Music Education, Legality and Social Inclusion in Italy

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Abstract
The rising of foreign children who arrive in Italy, requires research and realization of host locations, aimed at guaranteeing rights such as: the protection, education, housing and education. This as required by the International Convention on the rights of the child of 1989, ratified by the Italian Government in 1991 and subsequently saw its application in the national context, through applicative regional laws. This presence may pose a problem to be solved with appropriate tools, but is an huge opportunity to experience and further implement social inclusion mechanisms. Music is one of the distinctive aspects of being human and can be a bridge to connect people and culture, arts and humanities.
Music education can encourage journeying together towards transformative musical experiences. Creating opportunities for active music participation means finding ways to increase accessible pathways that lead toward meaningful musical engagement. Music education is a way for social Inclusion: the research wants to investigate the emphases the importance of making connections among people, across issues, and over time. By encouraging expansive and ongoing frameworks for interaction the research seeks to create engaged populations and communities of practice and the differences can only take place in a safe, positive, and nurturing environment.

Introduction

This Study Paper explores the topic of using music education activities as a way to address Social inclusion (SI) and Respect for diversity (RfD) with children. It is intended to inform the development of appropriate activities for the SI and RfD issue area, particularly those which address the use of music in projects with young children.

This contribution wants to expose a reflection on what emerged during my research over the past two years, dedicated to an innovative music education approach for legality and social inclusion: Il Sistema and Community Music Activities.

These two different models that come from Venezuela and the UK, have based their educational approach on the music practice: the research hypothesis indicates making musc as huge opportunity to experience and further implement social inclusion mechanisms. Music is one of the distinctive aspects of being human and can be a bridge to connect people and culture, arts and humanities. Music education can encourage journeying together towards transformative musical experiences. Creating opportunities for active music participation means finding ways to increase accessible pathways that lead toward meaningful musical engagement. Music education is a way for social Inclusion: the research has investigated the emphases the importance of making connections among people, across issues, and over time. By encouraging expansive and gongoing frameworks for interaction the research seeks to create engaged populations and communities of practice and the differences can only take place in a safe, positive, and nurturing environment. The new goldfield context we are seeing in these last years in Italy, bring us to make important reflections. The rising of foreign children who arrives in Italy, requires research and supports, aimed at guaranteeing rights such as: the protection, education, housing, in a safe context with legality and social inclusion in the way draw from the International Convention on the rights of the child of 1989, ratified by the Italian Government in 1991

In Art. n.27 – is mentioned:

States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development.
The parent(s) or others responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development.

There is evidence to suggest that engagement in musical activities may impact on social inclusion (sense of self and of being socially integrated). Tackling social exclusion and promoting social inclusion are common concerns internationally, such as in the European Union, and there are many different Government ministries and agencies globally that see the arts in general, and music in particular, as a key to solving social problems. The brainchild of José Antonio Abreu, El Sistema, a music education program for aspiring orchestra musicians launched in Venezuela for students of limited means and now spreading to other parts of the world, has become a subject of interest to music teachers and teacher educators in Italy.   As part of a wider evaluation of a national implementation of a new model of music education as social impact, for Primary-aged children in Italy ("Il Sistema - Italian inspired

program"), I was taken to assess any possible relationship between (a) children's developing in music education behavior and (b) their social inclusion in sense of self and of being socially integrated. Subsequently, it was possible to match data from n = 72 Nucleos and 3100 participants, drawn from the last 2 years of data collection (2014–2016), in terms of each child's individually assessed musical ability (based on their practice in singing and playing an instrument). In addition, I have collected qualitative data from written responses to a specially-designed questionnaire that included a set of statements related to children's sense of being socially included, and being part of Community in the way of model of Community Music.

