alma Llanera, New Members, Luthería, Iniciación Musical, among others. Their strategies, whether group or individualized, are based on behavioral and cognitive psycho-pedagogical currents, as well as on Gardner's multiple intelligences theory (1983), allowing an interesting interrelation between music and the field of special education.

As a means of inclusion, The System has developed several training areas: Prison Program, New Members, Hospital Program and Special Education Program.

The Special Education³ program is aimed at providing comprehensive care to young people with special educational needs or disabilities through music, is characterized by its disciplinary, musical and pedagogical approach supported by the clinical vision for diagnosis, monitoring and care. Different groups such as Thymic Bands, Assemblies, White Handed Choirs among others, make possible the integration of children and young people through musical experience and the development of their abilities.

Currently the PEE is active in 32 centers nationwide, serving an approximate number of 1200 participants in various regions of the country, mainly in Lara, Yaracuy, Merida, Aragua, La Guaira among other regions of the country.

The central aspects involved in the expansion of the PEE are related to: (a) the participation of the family, the community, children and adolescents in the educational-musical management; (b) the importance of linking the Nuclei and Modules with their context; (c) education, society and work on the premise of education for life and (d) the development of teaching skills for the optimization of the PEE.

³ From here on PEE (Programa de Educación Especial)



Special Education Program - Zulia

Special Education and Music

The term Special Educational Needs has had the greatest impact on the evolution of Special Education, originated in the Warnock report (1978) and integrates both the particular characteristics of the subject who possesses them, as well as the materials and resources that may be needed for the achievement of educational purposes. The Directorate of Special Education in Venezuela, the national lead agency for the design and supervision of the Conceptualization and Policy of Special Education (2017), assumes special education as part of the science of education. It is the body responsible for the definition and supervision of this educational policy in Venezuela, responsible for establishing coordination with the different sectors and agencies in order to ensure comprehensive educational care for the population with disabilities.

It is important to refer to the World Health Organization, which defines disability as "a general term covering deficiencies, limitations and restrictions of participation". These limitations or deficiencies can be cognitive, physical, visual, auditory, among others, which produce significant changes in the functioning of the individual with respect to the society where he lives.

In this sense, Egea and Sarabia (2001) express:

Since the experience of disability is unique for each individual, not only because the specific manifestation of the disease, disorder or injury is unique, but because that health condition will be influenced by a complex combination of factors (from personal differences of experiences, background and emotional bases, psychological and intellectual constructions, to the physical, social and cultural context in which the person lives), this gives rise to suggest the impossibility of creating a common cross-cultural language for the three dimensions of disability. (page 15)

Disability, therefore, is a complex condition that presents the individual and goes beyond the limitations it presents. The alterations that disability produces in the social environment are of great impact for the individual development of the person who presents this condition, for which this population must create functional schemes to be able to integrate and coexist with the rest of the people that make up his social group.

In relation to this, Egea and Sarabia (2001) highlights the importance of recognizing the person with disabilities as an active individual within a social group and not as an individual alien to society because of their limitations: "Disability and its social construction vary from one society to another and from one time to another and evolves over time." (p. 15)

In Venezuela and the world over the years, people with disabilities have been victims of various pejorative denominations, such as disabled, crippled, disabled, disabled, sick, qualifying or discriminating that result in low self-esteem for these individuals.

According to Aramayo (2003) the medical model conceives disability as a personal problem caused by a disability in

illness, trauma or health condition, which requires medical care in the form of individual treatment by professionals.

While the social model, it considers disability as a complicated set of conditions, a social problem from the point of view of the integration of persons with disabilities into society.

In Venezuela, the Law for Persons with Disabilities (2007), repealed the Law for the Integration of Disabled Persons (1993), promotes the integral development of this population with the support of all sectors of society: the family, national, state and municipal public bodies and private entities.

In this sense, the new legal text states in its article 5: "disability is understood as the complex condition of the human being constituted by biopsychosocial factors, which shows a decrease or its- temporary or permanent pressure of some of its sensory, motor or intellectual capacities" (Law for People with Disabilities Year 2007).

The Venezuelan State restructures the Conceptualization and Policy of Special Education (2017), in function of improving the educational quality of the population with special needs or with disabilities decrees resolution No. 035 (2017), in which establishes the inclusion and integration of people with special educational needs or with disabilities in the educational institutions of the regular system in addition to the institutions of special modality.

Based on this reform, it develops a model of educational care with the purpose of ensuring equality of conditions and inclusion in the regular classroom through the quality of integrated classrooms. In addition, the Psychoeducational Units (PU) and other units made up of multidisciplinary teams of teachers, specialists, psychologists and social workers are constituted, which make curricular adaptations in order to highlight the potentialities of children and young people according to the level of educational care required.

In order to promote the integration of these children and young people, music is a great pedagogical resource for teachers and psychologists, as evidenced by research such as Music and Special Education, Boltrino (2004); The musical education of children with special educational needs, Epelde and Rodriguez (2010), Music as a didactic resource to promote comprehensive and meaningful learning, Requejo (2017) and Effects of music on cognitive functions, Nilton (2017),

Rhythmic emulation and Auditive Learning, in patients with traumatic brain injury performed at the University of Colorado.

Through musical activity, children and young people with disabilities develop and enhance their motor skills that allow them to know their own body and discover everything they can do through movement, such as knowledge of laterality, physical expression, motor/visual coordination, body control to play instruments.

In relation to language and singing, it reinforces skills in the use of voice, diction and intonation as well as includes new words in its vocabulary. With respect to cognitive development, music strengthens processes such as memory, reasoning and , creativity, attention and knowledge. On the other hand, from a collective and social point of view, they learn

¹ Music and multiple intelligences Gardner 1983.

Special
Education
Program.
Merida.



Another form of musical creation is that which orients its objectives to the strengthening of the participant's cognitive or physical skills; in this sense, it is common that musical pedagogical strategies are proposed to favor the development of other more committed areas of the individual, such as language, psychomotor and socialization.

Thus, around the difficulties of language, singing will promote through exercise the articulation of words, vocabulary, phonemes and other specifications. This intention to structure the musical learning of the person with disabilities focuses the musical art work towards the therapeutic function.

Within the scheme of attention, the musical trainer develops strategies according to the potential of the student, should not insist on the areas of commitment of the participant, as this causes frustration and anxiety encouraging the rejection of the musical activity.

b. Auditory perception: The participant identifies and reproduces rhythmic/melodic structures that are taught without a score being necessary. A layer is observed for the active listening and internalization of pulse throughout the work. In this group are blind, with intellectual disability (Down syndrome, cognitive compromise), with special educational needs (ADHD), socio-emotional condition (is-spectrum autistic) who develop their musical abilities through singing, performing the four, percussion and rhythmic band.

c. Touch perception: A palpable example is repetitions of rhythmic patterns through the hands, feet or body that produce vibrations. The trainer percusses on the shoulders, arms or "marking" the rhythmic pattern to be taught gently with the feet and the students imitate and reproduce. This group includes students with Down's syndrome, cognitive compromise (Mental Retardation), deaf and blind; in autism and asperger it is possible to find cases of children with high IQ so they develop diverse and more dynamic musical activity than the rest of the participants, their greatest challenge is verbal communication and social interaction.



Special Education Program- Zulia.

To include the person with special educational needs or with disabilities in the musical practice represents a challenge or, since disability is still seen today as an "inability" to address any artistic challenge, especially in the musical, producing a kind of exclusion linked to the disadvantaged situation in which these people find themselves, this would explain the characteristic apathy of numerous pedagogical or recreational practices aimed at people with disabilities. Nevertheless, the System, taking its mission and vision into account, sets out the PEE for the care and inclusion of these young people.

The musical experiences are mainly oriented to sensory perception, this means that the learning of music is given through the senses:

a. Visual perception: these are children who learn by watching or imitating actions of other participants or the teacher. They're able to mimic the sequence of movements that they observe. Most children and young people with cognitive impairment, ADHD (attention deficit hyperactivity disorder), autism and deaf learns with this scheme.



Img.4. Special Education Program - Puerto Píritu

The Action Research from the Special Education Program of El Sistema Cumaná

The research-action model was first proposed in 1944 by the social psychologist Kurt Lewin¹, it consists of the reflective-collective research undertaken by participants in order to provide answers and solutions to certain social situations. This model proposes a process given by the following events:

- i. dissatisfaction with the current state of affairs
- ii. identifying a problem area
- iii. identification of a specific problem to be solved by action
- iv. formulation of several hypotheses
- v. selecting a hypothesis
- vi. execution of the action to verify the hypothesis
- vii. evaluation of the effects of the action. (B. Jiménez-Dominguez, 1994).

The action-research is participatory in nature, it seeks to provide effective responses to collective needs, attending to the interests and oriented to common purposes of the members of a social group.

Through this research model it is possible to identify problems, evaluate the causes that originate them and propose solutions that improve the social practice and in musical, the collective practice of music.

In this sense, the research model allowed: (a) to investigate in the social community context of the ESP, the problematic fields that want to be transformed (development of potentialities of students with special educational needs or disabilities); (b) to obtain the tools to produce knowledge (teacher training); (c) to enrich and recreate the knowledge of daily practice in an exchange of experiences between participants (students, representatives, musical trainers and community); (d) to build the musical learning that orients transformative action. (B. Jiménez-Dominguez, 1994).

The research process was carried out within the framework of the PEE of Cumaná. This program is composed of approximately 55 participants aged between 6 and 64 years of chronological age, whose individual differences or conditions characterize the program as a heterogeneous group in which it is possible to observe within the levels of commitment (a) language disorders, (b) motor or psychomotor compromise, (c) cognitive compromise, (d) disturbances in oral communication, (e) socio-affective disorders, among others, within the framework of diverse

¹ The proposal of approaching theoretically and methodologically the significant problems of daily life and involving the researcher as agent of social change, part of the action research of K. Lewin that precedes the participatory action research of the 70s, based on the theory of dependency, theology through liberation, militancy and critical rejection of positivism.

disabilities or special educational needs: autism spectrum disorder, asperger's, deaf, visual impairment, intellectual disability, among others.

A brief tour of PEE

Cumaná

A significant number of children and young people with special educational needs or with disabilities over time have hoped to join the ranks of the choir or orchestra, which had not been possible given the lack of specialist teachers to act as musical instructors. It is relevant to mention that due to the level of intellectual commitment that some present, the possibility of performing different sports, recreational and cultural activities to which children with no disabilities or with NEE access was complicated.

In its beginnings, one of the problems in the implementation of PE- Cumaná was related to music teachers and their willingness to work with the population with special educational needs or disabilities, among other reasons, due to the necessary preparation to care for these children and young people, who were beginners. However, in 2014 the Program for the National System of Orchestras in the "Núcleo Cumaná" began.

Some questions were raised regarding the urges where the activities would be carried out and about the teaching profile that was required to be able to carry out musical learning experiences for this modality. The core of Cumaná did not have the right conditions

to tend to these children and young people, as the areas were not well equipped and there were many distractions that interrupted the concentration of these participants.

The activities began on February 5, 2014 through a registration process, the children were grouped according to their abilities (skills in sensory perception, rhythmic hearing, among others), starting with the Chairs of Choir, Four, Initiation to Musical Language and Cello.

Children and young people from the different educational centers were included as part of the enrollment in the form of special education, reaching a population of almost 80 students. He began the PE with the Chair of Initiation to the Musical Language, addressing the basic notions of music (musical signs, keys, pentagram, thymus, songs), among others. During these six years, the ESP has integrated students with different conditions and abilities, due to the encouragement of music, some of them remain in the program despite their family or personal circumstances.

Research in action.

Through this research model, the interaction between the participants and the social context was observed: the city of Cumaná. The ESP attached to the Cumaná Nucleus is developed in the educational centers of the special education modality CAIDV Bicentenario (Center for Integral Action for the Visual Impairment) and CDI Cumaná (Center for Child Development) to form groups such as integrated choir, choir of white hands

rhythmic band and string assembly (Cuatro and Violoncello).

It is important To mention that in this program, students from other programs of El Sistema participate as "support" in musical activities through the collective practice of music, strengthening their cultural identity and at the same time materializing in practice social inclusion, one of the premises of the PEE of El Sistema.

During the research process, it was found that the inclusion results are directly related to the pedagogical strategies applied, which were adapted to each participant according to their level of commitment. The application of this method allowed the identification of the relationships between young children and the surrounding environment and their influence on the construction of knowledge of each child one of them.

During the first classes the process of observing and diagnosing the potentialities and abilities was carried out and then placed them within one of the groups or chairs: four, choir, cello. It is important to note the primary role of Observation², with the respective records, field notes and logs through which the participants' pedagogical diagnostic phase was performed (registration and description of characteristics,

² "observation means the production (and systematic recording in the field diary) of data on social practices while they occur, using the ethnographer's own senses for this purpose." Jociés. Complutense University of Madrid. Participant observation in the ethnographic study of social practices Year 2017

potentialities, others) and also the description of the social context in which the activities took place, placing the events in the moment and space where they actually took place.

In the course of action research, innovative strategies and activities were incorporated that allowed us to get closer to optimal results for the participants, this was achieved through curricular adaptations that allowed us to adapt the contents to the level of perception of children and young people. The active participation of children, young people and adults of the PEE within the community allowed their connection with community life and, as a consequence, the transformation of the context.

During the teaching and learning process, achievements in terms of attitudes, feelings, interests and other particularities in the integral formation of personality as well as the development of creativity and sociability were also taken into account.

In this sense, the evaluative dimension of the learning in the framework of this research, was oriented to the qualitative assessment of the skills and abilities of the participants and to the reflection of the achievements achieved in the course of the activities musicals.

Through action research, some methods of music could be defined, allowing to establish guidelines of organization, planning and strategies of teaching and learning adapted to the group.

As for individual classes, daily contact with all these children and young people with, disabilities allowed to know the

particularities of each learning by imitation of actions, condition and point out teaching among others, getting those more resources that will facilitate their advanced children to help with the learning.

peers who started in the PEE. In this way they strengthened their was individualized, since each knowledge and developed training child learns differently from the skills with children in similar other, in the case of the visually conditions.

Similarly, teachers combined have cognitive compromise. pedagogical techniques to use Resources such as pictograms, teaching methods adapted to the images, and musical instruments needs of each particular case, since were used to develop their the groups are mixed in terms of the creativity, the expression of conditions and disabilities feelings and emotions, adopting presented by their participants. music as a new field of interaction With group practices, and communication. participants exchanged ideas about

In the same way, children and what they learned, those with more young people interact collectively cognitive commitment, reinforced with their peers in the assembly of their learning by observing and the repertoire suggested by the imitating actions of their most instructors, their learning is advanced peers, offering them the consolidated in the individual opportunity to feel more confident classes where the pedagogical and safe with the environment, attention and the preparation of while preparing them for interaction the musical material is carried out. with the public.

Through the group activities it involvement to learn how to read was observed that music promoted scores, the trainers used values such as respect, comparative cards and pictograms commitment, equality, tolerance, identifying musical notes through and companionship in expressions es- pectic colors. The repertoire of solidarity, peace, friendship, in includes technical exercises of the the social interaction given through instrument, rhythm exercises, the collective practice of music.

Through the General Essay, oriental music, Afro-Caribbean Through the General Essay, rhythms, classical repertoire, participants developed and among others. strengthened their social skills,

PEE students constantly communication and affective explored the musical instruments relationships of the group.

The repertoire focused on re- the learning of tuning, timbre salting the regional cultural, that is (which were sharp and which were why it includes songs like Rio great), nuances, and the family to Manzanares, La Culebra, La which some of them belong. Sapopara among others.

Strategies were used with the use of colors, numbers from 1 to 4, letters for encryption,



Rhythmic Band. Program of Special Education-Cumaná.

G R O U P S

Rhythmic Band and Cuatro Ensemble

In the lectures or groups of Rhythmic band and Cuatro, learning about traditional Venezuelan and Afro-descendant musical rhythms is promoted, as well as vocabulary. The practice of this repertoire favors associating the text of songs with places, actions and forms of everyday culture.

Cuatro
assembly.
Special
Education
program.
Cumana.



The Integrated Choir

The Integrated Choir is made up mostly of people with visual impairment, its instructor focuses on the development of the potentialities of these participants through group practice. The activities begin with a series of exercises of vocal technique, posture and body relaxation, breathing, phonation, and articulation. For the White Hands Choir the practice is group, it is developed in conjunction with the integrated choir where the choral song is synchronized with the body expression and gestural language of the white hands.

Integrated
choir and
white
hands.
Special
Education
Program.
Cumana.



In the same way as choral singing focuses on the development of vocabulary, in the gestural field there are its particularities that through daily practice it was possible to observe related to Venezuelan sign language (LSV)¹ this is: the differences in signs according to the regions, that is, as each region of the country has its culture and customs, in sign language there are also differences in geography according to the region or state to which they belong. This choir not only includes people with hearing impairment, but also includes people with Mental Retardation, Autism and Down Syndrome.

In these group practices, autonomy and self-confidence are reinforced. In the Integrated Choir, sounds and meanings of words are introduced that enrich the language and help to improve difficulties of articulation of words; in the social aspect the participants manage to develop patterns of behaviors favoring social integration, the person, affectivity and diverse emotions through the aesthetic values of music.

Results

Through the whole process of participation-action it was possible to observe that through the collective practice of music is favored to the development of cognitive capacities such as memory, creativity, reasoning, as well as physical capacities, motor coordination, breathing and body skills.

The Cumana Special Education Program has a great social, pedagogical and therapeutic impact; children and young participants significantly improved their areas of commitment, limitations in the socio-affective, cognitive and other disorders such as speech and motor, were largely overcome with musical practice. An advantage of the PEE in Cumana, is that

it is carried out in different educational centers of the special education modality, giving the opportunity to integrate and promote the connection with the community.

It is important to highlight that through action research, the purpose of the PEE referred to integration and inclusion for both parents and teachers was evidenced, allowing also to understand its dynamics and the meaning of its practices.

For interaction, the use of emerging strategies resulting from everyday experiences was promoted, this defines the process of musical training of teachers as students, as a pedagogical fact in which knowledge is built from the collective and experiential practice of music.

Projecting these achievements allows more children and young people with special educational needs or disabilities to join the musical practice through the Special Education Program of El Sistema-Cumana.

It is possible to affirm that each of the participants: students, professors and representatives valued the collective practice of PEE and its adaptations, recognizing it as a space for raising awareness of music and the development of expressive musical, communicative and integral possibilities.

Finally, it is concluded that action research allowed unveiling the collective practice of music as a pedagogical field for the formation of values, the development of personality, group integration, respect for life, citizenship, freedom, solidarity and coexistence.

