



# ATRIL

RESEARCH NOTEBOOK  
NATIONAL CHILDREN'S SYMPHONY OF VENEZUELA  
Special Edition

NRO. 5



# EL SISTEMA

MÚSICA PARA TODOS



**Coordination**

Mayra León

**Editor**

Mayra León

**Research and Texts**

Mayra León

Yisenia Pérez

Gloria Aragón

**Contributors**

Norma Méndez

Communications Department

Nohely Oliveros

Audiovisual Direction

Cleopatra Montoya

Legal Consulting The System

Andrés David Ascanio

Musical Academic Direction

Lourdes Sánchez

Simón Bolívar National Choir. Director

**Design and Layout**

Omer Barrios

**Photographs**

El Sistema

courtship images

**Fundamusical Simón Bolívar**

Maestro José Antonio Abreu†  
**Founding Director**

Eduardo Méndez  
**Executive Director**

**Academic Board**

Frank Di Polo  
Ulises Ascanio  
Rubén Cova  
Lourdes Sánchez

Gustavo Dudamel  
**Musical Director**

Herich Sojo  
**General Director**

Jesús Morin  
**Director**  
*Sectoral Directorate of Academic Training*

Mayra León  
**Directora**  
*Simón Bolívar Conservatory of Music*

**Members of civil union “Juan José Landaeta”**

Frank Di Polo  
David Ascanio  
Fernando Guerrero

## **CIDES**

Mayra León  
**Manager**

**Research Coordinator**  
Yisenia Pérez

**Documentation Coordinator**  
Hugo Quintana

**Publications Coordinator**  
Amelia Salazar

**Research Assistants**  
Gloria Aragón  
Evis Carrasco  
Chiquinquirá Benítez  
Helen Guzmán  
Morelba Domínguez  
Yda Palavecino  
María Alvarez

**Graphic Designer**  
Omer Barrios

Research Notebook "Atril"  
© 2023, CIDES  
N° 17 August 2023  
Legal Deposit: DC2020000050

All Rights Reserved

Reproduction, transmission or storage in a retrieval system of any part of this publication, in any form or by any means, electronic, mechanical, photocopying, engraving or otherwise, without prior authorization, is prohibited.



# CONTENT

## PRESENTATION

*About the National Children's Symphony Orchestra of Venezuela*

## NATIONAL CHILDREN'S SYMPHONY ORCHESTRA OF VENEZUELA; A HISTORIC MILESTONE IN EL SISTEMA

## THE FIFTH GENERATION: 2022

*The Audition Process*

*The Workshop as a Strategy for the Audition Process*

*Selection Methodology*

## THE DIDACTIC MODEL IN THE FIELD OF THE NATIONAL CHILDREN'S SYMPHONY OF VENEZUELA

*In the daily life of a seminar: Methodology and Learning Environment*

- *The development of a row workshop*
- *The Sectionals*
- *Choral tests*
- *General Test*

## PREVENTION AND PROTECTION OF CHILDREN AND ADOLESCENTS IN THE SNIV

*Selection based on worker profile, experience and training outcome*

- *Training all technical, academic and safety and security team*
- *Continuing support from the Legal Advisory Commission and the National Office for the Prevention and Protection of Children and Adolescents of El Sistema*
- *Rules of coexistence National Children's Symphony of Venezuela 2022*

## **About the National Children's Symphony Orchestra of Venezuela**

Signed under the portentous star of faith and hope, the National Children's Symphony of Venezuela today looks renewed and powerful with an overflowing stage force.

Sustained miracle, crucible of many and very good wills, magical mirror where we can glimpse the real Venezuela. To define it is to narrow its scope, which nourishing matter has filled us with wonder for over 30 years.

There are hundreds of thousands of children in our country and the world who have somehow been touched by it. In this last edition it looks superb and shocking. A lot needs to be done to rise to the challenge of developing the overflowing potential that is exhibited in every trial, in every show, in concert by these children.

We are all grateful and excited at this exercise of love.

Venezuelan children living and making us live this art in its fullest dimension.

Children of our land who show us the way.

Boys and girls who sing and play with the pulsed soul of dreams.

Children who play with their instruments a polo shirt, a passage with the same desire that they play Beethoven and Chaikovsky. Children of Venezuela.

*"... Today, perhaps more than ever before, the mission of Art in the field of the new generation transcends the horizon of aesthetic values to project, with increasing intensity, on the broad and vital domain that covers, from the integral humanistic formation of the personality, to the full insertion of the young and the child, through his artistic development, in a constructive, fruitful and ascending social life..." words of our Master José Antonio Abreu.*

This new generation that makes up our brand new SNIV is a testimony of a Venezuela that Sings plays and fights as our teacher would say, like never before.

Thank you, Master Abreu.

