

In Crescendo: educational actions for a community music project with children at risk of social exclusion

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Abstract. The ability of music has a great capacity for personal and social transformation, and collective musical practice can change forms of learning towards more democratic, inclusive, holistic and intercultural models. In recent years, studies on the use of music for social transformation have boomed, covering geographic areas as diverse as Germany (de Banffy-Hall, 2016); Norway (Rinde & Schei, 2017); Australia (Morell & Shoemark, 2018); Japan (Matsunobu, 2018); or Spain (Higuera-Bilbao, 2015). Undoubtedly, one of the projects that has had the greatest impact worldwide is El Sistema de Orquestas de Venezuela. This article proposes a case study on In Crescendo, a Spanish project inspired by El Sistema and embedded during school hours in a state-funded school for children at risk of social exclusion. Through systematic observations, interviews, document analysis and press reports, we study how this project has been developed over more than 12 years in a school participating in a 2030 program. For this purpose, organisational, pedagogical and community actions are analysed. The organisational plan is marked by the need to make the curriculum more flexible; the requirement of a strong involvement of its teaching staff; the need to include musical activities in the school timetable; the increase in the number of music teachers; as well as the intense inter-institutional relations. The pedagogical plan is focused on promoting “authentic”, “situated” learning in students and involving the “learning to learn” competence. Although several actions have been carried out within the community plan aimed at involving families, students, teachers and the community, there is still resistance in terms of certain prejudices and low expectations regarding students at risk of social exclusion.

Keywords: Community music; school orchestra; inclusion; curricular flexibility; interculturality.

[es] In Crescendo: acciones educativas para un proyecto de música comunitaria con niños en riesgo de exclusión social

Resumen. La música tiene una gran capacidad de transformación personal y social, y la práctica musical grupal puede revolucionar las formas de aprendizaje hacia modelos más democráticos, inclusivos, integrales e interculturales. En los últimos años, los estudios sobre el uso de la música para la transformación social se han disparado, abarcando áreas geográficas tan dispares como Alemania (de Banffy-Hall, 2016); Noruega (Rinde & Schei, 2017); Australia (Morell & Shoemark, 2018); Japón (Matsunobu, 2018); o España (Higuera-Bilbao, 2015). Sin duda, uno de los proyectos que mayor repercusión ha tenido en todo el mundo es El Sistema de Orquestas de Venezuela. Este artículo propone un estudio de caso sobre In Crescendo, un proyecto español inspirado en El Sistema, inserto en horario escolar en un CEIP público de niños en riesgo de exclusión social. A través de observaciones sistemáticas, entrevistas, análisis de documentos y noticias de prensa, se estudia cómo se desarrolla este proyecto, a lo largo de sus más de 12 años de andadura, en un centro educativo con programa 2030. Para ello se analizan las acciones educativas llevadas a cabo desde el punto de vista organizativo, pedagógico y comunitario. El plan organizativo está marcado por la necesidad de flexibilización del currículo; el requerimiento de una fuerte implicación de su profesorado; la necesidad de inserción de las actividades musicales en el horario escolar; la ampliación del número de maestros de música; así como las intensas relaciones interinstitucionales. El plan pedagógico se centra en promover en los alumnos aprendizajes “auténticos”, “situados” y que impliquen la competencia de “aprender a aprender”. A pesar de que se han llevado diversas acciones dentro del plan comunitario orientadas a la implicación de familias, alumnado, profesorado y comunidad, aún se encuentran resistencias en cuanto a ciertos prejuicios y bajas expectativas hacia el alumnado en riesgo de exclusión social.

Palabras clave: Música comunitaria; orquesta escolar; inclusión; flexibilización curricular; interculturalidad.

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1. Community music education for social transformation

Public education in Spain is a reflection of the society that shapes it: one that is intercultural, heterogeneous and characterised by inequalities. Education cannot be dissociated from its social context, but must act together with it and for its benefit. In this sense, “music education in schools (...) should aspire to make a positive impact on the social well-being of the community in which they are embedded” (Reizábal, 2020, p. 26)³. Music possesses a transformative power from a personal, emotional and social point of view (Hallam, 2005) and is an ideal medium for delivering real community transformation. Community-based music activities “go beyond engaging participants in music making; they provide them with opportunities to build personal and community expressions of artistic, social, political and cultural concerns” (Cabedo Más, 2014, p. 14). A critical element in achieving this educational change is to consider students as part of the process of institutional democratisation, making schools more inclusive places (Freire, 2011).

In recent years, the number of studies on community music has dramatically risen, including projects that involve very different geographical areas such as Germany (de Banffy-Hall, 2016); Norway (Rinde & Schei, 2017); Australia (Morell & Shoemark, 2018); Japan (Matsunobu, 2018); or Spain (Higuera-Bilbao, 2015). In all of them, music is used as a vehicle for nearness and understanding, a means to educate in an integral way within the framework of interculturality and social action. For Delors (1996), an integral education should cover all aspects of life and include scientific knowledge (learning to know), professional skills (learning to do), human values and principles (learning to be), and the exercise of civic responsibility (learning to live together). Although some authors draw a clear distinction between music education and community music, others, such as Coffman (2013) claims that both are needed in order to mutually support. In fact, the practice of community music, as pointed out by Koopman (2007, pp. 157-159), enables several types of learning, such as ‘authentic’ learning (intrinsically motivated and based on the interests and needs of the individual); ‘situated’ learning (derived from the context); and the ‘learning to learn’ competence (which assigns value to the subjects’ learning autonomy). These three categories will be addressed later in the discussion of results.

