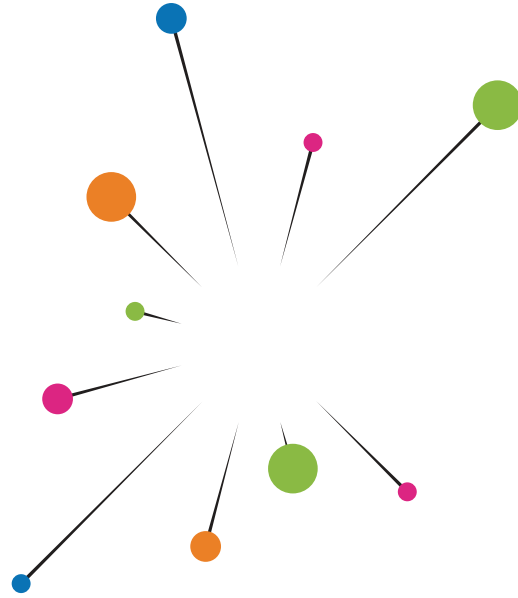


CENTRO DE INVESTIGACIÓN
Y DOCUMENTACIÓN
DE EL SISTEMA

ATRIL

RESEARCH NOTEBOOK

NRO. 4



EL SISTEMA

MÚSICA PARA TODOS

Coordination

Mayra León

Edition

Mayra León

Captions

Lauri Márquez

Mayra León

Amelia Salazar

Yisenia Pérez

Contributors

Norma Méndez

Communications Management

Academic Musical Direction

Musical Initiation Program Gerency

Design and Layout

Omer Barrios

Pictures

El Sistema

Courtesy pictures

Translation

Marco Martínez

Atril Research notebook

© 2022, CIDES

Nº 16 December del 2022

Legal deposit: DC2020000050

All rights reserved

No part of this publication may be reproduced, transmitted or stored in a retrieval system in any form or by any means, electronic, mechanical, photocopying, recording or in any other kind, without prior permission.

Fundamusal Simón Bolívar

Maestro José Antonio Abreu
Founding Director

Eduardo Méndez
Chief Executive

Academic Council

Frank Di Polo

Ulises Ascanio

Rubén Cova

Lourdes Sánchez

Gustavo Dudamel
Musical Director

Herich Sojo
General Manager

Jesús Morin
Director

Sectoral Directorate of Academic Training

Mayra León
Director

Simon Bolivar Music Conservatory

“Juan José Landaeta” Civil Society Members

Frank Di Polo

David Ascanio

Fernando Guerrero

CONTENT

PROLOGUE

HISTORY OF EL SISTEMA

Caracas Metropolitan Pre-infant Orchestra

EL SISTEMA THROUGH ITS PEOPLE

Back to presenciality: Assessments from the perspective of El Sistema's members

MEETING WITH MAESTROS

El Sistema TIPS

RESEARCH IN NOTES

CIDES.-Diploma in Musical Investigation

EL CIDES

PROLOGUE

Post-pandemic suggests the gradual resumption of activities, such as in-person interactions, after the statistics of Covid-19 infections have sufficiently declined to instill confidence in the population to lift restrictions. Statistics for Covid-19 infections have dropped sufficiently to generate confidence in the population to abandon the sanitary restrictions imposed by the national government. The so-called new presentiality proposes a series of biosafety measures with some flexibilities and biosecurity measures, along with a mixed modality (synchronous and asynchronous) in digital education.

The impact of the pandemic on social, economic, cultural, healthcare, and educational dimensions makes it necessary to consider the situation. Interdependence of these dimensions is necessary to comprehend the sociocultural dynamics. The effects of these interdependencies on El Sistema, allowed the Executive Directorate and the entire strategic team to analyze the issues as areas of opportunity, growth, and innovation.

First, let's start by asking the right questions: What is happening in other El Sistema-inspired programs around the world? How has the attention of children and youth been addressed? How can ICT be incorporated into the musical discipline? What are the formats and components in the new concert proposals? What digital competencies should trainers develop? To address some of these questions, we had the Online Forum "El Sistema, academic strategies in times of confinement. Global perspectives".

4 forums were held between June and October 2020: European Forum, Central America and the Caribbean Forum, Oceania Forum, South America Forum, Southeast Asia Forum and the Caribbean Forum. Oceania Forum, South America Forum. In each one of them, the impact of the pandemic on teachers, students and their families, the problems associated with continuing education at home through online platforms. The role of music and its significance for each individual member of El Sistema. The methodologies developed by the teachers and the strategies implemented by the students themselves in El Sistema, as well as the difficulties encountered and alternative solutions.

In a similar vein, El Sistema has introduced training programs in digital competencies for trainers and musicians, a diverse digital platform to promote El Sistema's virtual community, which includes the Virtual Room, YouTube Channel, and its social media networks.

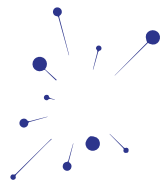
As part of its comprehensive safety policy, El Sistema implemented a successful biosafety protocol, which includes hygiene measures and sanitation of spaces on an ongoing basis, practicing physical distancing, using mouthpieces, supporting vaccination campaigns, improving ventilation and space distribution, reducing group sizes, and implementing protocols for temperature control and recording of associated symptoms, informed consents, and consultations for the evaluation of compliance with the measures, among others. The responses to the questions asked by the members of the group were very positive, which facilitated a faster and more progressive return to normal activities and the lifting of certain restrictions. The answers to many of the questions raised emerged from the discussions in the Forums, as well as from observing the daily activities of El Sistema from afar. Important reflections related to the restart of activities. We have analyzed the social and individual learning that the pandemic has left us. For example, before the Guinness Record Challenge in November 2021, when we started the progressive incorporation in Venezuela.

This is how we can undoubtedly say that we have learned several lessons as a result of the pandemic.

- Adaptability and flexibility are key aspects of our organizational culture, and the members have demonstrated a high level of adaptability.
- Music is a valuable resource for overall health (mental and physical) and the most effective means of socialization, which is why it is a recurrent strategy for its members in confinement.
- Difficulties are highly motivating elements, so the use of technologies develops other professional competencies.
- The desire for interaction has led to the creation of permanent communication spaces through the use of virtuality.
- Trust in the institution was consolidated with each challenge proposed.
- The importance of interaction prioritizes physical presence as a human reality over virtuality.
- The sustainability and resilience of El Sistema are based on its philosophy and mission.

These premises provide new impetus to the concept of the "new normal" by reaffirming the importance of musical education in El Sistema as the pedagogical and humanistic model for citizen, holistic, and artistic development.

We are pleased to present in this issue of ATRIL the link between virtual and face-to-face instruction in the pedagogical model of El Sistema. In this context, there is a real agenda of resilience, leadership, uncertainty management, responsiveness, and development, adaptability and flexibility are undoubtedly key in the integral development required in contemporary digital societies.



CENTRO DE INVESTIGACIÓN
Y DOCUMENTACIÓN
DE EL SISTEMA

Mayra León
Centro de Investigación y Documentación de El
Sistema. CIDES

THE METROPOLITAN PRE-INFANT ORCHESTRA OF CARACAS MODEL AND EXAMPLE OF GOOD EDUCATIONAL PRACTICES IN THE SYSTEM

"The orchestra and the choir are much more than artistic structures, they are models and schools of social life because singing and playing together means living together in an endearing way, in the spirit of perfection and striving for excellence, in a rigorous discipline of articulation and concertation to seek the harmonious interdependence of voices and instruments."

Maestro José Antonio Abreu

Building successful trajectories in the collective music practice

From the various musical groups within the National System of Youth and Children's Orchestras and Choirs of Venezuela, the pre-infant orchestras are the initial groups that involve children from a very young age in the collective practice of music. For over 20 years, these have conducted out experimental activities that have enabled them to develop, specially routines for successfully approaching music teaching and the assembly the sequential repertoire with children as young as 5 years old. The work started by Professor Susan Siman in 1996 with the creation of the Specialized Center for Strings (CEAC), which operated at the Montalbán Regional Academic Center. In the first phase of this project, we focused on introducing music at an early

age and progressing towards learning to play string instruments. Between 2002 and 2010, in a second stage and under the direction of Maibel Castellanos, we continued with the initiation and execution of woodwind, brass, and percussion instruments, in order to form one of the first pre-infant level symphony orchestras.

In October 2018, the Musical Initiation Program, which is part of The Musical Academic Direction of Fundamusical Simón Bolívar, established the Orquesta Preinfantil Metropolitana de Caracas. The main objective of this orchestra was to develop, strengthen, and promote a model of effective pedagogical practices in orchestral initiation throughout the country. As a fundamental objective of this project, it was

proposed to maximize the promotion of the fundamental aspects that constitute the technical basis of instrumental performance, such as:

- Correct posture of the instrument in all sections of the orchestra, including strings, winds, and percussion.
- Clear sound output.
- Progressively developing auditory and psychomotor skills necessary to achieve excellent intonation.

In addition, work routines were established that addressed staff's reading and intonation of the passages of the musical works, fingering, articulation, familiarization with dynamics of expression, and assembly of the orchestral repertoire.

In the same year, 85 boys and girls from various centers in the Capital District and Miranda State were selected. Over the course of a few months, the orchestra's staff grew to 150 members

As of January 2019, it is important to mention that an action plan was initiated that included regular workshops and rehearsals once a week to strengthen the development

of the orchestra and bring together a new repertoire that suited the biopsychosocial, musical, and pedagogical needs of the 150 children who comprised the first orchestra. The team of the Musical Initiation Program, consisting of Professors Josbel Puche in Management, Marbelys Escalante in Operational Coordination, and Lauri Márquez in Academic Coordination, collaborated to carry out a cooperative project between the participating nuclei and a group of highly qualified teachers with extensive pedagogical experience and expertise in instrumental initiation. Their goal was to address the various technical and musical aspects necessary for the assembly of the selected works.

The Orquesta Preinfantil Metropolitana de Caracas offered its inaugural gala concert on Sunday, July 14, 2019, at the Simón Bolívar Hall of the Centro Nacional de Acción Social por la Música, under the baton of its director, Professor Josbel Puche.