# NATIONAL CHILDREN'S SYMPHONY OF VENEZUELA GENERATION 2022

*"Behold, embodied in these children, the big country we want. This is Venezuela..."*

Master José Antonio Abreu





## ***National Children's Symphony of Venezuela; A historic milestone in El Sistema***

The National Children's Symphony represents one of the most significant training projects for El Sistema. It symbolizes inspiration, strength and the consolidation of a successful educational model in its maximum expression: citizen development, musical excellence and artistic training.

Since its inaugural concert, on December 15, 1994, 28 years of tradition, effort and perseverance have passed for the achievement of each of the generations that have formed the National Symphony for Children: 1994, 2010, 2013, 2015 and 2022.

The SINV has undoubtedly been the seedbed of great musicians, examples of them are: Gustavo Dudamel, Christian Vásquez, Diego Matheuz, Rafael Payares, Edicson Ruiz, Alejandro Carreño, Francisco (Pacho) Flores, Gaudi Sánchez, Pedro Carrero, Aquarios Zambrano, Jesús Antón, Katherine Rivas, Gonzalo Hidalgo, David Medina, Luis Castro, Ronnie Morales, Moly González, among others.

For directors and master trainers it represents a unique experience, among them: Gregory Carreño, Rubén Cova, Ulises Ascanio, Frank Di Polo, Enver Cuervos, Duardo Echarry, Andry González, Andrés David Ascanio, Mónica Gómez, Adrián Ascanio, Selene Salgado, Borgan Ascanio, Maykol Hernández, among many others.

First Generation- 1994. One of the important milestones of the SINV generation 1994 was the international debut at the Kennedy Center, Washington D.C. (1995), invited by the then President of the Inter-American Development Bank Enrique Iglesias, within the framework of an event: "A celebration of youth and music" Borzacchini (2004). In this framework we can observe a wide repertoire that begins with the Sonata Petite Suite by A. Corelli, Aquatic Music Suite (Allegro Maestoso) Häendel, Concerto in La Minor for violin and orchestra (Larghetto spiritoso) by A. Vivaldi; 5th Symphony (allegro with a brio) by Beethoven, Fantasy Obertura 1812 by Tchaikovski (Arr Carte).

Important mention is the tour to Chile (1996) VI Ibero-American Summit of Heads of State and Government in November 1996, in which Queen Sofia congratulated Master Abreu for the brilliant interpretation of SINV; the tribute to Pope John Paul II, Caracas 1996 and in Brazil 1997. International tours included United Nations Headquarters, New York 1995. Borzacchini (2004).



Since 1998, he has performed a series of international concerts in cities like Milan: Verdi Conservatory, Naples: Theater San Carlo, Florence: Verdi Theater, Anagni Cathedral and in the Auditorium of the Academy of Saint Cecilia of Rome. An important aspect to mention were the international conductors, such as Karel Mark Chicon, Guiseppe Sinopoli and Claudio Abbado, the latter, made a methodical essay in the Teresa Carreño Theater in Caracas-Venezuela. As part of the The Repertoire: The March of the Opera Torador "Carmen" by Georges Bizet, Richard's Rienzi Overture Wagner, Hector Berlioz's Hungarian March, the March Slava by Peter I. Tchaikovsky, Suite of Ballet La Estancia: Los Agricultural Workers, Wheat Dance, The Peons of Hacienda y la Danza Final Malambo by Alberto Ginastera; I vespri siciliani and Nabucco by Giuseppe Verdi.

In May 1998, due to the performance of the Symphony Children's National of Venezuela, Dr. Federico Mayor, director General of UNESCO, honored Master Abreu with the title ambassador of that agency and the young members of the the Artists for Peace orchestra.

EIn 2000, SNIV made a major tour of concerts in Hanover, Düsseldorf, Heilbronn, Munich, Munster and Magdebur and in the hall of the Berlin Philharmonic. That same year, it was performed at the National Theater in Kingston, Jamaica,



In Brazil: at the Itamaraty Palace and at the Recife Convention Center, Pernambuco and in 2001, the orchestra performed again at the IDB headquarters in Washington, performing at the Lincoln Memorial and at the United Nations: UN. In 2002 it was presented in Italy and Germany, closing the cycle of this 1st Generation.

**The Second Generation - 2010**, with 377 children musicians in training, had the honor of being led by Master Simon Rattle in the Aula Magna of the UCV in his debut concert. The program included George Gershwin's Cuban Obertura, Pavane for orchestra, in minor sustained fa, Op. 50 by Gabriel Faure, Malambo- Final dance of Ballet Estancia, Op. 8 by Alberto Ginastera, Symphony 1, the Titan, in Re Mayor by Gustav Mahler.

**The Third Generation -2013** made up of 208 boys and girls came to Austria to perform the 1st Mahler Symphony "Titan" with which he participated in the Salzburg Festival, as part of the concert program also included works by George Gershwin and Alberto Ginastera. These boys and girls between 8 and 14 years old members of SNIV were led by teacher Simon Rattle and young Venezuelan director Jesús Parra in this important artistic agenda.

