

Social transformation through community music projects: A scoping review

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Abstract

This article investigates the hypothesis that music can be a powerful catalyst for social transformation within specific territorial and social contexts. To explore this, a scoping review was conducted, aiming to identify the participants, networks and contexts described in the scientific literature on community music and to critically examine the criteria used over the last 15 years to analyse processes of social transformation. The review includes original articles from specialist journals published between 1 January 2008 and 15 February 2023, in both English and Spanish. Following the selection process using defined search terms across four databases, 270 articles were selected for analysis. The NVivo software was used to facilitate thematic coding and the construction of a node tree based on key analytical categories. Notably, there has been a surge in published literature over the last 5 years, reflecting growing academic interest in community music as a field. A significant finding of this review is that most studies concentrate on the personal benefits of participating in community music projects. However, many of these studies lack comprehensive analyses and tend to overlook the collective dynamics and broader societal dimensions of such initiatives.

KEYWORDS

community engagement, integration, participation, social transformation

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Context and implications

Rationale for this study: Music can serve as a powerful catalyst for social transformation, particularly within specific territorial and socio-cultural contexts. In recent years, the field of community music has emerged as a distinct discipline that explores how collective musical practices contribute to such transformations. As a discipline in development, community music research is continuously evolving, shaped by ongoing debates over its epistemological foundations, theoretical frameworks and diverse practical applications.

Why the new findings matter: This review offers an updated and critical synthesis of the literature on community music and its role in social transformation. By identifying the main participants, networks and contextual factors described in the last 15 years of research, it provides a clearer picture of how community music initiatives are understood and evaluated. In doing so, it highlights gaps and inconsistencies in the criteria used to assess their social impact.

Implications for researchers, music educators and policy-makers: The findings of this review reveal that most existing studies focus on the personal benefits derived from participation in community music projects. However, these accounts often lack in-depth analyses of broader social dynamics, such as the collective processes, contextual variables and long-term sustainability of the initiatives. There is an urgent need for more robust and multidimensional assessment frameworks that go beyond individual outcomes to encompass group interactions and community-level impacts. Moreover, future research should examine the durability of social ties created through these projects and the mechanisms by which such connections are maintained or fade over time. Addressing these questions is essential for deepening our understanding of community music's transformative potential and for informing more effective practice and policy.

INTRODUCTION

The notion of community music emerged in the 1970s, rooted in the British countercultural movement and inspired by the desire to democratise artistic practice (Bartleet & Higgins, 2018a, 2018b). It also developed as a *protest against the dominant culture's articulation of music's nature and purpose* (Higgins, 2012, p. 43). In 1982, the International Society for Music Education (ISME) created the Community Music Activity Commission (CMA) to focus on the study and dissemination of community music (McCarthy, 2013). Around the same time, organisations such as Sound Sense in England and the Music in Communities initiative of the Music Council of Australia began to emerge, and currently, they serve as benchmarks in community music practice. Similar projects have since appeared globally, including the *Folkmusikens Hus* in Sweden, the MUSE programme in New York, and the Baybeat Streetband in Morecambe, England (Veblen, 2007).

Despite the widespread nature of community music practice internationally, a shared definition of community music remains elusive (Bartleet & Higgins, 2018a, 2018b; Camlin, 2016; Rimmer, 2015). The term encompasses a broad spectrum of practices and approaches that vary widely across cultures, contexts and aims (Bartleet & Higgins, 2018a, 2018b). Scholars agree that community music is a 'complex, multidimensional, and continuously evolving human endeavour' (Elliott et al., 2008, p. 3). The absence of a singular definition may be

seen not necessarily as a sign of weakness or lack of focus, but as a reflection of the field's vibrancy and adaptability (Schippers & Bartleet, 2013). Among the most comprehensive efforts to synthesise these debates is the work of Higgins (2020), who explores the epistemological and practical diversity within the field.

Despite the complexity, previous literature suggests that community music can be understood as a *musical practice that is an active intervention between a music leader or facilitator and the participants* (Higgins, 2012, p.13). From this perspective, as Higgins (2012) describes, community music involves musicians from any musical discipline working with groups of people to enable them to develop active and creative participation in music.

Despite community music being rooted, and largely taking place in non-formal settings, it can happen in all types of community, whether based on place, institution, interest, age or gender group (Higgins, 2012). Its focus is on enabling and promoting collaboration between the actors and organisations involved in both formal and non-formal settings and approaches to music education (musicians, participants, educational institutions, community organisations and families; Bartleet & Higgins, 2018a, 2018b; Mullen & Deane, 2018; Saunders & Welch, 2012; Casacuberta et al., 2011; Veblen, 2007).

Still, there is some convergence in understanding community music as a participatory and inclusive musical practice facilitated by trained leaders or musicians. As Higgins (2012, p. 13) describes, community music typically involves musicians from diverse backgrounds working with individuals or groups to promote creative engagement and active participation in music-making. Although it often takes place in non-formal settings, community music can occur in a wide range of communities, defined by place, institution, interest, age or identity (Higgins, 2012). Its primary focus is on enabling collaboration among musicians, participants, educators, families and community organisations in both formal and informal contexts (Bartleet & Higgins, 2018a, 2018b; Mullen & Deane, 2018; Saunders & Welch, 2012; Casacuberta et al., 2011; Veblen, 2007).

To help clarify what constitutes quality practice in this field, several authors have identified core characteristics of excellence in community music (Bartleet & Higgins, 2018a, 2018b; Higgins, 2012). These include: (1) Emphasis on a variety and diversity of music that reflect and enrich the cultural life of the community and of the participants; (2) Active participation in music making of all kinds (performing, improvising and creating); (3) the development of active musical knowing; (4) Multiple learner/teacher relationships and processes; (5) A commitment to lifelong musical learning and access for all members of the community; (6) An awareness of the need to include disenfranchised and disadvantaged individuals or groups; (7) A recognition that participants' social and personal growth is as important as their musical growth; (8) A belief in the value and use of music to foster intercultural acceptance and understanding; (9) Respect for the cultural property of a given community and acknowledgment of both individual and group ownership of music; (10) An ongoing commitment to accountability through regular and diverse assessment and evaluation procedures; (11) Encouragement of a personal delight and confidence in individual creativity; (12) Flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic); (13) Excellence/quality in both the processes and products of music making relative to individual goals of participants; (14) The honouring of origins and intents of specific musical practices (Higgins, 2012, p. 83–84).

These characteristics not only provide a practical framework for understanding community music but also serve as guiding principles for practitioners, educators and researchers aiming to cultivate inclusive and transformative musical environments.

In his 2012 work, Higgins identified three related interpretations of community music:

1. *Music of a community*: referring to locally developed popular music traditions, such as samba or reggae.

2. *Community music creation*: focusing on musical activities performed in a community setting, such as gospel singing or participatory music-making events.
3. *Community as recipient of intervention*: involving music as a social intervention facilitated by artists, cultural workers or community leaders, typically through non-formal educational activities.

Building on this typology, Bartleet and Higgins (2018a); Bartleet and Higgins (2018b), in *The Oxford Handbook of Community Music*, reconceptualise community music not as a single style or practice but as a diverse and dynamic field. They argue that while its forms and settings may vary widely, community music is united by a shared set of values, including social justice, human rights, cultural democracy, participation and hospitality. These values are embedded in culturally situated practices that seek to enable personal and collective transformation through music.

Community music, in this sense, is an active, participatory intervention aimed at fostering musical self-expression, inclusion and collaborative learning. Typically situated within non-formal pedagogical contexts, it creates accessible spaces that welcome individuals of all ages, abilities and social backgrounds. While musical creation is a central element, the ultimate outcomes often extend beyond music to include the development of social capital (i.e., meaningful interpersonal relationships) and cultural citizenship. Importantly, the quality of the process, the emotional and social experience and the musical outcomes are all valued in community music practice.

Schippers (2018) adds another perspective, describing community music as an organic phenomenon encompassing a range of practices embedded in everyday life, from family-based music-making to spontaneous communal activities. He emphasises active participation as a core feature, but also introduces the concept of institutionalised community music: initiatives organised within schools or organisations that nevertheless serve the broader community and facilitate participatory, socially meaningful musical engagement.

Taken together, these views reveal that the definition of community music remains open-ended and evolving. As confirmed by the present review, the field is rich with related concepts but lacks a unified theoretical or methodological framework.

Beyond this definitional ambiguity lies a further challenge: the absence of common criteria or analytical tools to examine the processes of social transformation that community music initiatives often claim to generate. As Veblen (2007) and more recently Bartleet (2023) and Boeskov (2017) caution, there is a risk of idealising the transformative power of music without understanding the mechanisms that underlie these effects. Without rigorous analytical tools, researchers may fail to grasp the complexity of these processes or critically evaluate their outcomes.

To address this gap, we conducted a scoping review of the scientific literature on community music published between 2008 and 2023. The primary objective was to identify and describe the mechanisms underlying the social transformative effects of community music initiatives on their participants.

Following the PRISMA guidelines (Urrútia & Bonfill, 2010), we carried out a qualitative synthesis, as this was more appropriate than a quantitative meta-analysis due to several factors: the diversity of theoretical approaches, the lack of standardised assessment instruments, the small and highly localised samples and the heterogeneity and modest magnitude of reported outcomes. This review should therefore be considered an exploratory study, laying the groundwork for future meta-analytical research that could overcome these methodological limitations.

Specifically, we aimed to identify:

- The participants,
- The networks and contexts described in the literature, and
- The criteria used to analyse the social transformation processes associated with community music projects.

METHODS

This review focused on two complementary aspects: (1) bibliometric indicators and (2) content analysis. First, the bibliometric indicators included the following features for each publication: (a) journal title, (b) year of publication of the article, as well as (c) name and (d) number of authors, (e) abstract and (f) methodology. Second, content analysis was focused on thematic analysis of the studies. Using NVivo software, key themes were identified and categorised under the following headings: (1) Community music, (2) Integration, (3) Neighbourhood, (4) Education, (5) Social transformation and (6) Community engagement.

In recent years, significant progress in educational research has led to a rapid increase in information, not only in volume but also in complexity. This growing body of knowledge presents both opportunities and challenges for synthesising evidence-based practices (Zawacki-Richter et al., 2020). To address these challenges, scoping reviews provide a valuable methodological framework for systematically mapping existing evidence across diverse study designs, pedagogical interventions and measures of educational impact (Khalil et al., 2016; Pham et al., 2014). Through this approach, educational researchers can identify knowledge gaps, generate new hypotheses, propose future research directions and recommend appropriate methodological strategies for further research in teaching and learning contexts.

Sources of information

The review was conducted following the PRISMA guidelines (Page et al., 2021). We searched four databases for relevant literature published between 1 January 2008 and 15 February 2023: Web of Science, Scopus, ERIC, and Dialnet.

Inclusion and exclusion criteria

Articles were included if they were peer-reviewed journal articles published in Q1 or Q2 ranked journals; if full text in English and/or Spanish was available; and if they used qualitative, quantitative or mixed-methods research designs. Articles not meeting these criteria were included only after consultation with an expert panel consisting of five specialists in community music and two in research from universities with links to community music practice. Book chapters and dissertations, publications in languages other than English or Spanish or documents not formatted as journal articles were excluded.

Search strategy

Based on the research question, the following search terms were chosen: “music”, “community”, “integration”, “education”, “social”, “neighbourhood”, “school”, “community integration”, “social transformation”, “community engagement”.

These terms were linked using Boolean operators to form 19 search equations, which were reduced to seven by eliminating redundancy:

1. Music AND community AND integration
2. Music AND community AND neighbourhood
3. Music AND education AND neighbourhood
4. Music AND school AND neighbourhood

5. Music AND “social transformation”
6. Music AND “community engagement”
7. Social AND music

The seven equations were applied across the four databases, yielding 1344 articles. After removing duplicates, 894 remained. A detailed screening of titles and abstracts led to the exclusion of 679, leaving 282 full-text review. Subsequently, 4 articles were excluded after consultation with the expert panel. Another 11 articles were excluded for not meeting the languages or format criteria. The expert panel recommended the inclusion of 3 additional articles. The final selection included 270 articles, as shown in [Figure 1](#).

