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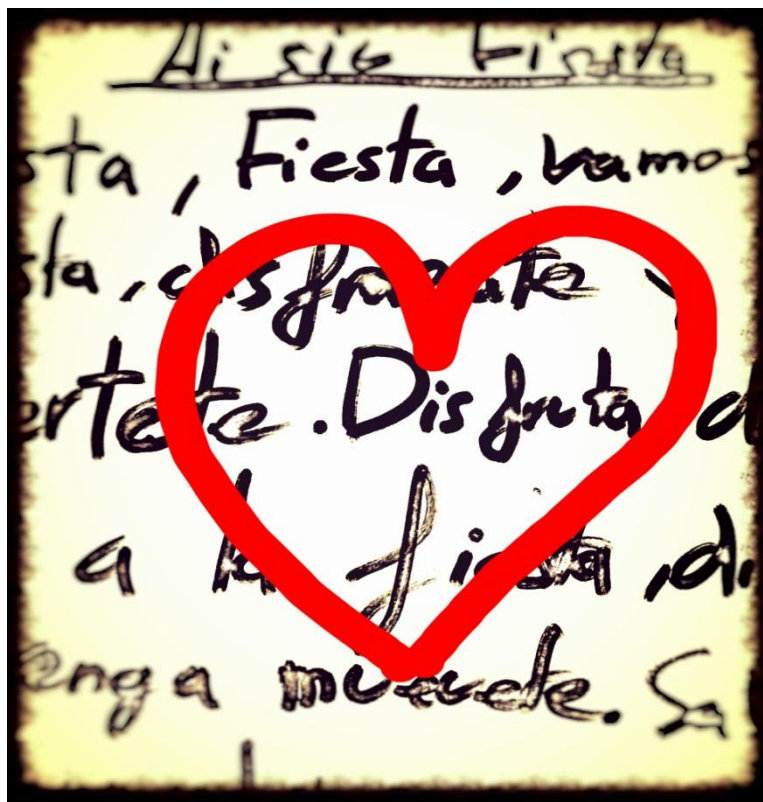
AALBORG UNIVERSITY

Songwriting and emotional expression in a pre-adolescent with anxiety symptoms.

Exploring emotions towards self-perception and parental figures.

Student: Maria Mar Celaya Muro

Main supervisor: Esperanza Torres Serna

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Aknowledgements

Abstract.

This master thesis is a qualitative and hermeneutic case study. Starting from a clinical case of music therapy with a pre-adolescent with anxiety, client's emotional expressions about his self-perception and parental figures derived from the use of songwriting are described and analyzed. The study is based on six songs selected from a 26-session music therapeutic process conducted over eight months.

The method of analysis has been carried out in five stages: 1) Reviewing the video recordings for a better understanding of the context of the songs to analyse. The context of the songs to analyse will be described by showing the stage in which the song was created, the technique followed, and some music features. 2) Transcription of the lyrics. 3) Observation of the lyrics looking searching for emotional expression by the researcher and a peer group of four music therapists. These observations were compared and discussed afterwards. To complement this first level of observation, client's presence and the appearance of parental figures were also observed in the lyrics by the therapist. 4) After the observation, categories were established. 5) After the analysis, conclusions and discussion are presented.

The results show that songwriting allowed the client to explore and express a wide range of emotions with different levels of valence and arousal, and sing about emotions of abandonment that non-previously told events of his early childhood aroused to him. It has been perceived, as well, changes in the way he addresses to himself and to parental figures.

This study provides information about a unique songwriting process. There is no possibility of generalizing from one process to another. However, the analysis provides a fair perspective about the benefits of songwriting for promoting emotional exploration and expression in a pre-adolescent with anxiety symptoms.

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1. INTRODUCTION.

1.1. PERSONAL MOTIVATION.

This study emerges from the music therapy process carried out with Daniel (figurative name), a pre-adolescent who continued showing anxiety symptoms after being discharged of Obsessive Compulsive Disorder diagnosis. The music therapy treatment took place during the academic year 2011-2012. Daniel studied 5th grade of primary education at that time. I attended Daniel in the context of my music therapy internship at the public school where I worked as a music teacher. The treatment was developed after the school lessons, with the consent of the school headmistress and Daniel's parents. They considered positive to offer a working space to carry out my clinical music therapy practice with Daniel, fulfilling all ethical requirements. The treatment lasted 26 sessions, and was followed by the supervision team of the Music, Art and Process Institute (IMAP) in Vitoria.

When my work with Daniel began, I approached his family and school teachers and developed a few sessions to establish his needs and to plan the therapeutic intervention. I was told that he had been diagnosed Obsessive Compulsive Disorder (OCD) in May 2010 and that, despite being discharged that summer, he still showed anxiety symptoms (he was unable to sleep without sharing the bed with his father; he showed irritability, tics outbreaks, motor restlessness, impulsivity and isolation) and disruptive behaviours (such as taunts and physical and verbal aggressions towards his peers at break time).

I stated some aims related to his needs of being listened to, finding understanding, widen his flexibility of thought and identifying and expressing emotions. From my perspective, the main general goals were to promote a space and a bond to allow his emotional expression to come out and to reach an understanding of his situation. Specific goals were set according to the evolution of the treatment.

During the process with Daniel, songwriting was became the most demanded activity in sessions especially in those stages in which emotional expression was aimed. Songwriting became the most demanded activity in sessions especially in those stages in which emotional expression was aimed. Maybe

songwriting was offering him more possibilities to express himself than other music therapy techniques were. I could appreciate changes on Daniel's emotional implication reflected in the lyrics and changes in the emotional expression throughout the songwriting process. He expressed emotions about himself, his personal story and his parents, among others. After the clinical treatment I reported that *"songwriting allowed Daniel to express various aspects himself, facing physical and psychological needs and possibly overcoming emotional conflicts".* I wondered how songwriting promoted Daniel's emotional expression related to parental figures and to his self perception.

1.2. PREUNDERSTANDINGS.

Music therapy, as the use of music to promote communication and the client's expression, allows working with the affective relationships and emotional expression. Musical activities can lead positive responses and therefore, they are very beneficial for students with emotional needs. Davies (2005) states that "many of the children who have complex emotional and behavioural difficulties find it very difficult to express themselves verbally and to find a voice within their family or peer groups." (p.47). Music is a tool that facilitates the communication and emotional expression needed to explore the inner world and having the opportunity to change. Music allows the expression of emotions in a non-threatening and non-verbal context. Furthermore, "the playful aspect of the musical interaction will also appeal to many children who may react to dramatic interchange rather than verbal exchanges." (Oldfield & Franke, 2005, p. 42).

Apart from the emotional expression, musictherapy allows working with bonds and creativity. From the attachment and resilience theories perspective, I believed that Daniel's anxiety could be rooted on his early childhood and his fear of loss or separation. Daniel's personal story of separation mentioned in his songs and disrupted bonds in his early childhood with his parents, also referenced in his lyrics, made me reflect about the relation between the abandonment, bonds and the repercussions for his present life. Cyrulnik (2001) highlights that when the child is hurt before the age of seven, he is not able to

dominate the representation of time or the use of verbal language to tell his story. That is the reason why the perception of a lack disrupts the development. Creativity is an important tool to work protection factors that enhance resilience. Fiorini (2007) states that, while working with children's personality, it is not relevant to make conscious the subconscious. It is all about ordering, discriminating and thinking of what children have in their consciousness, because the events appear confusing, not repressed. Therefore it is important to identify and name the feelings that the child brings to the session. That is possible due to the allowance of a space and a bond that encourages him to create. From that perspective, Wigram, Pedersen & Bonde (2005) highlight:

> It is all about offering a bonding space, where the creativity flows between the polarity of the repetitive fixation and the polarity of a continuous innovation, recovering the history of self-creation that was blocked and stopped (…) We must understand creativity as the one that makes possible the human processes and not only as a part of the art environment (p. 135)

Fiorini (2007) points that the creative impulse is unceasing. That is why music, which provides resources for creation, is a useful tool to develop creativity. The main task of the music therapist is to promote creativity and to observe the different materials gathered from the process, in which the singularities of each individual are showed. Music therapy allows, through improvisation and creation, a direct and rewarding way to achieve a creation field, that is, a field of multiple possibilities.

Among the different techniques of music therapy, songwriting is a technique which consists on "creating, annotating and/or recording lyrics and music from the client and the therapist in a therapeutic relationship to deal with the psychosocial, emotional, cognitive and communicational needs of the client" (Baker & Wigram, 2005, p.16) and therefore, it can help to express emotions. By expressing emotions with music and words the client can name them and it helps to represent mentally whatever is happening at that moment. Songwriting appeared thanks to improvised stories. Daniel's first songs were based in improvisation. Many authors such as Baker (2015) reflects that improvising the

lyric and the music of a song, is a usual way of engage children and to create a musical space for exploring and expressing the self.

1.3. PROBLEM FORMULATION.

Starting from a clinical case of music therapy I would like to explore how a pre-adolescent with anxiety symptoms shows his emotional expression in relation to his self-perception and parental figures through songwriting activities in a music therapy process.

1.4. METHOD.

To answer the problem previously presented, a qualitative retrospective study of music therapy work with Daniel will be developed. It will be based on the observation and analysis of the lyrics of Daniel's songs focusing in the expressions of emotions.

1.4.1. Observation sources.

The data will be extracted from the video recordings of the sessions and the lyrics of Daniel's songs.

1.4.2. Data selection.

I will select songs following these criteria: a) A song that shows the beginning of songwriting, b) songs related to parental figures or to himself from different stages of the music therapeutic process aimed at working emotional expression, and c) a song representing the end of the process.

1.4.3. Data analysis.

After collecting the data from the different sources and choosing the songs to analyse, these steps have been taken to elaborate the analysis:

1) Reviewing the video recordings for a better understanding of the context of the songs to analyse. The context of the songs to analyse will be described by showing the stage in which the song was created, the technique followed, and some music features.

2) Transcription of the lyrics.

3) The researcher will observe the lyrics looking for emotional expressions. Then, four external music therapists proceed individually to the observation of the lyrics searching for emotional expression as well. These observations will be compared and discussed afterwards. To complement this first level of observation, Daniel's presence and the appearance of parental figures are also observed in the lyrics by the therapist.

4) After the observation, categories will be established.

5) Extraction of results and interpretation. After the analysis, conclusions and discussion will be presented.

1.5. METHODOLOGY.

This study has been carried out from a qualitative study perspective. Qualitative study is a systematic subjective approach used to describe life experiences and give them meaning. It is aimed at gaining insight and exploring in depth the complexity inherent in the experience. A deep, quality look at an experience is taken.

Robson (2011) provides a guide of the various steps needed to carry out a study with social science background, seeing value in both quantitative and qualitative approaches, as well as their combination in mixed-method designs. In relation to this study, he reflects that human consciousness and language, the interaction between people in social situations and the fact that both the investigator and the investigated are human, among other things, requires a qualitative and flexible approach. Wheeler (2005) offers an overview of issues in music therapy research, followed by a survey of the current literature and the description and explanation of the different types of quantitative and qualitative study. She states that qualitative study reflects the belief that not everything important can be reduced to measures. Neither the meaning nor the processes can be measured, just described and interpreted. It is essential to take into account the interaction between the researcher and the subject of the investigation. The results cannot be generalized beyond the context in which they are discovered. Qualitative study requires several characteristics,

highlighting the need to understand the experience in context and to observe from multiple perspectives. Therefore the data must be analyzed from several levels of abstraction and design is flexible throughout the process.

My study is an individual and retrospective case study, that is, an intensive analysis of an individual unit stressing developmental factors in relation to environment. Robson (2011) points the relevant characteristics that this term conveys. Case study is based on a strategy with research purposes. It must be empirical and focused on an experience in context.

In this study, I will use a hermeneutical approach to explore patient's emotional expressions throughout the lyrics of his songs and I will concede importance to the context. Hermeneutical analysis interprets the observed data, giving meaning and interpretation of the events, from general music therapeutic positions to the researcher's personal interpretation. Kenny, Jahn-Langenberg, & Loewy (2005) show that hermeneutic is a circular process that reflects the complexity of human being and it is characterized by a deep, multidimensional reflection. Speaking moves from the inner thought to its external expression in language, while hermeneutics moves from the external expression back to the thinking as the meaning of that expression. Hermeneutics is the art of understanding, so the goal of hermeneutic practice is to understand correctly what has been expressed by another, especially in written form. The meanings understood in the lyrics must be brought back to the original source (Daniel), where new insights are illuminated. In my study, I will analyse transcripts from Daniel's songs and the interpretation of his verses will be needed to reveal significant meanings behind them.

2. THEORY.

2.1. LITERATURE OVERVIEW.

The criteria for excluding and including relevant literature are based on the field of study and my preunderstandings.

Since the client showed anxiety symptoms, a first part of the theory about the theoretical background of this diagnosis has been included.

The literature relates anxiety disorder with emotional problems. I searched literature about emotional problems, its causes and consequences, focused on children and adolescents.

I approach music therapy in relation to emotional problems. There is a wealth of literature presenting the effectiveness of music and music therapy in this kind of problems in children and adolescents. A vast amount of literature about children and emotional problems and music therapy addresses to educational institutions.

Since songwriting is the technique I am going to focus on, I show literature about this technique and its application with children suffering emotional problems in many different contexts showing its advantages while trying to enhance emotional expression. My review includes research studies for songwriting, case studies and reviews.

I also provide a literature revision on the analysis method, focusing on lyric analysis and models of emotions. Different perspectives of a wide range of authors are showed to show how lyrics have been analyzed in their studies. Various authors' models of emotions are showed to establish some guidelines to the analysis process.

2.2. ANXIETY DISORDER.

The term "emotional disorder" or "emotional problems" as they have been named in this work so far is not a fully accurate medical term, but is commonly used in ordinary context to refer to those psychological disorders that appear to affect the emotions. Some of these disorders include: anxiety disorders and obsessive compulsive disorder.

The American Psychiatric Association Diagnostic and statistical manual of mental disorders, in its fifth edition (DSM-V) (2013) defines anxiety disorders as a disorder that includes excessive fear and anxiety, with its behavioural consequences. Anxiety is often associated with muscle tension and vigilance in preparation for future danger and cautious or avoidant behaviours.

> Anxiety disorders differ from developmentally normative fear or anxiety by being excessive or persisting beyond developmentally appropriate periods (Typically lasting 6 months or more) although the criterion for duration is intended as a general guide with allowance for some degree of flexibility and is sometimes of shorter duration in children. (…) Many of the anxiety disorders develop in childhood and tend to persist if not treated. (p.189)

According to the Center of Medical Research of Anxiety (Centro IMA, 2016), an anxiety disorder occurs when anxiety interferes in the normal developing of the client's life, and also when anxious manifestations are excessively intense.

The Asociación Catalana para el Tratamiento de la Ansiedad y Depresión (ACTAD, 2016) states that children and adolescent with anxiety often experience an intense fear, worry or restlessness that may affect significantly to their lives. When the anxiety controls the client's emotions, he might have difficulties to perceive other experiences or express feelings. Moreover, the fact of not expressing emotions may lead to an increasing anxiety. Amstadter (2008) highlights that in the last 50 years there has been a focus on the behavioural and cognitive components of emotional disorders, and while this focus has led to knowledge that enhanced treatments of these aspects, it may have led to other important processes, such as emotion regulation, being overlooked. It has been established that handling emotions has to become a focus of treatments.

2.3. ANXIETY RELATED TO EMOTIONAL PROBLEMS.

Amstadter (2008) shows evidence of emotion regulation disturbances in anxiety disorders. She states that according to Barlow (1991), anxiety disorders

are essentially malfunctions of emotion, and mentions Thayer and Lane (2000) defining anxiety disorders as directly related with emotion.

At the same time, the disregulation of emotion can lead to an anxiety disorder, as Afshari, Doost, Amiri, Ahmadi & Marasy (2014) show in their study aimed at identifying the relationship between emotional management problems and emotional coping on children's anxiety symptoms.

McIntyre (2007) says that The Individuals with Disabilities Education Act (IDEA) defines emotional disorder as:

> A condition exhibiting an inability to learn, to build or maintain relationships, showing inappropriate behaviour and a general pervasive mood of unhappiness, and a tendency to develop fears and physical symptoms associated with school. These characteristics are observed over a long period of time and to such a marked degree that they adversely affect a child's educational performance. (McIntyre, 2007, p.64).

Emotional disorders are closely related to a maladaptive behaviour at school, as showed in the definition. One of the main factors that certainly influence in the harmonic progress of children is determined by their behaviour and its consequences. Maladaptive behaviour, as a consequence of emotional disturbances, is one of the most frequent problems in school context and it requires the implication of the totality of the members of the institution because, although maladaptive behaviour, emotional development and learning seem to be different concepts, the "Centro de Recursos De Educación Especial de Navarra" (CREENA, 2000) highlights that all of them have a cause-effect cyclic relationship. Most of the students with problematic behaviour and/or emotional problems show difficulties in their acquisition of new concepts, because they do not develop the habilities required to learn: attention, concentration, systematic permanence in task, following instructions, etc.

García Romera (2011) states that most researchers consider emotional and/or behaviour disorders as a result of multiple causes, and risk and protection factors have been investigated to explain these behaviours from the emotional maladjustment perspective. García Romera offers a classification of the risk

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factors and the protection factors. One of the risk factors and possible causes of emotional problems is a disfunctional parental relationship at early stages of the children's life. Silverman (2003) mentions Lyons-Ruth et al. (1984) because hers was the first study to look at children labelled disorganised in their early attachment patterns and their subsequent pathology.

> Such children are often frightened and confused. She was able to study and demonstrate the interface between early parent-child maladaptive patterns of interactions and later disorders in the children. Lyons-Rith has reported that those suffering from significant losses and who demonstrate an avoidant or resistant style of attachment also demonstrate the capacity to resolve their losses. (Silverman, 2003, p. 107)

Becerril (2012) give a brief description of the emotional link developed by the human being throughout his life, taking each of the stages and its influence on the personality settings. All those relationships are crucial not only for the development of the personal potential, but also because alterations in early bonds affects globally in the behaviour. They mention Bobwly and Ainswort's attachment theory, published first in 1969 and developed in 1982. They postulated two key components of attachment theory: anxious and disorganized attachment in children and fearful-avoidant attachment in adults. They studied the reactions of children when separated from their parents. The study concluded that when a child is separated from his parents in an early stage (1 to 3 years old), anxiety increases and playing conducts decrease. If this separation last for a long time, the bond is far more damaged. *"The experiences lived by the individual with relevant figures for him/her, particularly with the first attachment figure of their affective story, usually the mother, will influence this person in all the aspects of their life"* (Becerril, 2012, p.37). Low self-esteem, low self-confidence or uncertainty, are examples of possible alterations of the bonds and they imply a profound implication to repair them.

