Sustainability in Community Music Practice

CMA
Community Music Activity

Proceedings of the 2024 XIX International Seminar
ISME Community Music Activity

INTERNATIONAL SOCIETY
FOR MUSIC EDUCATION

Sustainability in Community Music Practice

Proceedings of the XIX International Seminar
ISME Community Music Activity

Tampere University, Faculty of
Education and Culture (EDU)
Finland

July 10–14, 2024

Edited by Dr. Catherine Birch

All abstracts presented at the 2024 ISME CMA preconference in Tampere Finland were peer refereed before inclusion in the Conference programme. Recognising the breadth, diversity, and dialogic nature of the theoretical and practical approaches to Community Music (hereafter CM) represented within the commission, the proceedings have been organised in such a way as to make them as accessible as possible to all those with a practical and / or theoretical interest in CM. A range of personal reflections, blog posts, impressions, presentations, and other material are due to be made available via the ISME website, while peer-reviewed academic papers are contained in this document. Completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

The Conference Organising Committee and ISME are grateful to the following people who provided expert, independent advice and who acted as referees for selecting papers and workshops for presentation at the 2024 ISME Commission for Community Music Activity Seminar, and to Nicolas Coffman for his work on the Proceedings document:

Alicia de Bánffy-Hall, Co-Chair, ISME Commission for Community Music Activity, Düsseldorf University of Applied Sciences, Germany
Chrissie D'Alexander, Co-Chair, ISME Commission for Community Music Activity, Northern Illinois University, USA
Vyvienne Alba, Commissioner, Director of Vyva Entertainment, Australia
Nicolas Coffman, Commissioner, Touching Sound, Ecuador
Hala Jaber, Commissioner, Mary Immaculate College, Ireland
Kathleen Turner, Commissioner, University of Limerick, Ireland
Catherine Birch (Advisor), University of York St. John, UK

© 2024 International Society for Music Education (ISME) Email: isme@isme.org
www.isme.org

Apart from fair dealing for the purposes of research or private study, or criticism or review and only as permitted under the Copyright Designs and Patents Act, 1988, this publication may only be reproduced, stored or transmitted in any form or by any means, with the prior permission in writing of the Publishers, or in the case of reprographic reproduction, in accordance with the terms of licences issued by the Copyright Licensing Agency. Enquiries concerning reproduction outside those terms should be sent to the publishers at the above address.

National Library of Australia Cataloguing-in-Publication entry

Author: ISME Commission for Community Music Activity Seminar (19th : 2024 : Finland)
Title: CMA XIX : Sustainability in Community Music Practice [electronic resource]: proceedings from the International Society for Music Education (ISME) 2024 seminar of the Commission for Community Music Activity / editor, Catherine Birch.
ISBN: 978-1-922303-23-3 (ebook)
Notes: Includes bibliographical references.
Subjects: Music – sustainability – health and wellbeing – accountability – inclusivity
Other Authors / Contributors: Birch, Catherine
International Society for Music Education.
Dewey Number: 780.7

Acknowledgements

Thank you to Dr. Kaarina Marjanen for generously hosting our Commission! Thank you to Kathleen Turner and Christine D'Alexander for serving the commission for six years, and for maintaining your energy and passion for the CMA community through the difficult COVID-19 years.

Table of Contents

Editorial
PROGRAMME PAPERS *ix*
Amy Catron & Laura Benjamins 8
Negotiating Community Music Facilitator Dissonances
Mary Cohen 16
Close a Prison Door, Open New Windows: Issues of Access, Creating, and Sustaining Partnerships
Helen English, Peter Sullivan, Jane W. Davidson 24
Lives interconnected through music: A case study of community music in Central Victoria, Australia
Melanie Herzog 34
Navigating Inclusion's Ambivalences: A Framework for Inclusion-Sensitive Community Music
Sezgin Inceel 42
Multilingualism Through Community Music: Insights from the Second Pilot Phase of the 'Community Music in Children's Day Care Centres in Munich' Project

PROGRAMME ABSTRACTS 52
Wednesday: Session One
PANEL A: Chair: Kathleen Turner, Room K103
Nicolas Coffman & Don Coffman 52
A Sustainability Framework for Digitally Mediated Community Music Practices
Brydie Leigh Bartleet & Emma Heard 52
Mapping Community Music and Social Change across Australia
Melanie Herzog 53
Rethinking Inclusion in Music Pedagogy. An Ambivalence-Theoretical Approach and Its Potential for Sustainable Inclusivity
PANEL B: Chair: Graham Sattler, Room K109
Koji Matsunobu, Kwok-Wai Ng & Tao Guan 54
Musical Interactions through the Shakuhachi between China and Japan as Intercultural Community Music Practice
Sarah-Jane Gibson 54
Building Sustainable Cross-community Choirs: Community Music, Eesearch and Practice in the Northern Irish Context
Chi Lui Flora Wong 55
Listening in the Outback: Musicking and Social Change in Remote Australian Communities
Workshop, Room K110
Marion Haak-Schulenburg 55
Observing Inside, Observing Outside: How Understanding our Nervous System can Help us Build Better Workshops
Wednesday: Session Two
PANEL A: Chair: Christine D'Alexander, Room K103