For illustrative purpose, some of the main international and national community music projects are listed in tables 1 and 2 below. Most of them collaborate with symphony orchestras that in recent years have shown social awareness and concern over transforming the reality of people at risk of exclusion, although only a few of them, such as those mentioned below, are embedded in educational institutions. Programmes like London’s In Harmony (Burns & Bewick, 2011) have a great impact on the several schools they partner with by scheduling their music sessions into the school timetable. Other projects, such as the Miami Music Project (Miami), attest to the positive impact of these initiatives on their participants’ learning outcomes, including social skills, self-esteem, teamwork and respect for others (Higuera-Bilbao, 2015).

Table 1. International community music projects. Own construction.

COUNTRY	PROJECT	DESCRIPTION
Venezuela	El Sistema https://elsistema.org.ve/	State programme which, through youth orchestral and choral ensembles, pursues social and humanistic inclusion, as well as the musical development of its participants. It has set an example for many other similar programmes around the world.
Chile	Orquesta sinfónica infantil de Chile y Latinoamérica https://foji.cl/index.html	Social project that combines instrumental practicing with lutherie, drama and dance. It currently follows the mission statement of El Sistema.
Argentina	Fund. Sistema de Orquestas Infantiles y Juveniles de Argentina (SOIJAr) http://www.sistemadeorquestas.org.ar/	Organisation that develops and promotes the creation of youth orchestras as a means to improve education through tuition-free programmes.
Brazil	Núcleo Estatuáís de Orquestras Juvenis e Infantis da Bahía (NEOJIBA) https://www.neojiba.org/	State orchestra project in which initial musical training is combined with vocational training.
England	In Harmony https://inharmonytelfordstoke.org/	A project involving the Liverpool Orchestra. Burns and Bewick (2011) report an improvement of their participants in areas such as language and mathematics.
Scotland	Sistema Scotland (Big Noise) https://makeabignoise.org.uk/	A state orchestral project that collaborates with the BBC and the Scottish Symphony, and has a pre-orchestra programme for nursery schools and parents of participants. A 2011 study (Evaluation of Big Noise, Sistema Scotland, 2011) highlighted the changes the project has brought about in the enrichment and improvement of children and their families.

³ For this and successive quotes from Spanish-language sources, we provide our own translation.

COUNTRY	PROJECT	DESCRIPTION
France	Sistema France http://www.elsistema-france.org/	An orchestral and choral project which, in addition to its music training programme for participants, trains professional musicians who eventually become part of the teaching staff.
US (NY)	Up Beat NYC http://upbeatnyc.org/	An orchestral project that promotes high quality musical training that makes it possible for participants to enter the labour market. There are programmes targeted at children from the age of 5. It also collaborates with different institutions such as religious organisations and NGOs.
US (Chicago)	YOURS Project http://peoplesmusicsschool.org/	Tuition-free project that aims to create city-wide orchestral programme centres involving not only children, but also their families, teachers and sponsors.
EEUU (Miami)	Miami Music Project http://miamimusicproject.org/	Orchestral and choral project that takes place in different public schools in Miami-Dade. A study carried out by the Center for Music-in-Education revealed that participation in this project fostered the acquisition of social skills such as self-esteem, discipline, teamwork and respect for others.
Angola	Children and Youth Kaposoka Orchestra http://www.dondevivenlasmujeres.es/	This orchestral project has an agreement with El Sistema, whereby its participants travel to Venezuela to receive classes and training. This programme is mainly aimed at children and young people at risk of abandonment.
Kenya	El Sistema Kenya http://www.elsistemakenya.org	Led by four women, this project seeks to join forces with other countries such as Tanzania and Uganda to create similar musical training centres (orchestral and choral) in which social change is encouraged through music and work with underprivileged communities.

In Spain, the Orquesta Escuela project in Zaragoza⁴ seeks to make an impact on the community through its multiple workshops, whose core axis are orchestras, by collaborating with the social services of each neighbourhood and with the local schools. The Musiquem programme in Castelló de la Plana aims to use music education as an element for the development of communication, positive coexistence and intercultural understanding within the school curriculum (Arriaga-Sanz et al., 2022). On the other hand, Llacer (2018) has conducted a qualitative study of the DaLaNota Programme in Madrid where the author analyses how this project nurtures values like respect, communication, dialogue and democracy. The study reveals that teamwork involving heterogeneous groups with a common goal favours self-esteem, dialogue, respect, social inclusion and cultural enrichment.

Table 2. National community music projects. Own construction.

PLACE	PROJECT	DESCRIPTION
Seville	West Eastern Divan Orchestra (Founders: Baremboim-Said) http://www.baremboim-said.org/es	A project conceived by the Argentine-Israeli musician Daniel Baremboim and the Palestinian intellectual Edward Said. It seeks to create a space for musical participation for young people from Israel and the Middle East and other countries, with the aim of bringing together cultures that have traditionally been hostile to each other.
Seville	Orquestas inclusivas https://orquestasinclusivas.com/proyecto-educativo/	A project that strives for social change through the creation of orchestras that encourage collaborative learning, exchange and peaceful coexistence through music in order to achieve the Sustainable Development Goals.
Zaragoza	Orquesta Escuela http://www.orquestaescuela.org/orquestaescuelasocial	This project is led by a group of musicians who promote community projects in which orchestras are the fundamental driving force. The aim is to mobilise resources so that music can reach all sectors of society.
Zaragoza	Coro Cantatutti https://www.cantatutti.com/	A choral project that promotes the inclusion of people with functional diversity (visual, hearing, motor and mental) through musical activity. Its participants belong to several nationalities. This project expands the knowledge of the new languages and resources that music offers to people with any kind of disability.
Ejea de los Caballeros (Zaragoza)	CEIP Ferrer y Racaj https://ferreryracajblog.wordpress.com/	A school with an integrated music curriculum, without specific social purposes, with which further development of music learning is achieved by increasing the number of teaching hours for this subject.
Madrid	Acción Social por la Música https://accionesocialporlamusica.es	An orchestral and choral project based on El Sistema that seeks to recruit students from schools and community organisations. This project offers additional workshops in areas like psychosocial accompaniment, values-based education, etc. Extracurricular sessions are interspersed with others within the school timetable.
Madrid	Coro canto abierto https://musicacreativa.com/fundacion/canto-abierto/	A choral project that aims at artistic development for persons with intellectual disabilities and pervasive developmental disorder (PDD). Choral practice is combined with movement and dance workshops and collaborations with other musical ensembles.
Madrid	DaLaNota https://dalanota.com	An orchestral and choral project that takes place in the Madrid's Lavapiés district, involving both musicians and psychologists so as to cover all the educational and emotional aspects of participants.
Madrid and Barcelona	Vozes https://www.vozes.org	A choral and orchestral project developed in the cities of Madrid and Barcelona, which combines extracurricular classes with some sessions scheduled during term time in schools.