Cyrulnik (2001) states that the figure of affective bond has a protection role and allows the emotional development to begin. Whether a child loses his parents before the acquisition of the verbal stage, that loss alters the development. Silverman (2003) presents that a pattern of affect regulation

develops over time between infant and caregiver and this pattern is experienced in the body and represented in the mind of child.

Zarate (2016) supports the theory that the impact of anxiety is an operational social construct produced from a deeply rooted history. She shows an important body of literature that directly connects anxiety to relationships. All of these theories focus on (a) developmental approaches and early social processes; (b) selfschemas built around others' reactions to individual; and (c) stored information about significant others.

Saranson & Saranson (2006) state that protection factors can compensate some elements of high risk in a child's life and contribute to resilience, which is, the capacity to carry on efficiently towards adversity. Resilient people have adaptive behaviours despite their poor life conditions or threatening personal experiences. Protection factors presented by Saranson & Saranson (2006) are, among others, a functional and nurturing support for the child that allow him to relate positively with the environment, practicing healthy activities and increasing individual characteristics.

2.4. MUSIC THERAPY AND EMOTIONAL PROBLEMS IN CHILDREN AND ADOLESCENTS.

Music therapy can be used in terms of preventive work, focusing on fostering children's protection factors previously mentioned. Pasiali (2012) examine current literature to discuss how music therapy can enhance resilience in early childhood. Behavioural, psychosocial and neurobiological processes of resilience are reviewed, emphasizing the importance of socio-cultural experiences.

> Moreover, I argue that music therapists must understand the processes involved in resilience and positive human adaptation in order to design proactive clinical approaches to (a) prepare young children and their families for handling adversity, (b) increase parental sensitivity, and (c) create multiple opportunities for families to develop adaptive interpersonal interaction patterns. (Pasiali, 2012, p. 36)

Music therapy is a useful approach to develop resilience from different perspectives: (a) music therapy as a resilience intervention, (b) music therapy

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as an asset building intervention, (c) music therapy as a mediating intervention, (d) music therapy as a risk activated intervention. Davies (2005) explains the importance of the introduction of a secure therapeutic relationship so that children feel they can trust the therapist, the situation and the music. Through this bond therapist-client, music therapy can provide the required support for children with emotional problems.

With music therapy, therapist and client develop musical activities to help the client to be healthy in all its facets (physical, emotional, mental, social, aesthetic, and spiritual). Music therapy is used with children and adolescents with emotional problems of a variety of conditions, including psychiatric disorders, medical problems, physical handicaps, sensory impairments, developmental disabilities, substance abuse, communication disorders and interpersonal problems. Music therapy enhances emotional expression in children with emotional disturbances. Gold, Wigram, & Berger (2001) introduce a study design to measure effects of individual music therapy with mentally ill children and adolescents. Seven children were assessed. The main therapeutic aspects of music therapy were the children's needs for relationship and presence and opportunities for emotional expression. In three cases, issues of emotional expression were described. Other aims included communication, contact, perception of self and others, and working through of a traumatic experience. The children who were referred to music therapy showed considerably improved symptoms and competencies and a slightly improved quality of life at the end of therapy, which may or may not have been due to the therapeutic intervention.

The literature on music therapy and emotional problems in children is wide. Bruscia (2012) describes various case studies in which music therapy has been used to help children and adolescents with emotional problems. Some of the clients come from marginal neighbourhoods, challenging backgrounds or have suffered the consequences of a broke family. Others, have problems with drugs, learning difficulties, traumas, anxiety or psychiatric or development disorders. The approach is either individual or group sessions. Various techniques are used: instrumental improvisation, lyrics improvisation, symbolic games, songwriting or fantasy tales. Therapists highlight some main factors to

take into account while working with this population, such as (a) the important role of the fantasy, (b) the need of a safe environment to achieve the aims, (c) the crucial role of emotional expression, (d) the importance of developing a strong bond between client and therapist, (e) the focus on the clients' experience and the advantages of letting them lead the process when it is required, (f) the role of the therapist as an empathic companion and supporter, (g) to be aware of counter-transference, (h) to deal with resistances and (i) the importance of listening to get to know the client musically and personally.

Many studies reflect how music therapy is used at schools with children and adolescents with emotional issues. Various therapeutic music interventions have been helpful when working with students who have internalized and externalized behavioural issues.

Chong & Kim (2010) name different studies that confirm the useful dimension of Music therapy in emotional expression for students with emotional challenges. According to these studies, instrumental playing reduce externalized emotional problems such as aggressive behaviours or hyperactivity, whereas active listening and singing interventions are effective with children with internalized emotional and behavioural problems, such as anxiety.

Most of the reviewed interventions at school settings take place at the school hours. The children are referred to treatment because the primary root of their behavioural difficulties is believed to be emotional in nature. A lot of children are from deprived backgrounds and have been through various traumatic experiences such as exposure to domestic violence, being separated from parents or abuse. Students work together in groups of music therapy and the sessions address mainly to social, behavioural and emotional aims. The emotional expression has an important role in all the works presented. As a consequence of these interventions, some of the studies reflect changes in the academic aspect of students' development but others do not show significant changes in academic skills, while recognizing profound changes in the behavioural and social aspect. Table 1 gathers the mentioned articles, showing the context, the format (individual or group intervention), the main aims pursued, as well as the results addressed in the reports.

	CONTEXT		FORMAT		AIMS				POPULATION	RESULTS
	SCHOOL	AFTER-SCHOOL	GROUP	INDIVIDUAL	ACADEMIC	BEHAVIOUR	SOCIAL	EMOTIONAL		
Chong & Kim (2010)		X	X		X	X	X	X	Students with emotional and behavioural problems.	Structure music therapy program benefits students who have behavioral issues, though the positive changes in their emotional and behavioral problems did not influence academic competency.
Felsenstein (2013)	NOT PRESENTED. (NP)		X				X	X	Evacuees with post-traumatic stress disorder (pre-school children).	Making music with others provided an extra dimension to the therapeutic process allowing participants to both to hear and to be heard. Children who had difficulty participating in an individual setting became more responsive when the setting was peer-based. Balancing the individual needs of the children with those of the group was not always readily achieved.
Peralta (2011)	X		X		X	X	X	X	Adolescents in risk of social exclusion. (Curricular Diversification group).	Thanks to the work done with the experience of music therapy the group cohesion of the implied teenagers increases and strengthens the resilient capacity of the person. In this sense changes in the academic performance can be noticed although they cannot be clearly conclusive.
Cobbett (2007)	X			X		X		X	Children with emotional and behavioural difficulties (music therapy+creative therapies).	The integrative aspect of this work has parallels with a growing trend amongst humanistic psychotherapists to incorporate other ways of working into their practice. Creative therapists also seem increasingly to be looking at each other's techniques and incorporating elements from different professions into their clinical work in the belief that an expanded toolkit will benefit the children with whom they work.

	CONTEXT		FORMAT		AIMS				POPULATION	RESULTS
	SCHOOL	**AFTER-SCHOOL**	**GROUP**	**INDIVIDUAL**	**ACADEMIC**	**BEHAVIOUR**	**SOCIAL**	**EMOTIONAL**		
McIntyre (2007)	X		X		X	X	X	X	Adolescents diagnosed with Emotional and/ or Behavioural disorders. (EB and or BD)	Since beginning music therapy with the BD/ED boys there have been significant changes in their behaviour, attitude, academic achievements and social interactions. These changes were revealed in the NR Scales of Assessment, the teacher evaluations and the observations made by the therapists. Each individual that participated in the project showed positive and progressive changes in these areas.
Sausser & Waller (2006)	X		X	X	X	X	X	X	Students with emotional and behavioural disorders (EBD).	Music therapy can enhance learning and development for students. Music therapy is especially beneficial to children as they grow biosocially, cognitively, and psychosocially. Children with emotional and behavioral disorders have specialized needs and music can help facilitate meeting those needs in a fun and creative way.
Baker & Jones (2006)	X		X			X	X	X	Refugee students.	A significant long-term treatment effect was only found for externalising behaviour, indicating that music therapy had an effect on the externalising behaviours of the students.
Camilleri (2000)	NP		X	X	X		X	X	Students at the REACH Community School in New York City (problematic neighbourhood).	Music therapy is a creative method of treatment that encourages the development of social and emotional life skills. These skills are not only necessary to function in society, but are essential for academic and personal success, allowing individuals to live life to the fullest of their potential.

Table 1. **Music therapy in school settings. Literature review**

As regards songwriting, Baker & Wigram (2005) define songwriting as "creating, annotating and/or recording lyrics and music from the client and the therapist in a therapeutic relationship to deal with the psychosocial, emotional, cognitive and communicational needs of the client" (p. 16) and therefore, it can help to express emotions. They state, based on several author's experiences with songwriting, difficulties are diverse. From reduce anxiety, anger and tension to express thoughts, feelings and enhance self esteem.

A vast amount of literature supports songwriting as an increasing technique in terms of music therapy practice. Robb (1996) states that the songwriting process is one that harnesses the creative abilities of individuals and empowers them to express their experiences and emotions in a way that many have never before experienced:

> The written word is one of the most easily recognized forms of self-expression. Roscoe, Krug and Schmidt (1985) examined writing forms used by high school students as a means of self-expression and found that 86% of the participants reported writing poetry, diary entries, short stories or songs to express themselves. (p. 31)

Roberts (2006) name various authors while presenting that the music therapy literature has revealed that songwriting has been demonstrated to foster a variety of therapeutic aims including: emotional changes; increased self awareness; self expression; achievement, self-esteem, mastery and control; psychosocial support for coping and adaptation; reduction of anxiety and increased sense of security; self reflection; opportunities to express grief and memorialize loved ones; and opportunities for patients to gain greater insight and express messages that are relevant to their lives.

Songwriting offers the possibility to share the creations with others by recording or annotating them. Many clinicians decide to record or write their clients' productions. Baker (2013) explored clinicians' reflections on the songs beyond the clinical setting. Forty-five experienced music therapists from 11 countries were interviewed. Sharing songs with others creates opportunities to build relationships and enables family and friends to gain insight into the clients' inner world, sharing feelings, or even stimulate conversations to solve

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relationship conflicts. She recommends clinicians to think carefully considering individual circumstances, diagnosis, environment and cognitive capacities when deciding to provide clients copies of the songs.

Songwriting techniques are different depending on the clients and the therapists who participate in songwriting.

Wigram and Baker (2005) explain the different approaches to songwriting, differentiating techniques for writing the lyrics and techniques for creating music. They are used depending on the population and their needs. They are reported from several case studies. Table 2 shows these techniques.

LYRIC CREATION	MUSIC CREATION
- Brainstorming session - Write new lyrics in well-known music - Use poems or lyrics the client has previously composed in another situation - Writing a new poem - Role playing and acting - Gap-filling techniques in familiar songs - Parody popular songs. - Changing lyrics - Collage of songs - Select words or phrases from existing songs or books - Invent spontaneous story - Open-ended questions on a subject: notate the words of the answers. - Yes or no questions - The therapist as songwriter (strategic songwriting) - Use of rhyme technique - Constructing songs in sections - Structural reframing - Validation, identification, normalization and expression	- Improvised music - Using known songs - Improvise musical effects - Decision steps: melody and accompaniment style; genre; instrumentation; song style - Therapist creates melody and harmony - Improvisation of melodies over simple harmonic base - Gap-filling techniques in familiar songs - Parody popular songs - GOLM method: constructing the song in short sections, confirming style, key, melody, harmony, accompaniment, lyric setting - Word painting - Notating the music in a session - Collectivism - Song marratives.

Table 2. **Approaches to songwriting. Baker & Wigram (2005)**

Wilson (2013) makes a review on some of the songwriting methods. Very capable inmates may choose to write both the music and the lyrics of their songs. For beginning songwriters, teachers and therapists may give the choices, rhyme scheme for lyrics, tempo selection, dynamic level, instrumentation, and style. Various songwriting techniques are often satisfying and engaging for songwriters as well as for therapists and teachers, such as creating a parody, or using a fill-in the blank form with a pre-composed tune and lyrics.

Baker (2015) explains more in detail these techniques from a general point of view and categorizes them in a two-dimensional map showed in figure 1, depending on their emphasis on lyric creation or music creation, and whether they are predetermined or no-predetermined structures.
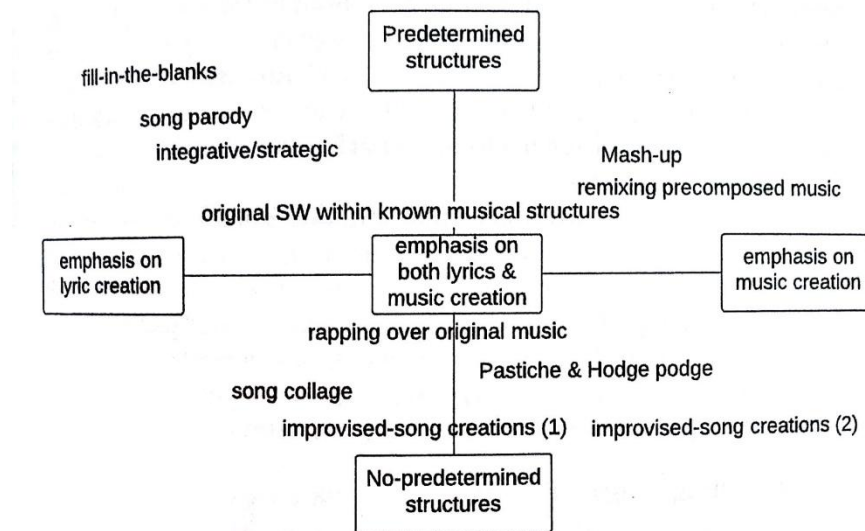
Figure 1. **Baker's two-dimensional map of songwriting techniques (2015)**

Baker also divides the techniques into three main groups, showed in table 3:

EMPHASIZING LYRIC CREATION	EMPHASIZING LYRIC AND MUSIC	EMPHASIZING MUSIC CREATION
- Gap-filling techniques in familiar songs - Parody popular songs. - The therapist as songwriter (strategic songwriting) - Rapping over pre-composed music/ remixing	- Rapping or singing over original music - Song collage - Improvised song-creations: Once-upon-a-time, improvised lyrics over therapist's accompaniment, instrumental/vocal improvisational songwriting, lyrical narration/instrumental songwriting.	- Mash-up, pastiche and hodge podge - Original songwriting within known structures

Table 3. **Songwriting techniques. Baker (2015)**

Roberts and McFerran (2013) offer an example of how to proceed in a session. These are the phases they suggest for composing a song: 1) Introducing songwriting. 2) Brainstorming ideas for the song/s. 3) Determining the song structure. 4) Lyric composition. 5) Musical accompaniment composition. 6)

Finalizing all musical features and recording the song/s. 7) Making a CD cover and song lyrics folder cover.

Aasgard & Blichfeldt (2016) offer guidelines for creating lyrics and music in songwriting activities, such as giving the patient space and time to work with his own words without preassure, creating a song from a well-known song, allowing the client to choose his own theme, planning a common improvising or playin or performing the songs and engaging the patient in conversation about the future life of songs. They also provide examples of lyric creation techniques, music creation techniques (melody and harmony) including new technologies (skype, loops, apps…).

While working with emotional problems, it is important to work with the client's emotional expression through music. Songwriting provides flexible and structured musical channel for expressing thoughts and feelings.

Cordobés (1997) demonstrate that issue-based songwriting allows for in-depth exploration of current areas of distress for the patient. Patients are engaged into the experience of self-expression and exploration through songwriting.

Baker & Wigram (2005) state: **"**Songs can assist people to reflect on their past to make contact with unconscious thought processes to confront difficulties within their intrapersonal experiences and their interpersonal relationships, and to project their feelings into music" (p.11).

Baker, Wigram, Stott & McFerran (2008) made a survey that showed that the most frequently endorsed goal showed in the literature about songwriting was externalizing emotions and clarifying thoughts and feelings among others. Through songwriting, songwriters are able to explore and express their emotions, focus on relationships, construct an identity, and engage in life review.

O'Callaghan & Grocke (2009) illustrate in their study that songwriting is a vehicle to express what matters to clients. Furthermore, Turner (2014) show studies state that expressive and creative writing are a way to bring those deep, unshared feelings and secrets out into the open.

Through songwriting interventions, therapists are able to help children to increase their self-awareness and to face their daily lives in spite of their difficult feelings. Songwriting with children has become increasingly popular as a way to help them to understand traumatic events, process their grief, and express their emotions. Oldfield & Franke (2005) state that the reason why songwriting appear to be increasingly popular and effective could be that "The fact that music happens in time, and that musical phrases can be organized to have predictable lengths with endings that can be anticipated, will reassure children and enable them to relax sufficiently to allow creativity" (p. 41).