1. . According to the information on the official website of Fundamusical Simón Bolívar, a campus "is a central and primary organizational structure of El Sistema with the purpose of systematizing the collective practice of music, as a formative model, as well as an educational model and primordial organizational structure of El Sistema with the purpose of systematizing the collective practice of music, as a formative, humanistic and socially inclusive model, where the Programs and Schools are developed"



***1st Gala Concert of the Caracas Metropolitan Pre-Infantile Orchestra
Simón Bolívar Hall of the CNASPM, July 14, 2019.***

On that occasion, it shared the stage with the Percussion Ensemble of the Centro Regional Académico 23 de Enero. The ensemble performed the following repertoire: "Obertura al aire" by Israel Millán, "Marcha del 1er dedo" by Ralph Matesky, "Monstruos," and "El súper tren" by the composer Carlos Medrano.

Following the dream of opening new pathways towards the establishment of regional pre-infantile orchestras in the rest of the country, at the end of November 2019, a meeting was organized between the Manuel Rodríguez Cárdenas Pre-Infantile Orchestra of núcleo San Felipe del Estado Yaracuy and the Caracas Metropolitan Pre-Infant Orchestra.



A big fraternal embrace between the Caracas metropolitan pre-infant orchestra and Manuel Rodríguez Cárdenas Orchestra of Yaracuy, together with their respective conductors and teachers. General Rehearsal Room 1, CNASPM. December 1, 2019.

The result of this work culminated in a successful and well-attended concert on Sunday, December 1st, featuring directors from both groups: Stefannie González for Yaracuy and Josbel Puche for the Capital District, shared the astonishing stage of the Simón Bolívar Hall. The National Center of Social Action for Music. In this concert, the following works were performed: "Tetracordio Perpetuo" by Ralph Matesky's "Merengue del Primero" by Carlos Medrano and "Colossus" by Larry Clark, arranged by Pablo Segura a selection of Venezuelan aguinaldos and traditional Christmas carols marked the start of El Sistema's 2019 Christmas season.

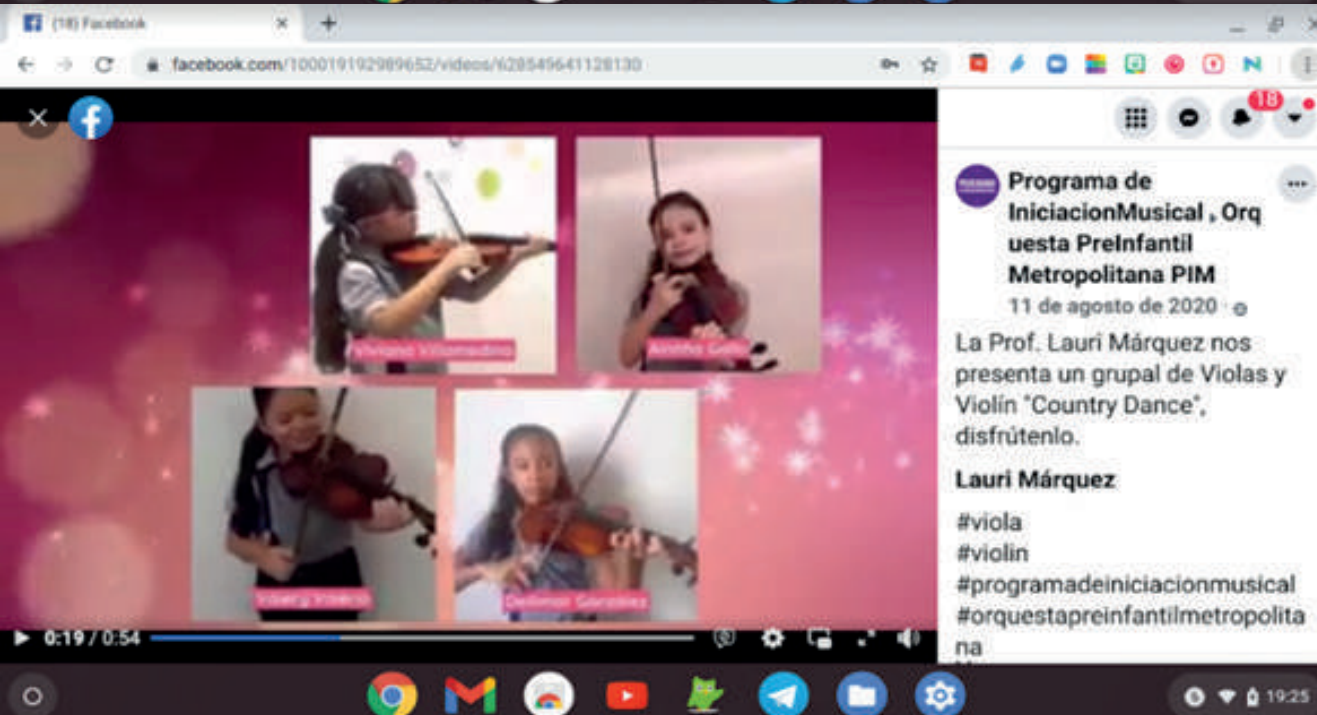
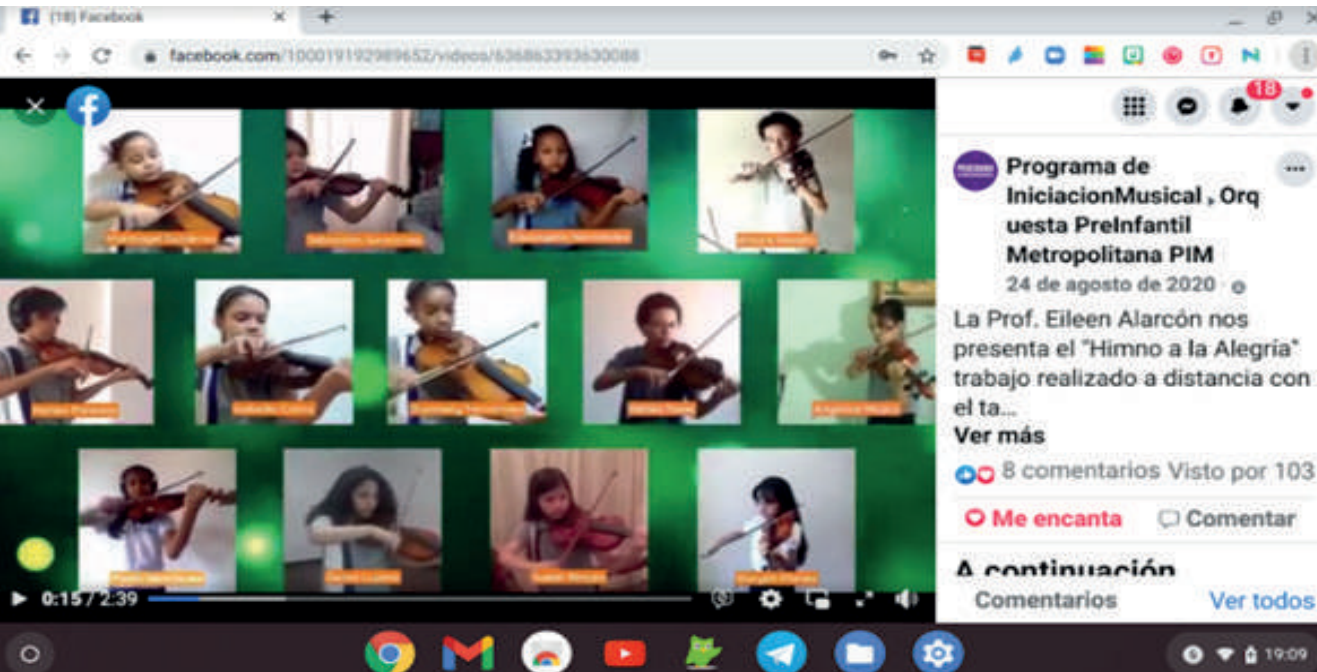
Academical activities in the Pandemic

The year 2020 was a challenging period for the Caracas Metropolitan Pre-Infant Orchestra. On March 13 of the same year, social isolation measures were decreed in Venezuela, and all workshops and rehearsals were suspended until further notice. This suspension lasted for more than a school year.

What to do and how to proceed with the work that had been started were the questions during the first two weeks of the quarantine. At first, there was discouragement and, above all, bewilderment. However, in mid-April, the objectives were reframed, and planning resumed based on this new reality.

The activities were resumed remotely, following the guidelines prepared by the Academic Coordinator of the Musical Initiation Program. It was decided to provide individualized attention, where the team of teachers at the Metropolitan Pre-Infant Orchestra focused on developing and strengthening the technical foundations of instrumental performance for each musician.

The image shows two side-by-side screenshots of Facebook video posts. The left screenshot displays a video of a young girl, Shantal Galíndez, playing a double bass. The video title is "Shantal Galíndez Escala de Sol Mayor". The post is from the "Programa de Iniciación Musical, Orquesta Preinfantil Metropolitana PIM" and is dated "13 de abril". It has 1 comment and 75 views. The right screenshot shows a video featuring a grid of young children playing violins. The video title is "Programa de Iniciación Musical, Orquesta Preinfantil Metropolitana PIM" and is dated "24 de agosto de 2020". It has 8 comments and 103 views. Both posts are from the same Facebook page and include a "Me encanta" button and a "Comentar" button. The browser's address bar shows the Facebook video URL for both posts.



This pedagogical work included:

- Review of the technical foundation (proper instrument positioning, exercises for producing correct sound emission, knowledge and mastery of fingerings for each instrument).
- Performance of the major scales of DO, SOL, RE, LA, FA and SIb, in one and two octaves, with arpeggios.
- Selection of technical studies, short pieces, and/or concertos to be performed in a virtual recital at the end of the school year.
- Assembly of the orchestral repertoire works that were being worked on at the beginning of the quarantine: "Chamambo" by Manuel Artés and "Hymn to Joy" by L.V. Beethoven's composition, arranged by Israel Millán, and Colossus by Larry Clark, arranged by Pablo Segura.
- Reviewing the key elements of musical language, with a focus on reading rhythm and reading sheet music.

