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DIFFERENCES IN THE MUSIC PEDAGOGY OF ORCHESTRA AND INSTRUMENT TEACHING IN SOUTH AMERICA, FRANCE AND FINLAND

– Some ideas on the development of classical
music pedagogy in South America

BACHELOR'S THESIS | ABSTRACT

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DIFFERENCES IN MUSIC PEDAGOGY OF ORCHESTRA AND INSTRUMENT TEACHING IN SOUTH AMERICA, FRANCE AND FINLAND

- some ideas on the development of classical music pedagogy in South America

The thesis has two parts: an artistic and a written part. The artistic part of the thesis consists of three recordings of chamber music concerts, that were performed on 13th March 2020 in Betel church and 25th July 2020 in Crichton hall in the arts academy of Turku AMK.

The written thesis explores the differences in the pedagogy of orchestra and instrument teaching in South America, France and Finland. The goal of the thesis is to show the advantages of the demanding French educational system and the high level of Finnish pedagogy but also the positive effect of the South American orchestra system *El Sistema*.

The thesis is based on source literature, interviews with Chilean lecturers, and the author's own study experiences in each of these countries.

As a result of the thesis, there is room for improvement in the pedagogical systems of classical music education in use in all countries. Information relating to instrument pedagogy compiled in the thesis could also be spread in South America, where instrument pedagogy is not at a very advanced level due to the many reasons raised in this thesis.

KEYWORDS:

South America, music pedagogy, viola, orchestral activity, France, Finland, classical music.

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Pedro Pablo Vasquez Ordenes

ORKESTERIN JA SOITINOPETUKSEN PEGAGOGIIKAN EROJA ETELÄ-AMERIKASSA, RANSKASSA JA SUOMESSA

- Ideoita klassisen musiikin pedagogiikan kehittämiseksi Etelä-Amerikassa

Opinnäytetyössä on kaksi osiota; taiteellinen ja kirjallinen. Opinnäytetyön taiteellinen osio koostuu kolmesta kamarimusiikkikonserttien äänityksestä, jotka esitettiin 13.3.2020 Betelin kirkossa ja 25.7.2020 Turun AMK:n taideakatemia Crichtonin salissa.

Tämän opinnäytetyön kirjallisessa osiossa tarkastellaan orkesteri- ja soitinopetuksen pedagogiikan eroja Etelä-Amerikassa, Ranskassa ja Suomessa. Opinnäytetyön tavoitteena on tuoda esiin vaativan ranskalaisen koulutusjärjestelmän etuja ja suomalaisen pedagogiikan korkea taso ja lisäksi eteläamerikkalaisen *El Sistema* -orkesterijärjestelmän positiivinen vaikutus. Tarkoituksena on koota yhteen ja levittää opinnäytetyön kirjoittajan kokemuksiin perustuvaa tietoa eri maissa käytössä olevasta hyvästä pedagogiikasta.

Opinnäytetyö perustuu lähdekirjallisuuteen, Chilen luennoitsijoiden haastatteluihin ja kirjoittajan omiin opiskelukokemuksiin kussakin näistä maista.

Opinnäytetyön tuloksena voidaan todeta, että kaikissa ko. maissa käytössä olevissa klassisen musiikin koulutuksen pedagogisissa järjestelmissä on parantamisen varaa. Opinnäytetyöhön koottua instrumenttipedagogiikkaan liittyvää tietoa voitaisiin levittää myös Etelä-Amerikkaan, jossa instrumenttipedagogiikka ei ole kovin kehittyneellä tasolla johtuen monista syistä, jotka tuodaan esille tässä opinnäytetyössä.

ASIASANAT:

Etelä-Amerikka, musiikkipedagogiikka, alttoviulu, orkesteritoiminta, Ranska, Suomi, klassinen musiikki.