In table 4, a revision of authors working with songwriting is presented, showing the treated populations, the method of the study, the aims pursued with songwriting and the results or main findings written by them.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
Robb (1996).	Traumatically injured teenagers 6 case studies (hospitalized adolescents).	6 case studies: 1 group therapy case. 5 individual therapy cases.	Work on: self-expression, adjustment to hospitalization, coping, self-esteem, socialization, and/or cognitive-linguistic development and retraining.	The song writing process is one that harnesses the creative abilities of individuals and empowers them to express their experiences and emotions in a way that many have never before experienced. Most patients come away from the experience having discovered something about them, wanting to share their experience with others, and feeling a sense of pride in what they have accomplished. Song writing is an intervention that can address a variety of needs simultaneously. It facilitates self-expression; increases self-esteem; enhances coping skills; practices and develops cognitive-linguistic skills; promotes socialization, family communication, and physical well being. Song writing can be an integral part of a patient's journey to wellness.
Aasgard (2002).	Children with cancer.	Qualitative multiple instrumental case study.	Promote team spirit. Promote awareness of the individual. Promote meaningful musical/artistic experiences. Promote fun and laughter.	Life histories of the songs give information about behavioural aspects of the song participants and contain many direct quotations related to well being. Well being is thus not only related to what has here been categorised as "pleasure" but to the expressive and the achievement features of the song creations.
Davies (2005).	Children at the Croft Unit for Child and Family Psychiatry. Ellie (12, bipolar disorder and Asperger) Matt (13, severe behavioural and emotional difficulties).	Case examples and theoretical reflection.	For enhancing self-esteem, self-confidence and self-expression.	For many of children with complex emotional and behavioural difficulties song-creating can be one of the few ways in which they are able to express themselves and share some of the difficulties which they are facing. In every case, music therapist's role is to facilitate and encourage a process that the children can use not only in music therapy but in their lives outside.
Oldfield & Franke (2005).	Children at the Croft Unit for Child and Family Psychiatry. 7 children 5-12 years old.	Case examples and theoretical reflection.	Externalize childhood thoughts, fantasies, emotions, conflicts in the improvised songs for diagnosis.	With songwriting, the fact that music happens in time, and that musical phases can be organized to have predictable lengths with endings that can be anticipated, will reassure children and enable some children to relax sufficiently to allow creativity. The playful aspect of the musical interaction will also appeal to many children who may react to dramatic interchange rather than to verbal exchanges. Children may be revealing sides of their inner world. It exist a discrepancy between a child's creative musical interactions and that same child's refusal to engage in meaningful verbal exchanges.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
Derrington (2005).	Teenagers at Cottenham Village College 15 years old girl (mild learning difficulties) Sally, 14 15 years old boy. Boy.	Case examples and theoretical reflection.	Development of identity, self-expression. Addressing anxiety and behavioural problems.	Songwriting can be a useful way to help teenagers put ideas together cohesively and creatively. All teenagers relate to music at some level and respond well to the structure which songs provide. Songwriting increases teenagers' confidence and independence. The production of a song can provide a real sense of achievement. The added element of performance and the possibility of sharing recordings are important to teenagers who put so much emphasis on social status and others' opinions.
Aasgard (2005).	Children with blood disease.	Case examples and theoretical reflection.	To normalize the environment, externalizing distress and pain.	Song-creative activities are excellent expressive outlets, potentially promoting experiences of achievement and enjoyment, and are, in various ways, expending social networks inside and outside of the hospital ward.
Roberts (2006).	Bereaved children and adolescents.	Qualitative examples of cases and theoretical reflection.	To promote: - Emotional exploration and expression. - Coping skills. - Positive an independent behaviour. - Self-esteem. - Improved relationships within the family which includes supporting surviving parents/carers.	Songwriting allowed these children and teenagers opportunities to: - Accept the loss of the loved ones. - Memorialise and remain connected to loved ones. - Express thoughts, feelings, memories, and spiritual beliefs. - Experience activities that increase self-esteem and empowerment. - Play and sing their stories of loss and grief. - Develop coping strategies.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
McFerran, Baker, Patton & Sawyer (2006).	Adolescents with Anorexia Nervosa.	Retrospective lyrical analysis of songs based on the content. . The data set, collected retrospectively for analysis, comprised songs written by 15 female patients with disordered eating who attended the music therapy program over a 2-year period.	A number of specific goals of music therapy have been described that serve to provide a context for understanding the application of music therapy with this population. Music therapy has been proposed to promote an increased sense of mastery over emotional expression (Nolan, 1989), facilitate greater personal autonomy and understanding of relationship patterns that may inhibit self-esteem (Robarts, 1994), and provide opportunities to experiment with alternative interpersonal behaviours in a creative and safe environment (Nolan, 1989). Within the field of eating disorders, a psychodynamic framework is most commonly applied by creative arts therapists (Dokter, 1995), although cognitive behavioural approaches with music have also been delineated (Hilliard, 2001).	The high participation rate following invitation to take part in song-writing confirms its appeal and relevance to this population of young people with anorexia nervosa. Interestingly, song-writing was able to reveal information that had not been discussed with other members of the multi-disciplinary team. It is unclear whether this reflects greater engagement in song-writing than other therapeutic modalities. Certainly, the combination of verbal and imagined self expression facilitated through musical interaction has been described as effective in enhancing autonomy and developing a sense of personal identity for adolescents. The results of this retrospective analysis indicate that song-writing interventions can promote processing of significant therapeutic issues by adolescents with anorexia nervosa. It appears that adolescents do relate to the use of creative interventions in a way that is meaningfully related to the pressing issues in their lives.
Fouche & Torrance (2011).	Adolescent boys in communities fragmented by gang violence.	Case study.	Express ideas and feelings that are abstract and vague. To enhance collaboration and the feeling of group, reflecting a miniature society.	Music therapy provides these boys to develop both their personal and social identities.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
Gómez (2011).	Adolescents 9 adolescents (7 girls and 2 boys).	Qualitative research. Based on teenagers' diaries, therapist's diary, audio and video recordings and lyrics' analysis.	- Encourage free and genuine self-expression in a group setting, including emotional expression. - Strengthen the sense of self among adolescents, promoting their self-knowledge and the identity formation process. - Use the music and specially the songwriting technique to favour identity formation. - Promote interaction with peers and promote social development.	Through the results of this research we see clearly the benefits brought to adolescents from having a space where they are encouraged to communicate honestly within a group forum with the aim of self and identity formation, and the ability of music to facilitate authentic self-expression. Songwriting is presented as a particularly powerful method of music therapy in identity formation because it allows young people to express themselves freely through the lyrics, and encourages group work around a theme or emerging figure common to the whole group like the experience and memories of the childhood they have just left behind, and the processes of grieving for lost childhood.
Aigen (2012).	A musically and intellectually gifted 8 year-old boy with behavioural problems.	Case example.	Increase self awareness. Express emotions. Reduce misbehaviours (not showed in sessions).	The belief in the child's inner resources and ability to find solutions is important to work with the fantasy material. The work with this patient illustrates one of the most powerful functions of music in music therapy, however, and this function is related to the fear of change. Music reduced his fear of the unknown. Working with familiar songs gave him the courage and empowerment to contact and engage his unconscious.
Erkkilä (2012).	Adolescents in different context: A psychiatric hospital, a special school and a psychiatric clinic.	Case example.	Expressing emotions. Describe their own personal reality, attitudes and values.	When working with adolescents, the music therapist has to take different positions in relation to activity and proximity issues. The biggest moments of insight for an adolescent's music therapy are not found in spoken words, but in shared musical moments.
Lucas (2013).	8 year old girl with post-traumatic stress symptoms exposed to gender violence towards her mother.	Qualitative method-descriptive: - A diary therapist - Reports mother - Reports of observations from educators	. To reduce aggressive behaviours. Talk about traumatic events. Reduce port-traumatic symptoms.	Physiological symptoms, aggressive conducts and avoidance and resistances to talk about traumatic situations are reduced at the end of the intervention. However, there are some limitations before concluding that results are due exclusively to music therapy.

M. Celaya

Sonwriting and emotional expression in a pre-adolescent with anxiety symptoms.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
Baker & MacDonald (2013).	13 students and 13 retirees who engaged in quasi-therapeutic songwriting experiences.	Each participant created a song parody, original lyrics and an original song in randomised order. Each song was written on one of three separate themes: a positive experience, a negative experience and a neutral experience. Participants were interviewed about their experiences after the creation of each song and again at 6-week follow-up. Interviews were transcribed and analyzed according to grounded theory methods.	The program was experimental in nature and not designed as a therapy intervention.	Flow experiences of being fully immersed in the activity, altered perception of time and experiencing a balance between ability and effort were especially evident in people's description of their creative processes. The younger generation was more likely to use their song creations for further therapeutic benefit. Conclusion: Songwriting was an enjoyable means to exploring the self, enhancing mood and creating a satisfying artistic product.
Wilson (2013).	Incarcerated men.	Qualitative approach: case study.	• Develop a concept for a song. • Construct lyrics with a form and rhyme scheme. • Recognize rhythmic and melodic motives that make a song memorable and use them to create a song. • Perform the original song for or with a group. • Enjoy and find meaning in the art of songwriting and sharing. An essential part of the Songwriters' Workshop is to foster creativity by giving relevant, meaningful feedback to each participant.	Symbolic language was a means of expressing the context of incarceration, and emotional tensions and connections were also expressed in the lyrics. Songwriting as a personally expressive activity allows the writer to immerse him or herself in a situation, story, or fantasy, and/or ponder a relationship. Although this study did not measure growth in desirable social behaviours, the songs, reflections, and transcripts collected from this study indicated that some of the men, through songwriting, were able to process difficulties of their pasts, think about how their personal choices affected their lives and the lives of others. The findings of this study show that songwriting, if facilitated effectively, may possibly provide a positive, personally expressive, safe way of conveying deep and difficult emotions, and help writers deal with the past, as well as navigating issues within the present. Findings of this study also show that songwriting offered the men a way to express hope and determination to overcome difficulties after emotional trauma.

AUTHOR (year)	POPULATION Type of participants	METHODOLOGY/ METHOD	AIMS OF SONGWRITING	RESULTS or MAIN FINDINGS
Roberts & McFerran (2013).	Fourteen participants (13 girls, 1 boy) were recruited to participate in the study. The inclusion criteria for participants was that: children were aged 7–12 years of age during 2007; children and their parents/guardians spoke and read fluent English; children had been bereaved within the last 10 years (1997–2007); and children had access to bereavement services and a registered music therapist.	Inductive lyrics analyses.	To work with grief through songwriting, providing opportunities for bereaved children to address issues and express their thoughts and feelings about it.	Results revealed that the children wrote songs about themselves, their experiences, and their relationships, including, but not limited to the topic of loss. It became apparent that through songwriting these children expressed their experiences of the world based on their developmental capacities and limitations.

Table 4. **Literature review on songwriting and children with emotional problems.**

The use of improvised songs and stories has been recurrent in the therapeutic process with the client. Baker (2015) wrote that several researchers and clinicians describe improvisational songwriting methods in their work with children and adolescents with emotional or behavioural difficulties, such as sexual abuse, or grieving. Roberts (2006) states that for young children who are suffering from a grieving process, creation, symbolic play and expression are crucial. Improvised or play-based songwriting allows creativity to be more fluent and focused on their needs. The primary reasons to select improvised songwriting and stories in sessions, according to Baker (2015) are a) To create a musical space for exploring and expressing the self; b) To engage younger children (because of its interactive nature); c) to provide opportunities for therapists to mirror and reflect a songwriter's contributions; d) to facilitate unblocking songwriters' moments of being stuck; e) to work collaboratively in music-making experiences with songwriter and therapist.

Improvised songs and stories focus on developing insight and expressing unconscious aspects of the self, expressing uncomfortable emotions and developing confidence and a new sense of self. (Robarts 2003, mentioned in Baker and Wigram 2005). Derrington (2005) states that the nature of an improvised song can tap into emotions in an immediate way and their words, which may not be premeditated, allows expressing a thought, feeling or be the result of a recent situation.

Aigen (2012) explains a case study which details individual music therapy a gifted eight year-old boy who was referred to therapy for behavioural problems at school. The focus here is on his use of creative fantasy and music, making improvised songs and stories. The lyric and musical content of one crucial session was examined in detail, concluding that music reduced his fear of the unknown through associating novel experiences with the feelings of safety and security characteristic of that which is familiar. He was able to use music to enter and explore his unconsciousness. This case study remains to what Baker, Wigram, Oldfield, Franke and Davies (2005) say about improvised songs. Through using improvised songs in music therapy, the child can communicate

intrapersonal issues. Children put these themes into the symbolic form of a story with different characters.

Baker (2015) validates the idea that songwriting is a good channel to elaborate patients' personal stories. She points out that, sometimes, the songwriter may create songs in the third person or tell his story through a fictitious character, as a form of defense. This may feel safer for the songwriter and the song may act as a container:

> Through the narrative process, the song writers put words to their experiences, and in doing so process the meaning and ramifications of their stories and their emotional responses to it. Through these emotional and cognitive processes, the songwriters may begin to accept the event or the consequences associated with the event. (Baker, 2015, p.18).

Oldfield (2005) points out that the therapist should support and echo these children's stories, giving them the sense of being listened to.

McFerran, Baker, Patton & Sawyer (2006) analysed songs written by 15 female patients with disordered eating. The results of this retrospective analysis show that song-writing interventions promoted processing of difficult issues by adolescents with anorexia nervosa. Furthermore, they state that using songwriting people mention episodes never before verbalized. Lucas (2013): explains the case with an eight year-old girl with post-traumatic stress symptoms exposed to gender violence towards her mother. Using songwriting, traumatic experiences never before mentioned were verbalized without showing any symptom of anxiety. She was able to tell critical episodes of this violence towards her mother and her feelings about it.

2.5. METHODOLOGY AND ANALYSIS METHOD.

To give an answer to the problem formulation, a qualitative retrospective study of music therapy work with Daniel will be developed. It will be based on the observation and analysis of the lyrics of the selected songs focusing in the expressions of emotions.

Qualitative research is a type of scientific study. In general terms, scientific research consists of an investigation that seeks answers to a question. It

systematically uses a predefined set of procedures to answer the question, collects evidences and produces findings that were not determined in advance. Robson (2011) reflects that human consciousness and language, the interaction between people in social situations, the fact that both the investigator and the investigated are human, among other things, requires a qualitative and flexible approach.

Qualitative research is especially effective in obtaining specific information about the values, opinions, behaviors, and social contexts of particular populations. Qualitative research instruments are flexible and semi-structured methods are used. Study design is iterative, that is, data collection and research questions are adjusted according to what is learned.

Wheeler (2005) states that qualitative research reflects the belief that not everything important can be reduced to measures. Neither the meaning nor the processes can be measured, just described and interpreted. It is essential to take into account the interaction between the researcher and the subject of the investigation. The results cannot be generalized beyond the context in which they are discovered.

Qualitative research requires several characteristics, highlighting the need to understand the experience in context and to observe from multiple perspectives. Therefore the data must be analyzed from several levels of abstraction and design is flexible throughout the process.

One of the most recurrent ways to approach qualitative research is the case study, that is, an intensive analysis of an individual unit stressing developmental factors in relation to environment. According to Robson (2011), "Case study is a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence". (P. 178). A case study must be empirical and focused on an experience in context. To develop a case study, multiple methods of evidence or data collection is required. The focus in case studies is the life experience of a client. Smeijsters & Aasgard (2005) show that the case study is an account of music therapy sessions in which the therapeutic process, including problems, goals, interventions and outcomes is described.

Hermeneutic approach is allows to study life experiences, integrating them with the time-space context using the language. Ruud (2005) states that hermeneutics are relevant for psychodynamic music therapists. "All research in some way has to involve interpretation and thereby implies hermeneutics" (p.38). Kenny et.al. (2005) state that music therapists, are frequently involved in hermeneutic inquiry to interpret and understand a particular musical selection or to interpret and understand the actions, interactions and expressions of the clients. Hermeneutic is a circular process that reflects the complexity of human being and it is characterized by a deep, multidimensional reflection. There exists an interdependence of whole and part, which is known as the hermeneutic circle. At the more general level of one text, the hermeneutic circle means: a specific text, as the whole, can only be understood from an understanding of the parts, the sentences, but the meaning of the sentences "can only be understood from out of the whole".

Schmidt (2006) offers different authors' perspectives about hermeneutics and gathers some conclussions. Hermeneutics concerns theories for correctly interpreting texts. While explaining Schleiermacher's universal hermeneutics, Schmidt also states that hermeneutics is divided into grammatical and psychological interpretation. Psychological interpretation is the complement of grammatical interpretation, and both are undertaken simultaneously in the process of interpretation. The task of psychological interpretation is "to understand every given structure of thoughts as a moment of the life of a particular person." (Schmidt, 2006, p. 18)

Luce (2008), in his study about collaborative learning of music therapy students, mentions Aigen (1995) while explaining that hermeneutic analysis requires direct observation of human interactions, processes, and experiences in order to learn how individuals cognitively organize their perception of the world, their role in it, and how they may change.

Robson (2011) highlights the importance of "peer groups" since they "contribute to guarding against researcher bias through debriefing sessions after periods in the research setting.(…) This type of research can be extremely demanding and stressful for the researcher and the group can help you cope".(P.175)

It is important to consider the analysis of clients' song lyrics, created in music therapy, to understand and communicate clients' lived experiences. This sort of studies may help to increase awareness about client's feelings and potentials and also, in some cases, to justify the utility of music therapy song writing in specific contexts.

Analyzing the lyrics of a song implies a text-based strategy. O'Callaghan and Grocke (2009) made a comparison of nine methods of lyric analysis indicating similarities and differences, namely in whether analyses were predominantly inductive or deductive, including numeration, and types of processes used to enable rigour. Table 5 sums up this comparison.

	O'Callaghan (1996).	Robb and Ebberts (2003).	Baker et al. (2005 a, 2005b).	Aasgard (2005).	Dalton & Krout (2006).	McFerran et al. (2006).	Roberts (2008).	Grocke et al. (2009).	O'Callaghan et al. (2009).
Approach.	Modified grounded theory.	Content analysis.	Content analysis.	Content analysis.	Content analysis.	Modified content analysis.	Content analysis.	Phenomenology.	Grounded theory.
Method of creating initial labels.	Inductive. Created by therapist–researcher as text iteratively analyzed.	Inductive. "Thematic categories" (TCs) emerged from text as 4 independent readers identified TCs and trends in the 3 songs. Readers then agreed on a set of 10 TCs and 10 subcategories/ operational Definitions.	Deductive. 24 categories and 8 themes informed by O'Callaghan's (1996) findings, the author researchers' clinical experiences, and the literature. Themes were refined through testing on selected songs.	Inductive.	A "descriptive analysis" was initially intended to inductively analyse the lyrics.	Deductive. 6 themes were informed by 1st author's clinical experience and literature. The 6 themes were then trialed on 3 songs. Themes were too broad, thus deconstructed into 38 categories.	Inductive. Codes created by therapist–researcher as text analyzed.	Inductive. Created by 1st author as text iteratively analyzed.	Inductive. Initially created as text iteratively analyzed by 1st author therapist– researcher.
Ongoing lyric analysis.	Iterative and comparative analysis process within which: codes were created for each textual idea; similar codes and their text were grouped to inform categories; and codes, their text, and their categories were organized into themes.	Using the identified TCs and their definitions, readers again independently read lyrics. When discrepancies between readers, agreement reached by consensus. Then computed the % of TCs for each child's song (number of lines of text labeled with a TC were divided by total number of lines of text). TCs in choruses were calculated once..	Each 'lyric' assigned 1 category, and its theme. Repeated lyrics in choruses were repeatedly categorized.	Reviewed the lyrics and then stated that the lyrics could be described in two "major categories", which were characterized by three and two themes respectively.	As this proceeded, the researchers noticed that emerging themes matched the five grief processes of which they were already aware (understanding, feeling, remembering, integrating, and growing.	Each 'lyric' was assigned 1 category and its theme. Repeated lyrics in choruses were repeatedly categorized.	Iterative and comparative analysis process within which: codes were created for each textual idea; similar codes were organized into 'labeled codes'; labeled codes were grouped into categories; categories were analyzed to discover themes. Chorus lyrics were repeatedly categorized.	Key phrases of first song identified and assigned provisional themes. Key phrases then identified in other songs; phrases with similar meanings were assigned (song one's) themes, or new themes were created as required. After all songs were analyzed, themes were reviewed and confirmed.	Separate analysis of 2 song groups: (a) 1st author's work, and (b) MT songs in public domain. Each analysis was comparative and iterative within which: codes were created for each textual idea; similar codes and their text were grouped to inform categories; and codes, their text, and their categories were organized into themes.