⁴ Information retrieved from <http://www.orquestaescuela.org/orquestaescuelasocial>

PLACE	PROJECT	DESCRIPTION
Pamplona	Colegio Público Vázquez de Mella-Bayonne	This integrated music centre implements an instrumental-orchestral project, without specific social purposes and during school hours, with the aim of developing the musical and personal skills involved in instrumental practice.
Castelló de la Plana	Musiquem! Haciendo música comunitaria en las escuelas http://www.musiquem.uji.es/	The programme is intended to use music education as a tool for the development of communication, positive interaction and intercultural understanding. The programme takes place during school hours, as part of the school curriculum.
Valladolid	In Crescendo https://www.oscyl.com/area-socioeducativa/das/in-crescendo/	An orchestral project implemented during school hours that develops musical activities as a means to improve the social inclusion and personal skills of students with economic and social needs.

Despite the diversity of approaches and research methodologies found in the literature, as well as the fact that there is no clear definition of what is meant by community music, most authors agree that such a definition must include three fundamental items: collaborative music making; community development; and personal development (Koopman, 2007, p. 153). Collective music making can refer to playing, singing, composing or improvising music that is suited to the characteristics of participants. Community development results from the drive of group cohesion. And finally, personal development involves the growth in self-esteem, and opportunities for creativity and self-expression of participants (p. 153). All three characteristics promote more democratic musical practices, because, as Bartleet and Higgins (2018, p. 16) point out, community music is produced within a framework that promotes cultural diversity and equal opportunities.

The following study is inspired by El Sistema de Orquestas de Venezuela, although it focuses on a specific initiative carried out in a state-funded school. Some of the principles underpinning El Sistema are presented below.

1.1. The Venezuelan Orchestra System as an inspiration for this research proposal.

Venezuela's National System of Youth and Children's Orchestras and Choirs, named "El Sistema" in Spanish, was founded in 1975 by José Antonio Abreu in order to promote collective musical practice through symphony orchestras and choirs and in this way help children and young people at risk of social exclusion. Hundreds of orchestras have been created in different communities, neighbourhoods, hamlets and villages with the aim of facilitating social inclusion through human and social skills. Thanks to El Sistema's multiple projects, more than one million people have benefitted from this initiative, which has been implemented in different countries around the world and in diverse educational contexts, including primary and secondary schools (Simpson-Steele, 2017), or non-formal educational settings (Higuera-Bilbao, 2015).

Several authors have addressed its methodological principles and idiosyncrasies. Frega and Limongi (2019), for example, point at El Sistema's lack of renewal capacity in terms of the broadening of musical styles. In this sense, the authors consider that, throughout its life cycle, the project has maintained a Euro-centric model of musical learning that has distanced itself from popular music. Hopkins et. al. (2017) analyse the benefits and challenges encountered after the introduction of a project based on El Sistema following a college-school partnership in the United States, all of which underscores the importance of tailoring projects like this one to the needs and repertoire of each environment. Likewise, Simpson-Steele (2017) delves into the benefits of carrying out projects based on El Sistema, while at the same time being fully aware of the obstacles that may hamper their implementation, among which special mention must be made of absenteeism, normative non-compliance and the differences between the instructional background of music teachers and school teachers. Finally, Sánchez (2007) reflects on the keys to the model's success both in Venezuela and in the rest of the world, and points to the leadership of Jose Antonio Abreu and his curricular model as possible factors. The implementation of this project in different contexts undoubtedly requires adaptations to specific needs and idiosyncrasies.

1.2. The In Crescendo project

The In Crescendo project (henceforth PIC, by its initials in Spanish) was born in the socio-educational area of the Orquesta Sinfónica de Castilla y León and began to be implemented in a state-funded school (CEIP Antonio Allúe Morer in Valladolid) in the school year 2010-2011. Although inspired by Venezuela's Orchestra System, it does not share the goal of encouraging the professional development of the musicians. Instead it uses music as a tool to foster the pedagogical inclusion of students enrolled in pre-schools and primary education institutions benefitting from a 2030 programme.⁵ It is aimed at schoolchildren with economic and social needs, i.e. those living in families who require the state's financial support, have a low educational level and little involvement in their children's education, and are estranged from the rest of the population. Social projects like this one are not simply focused on musical training, but also on interpersonal relationships and social ties. For this reason, they seek to develop and create spaces geared to this purpose. Although it is true that the school curriculum includes a weekly hour-long session of music education, this was not enough to effectively implement a project which requires a weekly choir session (30 minutes), a weekly session of individual instrumental practice (30 minutes), and a weekly orchestra session (1 hour).

⁵ Schools with a high concentration of pupils at risk of social exclusion are called 2030 schools. ORDEN EDU/939/2018, of 31 August, which regulates the "2030 Programme" to promote inclusive quality education through the prevention and elimination of school segregation for reasons of socio-educational vulnerability.