**The Fourth Generation -2015**, 40th anniversary selection, carried out an intense national tour in which the integration with the children's and youth orchestras of each state of the country, became an important opportunity for pedagogical, musical exchange, technical development and fraternity. The successful tour of Italy included the Scala of Milan, under the leadership of Master Gustavo Dudamel and the opportunity for new talents such as Director Jesús Parra.

The concert program included the Scherzo fantastique, Op. 3 by Igor Stravinski, the Suite of the ballet "La Estancia" by Alberto Ginastera, Symphony No. 4 in Fa minor, Op. 36 by Tchaikovski. On this occasion, an ensemble Alma Llanera of the SNIV, with two fours and maracas, made an interesting mixture of Nabucco and the Tarantella with works of the traditional Venezuelan repertoire, expanding the musical proposal on stage, and also as part of the novelties of this tour, the master Dudamel invited to take to the podium José Luis Alvaray, member of the line of percussionists to lead the Obertura of Guillermo Tell, and to finish the concert, the National Children's Symphony of Venezuela performed Mambo by Leonard Berstein.

The National Children's Symphony as a pedagogical project aims to develop to the maximum the potentialities of its members, transcending "all code and all signs towards a musical language full of energetic spirit, vitality and sonority", as Maestro Abreu expressed in the inaugural speech of that 1st generation.



## THE FIFTH GENERATION 2022

The Fifth Generation -2022, is made up of 169 children and adolescents under the baton of its musical director, Andrés David Ascanio Abreu, making his artistic debut on February 12, 2023 about the 48th anniversary of El Sistema.

It makes its first international tour in April 2023, with a successful musical program at the Victoria Hall in Geneva, Switzerland offering a versatile concert within the framework of the celebration of World Art Day as part of the programming of the United Nations and under the direction of Andrés David Ascanio and Lourdes Sánchez.

The concert program included Short Ride in a Fast Machine by John Adams, Danzón N°8 by Arturo Márquez, choral works Psalm 150 (Laudate Dominum) by Ernani Aguiar, Sol that gives life to the wheats of Manuel Felipe Rugel and our founder, Maestro José Antonio Abreu; and Polo Margariteño. Venezuelan folklore. Arrangement: Modest Bor, Bacchanal dance and Macabre dance by Camille Saint-Saëns; Overture to Rienzi by Richard Wagner and Suite No. 3 In G, Op. 55. Theme and Variations by Piotr Ilych Tchaikovski, Ethic of Zequinha de Abreu, Mambo by Leonard Bernstein ending with William Tell Overture by Gioachino Rossini.

The concert repertoire was selected under the guidance of the master Gustavo Dudamel, musical director of El Sistema and takes up Maestro Abreu's idea of performing seemingly “short” but effective works from the technical perspective and the handling of interpretive and orchestral language, since each of them allows to work different musical aspects in the different rows, including Latin American, Venezuelan and new repertoire for the format of children's orchestras such as the work of Short Ride in a Fast Machine by John Adams.

The tour ended with a concert on April 19 in Room XX of the United Nations for the International Day of Multilateralism and Diplomacy for Peace and Venezuela's Independence Day.

### ***The Audition Process***

As with any selection process, it is difficult to select children to form the National Symphony for Children in Venezuela. A team of teachers, trainers, workshops, musicians from the highest level orchestras and a great technical team,

they were responsible for achieving one of the main objectives: the election of talented children and adolescents to integrate the new generation of the SNIV, among a larger group of other talented, charismatic young people from El Sistema and the country.

Auditions, as a mechanism for the observation, assessment and integration of each boy and girl to form the new generation, require complex planning and months of preparation. In auditions, teachers and trainers have the opportunity to see first-hand the musical potential, traits and qualities of children, as well as the level of technical preparation.

Based on the different regional realities, teachers, leaders and workshop leaders share their experiences, assess training needs, value the potential of each of the boys and girls who audition, technical-based work is carried out but, above all, it is conducive to the opportunity of identifying with the legacy of Master Abreu: build a better Venezuela through music.

The Sectorial Directorate of Musical Academic Training under the rectory of Jesús Morín and the Musical Academic Directorate, in charge of Andrés David Ascanio, were the direct instances of the organization of the



logistics that evaluated 1,790 children and adolescents nationwide, candidates for this new generation 2022.

For information purposes, to facilitate access and participation of applicants, a space was set up on the website of El Sistema to download the set of registration forms, the authorization of the representative, as well as a link to the drive, where the audition repertoire was located.

The works to be presented at the audition were the Macabra Dance and Danse Bacchanale by C. Saint-Saëns; the Theme with Polish Variations and Slavic March by P. I. Tchaikovski, William Tell overture by G. Rossini; Flight with Birdbird by the Venezuelan Aldemaro Romero the works and the Danzón No. 8 by A. Marquez.