Table 5. **O'Callaghan and Grocke's review on lyrics analyses (Adaptation) (2009)**

Based on the table presented in this article, four studies about lyrics analyses are gathered in the table 6:

	Cordobés (1997).	Kim & Kwon (2011).	Wilson (2013).	Roberts & McFerran (2013).	Jamdar et al. (2015).
Approach.	Phenomenolo-gical.	Grounded theory.	Modified Grounded Theory.	Content analysis.	Content analysis.
Method of creating initial labels.	Inductive: Content analysis for language consisted of transcription of the sessions and counting the number of emotion words that were used in the songwriting.	Deductive: The present study examined emotions extracted through application of the syntactic analysis rule, and classified them on the basis of lyrics according to Yoon & Kwon's emotion ontology.	Inductive. 47 songs written by a group of 17 males incarcerated in a Midwest prison were examined and coded. 32 songs written by a prolific songwriter, Axel James were examined as well, as a case study.	Inductive and deductive lyric analyses.	Inductive: Lyrical features are generated by segmentation of lyrics during the process of data extraction. In addition to this, linguistic association rules are applied to ensure that the issue of ambiguity is properly addressed. Audio features are used to supplement the lyrical ones and include attributes like energy, tempo, and danceability
Ongoing lyric analysis.		Three hundred (300) songs were randomly collected, and changes of emotions according to the lyrics' relations with emotion vocabularies and contextual vocabularies were observed. On that basis, four kinds of syntactic analysis rules were formulated: Emotion features extracted from the lyrics were utilized to classify the emotions of lyrics.	Coding and examining data. Coding of participant written lyrics. Analysis of written observation and reflections. Analysis of transcriptions of songwriting sessions. Coding of recorded introductions and songs. Analysis of productions of Axel James.	Coding data: a highlighted section of text (lyrics) from the data. A code may relate to one or several words/lyrics Labelled codes: a group of codes that are organized under one title Categories: refers to a group of labelled codes that have similarities and/or are related Using themes: is a group of categories with an overarching expression of an idea	Lyric analysis is performed to calculate the Valence and Arousal features. These features are then supplemented with audio features that are obtained by analyzing the song on the Echonest servers. All features are passed to the classifier, where they are first scaled and then provided to the kNN classifier. The classifier will classify the song into one or more classes by comparing its features with the training dataset.

Table 6. **Review on methods for lyrics analyses**

To define and categorize the emotional expression, several criteria and perspectives have been considered.

I have focused on two significantly different perspectives for representing emotions: *the categorical models* and *the dimensional models*. These two perspectives are presented in table 7:

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	Categorical model	Dimensional model
Characteristics	There are discrete emotional categories. There are primary and unrelated emotions. Each emotion is characterized by a specific set of features.	Represents affects in a dimensional form. Emotional states are related to each other by a common set of dimensions Each emotion occupies a location in space.
Advantages	Represents human emotions intuitively with easy to understand emotion labels.	A major benefit of dimensional models is that they are not correlated to a certain emotional state (e.g. angry or happy). Due to their gradual nature, emotion dimensions are able to capture subtle emotion concepts that differ only slightly in comparison with broad emotion categories. Emotion dimensions can represent very specific identification and a large range of people's emotion concepts. In particular, a dimensional description is well-suited for the task of measuring the full defined emotional states. In addition, emotional states are related to each other on a dimensional space, which is a significantly different approach from the categorical model.
Limitations	Different sets of emotions are required for different domains Limited number of labels. Numerous emotions are grouped together under one category. Not accurate for inefficient affect-detection. Not precise to identify some feelings perceived by people.	Unlimited number of labels. Not precise to name emotions.
Examples	Ekman's model (1992): Anger, disgust, fear, joy, sadness and surprise. Núñez & Romero's model (Emocionario) (2013): It is a compilation of human main feelings, addressed to children and education. Parrot's model (2001): List with + 100 emotions. Other list of emotions: ANEW (1000 words) AFINN (2500 words) labMT (10000 words)	Russell's model (1979, 1980): Emotion-related terms are organized in a circumplex shape with enables a subject to choose a position between two emotion-related terms. Plutchik's model (1980): affect model located on activation-evaluation space. Thayer's model (1989): utilizes the two dimensions of energy and stress. Lövheim's model (2011): The signal substances forms the axes of a coordinate system, and eight basic emotions are placed in the eight corners.

Table 7. **Classification of emotions models**

The dimensional approach can be used as a way of visualizing emotions in a psychologically meaningful space. Mestre et. al (2012) point Russell model as a very useful and constantly revised model in spite of being created in 1980.

Russell (1980) states that there is evidence that affective dimensions such as displeasure, distress, depression, excitement are interrelated and that those interrelationships can be represented by a spatial model. In Russell's circumplex model emotion-related terms are organized in a circumplex shape with enables a subject to choose a position between two emotion-related terms. Arousal dimension reflects the intensity of the emotions and is represented in the Y axis. The other dimension, valence, is related to the level of pleasure of the emotion and is presented in the X axis. Both axis create a four-quadrant model. In this model, each emotion can be understood as varying degrees of both valence and arousal. Figure 2 shows the basic structure of the circumplex model, according to Henriques (2013), with four examples of emotions placed one in each quadrant:
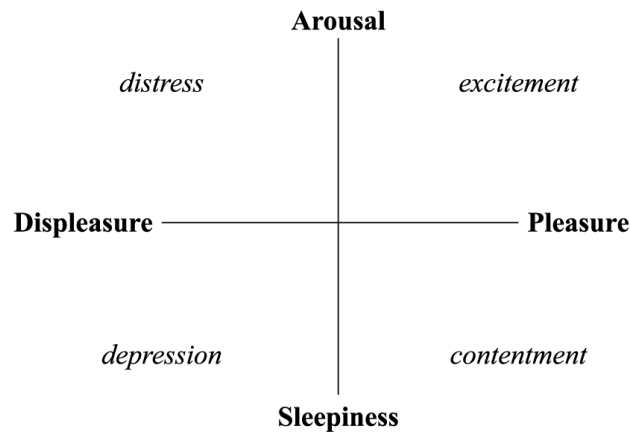
Figure 2. Russell's circumplex model (1980) according to Henriques (2013)

Supportive evidence was obtained by scaling 28 emotions denoting adjectives in different ways. Figure 2 shows two examples of these scaling exercises.
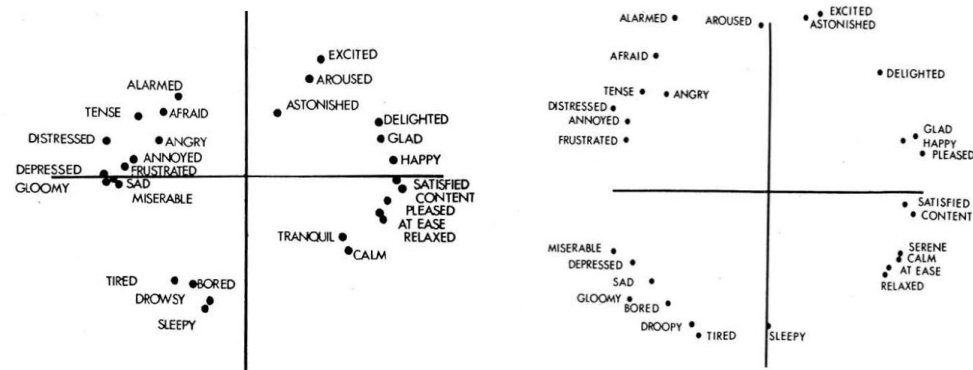
Figure 3. Two examples of scaling emotions provided by Russell (1980).

Posner, Russell, & Peterson (2005) state that the circumplex model can provide a developmental trajectory of emotional experience that may be useful in understanding a common finding in epidemiological studies of mood disorders in children.

By this point, I would like to highlight Núñez & Romero's Emocionario (2013) as example of a categorical model. The Emocionario provides a list of 42 emotions, each one reflected with a little narration aimed at helping children to know their emotions and to deal with them. The complete list of emotions is showed in figure 4:
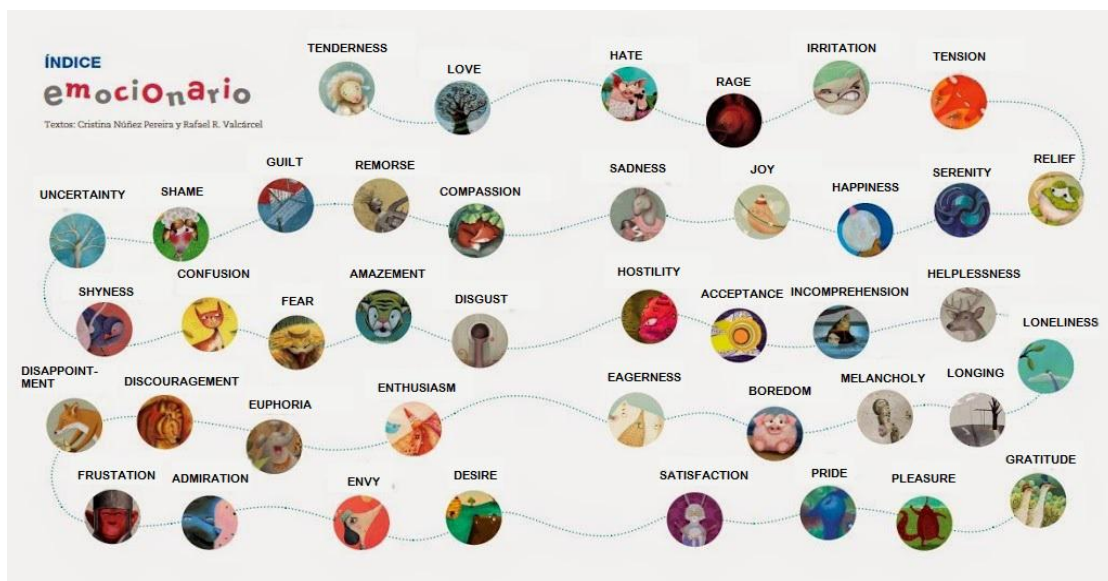
Figure 3. **Nuñez & Romero's list of emotions (Emocionario, 2013)**

3. EMPIRI.

3.1. INTRODUCTION.

It is a study based on an individual and retrospective case study carried out with Daniel, a pre-adolescent with anxiety symptoms. It is aimed at exploring how he shows his emotions in relation to his self-perception and the relationship with parental figures in the lyrics of his songs created during music therapy process. For that purpose, a qualitative and hermeneutical approach has been followed.

At first, I will present the case to provide a context. Then I will explain the observation and the analysis method. The tools and the process of data collection will be described. I will also mention the criteria followed to choose the songs to analyse from the whole songwriting work and how the observation guidelines for the emotional expressions in the lyrics were established. Then, I will describe the process of the analysis. Finally I will proceed with the analysis, in which I will contextualize every song in its stage of the music therapy process, analyse the lyrics and make a reflection about the findings.

3.2. CASE DESCRIPTION.

The case took place during the school year 2010-2011 with Daniel, a Romanian 11 year-old boy who lives in a little Spanish village since he was 4. He has not brothers or sisters. He studied 5th grade of primary education at a public school. His performance at school was good and he used to get high marks. The relationship with his peers was normal and he had friends. However, his teachers at school and his family noticed some rituals and strange behaviours (he started to arrive late at school, he showed nervous tics). He was referred to a specialist and he was diagnosed an Obsessive Compulsive. During the summer of 2010 Daniel was referred to a Children and Adolescent Mental Health Center to attend psychotherapy sessions two days a week. His symptoms diminished after summer holydays period and he was discharged in October. In spite of that, there were some concerns at the educational center due to his disruptive behaviours such as taunts and physical and verbal aggressions towards his peers at break time. Moreover, Daniel's parents pointed that he was unable to sleep without sharing the bed with his father; he showed irritability, tics outbreaks in the mouth and his hands, motor restlessness, impulsivity and isolation. I deepened on Daniel's early childhood and his parents told me that Daniel was born in Romania and, when he was two years old, his parents immigrated to Spain and he was left under his grandparent's care. Daniel's parents did not have frequent contact with him until he was four years old, when they decided to bring him to Spain. Daniel was, therefore, separated from his grandparents. In this situation, I offered the parents, with the consent of the headmistress of the school and Daniel's school tutor, to carry out a process with clinical music therapy sessions. During the

music therapy process, Daniel did not receive neither psychological nor pharmacological treatment.

The process took place in 26 individual sessions. Although the sessions were developed at school, the treatment had clinical purposes, not educational aims. He attended to sessions once a week, when the school lessons finished, fulfilling all ethical requirements. They took place in the music room of the school, of large dimensions. Material needs are classified into two groups: (1) Therapeutic Equipment (xylophone, keyboard, drumsticks, rain stick, guitar, boomwhackers small percussion instruments, patch instruments, video camera / tripod, sound equipment) and (2) Organization (cabinets, shelves, and boxes for the instruments, chairs and tables, room divider)

The **general goals** of the process were aimed at reinforcing his psychological structure, promoting emotional expression and exploring his inner world. Sessions can be grouped into different stages depending on the specific aims, which were decided following the client's evolution. Stages 3 and 4 included the main focus on emotional exploration and expression, as presented in table 8:

STAGE 1 (Observation)	STAGE 2 (Exploration and links)	STAGE 3 (Inwards)	STAGE 4 (Outwards)	STAGE 5 (Closing)
Sessions 1-4	Sessions 5-10	Sessions 11-15	Sessions 16-22	Sessions 23-26
To satisfy Daniel's immediate needs (curiosity, physical release)	To strengthen self-confidence.	To explore his inner world.	To reach a knowledge of himself allowing him to understand his situation.	To prepare the client for the separation.
To encourage decision making	To develop a relationship of trust and support.	To tolerate privacy in his musical productions.	To open up new possibilities on what has been created.	To work on a compilation of his musical productions.
To get a positive relationship	To encourage Daniel to take more responsibility in the sessions.	To cause physical and **emotional expression.**	To continue with the **emotional expression.**	
To get to know the setting				

Table 8. **Stages and aims of the music therapy process.**

As regards the **structure of the sessions**, generally, sessions had a warm up activity (improvisation, accompanying songs with instruments or listening to music), development activities (symbolic games, songwriting, dancing,

musical games) and a closing activity (improvisation or drawing). Nevertheless, the structure was flexible and open to the client's requests. Table 9 shows the activities developed during the process:

STAGE 1 (Observation)	STAGE 2 (Exploration and links)	STAGE 3 (Inwards)	STAGE 4 (Outwards)	STAGE 5 (Closing)
Sessions 1-4	Sessions 5-10	Sessions 11-15	Sessions 16-22	Sessions 23-26
Active listening.	Feelings bull's eye game.	**Songwriting.**	**Songwriting.**	**Songwriting.**
Boom whackers games.	Instrumental improvisation.	Instrumental improvisation.	Instrumental Improvisation.	Accompanying songs.
Instrumental improvisation.	Active listening.	Symbolic game.	Accompanying music with instruments.	Instrumental improvisation.
Dancing.	Symbolic game (fighting, death, war).	Accompanying music with instruments.		
Accompanying music with instruments.	**Songwriting.**	Drawing.		

Table 9. **Stages and activities of the music therapy process.**

Songwriting appeared precisely at the stage before we started to address emotional expression aims and it continued until the end of the process. Songwriting is a technique which consists on creating lyrics and music from the client and the therapist in a therapeutic relationship to deal with the needs of the client. Different techniques have been used to write the songs.

In stage 2 and 3 of the process, lyrics and music were created from improvisation as displayed by several authors such as Oldfield and Franke (2005), Derrington (2005), Aigen (2012) and Baker (2015). Daniel and I engaged in a musical dialogue with the accompaniment of instruments, creating fables and fictitious stories. The music was played at the same time we were speaking. The intonation of the speech depended on the content and the evolution of the story but it was mostly recited. The music always supported the content of the lyrics by changing dynamics (volume or speed) according to the emotion expressed. In the last session of stage 3 (session 15) he started to improvise both lyrics and music without the need of my verbal intervention, as a monologue. His music always supported his verbal message and his intonation became a little wider.

Then, in stage 4, he continued singing improvised songs and stories but he also started to write poems at home and one of them was the spark that leaded to write in paper the lyrics of his songs. He started to write poems in sessions and

we used them to develop a songwriting activity as presented by McFerran et al (2006) or Wilson (2013). As regards music, I played chords in the guitar and showed him different possibilities for his song. He chose the one he liked the most and start singing (no more reciting). Once, melody and lyrics were created simultaneously. The lyric was based on a brainstorming activity, as Davies (2005) or Baker (2015) displayed. The melody was extracted from his spontaneous singing while writing. I rescued it and showed to him, providing it with a harmonic accompaniment. He decided how to approach the finishing touch.

In the last stage, stage 5, he decided to put his lyrics into the melodies of his favourite pop songs to make a review of his work during the whole process and perform and record them in the last session.

The process with Daniel concluded after 26 sessions. Some of his anxiety symptoms disappeared and some of them were reduced. His parents noticed changes in the way he related to them and his teachers reported less disruptive behaviours at school.

3.3. METHOD OF STUDY

A qualitative retrospective study of music therapy work with Daniel will be carried out. It will be based on the analysis of the lyrics of Daniel's songs focusing in the expressions of emotions related to his self-perception and the relationship with parental figures.

3.3.1. Data collection sources and data selection.

Data analysis is extracted from: the video recordings of the sessions and the lyrics of the songs.

From the whole 26 sessions process, the videos of sessions in which the songs to analyse appear will be selected.

The criteria for selecting these songs are a) the first song to analyse will be the first song that appears in the music therapeutic process. It will provide a perspective about how Daniel started to write songs and its content; b) the rest of the songs should belong to different phases. By

choosing several songs spaced in time, it is possible to make a representation of how the evolution of the client's emotional expression during the whole process was. They also should represent Daniel's self-perception and/or mention parental figures; d) the last song to analyse will be the last song written in the process, to provide a reference to compare the initial stages of songwriting with the last ones. Table 10 shows the songs chosen to analyse related to the stages of the process:

STAGE 1 (Observation)	STAGE 2 (Exploration and links)	STAGE 3 (Inwards)	STAGE 4 (Outwards)	STAGE 5 (Closing)
Sessions 1-4 No songwriting	Sessions 5-10 **SONG 1: The cicada and the ant** (session 9)	Sessions 11-15 **SONG 2: The story of the abandoned child** (session 14) **SONG 3: Funeral song to a mother** (session 15)	Sessions 16-22 **SONG 4: Mum** (session 18) **SONG 5: Dad** (session 19) **SONG 6: Through life** (session 21-22)	Sessions 23-26 Compilation and versions of songwriting created.

Table 10. **Stages and songs to analyse of the music therapy process.**

The "cicada and the ant" is the first song to analyse. It belongs to the second stage of the process. It appears in session 9 and it is relevant because is the first appearance of songwriting in the whole process of music therapy.