Deanna Yerichuk & Samantha Tai 56
Community Music in Canada: Musicians Navigating Cultural Complexity
Amy Catron 57
Negotiating Community Music Facilitator Dissonances
Gillian Howell 57
Community Music and Dialogues for Peace: A Critical Exploration of the Roles Musicians can Play
PANEL B: Chair: Catherine Birch, Room K109
Hayden Mitt (ISME)
ISME Student Chapter: Presentation and Meet and Greet 58
PANEL C, Room K110
Juan David Garzon 58
From Nature to Music: Creating a Multidisciplinary Representation of a Collective Identity.
Thursday: Session One
PANEL A: Chair: Nicolas Coffman, Room K103
Steve Ryan 58
"Songs Build Little Rooms in Time": Constructing Sustainability through Reciprocity within Community Music Songwriting Practice
Olivia McLennan 59
Sing. Stop. Play: Investigating Community Music Practice Research in and through Arts and Play-Based Methods
Nathan Stretch 59
In-Flux: Complementary Composition for Nonrepresentational Art Installation in Public Space
PANEL B: Chair: Vyvienne Alba, Room K109
Catherine Birch 60
Hidden Voices Journeying Towards Trauma-Informed Practices in Community Music Making
Dion Flores 61
Confronting Racism in Canadian Music Conservatories: Healing Trauma through Community Music
Jason Goopy & Stephanie MacArthur 62
Trauma-informed Music Education Supporting the Mental Health and Wellbeing of Children from Socioeconomically Disadvantaged Communities
PANEL C:, Room K110
Sian Croose 62
Lifting As We Climb - Black Lives Matter Commissioning Project with UK/US Community Choirs
Thursday: Session Two
PANEL A: Chair: Te Oti Rakena, Room K103
Robert Faulkner & Jane Davidson 63
Resilience through Song
Laura Curtis 64
Singing Our Stories: Building Community and Developing Self-Empowerment in the Childless Voices Choir

Helen English 65
Music-making and Meaning for Older Adults: A Community Music Case-Study in Central Victoria, Australia
PANEL B: Chair: Alicia De Banffy-Hall, Room K109
Andrea Unrau 65
Fostering Inclusivity and Sustainability in Large Youth Community Music Programs Across Canada
Andre Felipe & David Hedgecoth 66
A Case Study of a Community Music Perspective Within an El-Sistema Inspired Program
Matthew Robinson, Marleen Kiesel & Elisa Beck 66
Music for all: A Reflection on the Development of the First CM programme in Germany
PANEL C, Room K110
Sara Geidlinger, Nathan Stretch & Lee Willingham 67
Hip Hop Hope Documentary
Thursday: Session Three
PANEL A: Chair: Mary Cohen, Room K103
Kathleen Turner 67
'Arriving Back in my Body' A Narrative Exploration of How Vocal Facilitators Navigated the Urgency and Recovery of the Covid-19 Pandemic.
Cynthia Kinnunen 67
The Blanket: A Self-Study in Vulnerability, Identity, and Connection through Arts-Based Research
Gerard Yun 68
Close Listening
PANEL B: Chair: Nicolas Coffman, Room K109
Yuan-hsuan Liao 69
Utilizing Digital Technology to Revitalize the Memory and Skills of Traditional Songs in Tribal Communities.
Colin Enright, Mariane Generale, Andrea Creech & Lisa Lorenzino 69
Building Community Online in Later-Life Music Learning and Participation
Godfrey Lubuulwa 70
Ugandan Indigenous Music in Fusion with Jazz: BAXMBA WAVES BAND
PANEL C, Room K110
Gillian Howell
Introduction to the Most Significant Change Methodology and its Use in a Community Music Project
Thursday: Session Four
PANEL A: Poster session: Chair: Christine D'Alexander, Room K109
Mary Lynn Doherty 71
The Dirty Beats Project: Sustainability in Community
Sara Geidlinger 71
Hip Hope Hope: Underground Rhythms and Anti-Racism
Amber Mills 72
Using Music to Cultivate Cultures of Belonging for Mid-Life Adults in Hamilton, ON
Maria Sherla Najera 72
Triadic Concord: Framework for Sustainable Community Music

PUBLICATION SESSION: Väinö Linna Auditorium
Lee Higgins, Roger Mantie, Ryan Humphreys and Sarah-Jane Gibson.
Sharing publications 73
Friday: Session One
PANEL A: Chair: Nicolas Coffman, Room K103
Sharon Lierse 73
Music Education in Finland and How it is Manifested in the Community
Jashen Edwards, Kari Veblen, Caroline Blumer 74
Sustaining Resonance Across Community Music Partnerships: A Canadian Perspective
Sezgin Inceel 75
Multilingualism and Inclusion through Music Education:A Case Study of the Community Music Project in Munich
PANEL B: Chair: Vyvienne Alba, Room K109
Lee Willingham 75
Inclusivity, Accountability, and Sustainability: A model of Disruption and Resistance
Mary Cohen 76
Close a Prison Door, Open New Windows: Issues of Access, Creating, and Sustaining Partnerships
Tina Reynaert 77
Bridging the (Musical) Gap: Artistic Strategies for (Musical) Inclusion in Intercultural Community Practices with Newcomers
PANEL C, Room K110
Tavis Linsin and Aaron Solomon 77
Building Community in and through Music: Creative Listening Circles as Music Learning in Action
Friday: Session Two
PANEL A: Chair: Gerard Yun, Väinö Linna Auditorium
Graham Sattler 78
Community Music Inclusivity: Active Vulnerability and the Organisational Offer
Lee Higgins 79
Thinking Community Music
Roger Mantie & Keegan Manson-Curry 79
That is Your Heritage!: On Sustaining Sounds with Troubled Associations
PANEL B: Chair: Kathleen Turner, Room K103
Emilie Amrein & André de Quadros 80
You Won't Break My Soul: Practicing Queer Joy & Resilience with LGBTQ+ Refugees
Ren Challacombe 80
Facilitating Trans+ Experiences of Gender Euphoria in Choir
'The Women of Community Music Collective' 81
PRODUCE:HER Sessions: Fostering InclusivityaAnd Gender Diversity in Music Production and the Recording Arts
PANEL C: Chair: Gillian Howell, Room K109
Ryan Humphrey 81
Advancing or Hindering? Exploring and Questioning the Relationship between Community Music and Cultural Policy
Nicola McAteer 82
What are we Sustaining? Where are We Going? Daring to Imagine Together