1 What is El Sistema[1]?

El Sistema is a unique program, designed to achieve social change and to offer children of underprivileged communities an intensive music education through the ensemble practice. It was founded in 1975 by José Antonio Abreu and it has become a very successful program, involving around 400.000 children, and boasting about 60 children's orchestras, 200 youth orchestras, 30 professional orchestras, and dozens of choirs. El Sistema's philosophy is based on the main idea of music as a vehicle of social change: the search for musical excellence teaches students to strive for quality in all areas of their life. El Sistema is a publicly financed voluntary sector music education program in Venezuela, founded in 1975 by Venezuelan educator, musician and activist José Antonio Abreu[2] which later adopted the motto Social Action for Music. To say it another way, it is "free classical music education that promotes human opportunity and development for impoverished children,"as quoted from the International Journal of Applied Psychoanalytic Studies[3]. By 2015, according to official figures, El Sistema consisted of over 400 music centers and 700,000 young musicians. The program provides 4 hours of musical training and rehearsal per week day after school, as well as work on the weekends4. The program is known for rescuing young people in extremely impoverished circumstances from the environment of drug abuse and crime into which they would likely otherwise be drawn. The Venezuelan government began fully financing Abreu's orchestra after it succeeded at "International Festival of Youth Orchestras" in 1976 in Aberdeen, Scotland. From the beginning, El Sistema fell under the dominion of social-services ministries, not the ministry of culture, which has strategically helped it to survive. The current Chavez administration has been the most generous patron of El Sistema so far, footing almost its entire annual operating budget as well as additional capital projects. Abreu received the National Music Prize for his work in 1979 and he became Minister of Culture in 1983. Abreu was appointed as Special Ambassador for the development of a Global Network of Youth and Children orchestras and choirs by UNESCO in 1995, also as special representative for the development of network of orchestras within the framework of UNESCO's "World Movement of Youth and Children Orchestras and Choirs". At the time, its network of 102 youth and 55 children's orchestras (numbering approximately 100,000 youngsters) came under the supervision of the Ministry of Family, Health and Sports. As "El Sistema", its goal is

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[1] The text of this paragraph has been supported from El Sistema documentations, published inhttp://fundamusical.org.ve

[2] Abreu A. (2012). As quoted in Tunstall, p. 273

3 Slevin,(2013) E. Psychoanalysis and El Sistema: Human Development through Music. In International Journal of Applied Psychoanalytic Studies, June 2013, Vol.10(2), pp.132-140

4 Lesniak,M. (2012). Music Educators Journal,Vol. 99, No. 2, pp. 63-66

to use music for the protection of childhood through training, rehabilitation and prevention of criminal behaviour (Tunstal, 2012). In September 2007, with Abreu present on the television program, President Hugo Chávez announced a new government program, Misión Música, designed to provide tuition and music instruments to Venezuelan children. It has been noted that "various ministries oversaw El Sistema until two years ago. Today El Sistema is a supported by the government Program. It has started to introduce its music program into the public-school curriculum, aiming to be in every school and to support 500,000 children by 2015.[14]   The project has been extended to the penal system. On 25 May 2008, Leidys Asuaje wrote for Venezuelan daily El Nacional:

"The plan to humanize jails through music began eleven months ago under the tutelage of the Ministry of the Interior and Justice and FESNOJIV...."

Many begin attending their local El Sistema center, called a "nucleo," as early as age 2 or 3, with the vast majority continuing well into their teens; attending up to six days a week, three to four hours a day, plus retreats and intensive workshops. Participation is free for all students. The country now has over 500,000 students with plans to expand it to serve 1,000,000 annually.

1.1   El Sistema's approach to music education

El Sistema is considering the model of music education for changing life most studied in the world right now. There are many projects that were born in Europe, Asia and America, Africa and Oceania inspired by this model.   El Sistema promotes intensive ensemble participation from the earliest stages, group learning, peer teaching and a commitment to keeping the joy and fun of musical learning and music making ever-present. I reproduce below the main themes that characterize the Venezuelan project[5]. The backbone of El Sistema training is preparation for participation in orchestral ensembles, which are the soul of the nucleo community and culture. Of equal importance are choral singing, folk music, jazz, special needs programs, and various other ensembles, which adapt well to a diversity of musical genres and origins.

The fundamental elements[6] of educational approach in El Sistema (which are continually being refined) are:

Learning Sequence	Kids of preschool age begin with work on body expressiveness and rhythm. Encouraging the children to keep their bodies active while playing (without losing technique) is a key feature of the program in later years. At age 5, children pick up their first instruments, starting with the recorder and percussion. They also join a choir in order to build community through ensemble work. By