"The story of the abandoned child" is the second song to analyse. It appears in session 14 and is the first song in which Daniel, through a symbolic character, shows emotions concerning to parental figures.

Song number 3, "funeral song to a mother", belongs to stage three. It is created on session 15 as a complement of the "story of the abandoned child". In this song, Daniel expresses emotions towards a mother and father in the role of the abandoned child.

In stage number 4, "mum" and "dad" (songs 4 and 5) are the first songs that address to his mother and father. They appear on session 18 and 19 respectively. Both of them are created from a poem. Song number 4 is written over a known melody and in song number 5 there is no melody, it is a rap.

"Through life" is the last song to analyse (number 6). It appears on session 22 from a brainstorming activity and develops during session 23. Music and lyrics are created simultaneously. In this song, Daniel first

address to himself and his life in the present. Besides, this song is the last one created in the music therapy process.

3.3.2. Data analysis procedure.

After collecting the data from the different sources and choosing the songs to analyse, these steps have been taken to elaborate the analysis:

1) Reviewing the video recordings for a better understanding of the context of the songs to analyse. The context of those songs will be described by showing the stage in which the song was created, the technique followed, and some music features.

2) Transcription of the lyrics.

3) The researcher observes the lyrics looking for emotional expressions. Then, four external music therapists proceed individually to the observation of the lyrics searching for emotional expression as well. These observations are compared and discussed. To complement this first level of observation, Daniel's presence and the appearance of parental figures are also observed in the lyrics.

4) After the observation, data are classified into categories.

5) After the analysis, conclusions and discussion will be presented.

3.3.3. Observation guidelines and analysis categories.

The emotional expression will be observed and categorized as follows:
In each song, each statement has been considered and the ones with emotional charge have been selected. The interpreted emotional charge in the selected statements of each song was simplified into a single word extracted from a 42 emotions list provided by Núñez & Romero (2013) called "Emocionario".

After this observation, emotions will be categorized in terms of arousal or valence in a bi-dimensional model, using the dimensions depicted by Russell (1980). Arousal dimension reflects the intensity of the emotions and is represented in the Y axis. The other dimension, valence, is related to the level of pleasure of the emotion and is presented in the X axis. In

this model, each emotion can be understood as varying degrees of both valence and arousal.

The emotional expression in Daniel's lyrics has been observed and categorized by the researcher and a peer group of four music therapists unconnected with the clinical process. Emotions resultant from both interpretations will be showed in the four-quadrant model, in order to see the level of agreement or disagreement as a result of the interpretations of the statements in the lyrics. This model is a combination of Russell's model and the emotions of the "Emocionario", and from this point it will be named as "four-quadrant combined model". Researcher's interpretations will be encircled in blue and external musictherapist's ones are surrounded in red.

The presence of Daniel will be observed in his lyrics by observing the content of the songs (whether he is the subject or the object of his lyrics) or confirming if pronouns or possessive adjectives in first person (me, I, my, mine…) are used. It has been categorized in two possibilities: real presence or symbolic presence. Symbolic presence is understood as Daniel showing his emotions by singing from a fictitious character's voice (for instance, the cicada or the abandoned child). Real presence means that it is the real Daniel the one depicted in the lyrics expressing aspects of his real daily life or events from his real past. This factor will be only observed and analysed by the researcher.

The third observation item will be the **appearance of parental figures** in Daniel's lyrics. The parental figures' appearance is observed in the content of the lyrics (whether parental figures are subject or object of Daniel's lyrics) or when specific words such as "mother" or "father" are used. The appearance of parental figures is also categorized in "symbolic" or "real". "Real" appearance means that Daniel mentions or addresses to his real parents. "Symbolic" appearance means that, Daniel mentions parental figures which are not his real parents.

3.4. ANALYSIS.

In this point the selected songs are exposed, following the order of appearance in the process. I will make a brief explanation of how the song appeared, the technique used and a brief mention to the music features. The observation of the emotions in the lyrics, interpreted by the researcher and the four external music therapists, will be presented in a table. The words and statements referred to "emotional expression" will be highlighted in pink and reduced to a single word belonging to the Emocionario. After that, the emotions will be categorized in the four quadrants of the combined model of emotions previously explained. The words that depict the presence of Daniel in the lyrics of the songs will be highlighted in the lyrics in yellow. The last observation topic, the appearance of Daniel's parents in the lyrics is marked in blue. My interventions in the lyrics will appear in italics and marked in grey.

Song 1 (session 9): The cicada and the ants.

The "cicada and the ant" is the first song to analyse. It belongs to the second stage of the process appearing in session 9. I chose to analyse this song because it is the first appearance of songwriting of the whole process, and it could be useful to present a reference of how he uses language, how he creates songs and how he addresses to himself or his environment, to compare with other songs.

The songwriting appears by chance. Daniel notices some posters about Esopo's fables in the music classroom (This classroom sometimes holds Book Day events or other festivities). The music therapist asks him to choose a fable to interpret it with music and to choose a character. He chooses to be the cicada and the music therapist plays the role of the ants.

This song is an improvised dialogue in which music and lyrics are created at the same time. Daniel's voice modulates to emphasize the content of the lyric but his melodic range is small, it seems a recital. He wants to perform with the guitar, and the music therapist plays the keyboard. He strums the guitar with open strings, changing with the message of the lyrics. When he shouts, he strums stronger, for instance. There are no changes in speed, though.

Table 11 presents the emotional expression as observed from the lyrics by the researcher together with the ones observed by the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 1: THE CICADA AND THE ANTS Give me food *You should have worked* Please, I'm getting cold *You are getting cold because you haven't worked. You have to work at summer* Summer is for enjoying and life is for looooving. No one lives life like meeee. *So what?* You don't give me a thing and I'm cold. *And, why do you thing I have not given you a thing?* Come on. You are a lot and I am hungry, you are selfish… *Aren't you selfish, by not working at all?* Life is for living, I've learnt my lesson. I've learnt my lesson. Please… *I don't know, maybe you stay. What should I do?* Give me a chance to work. I won't disgrace you and I will always love you. *We will teach you how to work if you teach us how to love.* And to dream. Summer is for enjoying and loooving. *And for working. You have to be cautious to do things right. Let's play and maybe I will let you in.* Why are you blackmailing me? I'm going to work and I will teach you to sing. *Here is some food, annoying cicada. Take the food and eat whatever you want.* I will work and (¿?)[1] Life is for loving, playing (music), playing… *Loving, dreaming, playing, playing (music)* LOOOVING[2] and dreaming, LOOOVING AND PLAAYING. *Loving, playing and dreaming.* Playing, loving, dreaming and working. *Playing, loving, dreaming and working.* Ok ants, I say goodbye to you all, have a nice day…	Helplessness Enthusiasm/ pleasure Pride Helplessness Irritation/ Hostility Regret Enthusiasm/ pleasure Confusion Eagerness Eagerness Enthusiasm/ pleasure

Table 11. **Emotions observed in song 1.**

As regards emotional expression, table 11 presents that the statement more repeated is *"life is for loving, and dreaming and playing"* and similar sentences. These are interpreted by the researcher and the external music

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[1] From this point, the symbol (¿?) means that the recording is not clearly understood
[2] From this point, capital letters means shouting.

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therapists team as "enthusiasm" and "pleasure" statements. The sentences such as *"give me food"*, *"please I'm getting cold"*, *"you are a lot and I'm hungry"* and *"you don't give me a thing and I'm cold"* are interpreted as the cicada begging for help and the word chosen to show this emotion was "helplessness". Statements such as *"I am going to work and I will teach you to sing"* and *"I will work"* are understood as the cicada being eager to working to get food and the word chosen for that idea was "eagerness". The statement *"no one lives life like meee"* is represented by the word "pride". The sentence *"you are selfish"* is interpreted as "irritation" and "hostility". *"Why are you blackmailing me?"* is a statement understood as a "confusion" expression. The sentence *"I've learnt my lesson…"* is interpreted as "regret" for not having worked during the summer and be involved in this situation. There is a statement in which the external team and I agree there is emotional charge: *"I won't disgrace you and I will always love you"*. However, we are unable to extract a word from that sentence, because none of the given words convince us.

Once the emotions in the lyrics have been observed, they are categorized in the four-quadrant combined model as figure 5 presents. The emotions that I extracted from the lyrics are surrounded in blue and those emotions which the external team suggested and are encircled in red (as stated in point 3.3.3).
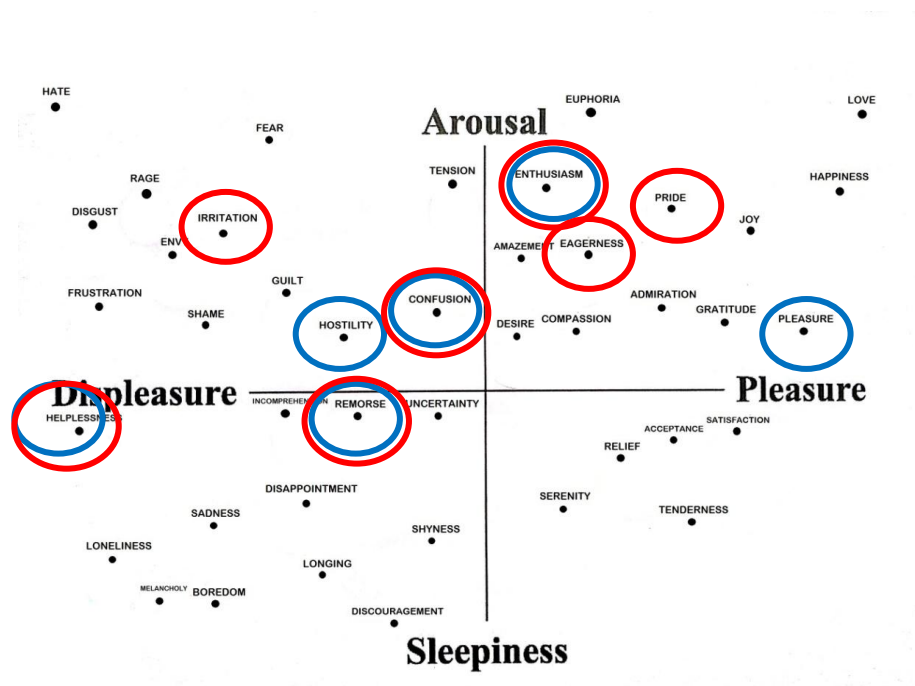

Figure 4. Categorization of Daniel's emotions in song 1

As regards the Daniel's presence in the lyrics, he appears in the story playing the role of the cicada. He sings in first person but it is a symbolic representation of him. Regarding the appearance of parental figures, there is none in this song, neither symbolic nor real.

Song 2 (session 14): Story of the abandoned child.

"The story of the abandoned child" is the second song to analyse. It appears in session 14 and is the first song in which Daniel, using a symbolic character, shows emotions concerning to symbolic parental figures.

This song appears after an instrumental improvisation. Daniel tells the music therapist that he wants to sing a tale, but he points out that he is going to improvise the plot. He wants to tell the story of a child who was abandoned in an orphanage and decides to look for his mother.

This is a song based on an improvised dialogue in which music and lyrics are created simultaneously. His voice modulates to emphasize the content of the lyric, as in the previous song. He combines short melodies, sound effects and recited passages, widening his melodic range.

Daniel wants to perform with the guitar. He strums the guitar with open strings, playing louder or softer to adapt his music to the intensity of the message he communicates. For instance, he strums the guitar or uses the strings one by one, or changes the volume depending on the situation. Sometimes he stops playing to indicate the music therapist's turn, or to emphasize his expressions with gestures. The music therapist plays the keyboard and tries to reflect the atmosphere of each moment to encourage Daniel's willingness to express.

Table 12 presents the emotional expression as observed from the lyrics by the researcher and the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 2: THE STORY OF THE ABANDONED CHILD *AAAAHHHIT HUUURTSS. Uf uf And now what am I going to do with this child? I don't want to have it. What should I do? TAKE CARE OF MY CHIILD!,* NUN! Why did my mother leave me at that age? Aw sweetie! They left you (¿?) sad. My mother, sad, had to leave me. Ah what a big respect. Beautiful. *Now the child…* The child escaped from the orphanage one night. He went through all the exits and he got out looking for his mother. *Meanwhile…* At night… *Meanwhile the mother was thinking…* Meanwhile, meanwhile his mother was said that she had, she had a good idea at the beggining when he was born…He got out to look for her and a man who was having a walk arrived and took care of him at his house. The child had to ask him: Rich man, tell me whether I will find my mother. Because I escaped. *Aaahh, look boy I… I don't know why did your mother leave you but I believe that she wanted the best for you. (¿?) I'll help you. I got a lot of Money and I can afford that you travel around the world looking for your true mother.* The kid went out that morning to a village… to Greenland. Ssssh uuuaaaaaaaa. The child asked Rich: Sir, Will it be possible to find my mother? Or wili not? Tell me the truth, please. *I personally believe that it is a difficult task but, if you try hard, it is possible you find her. But we don't know whether she is fine or not.* Next morning the child arrived. (¿?) The bells of the morning rang. The child saw people going out of their houses and asked for his mother: Margare Yeramun Kroisee. Margare Yeramun Kroisee Kruu was at her place. He went to find her (¿?) He climbed to the window. And in the kitchen everything was plenty of…. Blood. But fake blood. And in the toilet… something red appeared! It was a brush. At last, in the living room, a person was… painted in red!! But in the… basement his mother appeared stabbed. AAAAHHHHHH MUM!! WHY? I KILL MYSELF!! WHYYY? DAMM YOU AA..ALL!! (¿?) Rich, Rich, Rich, Rich, RIch, Rich, Rich, Riiiich (¿?). *Come on boy, let's go. Your mother is dead but I'm sure she reminded of you everyday.* My mother… why? Why? *Why don't you come and spend the night at my place?* I don't want to (¿?). Someone knocks the door. *Who's there?* It's me! You father! Your handsome father! *Did you know that you had a father?* NOOOO! I only know that his name is Kirk Patrosky! *You didn't know you had a father called Kirk Patrosky!* Yeah yeah very well! (*Someone knocks*) Who's there? Kirk Patrosky! Again! Come in dad, come in (¿?)NO! OOOOOOHHH NOO MY WIFE! RIGHT ON VALENTINE'S DAY!! (¿?) And so (¿?) ----- Kirk Patrosky tu tu tu tu tuu Kirk Patrosky Tutututututu *Kirk Patrosky with his son…. And at the end?* Kirk Patroski tutututu Kirk Patrosky tututut Kirk Patrosky eeh eeh eeh (¿?) *So tell me son, what do we do? Help me to handle her* Better not. We will carry her to the mortuary, where we could see her face. (¿?). *Ok, to the mortuary.* So Kirk Patrosky, his son and Rich Rich Rich went to the mortuary, which was full of people crying desperately. OOOH MY MOTHEER! OOOH MY DAUGHTER!! OOOH MY AUNT!! OOH MY COUSIN! OOH MY GRANDMA! OOH MY GREAT GREAT AUNT!! OOH MY STEPSISTER! OH OOH MY SISTER! MY COUSIN! MY GRANDMA! GREAT GREAT GRANDMA!, MY SECOND COUSIN! MY THIRD COUSIN! MY GREAT GRANMOTHER GRANDMA! MY STEPSISTER! OOOH! MY DAUGHTER! MY SISTER! OOH OH. They are dead. In three words. Music of melancholy. *////////. (Play music)* Kirk Patrosky! They stopped crying . Rich Rich Rich… Rich Rich Rich and Kirk Patrosky had an idea: For the child stop suffering, they made a mistake. They told the child: That is not your true mother! Your mother is in America! *(¿?)* (¿?) The child was happy (¿?) but Kirk Patrosky and Rich Rich Rich were (¿?) because the kid's true mother was dead. Kirk Patrosky and Rich Rich Rich had another idea. TO BE CONTINUED.	Incomprehension Sadness Helplessness Uncertainty Helplessness Tension Rage/ frustration Incomprehension/ sadness Sadness Sadness Melancholy Compassion Happiness

Table 12. **Emotions observed in song 2.**

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As regards the expression of emotions in the lyrics, the most recurrent emotions are sadness and incomprehension, related to the abandonment the child suffers and the mother's death: <u>Sadness</u>: *"My mother, sad, had to leave me. Ah what a big respect.", "... was full of people crying desperately, OH MY MOOTHER!...",”ooh no my wife!! Right on Valentine's Day!", "My mother, why? Why?"* <u>Incomprehension</u>: *"My mother… Why? Why?", "Why did my mother leave me at that age?"*

The statement: *"Will it be possible to find my mother? Or will not? Tell me the truth, please."* is understood as <u>uncertainty</u>, because he does not know whether he will find his mother. However, the last part of the sentence: *"tell me the truth, please"* is also interpreted as asking for help, as <u>helplessness</u>, as well as *"Tell me whether I will find my mother, because I escaped"*.

There is a compilation of sentences that are interpreted as creating <u>tension:</u> "*He climbed to the window. And in the kitchen everything was plenty of…. Blood. But fake blood. And in the toilet… something red appeared! It was a brush. At last, in the living room, a person was… painted in red!!"*

The sentence: "*WHY? I KILL MYSELF!! WHYYYY? DAMM YOU AAALL!!"* is understood both as <u>rage and frustration.</u>

In the statement: *"For the child stop suffering..."* it has been interpreted <u>compassion</u> from the secondary characters to the child.

The last two sentences to interpret show explicitly an emotion word: <u>happiness</u> *"the child was happy";* and <u>melancholy</u> *"She is dead. Three words, music of melancholy".*

After the observation of emotions in the lyrics, they are categorized according to their arousal and valence level in the four-quadrant combined model, as showed in figure 6:
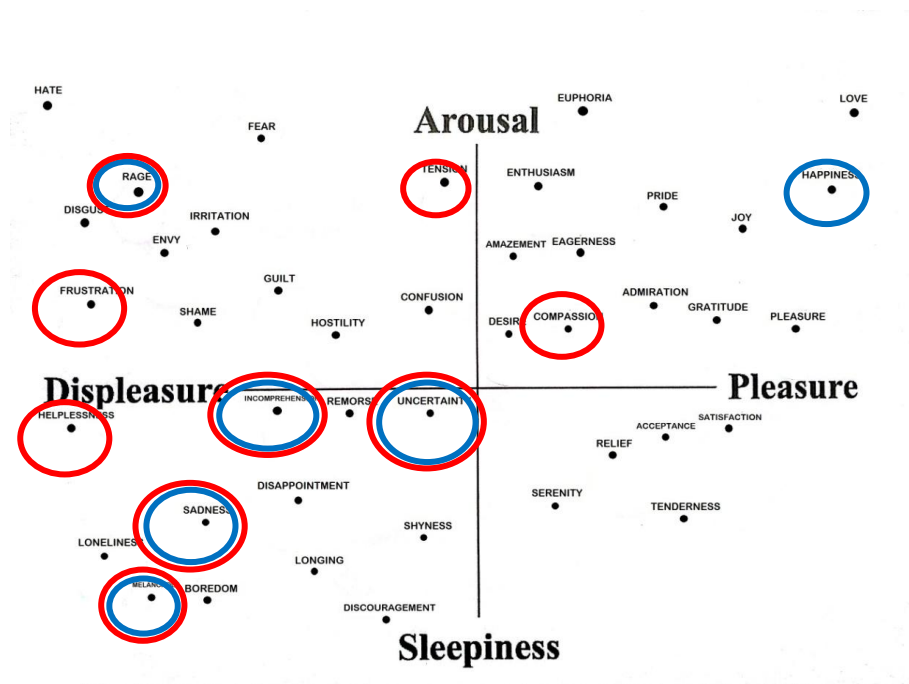
Figure 5. **Categorization of Daniel's emotions in song 2**

As regards the presence of Daniel in the lyrics, he plays the main character, the abandoned child. Regarding the appearance of parental figures, they have presence in the lyrics thanks to symbolic representations. Daniel plays the role of a father and the music therapist plays the role of the abandoned child's mother. In the lyrics, it is showed that he sings in first person except from when he narrates the events as the storyteller, telling the story from an external perspective.