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1 INTRODUCTION

My thesis consists of two parts, artistic and literary. The artistic part was made in two parts because of the pandemic situation and for different people in the groups. The first part of the concert was done in Betel church 13th March 2020 and the second part in Crichton hall 25th July 2020 in the arts academy of Turku AMK. The program shows the development of the viola in different periods in classical music and its evolution as a solo instrument in chamber music. The program of the concert was Mozart's string quintet in C major , Glinka's sonata in D minor, first movement arranged for viola and string quintet and Dvorak's string quintet in E flat major.

The written part of my thesis explores how South American classical music pedagogy could be improved by applying the methods used in France and Finland. I chose this topic for my thesis based on the experiences I have in Chile, where I started my music studies. There, the standard of classical music is much lower than in France and Finland, where I have continued my studies of classical music. There are many gaps in music pedagogy in South America and teachers are not very educated. The situation has of course already changed since I left the country in 2009. More Chilean musicians are travelling to Europe and USA and returning to Chile more aware of the musical situation abroad. This is a timely topic of discussion in South America right now and it is also important for me to use my knowledge skills in my country through the education I have gained in Europe.

I think I will be able to bring good things from South American music pedagogy to Finland as well. Group teaching is strong in South America and has had a great influence on orchestral pedagogy and chamber music. For example, France and Sweden have already started copying the orchestral training system that was created in Venezuela. This system is used throughout South America and has also been the foundation of my musical training.

My aim is to highlight my own experiences as a music student and music teacher in South America and Europe, and to compare these countries' practices in classical music education and orchestral pedagogy. In addition, I will also bring up the perspective of the experienced music pedagogues and musicians I interviewed from South America and Europe. These are the main sources of the written thesis.

I will delimit my subject of the thesis to the main pedagogy, viola pedagogy and orchestra pedagogy in classical music. I chose France and Finland as a frame of reference because I have personal experience from studying classical music in both countries and have many connections there.

My aim is to find out how it would be possible to improve some aspects of the pedagogy in classical music in my native country Chile, but also in all South America. I think it is important to share that information, so that it could have a positive effect on the development of the music pedagogy there and maybe bring some new aspects to Finnish pedagogy as well. This will help me to clarify for myself what points in the music pedagogy are good in Europe and the things that have worked well in South America. The goal of my thesis is to have more information available and share it forward to all the contacts in classical music I have in South America. I want to contribute to the process of advancement in the pedagogy of classical music in this way.

2 HISTORY OF CLASSICAL MUSIC EDUCATION IN SOUTH AMERICA

The general fundamentals of musical education in South America date back to 1492 when Spain and Portugal began their conquest of the continent. According to Raymond Torres-Santos (2017,164-165), the European missionaries of the Catholic Church knew how to read music, so they began teaching choral music and sharing their knowledge in South America during the process of evangelization. A good example is the Chapel organization in Venezuela (founded in 1531), which gave musical education in the form of choral singing. (Torres- Santos, 2017, 252.) Later in the 18th century, music education began to draw other influence from European countries such as Germany, France, England and others. All this new knowledge was applied to the current culture in each South American country in its own way. Musical cultures have formed in a manner typical of each country because each country has also progressed differently over the course of time.

South America has undergone many political processes and struggled with independency in each country after the conquest period. Since those times most of the countries have started their own constitutional reforms, also concerning the musical education as a part of the general education systems. All the implementations related to music education are copied from the models used in Europe and later in the USA.

South American music is known for being a rich mix of different countries' folk music and varying rhythmic influence. All this is a fusion of European and Latin culture. Music institutes were established on the basis of European standards and have important social significance. Music has been used as a social approach with some people in risky social situations in places such as Venezuela, where the youth orchestra and choral system *El Sistema* was created to help integrate children and young adults into society.

2.1 Teaching of the viola and other instruments

Most South American countries use the same methods in teaching viola playing as in Europe or the United States. One of the most popular pedagogical teaching methods used in Chile and South America is the Suzuki method. Methods depend much on the instrument teacher and where he/she has studied. The methods of instrument teaching that are used in South America may also include the combinations of Russian, German, American (Galamian) and Franco-Belgian school.