It is important to note that the abilities and limitations of each member of the orchestra and each teacher were always taken into account. Likewise, parents and representatives were involved in the process of distance musical education. Social networks and other digital platforms. Technology platforms have become the best tools to reestablish contact and carry out the corresponding academic followup, through synchronous and asynchronous meetings, recordings, and exchanges of audios and/or videos with the relevant instructions.



Rehearsal of the Caracas metropolitan pre-infant orchestra. General hall 1 of the CNASPM

As a culminating event for the 2019-2020 school year, a day of virtual recitals was organized in August. Ninety-four boys and girls from the violin, viola, cello, double bass, flute, oboe, clarinet, trumpet, trombone, horn, euphonium, tuba, and percussion classes participated. The videos showcasing the various pieces and studies that they individually and/or collectively prepared, with the guidance of the teaching team, are posted on the Facebook page of the Music Initiation Program. These videos are testimony and evidence of the commitment, creative and innovative work, and high levels of resilience shown by the students in El Sistema during the months of total isolation.



Josbel Puche Musical Initiation Program Manager and Conductor of the metropolitan pre-infant orchestra.

In the upcoming 2021-2022 school year, the plan is to gradually begin with in-person activities, contingent upon approval from national authorities. The group work was approached using a mixed modality, with weekly virtual meetings and in-person meetings coordinated every 15 or 21 days, while adhering to the necessary biosecurity measures.

Once the general guidelines for the return to in-person activities were received, the different workshops were organized at the Pedro Elías Gutiérrez campus, located next to the General Command of the Bolivarian National Guard in El Paraíso urbanization.

At all times, the biosecurity measures established for the group work were followed.



***Equipo del Programa de Iniciación Musical. De izquierda a derecha:
Josbel Puche (Gerente), Lauri Márquez (Coordinadora Académica) y Marbelis Escalante (Coordinadora Operativa),
junto a los niños de la Orquesta Pre-infantil Metropolitana.***

Setting up the course for pre-infant orchestras

The Caracas Metropolitan Pre-Infant Orchestra is one of the cornerstone projects of the Musical Initiation Program. Recently, auditions were completed and the new 2022-2023 cohort of this musical group has been formed, consisting of over 80 children between the ages of 5 and 9 years old. All of them come from different regional academic centers and campuses that exist in the Capital District:

Montalbán, Los Chorros, La Rinconada, 23 de Enero, Baruta, CORPOELEC, Pedro Elías Gutiérrez, CICPC, Carmelitas, Chacao, Chapellín, Propatria, La Carlota, Sarría, and La Ceiba.

In this new school term, we have been able to increase the number of teachers to conduct both individual and group classes, as well as handle the row and sectional workshops.

The following is a list of the current teaching staff, which consists of teachers and monitors;

- **Strings Section:** Alberto Elbittar, Eileen Alarcón, Samantha Vargas, and Gabriela Tovar (Violin Workshops I and II), Alba Brito (Individual Violin Classes), Desireé Villegas and Judith Tovar (Violas), Lourdes Antón and María Caridad Briceño (Group Classes and Violoncellos Workshop), Mariela Márquez (Individual Double Bass Classes).
- **Woodwinds Section:** Stefany Ravelo and Jorge Ortiz (Woodwinds Section, Oboe and Clarinet group lessons).
- **Brass Winds Section:** Angélica Teixeira and Heriberto Montalbán (Brass Winds Section, Trumpet, Horn, Trombone, and Euphonium group lessons).
- **Percussion Section:** Simón Cortéz (Percussion workshops and group and individual classes).

The new generation is integrated under the guidance of their teachers and with the support of their colleagues from the first generation of the Metropolitan pre-infant orchestra



For the team of the Musical Initiation Program, it is very important to promote the formation and development of pre-infantile orchestras at regional and national levels operate under the work methodology developed in the Metropolitan Pre-Infantile Orchestra of Caracas, since it is the way to achieving the objectives associated with the improvement of a model of effective pedagogical practices that have made it possible to learn instrumental execution and enjoy music collectively and with high levels of excellence.



The new generation of the Metropolitan pre-infant orchestra. July 2022, CNASPM.

Lauri Márquez Zabala
Musical initiation academic program coordinator
(Imarquez@elsistema.org.ve)

BACK TO PRESENCIALITY: ASSESSMENTS FROM THE PERSPECTIVE OF EL SISTEMA'S MEMBERS

During the COVID-19 pandemic, most countries experienced changes due to social distancing measures: social, economic, political, educational and cultural spheres.

According to the UNESCO report (2021), in March 2021, 13% of the 71 million people infected by COVID-19 were children and adolescents under 20 years of age. Likewise, in the education sector, more than 168 million children worldwide have stopped attending school. Two-thirds of the closed schools were located in Latin America and the Caribbean, and one in three school-age children did not have access to distance education.

The Human Rights Watch report highlighted that many governments do not have a strong policy to ensure infrastructure. Many educational institutions faced challenges in meeting the online learning needs of students due to limited resources or professional capacities. These difficulties further exacerbated existing inequalities in education, particularly in terms of access, participation, and quality.

According to UNESCO, by May 2021, schools were still closed in 26 countries and partially open in 55 countries. It is estimated that 90% of students have had their studies interrupted due to the pandemic.

In Venezuela, 3,285,299 primary school children were affected by the school closures. The situation in Venezuela was worsened by contextual, socioeconomic, connectivity, and digital training conditions, which had a negative impact on distance education and the programs implemented by governmental entities. (UNESCO 2021)

The availability of internet access, stable connections, fast navigation speeds, and technological equipment (such as smart devices or computers) have revolutionized the way we live and work. Computer equipment, knowledge, and the use of digital tools are essential factors to form a virtual community and facilitate the achievement of educational objectives in the virtual modality..

For Maragall [in Rojas 2020] Venezuela and the challenge of education during the pandemic, the impact of the pandemic on the educational sector will result in a setback in the learning of subjects such as mathematics and language. It is expected that at least 50% of unlearning or forgetting what has been learned.

The Virtual overview in El Sistema

El Sistema's musical training model is based on the didactic principles of collective music practice. This model is characterized by peer learning, learning through practical experience, demonstration, focusing on difficulties as the core of learning, interaction, and the socio-affective context. These principles aim to promote the development of higher psychological functions, prosocial competencies, citizenship, and artistic growth through various mediations emerge from the complex process of musical and social learning. Vygotsky (1987)

Social confinement posed new challenges for the attention and development of pedagogical and musical practices in this collective music practice (meaningful and situated). Therefore, El Sistema has emphasized its efforts in utilizing virtual alternatives to consolidate the virtual community and provide support during times of distance.

Since approximately November 2021, a process of progressive reincorporation has been initiated in all educational institutions of the country.



This is how El Sistema is progressively resuming its activities. Similarly, El Sistema's virtual platforms continue to support the contextual dynamics of learning at various levels of training as well as artistic programming. The organization offers a variety of content on its YouTube channel, Virtual Room, System Tips, Behind the Stage, all from its official website..

Upon the resumption of in-person activities, biosecurity measures continue to be maintained as part of the attention protocol. The confidence in the protocols applied by El Sistema has rapidly increased attendance, but above all, what the collective practice of music represents for each of the members of El Sistema.

That is why, within the framework of this enthusiastic meeting, we have carried out a public consultation with the members of El Sistema, located in the Capital District, in order to know their evaluations about the new presentiality in El Sistema.

We consulted young people and adults who are members of the professional and regional orchestras, students of the Regional Academic Centers and their affiliated Nuclei, boys and girls from 12 years of age accompanied by their parents, teachers, and workers in general. The consultation was answered by 75% of the total population of the Capital District.

RESULTS OF THE CONSULTATION TO THE MEMBERS OF EL SISTEMA ON THE NEW PRESENTIALITY

The questionnaire consisted of a series of open and closed multiple-choice questions in which the participant could answer according to their evaluations, experience, knowledge, and affective tendencies.

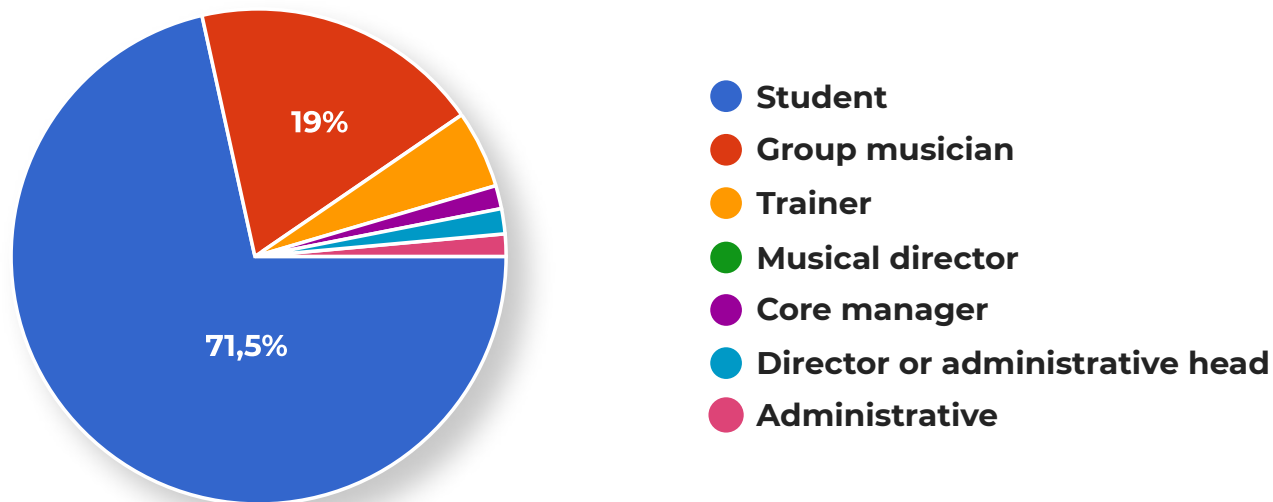


Chart N°1 Distribution of the study participants

The participants are distributed as follows: 71.5% are students, 19% are musicians from professional ensembles, 5.1% are trainers, 1.5% are directors of Núcleos, and 4% are administrative staff.