Data analysis

NVivo software (<https://lumivero.com/products/nvivo/>) was used to organise the content analysis through the creation of a node tree, based on the research and search terms. These were: (1) Community music, (2) Integration, (3) Neighbourhood, (4) Education, (5) Social transformation and (6) Community engagement. From these, four central nodes were developed, each with four sub-categories: *Community* (sub-categories: community processes, the educational community, community identity and setting or context – e.g., urban); *Community development* (sub-categories: community programmes and projects, revitalisation and community interaction, significant community changes and empowerment);

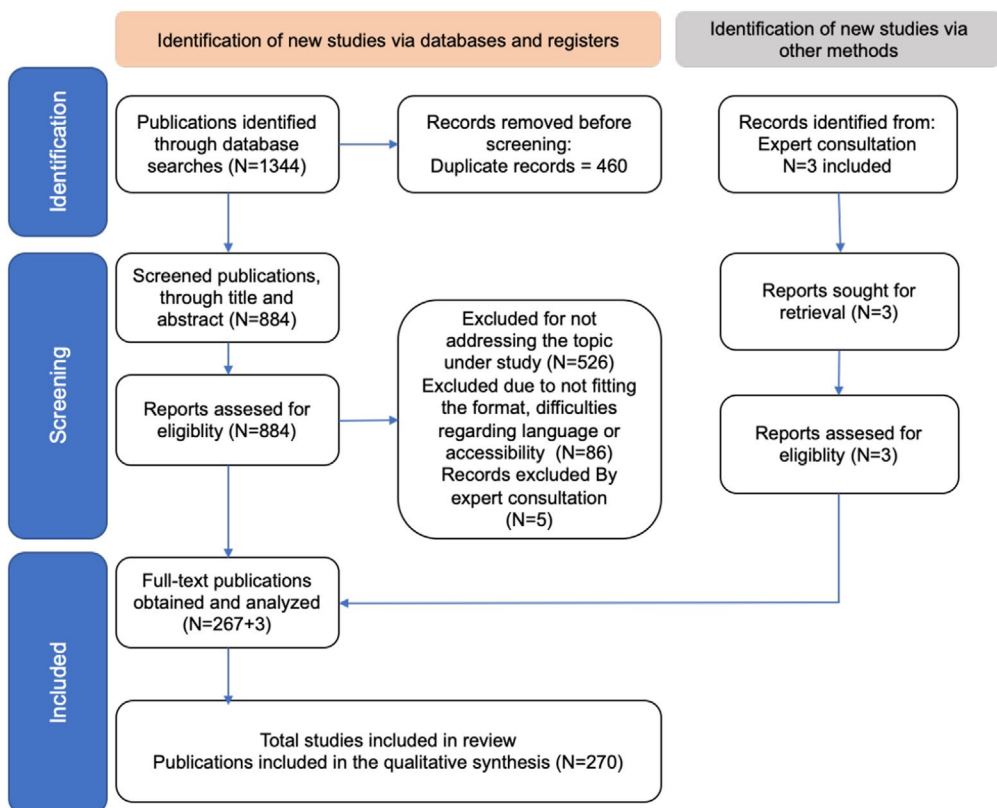


FIGURE 1 Prisma flow chart: Identification of studies 2008–2023.

Music and community (sub-categories: art in community contexts, community music practice, intervention methodologies and the artists and other actors); and *Actors involved* (sub-categories: council and other forms of public administration, participatory and third sector civil society organisations, educational institutions and cultural actors – e.g., libraries, museums). The research team acknowledges that the participation of a second independent reviewer would improve the reliability of the coding and analysis; it was not possible to carry out the analysis under these conditions. While a second reviewer was not involved in data extraction and synthesis, we maintained constant communication with our expert panel during the coding process to ensure accuracy.

RESULTS

Selection of studies and main characteristics

The studies selected and their main characteristics are summarised in [Tables 1](#) and [2](#) – from 2008 to 2018 – and [Tables 3–9](#) – from 2018 to 2023. It is worth noting that the above-mentioned process for the scoping review was performed twice, first with articles from 2008 to 2018 and then from 2018 to 2023. This is because the field of community music has received a surge in attention over the last 5 years and the number of articles has increased notably. For clarity, the results have been reported accordingly.

[Table 1](#) shows the publications analysed by author and year, the aim of the study, type of study, data collection technique, population sample and data analysis methodology. The summary of the results is listed in [Table 2](#), arranged according to the contributions referring to educational practices, educational and social organisations and the sphere of research. [Tables 3–9](#) show the topic, contributions and references pertaining to articles published from 2018 to 2023.

Analysis of the results

To carry out the data analysis and discussion of the results obtained, the ideas were grouped in thematic nuclei. Further, for clarity, we first analysed the articles included in the first period (2008–2018), and then the ones from the second period (2018–2023). The differentiation has been made because, in the last five years considered (2018–2023), an improvement in methodologies and concepts can be observed, linked to the increasing rigour of the impact journals included in the study. The study itself highlights this difference as a result, demonstrating that recent studies provide more detailed and precise reports, particularly when discussing analytical methodologies.

However, the most significant finding is that the content analysis using NVIVO identifies substantially different categories. These categories are not predefined by the researchers but emerge as the most relevant through the analysis itself. This distinction is, in itself, one of the study's key results: the content is evolving, as reflected in the categories identified for each period:

2008–2018:

Social change, Community, Community interaction, Formal and non-formal education contexts, Community music projects, Community music and empowerment.

2018–2023:

Community and integration, Community and neighbourhood, Education and neighbourhood, Community engagement, Social transformation.

TABLE 1 Article's relevant information 2008–2018.

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Gustavsson and Ehrlin (2018)	Analyse the experience of the implementation of the <i>E! Sistema</i> methodology in Sweden.	Qualitative	Conversational interviews	4 early childhood teachers 4 music teachers 30 children	Qualitative analysis. Categorisation and hermeneutical theorisation
Quadros and Vu (2017)	Examine the inclusion of refugee singers in Swedish choirs	Qualitative	Semi-structured interviews	5 conductors	Qualitative analysis
Hartle et al. (2015)	PPprogramme of integration and inculcation of the arts	Descriptive	Compilation of bibliographic references as a theoretical framework of the proposal		
Odena (2010)	Analyse the impact perceived by key informants of cross-community musical activities in Northern Ireland	Qualitative	Semi-structured interview	14 key informants	Analysis with NVivo
Fox et al. (2018)	Assess the degree of social inclusion achieved in the participants of community artistic programmes	Mixed	Interview, video testimony and questionnaire	–	Descriptive analysis. Tables of contents
Back (2013)	Analyse the construction of personal orientations by a mixed-race participant mestizo in an Ecuadorian community of practice	Mixed	Likert type scales and descriptive reflection		
Balsnes (2016)	Expound how hospitality appears in multicultural choirs and the impact this has on refugee members	Mixed	Field notes, interviews and discourse analysis	5 Quechua Ecuadorian musicians in the band Runa Takiki A mixed-race musician with academic musical training	Ecological data analysis
			Participant observation, interviews	KIA multicultural choir in Norway. Refugee members from different countries and local Norwegian members. One representative from the local health service for the refugees	Content analysis
		Case study-Qualitative			

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Groulx (2016)	Describe the history of musical band programmes in state secondary schools in the black population in Hillsborough County, Florida	Mixed Bibliographic review - Descriptive	Review of papers and books. Interviews, transcription of historical interviews, court records, school yearbooks, band festival programmes and documents produced by associations of musical educators in the area	-	Bibliographic and content analysis
Wölfel (2016)	Expound a programme of musical therapy for the prevention of violence in the classroom	Descriptive	-	Two school groups in Germany	Descriptive analysis
Sykes (2019)	Describe the connection between Indian and Malaysian musical tradition in colonial Singapore	Descriptive	Review of ethnographic and academic documentation	-	Bibliographic analysis
Slottje (2015)	Delve into Australian cultural policy in relation to community arts	Mixed Descriptive-Analytical	Review of documentation and interview	6 artistic/cultural policy actors and 11 community artists - Regional Arts/Cultural Policy Managers	Qualitative analysis (Gestalt method) and bibliographic analysis
Gibson (2013)	Analyse the construction of individual and collective identity through dance in Ciudad del Cabo	Mixed Descriptive-Analytical	Bibliographic review, interviews, participant observation	Local and visiting dancers, visitors to the club, dance instructors, musicians and academics and researchers in the field of study	Bibliographic and qualitative analysis

(Continues)

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Lewis (2010)	Explore the integration and transnationalism of refugees recently arrived in the United Kingdom in musical events	Ethnographic	Participant observation, interviews and visual cartography	Key informants: 14 men and women from different countries aged 17–30 years Representatives of refugee organisations, workers in the refugee sector and casual informants	Thematic and qualitative analysis
Bartolome (2018)	Examine the culture of choral singing in children and young people in Praetoria Est, South Africa	Mixed Case study - Ethnographic	Non-participant observation, notes, interviews, review of documentation	7 Choirs Choir participants interviewed: 3 conductors, 8 choir members, 6 members of staff, 4 relatives and 1 local cultural representative	Content analysis, categorisation
Mbaye (2015)	Articulate the notion of musical frontiers in the African context	Analytical	Review of the bibliography	–	Bibliographic analysis
Lawson and Veen (2016)	Introduce new action proposals to be included in the design of schools, learning centres and community services in the US	Descriptive	Review of the bibliography	–	Bibliographic analysis
Onishi (2014)	Find out the social impact of the Community Drumming Network (CDN) in Singapore and understand its operating mechanisms in order to promote and the emergence of artistic interest groups in the city	Mixed Case studies and grounded theory	Interviews, field observation, video testimonies and compilation of documents and material	9 community drumming circles (cdc) belonging to the CDN: Pioneering cdc, youth-led cdc, cdc1 to 7	Analysis of practical and theoretical samples. Individualised reports and categorisation for cross-case analysis

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Vitulli et al. (2013)	Examine the effectiveness of the programme Arts in Education	Mixed Descriptive- Analytical	External reports and participants' comments	K-12 teachers in Alabama	Bibliographic and subjective analysis of the information
Marsh (2012)	Explore in what way musical activities influence the acculturation of young refugees and immigrants recently arrived in Australia	Case study integrated in a multi-case study	Non-participant observation, video documentation and field notes, interview	8 students between 14 and 18 years of age and 4 adults involved in the programme	Grounded theory, data analysis, codification and categorisation
McGrath and Brennan (2011)	Explore the process and significance of traditional creative cultural practices in Appalachia	Mixed: Exploratory- Descriptive- Qualitative	Bibliographic review, interviews, debate groups, snowball sampling	26 key informants: public officials, programme organisers, representatives from non-government organisations, activists, residents, local businessmen, and rural development actors. 3 informal debate groups	Data analysis and thematisation. Inter-case and cross-case analysis
Silverman (2009)	Integrate philosophical reflections regarding music and musical education in three community music centres in New York	Mixed	Historical and philosophical research, narrative inquiry, and case studies	3 CM centres: Turtle Bay Music School, 30th's Street Men's	Bibliographic and data analysis
Aparicio Gervás and León Guerrero (2018)	Examine the effectiveness of the project <i>In crescendo</i>	Descriptive- Exploratory	Participant observation, interview	Shelter and The Hip Hop Project	Qualitative analysis and categorisation
		Ethnographic	Interview and participant observation: field notes, video and photograph documentation and application of questionnaires	40 students between 6 and 14 years of age The head teacher, the conductor of the orchestra, voluntary teaching staff, and youngsters participating in the orchestra	

(Continues)