The audition process began on May 30, 2022 at the national level through two routes according to the geographical route: route I eastern and southern region of Venezuela and route II western region and part of the country's plains.

### ***The Workshop as a Strategy for the Audition Process***

The collective practice of music is the formula par excellence of the formative model of El Sistema. In the collective practice, the student observes, imitates and channels his learning with the teacher, with his roommate and with the workshop teacher. The collective practice of music represents group work in which the student feels security, enthusiasm and experiences the sound of the whole, the balance and the powerful energy that the music transmits.

The Row Workshop, as part of the strategies of musical learning, brings together the performers of the same instrument to address technical aspects of the work by studying, analyzing and solving the difficulties of the repertoire. It is in the workshop, where issues of arches, fingering, breathing (winds), tuning, joints among others are resolved.

The methodology of the Hearing Workshop was established as a way to break with traditional auditions and favor a better performance of the participants. The workshop was structured first with the heating: scales and technical exercises, then review and practical study of the passages requested for hearing, first in a group, then individually.

To assess the performance of the participants, the selection traits and criteria observed by the teachers are established: responsiveness (following instructions), speed and application of indications (memory and retention), spontaneity, companionship, motivation to achieve, instrumental technique, projected sound and some basic interpretative resources.

*“it is a methodology that has been used for a long time in El Sistema, in fact the selection of 2013 was made with a similar methodology, just like that of 2015, this methodology has worked and has been successful, since it does not generate a trauma for the child, so the applicant is not only exposed before a jury, is kinder and in turn leaves something, we are training through this methodology... because the sworn teacher who goes, is teaching first” Andrés David Ascanio (Interview)*

As part of the day, the participants carried out after the audition, workshops with a technical instrumental basis, fulfilling the formative character of this important day.



## Selection Methodology

After each audition, the teachers evaluated the day and indicated who had been pre-selected. Teachers in charge of each instrument met with their peer to make a joint review of all auditions in charge and produce a second preselection based on the selection criteria, mainly on technical-musical potentials. Finally, all evaluation criteria were discussed with the musical academic direction and the academic team, thus forming the final selection of the National Symphony for Children of Venezuela.

169 children and adolescents are part of the new generation 2022, and the cycles of training meetings begin: (The Seminars) in which, in the company of teachers and workshops will make possible the assembly of the repertoire for this season.

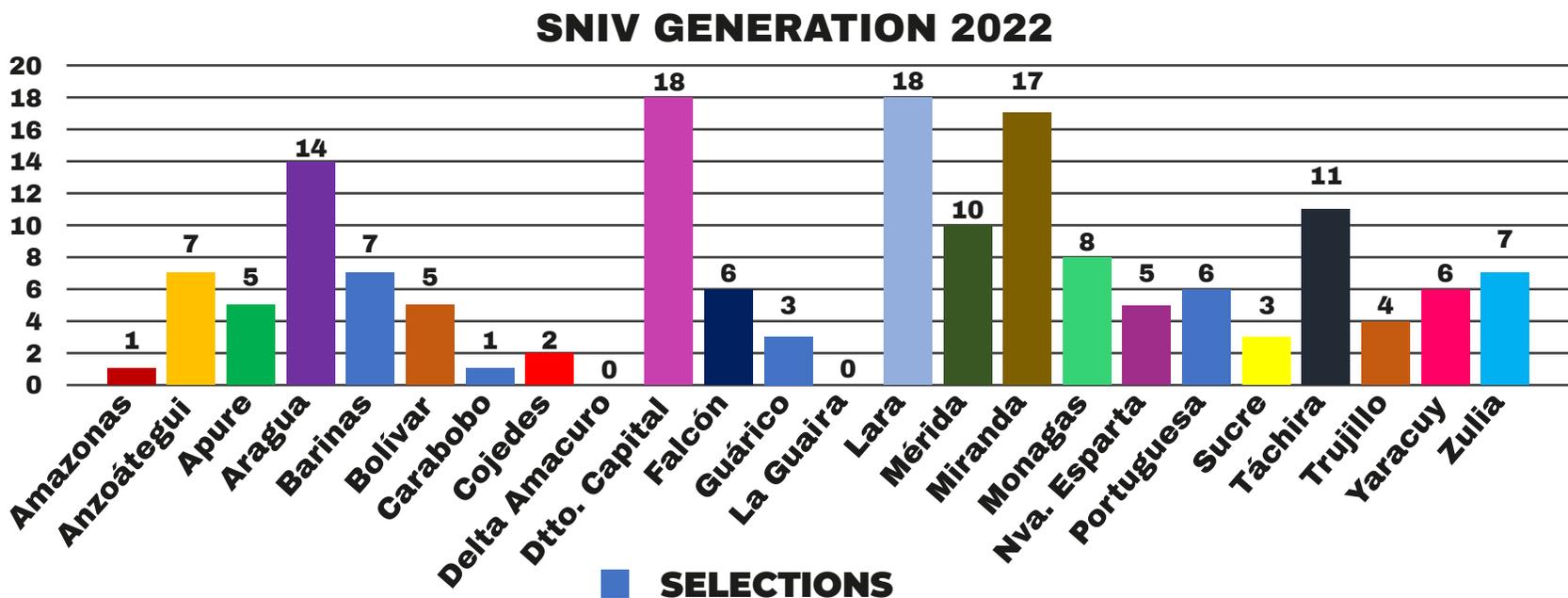


Figure 1: Members of the 2022 Generation for each state in the country.