In all sessions, purely musical activities, such as score reading or instrumental and vocal technique, are interwoven with more playful activities involving group strengthening, emotional work or dialogue-based learning and participant assemblies. In addition, two open rehearsals are held each term; they are attended by the families of the participating students and promote interaction between the different cultures coexisting in the school through activities such as marking the beat of music pieces or rhythm-and-melody question and answer activities with the orchestra, as well as other music-based games. On the other hand, concerts outside the school that take place during the academic year enable pupils to interact beyond their immediate environment and to do so in different social contexts. In many of these concerts, additional activities are also carried out in partnership with the institutions with which schools collaborate, such as music-based games with pupils from other schools, activities with hospitalised children, instrument-making workshops, storytelling, or sound edition activities. PIC has scheduled concerts in places such as Valladolid's Miguel Delibes Concert Hall, schools and educational centres, NGOs, musical institutions and hospitals.

The project was designed at the end of 2010 and was officially presented as an Educational Innovation Project. Over more than twelve years, PIC has been steadily growing in terms of both number of teaching hours and participants, thus extending choral events to nine other Spanish cities. Since the inception of this initiative, more than 1,200 students have taken part in the project. However, the case study presented here deals exclusively with its implementation at Primary school CEIP Antonio Allúe Morer.

The aim of this research is to find out how PIC is implemented in a state school as part of the 2030 programme by analysing actions carried out from an organisational, pedagogical and community point of view.

2. Methodology

This qualitative research presents an intrinsic case study of PIC (Stake, 2010) It is qualitative in that it attempts to understand “the complex interrelationships between all that exists” (Stake, 1995, p.37) The first author of this paper is also a music teacher at the school targeted by this research. His role as a researcher was twofold: one as a participant/observer and the other as a non-participant/observer throughout several activities involved in the project.

2.1. Context

The school in which PIC was implemented is located in a neighbourhood at risk of social exclusion, with a high percentage of Roma and migrant population. The concept “at risk” is used for children and families who have limited support in their family roles, which in turn can affect their children's educational engagement and learning achievements (Morell & Shoemark, 2018).

Moreover, the school has an autonomy project, which means that teaching hours in subjects like language, mathematics and social sciences have been used for the project's sessions. All primary school pupils receive a total of three hours of music per week including their regular music class and also the choir, individual instrumental practice and orchestra sessions, apart from the hours needed for self-study, concerts and other school music activities.

2.2. Participants

2.2.1. Students

The school currently has a total of 189 pupils between pre-school and primary education. Currently, a total of 144 pupils (74 boys and 70 girls) are enlisted in PIC, i.e. all pupils from 1st to 6th year of Primary Education. All pupils are included in the project, with the exception of families who explicitly request not to participate. In addition, 25 pupils who started with the project in primary school and are currently attending secondary school and university continue to be involved in its activities. For this research, a total of 207 pupils participated as subjects of the observation, i.e. all those who have taken part in the project at this particular school from 2016 to 2020.

2.2.2. Families

The families participate in the open rehearsals, in concerts, and by distributing of T-shirts and music scores for the concerts, while some of them have even organised and conducted workshops (recycled instruments and T-shirt decorations). Facts about the families involved were obtained both from an interview with a relative of two PIC participants, and from observations made during the different rehearsals and concerts covered by this research.

2.2.3. Teachers and school management

At the socio-educational area of the Orquesta Sinfónica de Castilla y León (OSCyL), a series of musicians were selected who had previous training in social education, either because they possessed a related academic background or because they had taken part in socio-educational projects. Over the years, the foundation that supports the project

has provided them with additional training in emotional education, music therapy and gamification, among other disciplines. There are 26 musicians involved in PIC (instrument teachers). Throughout the life of the project there have been four musical directors, who are also musicians at OSCyL or have collaborated with it. The school's teaching staff consists of twenty primary school teachers and three preschool teachers, of whom three are music specialists. A total of 5 members of the teaching staff received instrumental lessons and are present in the instrument and orchestra sessions. In addition, a total of 10 teachers attended choir rehearsals and supported the choir conductor.

A total of 5 people were interviewed for this study (1 teacher, the school's principal, 2 conductors from PIC, and the coordinator of the socio-educational area of the Miguel Delibes concert hall (see table 3). All of them participated as subjects of the observations (as they were also involved in the rehearsals and concerts).

2.3. Data collection and analysis techniques

This research analyses the development of PIC over its more than 12 years of existence. In order to carry out this task, we sought data that addressed the nine domains proposed by Schippers and Bartleet (2013, p. 460), which are common to various community music projects. These refer to: 1. Infrastructure; 2. Organisation; 3. Visibility; 4. Community relations; 5. Social engagement; 6. Support and media; 7. Active music; 8. Educational commitment; 9. School bonds. In order to cover all the domains, document analysis, interviews with various actors and observations were carried out during the period 2016-2020. We analysed 65 documents (educational project, innovation project and press articles, among others) and conducted 7 semi-structured interviews and a total of 9 systematic observation sessions, both participatory and non-participatory, which were recorded on video (see table 3).

For the interviews, questions were set up in advance so as to gather relevant information on how the project has required educational actions affecting the school's organisation, the planning of the participants' learning outcomes and community interventions. Such actions were occasionally expanded into new fields of interest provided by the interviewees. Key educational agents who could support the preparation of the educational actions needed for the development of the project were selected. One of the families of the participating pupils was also interviewed as they were the most involved in the project and its activities. Likewise, the choice of the pupils interviewed was determined by the fact that they belonged to the oldest class of students and could therefore provide a more longitudinal view of the project lifecycle.

The selection of observations was based on a double criterion. On the one hand, the different feedback generated by introducing participant and non-participant observations broadened the range of viewpoints from which to evaluate the information. On the other hand, we sought to collect observations that comprised the whole process of musical training, from the first contact with the works to be performed in choir and orchestra rehearsals, to the final concerts held every year in the city's concert hall. Since the beginning of this research, three observations have been conducted every other year, i.e. a total of 9 systematic observations. This information is complemented by non-systematic observations carried out throughout the entire lifecycle of the project. The information gathered from the observations was collected by means of structured diaries⁶ that were completed during and after the observations themselves.