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
McCarthy (2013)	Study the musical education and enculturation of Motown musicians brought up in Greater Detroit	Descriptive	Review of documentation	–	Descriptive analysis
Torrey et al. (2011)	Describe the experience of designing and implementing community intervention programmes in Prince George's County, Maryland, US	Descriptive	Intervention model based on the resources available	Prince George's County Infants and Toddlers Program	Descriptive analysis
López-Peláez et al. (2018)	Understand in what way art can articulate the relationship between educational context and a neighbourhood with a high risk of social exclusion	Mixed Descriptive- Ethnographic	Bibliographic review, compilation of visual and audio documentation: photographs and soundscapes	Artists, university lecturers, and students between 1 and 6 years of age accompanied by their teachers	Descriptive and qualitative analysis
Santo (2017)	Analyse the results of the long- term collaboration between university and community in Soulsville, the United States	Mixed Descriptive- Analytical	Bibliographic review	–	Descriptive analysis
Campbell and Dudley (2018)	Present emerging models of collaborative musical programmes between university and community	Descriptive	Bibliographic review and compilation of experiences	Resident artists: Phyllis Birdwell, Laura Reboloso, Andy Statman, Pablo Luis Rivera CM projects: Ragamala, Seattle Fandango Project	Descriptive analysis
Barrera Valencia and Ortiz Medina (2017)	Present the results "La Red de escuelas de música de Medellín, un espacio para la construcción de la identidad de los adolescentes."	Analytical (symbolic interactionism)	Interviews and work groups, non-participant observation	36 adolescent participants in the project	Qualitative analysis

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Morgade et al. (2016)	Present the results of a project focused on investigating the role of music in the everyday life of adolescents in Madrid	Mixed Experimental- Analytical	Making of soundscapes, interviews and travelling exhibition	Pupils in 2nd year of compulsory secondary education, Autonomous University of Madrid, music teacher and several musicians and visual artists	Qualitative analysis
Boeskov (2018)	Propose new analysis strategies in order to examine social transformation in community music projects through the case study of a Palestine refugee camp	Mixed Descriptive- Analytical	Bibliographic review, interview, participant observation	23 people: participants and teachers in the refugee music programme, social workers and Palestinian youth in said refugee camp and others	Narrative analysis
Steele (2017)	Examine context conditioning for the implementation of programmes inspired by <i>EI Sistema</i>	Qualitative case study	Ethnographic observation, field notes, interview, work groups	28 students, 6 families, 6 teachers with students in the programme, 6 artists	Grounded theory, codification
Harrop-Allin (2017)	Examine a programme for community music students in South Africa	Case study	Students' journals, video, interview, work groups, participant observation, review of documents	10 university students Members of the HaMakuya community	Analysis of documentation
Boeskov (2017)	Draw up a conceptual framework that will enable a greater grasp of the connection between community music processes and social transformation	Discussion	Bibliographic review	–	Bibliographic analysis and theoretical structuration
Murillo (2015)	Study collaborative experimental music practice in Valencia	Ethnographic	Participant observation, interview	Key informant: Edu Comelles <i>Orquestra Mundana</i>	Qualitative analysis, codification

(Continues)

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Matos-Silveira et al. (2016)	Present the project <i>Movimiento Arte del Cambio</i>	Mixed	Visual documentation, participant observation	Association of Social Workers without Borders, Faculty of Social Work at the University of Granada	Descriptive analysis
D'Alexander and Ilari (2016)	Analyse the social transformation of two student participants in an orchestra programme inspired by <i>El Sistema</i> in Los Angeles	Multiple case studies	Observation, interview, review of documents and materials	1 boy and 1 girl between 9 and 10 years of age	Qualitative analysis, codification
Mullen and Deane (2018)	Present an intervention model for community music programmes in the United Kingdom	Descriptive	Bibliographic review	–	–
Cabedo (2014)	Define what community music is and present an example of a project Describe how and when school participation was boosted in several Australian centres through specific music programmes	Descriptive- Exploratory Mixed Analytical- Descriptive	Bibliographic review and interview Interview, participant observation	Laija Serra and Noemí Rubio, founders of the project <i>Comunitaria</i> . 695 students between 4 and 18 years of age 26 interviewees: 1 deputy conductor, 2 work team leaders, 15 teachers, 2 teaching assistants, 1 occupational therapist, 3 conductors, 2 music teachers, 1 guidance coordinator	Descriptive analysis Inductive discourse analysis
Henderson et al. (2016)	Analyse the role of the programme Youth Arts and Music Center Initiative	Case study	Interview, review of documentation	23 key participants: programme managers and staff, young people in the area, funders and advisors	Descriptive and narrative analysis, codification

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Paton (2011)	Present the community music programme Lifemusic	Mixed Analytical-Descriptive	Reflective journals, questionnaire, conversations, preparation of articles and academic workshops, video and audio testimony	54 trainers 36 collaborators Users	REAP Matrix
Lum (2011)	Explore participant engagement in a community music programme in Singapore	Case study	Observation, video testimony, interview, field notes, audio recording	1 occupational therapist 8–12 users 4 researchers	Codification, descriptive analysis
Southcott and Joseph (2017)	Explore the experience of the members of the choir for seniors, Happy Wanderers	Case study	Interview, debate group	10 members of the Happy Wanderers choir	Interpretative phenomenological analysis
Rimmer (2015)	Discuss current conceptions regarding community music	Discussion	Bibliographic review and theoretical structuration	–	Descriptive analysis
Ostaszewski et al. (2015)	Analyse the role of a digital project as a space for ongoing collaborative recreation of communities and history	Ethnographic Digital	Interviews, compilation of documentation and visual and audio testimonies	Community members, students, researchers, web designers, archive staff, conference organisers, curriculum designers, multimedia producers	Discourse analysis and web content management
Smilde (2018)	Analyse three cases of community participation through music	multiple case study	Observation, interview, reflective journal	3 community music projects: Opera in the Flat, Music in Pekela, Music for Life	Descriptive, narrative, and qualitative analysis
Southcott and Joseph (2017)	Explore the overlap between social initiative, corporate philanthropy and social participation based on the case study of the organisation Creativity Australia	Case study	Review of documents, interview, debate groups	Managing director, community manager and associations, general manager, and former members of two choirs	Interpretative phenomenological analysis

(Continues)

TABLE 1 (Continued)

Study	Objective of the study	Type of study	Data collection	Sample	Data analysis
Goodrich (2013)	Analyse the relationship between musical practice and health in participants in an orchestra in the US	Case study	Interview, observation and review of materials	Conductor of the orchestra, presidential board of the orchestra, administrative staff, members of the orchestra, and a substitute musician	Qualitative analysis
Rodríguez-Sánchez et al. (2018)	Present a new research method to address the study of the programme <i>Música para la Reconciliación</i> in Colombia	Mixed Descriptive- Experimental	Bibliographic review, life stories, soundscapes, interview, debate group, participant observation, field notes	Life stories: 2 pairs of an adult and child, participants and non-participants in the project	Interpretative paradigm, narrative analysis
Higgins (2013)	Explore the relationship of friendship between facilitators and users of a community music programme	Exploratory	Observation, interview, bibliographic review	An extra-curricular programme for young people with emotional or behavioural difficulties, a creative arts group in an old people's home, a choir for over 60s, two schools and a health and social exchange centre	Narrative and descriptive analysis
Veblen (2008)	Examine the concept of community music	Mixed Descriptive- Exploratory	Bibliographic review, compilation of documentation	–	Descriptive analysis and thematisation

TABLE 2 Article's relevant information 2008–2018: Contributions.

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Gustavsson and Ehrlin (2018)	<ul style="list-style-type: none"> Little knowledge of the origins and practices of <i>EI/Sistema</i> on behalf of music teachers. Enjoyment of their work as a key element for the success of the programme, likewise for students to enjoy the activities too. The programme boosts social and language development of individuals 	<ul style="list-style-type: none"> Interaction between the education centre and the school of music guarantees the success of the project. The programme promotes community integration. It serves as a stepping-stone for some participants to decide to continue their musical training. Families create interaction networks. The music school is a community of practice. Being competent in the programme helps develop tools for integration in society. 	<ul style="list-style-type: none"> Difficulty in avoiding ethnocentrism. Limitations due to faith reasons. The feeling of community is first created through the language and routines. The most appropriate term to define the process is inclusion. Inclusion of students and families in communities of practice strengthens their social and cultural capital. The study raises awareness of teachers' knowledge in their field of study. Future avenues of research: study the interaction between different communities of practice.
Quadros and Vu (2017)	<ul style="list-style-type: none"> Participating in the community choir enables recently arrived individuals to learn the language of the territory and boosts community development. Teamwork is essential. 	<ul style="list-style-type: none"> Creation of the choirs' weekly meetings formed the establishment of a community. Musical practice breaks down the barrier between different cultural realities. 	<ul style="list-style-type: none"> The western repertoire ought to be renewed to connect better with non-European participants. The term "community is introduced as problematic and powerful at the same time.
Hartle et al. (2015)	<ul style="list-style-type: none"> Connecting body and mind in the teaching process makes it possible to make the most of the relationships with the children. The artistic perspective broadens the view of teachers in other fields. 	<ul style="list-style-type: none"> Integration of the arts in the teaching-learning process may also have consequences in family and community life. 	<ul style="list-style-type: none"> Changing the role of teachers to artists, researchers, designers, builders and developers promotes creative critical thinking
Odena (2010)	<ul style="list-style-type: none"> The context of each educational setting determines the potential of the projects. The success of inter-community projects is based on voluntary participation. Teacher training is essential. It is necessary to avoid a musical repertoire linked to either of the two communities. Regular meetings enable a relaxed environment to be created. 	<ul style="list-style-type: none"> Inter-community programmes are an effective tool for working on prejudices among young people. The initiatives change according to the territory in which they are carried out. In school centres in wealthy areas there is less segregation. 	<ul style="list-style-type: none"> The recommendations arising from the conclusions are applicable to other similar communities. Establishment of a collaborative action research model. It is necessary to carry out studies in more disadvantaged areas. Possible future research: analyse the impact of training on teachers during their future professional and personal experience.

Fox et al. (2018)

- Participants noticed greater social inclusion and established significant relationships.
- The programmes have an impact on individuals and on the community.
- To analyse results methodically, they must be compared with programmes in other territories.
- The exact degree in which creativity stimulates health was not calibrated.
- They suggest that the growing demand for these programmes is an indicator of their effectiveness.

(Continues)

TABLE 2 (Continued)

	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Study Back (2013)			<ul style="list-style-type: none"> • Being fluent in the language in some cases determines community integration of new participants. • To ensure a new language is learnt, the complexity and history of their own language should first be understood.
Balsnes (2016)	<ul style="list-style-type: none"> • Choral singing makes communication between participants who do not share the same language possible. • Participants may join the choir when they like, a fact which leads to a constant shift in members and a demand for adaptation of the repertoire. • Conventional notation was not used in order not to exclude those who could not read it. • Sharing songs from the country of origin of the members promotes the feeling of community, hospitality and personal empowerment. 	<ul style="list-style-type: none"> • The choir acts as a community and welfare centre and contributes to the development of social capital. • The choir is a stepping-stone and support for many of the participants to integrate in the new territory. • Many of the participants used to sing in choirs in their country of origin. 	<ul style="list-style-type: none"> • The non-traditional distribution of singers in the choir and open rehearsals break down barriers and invite people to participate openly in the activity. • Heterogeneity allows a greater sensation of hospitality. • Limitations for faith and language reasons. • Participants do not identify with the label of community music.
Groulx (2016)	<ul style="list-style-type: none"> • The role of the conductors was crucial to motivating students. 	<ul style="list-style-type: none"> • Community pride was central. • The marching band programmes are still ongoing. 	<ul style="list-style-type: none"> • Possible future research: carry out studies in historically racialised secondary schools and examine the assessment parameters of black bands in national festivals compared to white ones.
Wölfel (2016)	<ul style="list-style-type: none"> • It can be applied at different levels and ages. • Students can transfer their learning from the project to their everyday life and their class. 	<ul style="list-style-type: none"> • With greater institutional support it could be extended. • The implementation of musical programmes to prevent violence must take into account three levels: a community-based approach, specific measures for the prevention of violence and individual musical therapeutic support. 	<ul style="list-style-type: none"> • The programme is an effective method for the prevention of violence in the school setting, promoting social integration and empowerment of students. • The initiative has some differences with community music understood in the strictly academic sense.
Slottje (2015)		<ul style="list-style-type: none"> • Australian cultural policy is ambiguous, using social ideas, aesthetic values and economic objectives to justify their decisions. • Community cultural development is designed to create social capital and economic growth. • The tendency of local governments is to delegate artistic and cultural initiative to specific individuals. 	<ul style="list-style-type: none"> • Performances tend to idealise common Australian heritage, rejecting innovation. • The study proposes storytelling as an effective method to put cultural diversity in the spotlight and create identity meaning.