Everywhere, individual instrument playing classes have a predetermined time and lesson length between the pupil and teacher. In classical music, there is one big difference between European and South American countries — economic resources. In South America, some music schools cannot teach every playing student individually so there may be 1 to 5 or more students in the same space learning to play their instrument at the same time. This does the work of a teacher much more difficult and not too efficient like in other places, where they can teach everyone individually. The reason for this is the financial situation of each institution. Prioritizing individual education is more expensive. Certain institutions of higher education in music can afford these individual lessons, but many other schools are unable to do so. Music schools, academies and high schools with musical education included in the educational program can still not afford the kind of teaching that universities, some conservatories and private musical institutions can.

The training of the instrument teachers in South America is not of very high quality for many reasons. Many instrument teachers are not qualified because of poor educational attainment and amateurish training. Of course, there are also many teachers who are well-educated, but unfortunately many untrained music teachers have jobs even at colleges with higher levels of education. In my interview with a lecturer of violin and conducting in a university in Chile (N. N. 1, 2021) I learned that in Chile this has to do with the fact, that there is no actual degree program of pedagogy for specific instruments. There are only programs for general music pedagogy, that have since 2011 given very basic instrumental education, so that the students could teach different groups in youth orchestras. (N. N. 1, 2021.)

The level of the viola teachers varies much in South America. Countries like Brazil, Colombia, Argentina and Venezuela are at very good levels in general and get optimal

results because of their European teaching style and support for economic culture. Many instrument teachers in these countries have had the opportunity to go abroad to study and return to their home countries to provide musical training. This is a big reason why the results in the viola pedagogy are so much better in these countries.

General knowledge and cultural economic resources are much worse in Chile, where these factors also influence the internal structure of musical institutions and conservatories as well as the viola pedagogy. Because of this, it is not economically worthwhile to be a musician or music teacher in Chile.

2.2 Teaching orchestra and chamber music

Professional orchestras have been formed in South America based on European standards in each country. All South American orchestras have mostly been established during the 20th century, which is rather late compared with the classical tradition in Europe. Years after the fall of the Soviet Union, many musicians from the Soviet block moved to different countries in South America, where they began to help with the development of all orchestras. The result was a new generation of musicians that helped improve orchestras across South America for the next 20 to 30 years. This also resulted in the establishment of new youth orchestras for future generations.

Nowadays in South America there are even more youth orchestras than professional orchestras around the continent. The development of youth orchestras has been growing since the 1970 and 80'ties especially in Venezuela, that became the leading country in creating youth orchestras, that later would become professional orchestras. This legendary system is called *El Sistema* and has given job opportunities to many musicians. Venezuela has developed this project to create more orchestras and give opportunities to people in hard social situations, so that they could have a chance in life and make a contribution to the society. Before Venezuela, it was actually in Chile, where Jorge Peña Hen, a Chilean musician started the idea of creating youth orchestras. He travelled to the USA in the 50'ties and 60'ties to see the band systems in the high school there and tried to replicate the same system in Chile. In 1964, he created the first youth orchestra in Chile and interestingly whole South America. This orchestra was meant for children, that came from poor families and didn't have good chances in life. This project was sadly not possible to be further developed because of a coup commanded by the General Pinochet the 11th of September 1973. In 1973

Jorge Peña Hen was taken as prisoner and executed to death by the regime. Because of this tragic incident Jose Antonio Abreu (the creator of *El sistema* of Venezuela) never met Jorge Peña Hen. Some of his collaborators left Chile for Venezuela after the coup and helped Abreu to create the pedagogical orchestra system, that is now known as *El Sistema*.

In the 1990'ties when Chile returned to democracy a foundation for the creation of youth orchestras (La fundacion de orquestas juveniles e infantiles de Chile) was created by Fernando Rosas. This was meant to support and make a continuation for the idea of Jorge Peña Hen. This has helped in the creation of many youth orchestras in Chile.