## THE DIDACTIC MODEL IN THE FIELD OF THE VENEZUELAN NATIONAL CHILDREN'S SYMPHONY



For the 2022 generation, the seminars have been musical training meetings, under a stimulating and renewed pedagogical practice that includes orchestral training, an approach to an aesthetic and historical appreciation of music, choral practice and interpretation, as well as various musical reading workshops, workshops with UNICEF, and different musical samples as part of concert training. Also the study and practice of Venezuelan "cuatro" has been incorporated.

*"...in addition we have incorporated the classes of "Cuatro" so that everyone also learns to play "Cuatro" and It also serves as an instrument for development. study of harmony, of harmonic cycles".*

*Andrés David Ascanio (musical director).*

The training of citizens and values by important institutions, such as the Public Prosecutor's Office and UNICEF, and under the guidance of the Legal Consultancy through the National Office for the Prevention and Protection of Children and Adolescents of El Sistema, addressed issues related to bullying, integration and inclusion, duties and rights in favor of recognizing and knowing how to act in various situations in an appropriate manner.





*“It is a constant process of comprehensive training that adapts, as I said before, to the dynamics of the orchestra and how it progresses”. Andrés David Ascanio (musical director).*

## ***In the daily life of a seminar: Learning Methodology and Environment***

Within the framework of the meeting strategy, the seminar incorporates various work techniques. The first technique involves workshops, which can be categorized into two types: cell workshops and line groups. In the cell workshop.

The specialist teacher guides the assembly of the musical pieces note by note, stand by stand, in order to ensure that the technical criteria is consistent between the two young musicians who share the same stand within their instrument row. In the group or row workshop, as indicated by the category, the focus is on the technical unification of the row to facilitate the execution of complex passages. It also addresses interpretive aspects of the work such as sonority, phrasing, articulations, dynamics, and more.

The workshops are led by specialist teachers who are responsible for the technical proficiency of the participants, aligning with the interpretive approach to orchestral works. Their role is to individually and collectively resolve technical



proficiency of the participants, aligning with the interpretive approach to orchestral works. Their role is to individually and collectively resolve technical aspects of the instrument within the context of the orchestra and has the commitment to contribute in the consolidation of the aesthetic vision that the musical director seeks as the final product of the work.

The work as a trainer within the National Symphony for Children of Venezuela represents an important opportunity for the development of musical leadership and human growth that it forges at each meeting, in which the training model includes not only each child but each workshop owner, director, teacher and technical team.

### ***The development of a row workshop***

The row workshops take place in comfortable spaces in which the members of each orchestral row focus on technical work with the workshop leader, organizing the learning sequence as follows:

#### **1.-Technical Indicators:**

- Position, position of the instrument.
- Warming up: implementation of scales and technical exercises.
- Detailed reading work (rhythmic elements, height, work fabricor texture)
- Tuning, fingering, arcing criteria in the case of ropes.
- Balance .

**2.-Interpretive Indicators:**

- Articulation, dynamics, colors, nuances, sonority characteristics, and specific techniques on interpretive and stylistic resources.





For the execution to be effective, the talleristas (specialist teachers) attend the sectionals and general rehearsals with the purpose of evaluating the strengths and weaknesses in the interpretation of the fila they work with. This allows them to address specific passages of the works in question. Subsequent workshops.

The learning environment in a row workshop is usually warm and familiar, characterized by the constant interaction between students and teachers, in which the feedback of the process is generated, motivating slogans are given, difficulties are analyzed and changes and technical alternatives are proposed to the needs and curiosities of the members of the row.

During the workshops the concentration of the students is important, the opportunities of distraction are minimal, due to the practical entrepreneur of the execution, the dynamic work rhythm and the constant resolution of passages of the repertoire.

The workshops usually last 3 hours, teachers promote interaction by managing motivation, humor and discursive resources, make slogans and comments that are funny and suitable for participants; these strategies allow an environment of enjoyment and fun of learning that also minimizes possible levels of tension by technical difficulties.

In spite of the fun, orchestral discipline is an element of learning that each workshop teacher reiterates in each learning experience, understood as the ability to self-regulate, focus and concentrate once there was some humor, laughter and emotional balance is regained in the workshop.