[5] http://www.elsistemausa.org/el-sistema-in-venezuela.htm
[6] The structure of this list was derived from http://www.elsistemausa.org/el-sistema-in-venezuela.htm

	age 7, all students can pick their first string or wind instrument. Kids can change instruments but are not encouraged to do so frivolously.
Instruction	Early instruction includes singing and playing with the student's instrument, often focusing on a single note within a group song; this helps to develop a sense of quality sound. Learning how to use full standard notation often takes many years and is incorporated into their learning organically. There are three levels of practice every week: full ensemble work, section work and private lessons. Students often encounter the same teacher in both their group and personal lessons. This allows student to progress quickly, as bad habits are quickly corrected and good habits are regularly enforced.
Learning through Performing	Students play in front of audiences as much as possible. This reduces the pressure of formal performance, and allows performing to become a natural part of their musical life. Students frequently watch their fellow students perform, allowing them to both see and be inspired by the accomplishments of their peers. From a young age, the students are exposed to the variety of orchestras within the system, from the lowest level to the internationally successful Simón Bolívar Youth Orchestra
The Environment	El Sistema's primary focus is to create a daily haven of safety, joy and fun that builds every child's self-esteem and sense of value. Discipline is relaxed but enforced. Attendance is not an issue; the children want to be at their local nucleo for themselves, their teachers and their fellow students. Hard work and true achievement are crucial to the success of El Sistema. However, a feeling of fun is never forgotten.
Teachers	The majority of El Sistema teachers and nucleo leaders are former students of the program. They understand both the social and musical mission of the program — they nurture both the individual person and the musician at the same time.

	Teachers are able to provide individual attention to each student. If they notice a child has missed a second day at the nucleo without prior notice, they often go to the home to enquire about the absence
Curriculum	El Sistema has a national curriculum, including an established musical sequence. However, local leaders can customize their program. When a local experiment produces good results, it is shared and possibly adopted everywhere. All of the musical curriculum starts with simple arrangements of big pieces with big sound. These masterworks are often reintroduced as the children progress through the system. As Gustavo Dudamel says, "We have lived our whole lives inside these pieces. When we play Beethoven's Fifth, it is the most important thing happening in the world."
Music	El Sistema introduces its students to both internationally known classical composers and Latin American composers and Venezuelan folk musicians.
Work with Parents	El Sistema takes considerable time working with the parents of students. For a child of age 2 or 3, teachers make home visits to ensure that the family understands the level of commitment required of them. As the students begin to learn their instruments, teachers instruct parents on how best to support their child's practice schedule at home, giving feedback and encouragement. If a student gets into a youth or city orchestra, they will receive a stipend; this not only honors his/her accomplishments but places real value on the music making for the family, so they don't need to pull the child out of El Sistema to work.
Building Community	El Sistema grows from loving children first and loving music second. Emphasis is placed on creating a community that supports one another. Teachers and students alike are invested in both personal and community success, creating a place where children feel safe and challenged. El Sistema graduates leave with a sense of capability, endurance and

	resilience — owning a confidence about taking on enormous challenges in their lives. A deep sense of value, of being loved and appreciated, and a trust for group process and cooperation, enables them to feel that excellence is in their own hands.

In Addition, the practice of Cooperative learning is and importan way to learn and teach in this context. **Carol Huffman** has taught and lectured on music education throughout the U.S. and Canada. She is currently Adjunct Professor at Indiana University's Jacob School of Music, where she teaches courses on early childhood and elementary general music education.

Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom has changed the way I teach and the way my students learn. Carol [Huffman] has done an excellent job explaining the principles of cooperative learning and guiding the music teacher in how to be successful implementing it in the music classroom." —Peggy Benkeser, Music Teacher at Cliff Valley School (Huffman, 2013)

When cooperative learning is set in place, the students become teachers of other students, and the teacher becomes the facilitator. Ideas come from the students, and develop into learning and activity. Students become more independent and responsible for their own learning, and are more capable of applying what they have learned to solve problems within the framework of the subject. The teacher clearly will realize that the students are excited to learn, to share their ideas, and to work with their peers. And the teacher learns, too! Cooperative learning creates a happy, enthusiastic environment that benefits everyone, and helps students thrive in the 21st Century. My dream for you is that you discover how cooperative learning can enhance and even transform your music teaching, and provide your students with opportunities to embrace music with the joy and natural abandon that children possess. The functional, educational, artistic and administrative structure that gives shape to El Sistema is the Nucleo. There Orchestral and Choral programs are carried on: the Nucleo is a haven of safety, fun, joy, and friendship, with an ethos of positivity and aspiration, where all students are encouraged to explore their potential. The nucleo's walls are porous membranes, open to the community, with community members often volunteering, and using the facility often to support other community needs.

2 From Venezuela to the rest of the World

Can music play a part in reducing knife crime, drug addiction and all the rest of society's ills? Yes, it can. It already has in Venezuela and it is already producing extraordinary changes in many Coutries, where are active most impoverished communities. Teachers are reporting hugely increased levels of concentration, discipline, motivation and attendance. Today El Sistema is a tested model around the World. Many Inspireds Programs have applied this music program, that can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation's neediest kids.