Rory Wells 83
Moving Towards Sustainability through Community Leadership in Community Music: Learning from Asset-Based Community Development
Friday: Session Three
PANEL A: Chair: Alicia De Banffy-Hall, Room K103
Chieko Mibu, Franciscus Zaverius Pulhastant & Yuki Maeda 83
University's Contribution to Communities and Well-Being: Activities of Service-Learning Class at Elisabeth University of Music
Amy Hillis 84
Mapping a Research Partnership Between a University and a Community Music School
Karin Sauer, Kimia Bani, Till Menzer, Martin Mutschler & Piro Morena 85
Master's Degree Program musik.welt: Cultural Diversity in Music Education as Intervention in Higher Education
PANEL B: Catherine Birch, Room K109
Mariane Generale, Audrey-Kristel Barbeau & Andrea Creech 85
Group Online-Music Making in a Later-Life Community Band
Andrea Creech & Maria Varvarigou 85
Ethno Intercultural Music Exchange: Signature Pedagogies for Sustainable Education Goals
Mason Smyth 86
Reflections of Reflections: The Stories of Two Community Music Students Intertwined
PANEL C: Chair: Don Coffman, Room K110
Dave Camlin, André de Quadros & Emilie Amrein 87
Music Making and Sustainable Futures: IJCM Special Issue

Editorial

The Community Music Activity Commission 2024 preconference took place from July 10–14, 2024, at Tampere University, Faculty of Education and Culture (EDU), Finland, led by Co-Chairs Alicia de Bánffy-Hall and Christine D'Alexander. Forty-two years after the first CMA Conference was held in 1988, and with 105 delegates, this 19th preconference was the first in-person event since the COVID19 pandemic, and the first time the international community could meet following on from four years of online gatherings.

CMA held three days of programming under the theme of Sustainability in Community Music Practice. Focusing on sustainability and accountability within community music practice, with consideration of personal, societal, and environmental factors, delegates connected and engaged in conversation surrounding issues of sustainability, health and wellbeing, accountability, and inclusivity, responding to questions such as:

How do current practices within community music reflect sustainability?

How can opportunities (for health, wellbeing, belonging, and equity) be facilitated?

Who are we accountable to? What are the ethical quandaries we encounter in our practice and research and how are we navigating them?

What actions are we taking as a field to *do the work* of inclusivity? How can we improve? What could sustainable inclusivity look like?

Our conference presentations were grouped into themes: Sustaining Ourselves, Sustaining our Practice, Sustaining our Communities, and Sustaining our World. In total, we had close to 70 papers/posters/virtual presentations/workshops/roundtables plus an opening keynote. The final plenary session brought participants together in groups to debrief on the conference theme, presentations, and to offer feedback in support of the CMA mission as we plan for the next preconference event in Toronto in 2026. Identified thematic threads from the plenary included:

Community building and connection
Diversity, inclusivity, and accessibility
Critical reflection and learning
Practical learning, skill-building, and professional development
Inspiration, passion, and creativity

CMA 2024 had the highest number of student delegates and first-time attendees participating since the first event in 1988. To offer an opportunity to network at leisure, building deeper connections within the CMA community, particularly for our new delegates, our social events were a highlight of the preconference. The events included a traditional Finnish roof-top sauna experience, a riverboat cruise to a nearby island with a fabulous evening of live music, and an optional day trip following the conference, exploring various natural, cultural, and historic sites.

We look forward to connecting and continuing the conversations at the 20th CMA preconference event at the University of Toronto, Scarborough, 2026 … We hope to see you there!

Alicia de Bánffy-Hall
Catherine Birch

July 2025

Commission

We have welcomed two new commissioners for the next six-year term: Catherine Birch (York St. John University, UK) and Gerard Yun (Wilfrid Laurier University, Canada). Catherine and Gerard will join commission Chair, Alicia de Banffy-Hall (Germany), and commissioners Vyvienne Alba (Australia), Nicolas Coffman (Ecuador), and Hala Jabar (Ireland). Kathleen Turner (Ireland) and Christine D'Alexander (USA) have now completed their six-year terms, with Christine D'Alexander staying on as an advisor to the commission.