Other countries like Argentina, Brazil and Colombia have also followed the example of Venezuela. The culture of playing together was going on strong in South America creating an amazing result of quality and helping the new generation of professional musicians in each country exporting them also to Europe and USA. Orchestras do a lot of planning of rehearsals and sectionals with all the instrument groups and have the concept of being one big element. Chamber music is also essential when you want to learn how to listen to each other in the orchestra. That has also been an important addition to the system and has helped the orchestra to achieve a wholesome sound.

Duos, trios, quartets and other ensembles have created a feeling of unity in the orchestra members, that now consider the orchestra to be a big chamber music group. The way to make chamber music is comparable to the tradition in Europe and USA, with similar working habits and the way to organize groups. Over the past few years some countries like Brazil and Argentina have organized many chamber music festivals and brought great musicians from the USA and Europe to help with the development of the chamber music pedagogy. Other countries such as Chile and Bolivia are trying to also bring art expositions, orchestras and theatre on tour but have faced more difficulties because of the geographical location. Resources are also much lower in these countries and that makes it difficult to invest in these festivals and musicians from abroad. Because of this, they have to rely on what they have, and always come a few steps behind on the musical development.

2.3 Social impact in the society

South America is a developing continent, so compared with Europe there are still many social issues out there that have not been solved. The big examples of this are the low level and competence of education and pedagogy, the lack of the health system and the social security provided by the society. Many South American countries continue to struggle with these, as well as many other issues and problems.

In South America, music allows many people to get education, get a profession and become responsible adults. Youth orchestras have been a big help in this process and have had a strong impact on people with different problems. The opportunities afforded by music and orchestral activities have helped people end drug use and criminal lives, as well as saved the future of children from families struggling with violence and economic problems. Since the creation of the orchestra project, there have been really visible results in the countries of South America. In 18 years of social work, 1000 orchestras have been created in Chile, providing a lot of opportunities for thousands of children who may not become musicians, but still other successful professionals. This happens because young people gain experience in music, that helps them to see a better future and leads them to believe that they may have a chance to graduate into the profession and have a better life.

In addition to the orchestral system, a choral system has been created in South America. In Venezuela, a choir called the White Hands Choir was founded, as a part of El Sistema for the disabled. This is something so respected and admired in the world that even European countries have copied this choral system. Music has a very strong impact on the soul of the people and can really open doors, that people are not aware of because of all the social struggles.

3 EXPERIENCES IN CLASSICAL MUSIC PEDAGOGY IN FRANCE AND FINLAND

3.1 France

After finishing my studies in Switzerland, I had the opportunity to go to France to pursue my studies of viola at the Toulouse Conservatory. In addition to my studies, I also had the opportunity to work as a substitute teacher at the Rodez Conservatory for a couple of months. Conservatories in France are internally well-structured. They have very rigorous programs of study for those students who want to be professional musicians and individually for those who do not want it. All French conservatories use curricula with designed models coming from the National Conservatories of Paris and Lyon. However, each conservatory has its own traditions and modes of action. In France, classical music education starts very early, around the age of 6-7. Children who start instrument playing are often even younger, because the older the child is, the harder it is for him/her to get in to music institutions. Training relies heavily on the very rigorous training and technical knowledge of each instrument. The same applies to the theoretical subjects of music.

The involvement of parents/guardians of children in supporting instrument learning is very important. When children are small, guardians help them follow the given plan of how to practice playing their instrument at home as instructed by the teacher.

In French schools there is much chamber music as part of the general curriculum and orchestra as a compulsory subject. Music theory, including harmony and analysis are also considered being of great importance in the French training of musicians. Exams are held annually according to the student's course level. In these exams, according to their own level, each pupil must not only demonstrate the playing technique and the performance skills related to the interpretation of music of their instrument, but also their knowledge of music history and music analysis as well as skills to perceive melodies and rhythms. In French conservatories, skill levels are divided into sections 1, 2 and 3. Each instrument has age limits for the pupil selection process, meaning that if

the applicant has exceeded the age limit set, he/ she cannot be accepted to study at the conservatory.