According to Maria Majno (2012), exports of El Sistema are now reaching the Far East with sustained attempts, for instance, in Korea and China. Australia has also been effectively spreading its own message to nurture special musical talent ,38 and in Africa, attempts like that of K. Devroop39,40 struggle with utmost dignity to introduce the resources of music on a smaller scale, in spite of apparent dismissal by those who downgrade this strife as an irrelevant concern where survival is at daily stake. Latin America, Africa, Asia, Oceania and Europe has trusted in this project to produce a change in their social context.

The Sistema Europe, founded in 2012, is a Network open to all European Sistema and Sistema-inspired organisations and individuals who aspire to carry out activity true to the principles of Venezuela's El Sistema. (Sistema Europe's articulation of these principles can be found below). Sistema Europe exists to take forward the Sistema vision, created by J.A. Abreu, in the different European situations.The Network is run by the **Sistema Europe Association**, a non-profit organisation established in 2014 with a legal seat in Austria. Through the Sistema Europe Network members can share, develop and learn about Sistema practices in Europe, plan joint projects, attend common performance and training events, seek mutual advice and guidance, and exploit appropriate funding opportunities[7].

3 The Italian Inspired Program: Il Sistema delle Orchestre e dei Cori giovanili ed infantili in Italia

In 2010, thanks to the stimulus of Maestro Claudio Abbado — an enthusiastic supporter of the Venezuelan project since 1999 - El Sistema was established in Italy, called "Il Sistema delle Orchestre e dei Cori giovanili e Infantili in Italia (Onlus)". Currently there are more than 65 Nucleos in Il Sistema National Program. The Italian Sistema delle Orchestre e dei Cori Giovanili e Infantili can be used as a paradigm.

As Maria Majno writes in a brilliant article on the Annals of New York Academi of Scinces (2012):

Today, in Italy, the project is rapidly taking shape by implementing a national structure with official ties to the original model (a bilateral agreement that was signed in February 2011). In parallel, a network of regional initiatives is developing, with marked features in relation to the local characteristics that are a distinguishing trait of the country's eclectic style. According to the very diverse regional contexts, the focus may be directed to widespread in-school training (e.g., the Alto Adige/South Tyrol region), to the involvement of children as ambassadors of peace (Pequeñas Huellas in Piedmont), to a full-fledged, established music school renewing its course (Fiesole in Tuscany), to expanding youth ensembles (Emilia-Romagna), to pilot projects for the disadvantaged (the southern regions and a number of immigration-laden communities), or to productions aiming for higher artistic results, as in the previously mentioned pyramid of increasingly proficient ensembles, with exposure that rewards musical excellence.

From 2010 to 2016, the Italian network of regional initiatives is developing: in 2010 we had 15 Nucleus and in June 2016 we have 72 Nucleus.

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[7] http://www.sistemaeurope.org/

Fig. 1   Implementing Italian network
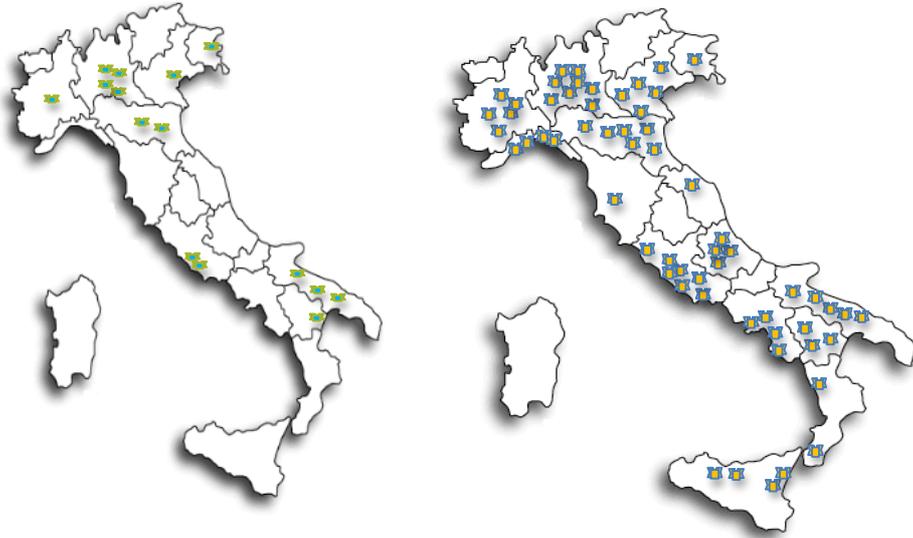
In Italy, as well as in Venezuela, most of activities are held in the Nucleos. Most of them are active children's orchestras, but there are also operational a special educational projects for children with disabilities, in particular deaf, that "singing" along with the other young musicians moving gloved hands (Coro Manos Blancas).