Multilingualism Through Community Music: Insights from the Second Pilot Phase of the 'Community Music in Children's Day Care Centres in Munich' Project

Sezgin Inceel
Professur für Musikpädagogik und Musikdidaktik
Katholische Universität Eichstätt-Ingolstadt, Germany
sezgin.inceel@ku.de

ABSTRACT

This paper explores how multilingualism was encountered and integrated during the second pilot phase of the Munich Community Music Project in children's day care centres. Drawing on literature review, field notes, and reflection session, it highlights how multilingualism may serve as a connective thread within community music in the second phase of the Munich Community Music Project, bridging differences and supporting values such as cultural democracy, hospitality, inclusion and diversity.

KEYWORDS

Multilingualism, Community Music, Early Childhood Education, Cultural Diversity, Pedagogical Innovation, Pilot Project Findings

INTRODUCTION

Background

Although there have been several projects in the history of music education in Germany that share many intersections with community music, the term *community music* only began to appear in the German music education discourse relatively recently (de Banffy-Hall, 2019, p. 48; de Banffy-Hall & Hill, 2017; Hill, 2017; Kertz-Welzel, 2009). Since around 2012, however, a number of significant developments have emerged—initially in southern Germany (de Banffy-Hall et al., 2025) and later spreading throughout the country. These include the establishment of the Community Music Network (de Banffy-Hall, 2024; de Banffy-Hall et al., 2025), the community music department at the Dortmund Konzerthaus (de Banffy-Hall et al., 2025), the master's program at the Catholic University of Eichstätt-Ingolstadt (de Banffy-Hall, 2020; de Banffy-Hall et al., 2025), and the certificate program in collaboration of Robert Schumann Hochschule Düsseldorf, Hochschule Düsseldorf and Konzerthaus Dortmund (de Banffy-Hall et al., 2025). Drawing on these developments, the Department of Education and Sports of the City of Munich launched its own community music project aimed at generating structural social impact, aligning with Bartleet's (2023) conceptual framework. The *Community Music in Munich's Children's Day Centres Project* (hereafter referred to as the *Munich CM Project*) was initiated at the end of 2021 as part of the federal program *Stepping into Childcare: Building Bridges into Early Childhood Education*, in eight of Munich's children's day centres. I assumed artistic and scientific leadership during the second pilot phase (April–October 2023), of which I will be reporting from, in close collaboration with the co-project leader Ute Kurz. As community music is a rapidly growing field in both academic and practical discourse in Germany, it is essential to develop projects that aim for structural transformation to support and advance this

discourse. This report contributes to that effort by documenting one such initiative and offering insights from its second pilot phase.

Positionality Statement

I do acknowledge that in qualitative studies the researcher's position is crucial. According to Goodwin and Goodwin (1996, p. 111) researchers are the primary instruments of qualitative studies. The researcher collects and analyses the data. Furthermore, the data is presented from the researcher's standpoint. This means the researcher's perceptions, understandings, and experiences might play an essential role in the interpretation of the data. Therefore, in presenting this study, I remain mindful of how my own background, assumptions, and interactions may have shaped both the research process and its interpretations.

Background and Objective of the Project

This project was implemented by the Department of Education and Sports within the early childhood education and care division. Since 2023, the project has been continued with funding from the early childhood education and care division. The Munich children's day centres represent an innovative model of early childhood care (*KinderTagesZentren (KiTZ) in der Landeshauptstadt München*, n.d.). These centres cater to families unable to secure placements in traditional early childhood education and care, offering individualized care and a diverse range of educational and recreational activities. In addition to promoting cognitive and emotional development, the children's day centres foster community connections among families and serves as a central meeting point for neighbourhood residents. The overarching goal is to create sustainable structures that ensure long-term impact and accessibility. The program wants to implement a low-threshold music education offering in all participating early childhood education and care facilities. This offering is shaped by a broad understanding of music and promotes participation, plurality, and cultural democracy. In doing so, new internal and external spaces are created for all participants—whether children, professionals, or parents.

The Project Timeline

To pursue the overall objective, two pilot phases were conducted with children's day centers that volunteered to participate. The first pilot phase ran from autumn 2021 to autumn 2022, and the second from April to October 2023. In September 2021, introductory sessions were conducted, led by Prof. Dr. Alicia de Banffy-Hall with the support of project coordinator Ute Kurz. These sessions were collaboratively designed to address the specific needs of each centre and its surrounding community. Following the successful completion of the first pilot phase, I assumed artistic and scientific leadership for the second pilot phase (April–October 2023), of which I will be reporting from, in close collaboration with the co-project leader Ute Kurz.

Overview of the second pilot phase

During the second phase of the pilot project (April–October 2023) five children's day centres and one early childhood transition support centre participated in the initiative, conducting community music sessions, often in nearby parks. Three community musicians were assigned to these six centres. Each session was co-facilitated by a community musician and a children's day centre professional, and reflective discussions were held following each event to evaluate

outcomes and plan subsequent sessions. Additionally, I conducted observation visits and facilitated reflection meetings every two to three months. One of the aims of pairing children's day centre professionals with community musicians was to initiate dialogue around music and make it more accessible to all participants.

Focus of Inquiry

Through my meetings with community musicians and children's day centre professionals, I came to realize that multilingualism played a significant role in the project—both in hands-on practice during park sessions and in our reflection meetings. This study, therefore, explores the following question: In what ways was multilingualism encountered and navigated throughout the Munich Community Music Project in children's day centres?