The criteria for participant selection were based on the following principles: (a) individuals who were members of El Sistema; (b) individuals located in the Capital District; and (c) individuals who expressed a desire to participate in the study. Due to the diverse areas within El Sistema, we deemed it important to conduct a more comprehensive consultation with its members in their respective roles. This would enable us to gain insights from various perspectives regarding their assessment of the in-person collective music practice.

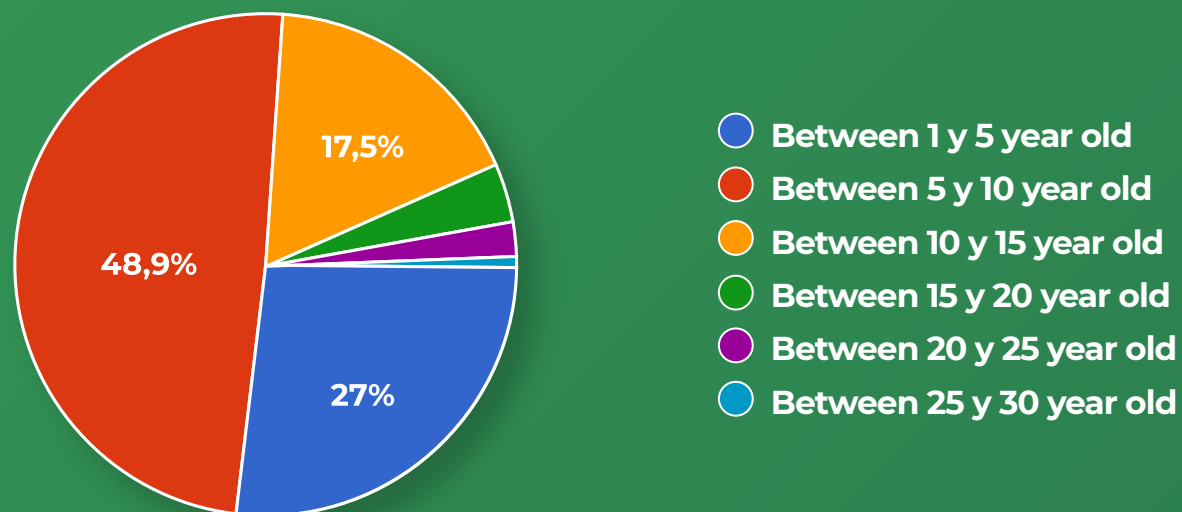


Chart N°2. Years of permanence in El Sistema

As part of characterizing the participants, it is important for us to know the number of years they have been involved in El Sistema. This information will provide us with an understanding of their historical trajectory within the collective music practice experience. It will also help us understand the contextual dynamics of El Sistema, which has been constantly evolving, growing, and innovating, and in which the participants have been actively engaged.

48.9% of the participants have been actively involved in El Sistema for a period of 5 to 10 years. 27% have been involved for 1 to 5 years, while 17.5% have been involved for 10 to 15 years. Additionally, 3.5% have been involved for 15 to 20 years, and 2.2% have been involved for 20 to 25 years.

In this sense, the population participating in the study has had a certain period of time being part of El Sistema. This will enable them to evaluate the new in-person experience in light of the new challenges of biosecurity, and compare it with their previous experience in virtual settings.

The Experience in Virtual Reality

To contextualize the challenges of collective music practice and teleworking in the digital realm compared to in-person interactions, it is suggested to explore the unique aspects and commonalities of both experiences. From these two realities, we can understand the meanings that participants attribute to presence and the consensus regarding the integration of virtuality in face-to-face dynamics.

Regarding the question about the devices that participants used to access the Internet during the pandemic:

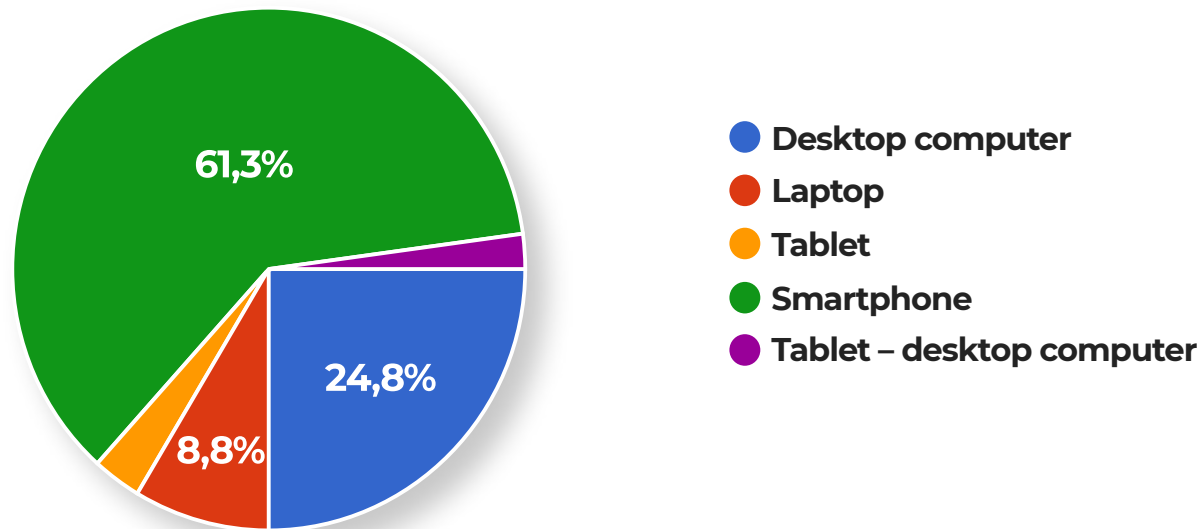


Chart N° 3. Devices used to Access the internet

61.3% of people used a smartphone to access the Internet, while 24% used a computer and 8.8% used a laptop. Additionally, 2.9% used a tablet, and 2.2% did not have any device to access the Internet.

At the same time, access to virtual platforms was possible through various means: 48.2% through the ABA CANTV service, 31.4% using data from their smartphones, 8% through WIFI from neighbors, 5.8% through private internet service, and 6.6% did not have any means of internet access.

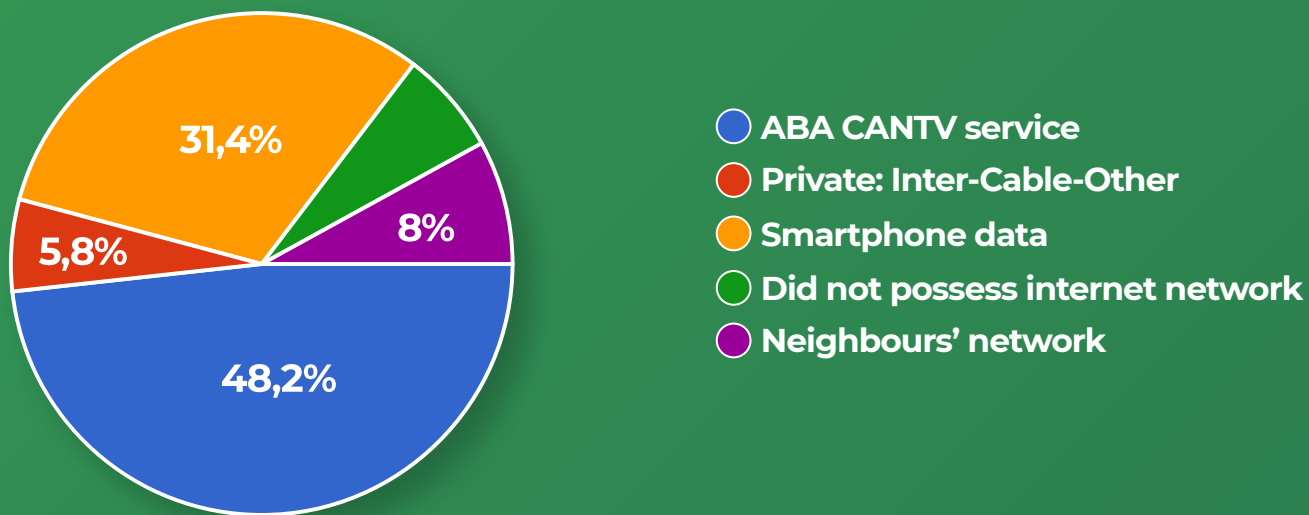


Chart N°4 Access to the internet

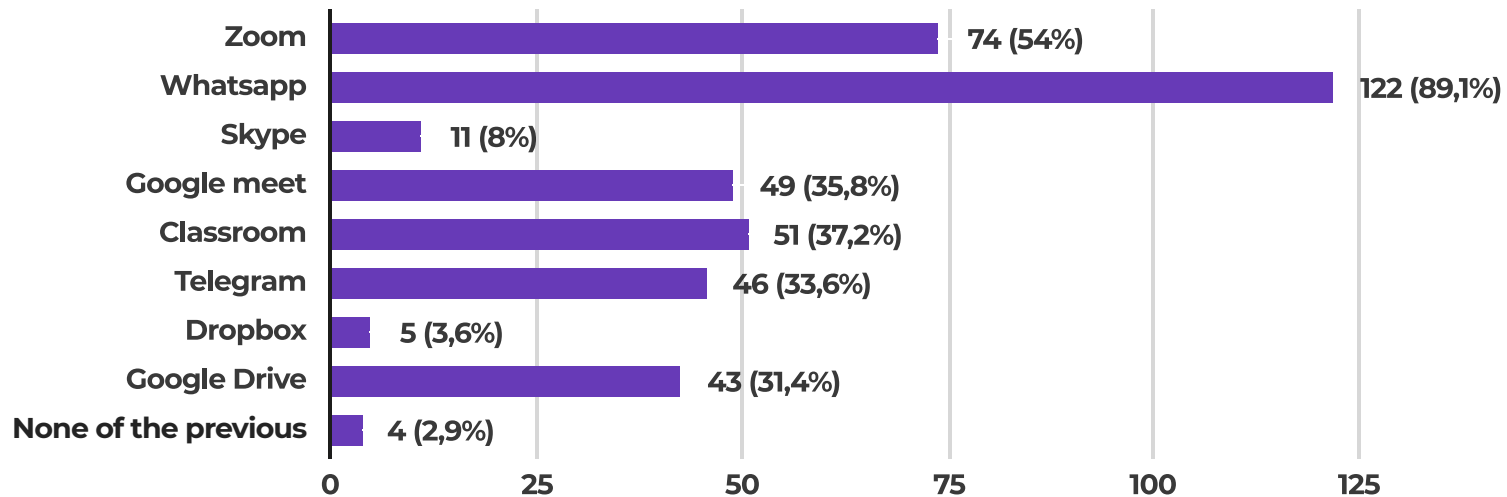


Chart N° 5.- Access to Digital Platforms in Pandemic

Most of the participants (89.1%) reported using WhatsApp, which correlates with the data shown in the previous graph. 54% of the participants used the Zoom platform, followed by 35.8% and 37.2% who used Google Meet and Classroom, respectively. Additionally, 33.6% of the participants used Telegram and Google Drive as alternative digital interaction tools in El Sistema.