TABLE 2 (Continued)

	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
<p>Gibson (2013)</p>			<ul style="list-style-type: none"> Salsa is perceived in South Africa as a global dance with no specific localisation. Exchange of dance partners promotes the birth of new social interactions. The processes that emerge through practice reflect the social change in the territory.
<p>Lewis (2010)</p>		<ul style="list-style-type: none"> Events aimed at the refugee community promote their social integration. T Some of the refugees consider that perpetuating the practices of their country of origin isolates them more from the new country. The events do not create community or bonds immediately. 	<ul style="list-style-type: none"> Music, food and clothes create a feeling of familiarity among participants. The concepts of "ethnic" and "social" are dynamic and free-flowing.
<p>Bartolome (2018)</p>	<ul style="list-style-type: none"> Choral singing provides musical, social and personal benefits. Diversity and innovation of the repertoire promotes participation. The acquisition of social capital ought to be a goal in itself of any musical activity. 	<ul style="list-style-type: none"> Local and national choirs act as a community centre. 	<ul style="list-style-type: none"> Future research: to study the choir as a social capital nexus.
<p>Mbaye (2015)</p>		<ul style="list-style-type: none"> African musical borders are born on the fringes of institutions. African geography expands its musical borders beyond those established in the colonial period. The basis of musical practice is not economic. Cross-border solidarity. The material and symbolic dimension must be examined when it comes to organising a plan of cultural intervention in local contexts. The development of trans-local networks sustains the community. The creators of hip hop in western and central Africa show the dynamic relationship between creation and social reproduction. 	<ul style="list-style-type: none"> The relational and institutional community integration of the network of actors and their activities was analysed through the concept of "liminal space". Borders are a symbolic and political space. Borders act as a critical infrastructure of the cultural economy.

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TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Lawson and Veen (2016)	<ul style="list-style-type: none"> Participation in the school context is based on extra-curricular activities. The subjects of art and physical education promote the social integration of students. 	<ul style="list-style-type: none"> Out of school programmes facilitate participation at school. Family participation is also fundamental for promoting educational commitment. 	
Onishi (2014)	<ul style="list-style-type: none"> Most of the members have no musical studies, but participation in the programme increases their confidence and self-esteem. Practice brings about personal enjoyment. Physical and health benefits are also notable. Freedom of expression. Personal growth through music. 	<ul style="list-style-type: none"> Musical practice develops bonds within the community. Tolerance and racial integration are developed based on non-verbal language during rehearsals. Success factors in the community programme are: easy-to-follow participatory activities, group interaction with no need for verbal contact, presentation activities and volunteers committed to the project. 	<ul style="list-style-type: none"> Difficulty in creating homogeneous groups and attracting young participants. It is necessary to train more facilitators and provide more workshops.
Vitulli et al. (2013)	<ul style="list-style-type: none"> Teacher instruction and collaboration between teachers is a key point. <i>Mentoring</i> as a core activity. 	<ul style="list-style-type: none"> The programme receives funding and aid from different organisations in the area. Institutional collaboration is key to the development of project. 	
Marsh (2012)	<ul style="list-style-type: none"> Joint work for the creation of an artistic product boosts collaborative work for a goal shared between students. Music serves as a means of communication for students with language difficulties. Collaborative musical practice is an effective tool for inclusion and interaction between students from a different origin and cultural tradition. Selection of a known repertoire and pair work improves inclusion and the acquisition of knowledge. 	<ul style="list-style-type: none"> Music and dance make up part of the process of acculturation of students. 	<ul style="list-style-type: none"> The programme and methods are transferrable to other educational projects.
McGrath and Brennan (2011)		<ul style="list-style-type: none"> People who practice community activities must understand culture as a central point for local welfare. Local culture is a symbol of identity for rural communities. Traditional cultural practices unite different generations and help keep the local culture alive. 	<ul style="list-style-type: none"> Traditional cultural practices have a strong impact on community interaction and the construction of identity.

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Silverman (2009)	<ul style="list-style-type: none"> Mixing conventional musical education with community music enables students to analyse the practice from a more critical and ethical perspective. 	<ul style="list-style-type: none"> Integrating education in community music into formal musical educational studies brings future teachers closer to the real social needs of their community. 	<ul style="list-style-type: none"> They propose integrating curricular musical education with community musical education.
Aparicio Gervás and León Guerrero (2018)	<ul style="list-style-type: none"> The fact that students attend voluntarily reduces the level absenteeism. Teachers act as role models for students. The programme generates respect, tolerance and solidarity among students. 	<ul style="list-style-type: none"> The programme influences change as regards values and attitudes in students. The project influences the social inclusion of young people. 	<ul style="list-style-type: none"> It is worth moving on from the mere presence of diverse realities to interaction between cultures in the same educational context. Interaction between the disciplines of education, anthropology and music was central to the elaboration of the project.
McCarthy (2013)	<ul style="list-style-type: none"> Students nowadays can connect with the history of Motown musicians. A solid music curriculum in public centres can contribute to the emergence of a centre culture and also to the development of the community cultural panorama. 	<ul style="list-style-type: none"> The power of schools in the empowerment of their students is core. A strong economy, musical cultural diversity and the presence of community values that support musical education are core to the development of musical school programmes. The role of public centres is fundamental. 	<ul style="list-style-type: none"> Popular music can blur racial boundaries. The influence of popular music must be considered as well as academic music.
Torrey et al. (2011)	<ul style="list-style-type: none"> Students and teachers in the centre understood the role of the arts in the training and education of participants. Mixing conventional musical education with community music enables students to analyse the practice from a more critical and ethical perspective. 	<ul style="list-style-type: none"> It is necessary to listen to and examine the needs of families. Community practice should be able to bring the whole population together. Interaction between communities enables the knowledge of other realities. Artistic intervention in the neighbourhood is the starting point for achieving their own identity. Integrating education in community music into formal musical educational studies brings future teachers closer to the real social needs of their community. 	<ul style="list-style-type: none"> Practice based on tests and testimonies is mixed with intervention based on the participants' available resources. The design and implementation of a community artistic project based on academic research must be They propose integrating curricular musical education with community musical education
Aparicio Gervás and León Guerrero (2018)	<ul style="list-style-type: none"> The fact that students attend voluntarily reduces the level absenteeism. Teachers act as role models for students. The programme generates respect, tolerance and solidarity among students. 	<ul style="list-style-type: none"> The programme influences change as regards values and attitudes in students. The project influences the social inclusion of young people. 	<ul style="list-style-type: none"> It is worth moving on from the mere presence of diverse realities to interaction between cultures in the same educational context. Interaction between the disciplines of education, anthropology and music was central to the elaboration of the project.

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TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Campbell and Dudley (2018)	<ul style="list-style-type: none"> In the university hierarchy, this type of projects reward individual over collective achievements. University artistic residences propose a new model of interaction between departments and disciplines. The benefits for students are multiple: intergenerational and interdisciplinary learning, participation in the university- community connection process, and they acquire knowledge and new skills by meeting and dealing with the artists. 	<ul style="list-style-type: none"> Collaboration with community organisations or other university programmes requires the establishment of a common purpose. The collaboration must place the spotlight on the relationships that are established therein. It is worth planning in what way the university can meet the needs of resident artists so that the collaboration is beneficial for both parties. 	<ul style="list-style-type: none"> The concept of research, in this type of projects, takes on a collective value.
Barrera Valencia and Ortiz Medina (2017)	<ul style="list-style-type: none"> Young people feel the project as a second family. Sharing a space with other young people enables them to create new places of interaction and affective ties. The young people recognise themselves and others in the project. Participation in the project means some young people decide to choose music as their career. 	<ul style="list-style-type: none"> The project is seen as a place of peace, inclusion and establishment of ties outside the school setting. The shared space is determinant in the perception of the project. 	<ul style="list-style-type: none"> During the musical training of young people, they encounter different processes that mark the way in which they see themselves and others. Participating in the project means the young people identify as different from the majority.
Morgade et al. (2016)	<ul style="list-style-type: none"> Students identify hip hop as part of their daily sound context. 	<ul style="list-style-type: none"> The relationship between the educational centre and the social context is evidenced with the students' productions. 	
Boestkov (2018)			<ul style="list-style-type: none"> Research studies into the transformative power of music do not delve into the ambiguous and conflictive consequences of musical practice. It is necessary to adopt a view that considers the numerous and potentially conflictive ways of socialising that are established during the musical act. Said musical practice is not necessarily subversive, in the sense that it reproduces aspects of social training and legitimises the norm. It is necessary to flee the utopic transformative power of music. A good analysis of the social function of musical practice ought to include all the structures and relationships that are established. Idealising the transformative power of musical practice contributes to naturalising power relationships. It is worth analysing music from all its complexity and contradictions.

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Steele (2017)	<ul style="list-style-type: none"> • Social change in participants is linked to persistence and to their pride in themselves. • The programme is seen as a great opportunity and privilege for most of the participants. • Differences in level as far as musical learning were concerned represented a difficulty. 	<ul style="list-style-type: none"> • The school agenda was at times incompatible with the development of the programme, creating a barrier. • If the programme could be developed outside the school context it would have fewer limitations. 	<ul style="list-style-type: none"> • The American model of <i>El Sistema</i> potentially influences participants musically, personally and socially.
Harrop-Allin (2017)	<ul style="list-style-type: none"> • Interaction between students boosts learning. • Educational intervention methods cater to the needs of students and are a decisive element for their learning and participation. • The process of student empowerment in turn empowered university students acting as facilitators. • Musical games were one of the most useful tools. • The relationship between facilitator and participant is the basis of community musical practice. • Students integrated their academic, personal and civic knowledge during the project. • The study of community music can develop civic and social responsibility. 	<ul style="list-style-type: none"> • Issues of class, ethnicity, gender and culture limit and determine many of the activities. • The university students noticed the educational poverty in the rural centres in the territory. 	<ul style="list-style-type: none"> • Any intervention requires detailed knowledge of the context in which it is going to be conducted. • Personal growth of participants is related to their experiences as residents in the homes of community members. • One of the challenges facing university community participation projects is the benefit and changes in both parts, by avoiding the unilateral perspective and addressing both the participants in the programme and the researchers themselves. • Musical communication is related to musical exchange and mutual learning with reciprocity and conceptions of community.

Boeskov (2017)

- The concept of cultural performance is fundamental to understanding community musical practice.
- Understanding musical practice as liminal events makes it possible to detect the emergence of alternative meanings through the establishment of a framework of interpretation.
- Performance strengthens and transforms the reality of the subject.
- The methodological framework presented is proposed to be used as a starting point for an empirical analysis of the real impact of music on the processes of social transformation.
- The role of the facilitator must be understood as a framework of action which the characteristics and needs of participants are identified so that they can articulate alternative versions of reality.
- Transformation is possible to the degree in which participants construct different relationships in the symbolic content of the performance.
- Projects that work with marginal social groups, joint musical practice may highlight feelings of pain, suffering, sadness, ambivalence and even rage.

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TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Murillo (2015)	<ul style="list-style-type: none"> The work of art is a pedagogical tool. 	<ul style="list-style-type: none"> Organisation of musical cultural activities must be done by considering emerging contemporary manifestations and needs. The connections between the different nuclei and organisations putting together the cultural activity work as catalysers and seek the neighbourhood as a context of action. The city is a sound element that the artist uses. 	<ul style="list-style-type: none"> Research must accept proposals that go beyond the limits of academic or mainstream music. It is necessary to consider programmes with a horizontal organisational structure. The results point to a new cultural model where small nuclei of activity take precedence over large-scale events. This change of paradigm also means that the beholder has an active role in the interpretation of the work. Interaction of the beholder with their surroundings thus becomes one of the central axes of reflection, confronting different social issues.
Matos-Silveira et al. (2016)	<ul style="list-style-type: none"> Drama is a tool that empowers students and acts as a cohesive element in the classroom. Drama raises student awareness of social injustice. 		
D'Alexander and Illari (2016)	<ul style="list-style-type: none"> The collective nature of the orchestra is positive for student engagement. Some of the students who take part in the orchestra consider progressing in their musical studies in the future. Participation generates collective collaboration and personal growth in students. The establishment of ties requires time and work by participants. Group work was positive for students from ethnic minorities. The figure of the teacher determines the engagement and attitude of students. 	<ul style="list-style-type: none"> Participation in the orchestra influences the family dynamics of participants, as well as family-school interaction. 	
Mullen and Deane (2018)	<ul style="list-style-type: none"> Creating a safe space for participants is fundamental in order to work with students at risk of social exclusion. Recognising the voice of each participant establishes bonds of respect between them and with teachers. 	<ul style="list-style-type: none"> Mapping the territory is a top priority in order to identify children in disadvantaged situations. Collaborative work enables interaction between the community musicians themselves and other social organisations. 	<ul style="list-style-type: none"> Strategic thinking is central in the planning of community music programmes. It is necessary to establish plans in the long-term and to keep the work ongoing. The desire for change must be examined in each participant.