Action-research as a method strengthens the teaching competences, since it allows the trainer to understand the actions, understand the problems and formulate alternative solutions to the various situations that arise in learning experiences, special education involves research, evaluation and valuation, so that all educational action in this field involves reflection and production of knowledge.

¹ LSV (Venezuelan Sign Language): It is a language by which the hands, expressions, body and face postures communicate. It has its own grammar and vocabulary, which differentiate it from other sign languages of other countries

Sources

- Amunts, K. & otros (2000). *Asimetría interhemisférica de la corteza motora y lateralidad*. Recuperado de www.ncbi.nlm.nih.gov/pubmed/10678696.
- Aramayo, M. (2003). Un Modelo Social Venezolano de la discapacidad: De la Conceptualización a la Acción. (Trabajo de ascenso). Universidad Central de Venezuela, Caracas.
- Jiménez, B. (1994). *La Investigación-Acción. Kurt Lewin*. [Documento en Blog]. Recuperado de <http://ineditviable.blogspot.com>
- Carías, M. (2017). Educación Especial en Venezuela; Integración e Inclusión. [Documento en Blog]. Recuperado de <http://otrasvoceseneducacion.org/archivos/216909>
- Carrera G., S. (2014). *La Música en el ámbito de las Necesidades Educativas Especiales*. (Tesis de Grado). Universidad Pública de Navarra, España.
- Delgado, J. (2019). *Musicoterapia para tratar el autismo infantil. Beneficios de la musicoterapia en el tratamiento del autismo infantil*. [Mensaje de blog]. Recuperado de <https://www.etapainfantil.com/musicoterapia-tratar-autismo>
- Dierssen, M. (2004). Neurobiología de la Experiencia Musical. En la Música y la Mente Humana. *Revista Eufonía* 21(01) Música para todos. Recuperado de <https://www.grao.com/es/producto/neurobiologia-de-la-experiencia-musical>.
- Domenech, F. (2012). La enseñanza y el aprendizaje en la situación educativa. *Aprendizaje y desarrollo de la personalidad*, 1(11).
- García, C. E., & Sánchez, A. S. (2001). Clasificaciones de la OMS sobre discapacidad. *Boletín del RPD*, 50, 15-30. Recuperado de https://www.um.es/discatif/METODOLOGIA/Egea-Sarabia_clasificaciones.pdf
- Elliott, J. (2005). *La investigación-acción en educación*. Ediciones Morata. 5ª Edición. Madrid
- García, Z. (2009). Inclusión de la música en los planes y programas de estudio en las escuelas venezolanas. *Revista de Pedagogía*, 30(87), 333-353.
- González S., J. (2009). *Musicoterapia aplicada a niñas con trastornos específicos del Lenguaje: un canal del desarrollo integral de la expresividad*. (Tesis de Especialización en Terapias del Arte, mención Musicoterapia). Universidad de Chile. Recuperado de http://www.tesis.uchile.cl/tesis/uchile/2009/ar-gonzalez_j/pdfAmont/ar-gonzalez_j.pdf
- González, M. (2012). *Diseño de estrategias didácticas para las actividades musicales que faciliten el desarrollo de motricidad de los niños y niñas de CEI "José Manuel Fuentes Acevedo" en Valle de la Pascua. Estado Guárico*. (Tesis de Especialización en Educación Inicial). Universidad Latinoamericana y del Caribe ULAC.

- Hegarty, S. (1994). *Educación de niños y jóvenes con discapacidades. Principios y práctica*. Unesco, París.
- Hurt, J. (1998). *Estimulación Rítmica y Auditiva en pacientes con lesión Cerebral traumática*. Universidad de Colorado. Recuperado de <http://www.ncbi.nlm.nih.gov/pubmed>.
- Instituto Nacional de Estadística, Geografía e Informática - Tipos de Discapacidad – México. Disponible en: <http://www.inegi.org.mx>.
- Investigación-acción. En Wikipedia. Recuperado el 10 de octubre de 2019 de <https://es.wikipedia.org/wiki/Investigacion-accion>
- Jiménez, D. & Vivas, P. (2004). *Venezuela: Integración escolar de los niños con Necesidades Educativas Especiales*. Recuperado de: <https://www.pasoapaso.com.ve>.
- Korejwo J., Maider (2012). *El uso de la musicoterapia en el Autismo*. (Tesis Máster Musicoterapia). Instituto Superior de Estudios Psicológicos ISEP, Pamplona. Recuperado de https://psicopedia.org/wp-content/uploads/2013/06/Maide_Korejwo.pdf
- Ley para las Personas con Discapacidad. Gaceta Oficial N° 38598. República Bolivariana de Venezuela. 2007, Caracas.
- Pastoriza, N. (2006). Enseñanza de fundamentos neurocientíficos de procesos cognitivos vinculados con la música. *Sociedad argentina para las ciencias cognitivas de la música*. 227-236. Recuperado de http://www.sacom.org.ar/2006_reunion5/actas/22.pdf
- Sequera, M. (2016). Investigación-Acción: Un Método para la Investigación Educativa en la Sociedad Actual. *ARJÉ Revista de Postgrado FaCE-UC*, 10(18), 223-229. Universidad de Carabobo. Recuperado de <http://arje.bc.uc.edu.ve/arj18/art23.pdf>
- Tipos y Grados de Discapacidad. Cruz Roja Internacional. Recuperado http://www.cruzroja.es/portal/page?_pageid=418,12398047&_dad=portal30&_schema=PORTAL30
- Unicef. (2013). Niños y niñas con discapacidad. Estado Mundial de la infancia. *Resumen Ejecutivo*, 1-10. Recuperado de https://www.unicef.org/spanish/publications/files/SPANISH-SOWC13-Ex_Summary_Lo-res.pdf
- Varios Autores (2002). Musicoterapia 02: Libro de Ponencias. Programa para formación de Mediadores en Musicoterapia y Discapacidad. Fundación Inocente. Madrid. Recuperado de https://www.sindromedown.net/wp-content/uploads/2014/09/24L_musicoterapia2002.pdf
- Varios Autores. Historia de El Sistema. Recuperado de <https://fundamusical.org.ve/historia/>
- Varios Autores. Programas de El Sistema. Recuperado de <https://fundamusical.org.ve/estructura-academica/programas/>

Validación de La Escala de Ansiedad Escénica en Músicos de Orquesta Esanes-Mo (R)

ÁNGELA CHIRINOS
Universidad Rafael Urdaneta

RESUMEN

El presente estudio tuvo como objetivo determinar las propiedades psicométricas de la Escala de Ansiedad Escénica en Músicos de Orquesta Revisada, ESANES-MO (R) (Chirinos, 2019). Para ello, se establecieron como objetivos específicos precisar la validez y la confiabilidad de la escala tomando como referencia una primera aplicación del instrumento, y generar resultados comparativos con una segunda aplicación, ambas con diferente muestreo. La primera aplicación se realizó a 110 sujetos instrumentistas de la Sinfónica de la Juventud Zuliana Rafael Urdaneta y la Filarmónica Universidad Rafael Urdaneta. La segunda aplicación se realizó a una selección conformada por integrantes de la Orquesta de la Costa Oriental del Lago. Todos los sujetos forman parte del Sistema Zulia. Mediante esto, se determinó la fiabilidad con el cálculo del Alfa de Cronbach y el método de partición por mitades, mientras que la validez de constructo se evaluó haciendo un análisis factorial para establecer la correlación ítem-total. Así mismo, se estipuló la validez convergente y discriminante haciendo uso del coeficiente de correlación de Pearson para correlacionar la prueba con el Inventario de Ansiedad Escénica en Músicos de Kenny (2011) y la Escala de Bienestar Psicológico de Ryff Adaptada (Díaz et al., 2006). En ese sentido se obtuvieron como resultados que, la confiabilidad es alta y la validez es adecuada en algunos reactivos de la prueba, mientras que en otros existen correlaciones débiles, razón por la cual deben ser extraídos del test para no afectar las propiedades psicométricas del mismo.

Palabras clave: *escala, ansiedad, propiedades, validez, confiabilidad*

Performance Anxiety Scale for Orchestral Musicians, PAS – OM (R)

ABSTRACT

The present study had as a purpose to determine the psychometric properties of the Revised Performance Anxiety Scale for Orchestral Musicians, PAS – OM (R) (Chirinos, 2019). To do this, it was established as specific guidelines to precise the scale's validity and reliability, taking as a reference a first study made with the test to compare its results. Thus, in the first study, the sample was made by 110 subjects belonging to the Sinfónica de la Juventud Zuliana Rafael Urdaneta and the Filarmónica Universidad Rafael Urdaneta. In the second study, on the other hand, the sample was made by participants of the Orquesta de la Costa Oriental del Lago. By this, reliability was determined with the calculation of Cronbach's Alpha and the half partition method, whereas the construct validity was evaluated making a factor analysis to establish the total-item correlation. Likewise, convergent and discriminant validity was determined using Pearson's correlation coefficient to correlate the test with the Kenny Music Performance Anxiety Inventory (2011) and Ryff's Scale of Psychological Wellbeing (Adapted version, Díaz et al., 2006). It was obtained that reliability is high, on the other hand, validity is adequate in some items of the test, whereas in others there are weak correlations, which is the reason why they must be extracted from the test so as to not affect the psychometric properties of it.

Keywords: *scale, anxiety, properties, validity, reliability*

Introduction

It is known that musical performance takes into account two main components: the practice of the performer and the role of the audience. So, in the history of Western music, such has been discussed anxiety as an everyday phenomenon on several occasions. Therefore, nerves before entering the stage or presenting the evaluation are common and affect not only the quality of the performance but the actual experience of the concert situation (Silva, 2007, cited by Chirinos, 2018).

These lead to the symptomatic manifestation of the phenomenon of anxiety, for example, physiological symptoms such as sweating, fast heart rate, tremors of the limbs, nausea or even vomiting, and this can indirectly affect the performance of the person who is running the instrument. In addition to this, it can also be stated that behavioral characteristics such as escape or avoidance mechanisms may be present (e.g., fleeing from the corresponding evaluation to not execute the instrument), in order to evade the environmental emotions that generate anxiety (Casanova, Santos and Zarza, 2016 in Chirinos, 2018).

Otherwise, symptoms corresponding to cognitive area¹ are mentioned, among which are memory failures or negative thoughts about the action or themselves. In this respect, the performer manifests fear as a result of possible or actual errors in his performance, as well as catastrophic consequences due to this.

In the particular case of orchestra musicians, it can be mentioned that they perform individually as a group, so they are subject to variables such as the execution time of the instrument between people who make up the same row (Cikraglou and Senturk, citing Nagel; 2013).

In another order of ideas, it is important to highlight the possibility that from psychology as a science has been made for the elaboration of different theoretical constructs on intangible variables, that is, through instruments that indirectly give a reliable approximate of the real value of these variables.

However, worldwide research has been carried out in order to

¹ Casanova, Santos y Sarza (2018)

develop measuring instruments with the aim of quantifying the different dimensions of this variable. However, currently there is no instrument in Spanish that measures stage anxiety specifically taking into account the characteristics of musicians who only perform in an orchestra environment.

Therefore, the importance of research is that this population shows particularities that distinguish them from others and therefore, it is necessary the existence of a test that quantifies the problem. From this point of view, psychometrics appears as the field intended to cover this field.

Taking into account the above, it starts from the definition proposed by González Llana (2007), who assumes that the term

“psychometric instrument” is used within the field of psychometrics, which in turn is conceptualized as the measurement of a specific process.

In order to respond to the need for a psychological instrument covering the above, the general objective was to determine the psychometric properties of a test to measure performance anxiety in orchestra musicians. Subsequently, it was established as specific objectives to determine the validity and establish the reliability. From the

From a scientific point of view, the research will allow deepening the especially stage anxiety in orchestra musicians, which is considered an important variable that exerts influence on the symptomatic and logical manifestation of the phenomenon, studied through the method of every scientific. In addition, the study will serve as a reference to future researchers working with the variable psychometric properties.

In another order of ideas, from the contemporary perspective, the study is of importance for Venezuela since there is no history of developing tests in Spanish for the same purpose. It will therefore allow to expand the range of psychological instruments specifically designed in the same language.

It will also help the Venezuelan community through a new technique that quantitatively measures the phenomenon in orchestra musicians, taking into account that in Venezuela this population stands out in a considerable way due to the programs developed by the National System of Orchestra and Choir Youth and Children. Finally, from the point of view of psychology, it is considered pertinent because it will provide a reliable methodological tool to collect data on the variable from a perspective that has not been addressed before, allowing to provide new information and a new resource in the specific field of psychometry.

Method

The research is classified as psychometric, since it seeks to specify the psychometric properties of a scale, and said categorization is responsible for determining important properties of people, groups, communities or any other phenomenon that is subjected to analysis.

Participants or subjects

Taking as a population orchestra musicians belonging to the Zulia System in Maracaibo (around 800 people), the sample is non-probabilistic, which means that it does not depend on the probability but on the characteristics of the research and what the researcher is investigating (Hernández, Fernández and Baptista, 2006). Likewise, the technique of sampling was dispensed with, using a population census and studying all the elements in the existing population, a definition proposed by Sabino (2002). Thus, in the first study, the members of the Philharmonic University Rafael Urdaneta and the Symphony Orchestra of the Zulian Youth Rafael Urdaneta were used, with 110 subjects, of which 50 were women and 60 were men. The second study to continue with the validity of the test was taken as a sample to the members of the Symphony Orchestra of the East Coast of the Lake; it was formed in 47 subjects, of which 21 were women, while 26 were men.

Design

Defined as the plan of the investigation (by Kerlinger and Lee, 2002), it is classified as not experimental, transversal. This is because the participants came to the researcher to be the subject of research in the context, with the aim of analyzing the information, determining the results and conclusions. Therefore, the nature of the variable makes manipulation impossible (Hernández, Fernández and Baptista, 2006). Equally, he collected data in a single moment, in a single time.

Finally, the author is an active member of the orchestras representing the

Therefore, the knowledge of the subjects of the same can result in a factor that influences the way in which they respond to the scale. In this respect and taking into account the authors' approaches, strategies were used to favor the objectivity of the study and ensure the purpose of the study.

Instrument

The Performing Anxiety Scale in Orchestra Musicians (ESANES-MO) is an instrument designed by the author of this research in conjunction with the tutor of the same (Chirinos, Díaz; 2018)¹, which consists of a grouping of sentences in which the evaluated will respond according to the intensity of his judgments related to this particular variable. It is aimed at orchestra musicians to measure the specified variable (stage anxiety), aged between 15 and 25 years and uses as a theoretical foundation the model of Stage Anxiety proposed by Barlow (2002), as well as the symptoms of anxiety disorders described in the Manual State of Diagnosis and Diagnosis of Mental Disorders Version 5 (DSM-5, 2013).

In addition, the psychometric properties were determined using several methods, among them those chosen for validity which were: validation by expert judges; while for construct validity was used factor analysis, convergent and discriminant validity. This is based on the theory proposed by Kerlinger and Lee (2002), who are the main representatives in the definitions of psychometric properties.

In turn, to calculate these data, the Kenny Musicians Scenic Anxiety Inventory (2011) and the Adapted Ryff Psychological Well-Being Scale (Diaz et al., 2006) were used, respectively. On the other hand, to establish reliability, it was determined by means of internal consistency and partition by means of the same authors previously mentioned.

¹ Psychometric Properties of a Scale of Esce Nica in Orchestra Musicians (Díaz, Chirinos, 2018)

Results

First study

In order to respond to the first specific objective of the research, the validation process was performed by expert judges to determine the validity of the content of the scene, considering this, a preliminary set of items of the same was presented to three experts in the area of psychology and methodology, one of them also in the musical area.

Examining the items based on a criterion of adequacy or inadequacy, the judges expressed some recommendations regarding the presentation of the items, such as distributing them with the corresponding lines of response for each. In addition, they replaced the word "touch" with "interpret" or "execute" to avoid repetition of it. In line with these observations, it was determined that the scale has an adequate content validity, and proceeded to choose 60 items of the initial bank, constituting the test that was used for pre-test².

In order to respond to the specific objectives, we proceeded to determine if the test scores were distributed normally, which is why Kolmogorov - Smirnov's statistical status was used and according to the goodness fit, the distribution of the sample is normal. Having said that, the construct validity was determined taking into account the item-total correlation quotient, so that those reagents that are below 0.30 are considered weak with respect to the measurement of the study variable.

Taking this into consideration, items 6, 10, 21, 24, 32, 37, 45, 54 and 55 have a very weak validity quotient (less than 0.30), which indicates that they do not evaluate the variable they intend to measure. Thus, the following reference table was used to interpret the correlations corresponding to each of the items:

² Psychometric Properties of a Scale of Esce Nica in Orchestra Musicians (Díaz, Chirinos, 2018)

Chart N°1
Interpretation of scores by item

Score	Interpretation
0,00 – 0,30	Very Weak
0,30 – 0,40	Weak
0,40 – 0,60	Moderate
0,60 – 0,80	Strong
0,80 – 1	Very strong

On the other hand, with respect to the rest of the items, 13 of them obtained ratings that are categorized as strong, while the rest resulted in a moderate correlation. However, the highest percentage of items according to the correlation by dimension is located within the cognitive aspect of stage anxiety. By this finding, an inclination of the population studied towards this component of the study variable can be derived.

Chart N°2
Strong correlations

No. of ítem	Descripción	Score
11	As I play in front of an audience, I sense that my execution will be a catastrophe	.729
34	I'm calm when I play I slow others down	.727
31	I feel tense playing my instrument versus others	.682
47	I sense I will make mistakes when i execute for others	.680
40	My body is calm during the execution in front of an audience	.680

item	Description	Score
44	I think I'll make a fool of myself. do everything in front of the public	.676
26	When I play in public, I feel like everything will turn out the way I want	.663
19	When I play in front of an audience, I feel like I'm going to faint	.646
33	I keep my instrument when I notice that they are watching me play	.645
23	I think my musical performance gets worse when others listen to me	.636
22	When I play in front of a audience, i feel relaxed	.626
43	When playing in front of others, I feel my body's freezing	.607

In this same order of ideas, a factorial analysis was carried out which provides data on the internal consistency of the test. This means that when examining a factor, the score it reflects is taken into account to determine the degree to which it measures the element for which it was drafted. As for this, it was determined that the stage anxiety variable is explained by four factors, disagreeing with the approaches made, since items corresponding to three dimensions were provided. However, based on the Barlow model (2002), it is these components that detail the variable.