Table 3. Sources consulted and their correlation with the Nine Domains proposed by Schippers and Bartleet (2013, p. 460). Own construction.

	DATA	DESCRIPTION	CODES	DOMINIONS (Schippers & Bartleet (2013,460))
Documents	Educational Innovation Project	Programmes that seek new ideas and innovative methodologies using the teachers' own educational experiences.	PIE 2010-11 PIE 2011-12	Organisation
	Contract-Programme	Programme whose aim is to improve students' school success by facilitating their learning and the acquisition of basic competences.	CP 2013-14	
	Educational Project	A document that outlines the educational approach, the general objectives and the curricular project of a school.	8 PEP 2012-2018	
	Curricular Project	A document in which the different levels of specification and curricular adaptations are developed and coordinated.	PC 2014-2018	
	Annual General Programme	Educational document that sets out the specific organisation of a specific school year, with particular methodological objectives and actions, activities, meetings to be held, etc.	8 PDA 2012-2019	
	Autonomy Project	Project by means of which the school defines its own unique methodological line. It enables a percentage of teaching hours to be freely established depending on the levels and areas concerned. It includes extensions.	PA 2016-2020	
	Dossier	Report explaining the fundamental features and main activities of this project.	DSS 2019	

⁶ Adapted from the form developed by the CIRCE group working on Case Studies in Science Education (Stake & Easley, 1978).

DATA		DESCRIPTION	CODES	DOMINIONS (Schippers & Bartleet (2013,460))
Documents	Press	Press articles (44 in total) 1. Radio 5 from 02/05/14 to 09/08/14 2. ABC from 09/08/14 to 28/06/16 3. La Razón from 09.08.14 to 21.02.20 4. Diario de Burgos from 09/08/14 to 21/02/20 5. Zamora Digital from 21/12/13 to 09/08/14 6. El Norte de Castilla from 23/12/10 to 19/05/18 7. El Día de Valladolid from 09/08/14 to 02/04/20 8. Delicias al día 12/13 9. Europapress from 18/10/11 to 04/12/2017	Name of source and date	Visibility
	Interviews	1. Socio-Educational Area Coordinator (2018-2021) 2. Co-founder, director of PIC and coordinator of the Socio-educational Area (2010-2016). 3. First students participating in PIC 4. Relatives of PIC participants 5. School principal (2009-) 6. Member of teaching staff participating in PIC (2008-) 7. PIC Director (2019-) 8. PIC Director (2016-2018)	EN (1-8)	Infrastructure Organisation Relationship with the community Social engagement Support and media Active music School bonds
	Observations	1. Participant Observer. Choir rehearsal without verbal cues 27-1-16 2. Participant Observer. End-of-year concert. 6-6-16 3. Non-participant observer. Orchestral rehearsal with Malagasy. 2-12-16 4. Non-participant observer. Open rehearsal with the families 26-1-18 5. Participant observer. Choir rehearsal 8/2/18 6. Non-participant observer. Music Day Concert 21-6-18 7. Non-participant observer. Choir rehearsal 16/1/20 8. Non-participant observer. Orchestra rehearsal 24/1/20 9. Participant Observer. Hospital Concert 7/6/20	OB (1-9)	Infrastructure Social engagement Active music Educational commitment

All transcribed documentation was dumped into the atlas.ti software (version 22.1). Open coding was carried out (Strauss & Corbin, 1990) and 79 codes were obtained, which were grouped into three higher order categories: 1) The organisational plan, i.e. the adaptations that had to be carried out by the school to enable the implementation and development of the programme; 2) The pedagogical plan, or the educational actions aimed at teaching-learning processes geared towards pedagogical inclusion; 3) The community plan, i.e. a whole series of actions aimed at bonding with all participants, including the local community, the families, the educational community and the student body.

Triangulation was carried out through the use of various data collection techniques (documentation, interviews and observation); triangulation of participants (pupils, families, teachers, school management); and triangulation of data sources (school, OSCyL headquarters at the concert hall, legislative documentation).

3. Results

The results are presented according to the three categories presented above, which refer to the organisational plan, the pedagogical plan and the community plan. The source of the data is presented in brackets according to the codes in table 3.

3.1. Organisational plan

This section refers to what it means for a school to implement a project like this one and how it had to be adapted to make it work. The results show that this organisational plan entailed several outcomes: from the point of view of the functioning of the school, the necessary curricular flexibility; the involvement of its teaching staff; the inclusion of music in the school timetable; and an increase in the number of music teachers. With regard to its inter-institutional relations, the overall impact can be gauged in public partnerships and the collaboration with other institutions.

At the helm of this project, which began more than 12 years ago, were P, B. and G, J., musicians of the OSCyL. P, B. had had previous experience in Palestine involving participation in projects such as AlKamandjati or the Barenboim-Said Foundation (EN2). In their beginnings, they both sought to bring classical music to children who, due to their social and personal context, had no connection to it, while engaging the collaboration of their school. P, B. recalls that the implementation of the project necessarily required a certain flexibility in the educational curriculum, something that is not possible in all schools, yet happened in this case because it was a 2030 school (EN2).

Such flexibility was also necessary in order to tailor the project to the specific school in which it was to be implemented. As pointed out by M, C., the conductor of the PIC choir and orchestra during the school year 2019-2020, although the project was inspired by Venezuela's National System of Youth and Children's Orchestras and Choirs ("El Sistema"), the ultimate goal was different (EN7). In this case, the training of professional musicians was not the priority. The initial objective of PIC was educational inclusion as well as the strengthening of music education from the Early Childhood Education stage for its inherent benefits (PIE).

