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SISTEMA NACIONAL
DE ORQUESTAS Y CORDS
JUVENILES E INFANTILES
DE VENEZUELA
FUNDACIÓN MUSICAL
SIMÓN BOLÍVAR

CIDES

DIC
2019

ATRIL

RESEARCH NOTEBOOK



**SISTEMA NACIONAL
DE ORQUESTAS Y COROS
JUVENILES E INFANTILES
DE VENEZUELA**

FUNDACIÓN MUSICAL
SIMÓN BOLÍVAR



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Atril Research Notebook

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PRESENTATION

The Center for Research and Documentation of El Sistema (CIDES) is pleased to publish the Atril Research Notebook, whose purpose is to disseminate research topics.

The topics covered here include various research objects, research disclosures, research advances, methodological processes, information about research conferences or journals, reviews, bibliographic information, events and authors, among others.

Some topics are approached from a historical perspective or through anecdotes, possibly aiming to establish themselves as impactful research projects.

Atril tries to bring the general public closer to the field of research in order to demystify the idea of science as a specialized world and make it more accessible in everyday life.

Its creation is based on the recognition that in the modern world, characterized by complexity, uncertainty, and intersubjectivity, the nature and requirements of "scientific thought" have changed.

This necessitates a shift in the approach to knowledge construction. Maffesoli, as quoted by Lanz (2005), emphasizes the importance of the ability to move, adapt, absorb, and embrace nomadism and vagrancy. Similarly, Foucault, as quoted by Lanz (2005), suggests that thinking should be approached with a "toolbox" that is flexible and adaptable, allowing for emergence and permeability.

Atril Research Notebook is a compilation of research notes, dynamic news, and neural approaches in various research fields, primarily focused on El Sistema. It is structured through sections such as: History of el sistema, El Sistema Through Its People, Interviews, Musical Iconography, and Research Notes.

It aims to be a platform that encourages researchers and scholars to contribute to the dissemination of research work. Alongside the Research Journal SisTema, it provides references for the production of knowledge through systematic and methodical research.

Waiting for the satisfaction of its readers, this digital edition of Atril pays a well-deserved tribute to the El Sistema Family and Master Abreu. It invites all those who are part of the Sistema community to contribute by providing notes and reviews of interest, ensuring that this area of dissemination remains constantly updated.

Mayra León
Manager
Center for Research and Documentation of el sistema (CIDES)

PREFACE

Approaching half a century of existence, the NATIONAL SYSTEM OF ORCHESTRAS AND CHILDREN'S AND YOUTH CHOIRS OF VENEZUELA, El Sistema, outstanding worldwide as an experience that has reinvigorated the teaching and group execution of music, addresses with the RESEARCH CENTER OF THE SYSTEM, CIDES, the adventure of imprinting the experiences since its creation, as well as the effects generated in Venezuelan music and other countries, through the digital publication of ATRIL Research Notebook.

ATRIL Research Notebook, as the organ of dissemination of CIDES, aims to address the rich history of EL SISTEMA from its beginnings, in the house of the Conservatory of Music Juan José Landaeta, under the affectionate patronage of one of its founders, Maestro Ángel Sauce, giving account of the dizzying impulse that gave him José Antonio Abreu, who gave his life for the development of this wonderful idea, which he boldly pushed from the musical field in the most extensive and deep way, to the confines of the social, bequeathing us a solid institution and with immense prestige, which we will forever admire and recognize Jose Antonio for.

As a witness that has been since the beginning of EL SISTEMA, I can attest that very few people in 1975 believed in this model, which they found impossible to implement, because it daringly challenged the traditional canons of musical practice and teaching: until the results silenced criticism and the facts accomplished were transformed into respect and admiration; indeed, many times it happened first outside Venezuela, but then, unanimously, in our country.

The ATRIL Research Notebook in its different editions will promote musical initiatives in the broadest way, but adapted to the most rigorous canons required by this knowledge, leads to the quality of science, both in the traditional academic field, as in regards to folk and popular music; genres in which THE SYSTEM sponsors numerous groups and has an extensive experience.

In this first installment, the panorama that is exposed, links the genesis of an innovative musical pedagogical thought such as the first generation of the National Children's Congress of Venezuela together with the inaugural speech of Master Abreu; the beginnings of the Nucleus San Agustin by those years 1984; The Children Cantors of Caracas of the Nucleus La Rinconada directed by Master Irina Capriles in the period 1991-1993 from the view of one of his coralists: Maibel Castellanos, the interview of Master Wirth Director of the Children Cantors of Vienna, review Teacher's Thought Chair, accompanied by a versatile iconography; other topics of interest such as research studies and articles that have been made on the System and news events in the framework of dissemination and Research Congresses.

Finally, with ATRIL, we aim to fulfill the sense of institutional transcendence, as a necessity to deepen and consolidate even more, the feverish activity of EL SISTEMA in all areas, leaving documented the foundations and the work of the organization, so that future generations, knowing the true history, the original musical and musical processes generated, have a solid support, a genuine pride and a strong stimulus to advance in their activities within the institution and for fraternal countries to take advantage of our experience. Thus, we pay yet another tribute to Master Abreu's ideals.

Fernando Guerrero
Chairman for Civil Union
“ORQUESTA NACIONAL JUVENIL DE VENEZUELA” Juan José Landaeta”

ATRIE

The logo for ATRIE features the word 'ATRIE' in a white, sans-serif font. The letters are partially overlaid by a series of horizontal lines. From top to bottom, these lines are white, light green, orange, and pink. The lines extend across the width of the letters, creating a layered, graphic effect.

RESEARCH NOTEBOOK

THE NATIONAL CHILDREN'S SYMPHONIC ORCHESTRA OF VENEZUELA, THE GROUP OF THE LITTLE ONES, REACHES IT'S 25 YEARS OF HISTORY

The inaugural concert of The National Children's Symphonic Orchestra of Venezuela, took place in the José Félix Ribas hall of the Teresa Carreño Theater, on Thursday, December 15, 1994 and was conducted by Gustavo Medina. This first concert was under the auspices of the Ministry of the Family, Children's Foundation, National Institute of Children, National Council of Culture and the Teresa Carreño Theater, and was also supported by the Ministry of Internal Affairs, Ministry of Defense, the Caracas Hilton Hotel and the Mayor's Office of Chacao.


For the occasion, the event was opened with the interpretation of the National Anthem, and José Antonio Abreu gave a speech that served as a baptism for the group and gave way to the interpretation of the musical repertoire:

- Sonata Petite Suite by A. Corelli.
- Aquatic Music Suite (Allegro maestoso). G. Händel -Harty,
- Concert for Drums and Small Orchestra by D. Milhaud. Soloist Aquarium Zambrano.
- Concert in La Menor for Violin and Orchestra (Larghetto spiritoso) A. Vivaldi,
- Fifth Symphony (Allegro with a vengeance) L. V. Beethoven and
- Fantasy Obertura 1812 by P.I. Tchaikovski (Arr. A. Carter).