Song 3 (session 15): Funeral song to a mother.

Song number 3, "funeral song to a mother", belongs to stage 3. It is created on session 15 as a complement of the "story of the abandoned child". In this song, Daniel expresses emotions towards a symbolic mother and father in the role of the abandoned child.

In session 15, the abandoned child's story continues. This intervention is far shorter than the previous part in session 14 and the story ends abruptly when the symbolic mother dies. After a few activities, the music therapist suggests to sing a song about the abandoned child's feelings.

Funeral song to a mother is an improvised song in which music and lyrics are created simultaneously. In this case, there is not dialogue. In the first verse Daniel sings everything and in the second verse there is a turn taking game.

He wants to play the keyboard and the music therapist plays the guitar. His music changes in the different verses. It is slow in the first verse and has a rumba style in the second one. In the first verse, his voice changes depending on the message. In the second verse, his voice is almost the same all the time, like reciting with a continuous allegro rhythm except from the last sentence, which sings it with opera voice. As regards instrument accompaniment, he plays the keyboard with the piano sound. In the first verse he alternates tender chords in the bass keys with sudden hits in the high notes while singing "mother you die" or "motheeer poor meee". In the second verse, he barely uses the keyboard, but he uses his feet to carry on with the rhythm.

Table 13 presents the emotional expression as observed from the lyrics by the researcher and the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 3: FUNERAL SONG TO A MOTHER	
I was happy. You leave me alone, like a worm. Motheeer, you die, (…) This tale is coming to an end mother, that is (¿?). Motheer!. Pooor father. You leave me alone. Like a worm. Mooother!. Pooor father! (¿?).	Loneliness Compassion
You left me alone. Uuuyea. You have seen (¿?) Mother! Poor me! You leave me alone. And you don't come back as yesterday!	Loneliness Sadness Longing
ou ye ayea mother, mother ou mother ou mother, (¿?) *the mother abandoned him…* we give estopa[3] to the mother…. Ye ye ye give estopa to all the mothers in the world! *Estopa to all the mothers, who abandon their children!* They abandon their children (¿?) I had to starve.	Hostility Helplessness
Who abandons (¿?) Abandoning me was a dissapointment *Mother disappointment* Mother dissapointment (¿?). *You have left your child alone! Alone and annoyed.*	Disappointment

Table 13. Emotions observed in song 3.

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[3] To give "estopa" means to intentionally annoy or disturb a person

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The lyrics in the first verse present <u>loneliness</u> *"you leave me alone as worm"*, <u>compassion</u> *"Pooor father"*, <u>longing</u> *"and you don't come back like yesterday"* and <u>sadness</u> *"Motheer! Pooor me! You leave me alone"*

In the second verse of the song, he reflects <u>hostility</u> *"we give estopa to the mother…. Ye ye ye give estopa to all the mothers in the world"*. <u>Disappointment</u> *"Abandoning me was a disappointment"* and <u>helplessness:</u> *"I had to starve"*

After the observation of emotions in the lyrics, they are categorized according to their arousal and valence level in the four-quadrant combined model, as showed in figure 7:
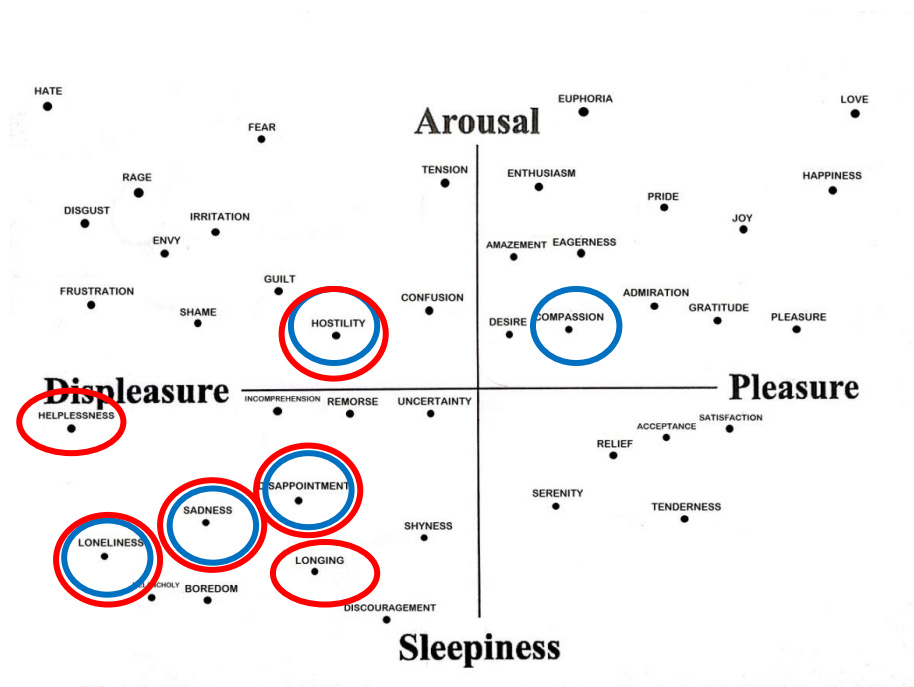
Figure 6. **Categorization of Daniel's emotions in song 3**

As regards the presence of Daniel in the lyrics, he sings the mourning song in the voice of the abandoned child, in first person. There are references to symbolic parental figures. He addresses to a mother and mentions a father. In the second verse, he stops singing to the mother in second person and sings in third person, dedicating his message to all the mothers who abandon their children. The music therapist sings about the symbolic mother of the child from the story *"the mother abandoned <u>him</u>…"* but right after he introduces the

real Daniel and the real music therapist (not symbolic representations) when he sings *"we give estopa to the mothers."*

Song 4 (session 18): Mum.

The song "mum" appears in stage number 4 of the therapeutic process, in session 18. It is the first song in which Daniel expresses his emotions addressing to his real mother. In fact, he will give this song to her afterwards as a present.

This song appears from a poem that the music therapist finds on the web page of the school, written by Daniel and dedicated to his real mother. The music therapist decided to give it back to him like a song. After listening to it, she asks Daniel to create another one in the session with the same melody.

He changes his technique to create songs. This song is not improvised, but he spends a lot of time, with pencil and paper, in thinking what is he going to write. He sometimes gets stuck but insists on writing until the result satisfies him.

He raps the lyrics and does beat boxing, but finally he decides to use the melody the music therapist composed for the first song (the poem on the website). He likes the result and decides to keep it that way. It is not a dialogue; he sings the whole song on his own. The music therapist accompanies him with the guitar and teach him the melody.

Table 14 presents the emotional expression as observed from the lyrics by the researcher and the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 4: MUM Mum I always dreamt of you And at the same time I adored you You shined in my dreams And at the same time you told me: - The life that you got	Admiration

Is totally made of wealth
And you tell me if I'm not good
Because I never bring you sorrow

Mum you took over my heart ·············► Love
And left me only peace and love ·············► Serenity
This is my poem
And I'm going to sing it everyday
It is impossible to express with words ·············► Longing
How much you adored me when I was little.
Thank you for all that you did ·············► Gratitude
And the love you gave me.

Table 14. **Emotions observed in song 4.**

Several emotions are interpreted from the statements of this song: The sentences *"I adored you"* and *"you shined in my dreams"* were interpreted as admiration, The fact that it is written in past tense and the statement *"how much you adored me when I was little"* were understood as longing. Serenity and love were extracted from *"Mum you took over my heart and left me only peace and love"*. Last, the sentence "*Thank you for everything you did and the love you gave me*" was interpreted as gratitude.

Emotional expression in the lyrics is categorized according to the four-quadrant combined model as presented in figure 8:
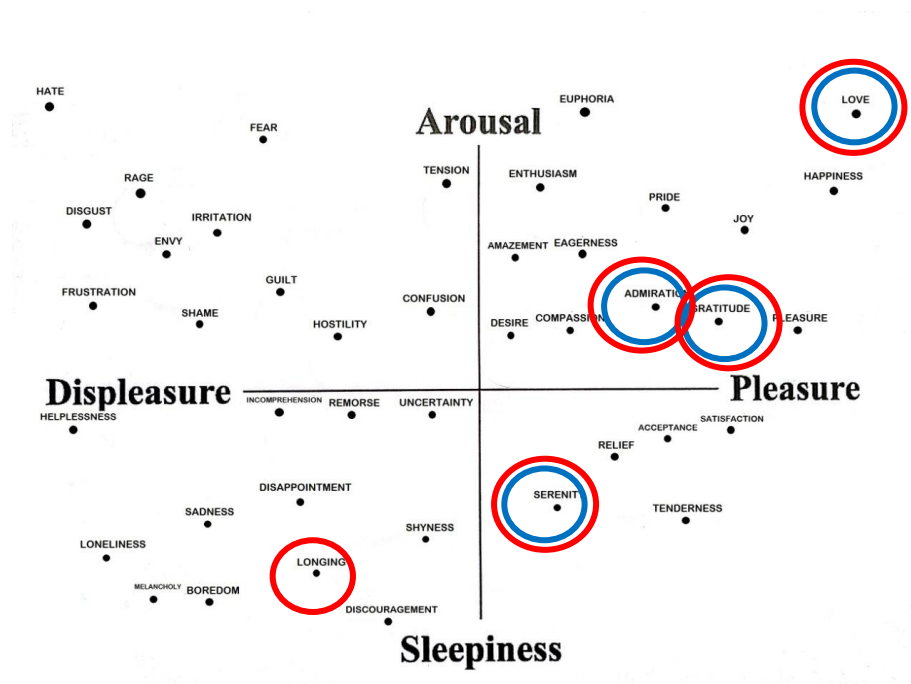

Figure 8. **Categorization of Daniel's emotions in song 4.**

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As regards the presence of Daniel in the lyrics, he sings the song as himself, there is no symbolic representation. It is the real Daniel who expresses in first person. Regarding the appearance of parental figures in the song, his real mother appears. In fact, the song is explicitly dedicated to her.

Song 5 (session 19): Dad.

The song "Dad" appears in stage number 4 of the therapeutic process, in session 19. It is the first song in which Daniel expresses his emotions addressing to his real father. Again, he is determined to give the song to his father afterwards, because his mother liked her song very much.

Lyrics are composed before any thought of the melodic or harmonic features, as a poem. In this session, there is no melody. He decides to rap this poem. In further sessions, he will adapt these lyrics to a pop song melody.

Table 15 presents the emotional expression as observed from the lyrics by the researcher and the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 5: DAD Dad you never took care of me because you were always at work. Some weekends I had lunch with you and at that moment my happiness smiied. You were always bringing money home and saying that time passes. I also got your fondness and at that moment I felt your love I also adored you the same as I loved my mother. You are half part of my life and I am not going to let you escape I dedicate this poem to you and to the love I got from you.	Sadness /dissapointment Longing Admiration Love Tension Love/ gratitude

Table 15. **Emotions observed in song 5.**

In his lyrics, <u>disappointment and sadness</u> are interpreted from the sentence *"you never took care of me"*. <u>Tension</u> is showed in *"I am not going to let you escape"*. <u>Love,</u> is showed in *"As I loved my mother"* and *"you are half part of my life"*. A sense of <u>longing</u> is interpreted from the affirmation *"And at that moment my happiness smiled"* and *"And at that moment I felt your love"*. The statement *"I also adored you"* was interpreted as <u>admiration.</u> The fact that he is dedicating this poem to his father was interpreted as <u>gratitude and love:</u> *"I dedicate this poem to you and to the love I got from you"*.

After observing the emotional expression in the lyrics, they are categorized in the four-quadrant combined model as showed in figure 9:
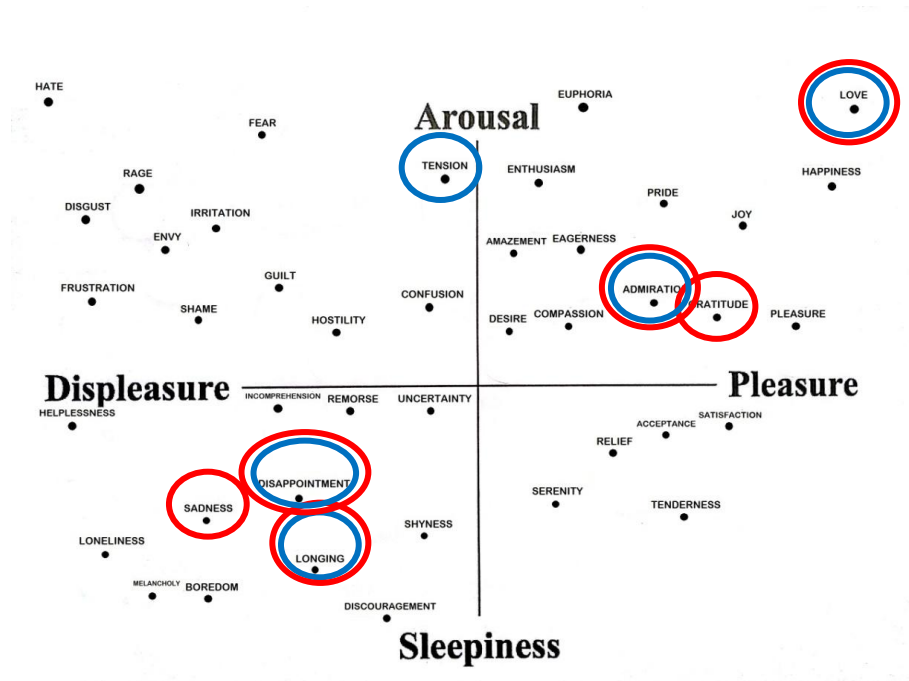
Figure 9. **Categorization of Daniel's emotions in song 5.**

As regards the presence of Daniel in the lyrics, he sings the song as himself, there is no symbolic representation. It is the real Daniel who expresses. His father appears with a real representation, and the song is dedicated to him. The real mother is mentioned once.

Song 6 (sessions 21-22): Through life.

The song "through life" represents the end of the songwriting activities, because it is the last song created in stage 3 before the compilation of all the

songs to prepare the end of the process. It is created in two different sessions (session 22 and 23). It is relevant because it is the first time Daniel refers explicitly to his own life and his emotions about it in real terms.

This song emerges from a brainstorm activity from a game in which he builds a paper mockup. The music therapist tells him that it could be a good idea to bring the mockup into the music, so we start to write all the ideas that come out from the paper creation in another piece of paper.

He writes the lyrics and sings them simultaneously, improvising the melody. The music therapist plays chords with the guitar to give him ideas about how the song can evolve. For the lyrics, he does not accept every idea, he discards the ideas he does not like, to create satisfactory lyrics according to his preferences. The song structure is verses and chorus.

The music is not written, it is memorised. The harmonic structure is repeated continuously. The melody and harmonic sequence from the verses are different from the chorus melody and harmonic sequence.

Table 16 presents the emotional expression as observed from the lyrics by the researcher and the four external music therapists.

SONG AND LYRICS:	EMOTIONAL EXPRESSION
SONG 6: THROUGH LIFE	
I'm a kid and I am doing so bad I play perfectly with a single song I rule a lot and I sing a lot And I am made of paper and I like honey I'm drunk because I've gone out from home	Pride
I'm walking through life While I'm dreaming But I'm delighted Because that's what I have always dreamed of.	Eagerness/ Happiness/ Pleasure
I sing very well and I get a boost But I'm lost because I've gone out from home I play the guitar while I put it on the counter	Pride enthusiasm Confusion.
I'm walking through life While I'm dreaming But I'm delighted	Eagerness/ Happiness/ Pleasure

Because that's what I have always dreamed of. I have so many ideas because you always want me to I got into a pool because I saw a boat This is my life And I'm not gonna make an escape. I'm walking through life …	Acceptance

Table 16. **Emotions observed in song 6.**

The first verse of the song shows <u>pride</u>, interpreted from the statements: *"I play perfectly with a single song"* and *"I rule a lot"*

The chorus generates a general sensation of <u>eagerness</u>, <u>happiness</u> and <u>pleasure</u>, thanks to statements as *"I am delighted"* and "*I'm walking through life while I'm dreaming"*

In the second verse, <u>pride</u> is understood in *"I sing very well"* and <u>enthusiasm</u> is interpreted from *"I get a boost".* The statement *"I'm lost because I've gone out from home"* was understood as <u>confusion.</u>

In the third verse, acceptance was interpreted from the statement *"This is my life and I'm not gonna make an escape.*

After observing the emotional expression in the lyrics, they are categorized in the four-quadrant combined model as showed in figure 10:
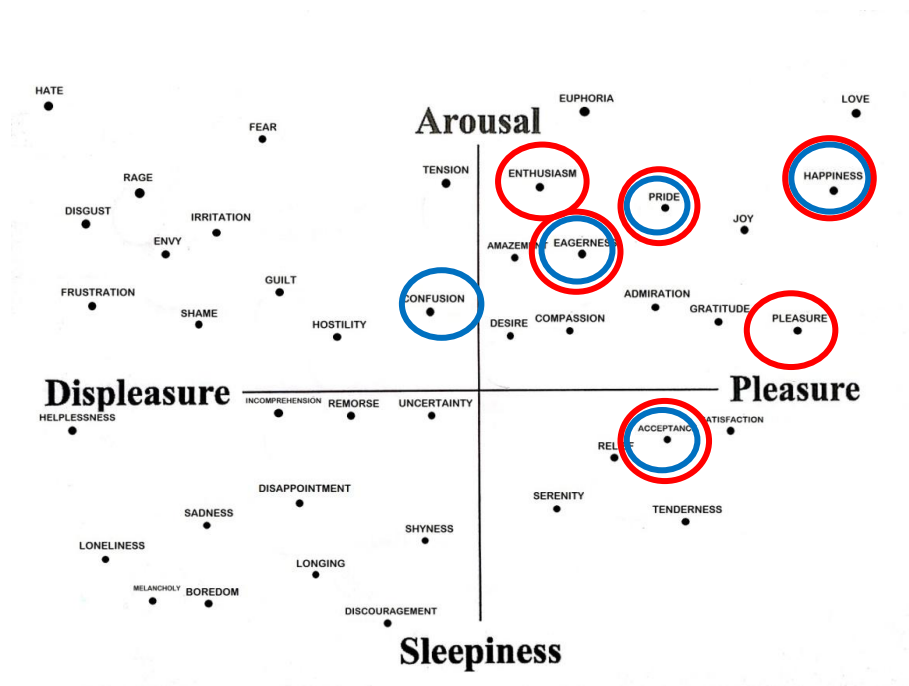

Figure 10. **Categorization of Daniel's emotions in song 6.**

As regards the presence of Daniel in the lyrics, it is the real representation of himself, in first person, who expresses his emotions; there is no symbolic representation. Parental figures are not mentioned in this song, neither symbolically or really.