Tabla N°3
Porcentaje correspondiente a cada factor de la prueba

Component	Cumulative Percent
1	24,884
2	31,401
3	36,127
4	40,695

In the above chart it is possible to detail the percentage that each factor explains in relation to the total of the variance. In addition, the evaluation of the factor analysis for its instrument is supported by the Barlow model (2002) to find 3 factors that explain 54% of the total variance of the test. Therefore, it is possible to conclude that the Scale of Scenic Anxiety in Orchestra Musicians evaluates homogeneously the three components raised in the reagents according to the theory, however, the evaluated population manifests an inclination towards the presence of a possible fourth factor that is not explained by the theory.

Then, it was proposed to determine the reliability of the test, which is defined as the consistency between the scores obtained by the subjects, which represent the accuracy with which the test measures the determined variable. Thus, the calculation of Cronbach's alpha was used as a method. The result was an Alpha of .941, which indicates that the scale is homogenic and consistent, and that it evaluates a single variable of study (Cohen and Swerdlik, 2001).

Having said this, several items were determined whose extraction of the test could lead to an increase in Cronbach's alpha obtained, in this respect these items coincide with the same considered in the validity assessment of construction as those that do not measure the variable for which they are arranged, which means that they also affect the homogeneity of the test.

Second study

In the first instance, items discarded in the previous application were extracted from the test. In addition, a repeated reagent was found, so the revised instrument consisted of 50 items. Then Kolmogorov's statistic was used again

- Smirnov to determine the distribution of the sample. Thus it was concluded that it is normal according to the goodness adjustment.

As a way of continuity, the reliability of the test was determined using the subtype called internal consistency, which consists in determining if each of the items of the test measures the same characteristic over time. Thus, according to Kerlinger and Lee (2002) and Sattler (2003), some of the methods to calculate this type of reliability are the alpha quotient and the halving partition. Firstly, the Cronbach's alpha or alpha ratio provided a value of .945, which indicates that the test is homogeneous and consistent. Similarly, the halved partition method was used, by which it was determined that part A of the test consists of a value of .874, while part B was specified in .917, both considered as high. In addition, between both forms, a correlation of .876, which indicates that the evidence shows a homogeneity between the equal parts of it.

Although both methods are measures of test reliability, they differ because Cronbach's Alpha is a measure of how each of the test items represents the specific and stable measurement of the same characteristics to each other. On the other hand, halving consists of determining the consistency of the test in two equal parts, which is required after the same application of the test (Kerlinger and Lee, 2002; Sattler, 2003).

Continuing with the above, it was determined that a test reagent affects the internal consistency of the test. This was evidenced by the extraction test, which gives results corresponding to the Cronbach's alpha value in case each of the items in the test were removed. Thus, it was found that the following statement affects the reliability of the test:

Chart N^o4
Item affecting test homogeneity

Item	Description	Alfa de Cronbach su se elimina el elemento
12	As a performance of the orchestra approaches, I feel like I prepared myself the best I could to play	.286

On the other hand, for the calculation of the construct validity, first a factorial analysis was carried out, through this it was possible to show the correlation of each of the items of the test with the total of the construct evaluated by it, i.e., the stage anxiety. Thus, this precision makes it possible to determine the degree to which the specific reagents are related to the total test results. Thus, it was determined that the variable is explained by four factors as in the previous study, so that it disagrees with the theoretical approaches chosen.

Chart N^o5
Percentage for each factor of the test

Component	Cumulative Percent
1	29,053
2	37,113
3	43,794
4	49,241

As in the previous study, those Items whose value was below .30 are considered to be very weak, and do not measure the variable they intend to measure, while those with scores higher than .60 are very useful. For this reason, the following table presents the topics with a strong correlation:

Chart N°6
Items with a strong correlation

Item	Description	Score
31	I think people like it when I they hear me playing	.672
33	My body is calm to the execution for an audience	.693
34	I think I'll make a fool of myself when I play in front of an audience	.788
2	I think my execution will be a success every time I have to play in front of others	.632
4	I'm physically at ease playing in front of others	.605
5	When others hear me playing, I feel like I'm going to be wrong	.682
9	When playing in front of an audience, I have a hunch that my execution will be a catastrophe	.663
20	I think my musical performance gets worse when others listen to me	.788
27	I feel tense playing my instrument for others	.650
28	I store my instrument when I realize that they're watching me play	.615
36	When playing in front of others, I feel my body's freezing	.606
45	I worry when I have to play for others	.795
48	When I execute in public, I feel like I'm in total control of my body	.746

However, items were also determined whose correlation is very weak or weak, which is why it is considered that they diminish the construct validity of the test. In this regard, a second table was prepared

where the results of these surveys are presented statements, as follows:

Chart N°7
Items with weak and very weak correlation

Item	Description	Score
1	I feel dazed when I play in front of an audience	.393
6	My cardiac rhythm quickens when I play my instrument in public	.334
15	I think playing in front of others is the most unpleasant experience there is	.339
12	When a performance of the orchestra is approaching, I feel that I prepared myself as well as I could to play	.286
17	When I play in front of an audience, I feel like I'm going to faint	.354
23	I seek excuses to avoid playing my instrument in front of others	.374
25	Before my presentations I think of all the things that could go wrong	.389
26	I go to places where I can play my instrument in front of an audience	.360
50	I openly express my desire to be heard playing	.375

Taking into account another aspect, in order to determine in greater detail the validity of the construct, the calculation of the level of convergence and discrimination was carried out. In this sense, this procedure allows you to compare the test results with another instrument measuring a similar construct, whose correlation must be corresponding (convergence); in contrast, when comparing the data with a test measuring a diametrically different construct, the results must be opposite (discrimination).

Thus, two instruments were chosen for validation: the Inventory of Stage Anxiety in Kenny Musicians (2011) and the Scale of Psychological Well-Being of Adapted Ryff (Díaz et al., 2006). In this respect, the procedure was carried out using the Pearson correlation coefficient, which yielded the results set out in the following table:

Chart N°8
Results for convergent and discriminant validity

	Discriminating Validity	Converging Validity
Correlation Coefficients	Adapted Ryff Psychological Well-Being Scale (Díaz et al. 2006)	Scenic Anxiety Inventory in Musicians of Kenny (K-MPAI, 2011)
Anxiety Scale for Orchestra musicians ESANES-MO (R), 0.9	-.571	.772

Through the above results it can be derived that on the one hand, there is a strong correlation with the Inventory of Stage Anxiety in Kenny Musicians (K-MPAI, 2011), which indicates that the ESANES-MO Scale (R), that is, the one subjected to validation, measures the same variable in an adequate way.

In contrast to the above, with reference to the Psychological Well-Being Scale of Adapted Ryff (Díaz et al., 2006), the scores indicate a moderate negative correlation. This means that the Scale of Scenic Anxiety in Orchestra Musicians Reviewed, in relation to the construct it intends to measure, is not related to the variable psychological well-being.

In conclusion, it can be said that the construct validity of the scale demonstrates that it measures the variable it intends to measure (stage anxiety) in each of its items. In addition, some reagents showed an inadequate correlation, so it is recommended that they be extra two of the test. However, the relevant research to convergent and discriminant validation provided data that support the proper validity of the test, while the same correlates with another that measures stage anxiety and differs moderately with one that measures psychological well-being, a construct that theoretically is considered different from the aforementioned.

Discussion

In the first study, a bank of items was developed, which was subjected to validation by expert judges by three professionals in the area of psychology, and the adequacy of this property with respect to the correspondence of the items with the variable stage anxiety and its three dimensions was determined. Once the items were chosen based on the criteria of the expert judges, an adequate validity was determined due to the oscillation of the scores between moderate and strong, although some reagents showed a weak quotient, which indicates that they do not consider the variable they suggest.

Factorial analysis required results that are contrary to the theory that was used as a basis for the test, as well as previous research on stage anxiety, signifying a population trend towards aspects that have not been theorized. In addition, the items with a weak construct validity were considered and it was found that they affect the internal consistency of the test, therefore, they should be extracted from the scale. In conjunction with this, the scores obtained for reliability point towards a homogeneity in the test, adding that it measures a single construct in a consistent way.

In the second study, reagents were taken from the test that in the previous statistical analysis were considered negative for the internal consistency and validity of the test. It was determined that the sample had a normal distribution according to the goodness of fit using the Kolmogorov - Smirnov test, and proceeded to perform the relevant calculations for the determination of reliability and validity.

With reference to reliability, for the calculation of internal consistency, Cronbach's alpha was used, which pointed towards a very good homogeneity of the test. Also, this was corroborated with the method of partition by halves, which provided data on the two parts of the instrument, specifying that the same, in both parts A and B is reliable, which indicates that it measures a single variable in a stable way over time.

On the other hand, for the study of the validity of construct, a factorial analysis was performed, by means of which it was determined that the variance is explained by four factors. This, as in the previous study, is considered to be in opposition.

However, this is not considered to be due to an intrinsic characteristic of the population, although more research is needed to provide psychometric information. It is important to note that the ESANES-MO scale is the first of its kind developed in Venezuela, and therefore in the Orchestra System, which gives it the characteristic of being a reference point for future research, but also limits studies since there is no adequate reference point for making comparisons.

Continuing with the study of validity, it was concluded that the variable is explained by four factors, which represent 49% of it. This is consistent with the previous study, however it disagrees with the theory, which dictates that scene anxiety consists of three dimensions: cognitive, physiological and behavioral.

On the other hand, the factor analysis showed that

Topics have a strong score, indicating that they adequately measure the construct they intend to measure. However, 8 items have weak scores and one is very weak, so it is considered that they are not measuring the construct "stage anxiety" and that negatively affect the validity of the test; for this reason it is recommended that they be extracted from the test.

Despite the above, the convergent and discriminant validity was determined using the results of the Kenny's Scenic Anxiety Inventory (2011) and the Adapted Ryff's Psychological Well-Being Scale (Daz et al., 2006). Thus, it was established that the instrument has an adequate convergent validity, since it correlates with the instrument of the same variable (stage anxiety) in a strong way. In turn, discriminant validity also concluded in favorable results, since it negatively correlates with the test of "psychological well-being" in a moderate way. Finally, it is important to note that in the analyzes of validity, it was found that those

Topics that negatively affect the test also damage the homogeneity of the instrument, since it does not change or increases after being extracted from the test. Therefore, it is important to make a new review of the test, eliminating the relevant statements, making a new application and carrying out similar analyzes that allow the psychometric perfection of the scale.

Sources

- Americana, A. P. (2002). *Manual diagnóstico y estadístico de los trastornos mentales*. Texto revisado (DSM IV-TR). Barcelona.
- Barlow. (2002). *Anxiety and Its Disorders: The Nature and Treatment of Anxiety and Panic*. Recuperado de https://books.google.com/books/about/Anxiety_and_Its_Disorders.html?id=Lx9hf-3ZJCQC
- Casanova, Santos y Zarza. (2016). *Modelo explicativo de la ansiedad escénica en estudiantes de instrumentos de viento madera del título superior de música*. Universidad de Zaragoza.
- Chirinos, Díaz. (2018). *Propiedades psicométricas de una prueba para medir ansiedad escénica en músicos de orquesta*. (Tesis de grado Licenciatura Psicología). Universidad Rafael Urdaneta, Estado Zulia, Venezuela.
- Cikraglou, Senturk. (2013). *Development of a Performance Anxiety Scale for Music Students*. Santiago de Compostela, España. Recuperado de <https://www.ncbi.nlm.nih.gov/pub-med/24337031>
- Díaz, D.; et al. (2006). *Adaptación Española de la Escala de Bienestar Psicológico de Ryff*. Recuperado de <http://www.psicothema.com/psicothema.asp?id=3255>
- González, F. (2007). *Instrumentos de Evaluación Psicológica*. Recuperado de <https://crecerpsi.files.wordpress.com/2014/02/psicometria-libro-completo.pdf>
- Kenny, D. (2011). *Kenny Music Performance Anxiety Inventory – Certified Spanish Translation*. Recuperado de <https://www.researchgate.net/search.Search.html?type=publication&query=Kenny%20%22Music%20Performance%20Anxiety%22>
- Kenny, D. (2011). *The Psychology of Music Performance Anxiety*. Edit. Oxford. Recuperado de <https://www.researchgate.net/search.Search.html?type=publication&query=Kenny%20%22Music%20Performance%20Anxiety%22>
- Kerlinger y Lee. (2002). *Investigación del Comportamiento*. Nueva Editorial Americana.
- Sabino, C. (2002). *El Proceso de Investigación*. Editorial Panapo, Caracas, Venezuela.
- Sattler, J. (2003). *Evaluación infantil*. Editorial Manual Moderno.
- Silva, L. (2007). *Miedo escénico en Músicos Académicos de Caracas*. Recuperado de: <http://www.musicaenclave.com/trabajosdegradopdf/tesislaurasilva.pdf>

El Sistema desde la perspectiva de las Universidades Venezolanas. Estudio Bibliométrico Parte I

MAYRA LEÓN


Centro de Investigación y Documentación de El Sistema

RESUMEN

El presente artículo reporta los avances de un estudio exploratorio y descriptivo de carácter bibliométrico, sobre El Sistema Nacional de Orquestas y Coros de Venezuela a partir de las investigaciones realizadas en las diferentes universidades venezolanas. En tal sentido ofrece un panorama general de autores, temáticas y tópicos abordados en los trabajos de grados que se desarrollaron desde las distintas ofertas de pregrado y postgrados universitarios. La compilación del corpus se organiza desde 1998 hasta el 2018, principalmente en las universidades cuyas carreras están relacionadas con la disciplina musical. Como resultado es posible afirmar que El Sistema es estudiado no sólo por el universo académico musical, sino por otros campos disciplinares como la psicología, la odontología, la neurociencia, la arquitectura, la sociología y la educación.

Palabras clave: *El Sistema, universidades venezolanas, coros, orquestas, temáticas.*

El Sistema from the perspective of Venezuelan Universities. A Bibliometric Study Part I



ABSTRACT

This article reports the progress of an exploratory and descriptive study of a bibliometric nature, on The National System of Orchestras and Choirs of Venezuela, based on the research carried out in the different Venezuelan universities. In this sense, it offers an overview of authors, themes and topics addressed in the degree projects that were developed from the different undergraduate and postgraduate university offerings. The corpus compilation is organized from 1998 to 2018, mainly in universities whose careers are related to the music discipline. As a result, it is possible to affirm that The System is studied not only by the music academic universe, but by other disciplinary fields such as psychology, dentistry, neuroscience, architecture, sociology and education.

Keywords: *El Sistema, Venezuelan universities, choirs, orchestras, themes.*

Introduction

The National System of Youth and Children's Orchestras and Choirs of Venezuela "El Sistema" is an institution of the Venezuelan State that has marked for 44 years the history of musical education in Venezuela. During all these years of social, musical and pedagogical work has been a center of interest in various places of the globe, inspiring different countries¹ to create musical programs based on the philosophy of a and model of formation of The National System of Orchestras and Choirs of Venezuela, and as an object of study, many research works carried out from international universities (such as the Universite Sorbonne Nouvelle.-Paris) allow debate and reflection on the role of El Sistema in Venezuelan society.

El sistema, as it is recognized worldwide, is a great academic, musical and artistic structure, whose core center is **The Nucleus** (academic centers). The Nucleus is the field of training and musical experience. There are currently 443 nuclei and 1772 modules (extensions of the Nuclei) at the national level in which, the collective practice of music is developed, that is, learning in the making, through choral practice and instrumental performance in a group form, materialized through the Academic Programs: *Musical Initiation, Orchestra, Coral, Alma Llanera, Simón Bolívar, Popular Music and other genres, Special Education, Penitentiary Program, New Members, Hospital and the Academic Training Program for young directors, musicians and trainers of the System and Program of Luthiers.*

Each of these programs is directly related to the Schools (formal academic institution) and the Simón Bolívar Music Conservatory, as part of the elements that make up El Sistema. This universe of musical training and experience promotes a series of dynamic and interdisciplinary relationships with other areas of knowledge such as psychology, medicine, sociology, economics and the environment.

¹ Argentina, Australia, Austria, Bolivia, Brazil, Canada, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, United States, England, France, Guatemala, Honduras, Italy, Jamaica, India, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Scotland, South Korea, Trinidad and Tobago and Uruguay. Source: IDB 2015

From this perspective, the need to systematize the collective practice of music, requires a review of the state of the research issue around The System.

The broad methodological perspective (from quantitative and qualitative paradigms), used by different international organizations, universities and independent researchers, situates El Sistema as a versatile social space, a primary source of sociocultural, educational and human development research, related to other fields associated with music.

The different results, which are capable of deepening, lead to experimental, longitudinal, exploratory and anthropological studies of great value. Organizations such as the United Nations Development Program UNDP² and the Inter-American Development Bank³ have studied El Sistema as a Venezuelan social product

giving great importance to culture as a way of human development. Among the findings reported, it is possible to mention: improvements in school performance, increase in the possibilities of employment, increase of social capital in communities, positive assessments on the behavior of children and young people who participate in The System by parents, development of cognitive skills and memory, social skills, among others. Among many researchers who have been interested in The System is possible to mention Urreiztieta, (2015) with *Música para vida*⁴, inscribes its research on The System in the line of research "Venezuelan musical movement, its psychosocial and political meanings" whose origin comes from the study on "music as a space of construction of social significance" and the research carried out alongside Hernandez in 1996,

² UNDP. United Nations Development Program: (a) "Musical Architecture. Talent in Development." Latin American Center for Social Action for Music. 2008. (b) Human Development Quadrants. "Exemplary Practices in Social Inclusion and Culture of Peace." 2015.

³ German Xiomara, Suzanne Duryea and others. (2016) The effects of musical training on child development: a random test of El Sistema in Venezuela. Authors' affiliations: Division of Social Protection and Health

Inter-American Development Bank, Washington D.C., United States (German, Stampini); Social Sector, Inter-American Development Bank, Washington D.C., United States (Duryea); School of Ecology to Social, University of California, Irvine, United States

⁴ Urreiztieta. Music for a living. The Orchestra System of Venezuela. Citizen Ethics and Sociopolitical Significance. Sa-arbrücken, Germany. EEAS. ISBN-978-3-659-07594-04. 2015

⁵ Urreiztieta, M. T. y Hernández (1998) Music as a space of construction of social significance. Journal of Musical Research. Music Education Research Center

taking a qualitative approach to research. His studies seek to understand the phenomena that occur in The System in relation to the social context, highlighting the collective sense and values as constructs of a citizen ethics mainly subscribed to the field of orchestra, which suggests investigating how bridges are established to daily life in a fabric of political polarization and violence.