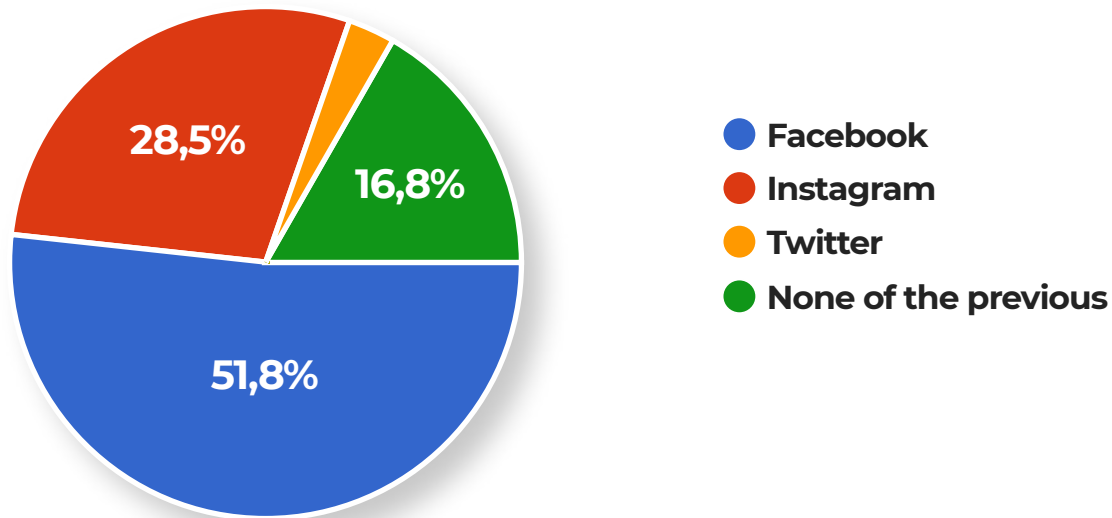


Chart N° 6. Most used social media

For question, "How "How did the virtual modality in El Sistema allow you to maintain interaction with your teachers, teachers bosses?"



Chart N° 7. Virtuality and communication

The results show that 24.8% of the participants believe that virtuality enables interaction. However, the participants' evaluation was as follows: "I still felt isolated because I was not physically present with my classmates, teachers, and friends"; "I did not really like it, as it was very difficult for me. I think the workload is heavier, so I prefer face-to-face interaction, which is easier, more dynamic, and eliminates learning problems."

17.5% of the participants stated that through virtual platforms, they were able to stay informed about academic and administrative activities. For 16.1%, the virtual modality provided a space for communication with classmates and teachers. Additionally, 13.9% found that the virtual modality facilitated the study of their instrument and other subjects. However, 12.4% experienced communication difficulties due to internet failures. On the other hand, 10.2% discovered and learned new tools that were previously unknown to them. Lastly, 1.5% enjoyed recording repertoire and lessons.

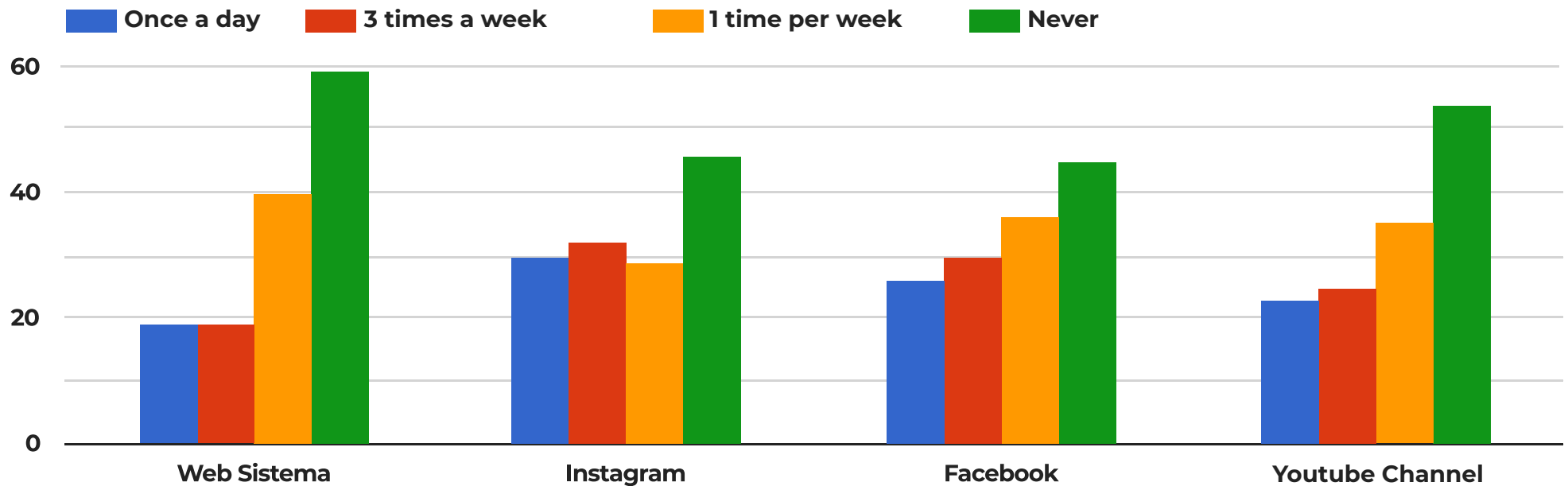


Chart N° 8. Interaction dynamics in pandemic time

The graph above shows the at in which participants visited El Sistema's virtual platforms.

Daily interactions remained stable, but Instagram had higher daily usage. For Facebook and YouTube channels, daily participation had a similar percentage. El Sistema's website, Facebook, and YouTube channels all had the same number of participants.

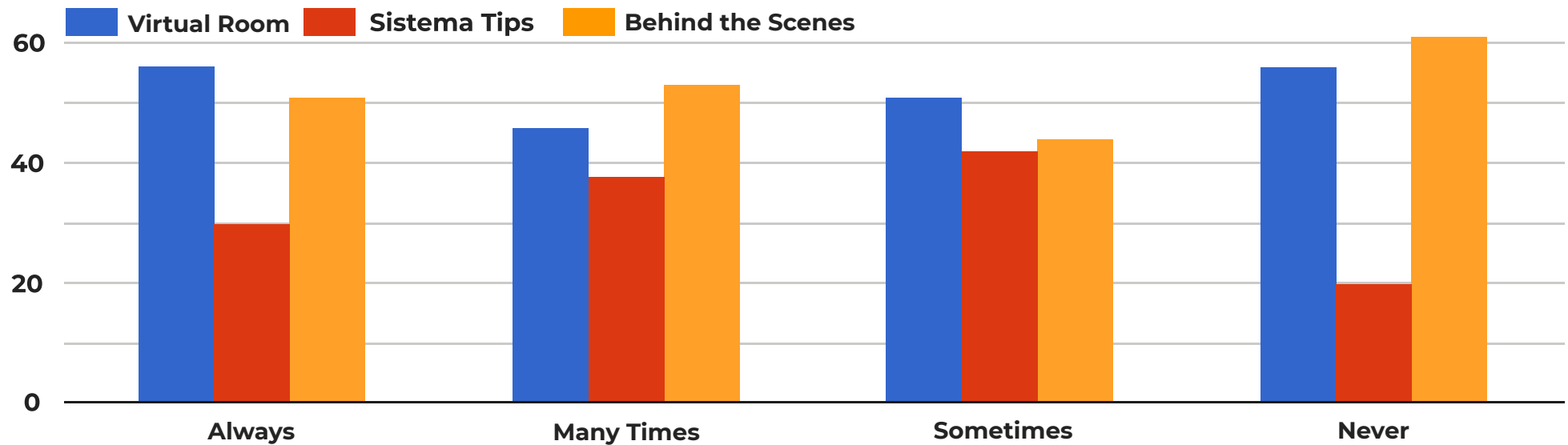


Chart N° 9.- Virtual spaces of the YouTube Channel and their frequency of use in pandemic.

As we can see, the Virtual Room followed by the Behind the Scenes program were the most accessed virtual spaces, with the Tips System ranking in 3rd place: the Tips System as a learning tools,

Valuations of the virtual experience

The participants' accounts describe a range of evaluations of the experience in virtual environments. Valuations of the virtual experience:

"The virtual modality in times of pandemic strengthened my role within the institution";

"It was an opportunity for updating strategies";

"The use of new ICTs allowed me to give continuity to the distance academic activity through the 35 virtual classrooms that were created, maintaining effective day-to-day communication with the community of parents and representatives, students, trainers, directors of the groups and Director of the Regional Academic Center."

"it was a novel and important process to maintain constant communication among all members of El Sistema".

In this case, virtuality became an opportunity to innovate the learning process and enhance communication with the community. Likewise, the Inocente Carreño Itinerant Conservatory offered a wide range of masterclasses with international masters. However, the difficulties of connectivity were a characteristic of virtual learning, not only for the students but also for the professors and directors of the Nuclei and Regional Academic Centers.