The staff that was then part of this first generation of The National Children's Symphonic Orchestra of Venezuela, formed a row of 56 violins, 16 violas, 19 Violoncellos, 7 double basses, 4 oboes, 7 flutes, 5 clarinets, 3 bassoons, 5 horns, 8 trumpets, 8 trombones, 2 tubas, and a row of 12 percussionists that made a total of 152 participants, 55 girls and 97 boys from different states of the country between the ages of eight and thirteen years old. It was perhaps unknown at that time what impact such a group would have on the academic, musical and social world. The crystallization of the SNIV project in 1994 becomes the living and palpable image of the philosophy and innovative objectives of El Sistema, proposed by Master José Antonio Abreu. This group really managed to bring together children from all over the country, who came from different social strata, different contexts, everyday life, culture, different ages, and made them part of a community, in which the appreciation of art, of aesthetics, was the day to day, a lifestyle.


THE HISTORY OF EL SISTEMA

cont
Nº = 049


Teatro Teresa Carreño

Ministerio de la Familia
 Fundación del Niño
 Instituto Nacional del Menor
 Consejo Nacional de la Cultura
 Fundación del Estado para la
 Orquesta Nacional Juvenil de Venezuela

presentan

CONCIERTO INAUGURAL DE LA

Sinfónica Nacional Infantil de Venezuela

Integrada por Niños provenientes de diversas
 Entidades Federales del País

en Homenaje al Excelentísimo Señor Presidente de la República
 Doctor Rafael Caldera y su Honorable Señora Esposa Alicia Pietri de Caldera

Sala José Félix Ribas
 Jueves 15 de diciembre
 Hora: 5 pm.

Espacios Abiertos
 Viernes 16 de diciembre
 Hora: 4 pm.

SINFONICA NACIONAL INFANTIL DE VENEZUELA

1 Himno Nacional de Venezuela
1. Marcha de los Niños de Almirante
 2. *Marcha de los Niños de Almirante*
 3. **Sonata Petite Suite** A. Corelli

4 Suite de la Música Acuática
Allegro Moderato G. Handel - Hartay

6 Concierto para Bateria y Pequeña Orquesta
 D. Milhaud
 Solista: Acuario Zambrano

5 Concierto en La Menor para Violín y Orquesta
Allegro Spiritoso A. Vivaldi

7 Quinta Sinfonía
Allegro vivace L. v. Beethoven

8 Fantasia Obertura '1812'
 F. I. Tchaikowsky
 Arr. A. Carter

VIOLINES
 Susan Blanco
 Julia Castelloncz
 Ebert Ceballos
 Daniel Carrizo
 Edilia Cordero Rojas
 Gabriela Correa
 Ricardo José Díaz
 Yareusa Delfino
 Hortensia Dobles
 José Dolz
 Gustavo Dudamel
 Jesús Fernández
 María Gabriela Espín
 Johanna García
 María Daniela Girón
 Andria Guzmález
 Diego Guzmán
 Alberto Herrera
 Douglas Isael
 Julio Lara
 Néstor Lucena
 Ezequiel Lago
 María A. Luna
 Bárbara La Bastowicki
 Gregory Plata
 Eleniemi Mendoza
 Anyar Montes Pato
 Ronnie Morales
 Reynaldo Moya
 Idmaré Mujica
 María Pérez
 Jesús Pinto
 Victoria Quintana
 Zullimar Quiñana
 María Ramírez
 Yohimar Ramones
 Yelbi Radí
 Juan Carlos Rivas
 María T. Rivero
 Héctor Rodríguez
 Nicole Rodríguez
 Ricardo Rodríguez
 Oswaldo Roldán
 Derrick Romero
 Eduardo Salazar
 Manuel Sandoval
 Alejandro Serna
 Karolita Soto Ortiz
 Ana Torrealba
 María Unguilla
 Verónica Valda
 Orlantay Velázquez
 Antoni Vivas
 Iviana Yépez
 Iván Zerpa

VIOLAS
 Andriana Barrios
 Lolita Bello
 Abraham Betsayán
 Karla Ereu
 Cilia Espinosa
 Daniela Graterol
 Leonorina Jiménez
 Maricel Marín
 María Mora
 Ana María Oviod
 Jesús Pérez
 Miguel Pérez
 Julia Rincónes
 María Salazar
 Maíra Sánchez
 Héctor Suárez

VIOLONCELLOS
 Leandro Andrés
 Roseluis Betancourt
 Alfonso Caldeón
 Patricia Combatti
 Idelfo Chirinos
 Dusha Díaz
 Noelia Escudarte
 Carlos Ereu
 María Figueras
 Yaguelin García
 Luis Hidalgo
 Mercedes Laya
 Alison Mastá
 Díez Rentería
 Samuel Finestel
 Payermay Quintero
 Arturo José Serna
 Francisco Velasco
 Carolina Vicker

CONTRABAJOS
 Marco Antonio
 Catzadilla
 Luis Edgardo Coava
 Danny Jiménez
 Gabriel León
 Marcos Romero
 Yeliza Sequera

OROS
 Frank Orlindo
 Jack Levy
 Andrés Mendoza
 Panofí Nájera

FLAUTAS
 Karina Cerezoza
 Frank Ramón Díaz
 María José León
 Marian Rodríguez
 Desirée Quintana
 Oswaldo Sandoval
 Jenin Niveli

CLARINETES
 Samuel Betsayán
 Daniel Barbadó
 Alejandro Lleras
 Maricel Herrera
 Mary Santamaría

FAGOTES
 Alejandro Ferreira
 Jhoan Hidalgo
 Peter Makogonov

COROS
 Andri González
 José Jiménez
 Kristiana Medina
 Rafael Payares
 Marcos Pérez

TROMPETAS
 Pablo José Afnez
 Giancarlo Castro
 Jesús Daniel
 Tomás Medina
 Jesús Orellana
 Orlindo Osuna
 Jonathan Hincón
 Hiroshima
 Samir Santos

TROMBONES
 José Ramón
 Betancourt
 Payerita Carrero
 Pedro Carrero
 Alexander Medina
 Daniel Mujica
 Melissa Sánchez

TUBAS
 Omar Cárdenas
 Wilmer Pérez

PERCUSION
 Julio Angulo
 Carlos Arellano
 Francisco
 Calomeras
 Ray Contreras
 Reingel Mijona
 José Ramones
 Alberto Rodríguez
 José Eduardo
 Nieves
 Acuaros
 Zambrano

Hand program. Inaugural SNIV Concert. December 1994. Teresa Carreño Theater.

The First Generation, The Seedbed

Since 1994, El Sistema has forged 25 years of history in four generations of Venezuela's National Children's Symphony. The first generation had a fruitful musical life from 1994 to 2002. In this trajectory, the National Children's Symphony becomes the National Children's and Youth Symphony of Venezuela, subsequently the National Youth Symphony of Venezuela, then the Symphony of Venezuelan Youth Simon Bolivar, a group that concluded in the Symphony Simon Bolivar B finally as Simon Bolivar de Venezuela.



First generation SNIV. Tour Chile, November 1996.