In France, in my experience teachers in each subject are motivated and dedicated about their work. They are also very protective and invested in each of their students to make sure they understand what is being taught. This leads to students being committed to their studies, having control in their studies, conscientiously participating in individual teaching, as well as in common lessons. Another motivating factor is the opportunity to attend master classes in their instrument and chamber music instructed by exceptional teachers.

Many teaching methods have been developed in France for each classical music instrument over the years. This shows that the pedagogy of classical music already has a long tradition there. For me, the experience of studying music in France was very rewarding, both in terms of the technical development of viola playing, and in terms of my general knowledge of music. That is where I became more aware of the profession and started to make a career as a professional musician. This awareness led me to learn to organize my thoughts, practice effectively, and understand how to work in professional orchestras.

3.2 Finland

After finishing my studies in France, I was given the opportunity to continue my musical journey in Finland. Here I began to learn the pedagogical aspect of music teaching, which has caused me to develop in my own instrument as well. In Finland, I learned a way of communicating my knowledge to my current and future students, being a teacher for myself and making chamber music at a much deeper level than before. In Finland, I have had the opportunity to practice teaching viola playing to my own pupils and it has helped me develop as a viola player as well. I have had much more professional experiences as a musician working at festivals with skilled conductors than before. All this experience has made me understand my identity as a musician and taught me a way to explain things about music and playing in a pedagogical way, so that students really internalize what I mean.

In the Turku University of applied sciences, the music students have the freedom to plan and organize their own studies and schedules and implement the subjects more

flexibly than in other countries where I have studied. One of my main experiences was a course in general pedagogy organized by Haaga-Helia, which consisted of the basics of pedagogy and ethical aspects. It really opened my eyes about the importance of good pedagogy and how important it is to be a good pedagogue for students. In Finland, I have had the opportunity to really get to know music through a pedagogical perspective.

In Finland Sibelius Academy is the only one institute with a master program in classical music. The Sibelius Academy's affiliation with the highest ranked music universities in the world creates a national idea, that it is the only important place of study in Finland. In a way, it is understandable, but also problematic for other polytechnics around the country. All the attention goes to Sibelius Academy and the other institutions of higher education in music become less relevant. There is a picture emerging, that the people who don't study at the Sibelius Academy are less qualified. In the Universities of Applied sciences with music degree programs, this has somehow been accepted, so there is not a very ambitious effort in them to change this situation. My experience is that they are merely content to maintain the former style of education without looking for more opportunities to become as prestigious as the Sibelius Academy.

4 MUSIC EDUCATION SYSTEMS IN COMPARISON

I interviewed a lecturer of viola (N. N. 2, 2021) in two big universities in Chile who has studied his master's degree in Germany. He mentioned that the biggest difference in classical music and the education is the huge tradition that Europe has compared with any other continents. This is noticeable in Chile having 18 million inhabitants and only 5 universities, where it is possible to study classical music, when Germany has over 100 universities, that are situated all over the country. (N. N. 2, 2021)

4.1 South America and France

There are many differences in music education in France and South America. The following differences can clearly be identified: the different level of economic and pedagogical resources used in cultural institutions and the difference in levels of music education and outcome of learning. As I mentioned earlier, the level of teaching and the teaching methods as well as the quality of individual music learning are the biggest differences in the musical education systems when comparing France and South America.

The most impressive fact in French music education is the strong development of the student's playing technique during their studies. French teachers' focus on the technique is intense and relevant to the instrument students. In most cases, the instrument teachers have a good standard and are very committed to their work and their students. As a result of this commitment, the internal structure of conservatories is well organized and rigorous. Therefore, in the early stages of study, music students develop an awareness on how to practice their instrument. Instrument students are also very interested in knowing how they should improve their playing. They commit to achieving good results in their music studies according to the conservatory's standards.