The involvement of the teaching staff and the whole school was essential for the project to succeed. The project started in the second term of academic year 2010-2011 with a weekly orchestra session after school hours run by musicians from the orchestra. It began with a first group of pupils, all volunteers, in the 3rd year of Primary Education. The OSCyL's Socio-educational Area provided these pupils with instruments to start working with. Teachers from the school also joined the rehearsals and learnt to play instruments at the same time as their own pupils (EN5):

The nice thing is that at the beginning we were a few teachers from the school who played with the musicians, we learnt at the same time as them (the students) and that motivated them a lot (...). They even knew things that we still had to learn and sometimes they taught us themselves.

Another impact factor had to do with the application for a School Autonomy Project,⁷ which made it possible to include these musical activities within the school timetable, as the school is entitled to keep a certain percentage of teaching hours for specific areas in the curriculum. Time from subjects such as language, mathematics and social sciences was used to carry out music activities. By giving so much weight to music, the adherence to the project of all the students who participated in the experience was secured and absenteeism was reduced (EN5):

In this school there were formerly no extracurricular activities, the students were not interested in them; but after the introduction of the project, that changed, they started to show interest and to come to the rehearsals and the classes.

Another necessary adaptation resulted from the fact that the school already had members of the teaching staff who were specialists in music education. In the academic year in which this manuscript is being written, the school has three such teachers (whereas normally it would have had only one) who can provide additional support, within the limitations imposed by their work schedule, for the musical activities carried out in the school (instrument, orchestra, choir). They are likewise helpful in embedding the project's contents and activities into the timetable of the music subject. In this regard, coordination between teachers is essential.

From an inter-institutional point of view, the project has required collaboration with other institutions over time. These collaborations have materialised themselves in the form of public concerts and other coordinated actions. Over the years, PIC participants have taken part in more than fifty concerts, both inside and outside the school. These activities become significant for participating students in terms of skills, and for some of them they constitute their first school trip experience (EN3):

F.C. says: "I remember the concert at Caixa Forum, we still didn't know how to put our fingers, but it was a terrific experience: going to Madrid, to El Retiro, to the Sierra and visiting other places... I had never experienced something like that before.

PIC has also fostered relationships with many institutions, educational and otherwise, such as hospitals, universities and NGOs. All of this has helped to raise awareness of the project in the city and the province and, in turn, to carry out educational collaborations of different kinds: lectures, school activities and activities with students in hospital classrooms or newborns.

3.2. Pedagogical plan

This category refers to the design of new forms of teaching implemented in the project. We describe here the results according to the categories proposed by Koopman (2007) regarding the different types of learning that are intended to be encouraged: "authentic", "situated" and the "learning to learn" competence.

According to Koopman, authentic learning denotes a learning process in which the learner acquires meaningful knowledge, skills and experiences that are intrinsically motivated and build on existing knowledge, skills and experiences (Koopman, 2007).

PIC is developed on the basis of three different activities –choir, small group instrumental classes and orchestral rehearsals– in addition to the weekly hour of curricular music. At the beginning of each academic year, the repertoire is laid out and developed along the three proposals. One of the strategies followed consists in taking all the pieces to the choir practice, whether they are vocal or not, so that the pupils become familiar with the rhythmic and melodic part of each piece. This facilitates the instrumental performance of the piece itself, since participants start from the knowledge and skills that have already acquired. In relation to this process, F.C.L., in 6th grade, reports: "many times, when I see the score, I know what it is going to sound like because we've worked on it in the choir. We do it with

⁷ Orden EDU/33/2016, of 26 January, amending Orden EDU/1142/2015, of 29 December, which regulates the implementation of Autonomy Projects.

rhythmical body movements or we make up the lyrics if the piece doesn't have any" (OB7). Additional work on the repertoire is done during teaching hours outside the PIC schedule in subjects such as language, social sciences or music, thus creating a combined work that facilitates the learning of the works in different areas (this possibility is made explicit in the school's educational project).

Koopman (2007, p. 157) also argues that authentic learning is a life experience that is linked to the interests, values and environment of the pupils. For this reason, the repertoire is based on the children's experiences and interests, including works from the several cultures to which they belong, or musical styles that they find more remote and unfamiliar, all of which contributes to intercultural work. Through the study of various types of music (which are addressed in all cases with respect and interest), the students normalise and value the differences that exist between the several communities represented in their classes and therefore in the society in which they live. The mother of two pupils explains (EN4):

It's been 4 years since my kids enrolled in high school. They have changed groups of friends and class, however, when the former PIC participants meet at their high school, they are still friends with one another like they were before. And it makes no difference whether they meet a old Roma, Moroccan or South American classmate. They are not ashamed of their differences. For them it comes out naturally.

In order to promote authentic learning, it became necessary to adapt the sessions to the educational background and circumstances of PIC students. Conventional schemes were not followed, but every session was adapted to the emotional and educational needs of each particular moment. In a context in which musical education is subordinated to education in values, this flexibility provides a space of safety and freedom, as can be seen in the following episode during a choir rehearsal (OB5):

In some sessions, micro-concerts are organised following the students' proposals during the final part of the rehearsal. On this particular day, 8-year-old D.G, a Roma student, said that he wanted to sing David de María's "No me llores más preciosa mía", a song considered by the rest of the Roma classmates as a "women's song". Still, he sang it and no one made any negative comments, but even gave him a round of applause after his performance.

And yet, this readjusting to the students' background and context has not meant giving up excellence in training. Among the activities carried out in the choir, instrument, and orchestra sessions, we find methodologies from several reputed authors: phononymy games (Kodaly), body percussion (Keith Terry), eurhythmic exercises (Dalcroze), soundscape activities (M. Schafer), learning works through body and rhythmic percussion (Orff) interspersed with exercises of improvisation, dances or role play. In addition, and occasionally, guest soloists and conductors at OSCyL collaborate with the project by offering classes and seminars. P.B, a pioneer of PIC and an orchestra conductor for 7 years, summarises it as follows (EN2):

We look for the right way to motivate the children while making sure that they are interested in the activity and renewing the proposals on a weekly basis. Throughout the year, we keep suggesting new themes, but we also try improvisations, body movement with the instrument, with music, discovering our body through body percussion, listening to symphonies, dancing, meeting some top-level performers who visit the project. We also leave time for discussion, common proposals and listening to the ideas presented by the students.