METHODOLOGY

Data Collection Methods

According to Döringer and Bortz (2016, p. 599), there are many possible approaches to data collection in qualitative studies, and they do not need to follow a linear sequence. Rather, they can take a circular form, where interim results from the analysis inform and shape ongoing data collection and interpretation. This principle formed the basis of this study. The processes of literature review, field notes and reflection sessions with community musicians and children's day care professionals, did not occur in a fixed order. Instead, they unfolded concurrently and influenced one another, creating a dynamic and iterative research process.

- Literature review: This paper begins by exploring the dynamic relationship between music and language, with particular attention to bilingualism and multilingualism.
- Field notes: Every two to three months, I visited community music sessions to conduct observations, capturing participant interactions, linguistic practices, and musical engagement. These sessions often took place in outdoor settings, such as parks, to promote accessibility and inclusivity.
- Reflection sessions with community musicians and children's cay centre professionals: Semi-structured reflection sessions were conducted by me every two to three months during the second pilot phase, guided by open-ended questions.

Data Interpretation

This study draws conceptually from the logic of the documentary method (Döring & Bortz, 2016, p. 602), which approaches qualitative data not as objective facts, but as the result of collective meaning-making through situated practices. This perspective aligns with the interpretive synthesis used here: the literature review, field notes and reflection sessions with community musicians and children's day care professionals were analysed through a process of descriptive interpretation, capturing how multilingualism emerged and was negotiated in the second pilot phase of the Munich CM Project.

INSIGHTS/FINDINGS

Literature Review

This section aims to explain how I establish a connection between multilingualism and music education more broadly, and how this connection is situated within the field of community music. According to Murphey (Murphey, 1990), building on the work of Barber (Barber, 1980) and Krashen (Krashen, 1983), songs possess a unique ability to embed themselves in memory, in part due to their resemblance to inner speech, which he calls 'song stuck in my head phenomenon'. The interplay between music and language is particularly salient within educational contexts. Language learning is inherently multifaceted, and music education can significantly enhance several key areas, including:

- Active listening (Emery, 1991; Hugo & Horn, 2013)
- Vocabulary acquisition (Castro Huertas & Navarro Parra, 2014; Medina, 1990, 2003)
- Reading skills (Butzlaff, 2000; Rautenberg, 2015; Tendall, 2009)
- Grammar comprehension (Gordon et al., 2015)
- Pronunciation (Moradi & Shahrokhi, 2014)

These observations underscore the intricate relationship between music and language. However, how does bilingualism/multilingualism factor into this dynamic? Note: *Definitions of bilingualism and multilingualism vary across sources. In this paper, bilingualism refers to the use of two languages, while multilingualism refers to the use of two or more languages.*

Bilingualism refers to proficiency in two languages, while multilingualism encompasses fluency in more than two. The conceptualization of bilingualism has evolved significantly over time. Initially, it was narrowly defined as complete fluency in both languages (Bloomfield, 1933 in Harding-Esch & Riley, 2003, p. 23). However, subsequent research has demonstrated that bilingual individuals often possess dominant and non-dominant languages (Pearson, 2008). To account for the complexity of bilingualism, various types and categories have been established, such as early/late bilingualism, balanced/unbalanced/passive bilingualism and elitist/folk bilingualism (Pearson, 2008; Harding-Esch & Riley, 2003).

Research indicates that both bilingualism and music training influence brain networks responsible for executive control over behavior (Schroeder et al., 2016). A study by Neumann et al. (Neumann et al., 2024) demonstrates that bilingual musicians exhibit superior ability in filtering out irrelevant linguistic information. Similarly, Liu and Kager (2017) suggest that bilingual infants display heightened sensitivity to musical elements, a skill attributed to enhanced acoustic sensitivity developed in bilingual environments. In his research with Turkish-German bilingual children and their families, Inceel (2018, 2023b, 2023a) observed that music serves as a potent tool for simultaneously promoting multiple languages and cultures. However, the effective integration of these elements into educational practices necessitates deliberate planning and heightened awareness. The study concluded that there is a critical need for more accessible resources—such as books, journals, workshops, and seminars—designed to support both parents and children.

According to Edwards (Edwards, 2012, p. 80), language is not merely a tool for communication but also a powerful symbol of identity, cultural belonging, and social cohesion. As a result, preserving and maintaining languages is of critical importance, particularly for communities at

risk of linguistic and cultural erosion. Therefore, I consider multilingualism an important aspect of community music, as it aligns with several key concepts within the field:

- Cultural Democracy: As proposed by Higgins (Higgins, 2007, 2012, p. 32), cultural democracy values all cultures equally. Since language is a fundamental component of culture, multilingualism supports this principle by embracing all languages with the same inclusive spirit.
- Hospitality: Higgins (Higgins, 2009, 2012, p. 133) also describes hospitality as a core value in community music. Language can serve as a means of welcoming individuals into musical practice, offering a sense of belonging through linguistic recognition.
- Inclusion: Higgins and Willingham (Higgins & Willingham, 2017, p. 4) highlight inclusion as central to community music, particularly in fostering connection across differences. Yerichuk and Krar (2021) further expands on this by framing inclusivity as an intentional act of involving more people. Multilingualism supports both interpretations: it enables communication and reflects a conscious decision to create space for more participants.
- Diversity: Celebrating linguistic diversity is one way of "celebrating the differences" (Higgins & Willingham, 2017, p. 4), a common value in community music, by acknowledging and valuing the presence of multiple languages.
- Agency: Although agency can be a complex concept to apply to young children, Dansereau and Ilari (2017), drawing on Smorholm (2016 in Dansereau & Ilari, 2017) and Gottlieb Gottlieb (2000 in Dansereau & Ilari, 2017), explain how "*babies and young children transform the realities of those in their surroundings, and thus, their own realities*." In this context, multilingualism can serve as a medium through which young children express their identities - not only through the dominant language, but also by engaging with the heritage languages present in their environment.