The activities in the workshops are constant and detailed, the passages in which the row presents difficulty are addressed carefully and meticulously, until the row can execute it correctly. The specialist teacher can request that the whole row touch the passage, that two participants of the same lectern or one by one, is directed to the students to take note of each of the indications to put them into practice and when the technical, musical or interpretative difficulty is overcome, the specialist teachers make sure to celebrate the advance with positive expressions, alluding to the ability of the students and motivation.

It is important to emphasize that the sonic uniformity or balance, not only works as a musical characteristic, but as a consequence of teamwork and the discourse around it is constantly reinforced.

## *The Sectionals*

As in the workshops, the sectional rehearsals are 3-hour days, followed by a 2-hour break dedicated to lunch and recreation.

The sectional ones constitute a joint activity by the instruments of the same family and has as purpose the technical consolidation, the strengthening of the joint tuning, the balance, the unification of the joints, the subdivision and the pulse, among others.

In each section, in addition to the sectionalist or person in charge of directing the essay, the corps of specialist teachers in charge of the row workshops, each of whom, observes the development of musical work and make contributions that contribute to the effectiveness of the work in a dynamic and valuable exchange.

The development of the sections is organized as follows:

### **1.-Technical Indicators:**

- It starts with some warm-up exercise, flexibility, scales for a group tuning or exercises related to some technical-musical aspect of the repertoire.





## 2.-Interpretive Indicators:

- It is oriented on the work: historical and interpretative aspects, anecdotes, versions, among others.
- Focuses on specific passages on which phrasing corrections are made, inputs (handling of subdivision and waiting times), tuning details, fingering, articulation is carefully reviewed, expressive resources, sound characteristics, contrasts between the instruments in relation to the present themes and melodic lines, harmonic aspects, cadences, character of the passages, speed, dynamics, arcades, use of the bow region, sound balance, among other aspects.





The teacher in charge of the section works carefully with passages that he considers need to be improved, identifies the difficulty and presents alternatives so that the row or section involved can make a correct interpretation, according to the aesthetic vision determined by the director and his team. To do this, it uses strategies and discursive resources such as analogies, comparisons or stories of situations that arise in daily life to explain and that the members can approach the aesthetic criterion that it wants to implement. Teachers and directors sing to recreate some melody and characterize it more clearly, gesture broadly, give instructions while playing the passages, ask the rows to perform the solfeo of some melody that need to memorize or play with greater security or mastery.

## *Ensayos corales*

Choral rehearsals are performed once a week, last one hour, are performed after lunch break and recreation. The participants of the National Symphony of Children of Venezuela are placed in the usual disposition of the general rehearsals of the orchestra to perform their choral practice, that is, there is not a traditional successive location of voices, but from their lectern, regardless of their vocal classification, they participate in the rehearsal.

Within the technical aspects of vocal training, the trials begin by emphasizing the body posture of the singer, part of the trials are performed standing, as an exercise to develop this habit, in this sense the director works the relaxation in neck and shoulders, insisting on the correct position of the feet and the spine to start vocal warming, performs different exercises of breathing and vocalization, insisting on breathing at the right time, the intake of air and support from the diaphragm, the joint, vocal position, volume, dynamics and projection.

For the dynamic of rehearsal, vocalization gives way to the study of the works, in which the reading of the work is carried out; first string by string, passage by passage, emphasizing the dynamics and the correct projection of the voice, timbre, characteristics of the sound, regularly the





director formulates historical type orientations around the workpieces.

The orchestra's good musical reading was an accelerant element in the days of choral practice, during which the team of teachers reinforces the importance of concentration and encourage individual study after the meetings.

The work of choral practice with the National Symphony for Children of Venezuela resulted in the judgment of the director Lourdes Sánchez very accelerated.

*“The answer was fantastic because we thought we were going to do one piece and we ended up seeing four pieces in that meeting” Lourdes Sánchez (Director of the National Choral Simon Bolivar)*

## **General Rehearsal**

The general rehearsal is a formative activity of great importance within the conferences, it is where what has been worked on in the line and sectional workshops is evidenced, it is the systematic assembly of the families, in which the technical elements, articulations, balance are consolidated. , dynamics and all interpretive aspects.

It lasts for at least three hours and takes place after a break in which the group has a snack The general rehearsal is in charge

of the musical director of the group and is accompanied by the corps of specialist teachers.

The general rehearsal focuses on the interpretative and aesthetic aspects of the works, on the collective work and the orchestral sound as the space of musical realization, it is no longer the technical work of assembling the notes, but the concertation of all the sound planes of the works and allows the orchestra to know the work with its full voices, entries and exits of each section; it starts with the tuning of the orchestra in charge of the concert of the group. The general rehearsal demands a lot of concentration



due to the fact that it takes place in a larger room, the distance they have with the director makes it essential to pay attention to the gestures and indications he emits.

For the body of workshops, directors and sectionalists, the general rehearsal also works as a tool for diagnosis that helps to know the status, strengths and aesthetic and technical weaknesses of the orchestra from its different ranks. From the evaluation of this activity, the elements that are subjected to improvement work in the workshops and subsequent sections arise, as if it were a cycle.