Top-level musicians come to the project to offer masterclasses to children, an event that is highly motivating for both parties:

Some guest conductors and performers from the orchestra also come to the school to share their knowledge and good practices with them. Vasily Petrenko or Gordan Nikolik, for example, are some of the conductors and musicians who have visited the school CEIP Antonio Allúe Morer (press article. Norte de Castilla, 08/09/14).

Following Koopman's proposals around his idea of authentic learning, this does not focus on the abstract, but on the real, in this case on the ability to make music and share it with others. With this methodology, understanding musical notation is not as important as being able to play or sing with other children (OB3):

When the visiting choir begins to sing the song Siyahamba during a rehearsal, the children look at each other (...). They immediately join in with their voices. 10-year-old D.T, tells another classmate: "Do you realize that we can sing with people we don't know? How different, but how beautiful it rounds!"

Koopman likewise argues that learning is "situated", that is, it depends on the context. There are not universal learning outcomes, but they derive from the abstraction of specific situations. As the trumpet teacher G.A states, "it is clear that making progress in musical language is important, but the experience of playing together and feeling that you need one another to achieve a common goal is essential." (OB8). Such learning outcomes can be strictly musical or belong to a different class, since musical performance cannot be separated from emotional, personal and social performance (Koopman, 2007). Exchanges with other institutions and settings facilitates this type of learning. The following episode was reported after the concert at the hospital, in which the performers were treated to lunch (OB9):

Three Roma students scooped up food on several plates and approached the group of Down syndrome children participating in the concert to eat and talk with them, which led to the two groups coming together. This is important, since, on occasions, people of the Roma ethnic group are reluctant to accept persons with disabilities. One of these students told me while we were going back to school after the concert, “even though they have Down Syndrome, they are still normal people”.

These pupils not only broke down social barriers in their context, but also set an example for their siblings, cousins and younger friends, who saw how their elders related to these children in a respectful and natural way. On this situation, A.A., a mother of PIC participants, noted (EN4):

Some of these families reject those with disabilities, even if they are from their own family: they point them out and then hide them so that they are not seen. Today, the PIC children have not only seen that they are people like them, but they have specifically valued them.

The project facilitators (in this case the conductors and various instrumental and choir teachers) play a fundamental role in the development of the “learning to learn” competence, a style of learning that favours autonomy, emotional education and citizenship. The development of this competence can be observed in the mini-concerts that take place at the end of choir and orchestra rehearsals, where one pupil proposes a piece of music, and the rest must find a way to perform it in groups of body percussion, beat box and staging. Or in the creation of soundscapes, in which they have to organise both the sounds and the time and manner of performing them (OB7).

3.3. Community plan

This category refers mainly to actions aimed at the insertion of the project into the social fabric. Actions have been carried out so as to break down prejudices ingrained in society and strengthen the participants’ and their families’ sense of belonging, empowerment and enjoyment, as well as their overall quality of life.

Difficulties in undoing prejudices and breaking down low expectations have been one of the main obstacles encountered in the development of this type of project. They present themselves as unresolved resistances deriving from an issue of deeper social significance.

From the beginning, some people were distrustful of the project. They thought that the children would damage, steal or break the instruments, something that never happened, precisely because of the trust placed in them and their families. The school principal recalls the early days of the project (EN5):

So they would hold the instruments with fear, extreme care and extreme respect. At first, they did not take the instruments home with them. A meeting was held in which the families were told about the project, how expensive these instruments were and how very careful they should all be. They were made to sign a document. From then on, no instrument was ever missing, there was no problem.

Prejudice is also related to the low expectations that are often held regarding these children. In discussing this point, the school principal reports (EN5):

There is another kind of social resistance that I find more worrying and that I saw while the project was rolling out: the “poor things” stuff. Let’s give them these songs, which they’ll find more interesting, or else the “poor things” will find it so difficult that they won’t be able to make it. And this is a kind of a resistance that worries me and that I see at various levels of the project.

In order to combat these resistances, one of the key principles of the project is to show full confidence that the students will assume their responsibility in the care of the material and in the compliance with timetables and study duties. And from the musical point of view, the project managers do not renounce excellence in training, but instead resort to a repertoire of a certain complexity, highly qualified conductors, masterclasses, diverse activities and innovative methodologies.

Another of the project’s aims was to dismantle social myths and prejudices. PIC participants have been made aware sometimes of people’s expectations as to what kind of music they would presumably play because they belong to a certain race or ethnic group. In this respect, some pupils made interesting comments: H.I: “The fact of being a certain race can make them look at you differently when you play.” E.C: “Exactly! It has happened to me: they saw me with my instrument and asked me: can you play flamenco on the cello?” K.B: “Do you play the viola? Really? You don’t look like you do” (EN3). Participation in group performances involving challenges and being supervised by great conductors encourages a more emancipatory view of students at risk of exclusion.

Although the context in which they live sometimes seems to determine where their lives should lead them, the PIC participants’ prospects for their own future change as they are exposed to rich and diverse experiences in contexts they are not accustomed to. A newspaper article made the following point:

The members of the In Crescendo project got to know the University of Valladolid. They played at “that big school” which ceased to be something alien to them and became another opportunity. Their orchestra opened

the door into new worlds, although they know they had to pay a price: concentration and discipline. (El Norte de Castilla 16-01-18)

Just as breaking down social stereotypes remains difficult even after more than 12 years of project implementation, it can be argued that the most profound impact of its educational actions is the transformation of the children's mindset.