Field Notes

Field notes from the Munich CM Project further illustrate how a multilingual approach can be successfully implemented in community music, creating inclusive learning environments for children, parents, community musicians, and children's day centre professionals alike.

Example from a community music session (May 2023)

The community musician initiated the session with a simple rhythmic exercise, involving alternating pats on their knees from right to left, and encouraged participants to join. As participants maintained the rhythm, the community musician introduced a ukulele and performed a German version of "The Hello Song," drawing inspiration from Pete Moser. During a subsequent conversation, it was revealed that the community musician had personally translated the song's lyrics into German. Even though Moser is a native English speaker—and this example may seem unusual given the asymmetrical power dynamics between English and many minority languages—the significance lies in the openness of the song and activity, which inspired the community musician to adapt it for multilingual use. The song's narrative centred around walking down the street and greeting friends. Each time the phrase "…and I see…" occurred, the community musician called on a parent and a child, greeted them personally, and invited them to choose how they would like to be greeted—sometimes in their native languages. This inclusive approach encouraged participants to express themselves in their heritage languages, enriching the

session with multilingual and multicultural engagement. Following the song, the community musician reintroduced the ukulele, this time pronouncing participants' names in a slower rhythm. This method proved particularly effective for younger children and those with limited proficiency in German. The session did not further include multilingual songs and continued with more songs and exercises and concluded with the distribution of shaker eggs, allowing participants to experiment with the instruments by tapping them on various parts of their bodies.

Open Singing Event (October 2023)

The event attracted approximately 200 children aged 0-6 from local daycare centres, along with around 40 adults (Inceel & Kurz, 2024), including educational staff and seniors from the church community. I facilitated the workshop, which introduced the concept of open singing in public spaces. Here again, I applied some multilingualism examples, for instance, applying the "Hello Song" that I learned by Shirley Salmon, I simply made a multilingual version, where people in the group could sing in the language that they want to.

Workshop for community musicians and children's day centre professionals (December 2023)

Reflecting on the outcomes of the reflections, Ute Kurz, co-project lead, and I decided to develop a workshop for children's day centre professionals and community musicians to address multilingual approaches in music education. Organized by Ute Kurz and with content prepared by myself, the seminar was held on December 6, 2023, and was attended by representatives from 10 to 15 children's day centres. During the session, I shared techniques and insights derived from the project, including strategies for conceptualizing multilingualism on a continuum and tailoring methods and techniques to specific educational objectives. The participants expressed considerable appreciation and enthusiasm for the workshop, with many indicating their intention to incorporate these practices into their own professional activities.

Reflection sessions with community musicians and children's day centre professionals

Children's day centre professionals participating in the project expressed that they felt inspired to incorporate more music into their activities with children. Additionally, all community musicians and children's day centre professionals involved in the sessions reported regularly incorporating multiple languages into their musical practices. They observed that this multilingual approach not only motivated children but also engaged staff members. Interest in further professional development emerged as a key outcome of these reflections. Community musicians and children's day centre professionals expressed a strong desire for additional training on multilingualism and its integration into music education, recognizing its potential to enhance their practices and broaden their impact.

DISCUSSION

To assess the project's impact on multilingualism, I apply Howell's indicators of success (Higgins & Willingham, 2017, pp. 83–86), based on the examples discussed above.

- Happiness: Multilingual practices contributed to a positive atmosphere: parents, children, and educators looked feeling happy during the sessions.
- Engagement: Participation in the community music sessions was enthusiastic across all groups, including children and parents. Educators later expressed interest in additional training opportunities, which suggests a high level of engagement. However, the data does not reveal whether these developments extended into other contexts—such as whether educators began incorporating multilingualism into other activities, or if children and parents felt more comfortable using multiple languages outside of the community music setting.
- Confidence and Esteem: No specific data were collected on this indicator during the project.
- Learning: If learning is defined as acquiring knowledge about each other's languages, this was not directly observed in the project settings. Language learning is a complex and context-dependent process. However, what was clearly observed was a strong appreciation for linguistic diversity, which represents a meaningful starting point.
- Musical: The musical materials produced during the project can be described as interesting, engaging, and effective. However, the multilingual aspect within the musical content remained limited.