This first generation undoubtedly became a seedbed of world-renowned musicians, including names such as Gustavo Dudamel, who started as a violinist and became the band's Director even though he was a 19-year-old in 1999.

THE HISTORY OF EL SISTEMA



SNIV concert. Teatro alla Scalla in Milan. August 21, 2015. Conductor: Gustavo Dudamel

Dudamel has conducted numerous orchestras around the world, he is the starting baton of the Symphonic Orchestra Simón Bolívar of Venezuela and the Philharmonic Orchestra of Los Angeles. His repeatedly praised work won first place in the Gustav Mahler Directing Contest (Germany, 2004), Beethoven Ring Award (London, 2005), Grammy Award (2012), Star on the Hollywood Walk of Fame (2016 first and only Hispanic Conductor to obtain it)

Great musicians have been members of the different generations of the National Children's Association of Venezuela, such as Christian Vázquez. He had under his musical direction the Symphony Teresa Carreño of Venezuela with whom he made numerous tours. In 2013 Vázquez became the musical director of the Stavanger Symphony. He has fulfilled commitments to different groups such as the Arnhem Symphony (Het Gelders Orkest), the Norwegian National Opera, the Gävle Symphony, the Gewandhausorchester in Leipzig, among others. Rafael Payare, member of the corno row, under the formation of Master José Antonio Abreu, at the end of his career would attend Master Abbado. In 2012, Malko International Conducting Competition in Denmark won its 16th edition.

Diego Matheuz, a prominent violinist of SNIV, in 2005 began his studies of Orchestral Direction with the hands of the masters José Antonio Abreu and Claudio Abbado, giving off a successful and outstanding career. He was the Principal Director of the La Fenice Theater in Venice and at the behest of the same Master Abbado, Principal Guest Director of the Mozart Bologna Orchestra. In December 2018 he shared the podium with Seiji Ozawa in front of the Saito Kinen Orchestra and violinist Anne-Sophie Mutter for the recording of an album that commemorated the 120th anniversary of the record label Deutsche Grammophone.

Joshua Dos Santos, cellist, begins his career in Directing at the age of 16, since then he has had the opportunity to lead a large number of groups, including the Radio France Philharmonic Orchestra, Gothenburg Symphony Orchestra, Symphony Orchestra Simón Bolívar of Venezuela, OFUNAM, Łódź Philharmonic Orchestra, Malaysian Philharmonic Orchestra, ABS-CBN Philharmonic Orchestra, National Symphony Orchestra of Colombia and the Philippine Youth Orchestra among others.

This first generation undoubtedly became a seedbed of world-renowned musicians, including names such as Gustavo Dudamel, who started as a violinist and became the band's Director even though he was a 19-year-old in 1999.

THE HISTORY OF EL SISTEMA

Diego Guzmán, Johana Sierralta, Luis Castro and many other musicians from the firstborn SNIV have been leading a musical career, leading inside and outside Venezuela.

The first generation of the SNIV was also the birthplace of many successful musicians, renowned for their outstanding instrumental performance: Edicson Ruíz (double bassist) at the age of 15, won the first place in the contest of the International Society of Bassists, two years later, became the first Hispanic and younger musician to enter the prestigious Berlin Philharmonic. Alejandro Carreño (violin), Boris Suárez (violin), Ismel Campos (viola) and Aimon Mata (cello) made their musical career in the famous Simón Bolívar Quartet, with whom they completed tours and made a recording with the record label Deutsche Grammophone.

The trumpeter Francisco “Pacho” Flores, who was part of the ranks of SNIV in his first generation, won the First Prize of the International Competition “Maurice André” (the most important competition for trumpet in the world).

Diego Matheuz (left) and
Christian Vásquez (right)
year 2013.





Ericson Ruiz (left),
Alejandro Carreño (center)
and Francisco Flores (right).

The trombonist Pedro Carrero was a founding member of the first generation of SNIV and currently the Director of the National School of Trombone of El Sistema. The Austrian brand Schagerl, dedicated to making metal instruments, added him to the firm's list of artists and in 2016 he exhibited for the first time in Warsaw a trombone bearing the musician's name.

Other members of the first generation have managed to be remembered for their awards, their outstanding instrumental performance or for their pedagogical work in El Sistema Maricellis Navarro (flute), Katherine Rivas (flute), Jesús Antón (clarinet), Randy Barboza (double bass), Gaudy Sánchez (trumpet) Acuario Zambrano (percussion), Giancarlo Castro (trumpet), Félix Mendoza (percussion) among many others.

Second Generation, first relay

The evolution experienced by the first generation of the SNIV when it changes to a young denomination and later to Simón Bolívar Symphony, meant a period of rest, for 8 years this group was absent from the national and international scenarios. In 2007, a national meeting was held in which 400 children from all over the country met, but it was not until 2010, when a new call to join the second generation of the National Symphony for Children of Venezuela was opened, it would be the most powerful call in the history of the group, more than 5000 children from all over the country pre-sat their applications and underwent auditions, the result was the largest selection in its history, 377 children between 8 and 13 years of age joined the group then.

Level Generations

The invitation to participate in the Salzburg Festival 2013 was the perfect occasion for the formation of the third generation of SNIV. The selection of 208 members, between 8 and 14 years old, 82 girls and 126 boys, performed a complex repertoire that included, among other works, Gustav Mahler's 1st Symphony "Titan". By then 23 children of that generation came from the east, 31 from the west and the Andes, 58 belonged to the central states, from the south there were 12 musicians and in the northern capital states, Caracas, Miranda and Vargas there were 64. Of the most remote villages, the nuclei located on the Venezuelan border with Brazil and Colombia, were 20 small towns of San Fernando de Apure, Puerto Ayacucho and Táchira.

Dudamel has conducted numerous orchestras around the world, he is the starting baton of the Symphonic Orchestra Simón Bolívar of Venezuela and the Philharmonic Orchestra of Los Angeles. His repeatedly praised work won first place in the Gustav Mahler Directing Contest (Germany, 2004), Beethoven Ring Award (London, 2005), Grammy Award (2012), Star on the Hollywood Walk of Fame (2016 first and only Hispanic Conductor to obtain it)

In 2014 another audition process begins and the fourth generation is formed, although it consolidates the following year, in 2015, this was called selection "40th anniversary of El Sistema". This way starts a tour through the whole country. In each of its stops, musical activities, preparation workshops, open rehearsals and academic musical samples of the SNIV and the main agglomerations of each region. The tour, followed by the press, culminated in the city of Caracas and served as a preparatory to the subsequent presentation that the orchestra would offer in the Scala of Milan, with the conduction of Gustavo Dudamel.



SNIV concert. Theater alla Scalla of Milan. August 21st 2015. Conductor: Jesús Parra

Great batons, for the orchestra of little ones

Throughout its history there were several batons that led this group, various ages and backgrounds, all this enriched the formation of its members, Gustavo Dudamel takes over and moves from the lectern of first violins to the podium of Director. In 2007 he had a meeting with more than 400 children from centers throughout Venezuela to start a process of forming a new SNIV, a project that was consolidated in 2010 when the second generation of the group was established and the teacher was part of the team of trainers, likewise the 40th anniversary generation of 2015 was under his leadership at La Scalla in Milan.