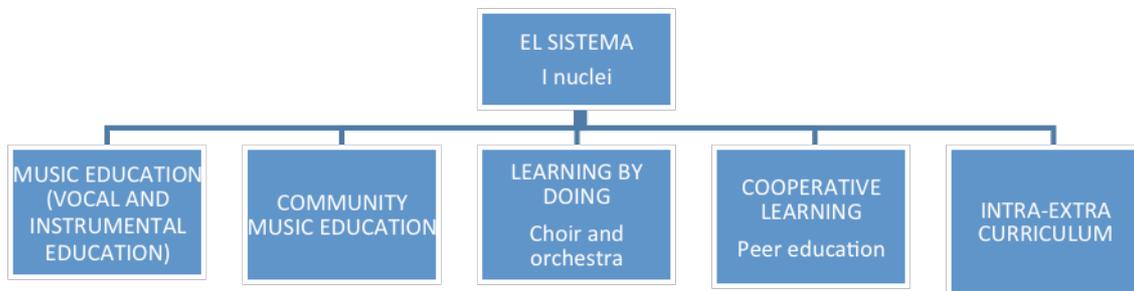The most important goals of Italian Program, are to promote:

Fig. 2   Main goals of El Sistema

The main aims of the Program are: fighting educational poverty with music; teaching to the children to succeed in a collaborative environment at the highest level, building their personal confidence and self-worth, and encourages the children to recognize that they exist as an important piece of a bigger picture. Each of these facets is crucial to developing healthy children who will contribute to the future of our community.

3.1   Il Sistema in Italy: investigating fighting poverty with music. A quali-quantitative research.

In Italy poverty is a significant and growing problem. Children raised in poverty today will grow up in circumstances that, the data tell us, will give them a small, if not negligible, chance of following a path that will lead them to a markedly better place than where they began. The weight of the evidence from both experimental and

non-experimental studies and research that attempt to isolate the impact on children's well-being of growing up in low-income families suggests that increases in income for poor families are causally (positively) related to children's outcomes. The research project aims at investigating how music education could be an effective instrument for social change not only through individual practices, but also through group ones, in order to develop and implement cultural, artistic, social, treatment and economic resources, making them available to children and teenagers. In this way, the research has investigated and analysed the different models according to their similarities, differences and their application of the El Sistema pedagogical goals within the context of formal, informal and non-formal Italian Music Education settingsThe research then also provided an opportunity to organize and reorganize the documentation gathered in the archives of the Italian section of Il Sistema, collected in the first 5 years of the national program. In detail, the main contents of the research are:

- the reconstruction of the origins and of the theoretical foundations of El Sistema and Community Music models;
- the identification of its most influential several projects in the world and gathered a panel of leading scholars to identify the key concepts;
- the analysis of the contribution of the models to the Italian experience debate and the identification of practical applications and uses of its pedagogical principles in Italian educational programs settings – formal, informal and not formal contexts;
- a critical consideration about the ideas and the educational goals of the movement;
- a monitoring about the ideas and the educational goals of the Italian movement and state of art;
- the possibility that the founding principles of the Community Music can be traced in the experience of the Il Sistema Italian programs.

As regards the *research objects*, they are related to the will of:

- make Italian people know better the work of the scholars members of this pedagogical movement;
- offer a contribution to the music educational and pedagogical theory in Italy;
- offer an analytical mapping and screening of the state of the art of the active projects until June 2015, including organizational and didactic information.
- start educational debate especially about the role of music as instrument for social change, multicultural integration and inclusion;
- Find new paths for future research in the field of the relationship between music education and social inclusion.

To realize the project I used the following *instruments* of research:

- Bibliographical research and literature analysis;
- Interviews to the panel of scholars belonging to the models and to other experts;
- Identification and analysis of Multiple Case Study - a practical application of the ideas of the movement in a concrete educational setting.
- On site observation and partecipant observator;

Documentation has taken place through articles, blogs, photo, journals, and in program documents for El Sistema-inspired programs. Two Web-published essays on El Sistema have been written by arts advocate and teaching artist, Eric Booth. These are El Sistema's Open Secrets (2011) and Thoughts on Seeing El Sistema (2008).