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
<p>Cabedo (2014)</p>	<ul style="list-style-type: none"> Community music creates a non-hierarchical, horizontal structure. Community practice makes music available to impoverished social groups. It is necessary to find points of overlap between formal education and community music. 	<ul style="list-style-type: none"> Community musical practice satisfies different community needs. Music acts as a support tool for more vulnerable collectives. 	<ul style="list-style-type: none"> Community music appears terminologically in the United Kingdom in the 60s. The purpose of community music is to articulate spaces of collective participation that seek to provide improvements in the life of individuals.
<p>McFerran et al. (2017)</p>	<ul style="list-style-type: none"> The perception of music and its practice changes in every educational centre. Student engagement is based on three types of participation: individually between peers, with different members of the educational community and finally with the community itself. Breaking with the traditional order and structure of classes led to greater student engagement. 	<ul style="list-style-type: none"> The potential of music to promote school participation is indisputable. 	<ul style="list-style-type: none"> Participants described their involvement in the learning process as enthusiastic, committed and self-sufficient. Future research: the teacher-student relationship in studies of this type.
<p>Gustavsson and Ehrlin (2018)</p>	<ul style="list-style-type: none"> Collaboration between different organisations requires establishing common objectives and strategies. The programme, as well as bringing together the community of young people in the territory, strengthened the network and organisation of activities. There were different debates as to who is and is not part of the community. 	<ul style="list-style-type: none"> Collaboration between different organisations and requires establishing common objectives and strategies. The programme, as well as bringing together the community of young people in the territory, strengthened the network and organisation of activities. There were different debates as to who is and is not part of the community. 	<ul style="list-style-type: none"> A key factor was to have the intervention of a member of the community acting as a go-between or liaison between the project and the participants. Work methodologies and the grasp of the project of each actor vary, a fact that led to disagreements and that required establishing a common framework of action. The confidence and skills of participants enable interaction and the development of the project. Leadership of young people is subject to the passing of time and to contemplation of their priorities over the years. Placing the spotlight on artistic activity boosted the participation of young people in the project.
<p>Paton (2011)</p>	<ul style="list-style-type: none"> The group and teamwork that musical practice requires boosted social interaction between participants. Each work group develops their own community. 	<ul style="list-style-type: none"> Collaboration with different organisations and institutions made the project possible. 	<ul style="list-style-type: none"> The four basic pillars for the community music project are improvisation, participation, communication and well-being. The programme promotes knowledge exchange between the different actors involved. Analysing results in terms of well-being and social change was one of the limitations of the research, which needs itemising and working on more deeply. The author defends the idea that it is not possible to explain how community music works, but that it must be experienced.

(Continues)

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Lum (2011)	<ul style="list-style-type: none"> Choice of repertoire can affect the level of engagement and connection with participants. Deciding on small talks so as to be able to establish a bond before and after the sessions enables the musical references and preferences of participants. Body language brings guides closer to participants. The sessions opened the possibility of musical educators working outside the limits of formal education. 	<ul style="list-style-type: none"> Collaboration with different professionals from other fields ensures a more refined job. 	<ul style="list-style-type: none"> It is important for musical educators to approach the musical phenomenon from respect for diversity and with open-mindedness as far as different proposals are concerned.
Southcott and Joseph (2017)	<ul style="list-style-type: none"> Participants, thanks to the choir, continued their musical education and developed their cognitive abilities. 	<ul style="list-style-type: none"> Staying in touch with the choir once their age does not allow them to continue participating actively is a way of maintaining the bond and support of their colleagues. 	<ul style="list-style-type: none"> The choir gives purpose to the life of participants, which confirms the potential of music as regards personal benefits, well-being and establishment of bonds.
Rimmer (2015)	<ul style="list-style-type: none"> Formal education still has no precise knowledge of the phenomenon of community music. 	<ul style="list-style-type: none"> Community music projects are subject to funding from different institutions to be able to be carried out. Community music is successful insofar as it engages young participants in musical practice. The flexibility, ambiguity and adaptability of community music has resulted in a lack of understanding and support on behalf of external collaborators. 	<ul style="list-style-type: none"> Adopting a broad, inclusive definition of community music makes it possible to have a feeling of unity among its participants and provides the discipline with more flexibility. The author proposes adopting a chameleonic definition of practice, tailoring it to the needs of each case. There exists a lack of consensus in the definition of the discipline, but in turn this enables a contemporary adaptation of each case. The author proposes the concept of <i>quiet radicalism</i> to address community music.
Ostaszewski et al. (2015)	<ul style="list-style-type: none"> Technology, in this case, draws participants closer through dialogue with their family and community. Students acquire different perspectives concerning culture, family and their own and other's community through meetings, presentations, exhibitions and performances. The curricular materials presented in the project promote a culturally responsible pedagogy. The main result for students and their community is a greater understanding of global awareness and cultural differences. 	<ul style="list-style-type: none"> The interests of different communities coincide in the importance of maintaining historical family and cultural practices. The web portal is based on the network of community members. 	<ul style="list-style-type: none"> Collaboration between different professionals from distinct specialties means that knowledge is articulated in a cooperative way. The web portal enables researchers to save historical information, support individual community, and institutional memory and develop and maintain ties with others. Applied ethnomusicology and musical education go hand in hand in this study. Interpersonal interactions in real time are fundamental in the context of the digital web.

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Smilde (2018)	<ul style="list-style-type: none"> Collaborative artistic work in pairs is not always easy to carry out for conservatoire students used to working individually. Music is a useful means of communication when there are language barriers. Activities must be designed by taking into account the different groups and their characteristics and needs. Sharing out responsibilities is a key factor to creating the community of practice. The project improved the relationship between participants and boosted social interaction. Choosing a shared repertoire ensures the connection between facilitators and participants. The learning process of the musicians went beyond the project. The teacher takes on the role of <i>coach</i> to ensure the life learning experience of their students. Community participation through music ought to take on a central role in formal education. 	<ul style="list-style-type: none"> The practical development of community musicians also has a bearing on the institutional context. Institutions in turn influence the well-being of participants. The development of musicians affects participants and vice versa. Social context is secondary yet decisive. Collaboration is basic. 	<ul style="list-style-type: none"> Participants felt empowered and motivated. The control and establishment of timing and deadlines in the project is essential. It is necessary to formulate the proposals of the project while taking into account the context in which it is carried out. The project must aspire to the highest musical quality. Community musicians take on different roles at the same time. The transformative learning process and the emergence of a way of knowing are key factors to understanding the work of community musicians. Maintaining the project over time helps this to achieve meaning and purpose.
Southcott and Joseph (2017)	<ul style="list-style-type: none"> The role of the conductor is decisive in ensuring the engagement of participants in the choir. The fact that it is a non-formal musical activity meant that many of the members felt less pressured and were encouraged to participate. 	<ul style="list-style-type: none"> The choir's public concerts help the self-esteem and well-being of participants. These choirs stem from the support of a non-government organisation that is in constant search for sponsors and collaborators. 	<ul style="list-style-type: none"> Participants express their state of well-being since they became part of the choir. Additionally, the establishment of bonds between them creates a feeling of community and social justice. Inclusive practices enable participation in the project. It would be worth studying the real motivation for participating in the choir, whether it is more musical or social.

(Continues)

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Goodrich (2013)	<ul style="list-style-type: none"> Participating in the orchestra is healing at the emotional and cognitive level. Integrating the community in musical education studies would allow a better introduction to the subject. Addressing the idea of music as healing can have two avenues of application for teachers: encourage students to become involved in music in the tv in a significant and enriching way and, also, raise awareness within the community of the importance of musical practice and its study and inclusion in the curriculum. It is important for teachers to address music also from its social, civic and critical perspective, as well as its non- formal manifestations. 	<ul style="list-style-type: none"> Not all the members were aware of the organisation's link with its aspect of social and health participation in marginalised communities. The orchestra supports marginalised social groups. Thereby, communication with various social organisations is a key factor. Orchestra members organised themselves into ensembles to play in health institutions. The orchestra collaborated with medical services in a cooperative and proactive way. 	<ul style="list-style-type: none"> Orchestra members participated for reasons related to individual and social well-being, musical learning and community participation. The economic status of most of the participants allowed them to take part in the project voluntarily and free of charge. Participants perceive the healing capacity of music in themselves. The project promotes community participation in the long term.
Rodríguez-Sánchez et al. (2018)	<ul style="list-style-type: none"> The sound postcards made it possible to observe the changes in context and to promote perceivable transformations in the space. The postcards were used at different times and more than once in the same interview in order to find out about the everyday environment of participants and the changes in their daily life. 	<ul style="list-style-type: none"> Debate groups enabled a more profound exploration of the relationship of participants with the territory, neighbours, their social group and the way in which the musical programme influenced their context. 	<ul style="list-style-type: none"> The methodology used is innovative insofar as dealing with victims of violence is concerned and analysing the contributions of the musical factor in its process. Sound ethnography ought to be considered a perspective that enriches qualitative research methods.
Higgins (2013)	<ul style="list-style-type: none"> Most of the participants and facilitators interviewed described their relationship as a friendship that extended beyond the community musical practice that united them. Working outside the sphere of formal education enables connections to be established with the participants' everyday life. Facilitator and participant enrich the educational experience in the same way. Breaking the hierarchical relationship and establishing horizontality in practice is essential, as well as establishing limits. 		<ul style="list-style-type: none"> Friendship between facilitators and participants develops across the educational relationship. Thereby, the friendship is not equitable, establishing roles of power inequality intrinsic to the educational fact.

TABLE 2 (Continued)

Study	Contributions to educational practice	Contributions to educational and social organisations	Contributions to research
Veblen (2008)	<ul style="list-style-type: none"> The Commission for Community Music Activity (CMA), under the coordination of the International Society for Music Education (ISME) is the most outstanding organism for the institutionalisation and recognition of community music as practice and a field of research. 	<ul style="list-style-type: none"> Community music is based on the power of music and of the communities that practice it. The creation of the <i>International Journal of Community Music</i> is one more step towards the recognition of the discipline. It is suggested community music be studied from five key perspectives: the type of music that is played, characteristics of the participants, interactions between teaching and learning purposes, knowledge and strategies and the relationship between formal and non-formal educational contexts. The concept of soundscape is useful to apply in community music practice. 	

TABLE 3 Article's relevant information 2018–2023: Community engagement.