"Seeing masterclasses with international teachers and learning about other options ...was of great importance in these difficult times."

"My internet connection was through these cell phones, in many occasions the signal was bad and I could not connect to most of the classes";

*"my experience with virtuality was very bad since at the core level practically the activity was null";
"In that opportunity we only saw classes via WhatsApp together with the teacher, she sent us audios, images and videos to develop the classes and explain the topics addressed";*

"I was able to improve my instrumental technique, I met international teachers who inspired me to move forward and with the activities and tips given by the teachers I felt motivated and I forgot a little bit about the confinement".

In the digital era, the use of technology has become commonplace. However, when applied to the musical discipline and El Sistema, it proved to be a complex and demotivating experience.

"It was a bit boring but what I liked was that I could repeat the classes as many times as necessary"; "I did not learn much with virtual classes"; "I learned a lot from this experience and I hope virtual classes come back"; "I feel that I was affected by not rehearsing by presence"; "I did not have classes in virtuality";

"I didn't learn much it's better the presencial classes"; "can never connect because of lack of internet"; "Stunned but interesting"; "It was not easy because of the isolation but it also kept me in communication with international teachers";

"Most of the time I couldn't get into classes because I didn't have a computer and the cell phone data ran out, I couldn't get into classes"; "Thanks to virtuality we were able to move forward, manage to learn and not get stuck because of the pandemic";

Creativity and the use of new applications in the musical field were key in solving connectivity problems.

"It was a totally new experience in which I learned to use applications that I had never used before"; "It was somewhat uncomfortable to watch virtual classes over the internet";

"the teacher's network or mine was lousy, because of this almost always the teacher had to repeat the indications several times";

"It was interesting to receive the classes in this modality due to the fact that, I could interact with professors from other countries, attend some classes, etc";

"It was a little stressful when recording and editing the videos"; "It was something new, certainly, but then I got used to it and managed to keep everything normal; although, of course, I missed the presenciality"; "I prefer the presenciality";

Faced with the diversity of social interactions that are involved in the collective practice of music, assessments are framed within the realm of taste judgments and navigational appreciations, evaluations, and estimations.

"The truth I did not like it very much, it cost me a lot and I think the work is heavier, that's why I like it much more in-presence, it's easier and more dynamic, and learning would no longer be a problem;

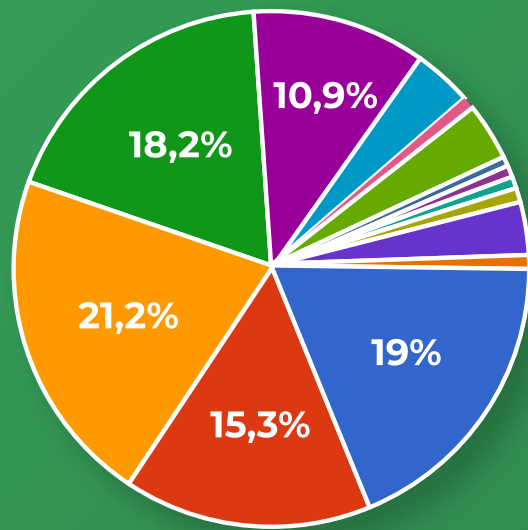
"At the Simon Bolivar conservatory musical language II and musical language III lessons were very organized, with explanatory audios, slides and support material";

"It was not much of my preference since I like to play with my classmates, learn and perform concerts"; "My experience in the virtual modality was not very good, the practice I did at home didn't seem to be the same as the presencial one, it seemed to me not to be at the same level as before";

"It was just a way to solve, music is lived in person".

BACK TO PRESENCIALITY

How do you feel about returning to in-person classes? Most of the participants (21.2%) consider their duty to be dynamic and organized. 19% answered that they were happy with their colleagues. 18.2% believe that face-to-face attendance is necessary for collective music practice. 15.3% feel that the interaction is more direct, and 10.9% say that learning is easier.



- Happy for being with my partners
- The interaction is more direct
- Work is more dynamic and organized
- Musical collective practices require the presence of partners and teachers
- The learning process is easier
- Coexistence in the campus allows developing social competences
- Each person has a role to model
- We come back to concerts in the hall

Chart N° 10.- Assessments on the new presentiality

It is important to note that, in contrast to the virtual experience and the use of ICTs in distance learning, participants express meaning through various expressions.

"Living together in the Nucleus allows developing social competencies"; "Learning is easier"; "We return to the concerts in the Simón Bolívar and Fedora Alemán Hall"; "to make the collective practice of music you have to be present with classmates and teachers";

"I prefer the presentiality, virtuality implies more working hours "each one of us fills a role that is developed in the coexistence";

"In presentiality mode the problems of connectivity and electric service are solved"; "Each person has a role that he/she models in presential modality .

In light of the participants' expressions of meaning, it is possible to interpret that although most people have adapted to the demands of incorporating technologies into daily life, the responses provide evidence of both the benefits and difficulties regarding connectivity and access to devices, as illustrated:

"We had to adapt to the modality using the different means of communication, it was quite difficult due to the fact that I had no resources or data to enter the classes";

"I felt sad and at the same time I did not understand the classes very well";

"Thanks to virtuality we were able to advance, manage to learn and not get stuck because of the pandemic".

With regard to the new presenciality approach, the participants said they felt confident about returning to presencial activities and considered that biosafety measures such as the use of a face mask, the use of gel and the disinfection of spaces and the environment should continue to be maintained. On the other hand, most of the participants place great value on the interaction that occurs during activities such as rehearsals, concerts, and classes with teachers, classmates, and directors. Most of the participants affirmed that technical aspects are solved in a direct and effective way, due to the fact that communication is clearer. Likewise, the technical demonstration is consistent with the learning model, that is: learning in a collaborative and meaningful way.

The affective notion is expressed through statements such as:

"I feel happy to meet my friends", "being in the Nucleus is not to be isolated, the environment is family",

"I was stressed all the time in the virtuality, since the connection was dropping all the time", "making music together is different, the quality of the sound, the times and the balance is different",

"it's not the same playing together in the same space, than playing together through the computer camera or phone, you know, there is difference in return, in tuning...."

On the other hand, the dynamics of the work are influenced by the presence of the instrument, which incorporates a series of principles from the field of instrument didactics and rehearsal. This involves addressing difficulties together and directly, without any connectivity obstacles. It also includes using direct language, technical and interpretative problem-solving in real time, guidance from the teacher, and the motivation that energizes participants when faced with challenges in the repertoire. One of the participants expresses this sentiment: "There is nothing like being in the presence of trainers and teachers; nothing and no one can replace it."

To conclude the consultation, a final question was asked: Do you consider that everything you learned in the virtual world can be applied in reality? Is it in person? Specify.

"Yes, since I understood many topics that I did not understand so thoroughly before"; "Yes, through the different techniques I saw in the Masterclasses"; "Yes, I grew more individually and learned that those everyday rehearsals are very important"; "That's right; all information received is valuable and it would be great to continue with virtual activities even when presenciality is completely normalized";

The recognition of learning in the virtual modality rethinks the new presence from the application of the knowledge acquired during the pandemic.

"Yes, in the virtual classes, we learned breathing tips when singing that will definitely be useful now that we return in a presencial manner"; "Yes, I learned other techniques that can help me in the presencial ones";

"I learned many things in the technique in the instrument, and theoretically the knowledge learned in the virtual mode was useful to advance in the learning" "Yes, patience was fundamental"; "Of course, in the Virtual Mode I learned many interesting things, which I will be able to apply to my presencial activities"; "Yes, I learned to look for scores and tools that I use for my learning";

"Yes...everything learned during the time in pandemic can continue to be used in the classroom because they are mostly exercises that contribute to motor development";

"Yes, there were many virtual horn classes that left a lot of warm-up and technique exercises that are applied with the kids in the nuclei".

"The teaching process in our nuclei requires a deep revision that allows us to have a new approach and all that has been acquired virtually can be implemented in the presenciality mode, it would be ideal to consider the mixed modality in this return to musical academic activities";

Finally, one of the most compelling statements from the participants reminds us to acknowledge that the collaborative nature of music is fostered through continuous interaction among all the individuals involved in the social organization of the orchestra, choir, and apprenticeships of various programs.

"Nothing like being in the presence of the trainers and teachers, that nothing and no one is going to replace it".

REFERENCES

CEPAL. March (2021) El impacto social de la pandemia en América Latina. ISSN 2522-7424 N° 8 | March 2021.

UNESCO (2021) Global Monitoring of School Closures caused by COVID19.<https://en.unesco.org/covid19/educationresponse>

Human Rights Watch. La pandemia del Covid-19 desencadenó año de crisis de los Derechos.

Rojas (2020). Venezuela y el desafío de la educación en pandemia. Pulitzer Center.

Online document: <https://educacionenpandemiavenezuela.prodavinci.com>.

[Revised in October 2022]

Mayra León
mleon@elsistema.org.ve
CIDES

EL SISTEMA TIPS

In 2020, Venezuela, pandemic measures were in response due to global spread expansion of COVID-19 pandemic. This measure generated significant pressure on education across all levels and modes. Then the need arose to implement distance classes and, therefore, adapt to new online learning technologies. The implementation of this modality not only highlighted technological inexperience but also revealed the shortage of suitable resources and connections that impact a significant number of individuals.

To a large extent, the consensus among directors, teachers, parents, representatives, and students allowed for the implementation of a series of complementary technological aids through virtual platforms and social networks such as Zoom, Google Meet, YouTube, WhatsApp, Instagram, among others. This helped improve the situation, but it did not guarantee the quality of the internet connection or the effectiveness of the pedagogical methods, especially considering the varying levels of proficiency among users in operating these technologies within the framework of virtual or distance education.

Assuming the transition to the virtual modality requires a certain effort to understand the use of various platforms and to address people's resistance towards new technologies in relation to their professional perspective. There are many challenges involved in transferring classroom teaching to a virtual teaching environment, especially because the dynamics of the teaching and learning processes between students and teachers change substantially..