Other great Venezuelan teachers led the group: Gregory Carreño, Ulises Ascanio, Rubén Cova, Alberto Grau, Félix Briceño, Eugenio Carreño and Andrés González, are part of the distinguished list. Young batons have also walked on the podium of the SNIV, being still some children who did not exceed 14 years, Anthony Vivas, Nicole Rodríguez and Diego Guzmán led a selection of 700 girls and boys members of the different children's orchestras of the country in a single conformation of the National Symphony of Children of Venezuela, with whom they made the interpretation of the National Anthem of Venezuela and the Pontifical Anthem in the act of reception and farewell that was offered to Pope John Paul II on the occasion of his second visit to Venezuela in the year 1996 in the International Airport of Maiquetía.

International master directors have also joined the group, in 1999 the British Karel Mark Chichon leads the group in the first concert he offers in SNIV to Italy during his first tour to the old continent, in the spaces of the Fountain of Bonifacio III, in the city of Fiuggi.

The second concert of the same tour was led by the Italian Director Giuseppe Sinopoli at the Communal Theater of Fiuggi City on the occasion of its reopening, presentation that was recorded for the Italian Radio and Television RAI and by the European channel STREAM.

On December 20, 2000, Sinopoli and SNIV meet in Caracas and offer a concert in the Ríos Reyna hall of the Teresa Carreño Theater, on the occasion of the Week of Friendship between Italy and Venezuela. In 2002, the tour was dedicated to Italy after his death on April 20, 2001 in the city of Berlin.

One of the most influential directors in the contemporary history of music, the master Claudio Abbado was also close to the group. Upon returning to the country after its tour of Italy in 1999, SNIV congregates in the spaces of the Teresa Carreño Theater to perform an essay that was attended by the Italian master, who offered suggestions and praised the group's work.

Another great teacher who established closeness with the group was the British Simon Rattle who together with Gustavo Dudamel directed in 2007 the final concert of a meeting in which more than 400 children from various venues of the country participated. In 2010 the second generation of SNIV debuted in the Aula Magna of the Central University of Venezuela and Rattle was in charge of raising the baton and driving 377 girls and boys who had been prepared by teachers José Antonio Abreu and Gustavo Dudamel. The third generation of SNIV, also saw the master on the podium, was led by the British on August 10, 2013, this time at the prestigious Salzburg Festival in Austria.

THE HISTORY OF EL SISTEMA



SNIV concert. Salzburg Festival, Felsenreitschule Hall. 10 of August of 2013. Conductor: Simon Rattle.

YISENIA PÉREZ
RESEARCHER FOR CIDES

INAUGURAL SPEECH: NATIONAL CHILDREN'S SYMPHONIC ORCHESTRA OF VENEZUELA. JOSÉ ANTONIO ABREU . CARACAS, DECEMBER 15TH, 1994. 1

Glory to the Brave People whose tender children sing, from today and forever, the Egregious Hymn of the Fatherland, in Orchestra of Love and Hope.

Future that ends in the Present, Incarnate Dream and Paradise on Earth: in children, Bolívar was thinking of conceiving America as North and Course of the Universe.

Last October, before the Congress of the Republic, we requested the minimum resources necessary to undertake the arduous task. How can I not appear, here today, to give a presentation to Parliament, live, on the occasion of the effort? Moreover, if we consider that, at that time, and from the Culture and Finance Committees of the Chamber of Deputies and the Finance Committees of the Senate, so richly represented, respectively, by Dr. Jorge Roig, Dr. Gustavo Tarre Briceño and Dr. Bernardo Celis, we were greatly reaffirmed in the purpose, we were given the word of encouragement and substantial and indispensable support. Then, too, the will and courage to undertake the enterprise were too great. Nevertheless, the final and decisive impulse of the Government was lacking to build, in all its colossal projection, the National System for Children and Pre-Schools of Venezuela. How can we not express, therefore, this morning our deepest gratitude to the Congress of the Republic, in view of its categorical confirmation of the Children's Orchestras, in the current Budget Law, as a revolutionary pedagogical program of immense genuinely popular and Venezuelan encouragement, fully incorporated into the State Social Project!

The Language of Music, by transcending every code and sign, bearer of powerful spiritual energy and vitalist will, fraternity and community solidarity, is presented as a suitable vehicle to ensure the education and integral formation of the young and the child. The basic musical instruction, the layercitation and the training for the mastery of the voice or the instrument, transmits to the young and the child, together with the strictly artistic element, that set of values that, from the Athenian School to the most advanced contemporary experience, enshrines Music as an art of discipline and rigor, of constancy and of restraint, optimal for the contemplation and exercise of the intellect, as well as for the awakening of creativity and solidarity. Values, in turn, all of them, essential to the educational process of a society that fights against marginality and dehumanization and in which, aesthetic formation models the soul for the highest: in the soul of the young and the child, Aesthetics and Ethics are fused in a single and indissoluble dimension.

Hence, the Venezuelan State, through the Ministry of the Family, and the Foundation, of the State for the National Youth Orchestra of Venezuela, contemplates the Musical and Orchestra Infantil Training as an ideal vehicle for the Training and Rehabilitation of children in charge of the National Institute of the Minor - in its Houses- Home and in its Houses of the Child Worker -together with the Community Youth SportsPoly- Promoted by the National Institute of Sports and the widest participation of FUNDACOMUN in everything related to Physical Infrastructure and Community Care. And so, last Sunday, in Valera, a beautiful team of 120 children, among whom is a large contingent attached to the Regional House of the Child Worker, executed, with exemplary care, the splendid Opera “Pinocchio” of the German composer Kurt Pahlen, in which the child preacher, of brilliant musical and stage talent, conquered and acted the role protagonist of the Work. Meanwhile, for the past week a contingent of about 300 children, selected from the breast of newborn babies and beautiful daughters of Our people: The Children's Orchestras of Venezuela, which, in increasing numbers, already sow light and joy to the most remote horizons of the country. And this morning, under the solemn arches of the Arch of the Federation of the Republic, the work of San Antonio will be revealed to us in the triumphant work of this Orchestra: The Symphony Children of Venezuela, whose children members have come from Caracas, La Guaira, Los Teques, Guatire, Cúa, Maracay, Cagua, Valencia, San Juan de los

Morros, Calabozo, San Carlos, Barinas, Guanare, San Fernando, San Cristóbal, Colón, Mérida, Valera, Trujillo, Boconó, Coro, Punto Fijo, Cumarebo, Barquisimeto, Quibor, El Tocuyo, Carora, La Puerta, Barcelona, Tigre, Porlamar, Cumaná, Carúpano, Güria, Tunapuy, Maturin, Maracaibo, Ciudad Bolívar, Ciudad Guayana, Puerto Ayacucho and Tucupita.