Topic	Contributions	References
Alternative pedagogies	Inclusive pedagogies in community contexts	Drewry et al. (2019)
	Meaningful learning through engaging in music initiatives	Forbes and Bartlett (2020)
Learning and understanding	Reflective practice and learning processes	Benjamins et al. (2022); Bylica et al. (2021)
	Community structures of learning and understanding	Costes-Onishi (2019)
	Collaborative work as the basis of learning and learning trajectories	de Bruin et al. (2020); Petri-Preis (2023); Sutherland and Cartwright (2022)
	Challenges implications of the modifications of the Music Curriculum	Kerby et al. (2021)
	Musical education of adolescents and young people in urban contexts	Gage et al. (2020); Nkosi (2019); Walden (2020); Goodrich (2019)
The community context as an educational context	Community band and educational free time	
Autonomy development	Autonomy development regardless of trends	Cuk (2021)
Community development, organisation and cohesion	Musical intervention oriented towards community development	Erickson et al. (2020)
	Music education initiative to increase community participation of university students	Fisher and Fisher (2020)
	Participation and commitment of the community in music education	Forrester (2019)
	Creation of artistic associations with an educational focus	Hunter et al. (2018)
	Community participation of parents through play	Rathunde and Isabella (2019, 2020)
	Guide for risk prevention and community participation	Tam et al. (2022)
	Hip-hop as a tool to promote change in students and the community	Hains et al. (2021); Salime (2022)
New musical currents and participation processes	K-pop and association and collaboration processes	Kang et al. (2022); Swan (2018)
Social media and engagement	Collaborative initiatives between university and secondary school through social networks	Olitksy et al. (2020)

TABLE 3 (Continued)

Topic	Contributions	References
Minorities and cultural identity	Activism in minority language situations Cultural identity and sustainability Building a local identity through massive cultural events The role of music in the involvement of families in "closed" communities	Álvarez-Sancho (2022) Basu (2020) Lopez and Leenders (2019) Sulkin and Brodsky (2021)
Involvement of disadvantaged or socially vulnerable sectors	Music as a means for the development of the participation of older people Community involvement and music for early childhood Artistic education project for the early years with migrant mothers and their young children Impact of a music programme as an extra-curricular activity for disadvantaged youth	Joseph and Southcott (2018) Koops (2018) O'Sullivan et al. (2018) Sheltzer and Consoli (2019)
Community engagement in health initiatives and COVID	Culturally significant activities to increase community participation in a health program Community Engagement and Art Activity during the COVID-19 pandemic Prevention and intervention in processes of cognitive deterioration Music therapy for military populations through telehealth	Manana et al. (2021); Peto et al. (2018) Mughal et al. (2022); Thompson and O'Brien (2022) Quail et al. (2020); Skingley et al. (2021) Vaudreuil et al. (2022)

TABLE 4 Article's relevant information 2018–2023: Community integration.

Topic	Contributions	References
Music education and community integration	Acceptance of difference, hospitality and community activity	Koefoed et al. (2021); Vidal (2019)
	Technology and traditional and contemporary media in higher music education	Akuno (2018)
	Participation in activities and musical events, musical consumption and integration	Davis-Cotton (2022); de Oliveira Castro et al. (2021)
	Music and development of socio-emotional skills of students with learning disabilities	Anderson and Valero (2020)
	The socio-educational vision of music	la De Torre Cruz and Arriaga Sanz (2022); del Valles Pozo (2018); Villodre and Corral (2022)
Community musical intervention	Changes in the contents and processes of music education, from the perspective of integration	Coutts and Hill (2022); Kerby et al. (2021); Mercado (2022)
	Public spaces as creative spaces that transform well-being	Kriegel et al. (2022)
Music and integration	The community as a context of cultural integration	Padin (2018); Rippy and Muñoz (2019)
	The culture of choral music in disadvantaged areas	Bartolome (2018)
	Hymns as a shared cultural reference	Bartolome (2018)
	The role of hip hop in the construction of cultural identity	Nguyen and Ferguson (2019)
Intergenerational integration	Distance and virtual exchanges and intergenerational integration	Belgrave and Keown (2018)
Educational integration	Promotion of preschool cognitive development: music and improvement of executive function, self-regulation and school readiness	Bentley et al. (2022); Williams et al. (2020)
	Mentoring Graduate Students in Music Education	Bond et al. (2023)

TABLE 4 (Continued)

Topic	Contributions	References
Health empowerment and cultural activity	Integration and identity through music in health care Patient Empowerment: Self-Care Practices Humanisation of intensive care units Meaningful activities for a fulfilling life Significant activities in services for the elderly Therapeutic relevance of music Therapeutic effects of the interpretation of instrumental music Building resilience through music	Foster et al. (2021); Salomon-Gimmon et al. (2022) Bulaj et al. (2021) De la Fuente-Martos et al. (2018) Estupiñan and Kibble (2018) Desch et al. (2022); Mazurek et al. (2020) Drozd (2020); Lacson et al. (2021); Vaudreuil et al. (2019); Wang et al. (2022) Haire et al. (2021)
Community integration in migration and cultural minorities	Integrate perspectives on identity formation in migration and cultural minority situations Integration of displaced musicians in other societies Participation in traditional music as an indicator of community experience Rap music and cultural stereotypes in relation to the gypsy population	Nijs and Nicolaou (2021) Colverson (2022); Giaever López (2022); Herrera (2019); Ünver (2022); Vougioukalou et al. (2019) Habash (2021) Onyeji and Onyeji (2020)
Music and sustainable development	Integrating music in efforts to promote the sustainable development goals Music education as the foundation of the culture of sustainable development Intercultural education for sustainability	Oravcová and Slačálek (2020) Gamble (2022); Grant et al. (2022); Li and He (2022) Guo et al. (2020) Salgado-Orellana et al. (2019)

TABLE 5 Article's relevant information 2018–2023: Community neighbourhood.

Topic	Contributions	References
Cultural communities	Community building through music Alternative cultural communities Artistic community in relation to Hip Hop Rap as a cultural link, as a creator of community The Buddhist community and the role of music in its dynamics Communities linked by art and shared narrative	
Music as a creator of community	Popular music as more effective than other cultural interventions Popular music and the link with the community of origin	
Intergenerational relations in the community	What childhood teaches us and experiences through music Improving parental relationships through shared music	Braz (2021); Merati et al. (2019); Ilari et al. (2019)
Relationship with other living beings in an urban context	Animals in an urban environment	Le Blanc and Lydon (2020)
Community health	Role of music in creating community in situations of isolation due to mental health problems	Eades et al. (2018); Lee et al. (2019)

TABLE 6 Article's relevant information 2018–2023: Education neighbourhood.

Topic	Contributions	References
Musical creation in the neighbourhood	Musical production and creation in the lived space Urban art as an artistic message The living space as a cognitive stimulus extended by art	Berbel-Gómez et al. (2020); Le and Kolleck (2022)
Music education in the neighbourhood	Innovative approaches to music education in primary education The neighbourhood as an educator, the lived space in music education Musical and cognitive abilities in boys and girls from disadvantaged backgrounds Foster the musical creativity of students with intellectual disabilities Musical participation in school and academic performance	Boal-Palheiros et al. (2022) Wong (2022) Guhn et al. (2020)
Cultural consumption	Musical cultural consumption preferences	Hällsten et al. (2019)
Symbolic referents	Symbolic border intersections in the context of immigrant communities	Mijić (2020)

TABLE 7 Article's relevant information 2018–2023: School neighbourhood.

Topic	Contributions	References
Social capital	Social capital and formative capital	Asquith et al. (2021)
Music education	Music teachers as an educational reference in a disadvantaged neighbourhood	Conkling and Conkling (2018)
	Musical activities and the development of self-esteem	Zapata and Hargreaves (2018)

Thematic analysis of articles from 2008 to 2018

What is understood by social change?

One of the core aspects in the studies selected was the identification, analysis and assessment of the social change achieved through each community music programme. The main aim shared by the projects included in the scoping review was generating said change. Thus, it is worth examining how this change was defined, based on the perspective observed, methods of analysis used and to what extent the type of programme and the ties established between actors therein affected social change.

Most authors define social change through its associations with concepts such as social transformation (Boeskov, 2017; D'Alexander & Ilari, 2016; Matos-Silveira et al., 2016; Steele, 2017), social inclusion and social justice (Boeskov, 2017) or social responsibility (Harrop-Allin, 2017).

Meanwhile, Paton (2011) and Steele (2017) refer to the personal success and enrichment of the participants in the programme. D'Alexander and Ilari (2016), based on Higgins (2013), also focus their view of social change in terms of participant well-being and individual and collective enrichment. Likewise, Fox et al. (2018) analyse the impact on participant health of community arts programmes, highlighting the positive change these programmes bring about in participants by focusing on the strengths and skills acquired. Southcott and Joseph (2017) perceive change based on individual benefits, such as the maintenance and development of personal relationships and personal growth and fulfilment. Similarly, Francourt et al. (2016) show how certain musical activities can reduce depression and anxiety and increase social resilience.

Boeskov (2017) goes one step further and provides a critical view of the issue by questioning whether all these studies clearly define change, transformation and social inclusion beyond linking this to other concepts of well-being and personal benefits. He appeals to the current need to structure new tools to promote research that seeks an in-depth analysis of the structures and working mechanisms of so-called social change.

Another aspect to consider in the analysis of the multiple conceptions of social change is the importance of delving into who this change is aimed at. The unidirectional nature of change stands out in the literature. The main recipients and beneficiaries of this change are the participants in the programme (Gustavsson & Ehrlin, 2018; Harrop-Allin, 2017; Southcott & Joseph, 2017; Steele, 2017), but few references can be found that analyse change by focusing on other actors in the process (e.g., the community musician, organising entity, external collaborating actors and qualified informants, among others). Henderson et al. (2016) propose the study of change based on an analysis on three levels: individual, organisational and community. D'Alexander and Ilari (2016) also point to the need to understand in what way the experiences of the participants affect their closest community. In the same way, Matarasso (2019) suggests that social transformation sustainability needs to be embedded in structural changes in social conditions. He points out the need for co-creation between professionals and participants in every project to ensure an actual social impact.

TABLE 8 Article's relevant information 2018–2023: Social music.

Topic	Contributions	References
Music competencies	Special abilities and talents in music competence	Abramo and Natale-Abramo (2020); Elmgren (2019)
	Personal socio-emotional development and musical development	Arrasmith (2020); Boucher et al. (2021); Edgar (2019); Ros-Morente et al. (2019); Váradi (2022)
	The personal experience of music as a complex cultural experience of socio-cultural learning	Bartolome (2018); Benjamins et al. (2022); Shimshon-Santo (2018); Varner (2020)
	Socio-cultural identity and cognitive representation of music	Ripani (2022)
	The role of music in improving the attitude towards education	Hsiao et al. (2018)
	The role of music in the educational integration of minorities	Anguiano et al. (2022)
	Spontaneous music creation or playback	Dean (2021)
	Awareness and social commitment among music students	Grant and Low-Choy (2021)
	People who listen to music in concert halls	Springer et al. (2018)
	Pedagogical options	Music education at school and its effects on attitudes, emotions and prosocial behaviours
Intercultural music education as a more educational approach		Henninger (2018)
Neoliberal or socially unequal musical education and social reproduction		Bates (2021); Brasche and Thorn (2018); Väkevä (2021)
Educational effectiveness of musical theatre		Bailey et al. (2021)
University pedagogy: an intersection between art and academia		Jensen (2019)
Musical interpretation students, musical performance anxiety and its relationship with perfectionism		Dobos et al. (2019); Huang and Yu (2022)
Topics and stereotypes in music education textbooks		Bernabé-Villodre and Martínez-Bello (2018)
Music education in situations of people with disabilities		Bremmer et al. (2021); Schmid et al. (2020); Wagener et al. (2021)
Music education experiences with people from the LGBTBIQ community		Silveira (2019); Taylor et al. (2020)
Pedagogical models based on musical practice		Kalkan (2022); Krupp-Schleußner and Lehmann-Wermser (2018); Lassus (2022)
Music teachers	Negotiation of musical education spaces in early childhood education	Kuuse (2018)
	Transformative learning processes for music teachers	Salvador et al. (2020); Shaw (2018)
	Beliefs of future music teachers	VanDeusen (2019)
	The social disconnection of the person who creates and teaches music	Burwell et al. (2019)
	Preparing future music educators	Culp and Salvador (2021); Westerlund et al. (2022)

TABLE 8 (Continued)

Topic	Contributions	References
Socio-cultural variants	Socio-cultural dimension of music	Fay et al. (2022); Ford (2020); Fredrickson et al. (2018); Philpott (2022); Regelski (2022)
	Evaluative orientation of adolescents. Perception of what are the dominant values from their cultural consumption	Jevtić and Milošević (2021); Pinzón and Duarte (2022)
	Hip-hop, punk and reggae: relationship and evaluation of the contemporary world	Brewington and Hall (2018); Kruse (2020); Sands-O'Connor (2018)
	The songs of the culture of origin in international migration	Cho (2018)
	Music education partly compensates for the lack of social capital	Kivijärvi and Poutiainen (2020)
	Social networks and streaming platforms and their impact on music education and the formation of musical taste	Martínez-Sánchez et al. (2022); Shaw (2020); Vizcaíno-Verdú et al. (2023)
	The educational use of YouTube videos in training processes	Toleuzhan et al. (2023); Vizcaíno-Verdú et al. (2021)
Preventive capacity of music	Improvement of resilience in situations of risk to health	de Moya Martínez and Syroyid Syroyid (2021); Onuray Egilmez (2022)
	Moderation of attitudes rejecting difference: homophobia	Rawlings and Espelage (2020)
	Musical creativity in people with autism	Johnson and LaGasse (2022)
	Listening to music as a coping strategy for teachers	Wong (2022)

In this sense, it is worth considering Baker's (2014) criticism of the well-known Venezuelan music education program, *El Sistema*, as an organisation he characterises as autocratic, outdated and even abusive. He suggests that the notion of the orchestra as a vehicle for social change is deeply flawed and claims there is a low participation of poor children, a high dropout rate and, besides, the participants in general have no voice in the programme. The author defends the need to break the oppressive machinery of conventional music education rather than perpetuate it. He questions orchestras and the centrality of a classical repertoire and proposes regional, socially based alternatives. Furthermore, he condemns the lack of diversity between participants' backgrounds and origins, as most of them are middle-class-based and have a positive family support system.