In South America, the mentality of teachers and students is not the same as in France. The biggest difference is definitely the level of music teachers and students, the financial resources and the organization. With minimal financial resources, it is difficult to achieve effective results in pedagogy. However, this does not often affect the motivation of teachers. Most of them do what they love and will always be there for

every student. The target of the development should be to train and educate the teachers so that they would have valid information about good pedagogics.

One of South America's greatest pedagogical strengths is all the collective work associated with the musical studies. By collective work, I mean playing in orchestras and ensembles. This is one of the most developed pedagogical aspects that have been done in the field of classical music in South America. The collective way of working develops the ability to create a very high level of interpretation of music in collective groups at different levels. This program has been a great success in the world of classical music. In France, youth orchestras are not of the same high standard as in South America. There are a few orchestras for young musicians to apply to, but they all have a fairly high standard. Perhaps in France it is more about quality than quantity. In South America, there is an emphasis on playing in the orchestra when in France it is more important to focus on the individual studies of music. In my perspective, it was considered more like an obligation than a motivating part of the musical studies, like in South America. The intensity of working and practising orchestra parts and attending rehearsals was not as effective as in South America. The quality of the result was sometimes similar, but sometimes worse. Students learn to play their instrument on their own, but not so much with others. The social approach in this collective was not the same as in South America, where the orchestras work as a social integration for many young people. In France, they have started to copy this system but it's not so massive yet.

4.2 South America and Finland

Some major differences between music education in South America and Finland are economic resources, organization and infrastructure. Finland doesn't have these basic issues because it is one of the most developed countries in the world. The development of music pedagogy has not been as equal or as successful in South America as it has been in Finland. The real difference between these two systems is the structure of music pedagogy in instrument-specific individual instruction, which has been very effective in Finland. One reason why South American music pedagogy is considered old-fashioned is that the teaching methods have not been developed or

updated over the years. This phenomenon is present at all levels of education across South America and not only classical music.

Music education in Finland is very centralized and individual-oriented. Teachers give the right information that leads music students to a good outcome. Music students are able to understand things related to music profoundly due to individual teaching. Teaching groups are not large and group instruction achieves similar results as the individual lessons. Because of the small groups instead of big groups, each music student is given enough attention to allow them to learn the things being taught at the same rate. Some basic education in ergonomics is also offered in professional music education to avoid strain injuries and wrong playing positions. Ergonomics help students become more aware of the physical effects of playing an instrument and the importance of correct posture while playing their instrument.

Another big difference between Finland and South America is the quality of orchestra playing and the focus and importance of playing in big groups like smaller chamber music groups. Playing in orchestra is a very relevant part of the music studies in South America because it is considered creating a collective mentality of making music together and a feeling of being one organism. Playing in an orchestra gives a feeling of unity among the diverse people and makes them believe that they can make it work together.

During my time in Finland, I noticed that playing in an orchestra is perceived in a very different way than in South America. Young musicians are not optimistic and happy over the orchestra projects in the same way. This difference in attitude towards the orchestra has been one of my biggest observations as a musician in Finland. The organization in the process of the orchestra projects and the dynamics between players in the rehearsals has also been surprising for me. In my opinion, the environment feels more pessimistic than optimistic, which feels strange because I come from a place where people enjoy playing together. This is of course related to the huge differences in the societies. The South American society is very collective which appears in a way that everybody is always ready to help each other in different situations. I have noticed that the Finnish society is more individual than collective as the South American society. I have been working with professional Finnish orchestras as well as in music festivals over my time here in Finland and have noticed that the atmosphere is very different from universities and conservatories. I think it would be important for the students to try to take a more professional approach and attitude even if they wouldn't

be in the working life yet. In South America it is made clear that you need to always do your best and have a professional attitude in every situation. You never know who could be your future boss or colleague and in a small country like Finland it is very likely that you are working with someone like that already during your studies.