The French Sociologist Alix Sarrouy⁶ (2016), developed a study from an anthropological perspective applying ethnograf to multi-situated, from qualitative techniques such as ethnographic observation, interviews, focus groups and the comparative method of grounded theory for the study of three nuclei inspired by The System: Orquestra Geracao Portugal, Neojiba Brazil and Nucleo Santa Rosa de Aguas, Venezuela, found a categorical diversity that explains the social interactions and valuations of The System from the social actors themselves.

Similarly Burgos⁷ (2016) developed a research on Music and human values in The National Orchestra System starting from quantitative methodology with which it determined that the preeminent human values are associated with personal-security, benevolence-reliability, self-direction.- action, benevolence-care, among others

There are many other studies carried out from different musical-logical approaches such as Borzachinni (2004a; 2010b) "Venezuela seeded with orchestras", and "Venezuela en el Cielo de los Escenarios"; Rodríguez (1998) "Diagnosis of the Characteristics of Children and Young People Beneficiaries of the National System of Youth and Children's Orchestras of Venezuela". BID, and some others, whose reports demand to be examined- be examined in a deeper and more contextualized way- as for example: Baker (2014, 2016a, 2016b).

In various research journals, scientific articles have been published, including: "The National System of Youth and Children's Orchestras and Choirs of Venezuela: A Pedagogical Model of Social Inclusion through Musical Excellence" by Verhagen, Panigada and Morales. (2016) in the International Journal of Musical Education IESME.

This is how The System, from a research perspective, demands to be placed in another perspective, the view of the researchers, its configuration as an object of study, the assessments from the actors, the scope from the results and the reflection from the findings. In this way, a way of reflecting The System arises: and it is from the derived constructs that the studies propose. The scientific foundations and methodological rigors of the researches carried out in the Venezuelan universities suggest a field of study proliferous and little known, for which works like this, constitute spaces of dissemination of the knowledge realized by the young generations of researchers.

of the Collegium Musicum. Buenos Aires. Vol. 6. No. 14. Pp 15-20

⁶ Sarrouy Alix. (2016) "Actors of Musical Education: Ethnograf a comparative between three Nuclei inspired by the Program of El Sistema: Venezuela, Brazil and Portugal. Doctoral Thesis. Sorbonne Nouvelle University. Paris

⁷ Burgos. (2016) "Music and Human Values". Analysis of the flow of Human Values within the National System of Youth and Children's Orchestras of Venezuela. University of Málaga

The National System of Orchestras and Choirs of Venezuela. A field for formation and social interaction.

During 1975, in the context of Venezuelan society, the first youth symphony orchestra was born, the Juan José Landaeta Youth Orchestra, by Maestro José Antonio Abreu and accompanied by Maestro Ángel Sauce and Dr. José Luis Alvarenga. Initially composed of 11 musicians from the State of Aragua and Lara and later constituted by 85 musicians from all over the country in an expression of Faith of what would become the most significant musical venture in Venezuelan musical history: *El Sistema*.

Already in 1979, the National Executive of the Republic of Venezuela, according to Decree No. 3,093- Official Gazette No. 31,681, created the State Foundation for the National Youth Orchestra of Venezuela, becoming in 1996 the State Foundation for the National System of Youth and Children's Orchestras of Venezuela. Since 2011, the Simón Bolívar Musical Foundation has been established, the governing body of The National System of Youth and Children's Orchestras and Choirs of Venezuela, attached to the Ministry of People's Power of the Office of the President of the Bolivarian Republic of Venezuela.

FundaMusical Bolívar is defined as "a social work of the Venezuelan State dedicated to the pedagogical, occupational and ethical rescue of children and youth, through instruction and collective practice of music, dedicated to the training, prevention and recovery of the most vulnerable groups in the country, both for their age characteristics and for their socio-economic situation" (Fundación Musical Simón Bolívar, Mission and Vision - Official Document 2013)

It is in the different social contexts that the collective practice of Music becomes one of the most relevant aspects of musical learning, involves learning by making, between progressive, systematic and constant through the sequential repertoire⁸. It is important to note that children and young people enter the Nucleus or module without any precondition other than wanting to join a vocal or instrumental group. The Nucleus is the physical and symbolic space for teamwork, for the development of values, personality, musical habili and skills and aesthetic sensitivity.

⁸ Progressive organization of symphonic, choral and Venezuelan tradition works for the development of the technique of instrumental and vocal performance. It responds to pedagogical and musical criteria: focused on the biopsychosocial characteristics of the age groups, formal elements (melodic, rhythmic, harmonic, texture, styles, among others) and technical (performance, digitation criteria or vocal criteria) of each work in whose sequence, the levels of difficulty become increasingly complex, integrating aspects of interpretation, balance, colors, dynamics, sound quality, collective tuning, acoustic awareness, among others; with the purpose of favoring the level of excellence in musical interpretation.

"The Nuclei are fertile territories for meeting and for the convergence of ideas, of exchange, of growth. We have the case of children and young people from fractured families, divorced parents, orphaned children and young people who have been victims or have witnessed situations of domestic violence and who have had to emigrate." UNDP. (2015)

Human Development Notebook. Exemplary Practices of Social Inclusion and Culture of Peace Page. 12

With the premises of inclusion and massification, children and young people have their first approach to musical expression through the different Programs of the academic structure that are unfolded in the Nucleus: Musical Initiation Program (for children and young people from 3 to 16 years), Coral Program (in its different levels, children and young people), Orchestral Program (Initiation, pre-child, children and young people) Program Alma Llanera (music tradition Venezuelan-lana), Popular Music Program and other Genres (Latin- non-Caribbean orchestras, symphonic rock, jazz) among others.

Each of these programs has the pedagogical purpose of musical learning through a spiral academic scaffolding (different levels of musical competencies and learning rhythms) in whose episteme the relationship between practical theory breaks its dynamic by investing it in practice-theory.

july - december 2020

It is through instrumental or vocal work that children or adolescents learn from the fundamental elements of technique, posture, group pulse, sound emission, balance and appreciation of orchestral, choral loudness of different traditional groups and emerging rudiments of music theory always associated with performance (especially in the first year of musical practice and expression). Progressively and as the student travels the academic routes, the theoretical foundations are integrated into the daily dynamics with higher levels of difficulty, that is: musical language, harmony, history, analysis, etc.

Starting from the characteristics of the urban or the rural, the Nucleus is a space of diversity and inclusion through which children, young people, parents, trainers, administrative staff and the community in general build, who interact in the stable from social interaction Nucleus- (determined by the companionship as a consequence of a constant, reciprocal and culture) the dynamics of the Nucleus.

"Through focus groups, I try to better understand why mothers want to enroll their children in a music nucleus of El Sistema. According to one mother, children tend to be lazy. Inscription into a core is the solution to avoid it. 'Change is total.' Before learning music, one of the children spent the afternoon in

the house, 'was getting fat and depressed', but thanks to the daily presence of the core, lost weight and goals were created (.) all agree that you have to keep children busy, because- that television does not have good programs, who-want their children leave that negative routine (.) so that they become better people." Sa- rrouy, Alix (2018). Actors of educational continuity in the neighborhoods of Venezuela: mothers of the Santa Rosa de Achaguas nucleus. Institute of Ethnomusicism. Comparative Cultural Studies. European and Latin American Perspectives. Portugal (P. 47)

In the daily life of the Nucleus, children, young people, educators, mothers and all those who interact in the stable Nucleus- see a close companionship as a consequence of a constant, reciprocal and solidarity interaction, sometimes antagonistic and of divergences proper of the social groups, in the words of Maffe- soli (2005) "there is not a single reality, but different ways of perceiving it"

With the same mission, the Simón Bolívar Programs (Collective Music Practice in the Formal Educational System), New Members (Musical Stimulation for Children Aged 0-3 and Care for Pregnant Mothers), Hospital Program (Musical Care and Integration under the Approach to hospitalary Pedagogy) and

the Special Education Program (inclusion and integration of young people with disabilities and special educational needs for integral development through music), energize access to music training, comprehensive care and inclusion towards a culture rich in the most transcendental values of the human being, the spiritual enjoyment of music.

Parallel to the Programs, whose main purpose is to bring children and young people closer to the development of the technique and aesthetic expression of music, the academic route in the Nucleus is permeated by the Schools.

The Schools are academic institutions of instrumental technical training, it is the development of the profile by levels of technical and instrumental development so we have school of violin, school of cello, school of trumpet, double bass, guitar and so on in each of the instruments (with their respective curricular programs), school of song, school of direction (training in the orchestral direction), among others. The formation of the Schools integrates the Nucleus with the Simón Bolívar Conservatory and the Conservatory with the University level.

It is possible to observe in this way that The System has the foundations of a dynamic curricular structure, becoming a living organ that constantly attends to the changes proper to a society: The Venezuelan Society.

The constant growth of El Sistema, has allowed it to link with the Formal Education System through the Simón Bolívar program.

This program integrates children and young people from school institutions, through the collective practice of instrumental and choral music, as well as through musical initiation for early age (early education), sweet flute assemblies and traditional groups, musical language among other various musical activities. So, in each educational unit of the country develops the musical expression under the philosophy of El Sistema, this is:

"...El Sistema was born, precisely to teach all corners of the country, the message and experience that music is not only an end, but a means to rescue the vision of the individual collectively, in its highest mission in society." UNDP. (2015) Human Development Notebook. Exemplary Practices in Social Inclusion and Culture of Peace. Page. 9

Currently, 1,000,072 (one million seventy-two) children and adolescents are incorporated into the collective practice of music from the different nuclei and modules of the country. In the exponential growth of El Sistema, other initiatives have been consolidated such as the Penitentiary Program (care for the reinsertion of persons deprived of liberty), the Hospital Program (care of children and young hospitalized children), Members (early stimulation from the mother's womb), Special Education (care and development),

development of musical skills for children with different disabilities, and the

Luthier program (construction and maintenance of musical instruments)

The Academic Training Program for teachers, directors and young musicians, broadening on the premise of:

"Implement State policies aimed at the care of the youth and children population, with the aim of contributing to the training, direction and evaluation of the process of training human resources in music required by the country, and to obtain the necessary financing for the implementation of projects, plans, programs and activities undertaken by the National System of Youth, Children's and Preschool Orchestras and Choirs of Venezuela". (Simón Bolívar Musical Foundation, 2013).

The relationship of El Sistema in the globalized world requires reviewing those categories of analysis that could differentiate from other initiatives of El Sistema in different regions of the globe.

Thus, from a relational perspective, it would be impossible to understand some practices, uses or customs of El Sistema placing them in other reference frameworks or cultural contexts

The Interest in the formation model of El Sistema is recurrent.

how do you do it? has been the most interesting question asked.

The training model of El Sistema takes as its principle learning by doing, predominantly in a collective way, in this way the interaction between students and the trainer (instructor, teacher) makes demonstration, imitation and repetition the technique of in- teaching of greater use, workshop and seminar as the most successful strategy for musical learning. This is how technical difficulties in vocal or instrumental training is another of the main aspects of pedagogical attention. The routines of technical exercises allow daily practical work, the development of the technique, the group pulse, the audio-perception of the different sound planes and the approach to the musical work.

The selection of the repertoire starts from the criteria and orientations given from the sequential repertoire or sequential sequencing. This succession is nothing more than the organization by difficulty levels in a progressive way for each orchestral, vocal or traditional group level.

On the other hand, the teaching and learning process does not limit the child by his age to remain in a group of completed children, except for his own pace of learning, so that it will always depend on his talent, his musical potential and his interests. The child will primarily be part of the group according to his age: pre-infants-

or juvenile. However, flexibility, as another characteristic feature of training, implies the development of individual talent in the group context. When, for reasons of advancement of the technique, the child or young person can perform a repertoire of a higher level, the young musician will be promoted from a choral or orchestral group to another of a higher interpretative level, regardless of the course of the school year or his age.

Choral or orchestra levels - such are determined by the repertoire to be performed, and this will be addressed according to the technical solvency that develops from the repertory sequencing (collective practice of music) and from schools (individual classes).

A very important aspect in the El Sistema training model is expressed in peer learning. Children and young people with greater technical development, play a guiding and modeling role and together with the music director discover their vocation as trainers through the teaching of sessions or parts of the work to their colleagues.

The child or young person masters the stirring of a passage, understands the difficulties of digitation, notes in his score the orientations of the director-workshop and knows how to teach it because in that living practice that is the orchestra or choir, the teacher has modeled teaching and learning. In this way, the Director (Driver) gives him a small responsibility to practice with his fellow-liners what the young musician

in the row dominates very well. The group in that interaction learns to learn, the young person learns to teach and everyone learns teamwork, learn respect for roles and also learn to exercise leadership.

In that social organization that is the orchestra, the choir or the group 'alma llanera', 'orquestas de guitarras', sweet flute, all are important, everyone can play the role of mediator of learning. The challenge is that meritoriously this place of "monitor"⁹ or workshop or trainer, because it is the recognition of the work of quality and excellence that responsibly each of the young musicians has wrought.

It is in this dynamic process that young people are exercising more committed roles with The System and in a more moral character become integral formers (either in functions of workshops, sectionalists, or musical directors mainly of orchestras and choirs), developing their potential and growing in their formation.

This is how The System promotes areas of formation and reflection from the same practice, in the way of Schon (1983) re- flexion in action, now broadens its range of action towards the production of scientific knowledge by studying the beliefs associated with the collective practice of music and the systematization of knowledge generated from different research studies.

⁹ Advanced students in roles of musical trainers. Usually musicians from youth or regional orchestras.

Bibliometric Studies, a research referent.

Bibliometrics. Characteristics and Scope

Bibliometrics is a quantitative sociological analysis technique inscribed in scientometry (Espinak, 1996) and more precisely it is a statistical and mathematical method that studies the production processes (communication) written in the scientific field. Therefore, its primary interest deals with the nature and development of scientific disciplines as well as the analysis of its production and authors.

According to Gorbea (2016) bibliometrics fundamentally takes as a center of study the identification of quantitative precisions, which suggest a flow of documentary information, taking as reference the processes of production and scientific communication.

At present, bibliometrics has taken other dimensions, which explains the incorporation of an evaluative and historical perspective, in which in addition to the traditional study objects the focus and orientation is added in obtaining its results.

Following this author (op.- cit.) "In analogy with what happens with the demographic analysis, in the bibliometric, time determines the orientation or dimension that can take the production of the results that derive from its analysis".

In 1976, Narin (quoted by Gorbea 2016) confers an evaluative dimension by defining it as "the use of bibliometric techniques, especially the analysis of publications and citations, in the evaluation of scientific activity".¹⁰ Emerging as another conception of bibliometrics.

Similarly Hérubel in 1999 (quoted by Gorbea 2016) highlights a third dimension of historical bibliometrics as "the study of books

¹⁰ F. Narin. Evaluative Bibliometrics: The use of publication and citation analysis in the evaluation of scientific activity. Cherry Hill, New Jersey: Computer Horizons, Inc., 1976, 252

and magazines framed in time and space.” for the orientation of a solid impact structure of social, technological and educational development.

According to Rubio -Liniers (1999) (quoted by Castos 2018) it is about going beyond the quantitative data and volume of publications towards the deep and wide knowledge of nature and state of the question of research. In this sense, evaluation that from the indicators give bibliometrics takes as object of study the product of research as a publication. In this sense, to study the scientific literature related to The System from a bibliometric perspective, is consubstantial to the analysis, interpretation and the question of research. In this sense, evaluation that from the indicators give bibliometrics takes as object of study the place for the understanding of the point of view of the authors on the object of study

Since the dissemination of the results, and in turn allows to resize the knowledge as one of the phases of the research generated from these onto-epistemic materializes in the dissemination, for positions.

researchers and the scientific community, Use of the Bibliometric Indicators. To it is important to publish as part of the study the scientific production as a social research process. Consequently, scientific phenomenon, bibliometrics uses journals become the specialized space to bibliometric indicators as instruments. expose the findings, results and proposals Some authors, such as Araujo and of scientific, technological and academic Arencibia (2002) and Calderón (2010), interest in the different fields of classify indicators into two broad knowledge, and therefore the registration categories: Indicators of Scientific Activity or compilation of the different and Impact Indicators.

dissemination formats, in the repository Indicators of scientific activity, provide (archive and heritage) of the production information on the real state (or state of and scientific valuation of the researcher. the art) of science. They are based on the

Likewise, the publication becomes a tonnage of scientific publications or frame of reference to other researches patents. In turn, in this field are indicators and authors. It is possible to establish a of scientific productivity: (a) production by relational or intertextual system of researcher, country, institution, year of scientific production by finding a publication; (b) most relevant authors and significant number of citations, which field of study or discipline; (c) language indicates a correspondence they use in the publication of their research (communication) between the published results.

article and other articles. Thus, the study On the other hand, output indicators of citations as part of the objects of the (results) record the amount of scientific bibliometrics, offers a scope of research products whose work required bibliographic information. financing (capital investment). Among

The scope of bibliometric studies them are patents, which as a space for allows the analysis, interpretation and information about the invention, expand evaluation of the research literature, as indicators to the study of technological an expression of the development of the development, evaluation of technological scientific potential of the countries, while research programs, opening of new at the same time allows rewarding the markets, among others.

investment made in proposals and Similarly, indicators related to research programs socio-educational, experimental types refer to: (a) document types such as and artistic viable, relevant and susceptible of realization from the results, findings and criteria

original articles, review articles, presentations at conferences (papers), books and reports. An important indicator is related to the theoretical, methodological or experimental character.

There are also other types of indicators, such as those based on co-author a, such as: (a) the rate of signatures per work; (b) collaboration between departments of an institution, between different institutions, or between several cities in a country or between different countries.

On the other hand, indicators based on thematic associations, configure complex mathematical procedures, data reduction allowing observing a horizon of the organization of science and technology, as well as its evolution through maps.

In this sense, they are categorized into: (a) common bibliographic references (in the bibliographic) relationship between articles by subject; (b) common quotations concerning topics with a common intellectual configuration, (c) clusters can identify specialties; (d) common words through the terms of indexation or free language, showing the interrelations of current research; , among others.

Meanwhile, indicators of impact or influence refer to the intrinsic quality of the work in terms of the use that some scientific community makes of the results of the research, that is: (a) impact of the work being the object of citations; (b) as sources used for other research, visibility in libraries, repertoires, databases, journals of publication or use by other institutions.

According to Castillo (2002) through bibliometric indicators, it is possible to determine the increase and development of various fields of knowledge, the obsolescence or dispersion of scientific fields, the topicality of documents, their typologies, evolution of scientific productions, productivity

of authors and institutions, growth of scientific communities, impact and viability of research products through the consumption of information, the development of publications or trends in methodologies or approaches, publication criteria and redistribution of resources for scientific development.