The community

This concept is often referred to as communities of practice. Gustavsson and Ehrlin (2018), Marsh (2012) and Mbaye (2015) advocate that communities of practice are the nuclei of interaction between individuals and their environment. They claim that community art is based on the creation of these nuclei of interaction, which are essential for the establishment of relationships between participants in the programmes.

It is also essential to point out the importance of the social, cultural and historical context of the participants in the communities of practice, as there are multiple circumstances conditioning the evolution of the interaction between participants, researchers, qualified professionals and other actors in the community (Lum, 2011; Veblen, 2007).

TABLE 9 Article's relevant information 2018–2023: Social transformation.

Topic	Contributions	References
Conceptions of social change	Conceptual change: reconsidering the notions of art, music and social transformation	Boeskov (2018); Lewis (2019)
	Objectives of music education for social transformation	Casellas (2022)
	Decolonial thought and musical education	Chávez and Skelchy (2019)
	Ethical change and static change	Clammer (2021)
Musical education for personal- cultural change	Multiple intelligences. Emotional intelligence, social–emotional learning	D'Amico (2018); Váradi (2022); Veloso and Mota (2021)
	Intercultural music education. intercultural relations.	de Villiers (2021); Ganguli et al. (2020); von García Hoegen (2019)
	Transforming teachers' self-perceptions through artistic creativity	Murillo and Tejada (2022)
	Musical groups and social transfer, service-learning	Salinas (2021); Sindberg (2020)
Acoustic space and social change	Social transformation strategy based on the occupation of the acoustic space	Abramovici (2021); Isla, Fernández, et al. (2021)
	Traditional communities in change: the musical experience	Aguerre (2019); Isla, Demkura, et al. (2021); Odunuga and Yekini-Ajenifuja (2018)
	Reimagining the city: hip hop and social transformation	Lindmäe (2020)
	The change in closed institutions. Pedagogical-musical intervention in a penitentiary centre	Alayón (2020)
	Music in the work context	Jaume and Coll (2019)
	Community involvement in music education	Forrester (2019)
	Creative musical practices as an element of social transformation	Ribes et al. (2020)
Traditional symbolic values instead	Traditional culture: symbolic referents	Chimborazo and Gaibor (2020)
	The musical participation of the elderly. What does music mean and imply?	Joseph and Southcott (2018)
	The inclusion of the gender approach in music education in traditional communities	Westerlund and Partti (2018)

As regards the relevance of context, Boeskov (2017) puts forward the notion of community music as cultural practice (cultural performance). Thereby, musical practice is analysed as a non-fixed space of meanings in constant construction and reconstruction forming the basis of where social change is influenced. In this sense, this practice is placed on a plane of suspended reality where the relationships that stem from its development are in turn intrinsically linked to context. That is, the author suggests that artistic practices need to be understood as places outside everyday life in which relationships marked by this context are constructed. Hence, the performance manifests in the same way as it transforms individual and collective reality.

Revitalisation and community interaction

From the studies analysed, several main axes encompassing the discussion were identified. First, the importance of community participation for the development and construction of social identity in participants. Bernabé et al. (2016) describe community participation as a central axis for project development. Further, they point out that the construction of group identity is developed through project participation, which is where a feeling of belonging to the community is nurtured. In the same line, Lum (2011), from the perspective of a community music project for patients with dementia, refers to music enhancing communication and interaction between the actors that intervene. Lastly, Paton (2011) claims that interaction and community practice are achieved through the engagement of the community itself in the creation of projects and their assessment.

The impact these projects have on the community is also associated, in most papers, with the choice of a certain musical practice. Group and individual musical improvisation are the choices of Paton (2011) and Silverman (2009), who allude to the ability to establish ties within the community based on spontaneous musical creation, albeit always under the guidance of the facilitator. Other proposals are gamelan and African percussion, both musical manifestations that require a high degree of group cooperation and interaction (Marsh, 2012). Traditional music is also considered a catalyst and an ideal space for community revitalisation as its perpetuation and continuity are ensured over time (Mcgrath & Brennan, 2011).

Another aspect that stems from the current analysis is the construction of individual and collective identity, which relates to interaction between cultures as a driving force for community revitalisation. It is worth noting the perspective of Mcgrath and Brennan (2011), who insist on the importance of overcoming the mere presence of different cultural realities in a project in order to progress towards an enhanced interaction between them. When it comes to establishing dynamics of community integration, they emphasise the role of learning traditional music from the territory where the project is being developed.

Multiculturalism, migratory contexts and ethnic minorities receive special attention in many of the articles analysed. Several of the projects target immigrants who have recently arrived in the host country or specific ethnic minorities for the purpose of promoting revitalisation and cultural integration among participants. Gibson (2013) suggests that the establishment of multiracial choirs promotes intercultural cooperation, whereas Marsh (2012) understands music as an effective vehicle of communication and interaction between participants who have difficulties with the language. The latter idea is also held by Mcgrath and Brennan (2011), who perceive music as a tool to establish emotional bonds between individuals.

One perspective that stands out regarding the issue of revitalisation and community interaction is mentioned by Paton (2011). The author places the community itself as the core element of the creation of its programmes, which are based on and stem from its needs; thus, suggesting that these programmes should be articulated and analysed from this perspective. For this reason, he considers it necessary to diminish the presence of the researcher by placing both community and university together in a space of cooperative work.

Several authors point out the relevance of shared spaces as a core element for community revitalisation. They understand the concept of a meeting place where community artistic activities are carried out as the main space of interaction, establishment of interpersonal relationships, creation of affective bonds, exchange of experiences and construction of collective identity (Gibson, 2013; Mcgrath & Brennan, 2011; Santo, 2017).

Formal and non-formal education contexts

The formal or non-formal nature of community music projects is also an issue of debate within the academic community. Lum (2011) argues that community projects should be

extended beyond classrooms and formal education centres and hence be accessible to a larger part of the population. Likewise, Barrera Valencia and Ortiz Medina (2017) advocate for the creation of alternative spaces to boost community interaction outside formal institutions.

These perspectives contrast with that of Vitulli et al. (2013), who, through the Arts-in-Education programme, trained teachers in non-artistic fields (e.g., mathematics, language, social studies and sciences) to teach in community art settings by offering them diverse methodologies to integrate them into formal educational practices. Lastly, it is also interesting how Cabedo (2014) tackles the definition of community art by highlighting the desire to democratise artistic practices by making them available to the population as a whole and blurring the barrier between the academic and the amateur.

Community music projects: how to assess them?

The analysis methodologies identified in the articles included in this scoping review are mostly based on qualitative methods that use interviews and observation for this purpose. Some authors delve into the difficulty in devising tools that can analyse the social change that stems from community projects (Fox et al., 2018). These authors highlight the need to establish and define better tools to rigorously analyse large-scale social processes that point to social change and individual well-being (Odena, 2010; Paton, 2011; Steele, 2017).

Boeskov (2017), based on his study of a community music programme in a Palestinian refugee camp, proposes an analytical strategy that is grounded in the ideas of critical musicology held by authors such as Tia de Nora and Christopher Small. The author insists on examining social change from its multiple levels by acknowledging the role of music practice as an exchange point between what is normative and what is transgressive.

Community music and empowerment

Lewis (2010) conducts a comprehensive study on the integration of refugees in the United Kingdom through festivals and community events, observing how music, clothes and food are key elements in the recognition of community. Meanwhile, Balsnes (2016), in examining the development of hospitality in KIA community choirs in Norway, tackles one of the core concepts by performing an analysis of migratory processes, which is also central in the paper by Marsh (2012). Besides, continuity and cultural identification with the country of origin are often essential and, for this reason, researchers construct their discourse by idealising the territory of origin (Balsnes, 2016). It is therefore important to highlight the changing, dynamic nature of migratory processes and the feelings of belonging and integration in those who participate in them.

Although migratory contexts and refugees continue to be the main targets in the documents analysed (Balsnes, 2016; Lewis, 2010; Marsh, 2012), there are also proposals regarding the choice of choir music as an ideal tool for individual and group empowerment (Balsnes, 2016; Bartolome, 2018; Southcott & Joseph, 2017). Likewise, the idea that music becomes an effective tool for communication again arises when it comes to working with communities of individuals with language difficulties (Marsh, 2012; Wöfl, 2016). It is also interesting what Harrop-Allin (2017) suggests about how empowerment develops if a safe space is constructed where all participants take part in the project.

Another of the more relevant ideas is the simultaneous empowerment of different actors involved in the programme. Matos-Silveira et al. (2016), presenting their Social Theatre project aimed at students and social workers in Granada, maintain that the goal was to empower both those who participate in the play and also the audience so as to promote integration and social change.

Lastly, it is interesting to note the explanation of Wöfl (2016) regarding the recognition of the importance of administrative support. The author points out that individual and collective

empowerment through community music programmes requires a legal framework and institutional support, as happens in Great Britain, Scandinavia and Australia – leading countries in policies promoting community art.

Thematic analysis of articles from 2018 to 2023

Community and integration

The latest research literature is based on the conceptualisation of “community and integration” in several complementary approaches related to: (i) an assessment of musical education focused on the acceptance of difference, hospitality and community activities (Koefoed et al., 2021; Vidal, 2019); and (ii) engagement in music activities and events and the consumption of music, understood as factors of integration (Davis-Cotton, 2022; de Oliveira Castro et al., 2021), providing it is from a socio-educational perspective of music (del Valles Pozo, 2018; la De Torre Cruz & Arriaga Sanz, 2022; Villodre & Corral, 2022).

Public spaces are considered creative spaces that transform well-being and the community through musical intervention, which happens in the context of cultural integration (Kriegel et al., 2022; Padin, 2018; Rippey & Muñoz, 2019). In integration processes, choral music culture is valued in disadvantaged areas (Bartolome, 2018), hymns represent shared cultural references (McGuire, 2018) and the role of hip hop music becomes essential in the construction of cultural identity (Nguyen & Ferguson, 2019).

This integration is developed from different perspectives: (i) intergenerational integration (Belgrave & Keown, 2018); (ii) school integration: the promotion of preschool cognitive development, understanding music as an agent for the improvement of executive function, self-regulation and school readiness; and (iii) the integration of cultural minorities: integrating perspectives on the formation of identity in migrations and situations of cultural minority (Colverson, 2022; Giaeber López, 2022; Herrera, 2019; Ünver, 2022; Vougioukalou et al., 2019).

The role of music in the empowerment of health deserves differential treatment, by considering integration and identity through music in health care (Foster et al., 2021; Salomon-Gimmon et al., 2022); patient empowerment: self-care practices (Bulaj et al., 2021); significant activities in services for the elderly (Desch et al., 2022; Mazurek et al., 2020); the therapeutic relevance of music (Drozd, 2020; Haire et al., 2021; Lacson et al., 2021; Vaudreuil et al., 2019; Wang et al., 2022); the role of music in creating community in situations of isolation due to mental health problems (Eades et al., 2018; Lee et al., 2019); and the development of resilience through music (Nijs & Nicolaou, 2021).