Teachers must adjust their methodologies, didactics and evaluation dynamics. Students must move towards taking responsibility for their own learning, even though their participation may be invisible behind the screens..

This path is related to the transformation of the teaching and learning process, that is: autonomous, individual, with reflective study, practice and deep, which implies assuming their responsibility for their own learning towards the construction of the passion that drives them to make music.

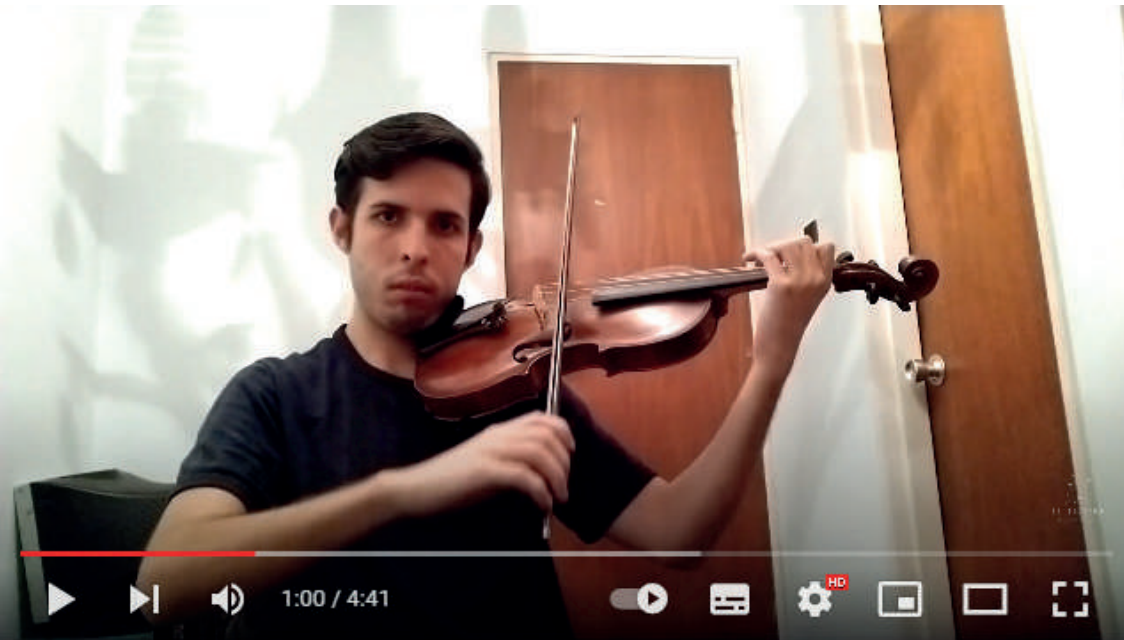
Connectivism² postulated by George Siemens (2004), argues that "learning becomes the ability to identify meaningful flows of information and to follow those meaningful flows". Siemens' approach to "knowledge (accurate and up-to-date) is the goal of all connectivist activities", so that the protocol about what to learn online is part of the reciprocal teaching-learning process between teacher and student. The social distancing measures confronted us with the need to continue our studies at a time when it was uncertain how long students would be without the guidance of their teachers. It is in this context that the virtual modality was integrated into the formative dynamics of El Sistema and continues to be present. Through social networks and the YouTube channel, it has been possible to share experiences and promote the integration of El Sistema with the community. When reviewing the El Sistema website and accessing its YouTube channel to watch its instructional videos, we were pleasantly surprised to discover that instrument learning is now achieved through virtual discovery. The emphasis on autonomous learning is a strong indication that we are co-responsible for our own learning.

From this premise, the teachers recognized the importance of creating a virtual training space, considering that El Sistema has established social networks to which students are regularly connected.

El Sistema tips arose as an initiative of the Executive Directorate and the Sectorial Directorate of Musical Academic Training. Together with the Communications Directorate, they coordinated an audiovisual space for virtual training in response to biosecurity and social distancing measures. The aim was to highlight online learning.

Thus, El Sistema Tips were born on the YouTube channel as a product of a virtual music training intervention consisting of 35 videos. The last update was on May 17, 2021, and the videos have received a total of 65,331 views. It is important to appreciate the fact that, in the formative mission of El Sistema, the attention given to our children and young people is a central axis. Therefore, El Sistema Tips represents one of the important virtual tools within the pedagogical model of El Sistema.

2. Connectivism as a learning theory for the digital age Siemens, 2004, p.1



El Sistema Tips - Violín: detaché y legato



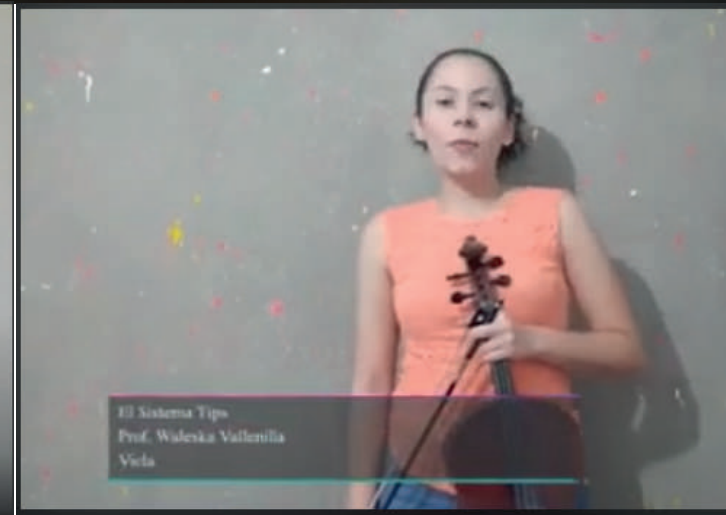
El Sistema Tips - Violonchelo: ejercicios diarios y fundamentos técnicos



El Sistema Tips - Violín: postura corporal



El Sistema Tips - Viola: cómo sostener el arco



El Sistema Tips - Viola: estudio y digitación de escalas

Sistema Tips

<i>Academy</i>	<i>Teacher</i>	<i>Date</i>	<i>Content Tips</i>	<i>Visual until october 2022</i>
<i>Violin</i>	Humberto Jiménez	March 25, 2020	Bow grip	2.170
	Aronig González	April 24, 2020	Corporal posture	2.095
	Humberto Jiménez	May 27, 2020	Detaché y legato	3.759
<i>Viola</i>	Walesca Vallenilla	March 25, 2020	how to hold the bow	2.378
	Mónica Gómez	April 20, 2020	Study and scales fingering	3.310
<i>Clarinet</i>	Jesús Antón	April 24, 2020	Psychological and physical training: Auditions	400
<i>Cello</i>	Francys Vásquez	May 5, 2020	daily exercises and technical fundamentals	3.558
<i>Clarinet</i>	Jesús Antón	April 20, 2020	Notes and scales practice	1.900
<i>Oboe</i>	Maya Rodríguez	April 20, 2020	Corporal structure and mouthpiece	635

<i>Academy</i>	<i>Teacher</i>	<i>Date</i>	<i>Content Tips</i>	<i>Visual until october 2022</i>
<i>Basson</i>	José A. González	April 20, 2020	Pitch and mouthful	1.900
	José A. González	April 20, 2020	Two types of staccato	995
	Selene Salgado	April 24, 2020	Stretching and physical training	238
<i>Trumpet</i>	Luis Sanchez	March 26, 2020	Warming up routines	1.347
	Wilfrido Galarraga	March 26, 2020	Fingering piano exercises	759
	Víctor Caldera	May 5, 2020	Breathing exercises	2.727
	Víctor Caldera	May 5, 2020	Flexibility exercises	6.406
<i>Choral Conduction</i>	Gregory Pino	May 25, 2020	Vocal techniques for choralists	992
	Gregory Pino	May 25, 2020	Composition and choral arrangements	1.222
	María Felicia Pérez	May 25, June 16,17 and 20	Choral conducting techniques	21.010

<i>Academy</i>	<i>Teacher</i>	<i>Date</i>	<i>Content Tips</i>	<i>Visual until october 2022</i>
<i>Vocal Pedagogy</i>	Dr. Alfonso Elorriaga	June 09, 2020	How work the voice's moulting process?	2.402
<i>Choral conducting 1</i>	Todd Jere Harper	April 15, 2021	Choral Conducting fundamentals 1 (3 videos)	2.214
<i>Choral conducting 2</i>	Todd Jere Harper	April 15 & 23, 2021	Choral conducting fundamentals 2 (3 videos)	1.656
<i>Choral conducting 3</i>	Todd Jere Harper	May 10 & 18 2021	Vocal techniques for conductors	1.258



El Sistema Tips - Trompeta: rutinas de calentamiento

El Sistema Tips - Fagot: estiramientos y preparación física

El Sistema Tips - Trompeta: ejercicios de digitación (piano)



El Sistema Tips - Trompeta: ejercicios de respiración

El Sistema Tips - Clarinete: práctica de notas y escalas

El Sistema Tips - Fagot: dos tipos de staccato

El Sistema Tips - Oboe: postura corporal y embocadura

Wind instruments Maestros

ACADEMIC CONTENT

The string instrument teachers show fundamental aspects of violin playing, such as *detaché* and *legato*, as essential for the understanding of the mechanics and aerodynamics of the right arm, from which all other bow strokes and articulations on the violin are derived.

They offer a step-by-step explanation of how to play major scales in 3 octaves on the viola, following the fingerings of the Carl Flesch method, as well as different exercises to study slurs and rhythms. As for the cello, basic fundamentals of playing technique are offered, related to basic posture: how to sit, position of the shoulders, alignment of the hand and the left forearm to execute displacements.

Likewise, the wind instrument teachers present keys for the revision of the general technical basis; practice of long notes and some forms of scales, basic aspects for a correct posture and embouchure for the oboe, guidelines to maintain the proper embouchure when playing the bassoon, as well as recommendations for stretching before and after playing.

It is worth mentioning the considerations for auditions, tips and useful exercises to start preparing physically and psychologically for auditions and evaluations.

Regarding trumpet performance, warm-ups, fingering exercises to be practiced with piano intensity and breathing exercises, among other technical aspects, are presented.