5 THOUGHTS ABOUT THE SUBJECT

I have been studying in all three of these systems and integrating with the societies. During the time I have studied in Finland and France I have learned about the music in different aspects and it has helped me to better understand my direction as a musician. In Chile, I knew that if I wanted to be a good musician I had to leave the country to study music abroad and that is something I really hope would change. In order for that to happen, the most important thing is to invest in the education of the teachers and music pedagogues. Like I have mentioned before, the possibility of even studying music pedagogy is very recent in Chile and the negative drawback of this is that it is considered being an easy way of reaching a career in music. Many people who don't have the level to get in to universities to study their instrument go to study music pedagogy as a second option. This results in music pedagogues, that are not very motivated about teaching. If people would be more aware of pedagogy as a subject, they could really improve the level of education in classical music.

If I would have to say where I have had the best wholesome experience, I could not answer because there is not a perfect system anywhere. If it would be possible to combine the Finnish excellent pedagogical aspects, the French work ethic of the teachers and the students and the South American collective and comprehensive orchestra work, that would be an amazing thing. My point is that every country can learn something from one another.

It is important to share the good elements of the South American pedagogical musical system, and specifically the capacity to play and teach how to play in an orchestra and ensembles of different levels. This area has been developing rapidly in the past 30 years all over South America in different institutions like universities, conservatories, small academies, schools of music and the *Youth and Children's Orchestras Foundation of Chile*, that is the organization behind the orchestra system in Chile. Its aim is to integrate children and young adults from all different social classes to the society. I believe this could bring Europe not only a musical knowledge about how to improve the youth orchestras but also have an effect on the social integration. This collective work could also have a good impact on countries like Finland, that are somewhat more individualistic.

In this thesis I have clarified for myself the characteristics of the French and the Finnish musical systems and explored the good aspects and the things that could be improved in both of them. We can see how demanding the French system is, how educated the Finnish pedagogues are and how the South American classical music world could benefit from learning about these systems. I would like to explore this subject on a much deeper level and I hope that this kind of information could be spread in South America for them to get aware of good pedagogy and get a curiosity about a higher standard of studying music. It is important to understand that being a pedagogue doesn't make you any less of a musician. I would also be happy to see more youth orchestras all over Europe, so that the young musicians could experience the same feeling of collectivity and solidarity like many South American children do. This orchestra system is not only for third world countries but can be adapted anywhere in the world.

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Appendix 1. Thesis concert poster.

THESIS CONCERT
PEDRO PABLO VASQUEZ ORDENES
AND FRIENDS !!!!!



BETEL CHURCH
Yliopistonkatu 29 A
FRIDAY 13.3
18:00
FREE ENTRANCE

W.A. MOZART QUINTET NO.3 IN C MAJOR K.515
A.DVORAK QUINTET NO.3 IN E FLAT MAJOR Op.97
GLINKA VIOLA SONATA IN D MINOR
Allegro moderato
Arrangement for viola and string quintet
by Cesar Gacitua



Betel
KIRKKO
25 vuotta lauantaija

Appendix 2. Thesis concert programs and the links to the thesis concerts.

Program of the thesis concert

Betel church at 13 of March 2020

Glinka viola sonata in D minor (1. Allegro moderato)
Arrangement for viola and string quintet
by Cesar Gacitúa

players :

Solo Viola. Pedro Pablo Vásquez Ordenes

Violin. Svetlana Lalayan, Sofia Schäfer

Cello. Ida Kiiskinen

Double bass. Luukas Jokisipilä

Viola. Matilda Berghäll

Program of the thesis concert

Crichton hall at 25 of July 2020.

Mozart quintet in C major k.515

Dvorak quintet in E flat major Op.97

Players .

Violin. Mikael Stoor , Sofia Schäfer

Viola . Pedro Pablo Vasquez Ordenes ,Matilda Berghäll

Cello . Jaani Helander

Appendix 3. Links to the thesis concerts.

M.Glinka sonata in D minor

<https://youtu.be/NH8mcXU8QVw>

A.Dvorak string quintet in E flat major

<https://youtu.be/vZ6nnAZdGfc>

W.A.Mozart string quintet in C major

<https://youtu.be/hes7Xez68bE>