Some Bibliometric Studies in the field of Music.

Contrary to what seems, bibliometric studies in the field of music provide an interesting panorama to the epistemic imperative of musical research, given the relational, experiential and versatile set of music.

In the same order, there are different approaches to bibliometric studies in music, many of the researchers do it to have a wide range of the state of the research question, others to analyze the different descriptors of the scientific literature of music. Among them it is possible to mention Calderón y Gustems (2018), "Bibliometric analysis of the scientific production on musical education in the period 2006-2017 in journals included in Journal Citation Reports JCR". This study showed an increase in scientific production, finding 1,609 works published in different journals in the area of Musical Education, 539 are in the database of JCR of which 447 correspond to category a articles. Most of them are written by a single author, in English, whose center focused on the didactics of music.

It is also reported that most of the articles were published in journals with a low impact index, which shows little impact on the academic community compared to other areas of knowledge.

On the other hand is Cantos' work (2018) on Distonya in musicians: a bibliometric study, in which he presents an overview on the status of the research, identifying the production and publication of most relevant authors and journals.

A review on dystonia in pathological the results of Narejo (2016) are terms is provided, its correspondence in highlighted with their bibliometric the framework of overuse at the level of analysis of doctoral theses in Spain from the musculoskeletal system and in relation the TESEO Database for the period to the performing musician 2016-2017 of the Ministry of Education. (instrumentalist), that is to say what calls Beginning with a database of 1798 focal dystonia in musicians. According to registered theses as of September 30, their research, 13 publications were 2016, including theses from the music registered in the Dialnet database, 1 in discipline and other directly related areas SciELO and 555 in the Google Scholar of music, it analyzes the record of works search engine. After a rigorous search and since 1974. As a result, it reports the selection procedures in different databases increase in the production of scientific and following the "law of productivity of literature by decades, whose behavior authors" (Lotka, 1926) and "law of indicates the dinner of works for 1990, dispersion of scientific one hundred works for 2011 and two literature" (Bradford, 1934) the list was hundred between 2015 and established with 43 most important 2016.

articles of literature in WoS (Web of Science) on music and dystonia. Finally, the work "Bibliometric study on body percussion until 2017" by Serna and

Similarly, it is possible to refer to the Romero (2018). For this research, the "Bibliometric Analysis of the works of databases Dialnet, Eric, Web of Science, Bachelor's Degree in Music of the Faculty Scopus, PubMed and APA PsycNet were of Education and Arts of the Conservatory consulted finding 120 works of which 77 of Tolima (2008-2010)" by Hernández were selected for analysis. The study is (2010). It presents the result of the analysis characterized by being emp-rich-analyst of 27 works of degree in which developed (quantitative) and maintains its Ex post methodologies were cataloged, number of facto retrospective design from the students-authors of the projects, directors perspective of Montero and León 2007, (tutors), most cited authors, the lines of using the technique of content analysis research in which the works, tools or whose search strategy consisted in locating instruments used for the collection of the descriptors "percusión corporal" information and contributions in the local "bodypercussion" "body music" and musical development are registered. It was "bodymusic". The variables studied were found that of the twenty-seven level of production with respect to the year, undergraduate works, ten belong to the types of documents, authors, countries, line of vernacular music, eight belong to level of use of scientific literature, among the line of music and pedagogy, four works others. As part of the results it was found of history and institutional tradition, one that the number of publications per year work in the line of curricular innovation ranges between 1 (1.3%) and 21 (25.97%) and four does not register line of research. being 2014 the highest productivity.

Most of the works assume the principles of As for the type of document it was qualitative, mu-psychological concluded that 57.14% is published in re- methodology and to a lesser extent vista, 41.56% in book format, 1.30% in ethnographic, historical and action thesis format. In turn, 54 of the articles have research studies are performed. been published from congresses and 14 in

In the same line of analysis of degree university teaching days at the University of disertations Alicante. Of the 44 articles published, the production varies between 1 and 13 articles per year.

Method

This work constitutes an exploratory and descriptive research in a first phase, it is framed in bibliometric studies and aims to approach the film production related to The Orchestra System from Venezuelan universities.

Firstly, the repositories of the Venezuelan universities via web were taken as a basis of data by means of the descriptor Music, Musical Education, Symphony Orchestra and Orchestras System with different combinations of descriptors. In addition, the search for jobs was carried out directly in the central libraries, faculties and schools of Venezuelan universities, for which all undergraduate and postgraduate works were recorded focusing on the field of music and with special emphasis on those related to El Sistema.

Then a debugging of the data to those

related to The System of Orchestras and Choirs of Venezuela. It was taken as a period from 1998 to 2018 in order to develop a precise and not scattered database.

A content analysis of each work was carried out in order to categorize the topics, which are mostly classified as: musical education (learning strategies, instrumental teaching methods), repertorial analysis, interpretative proposals, orchestral direction, choral direction, values, leadership, managerial skills, architecture and institutional image, urbanism and identity space, social communication, sociology through the System: social impact, talent formation, among others.

At the same time, the statistical record of the data was used in order to have the references associated with thematic trends, year of publication, levels of production by university, among others.

Results

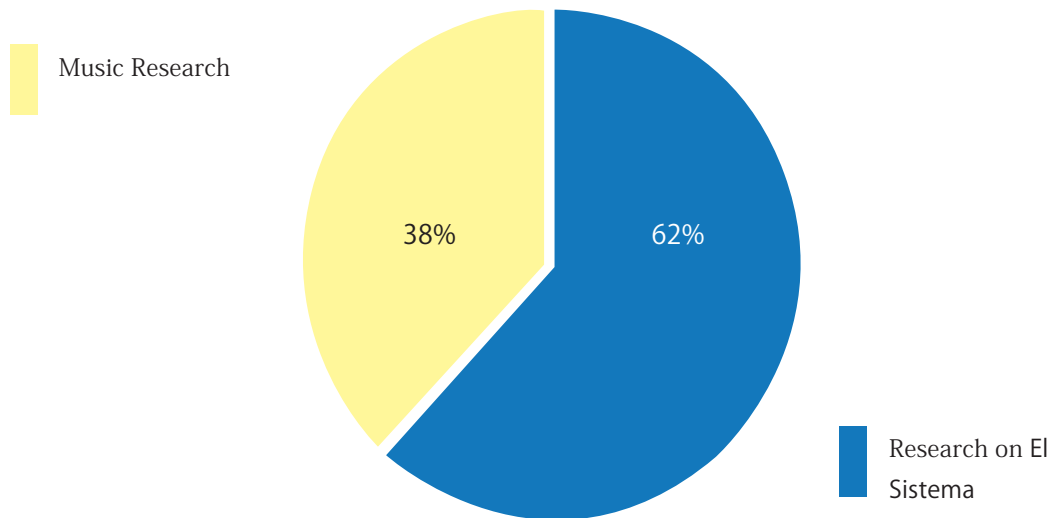
Studies of El Sistema within the framework of Venezuelan Universities.

The results of the studies recorded at the Universidad Nacional Experimental de los Llanos Centrales Romulo Gallegos-UNERG, Universidad Nacional Abierta-UNA, Universidad Nacional de Carabobo-UC, Universidad Experimental Simón Rodríguez-UNESR, Universidad Centroccidental Lisandro Alvarado-UCV are reported and Rafael Urdaneta University. It is important to highlight the problems of the repositories of most of the selected universities, which are out of date and digital platforms have presented problems for access from the web.

Undergraduate and postgraduate work, mostly subscribe to disciplinary studies such as instrumental execution, others study the musical phenomenon from the socio-logical and educational perspective. In the framework of El Sistema, the works include studies in musical education, instrumental performance, orchestral direction and choral. Among the disciplines related to music is possible to mention: sociology, architecture, social communication, liberal studies, human rights, education-communication, psychology and dentistry. In this way it is possible to affirm that The System has been the object of extensive study extending the interest to other areas and factors beyond music.

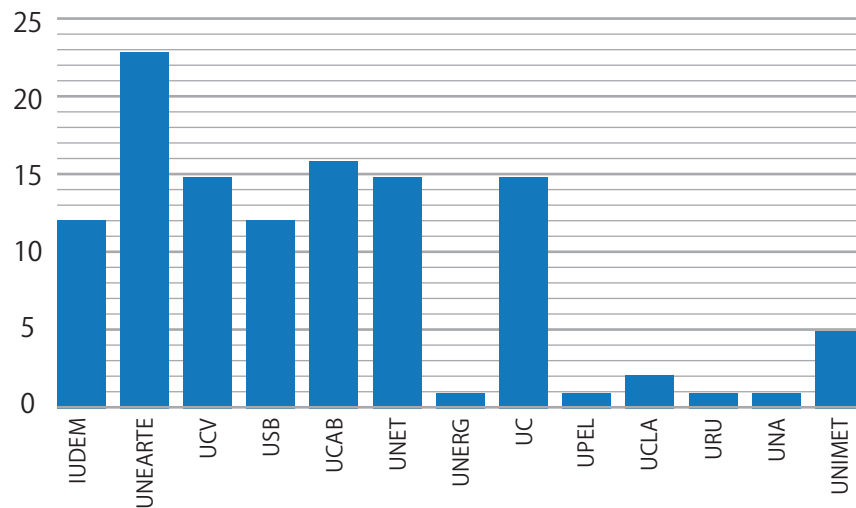
So far, a total of 200 works in the field of music have been registered in the database for this research, of which 124 are investigations whose object of direct study is The System and in some works is approached indirectly.

Graph N° 1.- Degree Dissertations registered in the field of music at Venezuelan Universities.



Scientific production behaves in the various fields of study, undergraduate differently according to the accademic offer and postgraduate production varies of each university, but also due to the according to the university. interest El sistema has attracted

Gráfico N° 2.- Degree disertations registered by university



IUDEM: Instituto Universitarios de Estudios Musicales Ahora UNEARTE
UNEARTE. Universidad Nacional Experimental de las Artes
UCV: Universidad Central de Venezuela

USB: Universidad Simón Bolívar
UCAB: Universidad Católica Andrés Bello
UNET: Universidad Nacional Experimental del Táchira

UNERG: Universidad Nacional Experimental Rómulo Gallegos
UC: Universidad de Carabobo
UPEL: Universidad Pedagógica Experimental Libertador.- IPC. Instituto Pedagógico de Caracas

UCLA: Universidad Centroccidental Lisandro Alvarado
URU: Universidad Rafael Urdaneta
UNA: Universidad Nacional Abierta
UNIMET: Universidad Metropolitana

As can be seen, the Universidad Nacional Experimental de las Artes is the university with the highest registration of undergraduate degree studies with 29.1% of the studies addressed by El Sistema as an object of inquiry. Among the investigations it is possible to mention works of undergraduate of musical education directed to the study of the development of musical competences associated to the area of the musical language, harmony, audioperceptive and the learning of the musical notation, proposals of planning, strategies, repertorial content and didactic resources directed to children of the different levels, programs and nuclei of The System as well as of the Conservatory of Music Simón Bol var.

Another topic of research in the area of music education in Unearte from its beginnings as IUDEM, is didactics for instrumental execution. These are works in the field of music education that focuses on the teaching of double bass, viola, four, cello, violin and piano, the development of teaching materials, methodologies, technical exercises and pedagogical guidelines for the technique of performance and in some cases the use of traditional Venezuelan music repertoire for the development of instrumental technical skills.

For its part, the Andrés Bello Catholic University is distinguished by its work in the area of social communication, socio-log a and psychology with 13.3% in works on multimedia reporting, investigative journalism, documentaries on the milestones of The System, proposals of communication strategies, ICT and social networks, needs of technological adaptations, analysis of values, sociology of the musical formation of el sistema, characterization of the nuclei: dynamics and dotation,

job expectations and training of social capital, among others.

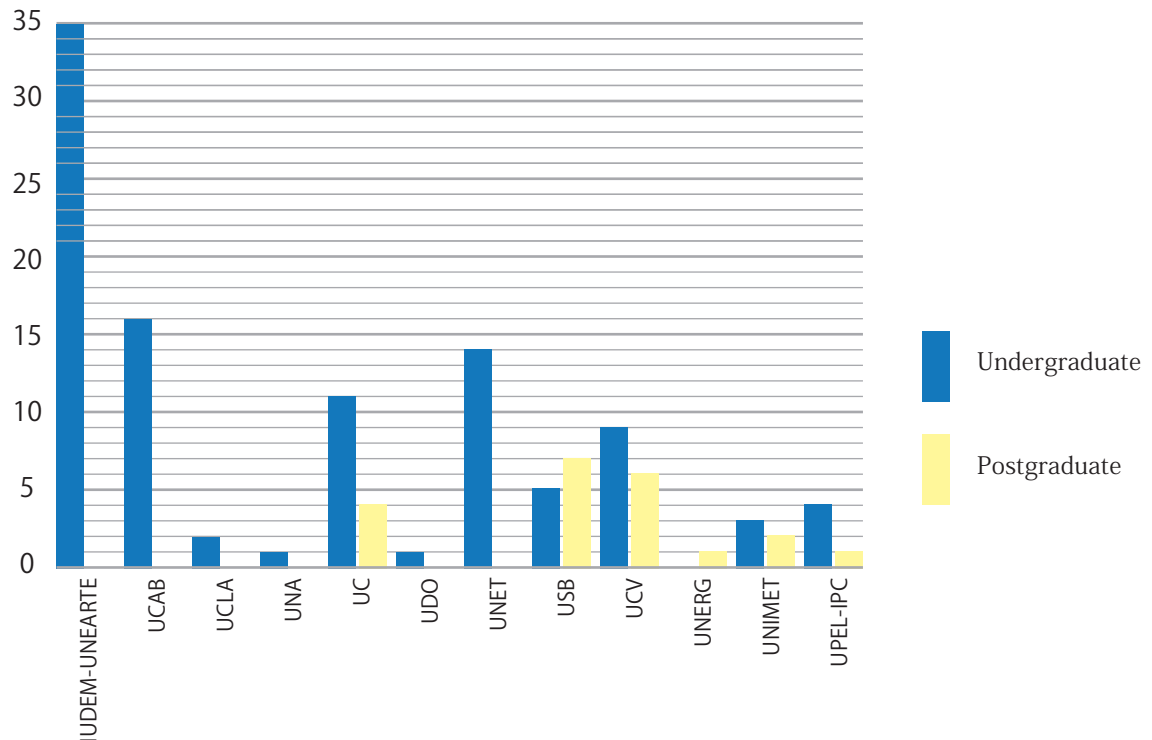
The Andrés Bello Catholic University together with the University of Carabobo 10.7% and the University of Táchira 11.6%, outline the social role of music and El Sistema, the prison experiences, the analysis of the phenomenology through El Sistema in the promotion of values, identity, sense of belonging and characteristic teamwork within the dynamics of collective practice of music, proposals of musical management, disciplinary works in the field of choral direction and lyrical singing. At the same time, the participants of the different studies compare The System and the school reality in the formal educational system.

The Simón Bol var University, with 35%, stands out for postgraduate studies in music, highlighting four works of orchestral direction, one of which addresses the history of the school of direction in Venezuela since 1950, others address the leadership and training of the Director (Conductor), philosophy of a and mission of El Sistema, instrumental execution specifically on the teaching of viol n, a musicological approach on the clarinet in Venezuela, five of architecture in which the core as symbolic space and its mediating function is addressed establishing a relationship between the social and cultural dynamics of the city and the areas of spontaneous development, i.e. the neighborhood, core and identity, environment and infrastructure, their contradictions, adaptation and maintenance needs, repercussions on academic and musical performance.

Another university that stands out for undergraduate and postgraduate studies is the Central University of Venezuela (8.8%-pre and 30% post) in the fields of human rights, architecture, dentistry, psychology and cultural policies.

Number of Undergraduate and Postgraduate degree dissertations by University

GraphN° 3 Graduate and Graduate Bachelor's degrees by University

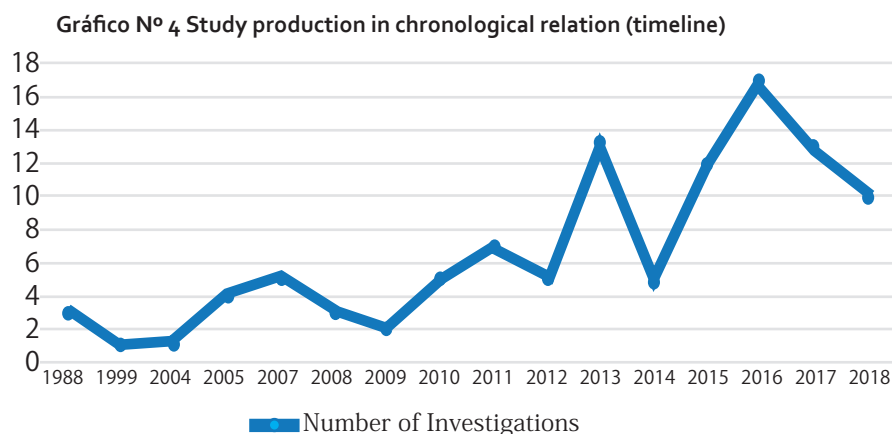


82.5% of the studies correspond to the undergraduate level and 17.5% are enrolled at the postgraduate level. The university with the highest number of postgraduate studies is the Simón Bolívar University with 35%, this because it offers master's degrees in music in the specialties of performance, choral direction and orchestral direction, followed by the Central University of Venezuela 30% with works in the master's degrees in social communication, master's degree in management and cultural policies and the master's degree in human rights.

In third place we find Carabobo University 20% with Advanced Management and Education studies.

Scientific production of universities in temporal relationship.

As for the timeline, even though an extended period 1998-2018 is established, the aim is to continue searching for work for the registration of scientific productions made, since there is no exclusive database of research by El Sistema in Venezuela.



According to the timeline and in correspondence to the number of scientific productions is observed a progressive development of works on The System, increasing the research for the year 2013 with a total of 13 studies registered and in the years 2015, 2016 and 2017 maintaining with 12, 16 and 13 works respectively, lowering the production for 2018 to 10 works registered so far.

From 1998 to 2012, a total of 36 works were carried out (according to the register) ranging from 3 to 7 jobs, i.e. an average of 3.27 works per year.

On the other hand it is interesting to observe the trend in scientific production in undergraduate and postgraduate according to each university. Thus, for example, the highest concentration of undergraduate work is found in Unearte and the University of Carabobo, while at the postgraduate level stands out the Simón Bol var University and the Central University of Venezuela, although the latter has a greater variety of studies in differentiated fields.

Some Themes and Authors of degree dissertations by University.