4. RESULTS AND DISCUSSION.

This study is aimed at exploring how Daniel, a pre-adolescent with anxiety symptoms, shows his emotional expression in relation to his self-perception and parental figures through songwriting activities in a music therapy process.

To achieve this goal, a qualitative and retrospective case study has been carried out, based on the analysis of the lyrics of six songs extracted from a 26-session music therapy process. The songs were selected after watching the video recordings. The first song to analyse was the first song that appeared in the music therapeutic process. It provided a perspective about how Daniel started to write songs and its content. The rest of the songs belonged to different phases of the therapeutic treatment. By choosing several songs spaced in time, it is possible to make a representation of how the evolution of the client's emotional expression during the whole process was. The songs chosen also should represent Daniel's self-perception and/or mention parental figures. The last song to analyse was the last song written in the process, to provide a reference to compare the initial stages of songwriting with the last ones. From these songs, the lyrics were transcribed and they were contextualized by describing how they appeared and the songwriting technique used.

To analyse these songs, some observation guidelines were established according to the main aspects mentioned in the problem formulation. The first parameter to observe is, as a main level, Daniel's emotional expression in the lyrics. To complement this level, the researcher has also observed Daniel's presence and parental figures' appearance in the lyrics. From those observations, the analysis of the three parameters has been carried out.

The emotional expression in the lyrics has been observed due to the fact that I could appreciate how this expression was modified and fostered with songwriting during the therapeutic process.

In each song, each statement has been considered and the ones with emotional charge have been selected. This observation guideline has also been relevant in several songwriting studies such as Jamdar et. al. (2015). In my study, the interpreted emotional charge in the selected statements of each song was simplified into a single word extracted from a 42 emotions list provided by Núñez & Romero (2013) called "Emocionario", as explained in chapter 3.

Posner, Russell, & Peterson (2005) suggested that children has a limited capacity for expressing emotions and describe them only in terms of positivity and negativity ("I feel good" "I feel bad"). As children mature, they conceptualize and express emotions in a more sophisticated manner. Daniel is a pre-adolescent, in a stage between a children and an adolescent, and he uses some words such as "sad", "disappointment" or "happy" but the real emotional charge of the songs was not totally reflected in textual words.

After this observation, emotions have been categorized in terms of arousal or valence in a bi-dimensional model, using the dimensions depicted by Russell (1980) as explained in chapter 3. I chose to depict emotions in a bi-dimensional model because I noticed the difficulty in assessing emotions. Posner, Russell, & Peterson, (2005) suggest that the difficulty in assessing, discerning, and describing emotions comes from the fact that individuals do not experience, or recognize, emotions as isolated entities, but that they rather recognize emotions as ambiguous and overlapping experiences. By placing the words of the emotions in this bi-dimensional model, it can be easier to understand how Daniel regulates his emotions in terms of raising or reducing his level of valence and arousal. It could be interesting because, as Mestre et. al. (2012) suggest, depending on the arousal and valence level, emotional states could be depicted dysfunctional to a functional situation or viceversa, understanding dysfunctional situation when the person shows mainly a low level of arousal and valence.

The emotional expression in Daniel's lyrics has been observed by the researcher and a team of four music therapists unconnected with the clinical process. Both interpretations have been showed in the four-quadrant model, in order to see the

level of agreement or disagreement as a result of the interpretations of the statements in the lyrics. Researcher's interpretations are encircled in blue and external musictherapist's ones are surrounded in red.

The presence of Daniel has also been observed in his lyrics. Many studies suggest that songwriting help children with emotional issues to express the "self". For instance, Gómez (2011) presents songwriting is as a particularly powerful method of music therapy in identity formation. The child's presence in the selected songs has been drawn by observing the content of the analysis (whether he is the subject or the object of his lyrics) or confirming if pronouns or possessive adjectives in first person (me, I, my, mine…) are used. It has been categorized in two possibilities: real presence or symbolic presence. Symbolic presence is understood as Daniel showing his emotions by singing from a fictitious character's voice (for instance, the cicada or the abandoned child). Real presence means that it is the real Daniel the one depicted in the lyrics expressing aspects of his real daily life or events from his real past. This categorization can complement the emotional expression of Daniel because could provide information about the emotional distance he takes towards them. Baker (2015) suggests the idea sometimes the songwriter may create songs in the third person or tell his story through a fictitious character. In their study, McFerran, Baker, Patton & Sawyer (2006) analyzed the lyrics of the songs created by adolescents in their clinical practice and they concluded that the combination of verbal and imagined self expression facilitated through musical interaction is effective in enhancing autonomy and developing a sense of personal identity for adolescents. In the analysis of the selected songs, the symbolic or the real representation of Daniel could complete the information about the emotional expression by observing how he faces emotional expression in each song. It could also provide information about how he changes his self-perception.

The third observation criterion has been the **appearance of parental figures** in Daniel's lyrics.
The parental figures' appearance is observed in the content of the lyrics (whether parental figures are subject or object of Daniel's lyrics) or when specific words such as "mother" or "father" are used.

The appearance of parental figures is categorized in symbolic and real. A symbolic parental figure appearance may be related to the fact that Daniel needs to take emotional distance, as I explained before, with the content of his lyrics. A real representation of parental figures may imply more acceptance or empowerment about what he is singing.

From my perspective, focusing on attachment and resilience theories, a dysfunctional bond in Daniel's early childhood could be related to his emotional problems and his anxiety. Becerrill (2012) states that the experiences lived by a child with relevant figures such as the first attachment figure of their affective story, usually the mother, could influence this person in all the aspects of his life.

The analysis of the appearance of parental figures in the songs, together with the changes in the emotional expression that the songs in which those figures appear will be discussed. Daniel's presence in the lyrics as a real character or taking an emotional distance with a symbolic representation will be also reflected.

4.1. RESULTS AND DISCUSSION.
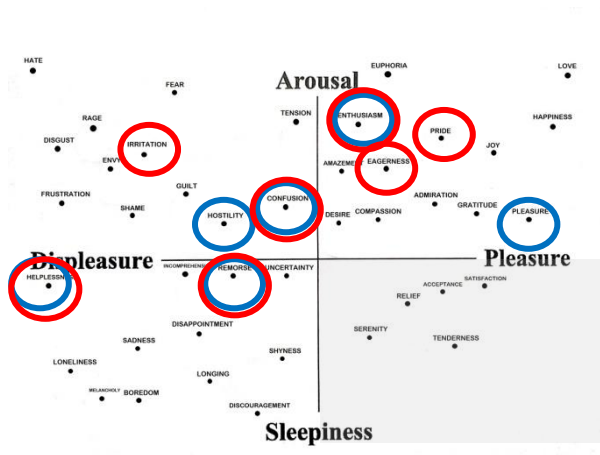
Song 1: "The cicada and the ants"

Figure 11. **Daniel's emotions in song 1**

In figure 11 it is possible to observe Daniel's emotional expression mostly placed in the upper side of the model, where a higher level of arousal is depicted. In terms of valence, Daniel shows a wide range of emotions, from the most unpleasant to the most pleasant ones. Daniel's presence in this song appears through a symbolic representation by playing the role of the cicada. There are no parental figures depicted in this song.

The interpreted emotions in the lyrics (surrounded in red, the external team's interpretations; encircled in blue, the researcher's interpretations) are: helplessness, irritation, hostility, remorse, confusion, enthusiasm, eagerness,

pride and pleasure. The arousal level is related to the intensity of the emotions expressed. Daniel expresses emotions belonging to the "arousal" side of the table, and this fact may be due to the playful nature of the story. "The cicada and the ant" song is based on a fable, with fictitious characters that provides a joyful atmosphere. Daniel might have discovered, at that moment, a new perspective on how to externalize his fantasies and his inner world. Oldfield and Franke (2005) suggested that the playful aspect of songwriting could facilitate the emotional expression and externalize fantasies. Therefore, Daniel plays the role of a fictitious character, the cicada.

This role might have also influenced in the high level of arousal in Daniel's emotional expression because, the cicada is a character that represents the joy, the pleasure and the excitement. Through this representation, he shows pride for the way he is living his life, hostility towards the ants that do not want to help him, regret for not having worked enough to overcome difficult times, confusion when the ants ask him to gain his food and shelter, acceptance for the new situation and eagerness to start a new way of living. Aigen (2012) highlighted the importance to work with the fantasy material. In his study, this kind of work with symbolic stories and characters is related to his client's the fear of change and music reduced his fear of the unknown because working with familiar songs gave him the courage and empowerment to contact and engage his unconscious. In this case, Daniel may approach his first song from a fantasy and playful experience related to a well-known fable to gain empowerment and connect with his inner world for the first time with songwriting. In this song there is no mention to parental figures.
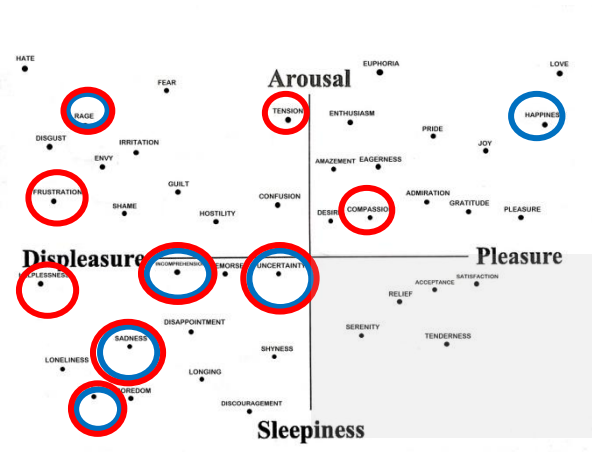
Song 2: "The story of the abandoned child".

Figure 12. **Daniel's emotions in song 2**

In this song, Daniel's emotional expression covers all the quadrants of the model except from the pleasure-sleepiness one, as showed in figure 12. Daniel speaks in first person while representing himself in a symbolic way as the "abandoned child". The parental figures represented in the song are a fictitious father (Kirk Patrosky) and a fictitious mother (Margare).

It is possible to see that there were interpretations in which there was no agreement between the researcher and the external music therapists' team, such as happiness, compassion, tension, frustration and helplessness. However, there was agreement in the emotions depicting a high level of sleepiness y displeasure, such as melancholy, sadness, incomprehension and uncertainty. Becerril (2012) suggests that uncertainty, may be caused by a possible alteration of the affective bonds. Moreover, studies as the one developed by Posner, Russell & Peterson (2005) state that, according to the valence and arousal parameters, anxiety implies emotions placed within the left half of the circumplex representing negatively appreciated experiences. Besides, according to the original Russell's circumplex model, the quadrant in which most of Daniel's emotions are placed is related to depression. These evidences make me think that in this song, Daniel is addressing to topics that lead him to anxiety and a deep sadness. These topics are, as the lyrics show, abandonment and the loss of a maternal figure.

To sing about these issues, Daniel uses a symbolic representation of himself as an abandoned and helpless child. When he sings about abandonment, Daniel expresses incomprehension (the child does not understand why he was abandoned), helplessness (the child needs help to look for his mother), uncertainty and sadness. In this song the abandoned child faces the death of his mother. He approaches the grief and loss expressing sadness, melancholy, rage

and incomprehension. The fact that Daniel shows these emotions placed in the displeasure-sleepiness quadrant in a symbolic way remind me of what Baker (2015) pointed out. She stated that the songwriter may create songs in the third person or tell its story through a fictitious character, as a form of defense. It is possible to say that Daniel uses symbolic stories and characters to address these complicated and heavy issues.

Parental figures are represented by fictitious characters as well. Daniel could share emotions and feelings about abandonment, a loss experience and the parents that leaded to that situation. That story had parallelisms with his early childhood experience of being separated of his parents when he was two years old until he was four and songwriting may allow him to recall a story similar to his own experience and to express feelings towards it. Cordobés (1997) suggested that through songwriting, songwriters are able to explore and express their emotions, focus on relationships, construct an identity, and engage in life review. In the "story of the abandoned child", Daniel engages in a symbolic representation of an early childhood experience, exploring the emotions that it implies and focusing also on the parental relationship.

In the story of the song (and in his real life experience), the mother and the father both abandon the child. However, in this song, the father appears as a character that helps the child overcome the death of the mother. He expresses that the father showed compassion towards the suffering of the child. While addressing to the mother, he expresses incomprehension, sadness, helplessness, uncertainty, tension, rage and frustration. There is a difference in the way he addresses to the mother and the father. He plays the role of the symbolic father but it is the therapist who plays the role of a symbolic mother, and that fact suggest me that he identifies himself better with the paternal role. This differences in the way he approaches the different parental figures may be also related with the fact that he did not experienced his mother's abandonment the same way he felt his father's one, in spite of having occurred at the same time and on the same way. It could be due to the fact that Daniel had, at the moment of the separation, a stronger bond with his mother. In fact, Becerril (2012) mentions the Bowly attachment theory while suggesting that, usually, the firs attachment figure of children's affective story is usually the mother. All in all,

with this song Daniel reflected his past and worked inner experiences, projecting emotions into music as Baker & Wigram (2005) suggested.

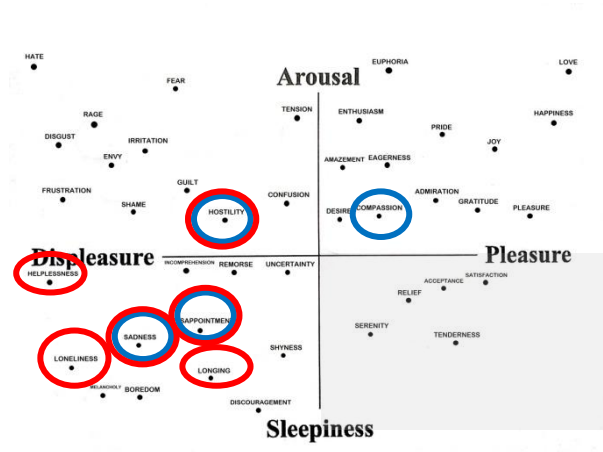**Song 3: "Funeral song to a mother".**

Figure 13. **Daniel's emotions in song 3**

In the third song most of the emotions belong to the "displeasure-sleepiness" quadrant. Daniel shows hostility, helplessness, loneliness, sadness, disappointment, longing and compassion. He uses a symbolic representation to sing about himself (as the abandoned child) and to his parents (the parents used in song number 3).

The topics of this song are, again, abandonment and loss. As I mentioned in the previous song, these issues lead him to anxiety and a deep sadness. Several studies such as Mestre et. al. (2012) or Posner, Russell & Peterson (2005) understand a dysfunctionalsituation when the person shows mainly a low level of arousal and valence. These studies, together with what Zarate (2016) suggested about the anxiety as an operational social construct produced from a deeply rooted history, makes me think about the possible relation between his early child experience of loss and abandonment and his anxiety in the present. Daniel uses the same character of the abandoned child, mourning for the loss of his mother to represent himself. The main emotions expressed, from the perspective of an abandoned child that has just lost his mother, are loneliness, compassion, sadness and longing. In the end of this song he starts facing his real representation as the creator of the song, together with the therapist, expressing hostility while telling off the mothers who abandon their children (*"We give estopa to the mothers").* This transition from symbolic to real presence could suggest that he feels more confident and safe in his hostile version.

Daniel sings with a symbolic representation of the parental figures by using the same characters as in song 2. In this song he explores his emotions in relation

to the abandonment and to the death of the mother. In his real life, Daniel's mother did not die, but she disappeared letting him under his grandparents care. He sings that the child felt alone and abandoned. He expresses sadness and longing. In this song it is Daniel who expresses compassion to the symbolic father: *"poor father"*. Again, there is a difference between the way he perceives the mother and the father, in spite of being abandoned by both of them at the same time. The emotions expressed towards the mother have a lower level of valence and arousal and the possible reason for that has been discussed in song 2.
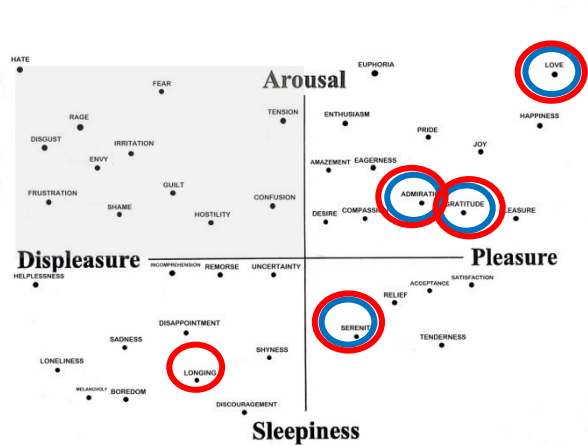
Song 4: "Mum".

Figure 14. Daniel's emotions in song 4

In song number four, changes in the level of arousal and valence are showed while comparing them with the previous analysed songs. Daniel leads his emotional expression to the right half of the table, in the pleasure zone, as showed in figure 14.

He also changes the way he represents himself and the parental figures, by addressing to them from a real perspective.

The emotions expressed are: admiration, love, serenity, longing and gratitude. The researcher and the external team agreed in most of the interpretations of the emotions. These changes in the level valence and arousal to a more pleasant and intense feelings makes me reflect about the fact that exploring his inner world and facing difficult emotions provides certain sense of release. Lucas (2011) in his master thesis supports the idea that working on traumatic events reduces aggressiveness and resistances. Maybe Daniel could have reduced the emotions that leaded him to anxiety after singing about his personal story and reflecting his emotions.