The performance, product of the general rehearsal, and of all the formative dynamics, is the result of the constant musical work. Its concretion on stage: the concert; it is an expression of the energy that each member overflows in his colorful notes and that transcends to an audience that in turn infects that energy and gratitude. This is how the audience applauds in recognition of achievement, quality and teamwork, but above all it is vibrant applause of admiration, joy and Venezuelan pride.

The parents of each of these children are also part of this project so, in an organized family schedule, they fulfill formal educational commitments together with their children and before the musical activities within the Nuclei to which each of them belong. When children return from a seminar to their centers and schools, they become an example and reference of constancy and discipline for their peers, thus building a generation of leaders not only musicals but children and young people able to recognize the importance of values such as constancy, discipline, fellowship and motivation to achieve.

# PREVENTION AND PROTECTION OF CHILDREN AND ADOLESCENTS IN THE SNIV.



The logistics for the care of these children include the security and protection measures of each member of the National Children's symphony of Venezuela.

At the same time, the rules of coexistence, agreed upon, constructed and sufficiently discussed, include all those involved in this important educational and artistic project.

Since El Sistema is a safe social, educational and cultural environment for children and adolescents, the focus on the practice of good treatment does not tolerate any behavior that violates this policy. 'Protection Policy for El Sistema. P.2'.

Thus, not only do each of the actors in El Sistema share and decree this philosophy, but they preach it in a constant exercise of awareness and based on the best interests of the child and adolescent with or without special needs, expressed in respect, equality, empathy, solidarity, honesty and transparency.

Within the framework of the foundations of El Sistema's Protection Policy, a set of rights is established: (a) to be informed and to participate freely, actively and fully in their own musical educational process; (b) to be respected by all persons who make up El Sistema; (c) never be treated or punished, in public or private, in a humiliating, offensive or contrary to their dignity as a human person; (d) right to freely express their opinion in all matters of interest and to have their opinions taken into account in accordance with their development, among other important rights and duties. 'Protection Policy for El Sistema. P.2'

Based on this policy, the keys to the successful implementation of security and protection measures are identified: information, training and selection of personnel who will be in charge of the safety and protection of children and young people of the SNIV. In this sense, information is required related to health aspects, nutrition, general environmental conditions related to types of allergies, medical recommendations in case of any condition or disease management, among others. In order to safeguard the integral health, a medical team accompanies all the activities of the training meetings in order to provide primary and emergency medical care if required, in addition to providing guidance on the group's biosecurity measures.

On the other hand, the team designated for the protection and safety of the SNIV, is selected through a process of application according to experiential criteria in the System, trajectory, commitment and required profile.

Each responsible caregiver will be responsible for a certain number of children, who will accompany them in all the activities of the seminar and in the places intended for overnight stays. Each of the security team is qualified to guarantee the rights of each of these children, good treatment and safety, maintains a close, respectful treatment and becomes the significant adults in the course of seminars and transfers from their regions.

In matters of nutrition, balanced food and snacks ensure the health and energy necessary for the Seminar, occasionally ice cream, desserts, evening gastronomy and some burgers make Christmas and the world cup special moments of recreation and the necessary fun.

As part of the team, the presence of the National Office for the Prevention and Protection of Children and Adolescents of El Sistema, under the direction of the Legal Consultancy, supervises and guides and is assisted by other agencies such as UNICEF to training on the rules of



coexistence, protection bodies, procedures and laws that regulate the care and greater good of children and adolescents as subjects of law.

Within the framework of the training program, a group of specialists such as psychologists, psychopedagogues, motivators, representatives of the Public Ministry and the Public Defense were invited to address different topics through talks and conversations such as sexual diversity, frustration management, management of daily situations and citizenship training.

### ***Selection based on the profile of the worker, the experience and the result of the training.***

The Legal Consultancy, through the National Office for the Prevention and Protection of Children and Adolescents of El Sistema, is the body that governs everything related to the prevention and protection of children and adolescents of El Sistema and the SNIV. For this reason, a management scheme for the protection and protection of the members of the SNIV was designed long in advance. In this sense, both the selection and training plan, as well as the action plan for the prevention and protection of the SNIV, were prepared.

For the selection of the personnel that would participate in their roles of guidance and care of the SNIV, a review of the profiles of the postulates for the recruitment of personnel was carried out.

*“...the career trajectory of the applicants interested in exercising these roles was reviewed according to their experience in El Sistema and in participation in other seminars, many of them are center guides and coordinators...it was vitally important to meet the requirement of suitability and good reputation, and a review was also made before the bodies of the administration of justice on criminal records... also, an age range between 30 and 50 years was established.”  
(Interview: Lawyer Cleopatra Montoya. Legal Consulting).*



## ***Training all technical, academic and safety and security team***

Once the first selection was made, the training program was conducted by the Legal Consultancy whose purpose was to train in protection policies, agreements of understanding, conflict resolution, identification and addressing behaviors and behaviors according to the biopsychosocial characteristics of children and adolescents, risk factors, establishing a series of comprehensive conditions and requirements to be able to integrate the safety and security team.