The National System of Orchestras and Choirs of Venezuela in its exponential growth, has not only diversified musical proposals through programs such as popular music and other genres, special education program, prison program, Luther a program, but evidence a fertile field of pedagogical, managerial, techno-logical and scientific development.

That is why, for Venezuelan universities, The System is not only conceived as a social program for the pedagogical rescue of children and young people in the country, but as a model of social development that calls for the formation of talent in different areas of knowledge such as social communication (virtual proposals, audiovisual production), the ex-experimental sciences such as clinical psychology, dentistry, among others.

The following is a description of some of the topics found in the different research carried out by the authors in Venezuelan universities.

Chart N°1
Lenguaje Musical

Research Field	Theme	Title	University
Musical Education	Didactic Games	Relevance of musical didactic games for the learning notation in children aged 7 to 10 years preparatory level of musical language. Marquez, Mariela. Oct. 2005.	IUDEM
	Teaching Strategy. Hearing and Harmony	Proposals for teaching strategies for the audition of harmony contents in the subject musical texture II of the Conservatory of Music Simon Bolivar. Perez Vicky June 2013	UNEARTE

Chart N°2
Formación Docente

Research Field	Theme	Title	University
Musical Education	Orchestral Preparation	Theoretical and technical elements to be handled by the orchestral trainer for the elaboration of a work plan that contributes to laying the foundations in the musical initiation of children between 7 and 12 years from their participation in an orchestra of cures. Rivas, Tupac Nov. 1998.	IUDEM
	Instructors Simon Bolivar Program	Proposal for pedagogical training for instructors of the Simón Bolívar Program of the National System of Orchestras and Choirs of Youth and Children of Venezuela. Salcedo Alfredo, Suárez Ana. July 2015.	UPEL.-IPC

From the field of educational research, in addition, some instructors do not know some studies show the need for teacher the principles and pedagogical strategies training for teachers of the Nuclei and the that favor the teaching and learning process. programs that are developed in the schools Hence, some educational proposals respond of the Basic System. Given the instrumental to the training needs of musicians in the technical expertise of the orchestral labor field. musicians, who

Cuadro N°3
Estudios Interdisciplinarios

Research Field	Theme	Title	University
Musical Education Special Education	Musical Initiation Program and Special Education Program	Musical Initiation Program for the Training of Students with Special Educational Needs with Cognitive Deficit Attending the Conservatory Foundation "Vicente Emilio Sojo" of Barquisimeto. Zárraga S. Lourdes June 2004	UNA

The inclusive nature of El Sistema has allowed many children with or without disabilities to have access to and the role of music in the development of opportunity to enjoy the collective children's capacities, responding to the practice of music. Researchers have concern of many young people to integrate developed pedagogical proposals allowing El Sistema.

Cuadro N°4
Didactica instrumental

Research Field	Theme	Title	University
Musical Education	Técnica de la ejecución del violonchelo para niños de Iniciación	Instrumental teaching for the development of the technique of the execution of the cello aimed at children of initiation belonging to the National System of orchestras and youth and children's choirs of Venezuela. CANTV core. Isis Lucena. November 2017. UPEL-IPC.	UPEL-IPC
	Metodología de Enseñanza del Maestro José Francisco del Castillo	Characterization of the methodology of teaching of José del Castillo. Salas Yolimar. Dec 2007.	IUDEM

The considerations of a didactic approach applied to the development of the execution technique, illustrate the approaches of many authors concerned with obtaining efficient results in the execution of an increasingly demanding repertoire and that for some researchers, do not with the technical possibilities according to the age of the children and adolescents. Therefore, understanding the different methods, techniques and practices for teaching the instrument involved recording teaching practices, and even analyzing the different schools of instrumental teaching.

Cuadro N°5
Repertorio y Técnica de Ejecución

Research Field	Theme	Title	University
Instrumental Interpretation	Desarrollo de la técnica del oboe en Orquestas Preinfantiles	Approach to the skills that are acquired in the initial level of oboe and its relationship with the repertoire of the Pre- childhood orchestras. Bolivar, Erick. May. 2007	IUDEM
	Estudios Interdisciplinarios	A digitization guide for Cello: a proposal based on a fragment of the works used in the youth orchestras of Fundamusal Bolivar. Hernández, Manuel Mayo 2013.	UNEARTE
		Meléndez Abimael. Focal distonía in the left hand in violinists. Sep 2013.	
	Educ. Musical	Musculoskeletal problems in violists caused by incorrect postures and their prevention through a program of exercises of muscle conditioning. Rodriguez, Ira. Nov. 1998	IUDEM

The analysis of instrumental execution takes another perspective, in this case, from the performer's skills around the repertoire as part of the technical development scaffolding. At the same time, the biomechanical and postural problems of the

musicians in relation to execution. The problems around the mastery of basic and correct postures are studied by the authors as one of the causes that affect the health and musical performance of musicians.

Tabla N°6
Formación y Desarrollo Social desde otros campos de estudio.

Research Field	Theme	Title	University
Sociology	Formación Profesional	"Why Do I Want My Son To Be A Musician? Expectations of mothers, whose children are in the OSIC" Perez Emma & RojasYurian Oct. 2013	UCAB
Psychology	Estrategia de Enseñanza. Audición y Armonía	Influence of Belonging to prison orchestras, socio-demographic, judicial, social support variable of coping and depression, on psychological well-being in women deprived of liberty. Aragon Annie, Capie Barbara. 111	
Social Communication	Marketing y Estrategia Comunicacional	Design of a communicational strategy of endo-marketing for the youth symphony orchestra of Caracas. Yasmin Lina. 2014	
Arquitecthure	Urbanismo Propuestas Arquitectónica	Identity Symphonic Spaces. The Nuclei of the National System of Orchestras as meeting places and forgers of community identity. Apr. 2018 Acevedo P. Anabella	USB

From the field of social communication, various studies try to determine the strengths and weaknesses of the communication flow, as well as interpret the communication strategies used in the different levels and spaces of El Sistema. In this way, various strategies, documentaries, research reports and web development proposals are proposed in which narratives, pedagogical practices, experiences of musicians and other people related to the System are recorded.

On the other hand, sociological studies analyze social interactions and the ways in which The System, constitutes a space for personal improvement, the development of the city, give to and the achievement of professional objectives.

Other studies, from urban planning or architecture, compare the conditions of the nuclei and modules through the contextual realities of different geographical areas. At the same time it reveals how the nuclei become symbolic spaces of mediation and peace, especially those that are in areas of difficult access.

Cuadro N°7
Estudios de Postgrado

Research Field	Theme	Title	University
Public Policies and Cultural Management	Cultural Management	"El Sistema" is a model of cultural management in Venezuela of international interest. Márvez, Ana (2015). Master in Management and Cultural Policies. FHyE-UCV	UCV
Clinical Psychology	Psycho diagnostic	Personality traits in orchestra musicians through the structural variables of Rorschach's psychodiagnosis. Contreras Patricia, Márquez Carla & Zambrano Greicy Jul. 2018	
Dentistry	Orthodontics	Relationship between dental malocclusions and the performance of made-up wind instruments. Duarte A. Aiskel N. Oct. 2011. Masters of Dentistry	

As a Conclusion

As it is possible to observe in this first phase, it describes the trends of studies by universities, number of papers registered, their location by levels, topics among others, that is, the review of scientific activity, allowing to approach the state of the question about the university production around The System. As the search for the investigations is still ongoing, only a general description of the data has been possible.

In this sense it is possible to affirm that the thematic trends and their associations are framed in the academic offers by university, which explains that Universidad Nacional Experimental de las Artes and Universidad Experimental del Táchira have a higher tendency of disciplinary studies in undergraduate, such as works in the field of music in choral and orchestral direction, instrumental execution mainly in repertorial analysis, pedagogical proposals in musical language and harmony, guides of digitations, among others. Meanwhile, the University of Carabobo and the UPEL- Instituto Pedagógico de Caracas- promote studies related to didactics and pedagogical approaches, Venezuelan traditional music and the analysis of El Sistema programs such as Program Simón Bol var and Alma llanera. At the Universidad Católica Andrés Bello more studies in the field of social communication and sociology prevail, and the Universidad Central de Venezuela has a greater number of thematic diversities that incorporate architecture, musicology, social communication, human rights, psychology, dentistry and management and cultural policies.

As for undergraduate and postgraduate studies, Simón Bol var University has the highest record of undergraduate and postgraduate work.

two associated to the discipline of music at the master's level; the UC postgraduate studies focus on management and the UCV in the field of cultural policies, management, human rights and social communication.

As for the number of obstacles around the System, there is an increase in research studies per year, possibly due to the ability of The System to expand its range of action and the diversification of musical programs that has been developing. From 2013 to 2018 the growth of studies has been 150% of scientific production.

The authors' view of El Sistema from Venezuelan universities promotes its conception as a fertile ground for many disciplinary paths favorable to innovation, ethics and transformation.

The System is recognized from research as a space for innovation and improvement of educational and training processes of its musicians. The contradictions of a living organism are also described by its researchers as opportunities for the development of new lines of research. The challenges of training, equity and equality, the development of an inclusive policy for access to music, the expectations of progress and well-being of its young musicians, the contextual conditions and infrastructure of nuclei, as well as the sociocultural experiences of its beneficiaries, are variables of analysis and research inquietudes.

From this perspective, The System is projected as an increasingly diverse study space, its impact will continue to generate questions and concerns about the development of its pedagogical and musical model.

Sources

- Alemán, X., et al., (2016). *Los efectos de la formación musical en el desarrollo infantil: una prueba aleatoria de El Sistema en Venezuela*. Banco Interamericano de Desarrollo (BID): División de Protección Social y Salud (nota técnica del BID n IDB-TN-1171). Recuperado de <https://publications.iadb.org/publications/spanish/document/Los-efectos-de-la-formaci%C3%B3n-musical-en-el-desarrollo-infantil-Una-prueba-aleatoria-de-El-Sistema-en-Venezuela.pdf>.
- Araujo, J. & Arencibia J. (2002). Informetría, bibliometría y cienciometría: aspectos teórico-prácticos. *ACIMED* 10(4).
- Calderón, Y. (2010). *Estudios bibliométrico de la producción científica en la Ciencias Agropecuarias de Cuba, México y Brasil a través del Science Citation Index durante el período 2005-2008*. (Tesis Facultad de Comunicación). Universidad de la Habana.
- Gorbea P. Salvador (2016). Una nueva perspectiva teórica de la bibliometría basada en su dimensión histórica y sus referentes temporales. *Investig. bibl*, 30(70). Recuperado de <http://dx.doi.org/10.1016/j.ibbai.2016.10.001>
- Guayara, A. H.(2010). *Análisis bibliométrico de los Trabajos de Grado de la Licenciatura en Música del Conservatorio del Tolima (2008-2010)*. Recuperado de http://conservatoriodeltolima.edu.co/images/revistas/MCP2/11_Analisis_bibliometrico.pdf
- Maffesoli (2005). *El Conocimiento Ordinario. Compendio de Sociología*. Fondo de Cultura Económica: México.
- PNUD. (2008). *Arquitectura Musical. Talento en Desarrollo*. Centro Latinoamericano de Acción Social por la Música.
- _____. (2015). *Cuaderno de Desarrollo Humano. Prácticas Ejemplares en Inclusión Social y Cultura de Paz*.
- Sarrouy Alix. (2016). *Actores de Educación Musical: Etnografía comparativa entre tres Núcleos inspirados en el Programa de El Sistema: Venezuela, Brasil y Portugal*. (Tesis Doctoral). Université Sorbonne Nouvelle. Paris
- Schön, D. (1998). *El Profesional Reflexivo. Cómo piensan los profesionales cuando actúan*. Barcelona: Paidós.
- Serna, et al., (2018). Investigación en Percusión Corporal. Estudio Bibliométrico de la Percusión corporal hasta 2017. *Innovación y Modelos de enseñanza-aprendizaje en educación Superior*. Ediciones de la Universidad de Murcia.



REVIEW



Approaching the Philosophical Thought of Master Jose Antonio Abreu

I Compass: "First Philosophical Pillar"

"Music is an expressive form of love, it is a bond that man maintains not only with nature, but with the supernatural, with God..."

Master

JOSÉ ANTONIO ABREU

The following lines are not reflections of scholarship. They are an easy invitation to reflect on the transcendence of knowledge and its social relevance. To approach like this, to the pleasure of many and the displeasure of few, to the genius of the man who loved Venezuela, José Antonio Abreu Anselmi. To delve into the onto-epistemic foundations of his ideology is not just any mission. Admiration is present, but neither is it

be the ditirambo. It will then be necessary, sheltered from objectivity and independence, to walk the historical canvas in which at the age of six, little Abreu begins to breathe the love for music; a natural dimension and necessary in his life. A dream of the heart, and an early question with depth art, social and basic, that brings with it the foundation of the "first philosophical pillar" that originates the ideology of the thought of Master Abreu and founds the organizational bases of The System. The desire to serve, "The Service", natural axiological attribute of that ontological and epistemic framework. Platform of his Humanist discourse. Thus, this first philosophical attempt invites us to wield the baton of Social Work with philosophical avidity and scientific expediency, with ethical strength. An ardent desire to, through research management, turn our educational scenarios into spheres of social fertility, exaltation of excellence to work and art.

Reminder

Quoting from an exceptional fragment of the book "The Best Leader in History"¹ by the Argentine writer Lucas Leys, in which he makes a commendable analysis, as an art curator would, of the dazzling life and leadership of Jesus Christ, the following is extracted from his 3rd Chapter:

Analyzing the most prominent figures of the past century, Time magazine records that in 1994, Mother Teresa was invited to a presidential breakfast at the White House. When he spoke in the presence of the world leaders, he began by saying: "St. John teaches us that he who says he loves God but does not love his brother is a liar and you here either learn to love each other, or you are a liar."

Why would a lot of world leaders invite and endure an old woman to speak like this? Because of the relevance of the service. Her sacrifice of life and her influence among the poorest of the poor and wretched in Kolkata had made her relevant to the world leaders of her time. His service gave depth, weight and volume to his words. (Leys, 2012, p.51).

In the light of these words, and far from the attempt to make a biographical analogy, to the liking of many and the disgust of few, it is inevitable to bring to memory the relevance and genius of the man who loved Venezuela, José Antonio Abreu Anselmi. Venezuelan, born in Valera, Trujillo state, on May 7, 1939. Beyond the concert of voices and instruments that play and sing the favorable of a work of social relevance, of the notorious of a struggle that is visible with particular emphasis on vulnerability and transcends borders with the imprint of a systematic

a project of human and artistic depth, undeniable is, in light of the palpable, the distinction in it of a noble thought, which calls us to approach his ideas, with the task of investigating in its depth and specifying in the character of his ontology.

Given this, it is pertinent to ask

How close are we to knowing the philosophical depth of José Antonio Abreu's thought? What are the notions that found their ideology?...and from it how to make viable positions and processes that allow us to identify and systematize the concepts that derive from their philosophical and scientific components?

From there, the lines that follow will not be a reflection of the scholarly. No pretensions to transit in failed auscultations. It is the invitation to deep reflections that motivate to rethink the transcendence of the pertinent knowledge, to bring to image and to enter with philosophical prestige and scientific avidity the character and genius of this outstanding character of the contemporary social history.

The relevance of a visionary.

Thus, from the shelter of the promising work of José Antonio Abreu, today I allow myself to begin in this part and in the light of the scientific foundation that gives me life stories, outline the most outstanding attributes that emerge from his nature as a man of service. I quote below:

- Its Human essence (Simplicity and Nature): Familiarity. Brotherhood. Friendships. Humility...
- The Profession (The Constant Search): Artist. Musician. Economist. Sociologist. Political scientist. Philosopher. Man of One Hundred...
- Thought (Genius and Depth): Ethics. Visionary. Aesthetic. Creative. Novel. Smart. Strategic. Artistic. Humanist. Patriotic...

¹ Laws, L. (2012) The best leader in history. Editorial Vida - 2012. Miami, Florida.

- The Action (Systematic and Regular): Tenaz. Innovative. Determined. Discipline. Moral. Sensitive. Steady. Persevering...
- His Work (The System): A powerful collective tool of social organization. (Hurtado, 2016).

Inevitable is to hide the admiration for the man who gave everything in love for art as a maximum benefit to Venezuela - the nation and the world. A tireless seeker of affirmative, positive and optimistic eras to strengthen our collective consciousness and national character. La Fenice Theater, Venice, Italy (2018):

"José Antonio Abreu believed in music as a school of life. This is perhaps the man who, with music, has done more for man and for music."

The Visionary. He provided as few, depth, weight and volume to his word. He expresses in the regio of his voice in the Ted Prize Speech - 2012: "I saw from the first essay the future trajectory of this, why - that trajectory gave me the magnitude of the challenge that posed me that essay".

A Prominent Nationalist. He lets us feel the gallantry of his lyrics: "I saw in the orchestras the most beautiful expression of national unity. I saw a Venezuela that was thriving, full of wills and efforts to achieve what we want. I saw a Venezuela proud of its musicians who triumph and excel at the highest level in the world."

The words that honor the feeling of a distinguished artist such as the master Gustavo Dudamel, who on March 24, 2018, expressed: "Music and art have lost one of their most luminous figures," are testimony to his proven vision. Master José Antonio Abreu, like no one in our time, pointed out that art is a universal right and that inspiration and beauty irreversibly transform the soul of a child, making him a fuller, healthier, more complete, happier human being and, therefore, a better citizen."

Persevering vocation in the service of humanity. El Sistema, central character of the fruitful and dense work of this Venezuelan-famous, reflective and sober, whose life was always at the service of Venezuela-which he anticipated in his meditations. A project in which he synthesized with transdisciplinary ingenuity the contexts of economics, management, politics, pedagogy and art. A passionate patriot who lovingly forged experience and knowledge with a spirit of gallantry.

Master Abreu, as he is known to him, had the gift of conviction, and he knew how to inspire confidence. To these qualities are given, to a large extent, the amazing "triumphs" that he obtained in such difficult circumstances that another man without such endowments and without his strength of soul would have been discouraged. Genius creator par excellence, he drew resources from nothing.

Approaching the ideology.

To delve into the onto-epistemic foundations of the ideology of a great thinker like José Antonio Abreu was, is not any mission. Those who have been the foundation of his ideas and concepts, and the protagonist of the impact of his work, honor the distinction of a higher social work.

In that sense, to fit ourselves with objectivity when assuming the task of transiting the narrative of a passionate and distinguished life, is a challenge or logic.

But this sentiment should not lead to a commendable epistemic task, much less to diatribe. Necessary is with great seriousness and responsibility, to do herme-neusis and writing away from such nonsense.

Thus, the dividing line between my experiences and the maintenance of independence in the processes of construction of knowledge, challenges the layout of each sentence exposed here.