PIC participants have experienced different emotions, some of them very relevant to their daily lives. Some report that the project provides them with guidance, companionship and a sense of purpose. The participants interviewed claimed that the project, besides teaching them to play an instrument, to love music or to keep their attention focused, gave them something else: a feeling of belonging.

I loved the project, I reached a point where when the Christmas vacations came, I had a hard time, because I wanted to go on with the project activities; and the summer season seemed too long and boring. K.B (EN3).

In reference to her way of relieving herself of stress, another participant (H.I.) declared in a newspaper interview that she “[wanted] to study psychology or law, and her way of de-stressing [was] to take up the violin.” (El Norte de Castilla 16/01/18).

On the emotional level, this project has provided pupils with a space where they can express themselves and become aware of their emotions. The complexity of some of the participants' backgrounds has turned PIC into a safe place where they can live together and share experiences. In the following conversation, students express to what extent the project allows them to feel, share and experience emotions (EN3):

E.C: “For me it makes a difference. I may be in tears before the session, but as soon as I get to the rehearsal with the orchestra, I feel happy. I forget about the world outside”. H.I: “You are in a bubble, everything is happiness, like everyone has a life outside, but leaves it behind when they enter the rehearsal room”. E.C: “I have even sometimes broken my instrument strings out of sheer joy”. K.B: “I have reached a point where I played tunes to make myself sad; take the second movement of Vivaldi's Seasons, I can't do it, I get so sad”.

For the older students, this project has been a form of empowerment and a tool to become aware of other realities. In an interview with four of the first project participants, the following comments were made (EN3):

Personally, it changed my life. From doing nothing and having no motivation for anything good, to being one more in the orchestra or even getting better and becoming the best. I saw that it was not going to be something silly, that it was going to get a long way. F.C.

Involving families in a common project helps to break down prejudices and strengthen a sense of belonging to that project. A mother whose children participate in the project states (EN4):

I believe that parents whose children have participated in the project change. You see examples of families from ethnic minorities or Muslims who are much more open-minded, who see that they are just the same as the rest, even if they keep their religious beliefs (...); moreover, by leaving their comfort zone and relating to other people, they discover new ways of defending themselves in life and new ways of solving small problems in their daily existence. A.A.

The case of A.A. is quite remarkable because of her involvement. She is the mother of two PIC participants, and for the past two years she has been involved as a teacher in the project, where she ran a workshop on recycled instruments. For this mother, working with the school's students has meant breaking down prejudices; “working with them makes you open your mind and understand that we are different, but always with respect” (EN4).

The participation of families in open rehearsals and concerts has facilitated the acquisition of social skills that otherwise would not have been possible. This learning process has sometimes taken place among the families themselves. The following situation occurred at a PIC concert (OB2):

That day a mother who went to see her daughter sing for the first time at a PIC concert, told me how embarrassed she was at the beginning of the concert. When she saw her daughter on stage, she started shouting, cheering and handclapping for her daughter to see her. At that moment, the members of another family in the school told her off, saying: “you are not in your church, you have to behave differently here”.

According to the PIC director between 2016-2017, “this type of activity invites families to participate in contexts that they would otherwise never experience, so that they are exposed to different ways of behaving” (EN8).

4. Discussion and conclusions

PIC has been one of the educational pillars that sustained the methodological, organisational and educational changes during the last twelve years at CEIP Antonio Allúe Morer. An actual revolution has taken place in the school as

well as a much needed institutional adaptation which demanded flexibility, additional teaching staff and the strong commitment of teachers. Moreover, a rearrangement of the school's timetable and of teachers' functions became necessary. As Jones (2020) points out, community music challenges individuals, organizations, and institutions that are responsible for decisions involving music funding, music education, and the assignment of music resources (Bartleet & Higgins, 2018, p. 167).

Perhaps one of the most important adaptations took place in the pedagogical plan, which required the interweaving, in every session, of the more purely musical activities with others of a rather social nature. This involved the participation of instrumental teachers with a background in social education and a very precise coordination between classroom teachers, choir and orchestra conductors and the school's principal. The resulting proposal is inspired by a view of education based on tolerance, respect, development of self-esteem, emotional intelligence, and hard work and perseverance (Merati et al., 2019). The aim was to promote "authentic", "situated" learning with a focus on the "learning to learn" competence. By working on the repertoire in a transversal way that connects several subjects, the choir and the orchestra enables the children to learn on the basis of what they already know. By expanding the repertoire from the music of the children's own background to the music of other cultures, the attempt is made to encourage respect and a love of other cultural traditions. And the adaptation of the sessions to the current emotional needs of the pupils encourages a committed style of learning in a protective space of freedom. In this sense, facilitators play a fundamental role, as the bond between them and the participants appears as an honest, committed and respectful relationship that fosters autonomy (Bartleet and Higgins, 2018, p. 159). After more than a decade in operation, PIC has contributed to improving the educational offer of CEIP Antonio Allúe Morer, reducing absenteeism and developing human and emotional skills as well as peaceful coexistence among students through musical practice (Valles, 2018). The students feel the project as their own, something they belong to and which they maintain through their work and commitment, so that society can see what they are capable of doing. The project functions as a community anchor, since former students who are no longer in the school continue to participate in different PIC activities. Musical practice provides them with high motivation and cohesion and keeps them engaged (Schiavio et al., 2019).

From the community point of view, work has been done to foster the engagement of the entire educational community, including students, teachers, families, and the rest of the school environment in a way similar to what was achieved in large-scale projects such as the LOVA project (Sanahuja Ribés et al., 2019). The involvement of families in music education constitutes one of the cornerstones on which educational success pivots (Gustavsson & Ehrlin, 2018). All of this can help to overcome the inherited poverty mindset and way of life that is passed from parents to children in the expectation that it must be accepted by the latter. PIC has exposed its participants to people and experiences from contexts far removed from their own, and this will provide them with a broader view of the possibilities they have in their lives.

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