Community and neighbourhood

Cultural communities receive special attention, highlighting the creation of community through music (Goldberg-Miller et al., 2021; López-Peláez et al., 2018), the development of alternative cultural communities (Arikan et al., 2019) or the ties built by the relationship with music (Byrne et al., 2020; Greene, 2019; Sharma, 2020; Viñuela, 2020). Exploring the role of music in community building is a promising avenue of research. Cespedes-Guevara and Dibben (2021) support this notion by suggesting that popular music is more effective than other cultural interventions in this regard. Additionally, Haggard and Russell (1995) propose that popular music can establish connections with communities as effectively as cooking does. In this construction of community through music, its role in improving parental relationships is valued (Ilari et al., 2019) as well as its cohesive capacity through music heard in childhood (Braz, 2021; Merati et al., 2019).

Education and neighbourhood

Musical creation in the neighbourhood, musical production and creation in the living space (Berbel-Gómez et al., 2022) enable the lived space to be revalued as a cognitive stimulus expanded by art (Finlay et al., 2021; Le & Kolleck, 2022), considering, for example, urban art as an artistic message (Dyomin & Ivashko, 2020). This assessment is carried out through innovative approaches to music education in primary education (Berbel et al., 2021; Carrasco, 2022; Galán, 2019; Shaw, 2021), investigating musical and cognitive abilities in boys and girls from disadvantaged backgrounds (Boal-Palheiros et al., 2022), the specific difficulties of students with intellectual disabilities (Wong, 2022) or how musical participation at school positively influences academic performance (Guhn et al., 2020) and the development of self-esteem (Zapata & Hargreaves, 2018).

Community engagement

The need for population involvement requires inclusive pedagogies in community contexts (Drewry et al., 2019), activated by the challenge of meaningful learning through attractive musical initiatives (Forbes & Bartlett, 2020). This challenge, of understanding the community, is structured through reflective practice on learning processes (Benjamins et al., 2022; Bylica et al., 2021), the use of community structures of learning and understanding (Costes-Onishi, 2019), as well as collaborative work as the basis of learning and learning trajectories (de Bruin et al., 2020; Petri-Preis, 2023; Sutherland & Cartwright, 2022).

In the predominant approaches, the community context is considered an educational context, promoting the musical education of adolescents and young people in the urban context (Gage et al., 2020; Nkosi, 2019; Walden, 2020), as well as community bands for the construction of educational free time (Goodrich, 2019). Other interventions focus on the involvement of the population in community development and community organisation and cohesion by taking advantage of musical intervention aimed at community development (Erickson et al., 2020; Forrester, 2019), musical education initiatives for increasing the community participation of university students (Fisher & Fisher, 2020) and the creation of artistic associations with an educational focus (Hunter et al., 2018). All this without forgetting the transformations that have taken place in recent years: new musical currents (hip-hop, K-pop...; Hains et al., 2021; Kang et al., 2022; Salime, 2022; Swan, 2018) and social media (Olitsky et al., 2020).

If health is one of the benchmarks for action in the community, research on the involvement of the population has developed in a very coherent way. Culturally significant activities have been studied in order to increase community participation in a health programme (Manana et al., 2021; Peto et al., 2018), community participation and artistic activity during the COVID-19 pandemic (Mughal et al., 2022; Thompson & O'Brien, 2022) and music therapy to engage displaced military populations through telehealth (Vaudreuil et al., 2022).

The other two central issues, along with health, refer to the involvement of (1) cultural minorities (Álvarez-Sancho, 2022; Basu, 2020; Lopez & Leenders, 2019; Sulkin & Brodsky, 2021) and (2) disadvantaged or socially vulnerable sectors (Joseph & Southcott, 2018; Koops, 2018; O'Sullivan et al., 2018).

Social transformation

Various community processes are explained by their transforming capacity, using diverse conceptions of social change. For instance, conceptual change: reconsidering the notions of art, music and social transformation (Boeskov, 2018; Lewis, 2019); rethinking the objectives of music education for social transformation (López-Peláez, 2022); considering the most current decolonial way of thinking in relation to musical education (Chávez & Skelchy, 2019); as well as the ethical implications of aesthetic changes (Clammer, 2021).

One topic linked to the complex conceptions of social transformation, from community contexts, includes the consideration of musical education for personal-cultural change, considering multiple intelligences, emotional intelligence and socio-emotional learning (D'Amico, 2018; Váradi, 2022; Veloso & Mota, 2021); and intercultural music education, in a context of intensification of intercultural relations (de Villiers, 2021; Ganguli et al., 2020; García von Hoegen, 2018).

In local social transformation, the concept of acoustic space is developed in terms of social transformation strategies based on the occupation of acoustic space (Abramovici, 2021; Isla, Fernández, et al., 2021), as well as the role of traditional communities in change through musical experience (Aguerre, 2019; Isla, Demkura, et al., 2021).

Evidently, all this has an evaluative, symbolic, exceptional dimension. The substitution of traditional symbolic referents is one of the most noteworthy issues (Chimborazo & Gaibor, 2020) that has been brought up to date through the inclusion of the gender approach in music education in traditional communities (Westerlund & Partti, 2018) and the consideration of the role of older people in the community (Joseph & Southcott, 2018).

Recent research on the involvement of music in social dynamics, at different levels, shows how the process of social cohesion has developed from culture and educational processes in large, communal, social contexts. The challenge is to develop a theoretical framework that helps to explain the processes involved and that has been proven to be present in the international bibliography.

One of the key questions raised concerns how the social processes of training, of social and cultural inclusion, in limited contexts (school, community) differ from processes based on individualised and decontextualised learning. In these processes, music becomes a language that allows differences to be overcome, while revealing cultural diversity.

Consideration of the social value of music from a specific perspective, relative to the community processes that can be observed empirically, enables us to specify hypotheses about its relevance in the construction of cohesion, inclusion and other identified processes. For instance, it is already well known that the interpretation of a musical group is a form of social collaboration behaviour that requires several individuals to understand a situation of social relationship in which they will have to anticipate and adapt to the actions of others.

This review shows how music has become an effective means of studying cooperation and prosocial behaviour in community contexts. The links between inclusion and interpersonal connection and social, educational and psychological factors empower us to observe how they involve sensorimotor learning processes with other people, as well as deep cognitive and emotional processes.

Social situations in which music becomes the axis of interaction enable research into the behaviours involved in verbal and non-verbal communication, as well as situations where communicative links are created in a wide spectrum of interactive social contexts. These socio-cultural processes can be effectively studied in situations where musical interaction is observed. This wealth of analytical options can be said to involve three components:

- Social cognition, relative to all cultural experiences
- Circumstances of cognitive and emotional interactions that a situation of musical performance or involvement in a significant socio-cultural process implies.
- Broader social interactions, in a community context, such as cohesion and inclusion

All these are particularly relevant situations that have been highlighted in the review from complementary perspectives.

DISCUSSION

The study of community music is a novel discipline that is currently in development. Its study is a task in constant evolution, tied to annual changes and reviews in terms of its epistemology, theoretical perspectives and its different practical applications. Hence, the scoping review proposed was analysed under these circumstances, by taking into consideration the changing nature of the subject at hand. It is worth noting the considerable increase in literature in the last five years, revealing the enormous growing interest aroused by community music as an artistic discipline.

From the analysis of the studies included in this scoping review and from Boeskov's (2017) critical perspective, most of the studies can be seen to focus on the personal benefits that stem from community projects. However, they lack an understanding and analysis of their functioning from a perspective that questions the group dynamics that arise during the implementation of these programmes. Analysing social change requires an awareness of the simultaneous processes that are at play in community projects and a grasp of music not as an activity isolated from the social context, but rather as another element of the network that is at play in these projects.

After analysing the relationship existing between community music projects and the community change that these aim at, some issues emerge that require further consideration. First, there is a need for a better understanding of the practices and contexts that are successful in terms of social change and also of what is meant by social change.

We consider social transformation, in the context of socio-cultural activity, to be a dynamic process that involves significant changes in structures, values, relationships and practices within a community. These changes are driven by processes aimed at the effective recognition of rights and improvements in quality of life, facilitated through active participation and meaningful learning in cultural and educational initiatives.

Socio-cultural animation plays a key role in fostering interaction, critical thinking and group empowerment, thereby promoting holistic and sustainable development that responds to the needs and aspirations of society (Bryson et al., 2021).

Effective assessment methods are required to be able to analyse and comprehend not only the individual benefits that stem from community projects but also the dynamics of the groups involved in these programmes. Therefore, it is proposed to improve the methodologies for data recording and analysis. One aspect not found in the reviewed studies is differential group analysis within the community, specifically cluster analysis. This type of analysis could help distinguish varying levels of engagement based on key variables such as session attendance, active participation, changes in meaningful learning and shifts in practices, among others. Moreover, there is also a need to understand whether these programmes ensure the durability of the ties established in the projects and how they do so. These questions remain under constant review and could form the basis for future research on the issue.

As observed in the review, it can be substantiated that the most common participants typically consist of students from educational institutions within the intervention areas, as well as adults involved in community cultural processes. However, the scope of intervention projects is extensive, suggesting that while there may be preferred sectors, the entire population (newly arrived adults, individuals with disabilities, cultural minorities, etc.) can participate in the projects.

The contexts are often defined by the spaces where other community processes take place, preferably educational (educational centres) or cultural (libraries, cultural centres). Musical activity is very complex, as it involves rehearsals and collaborative work that extends over time, necessitating permanent spaces, as evidenced in the selected studies.

The community dynamics themselves facilitate the formation of networks of services and entities that, either permanently or occasionally, establish collaborations to develop cultural activity. Collective artistic activity, such as that involving music in the community, fosters the creation of connections between educational centres and other community agents of various types.

Regarding the approaches and criteria used in community music development, they typically include not only the accurate and precise reproduction of musical pieces, as might occur in a standard band or orchestra, but also objectives of other kinds: socio-cultural integration, improvement of coexistence, cultural development and others that have been accredited. These objectives have not always been formally explicit, but they have been identified as results of the socio-cultural activity developed through music in community contexts.

From the review, it can be concluded that there is a need to standardise the use of key terms identified in the study. The inconsistency in their usage limits analysis and hinders the feasibility of conducting meta-analyses.

Furthermore, improving methodologies for analysing the processes involved appears necessary. For instance, the quality of participation could be assessed through recordings by external observers or the socio-cultural facilitator/trainer, as well as through the users' own evaluations of the quality of their contributions within the developed processes. Additionally, assessing their emotional and cognitive engagement in these processes could be facilitated by validating appropriate evaluation instruments.

One of the most evident limitations in the present analysis is the risk of not having included papers that fit the field of study due to the use of closed search equations. Even so, these equations are believed to have been elaborated in the most accurate and precise way possible, in order to minimise the risk of exclusion of key studies for the research.

The aim of this article was to review and systematise existing research on the factors associated with community music. As an emerging area of inquiry, community music still presents several conceptual and methodological challenges.

One of the most prominent issues concerns the lack of a unified definition of the phenomenon. While efforts have been made to systematise what constitutes community music, most studies adopt a broad and multidimensional understanding of the term. This inclusivity allows for a wide variety of practices and approaches to be considered, yet in empirical studies, researchers often concentrate on only a few key aspects, leading to fragmented operationalisations.

Despite the diversity of perspectives, the review identified a core set of recurring concepts that provide a degree of coherence to the construct across different studies. Nevertheless, this conceptual openness continues to complicate comparative analysis and theoretical consolidation.

From a methodological standpoint, quantitative studies tended to offer thorough descriptions of their samples, variables and data collection procedures. In contrast, qualitative studies contributed rich, contextualised accounts of the processes involved in community music initiatives. However, a consistent limitation across both types of research was the absence of widely accepted analytical models, which hinder efforts to evaluate and synthesise findings.

Moreover, the localised nature of most studies limits the generalisability of their results. Yet, this should not diminish their value. On the contrary, these in-depth, context-specific investigations provide meaningful insights that can inform and enrich future developments in community music practice and research.

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None of the authors have a conflict of interest to disclose.

ETHICS STATEMENT

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