Therefore, it is necessary for me to express a firm stance against objectivity, scientific criteria, depth and breadth; far from interests that skew the real status of the object on which my scientific opinions will be issued.

Therefore, it is appropriate to support in the style and historical consciousness of Augusto Mijares, a Venezuelan writer who took on with passion and determination the mission of finding in our history evidence of the moral, cultural and intellectual dimension, to meet the affirmative, spiritual and human.

Thus, and from the practice that characterized it, it is worth quoting Mijares (1987), who when referring to "The Liberator" mentions the following:

Demanding that an author be objective in narrating an exciting life is a misunderstanding; just as the attempt to humanize heroes, so often voiced about biographies, is an insufferable pedanter.

In any case, that humanization of the extraordinary man cannot consist in earnestly seeking small effects from him, as if that were reduced to the common standard. More in accordance with reality would be, on the contrary, to insist that their misfortunes and fainting can be justified by the same reasons that explain us of the other men, and without the character himself descend from his exceptional category.

I'm also not attracted to the classic depiction of justice, like a bandaged tattoo with a scale in its hand. I prefer the combatant justice of the saints and of the heroes, who with alert eyes and accompanied by love, people and enthusiasm, is ready to travel the world like a living goddess; not the one who waits on a throne for the oppressed to come to beg, but the one who comes out to seek them.

And since that was the justice Bolivar believed in, according to her it is as

it must be judged; not on the scale of the es-

impassive tattoo. (p. 2)

In the light of what has been outlined, and from the respect and honor for the brave and forced, we must then, with intelligence and patience, remove the figure of the "god" that the perquisites created, or those of the "strategic mischief" that the evil intention and envy of few were built around the figure of Abreu.

There's no place for the legend. Price-that is to do a good job of phenomenological "sieve" to keep only the "grain" of its ideology.

This is how, from that epistemological horn, we are unveiled to El Maestro, another passionate and distinguished, who touching the cultural order of his nation, gives his life beating in the systematic purpose to acrisolate his artistic work for love of the human.

History proves, and the experiences of many generations of children and young people, tell the man of distinguished artistic sensitivity, of tireless search for excellence, who rejected and condemned all outrages and any form of human injustice, who did not hesitate to censor actions that threatened art and who rebelled relentlessly in the face of the accommodating actions of social work.

To assume that a man of tenacity and dedication in his work, as Abreu was, must necessarily be an individual of shattering outbursts, that a genius cannot share trivial feelings, and that kindness and affection do not fit into an energetic character, are prejudices too widespread.

Thus, his work conquers a sensitive, entrepreneurial and providential dynamic of life. Incessant rectifications are developed in all his actions, among alternatives of failures and victories that his constancy overcame unperturbed. Although it cannot be said that in all of them he "won", he can assure himself that he "never gave up", because he was always ready to resume with inexhaustible faith and courage.

The Founding Idea.

History, faithful companion of the "Philosophical Admiration".

They assure scholars in the matter, how the evolution of history reveals the substantive interest of humanity, at all times, to go progressively after the search for a rational form of world domination.

In this line, from the remote to the near, the transition is aroused that goes from a narrative language of stories of gods and heroes, to a progressive argumentative language that transverses the unfinished dynamics of search for human being- no. It's the much-touted transition from myth to logos. In this regard, in the work "History of the Philosophy states:

"Men began to philosophize moved by admiration, and they continue to do so." Aristotle's statement, which originates from Plato and which is still valid today, means "philosophical admiration" the wonder at phenomena and inapplicable events, from which the question about causes arises. (Delius and Gatzemeier, 2005, p.6)

In this sense, and in a firm call to see the harsh treatment we give to the Philosophy of a as a closed discipline and of exclusive access, there is what Mor n (1999) expresses, which states: "The Philosophy of a is, above all, a power of interrogation and reflection on the great problems of knowledge and the human condition". (p. 25).

Hence, the interest of promoting a living and conscious dynamic that transits in that going back and forth of explanations and arguments around the distinguished thought of José Antonio Abreu. And from that "philosophical admiration", apply considerations that show good judgment, reflection and maturity. As, as Martínez Miguélez (2014) states: "There can be no science if there is no philosophy of a way of thinking- to below".

In the light of all the experiences and anecdotes that account for El Sistema, and in the framework of the purpose of delving into the thought of José Antonio Abreu, it is a fundamental task to think about history. Distinguish acts and facts in conscious

new, in the face of events, with depth, freedom and independence.

Augusto Mijares was quoted in the chapter dedicated to Vicente Lecuna in "Lo afirmativo venezolano y teros" (The Venezuelan Affirmative and Other Essays), a work first published in 1963: "If we do not draw any dynamic lessons from our history, it is not to be assumed that we will find them elsewhere". (p.189).

Within that same line, for Hegel, philosopher of German Idealism, history conditions knowledge. Like the "riverbed", it determines the ways of thinking. History is a progressive and rigorously rational march since its course is dominated and directed by reason, by the Idea (Litvinoff, 2009). From this point of view what in history counts are individuals in their rational or universal aspect.

Taking into account these considerations, today more than ever, the call to give a sound review of the founding and institutional history that sees the emergence of the social work of El Sistema becomes relevant. To walk, in the constant going and seeing, from the anecdote to the big story. Remembering the transcendent. To enter in a conscious and reflective way into the Founding Ideas and their Original Questions as well as their Explanations and Arguments. To propose the identification and integration of the Idearium, its onto-epistemic systematization and with it the methodological and formative character that is proper.

Those of us who have been part of the exciting task of Touching, Singing and Fighting (the founding slogan of the institutionalization of The System) know that refinement, as the epistemic foundation of his methodology of essays, is not obtained once and for all, like heavenly beatitude; it is necessary to approach it through conquests that need to be achieved and defended from a toda. It's not a state, but a mino.

In that order, it is worth mentioning that it must be a source of fascination in our institutional, community and intellectual texts, the vital task of approaching the thought of José Antonio Abreu. With a philosophical spirit and scientific precision. Not as champions of the feat, but with a collaborative vocation and probity of spirit, as an "Orchestra and a Choir".

Discovering Art.

Life is a scene that changes at every moment from childhood to maturity of an individual. We are often wrong in telling the story of great men, in the frantic effort to consider them from childhood, led straight to the end that awaits them. How many bifurcations appear at every step in the genius's path!

But Abreu's singularity breaks the traditional schemes of thought logic, and leaves it to be felt that constancy does not consist in doing the same thing always, but in directing - is always to the same end.

It is precisely his testimonial voice, which he tells us, in the 2nd Chapter of the work

"The Language of Harmony" (Revenga, 2011):

I discovered the music on that wonderful visit to Mount Carmel. My maternal grandparents were Italians from the island of Elba, from Marciana Alta. My grandfather was Antonio Anselmi Berti, they called him Don Tonino. He was a musician, conductor. He knew musical instruments well, especially wind instruments. (Abreu, 2011, p59)

In the midst of the avatars that life itself brings with it, the destiny of little José Antonio makes his way from the hand of God and His Will.

Love and family generosity come to his shelter, when he is sent to warm Mount Carmel to his grandmother's house, with which he establishes a wonderful relationship.

His curiosity soon emerged, when in the old musical boxes of Don Tonino, he scavenged uneasy and acutely, always finding the loving and illustrative accompaniment of his grandmother.

In this context, it marks a fact of great relevance in the bases that found the art-musical formation of Abreu, the knowledge and enjoyment of the teacher by Hugo Varillas, organist who played the harmonium in the church of Monte Carmelo.

This substantial event, allowed him to enter a fervent life of

faith, it also grants him his first experiences in Gregorian chant, and to take the first steps on the keyboard. Every day he heard it playing and singing, and with it comes the vocation for the piano, the first instrument he studies, in Barquisimeto², with his beloved teacher Dora Lisa Jimenez de Medina, a pedagogical figure of great influence in his professional growth.

In that same line of impact and great encounters was Aunt Alide Anselmi of Casanova, excellent teacher, through which the foundations of a musical and educational ideology, the passion for music and teaching are consolidated. El Maestro Reports (Abreu, 2011):

"The school was full of music...my aunt organized cultural events, had a real-truth stage and there the children sang, recited and staged plays." His exceptional vocation for art is affirmed in his heart in this way.

It is these precise moments that, on the canvas of a historical complex, and in light of the prevailing social dynamism of the time, at the age of six, the little Jose Antonio begins to breathe the immense love for music, and it becomes a natural and necessary dimension in his life.

From then on his serene childhood, full of generous and dedicated family stimuli, takes him in training and bussing, becoming aware of higher objectives.

The foundation of the first "Philosophical Pillar".

Abreu, in the words of Ted's 2012 Premises Speech, states in the majesty of his voice:

Since I was a child, from my earliest childhood I wanted to be a musician and thank God I managed to be one. I had from my teachers, my family, my community all the necessary support to become a musician and I dreamed all my life that the other children, the other young people, all the young

² Venezuelan city, capital of Lara state, located in the west of the country.

Venezuelans had the same opportunity. And hence the idea that was always seeded in my heart, of turning music into a deep and global reality of my country. (Visible at: <http://fundamusical.org.ve/maes-tro-abreu/>).

The thriving Venezuela of 1945, surreptitiously witnesses a colossal event, from an early and sensitive Artistic-Musical experience. The little José Antonio Abreu, lifting one of his first exercises of philosophical admiration and letting feel a deep collaborative desire, the dream of his whole life, asks: how do I share these musical experiences with the children and young people?

It is a dream, it is a sowing in the heart, it is a question with artistic depth and social roots, which brings with it the foundation of the "first philosophical pillar" that originates the ideology of thought of the Master José Antonio Abreu, and founds the organizational bases. This is the desire to serve, "The Service", a natural axiological attribute of the ontological and epistemic framework of the institutionalization of The System.

In this regard, the Association of Academies of the Spanish Language through its Dictionary of the Spanish Language, when consulting it online, allows us to look at its multiple meanings, in a wide range of notions and terms in relation to the concept of "Service". This action gives access to the encounter with attributes such as: delivery, favor, care, provision, contribution, effective performance, protection, making yourself available... are various words that account for and make analogy with this concept.

Within this intention, it can be found in the compact paragraphs presented by the Strong Dictionary of Original Words of the Old and New Testament, that the term Service is linked to the word "diakonia". Based on these considerations, the notion of service comes from the Greek root "diakon a", whose meaning is supported

in the effort for the benefit of others. In the early Christian Church, it was the term used to call a hospice or hospice established to assist the poor and the sick.

According to those versed in history, deaconry developed in the Greek and Romanesque world referring to those who serve with fervor and dedication on the spiritual, material and corporal planes. The same is true in Jewish culture, in the times of Jesus Christ, when contemplating the deaconry as domestic service, performed by slaves, servants and maids, men and women. In this cultural context, and as Matthew relates in his Gospel (Mt 20:28) Jesus expresses: the Son of Man did not come to be served, but to serve and give his life to the rescue of many; that is, he or Diakoneo; to be a servant, as host and friend.

In the light of the witness of life and work manifested by Master José Antonio Abreu, and from the considerations set out in the following paragraphs, the ontic relationship that is represented in analogy with the work founded on the dream of a small child who is caught by the fascination of art, and that early desire of his heart to place such experiences at the service of humanity is palpable.

Work and Diakoneo, the thought of José Antonio Abreu, which in its development for more than seven decades, was configured as a sustained process of professional and human growth, in whose transit it is possible to feel present the phenomenal subjectivity of Husserl and Heidegger, but also the thought of Lévinas from the transcendence of the "I" in his relationship with "the other". Thus, as in the light of the philosophical migration of this little New Zealand-born child, the first axiological, ontological and epistemic foundations of the social work of The System are founded. This gives rise to the paradigmatic shelter of its humanistic approach, as a notion that will permeate the aesthetic and ethical discourse that contextualizes the academic, artistic and organizational scenarios of said social work. It is then constituted, in the face of the historical coming of The System, Humanism

as one of the conceptual representations on which Abreu's thought will be sustained, that is, in an epistemic model of the principles, symbols, norms, protocols and criteria specific to the original culture of his ideology.

Humanism, the scholars assert, is a polysemic idea whose influence on thought has been perceived as a complex and influential historical phenomenon. Even in the shy of its meaning and the diversity of its semantics, Humanism, facing the thought of José Antonio Abreu, assumes philosophical singularity, and is nothing other than that

"to coexist in an endearing way, in the spirit of perfection and desire for excellence"; from the value to being, the value to the human and the person, the firm disposition of a harmonious coexistence as God's divine creation.

In this sense, it is worth quoting what Barrera mentions (2007), states: "...as humanism can be appreciated the different philosophical and methodological positions that encrypt the reason for being in the person, as a particular entity and as universal: the whole person, all people".

It is worth allowing the letter of the Master to illustrate and conceptualize the humanistic substance of his thought; Abreu states:

Humanity longs for the celebration of life, longs for harmony, longs for the well-being of millions of beings who have neither bread nor love. And in order to turn those yearnings into sustainable realities, we need to elevate the soul and identity of our peoples with a resurgent moral and spiritual consciousness, through innovative and creative endeavors. Only then will humanity have a quality of life and we will be able to honor the challenge or live in Peace, in Social Justice and in Spiritual Freedom.

Music is the voice of God, the call to embody that melody of light

may it light our hearts, may it light the lives of our children and grandchildren, of all families, of cities and of all countries. Until the Earth is a Planet of enlightened people".³

The epilog to the new reflections.

Making the approach viable.

In one of the Pauline epistles, the following is quoted: (Rom. 12:2) "Be not conformed to this age, but be transformed by the renewal of your understanding, that you may see what is the good will of God, pleasant and perfect." A sensitive and central statement that invites us to remain in the natural need to transcend in thought, an endless search for new ontologies. For sure, a call that, beyond the Christian fervor as Abreu's attribute, sustained as a cornerstone his vast intellect.

From there, as a propositional window that invites to take breath before a new landscape and to rethink our intellectual intentions, emerges the Chair of thought of Master José Antonio Abreu; a strategic Executive Institutional line (Fundamusal Simón Bolívar) posed as a socializing scenario that invites to the tangible praxis of the orchestration of knowledge of The System.

In this sense, it is worth saying that the mission of this will always be fixed in the purpose of transmitting a motivation, disturbing the intelligences, not in generating a pure knowledge, Promoting an institutional epistemic culture that allows us to understand ourselves in front of an ideology that transcends. At the same time- that, a new knowledge is generated, which favors an open and free way of thinking.

³ (Visible en: <http://fundamusal.org.ve/maestro-abreu/> "Música para iluminar, música para salvar").



In this context, it is relevant to address Morin (1999), who says "Knowledge is only knowledge as it is the organization, relationship and contextualization of information". Thus, this socializing scenario seeks, from the rationalexperiential, the sequencing and organization of historical, philosophical and scientific knowledge of the Master's thought, in favor of strengthening methodological and artistic institutional structures.

I have no doubt, then, that this scenario of research and training management acquires value for education, for art, society, culture and science. Opening ways to deepen aspects forgotten by moments, but which happen in a near imperceptible becoming, and that in the long run materialize in life experiences, awakening in the human being his senses and impregnating him with a reality of life, progress and evolution.

In light of this, it is necessary to wield the baton of Social Work with

philosophical avidity and scientific expediency, in an inclusive manner and with ethical strength. To turn our educational scenarios into spheres of social fertility, which exalt excellence to work and art.

These fleeting reflections of a first philosophical attempt, which still lie in the womb of this new socializing scenario, are added to the intention of constituting a firm contribution to the transcendence of The System.

Today, more than ever, it is necessary to dress ourselves in the formality of an ontological garment that covers with integrity the nakedness of our wisdom, and gives argumentative warmth to our discourse, with the firm intention of wearing a shoe, that in coherence with our reasonings, allows us to step firmly on the road and leave traces that draw the necessary transcendence of thought with the simplicity and nobility of our own human spirit.

Epilog, which is woven as a preamble to a "Il Compas":...

Sources

- Abreu, José A. *Entrevistas y Discursos del Maestro Abreu*. Recuperado de <http://fundamusical.org.ve/maestro-abreu/>
- Barrera, M. (2007). *Modelos epistémicos en investigación y en educación*. Caracas: Ediciones Quirón.
- Delius, C. y Gatzemeier, M. (2005). *Historia De La Filosofía. De la Antigüedad hasta nuestros días*. España: Editorial Konemann.
- Gilson, E. (2004). *El Espíritu de la Filosofía Medieval*. Madrid: Ediciones Rialp, S.A.
- Insaurrealde, A (2012). *La música como hecho cultural y social*. España: Literarte.
- Ley Orgánica de Educación (2009). Gaceta Oficial N° 5.929 Caracas 15 de Agosto de 2009.
- Leys, L. (2012). *El mejor líder de la Historia*. Miami, Florida: Editorial Vida.
- Litvinoff, D. (2009). *El concepto de Historia de Hegel a Marx*. XII Jornadas Interescuelas/Departamentos de Historia. Departamento de Historia, Facultad de Humanidades y Centro Regional Universitario Bariloche. Universidad Nacional del Comahue, San Carlos de Bariloche.
- Martínez, M. (2006). *Ciencia y Arte en la Metodología Cualitativa*. México: Trillas.
- Martínez, M. (2014). Sin filosofía no hay ciencia. El Diario de León. España. Recuperado de <https://www.diariodeleon.es/articulo/revista/sin-filosofia-ciencia>
- Mijares, A. (1963). *Lo Afirmativo Venezolano*. (1a ed.). Venezuela: Fundación Eugenio Mendoza.
- Mijares, A. (1987). *El Libertador*. Academia Nacional de la Historia. Caracas: Ediciones de la Presidencia de la República.
- Morín, E. (1997). *El Método. La Naturaleza de la Naturaleza. Tomo I*. (6ta ed.). Madrid, España: Ediciones Cátedra.
- Morín, E. (2002). *La cabeza bien puesta. Repensar la reforma. Reformar el pensamiento*. Buenos Aires, Argentina: Nueva Visión.
- Revinga, A. (2011). *El Lenguaje de la Armonía*. Venezuela: Editorial Artes.
- Soto, A. (2003). *La Cultura Musical Global: arte de las élites*. Buenos Aires, Argentina.
- Strong, J. (2002). *Diccionario Strong de Palabras Originales del Antiguo y Nuevo Testamento*. Editorial Caribe, Inc.
- Tishman, S. (2007) *Un aula para pensar: aprender y enseñar en una cultura del pensamiento*. Argentina: Colección estrategias del aula.
- Torres, A. (2013). *Pensamiento complejo y educación. Apuntes pedagógicos*. [Documento en Blog]. Recuperado de <http://edgarmorinmultiversidad.org/index.php/blog/35-educacion/387-pensamiento-complejo-y-educacion.html>
- Vides, G. (2012). *El método Suzuki: el método de la lengua materna*. Argentina: Universidad Nacional de la Plata.