The research design is based on qualitative and quantitative approaches. Qualitative and quantitative data were collected through interviews, supporting materials, audiovisual recordings, focus groups and questionnaires were given to program staff, teachers and other interested parties have helped to find answers.

The research project was developed in two main phases. In the first investigation phase (from January 2013 to June 2014), it was necessary to structure a theoretical framework of reference, founded on the theoretical and empirical studies already conducted on the topic, which were carefully selected by means of a critical review of existing literature on the theme.

This was followed by an investigation of the implementation of Il Sistema in Italy, through a national analytical mapping and screening of the state of the art of the active projects until June 2015, including organizational and didactic information.

In the second phase (from July 2014 to June 2015), the investigation focused on the identification of an international model which could be compared with the Italian reality, in order to identify an identity which could be recognizable also in terms of pedagogical orientation and methodological choices. By analyzing in depth the model outlined in this way, a reading was then made through the lens of the CM, in order to identify in it functions of inclusion, participation and empowerment.

The analysis of the literature and the international documentation (UNESCO, Seoul Agenda: Goals for the Development of Arts Education EMC European Music Council and Bonn Declaration, et al.), highlighted not only the cultural need of a more widespread music education, but also the global need for music to become a fundamental heritage for everyone, as specific disciplinary education and boost to the development of both personal and community's potentialities, through the huge value of inclusion and multicultural integration of which music avails itself, and at which each contemporary society should tend (Disoteo, 2012).

From the findings from my research, community and multiculturalism appear with an important recursion during investigation in the more than 70 Nucleo interviewed, of which 78% say they use a multi-music group practice professional choirs and orchestras (that is active not only in musical education, but pay attention to CSR report, with the promotion of diversity, inclusion). Approximately 58% of italians Nucleo are "other strategy" of educational and relational intervention in the context of prevention, education and recovery, aimed at different stages of life (childhood, adolescence, youth) with particular emphasis on the migration process of individuals and immigrant communities. In that dimension, we must not forget that the child who comes from a family of immigrants with a long tenure is more involved in the kinds of relationships that directly affect the dynamics of acceptance and rejection, of integration and assimilation, the recognition and disavowal, equality and diversity. Never as in this direction on making music together can help the child understand the differences and give them value.

The music becomes the means to include, to communicate in multicultural, where the language and its facilities vary from culture to culture, but each of them can claim equal importance and value: in the same way works the *Community Music approach.*

Born in England around the year ´60 and spread like wildfire in the US and around the world up to Northern Europe according to diverse models, *Community Music* (CM) is now identified by a common denominator, that of Music Making, which aims to encourage and support for all ages and at all levels of society the development of individual music skill and ability in educational settings at risk in special contexts, in contexts of distress by promoting inclusion and multicultural integration (Mullen, 2015).

Community Music is an instrument of renewal, that is brought about through dialogue, democratic education, with the collaboration of all parties, with the removal of all forms of hierarchical view, including all as active members and protagonists of musical action, also by means of educational strategy offered by peer education (Elliot, 2013)

Within this project, the teacher is not a "conductor" but a "facilitator" with the goal that each participant can express their own abilities and feel gratified (Higgins, 2012).

Although the use of the term ' ' has spread rapidly over the past decade, there is a general agreement on the definition (cf. Veblen, 2004, p. 1). However, 4 central features can be identified: music-making cooperative, inclusive community development through music and personal identity and musical development.

The International Society for Music Education (ISME) from 1982 constituted a specific Commission "Community Music Activity (CMA)" in order to facilitate the exchange of information on relevat areas to the field of music in the Community.

In the pedagogical approach of everyone has the right and the ability to make, create, and enjoy the music; making music should be encouraged and supported at all ages and at all levels of society. Everyone must have the opportunity to build personal and communal expressions of artistic, social, political and cultural will; the musical excellence and innovation must be supported to contributing to economic regeneration and improvement of the quality of life for all.