Quite contrary to what could be presumed, Your Excellency, the Repertoire Selected by the National Symphony for Children of Venezuela for its Premiere concert does not consist precisely of Children's Music; it is, obviously, of Music performed by children, yes, but of elevated, complex and difficult Music. Children have faced the challenge as the discipline, rigor and mystique characteristic of any serious and profound symphonic exercise, encouraged by that supreme and incomparable artistic spirit that exalts and models the child's soul. These children are now demanding of the Instrument and its Orchestral Community.

Moreover, no event like this could pay such legitimate homage to the Youth Orchestras of Venezuela that last February 12 have celebrated 20 years of arduous and happy existence. Because they are precisely the most outstanding members of the nation's young orchestras to whom he has given the incomparable honor of transmitting to the Children's orchestras, as Teachers, Instructors and Workshop Artists, the wide range of their social and pedagogical, musical and symphonic experience.



THE HISTORY OF EL SISTEMA

Ladies and Gentlemen,

Behold, embodied in these children, the great country we want. This is Venezuela, splendor and glory, in Spring. With the National Flag crossed over its chest, the National Symphony for Children proclaims to the country, to America and to the World that Venezuela has present and future, that in the successful teaching of its Violins and its Trumpets, the country listens, now and forever, to a wonderful song of faith, love and hope.

Honorable Members of Parliament, here and now we consecrate to our children this sacred vow: May the Congress of Venezuela embrace them with loving love, and may it accompany, inspire and defend them, because today, to this degree and for all times, they are the nation and the rule of justice.

Dr. José Antonio Abreu
sistema nacional de orquestas y coros juveniles e infantiles de venezuela
Founder

Gloria al Bravo Pueblo cuyos más tiernos hijos entonan, desde hoy y para siempre, el Himno Egregio de la Patria, en Orquesta de Amor y de Esperanza.

Futuro que germina en el Presente, ensueño encarnado y Paraíso en la Tierra: en los niños, pensaba ciertamente Bolívar al concebir a América como Norte y Rumbo del Universo.

Ante el Congreso de la República solicitamos en Octubre pasado los recursos mínimos indispensables para emprender la ardua tarea. ¿Cómo no comparecer, hoy aquí, para rendir al Parlamento, en vivo, el resultado del esfuerzo? Tanto más, cuanto si se considera que, entonces, y desde el seno de las Comisiones de Cultura y de Finanzas de la Cámara de Diputados y de Finanzas del Senado, tan dignamente representadas, respectivamente por los Doctores Jorge Roig, Gustavo Tarre Briceño y Bernardo Celis, se nos reafirmó noblemente en el propósito, se nos brindó la palabra de aliento y el sustancial e indispensable respaldo. También entonces, para acometer la empresa sobran voluntad y coraje. Faltaba, no obstante, el impulso final y decisivo del Poder Público para construir, en toda su colosal proyección el Sistema Nacional de

Señores y Señoras:

He aquí, encarnado en estos niños, el país grande que queremos. Esta es Venezuela, esplendente y gloriosa, en Primavera. Con la Bandera Nacional cruzada sobre su pecho, la Sinfónica Nacional Infantil proclama al país, a América y al Mundo que Venezuela tiene presente y tiene futuro, que en la enseña airosa de sus Violines y de sus Trompetas, el país escucha, ahora y por siempre, un canto maravilloso de fé, de amor y de esperanza.

Honorables Señores Parlamentarios consagremos aquí y ahora a nuestros niños este voto sagrado: Que el Congreso de Venezuela los abrace con amor entrañable, y que les acompañe, les inspire y les defienda, porque hoy, en grado y por todos los tiempos, es de ellos la Nación y el imperio de la justicia.

Scanning of the document
original

KNOWING THE "NUCLEO SAN AGUSTIN"

Since its inception, it has had several offices in the area. In its first stage of creation it was located in the Hornos de Cal housing complex, main avenue of San Agustín del Sur, Then it operated in the Botanical Garden Residential complex of the same sector. Later, it was moved to the shared spaces with the workshops of the Cristóbal Rojas school of plastic arts in the sector "El Conde" between Av. Bolívar and Lecuna. Currently it works in the avenue Vicente Lecuna, Urban Complex "Parque Central" between Edif. Moderano and Anauco. Basement 01, sector D. Conference Room N°8 and Tower West Basement 1 Soloists Room, name attributed by concert hall, that functioned there for over 10 years, and which was subsequently transferred to Fundamusical Simón Bolívar.

The beginnings were at the heart of the neighborhood in sector hornos de cal with musicians from the youth orchestra of maestro Abreu such as Borgan Ascanio, Félix Petit for the moment with the task of starting teaching activities in the sector together with some culturists of the area. It was led by professors Rafael Guridi and Federico Brito, later Rafael Montes, María Eugenia Fuenmayor and Rafael Jimenez, Irina Capriles, Carlos Sedan and currently Tupac Amaru Rivas.

The activities were formally established and displayed in public on November 12, 1984. It is one of the first centers founded in the metropolitan area of Caracas.

Active Academic Programs in the "Núcleo San Agustín" 1

Music Initiation Program



The first steps in music at the Nucleo San Agustín, for children aged 4 to 6 years are made in the Music Initiation Program. It is the first stage of the current academic structure where the basic elements of the musical language are introduced to the little ones in a playful way through the rhythmic band, the sweet flute and introduction to choral singing.

The Groups are identified by the following names: (a) Groups Do and Re Correspond to children of 4 years; (b) Groups Mi, Fa and Sol Correspond to children of 5 years; (c) Groups Do Mayor, Re Mayor and Mi Mayor Correspond to children of 6 years.

1 All photographs were taken from the official Facebook page of the nucleus.

Choral Program

"Núcleo San Agustín" has had an important choral tradition since its inception; here arises the initiative of Children Cantors of Caracas organized since the inception of the Nucleus as a selection group for participation in symphonic montages. This selection had the option of participating in the montages or later entry to the metropolitan coral, this type of group nourishes the "Niños Cantores de Venezuela"²



Chair of Vocal Technique and Cuatro as a Transition Program.

The Chair of Vocal Technique is part of the choral program, however it is also a space for musical initiation with older children through singing. It has been a strategy to give space and attention in smaller groups to those children who require, this is one of the alternatives of entry after the diagnosis of skills.