*“...we made sure that there were at least five persons within the female and male group recognized as accredited advocates for children and adolescents by the Mayor of the Capital District” (Interview: Lawyer Cleopatra Montoya. Legal Consultancy).*

In this way, the profile of the team ensured the possibility of concrete attention to situations that required advice and attention in the regular and suitable channels for conflict resolution.

## ***Permanent collaboration with the Legal Consulting Commission and the National Office for the Prevention and Protection of Children and Adolescents of El Sistema***

In addition to providing ongoing legal consultancy, the "defensoría" 113 of the Capital District serves as an invaluable ally in addressing cases involving children who are under the care of guardians or responsible individuals instead of their parents. This is particularly relevant in situations where migration or the COVID-19 pandemic has resulted in the absence or death of parents. The Ombudsman helps regulate legal matters and implements protective measures to facilitate the issuance of tickets and travel permits for both domestic and international travel.

Likewise, the Legal Consulting commission has accompanied the academic process with the professors, as well as the personnel who care for the members of the SNIV. In this sense, the teachers participated in the same training process.

At the same time, this commission participates in the preparation of the schedule, guides and advises on the distribution of the days to guarantee the right to recreation, respect for schedules, rest, going to the bathroom in rehearsal sessions, guaranteeing good treatment and good environment.

The legal consulting commission has the task of field supervision to observe each of the activities and identify situations that may become vulnerable to the rights or good treatment of the SNIV, intervenes in conflict resolution and also functions as a channel to address each of the situations that arise before the competent authorities, such as the Protection Council before which the defenders participate as supervisors.

*"...we have been present in all the legal issues for permit procedures, birth certificate problems, problems at school for attending the seminars, as well as massively representing the 169 members before the court for children and adolescents to issue the international travel permit" (Interview: Lawyer Cleopatra Montoya. Legal Consulting).*

The National Office for the Prevention and Protection of Children and Adolescents of El Sistema and its team of psychologists, social workers and lawyers has become a multifaceted body that not only deals with issues of preventive rights and duties, but also issues of conduct, or other issues that are outside the group: personal, family and close friends, but which by their relevance may affect the social sphere of the members.

Consequently, it is guided on behavioral guidelines through the specialist and favor a better environment so that members understand that within the group are not only learning to be better musicians, but also better people.

*“There are many testimonies of representatives who come to us, who tell us that their children after being here, are multipliers about rights, duties and handling of situations, they say: if you have a problem you have to go to such a place... this formation has impacted the group and the group has impacted the states of each of them, understanding that not only the teaching is musical but also social...”*

## ***Rules of coexistence National Children's Symphony of Venezuela 2022***

Like any social interaction space, the guidelines allow us to handle ourselves properly with all the people we relate to. In this way, when constructing the rules of coexistence, a sense of commitment and behavior is established, in favor of an appropriate climate based on the cultural values that govern the organization.

As part of the rules of coexistence it was established:

- 1. Compliance with established schedules and routes to reach the meeting.*
- 2. Follow instructions issued by security and logistics personnel.*
- 3. Assist with necessary instruments or materials.*
- 4. Meet the academic day established to achieve the goals fixed, which shall be based on the following structure (subject to change as required).*
- 5. Maintain a correct attitude among Companions, Teachers, Security, Logistics, Administrative and general public.*
- 6. Practice the rules of the good speaker and good listener.*
- 7. Maintaining good hygiene and health.*
- 8. Mandatory reporting of any need, discomfort, mood change, health status or general question to security personnel immediately.*
- 9. Dress appropriately.*
- 10. Respect the rights and dignity of any person.*
- 11. Show interest in study, learning and activities that are proposed academically.*
- 12. Solving problems and conflicts always looking for the common good as a group without anyone being harmed.*

- 13. Respect the physical and moral integrity of all people involved in the activities and the institution to which they belong to.*
- 14. Maintain a good attitude of cleanliness in the spaces intended to develop activities and in any layout of the enclosure, taking into account the sanitary needs.*
- 15. Do not throw objects through activity windows or to peers or teachers.*
- 16. The use of mobile phones or any other device is prohibited during academic hours.*
- 17. It is totally forbidden to ingest alcoholic beverages, smoke or consume any kind of psychotropic substances or narcotics within the activity, this rule is applicable to all members, personnel involved with the group and its operation.*
- 18. Be respectful of diversity.*
- 19. The dissemination of unauthorized images by natural or legal persons according to whom they belong is prohibited.*
- 20. Do not assault anyone and always seek communication as a way to resolve conflicts.*





# ATRIL

RESEARCH NOTEBOOK