Potential for Growth/Limitations

While music holds significant potential to promote multilingualism, it can also risk reproducing asymmetrical power dynamics (Josties & Gerards, 2019). Language is not merely a neutral tool for communication; it operates within complex systems of power and hierarchy (Edwards, 2012). In educational contexts, power dynamics between languages may become more visible. For example, in some German schools, Turkish-speaking children have been forbidden from speaking Turkish with one another (Lüders & Schlenzka, 2016; *Türkische Gemeinde empört über "Sprachverbote" für Grundschülerin*, 2020). Ahmed (2024, p. 115) critiques diversity and inclusion initiatives for at times masking whiteness rather than addressing structural inequalities. This raises a critical question: does incorporating songs in multiple languages within community music and/or music education genuinely promote inclusion, or does it risk creating an illusion of diversity—one that leaves existing power structures unchallenged? Singing in different languages can become a performative gesture, a symbolic act of inclusion that does not fundamentally disrupt dominant linguistic or cultural hierarchies. Considering this, one of my goals for the upcoming phases of the project is to raise awareness among community musicians and children's day care professionals about these dynamics. The intention is to move beyond cultural dominance or exploitation (Rogers, 2006) and instead support more intentional, respectful, and empowering practices that celebrate difference while remaining critically engaged with structures of inequality.

CONCLUSION AND NEXT STEPS

This paper has illustrated how multilingualism was navigated across various settings within the Munich CM Project's second pilot phase, drawing on literature review, field notes, and reflection sessions. The insights suggest that community music may hold significant potential to promote multilingualism within the Munich CM Project. However, there remains room for growth in fostering a more mindful and intentional integration of multilingualism into community music practice—one that actively acknowledges and addresses asymmetrical power dynamics.

REFERENCES

Ahmed, S. (2024). *The feminist killjoy handbook*. Penguin Books.

Barber, E. J. W. (1980). Language Acquisition and Applied Linguistics. *ADFL Bulletin*, *12*(1), 26–32.

Bartleet, B.-L. (2023). A conceptual framework for understanding and articulating the social impact of community music. *International Journal of Community Music*, *16*(1), 31–49. https://doi.org/10.1386/ijcm_00074_1

Butzlaff, R. (2000). Can Music Be Used to Teach Reading? *Journal of Aesthetic Education*, *34*(3/4), 167–178. https://doi.org/10.2307/3333642

Castro Huertas, I. A., & Navarro Parra, L. J. (2014). The Role of Songs in First-Graders' Oral Communication Development in English. *Profile Issues in Teachers` Professional Development*, *16*(1), 11–28. https://doi.org/10.15446/profile.v16n1.37178

Dansereau, D., & Ilari, B. (2017). Where have all the little ones gone? Young children and community music. *International Journal of Community Music*, *10*(3), 237–246. https://doi.org/10.1386/ijcm.10.3.237_2

de Banffy-Hall, A. (2019). *The development of community music*. Waxmann.

de Banffy-Hall, A. (2020). Community Music in der Hochschulbildung. *Diskussion Musikpädagogik*, *87*(3), 17–21.

de Banffy-Hall, A. (2024). Das Community Music Netzwerk als Diskurs- und Transferplattform. *Kulturelle Bildung Online*. https://doi.org/10.25529/J4CZ-XX67

de Banffy-Hall, A., Haak-Schulenburg, M., Eberhard, D. M., & Haak-Schulenburg. (2025). *Community Music*. Deutsches Musikinformationszentrum. https://miz.org/de/beitraege/community-music

de Banffy-Hall, A., & Hill, B. (2017). Community Music in Deutschland? Müssen wir das Rad neu erfinden? In B. Hill & A. de Banffy Hall (Eds.), *Community Music: Beiträge zur Theorie und Praxis aus internationaler und deutscher Perspektive*. Waxmann.

Döring, N., & Bortz, J. (2016). *Forschungsmethoden und Evaluation in den Sozial- und Humanwissenschaften* (5th ed.). Springer.

Edwards, J. (2012). *Multilingualism: Understanding Linguistic Diversity*. Continuum International Publishing Group.

Emery, G. B. (1991). *Using Musical Activities To Improve the Listening Skills of Kindergarten Students*.

Goodwin, W. L., & Goodwin, L. D. (1996). *Understanding Quantitative and Qualitative Research in Early Childhood Education*. Teachers College Press, P.

Gordon, R. L., Shivers, C. M., Wieland, E. A., Kotz, S. A., Yoder, P. J., & Devin McAuley, J. (2015). Musical rhythm discrimination explains individual differences in grammar skills in children. *Developmental Science*, *18*(4), 635–644. https://doi.org/10.1111/desc.12230

Harding-Esch, E., & Riley, P. (2003). *The bilingual family: A handbook for parents* (2nd ed.). Cambridge Univ. Press.

Higgins, L. (2007). Growth, pathways and groundwork: Community music in the United Kingdom. *International Journal of Community Music*, *1*(1), 23–37. https://doi.org/10.1386/ijcm.1.1.23_1

Higgins, L. (2009). Community music and the welcome. *International Journal of Community Music*, *1*(3), 391–400. https://doi.org/10.1386/ijcm.1.3.391_1

Higgins, L. (2012). *Community Music: In Theory and In Practice*. Oxford University Press.

Higgins, L., & Willingham, L. (2017). *Engaging in Community Music: An Introduction*. Routledge.

Hill, B. (2017). Warum Community Music in Deutschland?: Warum München als Pilotprojekt? In A. de Banffy Hall, B. Hill, & A. de Banffy Hall (Eds.), *Community Music: Beiträge zur Theorie und Praxis aus internationaler und deutscher Perspektive*. Waxmann.