2 Niños Cantores de Venezuela are part of the Academic Program Coral at the National Level. It is made up of children from the children's and youth choirs of all the Nuclei, mainly from the Capital District: Caracas. The Singing Children represent the highest

The Children's Choirs

Level I (beginner): The children's choral repertoire of this level (children up to 7 years) comprises material organized from universal works of choral singing to one voice. The 2017-2018 school year was composed by:

- Coro Infantil **"Ana Mercedes Azuaje de Rugeles"** (1914 - 2012)
- Coro Infantil **"Conny Mendez"** (1898 - 1979)

Level II (intermediate): It is characterized by interpreting repertoire to one and to two voices, taking as a reference the sequential choral repertoire of children and anyone of the same degree of difficulty that the director or trainer proposes. For the 2017 - 2018 School Year:

- Coro Infantil **"Blanca Estrella de Méscoli"**. (1910-1986)
- Coro Infantil **"Modesta Bor"** (1926-1998)
- Coro Infantil **"Ugo Corsetti"**

Levels III y IV (advanced Children's Choirs): This level is of greater technical mastery, control of breathing and singing two and three voices. They are also called Cantoria with the intention of emphasizing that they are the groups that usually participate in the selections or institutional activities that require trained children's choirs. For the 2017 - 2018 School Year:

- Cantoria **"Sergio Moreira"**
- Cantoría **"Núcleo San Agustín"**
-

Orchestral Program Nucleo San Agustín



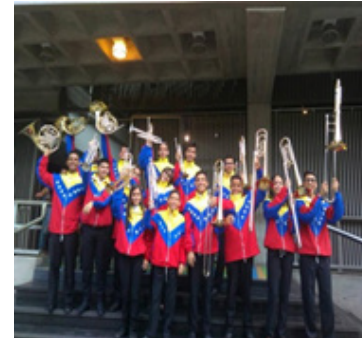
Children's Symphony Orchestra

The Children's Symphony Orchestra of the school period (2017-2018) began its activities with a staff of 90. At the time it was in transition to merge with the youth orchestra, which has been carried out through joint activities by sections and orchestral tutti generating musical and human coexistence for later didactic shows and concerts made with the repertoire that corresponds to their level and the challenge posed with both groups.

Youth Symphony Orchestra

Since 2013 with the rapid growth of El Sistema added to its structure the Regional Juvenile Orchestras, in order to give continuity to the academic - musical training of the young performers of the orchestras of the venues that make up the central sector of the metropolitan area of the Capital District: San Agustín, Nuestra Señora de Fátima, Sarria, Simón Rodríguez, Chapellín, January 23, Baruta, Seniat, La Ceiba and Corpoelec.

Its name is José Francisco Del Castillo³. This group has participated in countless concerts and music festivals, it has had the privilege of being led by national and international teachers, to give the opportunity to a significant number of young people in full musical training. The ages of the members range from 9 to 18 years.



Flute Assembly and Clarinet Assembly

As a complement to the instrumental group performance, these groups emerge: the Ensemble of Flutes and Ensemble of Clarinets. The intention of these groups is meeting the demand for these instruments and exploring their sound capacity through their own repertoire, motivate the student population towards chamber music and give the opportunity to those who need to work in smaller groups.

³ Venezuelan Master of violin with a broad educational background, founder of the Latin American Violin Academy, trainer of numerous performers and talented musicians of high level who today make professional life as directors, soloists and members of the ranks of important orchestras of Venezuela and the world.

Alma Llanera Program

In the Nucleo San Agustín, the first steps of this Program were taken in 2012 with the implementation of the Chair of Four, which later in the following year led to the consolidation of the Alma Llanera Program, completing with the Chairs of Mandoline, Mandola, Guitar, Bandola Llanera, Maracas and others; counting on an excellent and experienced team of teachers. As a result of these lectures, the Assemblage of the Alma Llanera program of nucleo San Agustín is formed.

José Ignacio Hernández Youth Assembly

This group, made up of a group of young people of different ages, arises with the concern of promoting the study and interpretation of different popular musical forms of traditional Venezuelan roots, in order to spread our musical cultural heritage in other contexts, motivating young people to value, research and be passionate about the music of their country.

Simón Bolívar Program

Núcleo San Agustín attends to date to the National Experimental Educational Unit Venezuela, emblematic institution with more than 50 years of foundation, located in the Av. Mexico in the cultural area, currently active module of this program subscribed to the venue. The activities carried out are the approach to choral singing and the "Cuatro" as an inclusion tool.

During the School period 2018-2019 is incorporated the module National Educational Unit Francisco Pimentel located in the Parish Santa Teresa of the center of Caracas.

Tupac Amarú Rivas
Director Núcleo San Agustín

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Proyecto para la descripción de los Perfiles Académicos de los niños y Jóvenes de El Sistema (A. Jones y otros 2007)
- Revista Internacional de Educación Musical (RIEM- ISME N°4)

INTERVIEW WITH MASTER AQUILES MACHADO¹

José Rafal Maldonado (J.R.M.): El Sistema welcomes you. The intention is to share that experience that you have had, coming to our country as a guest Master, and more or less press what is your vision with this denomination other than The National System of Choirs and Orchestras.

Achilles Machado (A.M.): The truth is that I've met with a very pleasant surprise, since I know the project since the Master (Abreu) decided to implement it a few years ago, and, of course, seeing the evolution of some of these children, because some I knew, others I didn't, is something that one is excited about. Especially seeing the willfulness of the work, there are people who are truly dedicated, and who are dedicated with great passion to what they are doing.

Within what I have found there is a little bit of everything, obviously, there are boys who are starting, as is logical, but there are already boys who have a very high level, not only vocal potential, I'm talking about boys who have very well solved the technical aspect, they have very clear what they have to do vocally and stylistically. Obviously, these are very young boys who need a light, a stage, opportunities and a lot of things to come because they have their lives ahead of them. But, of course, seeing this kind of result is something that excites a lot, but it is to know that there is a group of people who are working and who are dedicated to it. One of the things that many people don't understand is that for every instrumentalist, the relationship with a Master is very important

¹ Cycle of interviews with teachers invited by the Conservatory Itinerante. Made by the musicologist José Rafael Maldonado and the professor Maigualida Torres on February 19th (2019) at the CASPM.

Certainly, singers are instrumentalists who need a Master to give them a guide; but fundamentally, what makes an artist progress, is the work he does only at home, the studio, the hours of dedication, the methodology of study and that the time they use for him know how to really take advantage of it. Here are several cases of children who have taken advantage of what teachers have given them. I really wish those kids all the luck in the world in what they will undertake, I think they deserve the support, the support of their colleagues and the people who have led them so far hand in hand in El Sistema.

J.R.M.: Still, even there are certain myths regarding singing teachers and choirs, there are still singing teachers who do not recommend that their students sing in choirs because of the different physical, intellectual and interpretative demands that exist between the requirements of a group to those of a soloist. However, one of the important things that El Sistema pursues is that basis of solo singing, but with a view to the groups, both chamber and large vocal groups, to raise their quality. What do you think of this?

A.M.: I differ a little from that opinion. If you think about a singer who travels the world as a soloist, the percentage of music that he sings





MEETING WITH MASTERS

it's really just a tiny bit. In the operas they are always singing in assemblies, duets, in concert and have an aria in relation to the three hours they will sing. Those who make choral music as soloists always sing in quartets, in quintets, in sextets. They're all assemblies. I think that the work in assemblies is much more important because it gives you a slightly smaller, reduced notion of what it is to collaborate with a group of people and the difference from doing it as a soloist to do it in chorus, is that maybe the quality is neglected a little, but when a group requires you to give the maximum level, the idea is that the boys who participate in the chorus, do it at the highest level they can and then understand, in addition, how it is sung in a group?, because in the end, even the singer who performs an opera aria, has behind him eighty (80) more people who accompany him, and if he does not understand what role - in him along with all these people, if he does not understand how to communicate with all these people, how to do a performance together with all these people, in the end the quality of the work of what he does is somewhat impaired by that lack of empathy with the people with whom he works.