In many of the pedagogical ways, we can compare Il Sistema Italia model with Community Music approach.
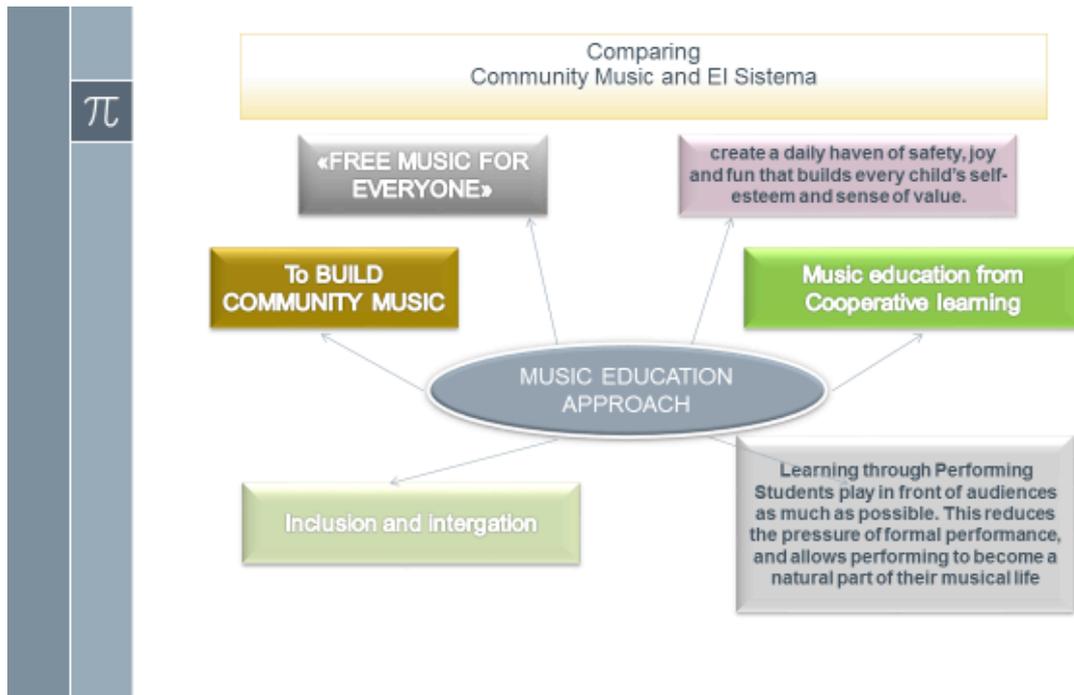
Fig. 3Community Music and El Sistema

It is therefore apparent from the data of the research, which the Italian System, albeit with the necessary adjustment related to the social and cultural context, may be attributable to such innovative pedagogical orientation in our country, putting at the Centre of its mission the diffusion of music for all, where differences become riches for the individual and for the community, providing an opportunity for the promotion of the educational values underlying the legal and democratic civil life and turning positively to several individual, social, and cultural dynamics and expressive.

3.2   Some observations about the results

In italian Il Sistema, making music together is to enter into relationships with others, get in touch with another identity, that is with someone who is "different" from me. And through this gesture, as well as develop greater awareness of my identity, I can become richer (Tunstall, 2012).   But   sometimes,   on   a   social   level (and educational) trying to undo the "diversity" that makes us all so wonderfully unique, you tend to work more on the collective and the individual, to create universes, similar communities where the single is identify with the group and the plurality of the subjects is not always respected. The presence of the "other" in society as in the school, generates conflicts, undermines normal operation and strongly influences the formation and growth of the individual, especially if it involves children or teenagers.

In this regard, the research could shed light on the attention that teachers involved in music programs can pay major attention to the respect and appreciation of the personality of each boys and girls, their history, their roots, their culture. In this way we can compare il Sistema and Community music approach: If the pedagogical approach in our Country expresses uneasiness and concern about the education of the new generations, the needs to build strong personalities who can oppose the easy world of violence, bullying, and meaningless and weakness of individuality, the experience of Il Sistema may be that bridge between the processes of integration and

inclusion of which our company is claiming the need : the data shows strongly the pedagogic nuclei oriented to the principle of empowerment which is the set of knowledge, skills and competences that allow an individual or a group of setting goals and formulate appropriate strategies to achieve them using existing resources (Elia, 2011).   It indicates whether a concept is a process that allows you to achieve the goals, and is based on two main elements: the feeling to be able to take effective action to achieve a goal and control, the ability to perceive the influence of their actions on events (2003, pp. 83-89 Burgio).   Empowerment is, therefore, a process from the point of view of whoever experiences, and means "feel to be able to do". The research data analysis shows that the Italian System, it is strongly oriented to the founding principles of the concept of system and connectivity: they can be identify as important means of connecting, of inclusion between the institution and the individual, between the school and teachers, between teachers and pupils and their parents are able to change the social context, making it more attractive, open and aggregating , democratic, free and legal, linked to knowledge necessary to learning. In this regard, Music Community actvity constitutes a fundamental approach to the development of these pedagogical orientations.