For choral conducting, a series of videos were also dedicated to the role and responsibilities of the conductor, the type of leadership that is beneficial for the ensembles and the importance of working to serve the music and the choristers. The basic physical considerations related to the gestural technique. Basic measurement patterns and different ways of making effective, organic, preparatory gestures. Gestural technique of the main types of articulations: *legato*, *marcato*, *staccato* and *tenuto*, syncopation, *calderones*, active and passive gestures, different ways of showing dynamic contrasts through gesture and the use of the baton.

Vocal technique also addresses the production and placement of the voice, its resonance, vocal formants, the concept of the singer's formant and the mechanism of phonation at the level of the vocal folds, the processes of audition and abduction. Differences between solo singing and choral singing explained with illustrative examples, the basics on the work of balance and amalgamation among voices, various strategies to achieve both elements optimally.

Another of the elements worked on is the importance of vocal work and its benefits in the daily training of the singer of choral groups, as well as recommendations for young composers who wish to write choral arrangements, with the idea of obtaining better results.

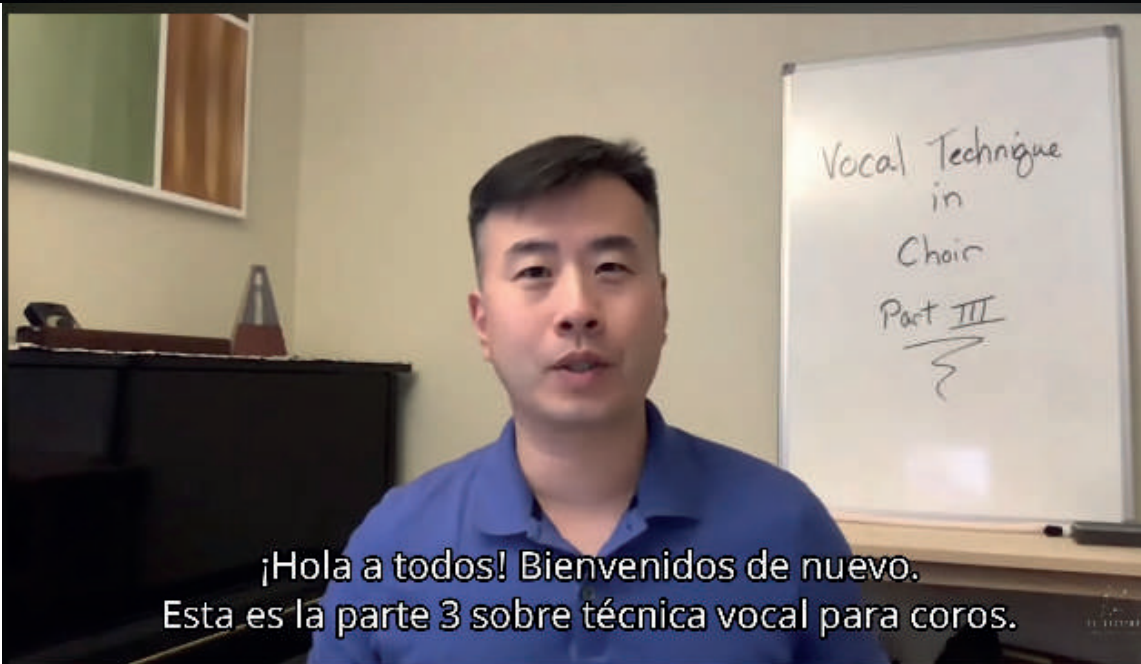
When talking about voice, the specialized medical opinion about the processes of changes in the male and female voice during adolescence was taken into account, as well as the respective general recommendations for the adequate management addressed to teachers, conductors and singers.



¿Cómo funciona el proceso de muda de la voz? - Dr. Alfonso Elorriaga (Parte 1/3) | EL SISTEMA TIPS



El Sistema Tips - Mundo coral: técnica vocal



¡Hola a todos! Bienvenidos de nuevo. Esta es la parte 3 sobre técnica vocal para coros.

Técnica Vocal para Directores con Todd JereHarper | Sistema Tips | Parte 3/3



Now we will explain the gesture for the choir to breathe which is a very important function

María Felicia Pérez

Técnica de Dirección Coral con María Felicia Pérez | Parte 3/6 | El Sistema Tips

SOME EVALUATIONS OF THE PARTICIPANTS

Violin:

"Thank you for your video. Very good. I find your class very helpful. Could you please upload a video where you explain the connection between the notes. That is to say; the correct way to pass the bow to make and achieve a proper connection between the sounds, please."

"Hello, cordial greetings. You know I have been practicing and lately my sound has improved tremendously, but I realize that it is not because of the contact point of the string with the bow but rather because of the way I now take the bow."

"Excuse me I would like to improve my right hand technique, I feel it less and less flexible and my left hand fingers feel tense and my arm is starting to get exhausted."

"I want to do vibrato, help me."

Excellent explanation and demonstration, thank you professor."

Cello:

"Excellent video teacher thanks for giving us these tips to work on our posture and technique".

"Over time I was neglecting the position of the left hand and it is happening to me what you point out, it is very close to the body but I am working on correcting it and making awareness of this. Thank you very much, please post more videos."

"Off the charts. Bravo teacher. Excellent work. Clear and precise."

"Outstanding. Bravo maestro. Excellent work. Clear and precise."

"Greetings teacher the position is fundamental. Congratulations, teacher."

"Bravo Francis excellent micro. I look forward for more. A warm hug. Success."

"Great. Thank you from Colombia, blessings."

"Bravo Francis excellent micro. I hope for more. Abrazote apretao. Éxitos."

"Great. Thanks from Colombia, blessings."

Clarinet:

"Good study routine".

"Thanks a lot for everything you have taught me."

"Very useful, thanks".

Bassoon:

"Very useful, congratulations."

"Excellent, very good. From the Barquisimeto campus."

"Greetings to El sistema, excellent labour."

Trumpet:

"Excellent job, greetings to the teachers and musicians of El Sistema."

"Thank you for your explanation maestro. You could do a tutorial with the instrument on how to blow. I mean when playing the trumpet I push the air with the diaphragm."

"Congratulations. Excellent teacher How long should I warm up before playing?."

"Thank you. How do you make harmonics?."

Fundamentals of Choral Conducting II:

"Thank you for the section on the baton, I think there needs to be a lot more talk on the subject, there really is little information. I love these sections. Thank you."

Choral Conducting Technique:

The key to this is clarity and accuracy. Very good. Thank you very much. Pure clarity. Very clear and didactic. Very good.

Excellent teacher Felicia, very clear explanations. Thank you very much.

Wonderful. Thank you for teaching with vocation and motivating by example.

I am starting my own church choir and I didn't know where to learn choral conducting and I found you and I am learning a lot, thank you very much for sharing your teachings with us.

Very good material. From Colombia in the cold mountains of the Chingaza páramo. Thank you teacher, these are studies of a master's degree to which a person of low resources cannot access, but today your mercy had the generosity to share.

Good morning teacher, very interesting and important choral conducting in music, thank you for your tutorial, see you soon .

"Great explanation teacher, thank you very much for sharing your knowledge with us. Greetings from Lima, Peru."

"The gestural is important, you have to take these tips, very good."

Choral composition and arrangements:

"I agree with working knowing and being aware of the human material we have when preparing and performing the various musical repertoires. Excellent maestro Gregory, best regards."

Final Considerations

Before the pandemic, thinking about music education in the distance learning modality constituted an exception to the academic norm. The attitude with which online classes are approached could be fostered by teachers considering the positive aspects and opportunities of online classes.

Teachers and students have had to face new challenges in working with technology, at the same time that they have received the negative effects that the pandemic brought to everyday life.

The new normality mediated by access to educational technology is of singular importance to train us in new teaching strategies would optimize the efficiency of online learning; it could be a vision aligned with today.

Amelia Salazar
Centro de Investigación y Documentación de
El Sistema, CIDES

CIDES.-DIPLOMA IN MUSICAL RESEARCH

Diplomado en Investigación Musical



Certificación internacional

Modalidad: mixta (presencial y on line)
192 horas. IV Módulos

Facilitadores: Hugo Quintana, José Ángel Viña,
Mayra León, Aída Lagos, Alexander Lugo,
Leonardo Hurtado, Milagros Figuera

Inicia en febrero de 2022
Para más información
04146754866 (sólo whatsapp)
Cides@elsistema.org.ve

Centro de Investigación y Documentación de El Sistema conducted the 1st Diploma in Musical Research from February to August 2022 in alliance with Universidad Pedagógica Experimental Libertador Instituto Pedagógico Siso Martínez. It was part of the Research Training Program to promote the initiation, deepening and research practice through different academic alternatives.

The 1st Diploma in Musical Research promoted the development of research competencies through the approach and deepening of the paradigmatic and methodological perspectives applied to the different fields of the musical discipline.

The diploma course was developed through virtual platforms in a synchronous and asynchronous manner, as well as through classroom sessions.

Modular Structure

Organized in a set of related knowledge and according to areas of research application, the participants addressed techniques, procedures and sources of musical research and also

had the opportunity to interact with master musicians who shared their experiences in the field of ethnographic research.

It was also possible to appreciate the range of ancient and original documents, their heritage value, as well as the methods of document conservation, among other knowledge associated with archives and music cataloging.

THE CIDES has integrated these 35 musicians, teachers and academics to our community of researchers from El Sistema.

The training was conducted by maestros Hugo Quintana, Aida Lagos, José Ángel Viña, Milagros Figuera, Mayra León, Leonardo Hurtado and Alexander Lugo.







Mayra León
mleon@elsistema.org.ve
CIDES

El Sistema's Research and Documentation Center

Center's Manager

Mayra León

Research Coordination

Yisenia Pérez

Publications Coordination

Amelia Salazar

Documentation Coordination

Hugo Quintana

Graphic Design

Omer Barrios

Pictures

El Sistema

Courtesy images

Cides

cides@elsistema.org.ve

Translation into English for the CIDES:

Marco Martínez



ATRIL

RESEARCH NOTEBOOK