So, I'm a fervent believer that working with lectern together teaches you music and working together is fundamental and the most important thing for us is to learn to be good musicians, is to learn to make music with all the people around us, and the main goal of a soloist is that his work is of the highest quality to favor the whole.

J.R.M.: What would be the recommendations, Maestro, roughly, regarding this methodology that you propose and that the choralist should have and the singing student should have, to optimize their work?

A.M.: There is a certain way to study that I have found here, which is perhaps a consequence of old habits that are carried in the teaching of the vocal. But I think that, taking advantage of the very structure that El Sistema has given to the educational level for the nuclei, for the instrumentalists, etc., applying the same methodology of study to the vocal would be very important. I believe that this can be a decisive step in the speed of singing learning and above all in the quality of canon learning. If we grant you study methodologies, where they learn exactly how to study, beyond what they must study, that allows them to truly set and acquire knowledge that is not lost by the simple fact of not having a continuity, for example with a teacher, but have a teacher that changes, or that changes, or that comes on a visit. In this system, where teachers come to give a particular knowledge, it is very important to have the ability that what they come to give in a particular period is fixed, that transcends beyond the moment only, that they can take maximum advantage of these classes, but for this they need a methodology. And that's where I think it would be important to help them right now, basically because they're all very willing, they have a lot of desire, a lot of youth and strength, but obviously, those who have more experience have to teach them how to fix that type of learning and also, above all, what it's for.

I think one of the most important things about music, one of the things that music has taught me in particular, is to become a better human being. Regardless of whether or not one lives from music, whether or not one is a professional musician, what one learns from music, and what I particularly appreciate, is having taught me to understand my environment in a better way, to share and live with others in a different way, to understand that generosity is not stupidity, to understand that many - more times learning to reserve or to have a small sanctuary is something also important for personal growth, to understand that everything one produces, or does, must be

MEETING WITH MASTERS

done with the intention of being shared with others, because otherwise it doesn't make any sense. Music has also taught me to recognize beauty whether it's in the raw stone and to understand what the point is of having the ability to extract the beauty of that raw stone and bring it to the eyes of all the people who are part of my community, my environment, my family, that's very important, if you manage to convey it in its entirety to others, that means that we began a journey from a new, renewing point of departure, beyond, and that's why we went from Mozart to Beethoven and Beethoven to Brahms because there was a capacity for communication there that took us to a new level, a new idea, to a higher level of spirit. humanity, musical creativity, etc. and that is what we have to aim for within teaching.



If one fails to connect humanely with the artistic activity that one does, simply that activity has nothing artistic about it, it becomes a mechanical fact, empty and loses its sense. That's the difference between the Sistine Chapel and a block building. So, if we manage to have that sensitivity, that beauty is the only thing it does is enrich us as a person, as a society, as a group, and that if I enjoy beauty and I can share it with my fellow human beings, I will make your life better because mine is going to be better at sharing it. If we don't manage to make that understood, that the youngsters understand

this, music would be meant to become mechanical, the arts are meant to become mechanical and no longer as a fact of rebellion, as could have happened in the industrial age, especially industrial art that reveals itself and becomes cold on purpose to show people that even in ugliness and in the coldest, there is a spiritual soul, an artistic soul. If we don't make this understood, we just dehumanize ourselves.

If there is anything that identifies the human being, it is the voice, beyond the body, it is the voice. We talk on the phone with someone and when listening to their voice the person is there, the voice has a life of its own, the voice exists per se, does not need a body to exist. We recognize, it seems silly, but I remember when we were little we would record cassettes and send them to my uncle who was abroad, and it was like we visited him, the voices got there and it was a thing that became a habit, you hear a recording and you have the person there with you, you are talking to that person you don't need the physical to get in touch with people, that's fantastic, and it's something that singers should keep in mind that when you sing it detaches from the physical body, you assume a different dimension. That you have to understand and above all, knowing how to use it, musically is difficult but it is extraordinary and it takes you to a different level of sensitivity. There's another thing that I love, which you learn over time, through experience, is to understand the fact that the scores are like little time machines, when you're in front of the score, you look at the tone, you study it, but when you manage to connect to the score, you travel to that moment of creation, and that journey is magical.

J.R.M.: *Master What can you tell us about the projection of El Sistema in European scenarios?*

A.M.: *El Sistema has had a great impact on education, and many people admire what El Sistema has done over the past 44 years. What I have seen is that in Europe there is a reflection on what El Sistema means by initiating similar projects. Many of the children and young people approach music and understand what music means to them in their day-to-day lives, as well as discipline when learning an instrument.*

Maigualida Torres (M.T.): *About the challenges involved in the assembly of the traditional music repertoire for the lyric singer, for example to play a jota carupanera, a fluía barloventeña, a joropo and chorus, by virtue of the fact that there are timbric differences, different rhythmic inflections in relation to the lyric song, elements that the spelling fails to capture; What challenges does this imply for the lyric singer? Or Do you think that the barrier between the lyrical and the traditional should be subject to a review?*

A.M.: *Lyrics are a style, in fact within lyrics there are different styles as well: verism, bel canto, they are different things. The great challenge of a singing student, of a vocalist, is to be able to use his instrument in different areas and know how to do it, then each one specializes in what he feels closest to him. I think it's unfair to force academic technique on popular sound without even asking what do they do? I think that as vocal scholars, if that's how we consider ourselves, as vocalists, to approach and try to understand what it is that they do, it seems that all these things of oral tradition, as if they lose value by the fact that they are oral tradition, you have to have the ability to pass it on from some kind of documentation or study to understand and transmit them. There are treatises of jondo singing and today jondo singing is still taught as an oral tradition, we have things written about flamenco and that's just like Bulgarian songs etc. Treatises of songs Why couldn't we write a treatise?*

about folklorism, about singing? Because if we go through our geography from the last little town, from the Andes to the coast, we have an infinite variety of rhythms, styles, shapes and in addition to folk traditions linked to other things that have nothing to do with music but have to do with our land, with our religiosity, there are so many things that we have to investigate, why not investigate them?

M.T.: :: From your point of view, what has been the legacy of the national level of the Master Abreu and what repercussions does the practice of this collective singing generated from the system at the international level have?

A.M.: The legacy of Maestro Abreu is inseparable in my opinion from El Sistema, but at the level of singing, I understand that the fact of having incorporated a sector so helpless in our reality as was the vocal sector, having incorporated it into El Sistema is something very important, because it gives the opportunity to many young people who are singers or who are attracted to the chant of being able to have a training. If there is something that is much more within reach of the hand of all of us is the fact of singing, the one that does not sing is because it does not want, and of course, to have the opportunity to live an experience of that type in an institution such as El Sistema is very important, it is also a projection of future expansion, it is a trend that will surely multiply exponentially, and I think that facing the international aspect, surely this will be a hotbed of extraordinary voices, because if there is something that we have in Venezuela is talent and if it comes with the hand of discipline and training, you have all the possibilities to transcend beyond our borders. I particularly have words of gratitude to the Master, always helped me, extended a hand and always counted on me for all the things he wanted to do at the vocal level.