MISCELLANEOUS



The amazing trajectory of El Sistema

In memoriam:
José Antonio Abreu.



On Tuesday of October 1974, the master Ángel Sauce knocked on the door of the room where the guitar lessons, taught by the master Antonio Lauro, were shared with the harp lessons taught by my teacher Cecilia de Majo. Sauce had been my teacher of armonics and linked me with him, in addition, bonds of friendship; Guerrero told me, at the end, pass by my office.

Master Sauce, candorously pointed out to me with mystery, that he had managed to get CONAC to assign him a game of Bs. 5,000,00 and 18 lectures and how did he found an orchestra of his own at the Juan José Landaeta Conservatory of Music. At that time, I, a lawyer pigeon, told him that it was easy; I liked to prepare a civil society or a foundation, pointing out to me that I did not consider it appropriate that the Director of the Conservatory was also the conductor of the orchestra; I replied that I then sought the conductor and that having him gladly start the procedures to found the institution.

After that, Master Sauce knocked on the door again. He already had the director: none other than José Antonio Abreu, who surely have taken a course with Sauce at the School of Music of Santa Capilla, was well known to the teacher Adda Elena de Sauce from Barquisimeto and famous for his immense musical abilities.

As we all know, José Antonio has nothing else to say. He began feverishly to prepare the Orchestra of the Conservatory Juan José Landaeta, with such passion and determination that the residents of the Campo Alegre Urbanization complained because the orchestra of eleven members initially, formed with Conservatory students and a few outsiders quite older or students of other schools of music that were added, rehearsed beyond ten o'clock at night!!¹

Just the Juan José Landaeta Conservatory was again without its orchestra, because it had to be temporarily transferred to the Don Bosco Church and then, for quite some time, to an inappropriate shed in Boleita. The legal institution of El Sistema was formed by means of a registered document and the National Youth Orchestra of Venezuela, which was so called for many years, gave its first State Concert on April 30, 1975. More historical and anecdotal details are left for another article.

Where does the pedagogical distinction of The System radiate throughout the world and even near the North Pole? Here is how the originality of the initiative of José Antonio and his followers manifests itself: It consisted in applying, without more, the idea of learning and proceeding to execute music collectively.

It has been a belief in European, North American and Asian Conservatories that collective execution of music can only take place when students

they acquire a certain level; this to avoid distortions of position, reading, bad style formation and other beliefs, now lost. But in our case, moreover, originality is manifested in the fact that musicians read or don't read, learning by hearing the parts under the supervision of their teachers, until the thing starts to walk, which happens in a year or so.

By way of comparison, it is a system inspired by the Suzu-ki Method, but much improved; which by the way José Antonio rehearsed with an orchestra of Pemón Indians, who in less than six months played works by Vivaldi, surprising for their order and devotion to the study. These original processes include the so-called cardboard orchestra, made up of very small violines made by the parents themselves who are involved, on templates provided to them and on which the student practices the basic positions, in order to be given the physical instrument. Collective music also encourages children and young people to improve their memory, which is difficult to explain when it occurs in violas, cellos or fagotes, which come to know their parts by heart.

Any doubts that might exist regarding El Sistema's methodology did not happen until 1976, when early on, the Venezuelan National Youth Orchestra placed by competition, THIRTY (30) percent of the first Youth Orchestra lectures in the world, as part of the world festival that was held in the city of Aberdeen, Scotland. This came as a huge surprise to me: a third world orchestra competing with a dozen well-planted orchestras from First World countries. What happened?

How do I implement group execution?. Rehearsals always begin with the support of the instrument instructors and with all members of the orchestra at the same level; then the fear of being wrong disappears and equalization occurs, similar to what happens with the choirs, in which there are always better ones

¹ Other details, in PEÑÍN, José, Ángel Sauce, a life for music, under the auspices of the State Foundation for the National System of Youth and Children's Orchestras of Venezuela, Caracas 2006.

There are more voices than others, but the choir transforms into an anonymous mass that sings, achieving each group its sound. It is a kind of sacrifice of the best for the benefit of the least competent and a challenge of the least able to match the best. The result: a synergistic process, surprisingly, for the conservative mentality of traditional conservatories.

To this must be added an important fact: The mestizo condition of the Venezuelan, gives it a special rhythmic perspective, explainable because to the Creole ear the generally square rhythms of Baroque music and the classical period, produce -in addition to some boredom- the generation of a second counter-rhythm; in other words, subconsciously the Venezuelan musician rejects or misses the rhythmic regularity. In the case of baroque music, the daughter of medieval folk dances, it is the field more than propitious. Arsis and thesis are the mental paradise for the Venezuelan musician and if there are setbacks, even better. Classical regularity, which could be boring because it's very predictable, is the ideal field to be poisoned by the Creoles. The result is an incisive and accurate rhythmic pulse, surprising to Europeans and challenging to Asian perfectionists, as Nikolaus Harnoncourt said during an essay of Beethoven's Fifth Symphony: they make the impossible possible².

In the aspect of pure musical prowess, the group performance presents paradoxes: There are always some flyers that, in the initial trials of the works, hide in the bridges of the row to pass unnoticed; but when the development of the work shows its fruits, the Creole saying is applied to them or you run or perch and a consciousness of pairing arises, a challenge, a need for equalization: synergy again. How, then, can one explain the pizzicato of the Fourth Symphony through Tchaikovsky, executed at a frightening speed by young people under fifteen?

Behind these processes, obviously there was always Jose Antonio: trials to exhaustion. And why all the rehearsal? Results, on view: "TOCAR Y LUCAR", not a casual slogan. It has been a reality during these first forty five years and we are confident that it will continue for many more years.

In the thought of José Antonio, when El Sistema experienced a vertiginous development, the idea was to academize it; that is, to create pedagogical support so that the members were not simple players, but musicians with *a solid and wide MUSICAL FORMATION,

**within the guidelines originated by the institution. To this end, the Simón Bolívar Conservatory of Music and the University Institute of Music Studies (IUDEM), now part of UNEARTE, were established.

Will this academic phase mean a return to the traditional conservatory system?

That is very much up to us. We have to keep the idea of collective performance of music ALWAYS NEW AND CURRENT. Incorrect positions, note errors or bad style perceptions always have a remedy. As our beloved friend, guitarist Valmore Nieves (the old man) says: There is no difficulty that resists an hour of study well done. In the meantime, the emulation phenomena that arise among young people encourage them to improve every day, increasing more members of orchestras and chamber groups, with optimal performance.

Among the innovative processes to be tackled is the implementation of mechanisms to deal with the learning of the musical language in an original way, further promoting the ideal and more prompt musical execution, as well as emphasizing the models of aesthetic learning.

More than ten years ago, another wonderful idea emerged from José Antonio: It was said that El Sistema started the Alma Llanera Program, which consists, in general, in the application of the techniques implemented from academic music to traditional music

² See YOUTUBE, School For The Ear, with Nikolaus Harnon-court, Simon Bol var Orchestra, minute 33:44



A resounding success, originated in the Nucleus of Guárico, under the direction of Jesús Morín and Luis Herrera. The music initially with harp, four and maracas, carried to an orchestra of traditional instruments, generates a surprising and wonderful effect in favor of the traditional genre, which has spread vertiginously - vertiginously to the confines of the Andean, Paraná, Barloventeña, Maracucha and Oriental music, where the groups demonstrate the immense possibilities of our music, carried out from another perspective, cultivated by my- les of young enthusiasts, generating new compositions for those alignments.

In parallel, a system of services and orchestral logistic support for all orchestras and groups (currently more than 200 throughout the country) emerged, always under the tutelage of José Antonio, seconded by the unforgettable Luis Velázquez. This specialty opens a great field for musicians, a profession not easy to practice, but essential to all level and place where there are musical groups.

Another world has emerged in the fields of luthierism and in the no less important audiovisual field, here with the collaboration of Betty Abreu, Sergio Prado and his people, producing a broadcast material comparable to the works of the BBC London or other broadcasters of world rank. All these parallel worlds have emerged in an autochthonous way; ideas born in Venezuela, according to the dictates of the sage Simon Rodriguez: Spanish America is Original, Original must be its institutions or its government or Original

to found one or the other. Either we create or we mistake, and Learn by doing and teach by producing.

Finally, the social effect is not negligible, which without discrimination of social classes or skin shades, is characteristic of The System. The scholarships have greatly helped to support the families of the members, making them stimulated in the musical work. Importantly, the award of instruments in comodate, all of which has made it possible to sustain this enormous construction, always under original Venezuelan ideas that the world is interested in replicating.

Concluding: El Sistema has innovated thinking about the processes of teaching and practicing music in a group. It has always had the essential support of a huge mass of loyal administrative officials, teachers, instructors and workers, whom it may be impossible to identify, but today widely recognize in their institutional importance; as well as supported by external sponsors and supporters, all whom on this Anniversary is mandatory to thank.

It is a moral debt of all of us, the participants in The System, to have and to enhance the immense cultural and social heritage entrusted to our care. This is the best tribute to José Antonio Abreu.

So, for many more years:

"TOCARY LUCAR!"

Authors

MSC. LOURDES ANTÓN

lanton@fundamusical.org.ve

*Programa de Educación Especial
de El Sistema
Venezuela*

Cellist / Teacher. He was born in Cumaná in 1973. He began his musical studies in 1988 at the School of Music "Gómez Cardiel". In 1990 he began studies of cello in the National Youth Orchestra of Venezuela Cumaná nucleus with professors Germán Moreno and Nurvia Noriega. In 1995 he entered the Simón Bol var Music Conservatory with Professor Miguel Rojas as his teacher. Since 1997 he began as an instructor in various nuclei of the Sucre state of the caste of cello until 2014. As an instrumentalist, he has participated in several groups such as the Sucre State Symphony Orchestra, Camerata Universitaria Antonio Lauro (UDO), Octeto de Cam Sucre, Cam Orchestra Mariscal Sucre. In 2006 he began his practice as an instructor in the MPPE Schools. In 2009 he began his Bachelor's Degree in Special Education at the Bolivarian University of Venezuela. In 2013, he completed a course on learning difficulties at the Universidad Pedagógica Experimental Libertador (UPEL). In 2014, the Special Education Program of El Sistema began in Cumaná with a group of teachers and instructors. In 2016, she joined the Child Development Center in Cumaná. In 2018 he received a postgraduate degree in cultural pedagogy at the Universidad Nacional Experimental Simón Rodríguez. He is currently continuing his pedagogical work for the Special Education Program of El Sistema del Data Capital as well as continuing with the training of violoncellists for the Musical Initiation Program.

ARTICLES pp. 12-27

LIC. ÁNGELA CHIRINOS

angelachirinos12@gmail.com

*Universidad Rafael Urdaneta
Venezuela*

Violinist / Psychologist. Born in Maracaibo, Zulia state. Since the age of 12, he has belonged to the National System of Orchestras and Choirs of Youth and Children of Venezuela, the nucleus of Maracaibo-Centro. He began his studies of violin with the master Alejandro Núñez, while also serving as soprano of the Youth Symphonic Choir of the Zulia State. He received lyrical singing lessons with teacher Linda Marin Carpio. The groups included the Chamber Choir Vocal Singing, the Orpheon of the University Rafael Urdaneta, the Youth Orchestra Don Ciro Adarme, the Philharmonic University Rafael Urdaneta (founded), the Orquesta de la Juventud Zuliana Rafael Urdaneta. He did complementary online music studies with various universities, such as Yale University, Northwestern University, University of North Carolina and National University of Singapore. From October 2018 she is admitted to the violin chair of the teacher Rubén Cova. He obtained his degree of Psychologist at the Rafael Urdaneta University, with honor mention in Cum Laude. He conducted distance learning studies with the University of Pennsylvania and California (USA), where he completed courses on Psychology- and Positive and Autism Spectrum Disorder, respectively. She has experience in the group management of young people, children and psychiatric patients, and has worked as a therapist for children with neurodevelopmental disorders, especially with Autism Spectrum Disorder and online therapy, a profession in which she currently works.

ARTICLES pp. 28-39

DRA. MAYRA LEÓN

mleon@fundamusical.org.ve

CIDES

Venezuela

Musician / Teacher. PHD in Education, Master of Arts in Aesthetics and Professor of Musical Education. She began her musical and pedagogical work at different levels of the Venezuelan educational system and El Sistema since 1993 in the area of Orchestra and Choral Direction with the Children Cantors of the Rinconada, assuming his direction in 1996, studied classical mandolin with the teacher Iván Adler and Orchestra Direction at IUDEM and dabbled in the direction of initiation and children's orchestras at the Nucleo San Agustín to which she will later dedicate at the Centro Académico Infantil Montalbán and Núcleo Guaremas until 2014, sharing this work the Academic Training Program. University teacher in the category of associate, in the area of Musical Didactics, Research and Teaching Practice. Active researcher in the socio-cultural lines, cognitive processes, public policies and Neuroscience and music. She is currently Director of the Simón Bolívar Music Conservatory and the Research and Documentation Center of El Sistema. Some publications: Musical Neurodidactics Learning Processes. An Approach to the Formation of the Musical Educator. UNESCO. IE-SALC. Revista Educación Superior y Sociedad. Vol. 19. Vol. No. 19-2017. Teacher Training. The Undergraduate Activity through Teaching Practice: Educational Research Studies, Research Journal- Universidad Pedagógica Experimental Libertador- IPC (UPEL.IPC- N°88, COL 40). Caracas. May-August, 2016; The Pre-Dagogical Practice of Musical Education Teachers of UPEL Under the Focus of the Theory of Action. Electronic Magazine RIEAC. No 201102ar3767- ISSN 2244-7288- Year 6. NO. 1. Participated in the 5th Congress-Workshop on Neuroscience, Education and Emotional Intelligence. 7th Day of Neuropsycho education. 2015. Buenos Aires. Argentina and was Head of Teaching Practices Department at the Caracas Pedagogical Institute of the Universidad Pedagógica Experimental Libertador until 2018

ARTICLES pp. 40-64

DR. LEONARDO HURTADO

lhurtado@fundamusical.org.ve

Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela
Venezuela

Violinist / PHD in Education. San Juan de los Morros, 1975. He began his musical studies at the age of 8 in the "Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela" of the Guárico State, Núcleo San Juan de los Morros, under the tutelage of the Teachers: Franklin Gutiérrez, Jhonny Cubides, Oscar García and Hematt Jahoor. At the age of 11, he assumes the role of Director of the Children's Symphony Orchestra of his Nucleus in San Juan de los Morros. He was a member of several Symphony Orchestra and Chamber Music groups, among them: Simón Bolívar Chamber Orchestra, Mozart Guárico Quartet, Juan Germán Roscio Quartet, Romulo Gallegos Quartet, Carabobo State Symphony Orchestra, Aragua State Symphony Orchestra and Guárico State Symphony Orchestra. He has participated in several outstanding courses and training seminars with National and International teachers. He studied music at the Latin American Academy of Violin. He graduated from the Romulo Galician University, from the Guárico State as a Bachelor of Public Accounting; from the Experimental Libertador University (IPR-El Mácaro) as a Professor of Integral Education; he obtained the degree of Doctor of Science in University Education from the UNERG. He served as Principal Director of the Nucleus of the Orchestras and Choirs Youth and Children of San Juan de los Morros and as National Academic Manager of the "Simón Bolívar Program" of El Sistema until 2019. He was also a professor of the Chair of Culture in the School of Dentistry at UNERG and of the chairs of a of Education / Music and Performing Arts of the Universidad Experimental Libertador (IPR El Mácaro). He is currently in charge of the Research Chair in the Area of Dentistry at the UNERG, and serves as National Manager of the "Chair of the Thought of Master José Antonio Abreu" of the National System of Orchestra and Choir Youth and Children of Venezuela.

REVIEW pp. 66-76

FERNANDO GUERRERO

fernandoarpero@gmail.com

*Sociedad Civil "Orquesta Nacional Juvenil
Juan José Landaeta"
Venezuela*

Lawyer / Harpist. At the age of fourteen, he began to study Creole harp and at seventeen he entered the Higher School of Music "José, Angel Lamas" where he conducted studies of pedal harp with professor Cecilia de Majo. In 1975, together with the teachers Angel Sauce and José Antonio Abreu, he founded the Civil Society National Youth Orchestra of Venezuela

"Juan José Landaeta", today "THE NATIONAL SYSTEM OF YOUTH AND CHILDREN'S PROPOSALS OF VENEZUELA". Then he has been its General Secretary and Legal Consultant of the Society. He finished his musical studies at the Conservatory of Music "Juan José Landaeta" in 1987, graduating from Professor executor of harp. He has performed in several Venezuelan cities and abroad, representing the country at various events. He has also given lectures on topics concerning Latin American music and harp. He presided over the jury of the ARPISTA LUDOVICO world harp competition in Madrid in 2009; he is the 26th edition of the Mayor's National Prize in Living Culture ETHNOLOGY, 2017. He has published musical and musicological works; under the seal of FUNDARTE he published the book "The harp in Venezuela". He has made numerous arrangements of academic and popular music for one or more harps, which he edits with EDICIONES LA ARCADIA and with the pseudonym "F. GuBry". He is the co-founder of the VENEZUELAN MUSIC SOCIETY. He holds a PhD in Law from the Central University of Venezuela and a Post-Graduate Professor at that University.

MISCELLANEOUS pp. 78-82



Manager

Mayra León

Publications and Research Coordination

Adriana Quiaro

Documentation Coordination

José Rafael Maldonado

Research Assistants

Edilia Torrealba

Josué Monasterios

Yisenia Pérez

Graphic Designer

Omer Barrios

Administrative Assistant

Kenia Rodríguez

CIIDES

[www.http://fundamusical.org.ve/contacto/](http://fundamusical.org.ve/contacto/)

Contact Us: cid.elsistema@fundamusical.org.ve



**Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de
Venezuela**

Maestro José Antonio Abreu
Founding Director

Eduardo Méndez
Executive Director

Academic Council
Frank Di Polo Ulises
Ascanio Gregory
Carreño Rubén Cova
Lourdes Sánchez

Gustavo Dudamel
Musical Director

Herich Sojo
General Director

Sectoral directorate of academic training

Jesús Morín
Director

Mayra León
*Simon Bolivar Music conservatory
Director*

Juan José Landaeta" civil society members

Frank Di Polo
David Ascanio
Fernando Guerrero

SisTEMA MAGAZINE