In the same direction are the studies about capability Approach of economist and Nobel Amarthya Sen. The Capability Approach is defined by its choice of focus upon the moral significance of individuals' capability of achieving the kind of lives they have reason to value. This distinguishes it from more established approaches to ethical evaluation, such as utilitarianism or resourcism, which focus exclusively on subjective well-being or the availability of means to the good life, respectively. A person's capability to live a good life is defined in terms of the set of valuable 'beings and doings' like being in good health or having loving relationships with others to which they have real access (Wells, 2013). The theory of Capability Approach can be transferred in an educational context:

at the heart of the notion of a capability is a conception that a person is able to develop a reasoned understanding of valued beings and doings. This in itself is a powerful argument for forms of education, through which an individual can explore her own conception of what it is she has reason to value. If an important normative goal is capability expansion, then developing education is a part of expanding the capacity to make valued choices in other spheres of life.

Seeing education as linked to expanding learning and valued choices entails an evaluation of education that goes considerably beyond those based solely on outcome measures, such as numbers enrolled, test scores, or income. These indicators tend to aim at maximising specific educational outcomes (or 'achieved functionings' relating to education) but do not provide a means to evaluate the overall purpose of education in relation to human well-being.

The Nuclei of the Italian System, constitute a model in which the development of a personal identity takes place simultaneously with the musical, both aimed at the pursuit of the social purpose of growing up, learning to lead a life of dignity, joy and empowerment.

Conclusion

Important way is to encourage meeting foreigners even in our schools and in our informal and not-formal educational contexts, through strategies of integration and involvement of families.   Also today we cannot underestimate that the coming in of immigrant communities, the traits of the different linguistic and cultural-historical membership seems to emerge with greater force and are subjected to various stresses and changes that perhaps, in time, may even give rise to special social configurations, if not new.   intercultural music education, in this regard, can constitute a means to fully understand the difficulties of interaction-integration of foreign communities (children, adults and families) who come into our Country, offering through the music practical experience an opportunity to growth for everyone. Starting from this assumption, the research could answer at the main question that we asked: music can be a bridge between the processes of integration in our society? Could the music occupy a space in lives of children that come from immigrant families, to support the social inclusion, legality and education already characterized by a "multicultural" environment? What educational guidelines should take the music in this new social vision, in which the appearance of legality (and illegality) addressed by a pedagogical point of view, are not abstract concepts, but present in configurations and in movements of any social structure and history of each person?   And finally, Il Sistema model and Community music approach can constitute a practical response and the need to create new educational outreach in the context of innovative approaches and strategies through music practice? Il Sistema can implement individual and community well-being in multicultural scope?
Our answer is: yes!

The growing up in a poor household, from an economic perspective, families with more income are better able to purchase inputs such as nutritious meals, safer neighborhoods, and better schools, thus positively influencing the development of their children. From a psychological or sociological perspective, the quality of family relationships and high-quality parental interactions with children that are associated with higher income aids in child development (Duncan & Magnuson, 2011). Music can connect people across cultures, continents and religious beliefs. music can bridge gaps between socio-economic classes, age-groups, and reaches a variety of populations that are underserved. The current world approach to education is having a dangerously strong (and limiting) commitment to a culture of competition and authority. For this matter, all arts educators have to lead the way to a new world of pedagogies of transformation and sustainability, diversity and inclusivity. In this way, music as a practical tool for dialogue amongst peoples must be used to enhance and promote solutions for social and economic challenges. The power of music is immeasurable and filled with endless possibilities.[8] And we should be grateful to many teacher and people that trust in it and work to offer in concrete way music project to change the life. El Sistema Model and the Community Music approach is only an example: there are noumerous successful projects, in over 40 Countries across the world that offer great opportunities and reinforce the practical beneficial force of music in areas such as sustainable community development, mental and physical health, healing trauma survivors from both man-made and natural events, enhancing learning, and promoting well-being and peacebuilding.

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Many are the opportunities to inherent in using music together with information and communications technologies (ICT) to provide meaningful solutions to our social and economic challenges. All together have to bring the creative energy and expertise of the public and private sector to use the practice of music to enhance the lives of people everywhere, offering opportunities to meet in an environment where the rule of law and social inclusion are an inalienable right.

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