Hugo, A. J., & Horn, C. A. (2013). Using music activities to enhance the listening skills and language skills of Grade 1, English first additional language learners. *Per Linguam : A Journal of Language Learning = Per Linguam : Tydskrif Vir Taalaanleer*, *29*(1), 63–74. https://doi.org/10.10520/EJC141489

Inceel, S. (2018). *Bilingualism and Music Education: A Turkish-German Perspective* (1st, New ed ed.). Peter Lang GmbH, Internationaler Verlag der Wissenschaften. https://doi.org/10.3726/b14748

Inceel, S. (2023a). Buzz, Summ or Vizz? : Fostering Linguistic Diversity through Music Education Practices. *Orff-Schulwerk International*, *2*(2), 4–11.

Inceel, S. (2023b). Der Einfluss von Musik auf die Zweisprachigkeit: Theorie, Praxisbeispiele und türkisch-deutsche Perspektive. *Zeitschrift KU ZLB / Zentrum Für Lehrerbildung, Katholische Universität Eichstätt-Ingolstadt*, *6*, 42–50.

Inceel, S., & Kurz, U. (2024). Brücken bauen mit Musik: Community Music in Münchner KinderTagesZentren stärkt die Gemeinschaft im -Stadtteil. *Üben & Musizieren : Zeitschrift Für Instrumentalpädagogik Und Musikalisches Lernen*, *3*, 44.

Josties, E., & Gerards, M. (2019). Diversitätsbewusste Soziale Arbeit mit Musik in der (Welt-)Migrationsgesellschaft. In T. Hartogh & H. H. Wickel (Eds.), *Handbuch Musik in der Sozialen Arbeit* (pp. 112–137). Beltz Juventa.

Kertz-Welzel, A. (2009). A matter of comparative music education? Community music in Germany. *International Journal of Community Music*, *1*(3), 401–409. https://doi.org/10.1386/ijcm.1.3.401_1

KinderTagesZentren (KiTZ) in der Landeshauptstadt München. (n.d.). Muenchen - Das offizielle Stadtportal. Retrieved 9 May 2025, from https://stadt.muenchen.de/infos/kindertageszentrum-kitz.html

Krashen, S. D. (1983). The Din in the Head, Input, and the Language Acquisition Device. *Foreign Language Annals*, *16*(1), 41–44. https://doi.org/10.1111/j.1944-9720.1983.tb01422.x

Liu, L., & Kager, R. (2017). Enhanced music sensitivity in 9-month-old bilingual infants. *Cognitive Processing*, *18*(1), 55–65. https://doi.org/10.1007/s10339-016-0780-7

Lüders, C., & Schlenzka, N. (2016). *Schule ohne Diskriminierung*. Bundeszentrale für politische Bildung. https://www.bpb.de/shop/zeitschriften/apuz/221585/schule-ohne-diskriminierung/

Medina, S. L. (1990). *The Effects of Music upon Second Language Vocabulary Acquisition.*

Medina, S. L. (2003). Acquiring Vocabulary Through Story- Songs. *Mextesol Journal*, *26*(1), 11–16.

Moradi, F., & Shahrokhi, M. (2014). The Effect of Listening to Music on Iranian Children's Segmental and Suprasegmental Pronunciation. *English Language Teaching*, *7*(6), 128–142.

Murphey, T. (1990). The song stuck in my head phenomenon: A melodic din in the lad? *System*, *18*(1), 53–64. https://doi.org/10.1016/0346-251X(90)90028-4

Neumann, C., Sares, A., Chelini, E., & Deroche, M. (2024). Roles of bilingualism and musicianship in resisting semantic or prosodic interference while recognizing emotion

in sentences. *Bilingualism: Language and Cognition*, *27*(3), 419–433. https://doi.org/10.1017/S1366728923000573

Pearson, B. Z. (2008). *Raising a bilingual child: A step-by-step guide for parents* (1st ed.). Living Language.

Rautenberg, I. (2015). The effects of musical training on the decoding skills of German-speaking primary school children. *Journal of Research in Reading*, *38*(1), 1–17. https://doi.org/10.1111/jrir.12010

Rogers, R. A. (2006). From Cultural Exchange to Transculturation: A Review and Reconceptualization of Cultural Appropriation. *Communication Theory*, *16*(4), 474–503. https://doi.org/10.1111/j.1468-2885.2006.00277.x

Schroeder, S. R., Marian, V., Shook, A., & Bartolotti, J. (2016). Bilingualism and Musicianship Enhance Cognitive Control. *Neural Plasticity*, *2016*(1), 4058620. https://doi.org/10.1155/2016/4058620

Tendall, R. A. (2009). *The effects of singing and movement in a K–1 Reading First program* [Doctoral dissertation, The University of Iowa]. https://www.proquest.com/openview/2d438ea1f12861a06a55324db647a2cb/1?cbl=18750&pq-origsite=gscholar

Türkische Gemeinde empört über "Sprachverbote" für Grundschülerin. (2020, July 23). RedaktionsNetzwerk Deutschland. https://www.rnd.de/politik/turkische-gemeinde-emport-uber-sprachverbote-fur-grundschulerin-IG2LI36MID7IEO73R43N53634M.html

Yerichuk, D., & Krar, J. (2021). The Problem of Community: What Does It Really Mean to Be Inclusive? In L. Willingham (Ed.), *Community Music at the Boundaries* (pp. 7–25). Wilfrid Laurier University Press.

CMA
Community Music Activity