RESEARCH ACTIVITY FROM AND ABOUT EL SISTEMA.

Research Articles

·Comparative Cultural Studies: European and latin American perspectives. 5: 43-54. 2018. DOI 10.13128/ ccselap-24323. ISSN 2531-9884 on line.

“Actores de la Continuidad educativa en barrios de Venezuela: madres del núcleo de santa Rosa de Achaguas”
Alix Didier Sarrouy. Instituto de Etnomusicología y danza. Portugal.

·Revista Internacional de Educación Musical. N° 4, Julio 2016. ISSN 2307-4841. Revista arbitrada en castellano publicada por la Sociedad Internacional para la educación Musical (IESME).

“Sistema Nacional de Orquestas y coros Juveniles e Infantiles de Venezuela: Un modelo pedagógico de inclusión social a través de la excelencia musical.” Franka Verhagen, Leonardo Panigada, Ronnie Morales. Fundación Musical Bolívar.

CIDES Research in Process

- The National System of Orchestras and Choirs from the perspective of Venezuelan Universities. Bibliometric Study. Mayra León
- The Central Horopo. Transcription of two passages for the initiation in the execution of the central hump. Maigualida Torres, Wilmer Álvarez and Edward Bogado.
- César Leal. The role of radio as a means of dissemination and conservation of cultural heritage around the Central World. Edilia Torrealba and Carlos Torrealba
- National Children's Symphony Orchestra of Venezuela. Historical Review. Yisenia Pérez

Research in process about El Sistema

·El Sistema: Venezuelan Educative Program. Current situation and consequences of the Crisis. University Sciences Po. Cultural Policies. Madeleine Facendo. France.

Degree dissertations presented in the framework of the Convention Unearte-Fundamusal Conservatory of Music Simon Bolivar. October 2019

- Christ on the Cross (1984) by Master Francisco Rodrigo. Interpretative proposal from the perspective of the Director. Author (a) Gabriela Contreras. Tutor: José Rafael Maldonado
-
- Sampling As a Musical Expression Technique. Production of 4 Traditional Root Vocal Themes. Autor Manuel Alejandro Marrero Tutor: Gregorio Enrique Antonetti

Papers presented at Research Conventions

- I Conference on Disability Research. UCV. Luthería as an alternative for labor inclusion under the approach of the Pedagogy of El Sistema. Speaker Luis R Velasquez.
- II Pedagogical Congress. Ministry of popular power for education. Circuit Madariaga. Simón Bolívar Conservatory of Music: Learning by Doing from the Collective Practice of Music: Simón Program Bolívar. Speaker: Luis R Velasquez.

NATIONAL CHILDREN'S SYMPHONY ORCHESTRA OF VENEZUELA IN IMAGES



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MUSICAL ICONOGRAPHY

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Ulises Ascanio

Dentro del Marco de la Reunión Internacional
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Teatro Teresa Carreño
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Viernes 21 de Febrero 1997

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Andrea Arenas
Ramón Grande
Juan Guillermo Hernández
Rony Morales
Besay Hernández
Franklin Márquez

ARPA

Galaxia Zambrano

Hand program. SNIV Concert, José Félix Ribas Hall. Teresa Carreño Theater. February 21, 1997.
Conductor Ulises Ascanio.

Konzert

19. September 2000
19:30 Uhr
KonzertHaus/Halle 25
EXPO-Gelände



Sinfonica Nacional Infantil de Venezuela

Gustavo Dudamel
Dirigent

Im „Nationalen Venezolanischen Jugendorchester“ sind die besten Instrumentalisten der „Venezolanischen Jugendorchesterbewegung“ zusammengefasst. Das Orchester tritt mit 180 Mitwirkenden auf, die sich aus den 55 nationalen Orchestern zusammenfinden. Durch die Auswahl an professionell musizierenden Kindern wird ein Konzert des Orchesters zu einem Erlebnis.

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VICTOR RUGTILIANO

Hand program. SNIV Concert, KonzertHaus / Halle 25. EXPO-Gelände. September 19, 2000.
Conductor Gustavo Dudamel.

MUSICAL ICONOGRAPHY

SNIV concert. Simón Bolívar Hall of the Social Action Center for Music. 18 July 2015



SNIV concert. Sala Simón Bolívar Center of Social Action for Music. 18 July 2015



SNIV concert. Salzburg Festival. Felsenreitschule Room. 10, August 2013. Conducted by: Jesús Parra



CENTER FOR REASERCH AND DOCUMENTATION OF EL SISTEMA

The Center for Research and Documentation of El Sistema (CIDES in Spanish), oriented towards the construction and dissemination of scientific and humanistic knowledge, develops a research agenda for the systematization of the Collective Practice of music expressed in the different praxis of El Sistema. It is a set of highly effective services and committed to responding to the needs of the researcher, guiding the feasibility and conduct of scientific studies in the fields of studies related to (1) Pedagogical Model of The System, (2) Human development, social relevance and relationship with the environment, (3) Music, creation and culture, (4) Curriculum development, (5) Neuroscience and music with its different lines of research, which constitute the onto-epistemic framework for the construction of knowledge and the interpretation of social practices that arise within El Sistema.

Objectives of CIDES

Cides develops its functions through different objectives such as:

- Carry out research that allows constant documentation of the teaching and learning processes of the pedagogical model of The System, in the centers, chairs, schools, projects, programs and other academic musical and administrative structures.
- To provide qualitative and quantitative information on types of scientific research, for the improvement and updating of musical academic processes through training tools for members of The System and the general public.
- Promote research to identify needs within the teaching-learning model.

- To develop strategic plans for innovation, adaptation and strengthening of musical and artistic academics based on the findings of the studies carried out.
- To develop lines of research related to the areas of formation of El Sistema, for the understanding, analysis and application of the model of El Sistema. At the same time, it expands its research interest to other areas of music and music in Venezuela, such as the field of oral tradition and diverse cultural practices.

Research Lines

The Research Lines, respond to the needs of formulation and studies associated with fields or areas of research, suppose inter- and intradisciplinary approaches allowing to encompass processes, practices and perspectives of analysis for the development of projects and products. It is a sufficiently broad thematic area with disciplinary orientation.

CIDES is projected as the academic space recognized for its high quality in the production of scientific and humanistic knowledge, becoming a national and international reference for the various methodologies, research management and results of excellence that are integrated into the dynamics of El Sistema. Similarly, it plans to build a broad and dynamic scientific identity by creating a research network from El Sistema's research nuclei throughout the country.

To this end its **Research, Publications, Documentation and Management structure projects the strategic axis embodied in the plans of the annual research agenda, whose purpose energizes the formation policies of Fundamusical Bolívar.**

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