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Daniel sings from a real representation, and sings about his real mother. Songwriting might have helped him to explore and express his feelings of loss and abandonment and, after that, to accept them, increasing his empowerment as Roberts (2006) suggested. Daniel's increased self esteem may have allowed him to address his real mother from a real perspective. It is the real Daniel who expresses love, admiration and serenity. He appreciates that, once they were reunited, his mother gave him material wealth. However he is longing for the time they spent more time together, expressing the need of being cared by her. These emotional expressions contrast with emotions expressed in previous songs while singing about the maternal figure, such as the rage, anger and disappointment among others.
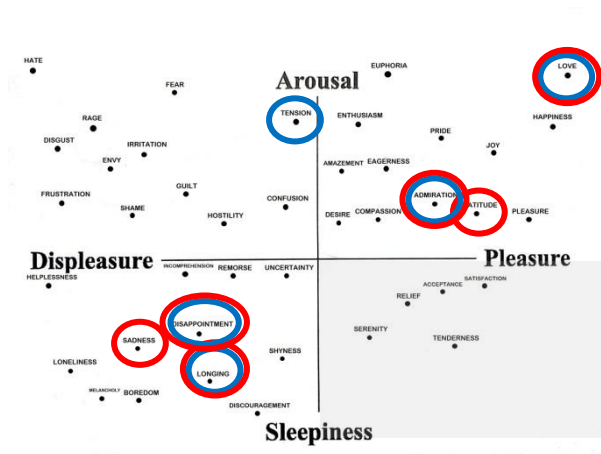
Song 5: "Dad".

Figure 15. Daniel's emotions in song 5

In song number 5, Daniel shows emotions belonging to opposed quadrants as showed in figure 15. He addresses his parents and himself from his real presence.

Expressing emotions belonging to apposed quadrants of the model could suggest that Daniel feel ambivalence towards his father, that is, emotions with different levels of valence, approaching to pleasure and displeasure at the same time. The reason why this ambivalence appears in this song could be that he did not show unpleasant emotions towards his father in previous songs. Before this song, Daniel addressed to his father with compassion and looking up to him as a character who helps him to overcome difficult situations. However, his father abandoned him as the mother did. Maybe in this song Daniel is expressing the hostile and sad feelings that he expressed towards his mother in previous songs and that were omitted while singing about his father until now. In this song it is showed that Daniel loves and admires his father but he feels disappointment, longing, and sadness. He misses the time they spent time

together. Despite feeling disappointed, he is grateful to his father. Daniel feels tense because he does not want his father to disappear again: *"I am not going to let you escape"*. This sentence could be related to Daniel's previous experience of abandonment and loss. Roberts & McFerran (2013) suggested that songwriting may allow children write songs about themselves, their experiences, and their relationships, including, but not limited to the topic of loss.

At that moment, Daniel is emotionally close to the lyrics, because he does not use the distance that a symbolic character could offer, and he is singing about his real father. Maybe the expressed emotions are easier for Daniel to face, but the fact that there are also emotions in the displeasure-sleepiness zone, previously related to anxiety, makes me think that he faces the song from a real perspective because an increased self-esteem and empowerment, discussed in song 4.

Song 6: "Through life".
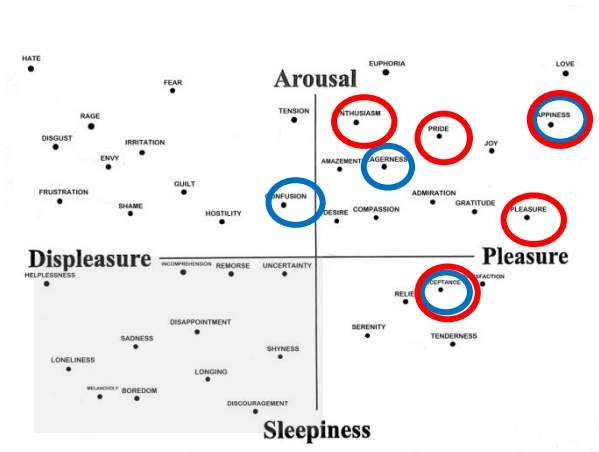
Figure 16. **Daniel's emotions in song 6**

This song is about his life in the present and the emotional expression is related specially to his self-perception in the present. Most of the expressed emotions are place in the arousal-pleasure quadrant, as showed in figure 16.

In this song, there is not representation of parental figures, and his presence is determined by his real self.

The emotions expressed are: confusion, enthusiasm, eagerness, pride, happiness, pleasure and acceptance. In figure 16, it is possible to see that the quadrant displeasure-sleepiness, related to anxiety and other emotional dysfunctions as I previously discussed, is empty at this moment. In previous songs, Daniel faced his emotions towards his parents and his personal story providing him the release these events could imply. That could be one of the

reasons why he expresses emotions placed in the pleasure-arousal quadrant. Working on his early-childhood bonds could be the fact that leaded Daniel to express acceptance of his present life and situation. This could be related to what Roberts (2006) suggested when, while working with bereaved children, stated that songwriting may allow children to develop coping strategies and to experience an increase in self-esteem and empowerment.

Precisely, the increased self-esteem and empowerment could be the reason why he expresses himself from a real perspective again. He sees himself with pride and acceptance. He also expresses eagerness. Notice these emotions are similar to the emotions in the first song, but in this case he faces them as his real "me", he does not need a symbolic representation. Before this song, Daniel worked on his memories of his early childhood and expressed longing for the time he was younger. However, in this song, he expresses acceptance and pride of his present situation. This could be related to what Gomez (2011) suggested about songwriting as a tool that helps adolescents to face their memories of the childhood that they are leaving behind and to overcome this grieving for the lost childhood.

There are not direct references to parental figures in this song, in terms that he did not addressed to them using "mother" or "father" or pronouns in third person that depict a concrete parental appearance. This makes me think about the way Daniel faces his life in the present. He has left behind his abandonment emotions and sees himself as starting to walk alone through life. However, he slightly includes his parents by mentioning his home, recognising that he may need some help to walk through life especially when he sings *"I'm lost because I've gone out of home",* interpreted by the researcher as confusion.

From a general perspective, after the analysis and the discussion of the results, it is possible to state that the different matters that I wanted to explore have been studied. I wanted to explore how Daniel showed his emotional expression with songwriting in relation to his self-perception and the relationship with parental figures during music therapy process.

There have been changes in the emotional expression depicted in Daniel's lyrics in terms of valence and arousal. In the first song, pleasure and displeasure was balanced and most of the emotions were placed in a high level

of arousal. However, in songs 2 and 3 (songs about abandonment and loss) emotions were mostly placed in the quadrant of displeasure-sleepiness. It has been discussed that, according to Posner, Russell & Peterson (2005), this could be a sign of emotional disturbances since these emotions placed within the left half of the circumplex could reflect anxiety or depression. In song 5, the one about his father, he shows emotional ambivalence, by expressing emotions belonging to opposed quadrants. In song 4 and 6 his emotions are mostly placed in the right side of the figure, showing a higher level of valence and arousal. Exploring his emotions about different topics, symbolically or from a real presence perspective, allows working, as Saranson & Saranson (2006) depicted, the protection factors that can compensate some elements of high risk in a child's life, contributing to resilience. With songwriting Daniel has been able to explore his inner world and to express his emotions towards different aspects of his life. That could also be possible due to the allowance of a space and a bond that encourages him to create.

The evolution of Daniel's emotions showed in his lyrics is closely related to the role that Daniel takes in each song. I previously stated that, through the results, it is possible to say that Daniel uses symbolic stories and characters to address these complicated and heavy issues. Several authors such as Lucas (2011), Aigen (2012), Bruscia (2012) or Wilson (2013), among others, bring up the importance of working with symbolic material to express the client's inner world. Therefore, he takes much emotional distance, as a form of defense, as Baker (2015) suggests. Referring to fictitious stories could also help Daniel to tell his own story in a harmless way. The symbolic approach in songwriting might have helped him to explore and express his feelings of loss and abandonment, making him feel more confident in the next songs. An increase in his empowerment, as Roberts (2006) suggested, could be the reason that may have allowed him to address real issues from a real perspective in the last three songs.

Daniel uses a real presence when singing about his real parents in songs 4 and 5, and about himself in song 6.

Daniel's self-perception changes through the analyzed songs. Three perspectives from Daniel are depicted in the lyrics of those songs. The Daniel

represented by the cidada, in song 1; the early-childhood Daniel represented by "the abandoned child" depicted in songs 2 and 3 and real Daniel in the present, represented in songs number 4, 5 and 6. While singing in the role of the cicada, he expresses expressions with a high level or arousal, in general. The cicada is a character that represents the joy of life and the carelessness. When he identifies himself with the abandoned child, a helpless, confused, lonely, sad, hostile and melancholic child is depicted. The real Daniel sees himself, in songs 4 and 5, as a loving, thankful child but longing his parent's care received when he was younger (once they were reunited). However, in the last song, he shows up with pride and acceptance. Summarizing, it seems that there has been a progressive changes in Daniel's self-perception from the early-childhood Daniel to the pre-adolescent Daniel in the present. As it has been mentioned, this could be related to what Gomez (2011) suggested about songwriting as a tool that helps adolescents to face their memories of the childhood that they are leaving behind and to overcome this grieving for the lost childhood.

The emotions towards Daniel's relations to parental figures have also been worked through songwriting activities. In the case of Daniel a dysfunctional parental relationship at early stages of the his life has been depicted. There are two representations for the parental figures in Daniel's songs: the first one, belonging to songs 2 and 3, are symbolic representation of parents who abandon their child. This fact recalls the attachment theory, that states that when a child is separated from his parents in an early for a long time, the parental bond is greatly damaged. Songs 4 and 5, Daniel's parents appear from their real perspective. These real parents are depicted as hard working parents that do not spend time enough with his child, according to Daniel's perspective, since he expresses longing for the times they spent more time together. There is a difference in the way he addresses to the mother and the father. In the results, it has been suggested that this differences in the way he approaches the different parental figures may be related with the fact that he did not experienced his mother's abandonment the same way he felt his father's one, in spite of having occurred at the same time and on the same way, because usually, according to Becerril (2012), the mother I the first attachment figure of a child's affective story.

Figure 17 shows a general perspective of the evolution of Daniel's emotional expression thoughout the analysed songs:
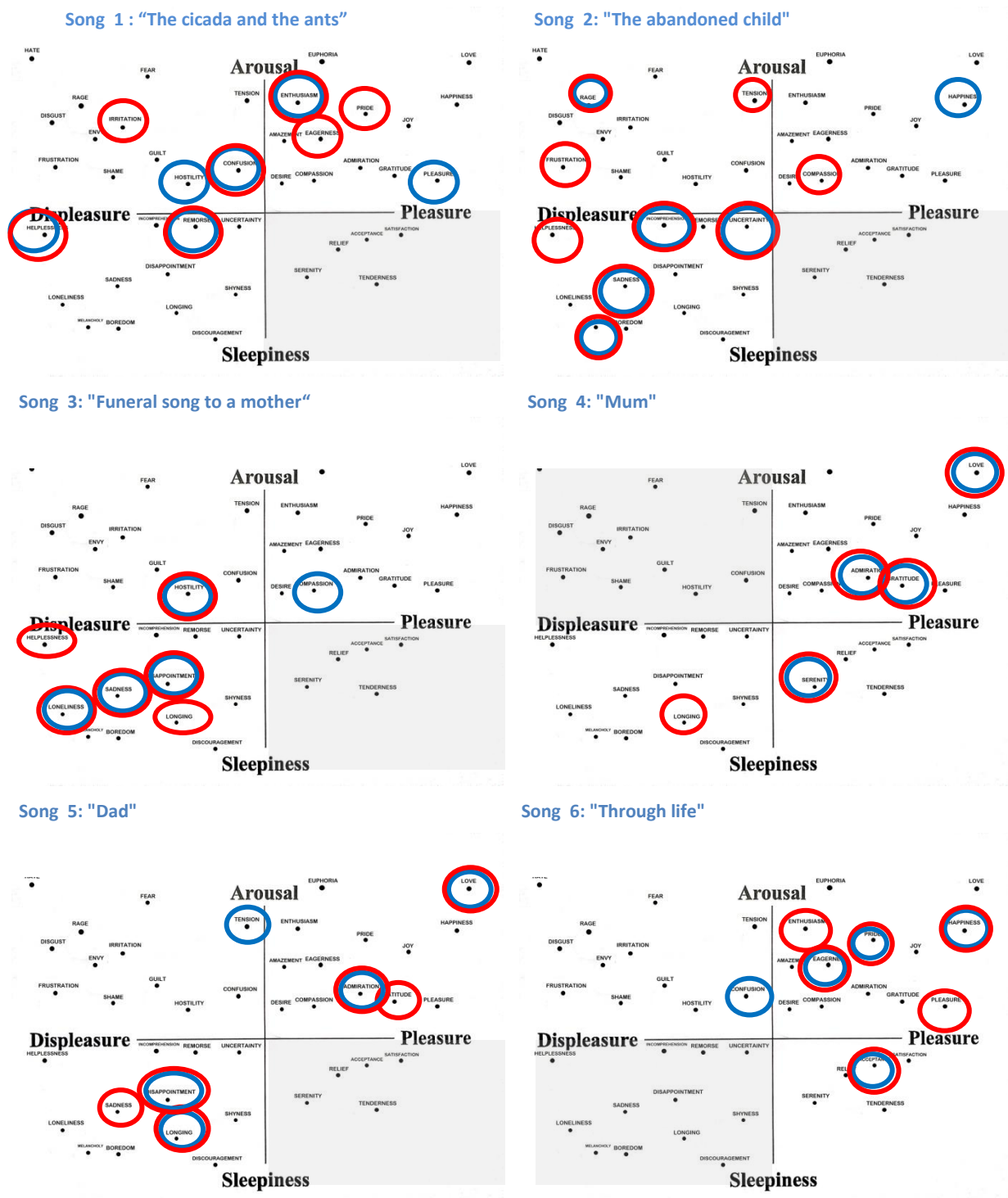

Figure 17. Compilation of Daniel's emotions throughout the different songs

In general terms, except from song 1 (in which parental figures do not appear) and song 5 (of which its emotional ambivalence has been discussed), it is possible to say that Daniel's emotions have a higher level of pleasure and arousal when he addresses

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to topics related to the present and his real parents and presence in first person (songs 4 and 6). However, regressive aspects, addressed from his early childhood symbolic representation (songs 2 and 3), lead him to a low level of pleasure and arousal.

All those changes discussed in the results could conclude that songwriting has been a powerful music therapy technique for Daniel to express his emotions. I would like to highlight certain aspects that have been accomplished thanks to songwriting, based on the factors that Bruscia (2012) considered important while working with children with emotional problems. On the one hand, songwriting has allowed Daniel to express his emotions. Thanks to this technique, he has been able to express a wide range of emotions, from the most pleasant to the most unpleasant ones, in different levels of intensity. On the other hand, songwriting offered Daniel the flexibility to choose real or symbolic approaches to his emotions. With the use of songwriting Daniel could use the fantasy to address to his personal story and the emotions that could have leaded him to a dysfunctional emotional regulation.

4.2. REFLECTIONS ON MY ROLE AS RESEARCHER

My inner process in the development of this study was not exempt from challenges.

The first one was the fact of being, at the same time, researcher and Daniel's music therapist. At the beginning of this study process, this situation did not allowed me to gain the operational distance needed to distinguish between my role as music therapist and my role as researcher. I tended to reflect about the clinical process instead of thinking thoroughly about the study process. This fact has also influenced my lyric analysis, since I have had a big emotional implication during the clinical process and it was difficult to separate the sentences from all the background information, to be as accurate with the lyrics as possible.

Studying songwriting was a challenge itself. There is a vast amount of literature about songwriting focused on several populations, clinical contexts, aims, techniques, procedures, lyrics analyses or diagnoses among others. As therapist, I used a lot of techniques and it was not possible to focus on one of

them to understand the focus of the study, because the songs selected are created from several techniques. Emotional expression is also a huge topic to study. It is highly subjective and the literature review shows a wide range of reflections about emotions classification, analysis, population, aims and philosophies. That is the reason why being able to narrow down the possibilities for this study possibilities and, afterwards, focusing in the main topic were difficult tasks for me.

The most recurrent challenge that I had to face was to write down my ideas. I tended to take for granted that the readers may understand my perspective or have knowledge about songwriting and emotional expression, so I sometimes omitted important information. I have learnt that, while writing a master thesis, all my internal processes must be described so that the reader understands my point of view and how I relate my thoughts about the different objects of study.

4.3. LIMITATIONS AND FUTURE DIRECTIONS

Some **limitations** have been found in the development of this study.

As regards the methodology, studying a single case from a qualitative perspective provides the acquisition of a more complete perception of the studied parameters. Studying a single case offers a unique perspective that allows a profound knowledge about the reality of the whole experience with Daniel and songwriting. However, results cannot be generalized in other cases. The case of Daniel could be similar to other cases with children with anxiety but it is important to consider his unique context and experience during the music therapy process as factors that may have influenced in results. Besides, the hermeneutical approach of the study implies that results come from the researcher's interpretation of data, coming from her own preunderstandings and acquired knowledge during the process derived from the analysis and the literature review. This provides the study with an inevitable grade of subjectivity.

The observation of emotional expressions in Daniel's lyrics was a complex process, especially because of the task of interpreting and reducing the statements with emotional charge in the lyrics into a single word. In spite of this fact, the four external music therapist and the researcher agreed in a lot of

interpretations, even if they had observed the emotions individually. Describing the context of the songs could have facilitated agreement achievement. However, there were sometimes slight differences among each one's interpretation of some emotions because it depends on people's own life experiences. As I mentioned before, the researcher had been implicated in the therapeutic process as the music therapist, and it could also have influenced in the observation, as showed in the categorization of the emotions in the four-quadrant model where emotions are encircled only in blue.

The analysis and interpretation of emotional expressions could be based on other observation sources. It is not possible to guarantee that changes in Daniel's emotional expression are only due to a therapeutic work of his inner consciousness with songwriting. They could also be a result of a development of other capacities, such as verbal or creative ones, thanks to the use of other music therapy techniques or to events in his environment external to the music therapy process. From that perspective, other observation criteria could have been chosen, such as his behaviour at school or the relationship with his parents and behaviour at home in his daily life, which could provide the study of a wider view of Daniel's environment and psychological processes.

Another limitation of this study is that it does not include the musical interpretation as an observation and analysis factor. Changes in Daniel's emotional expression in his lyrics could have been reinforced by music interpretation. Including the music could have enhanced the external observer's experience as it uplifted mine. This is a clear point that shows the power of music in the expression and the interpretation of emotions in songs. In this study, the fact that the researcher had a profound knowledge of the music parameters and the external observers did not listen to them could be the reason of the disagreement in some interpretations of the lyrics. Musicality could influence on the message implied in some verses of the songs.

All in all, I propose, as improvement possibilities for this study, the inclusion of musical parameters in lyrics analysis and the provision of information from external sources (parents and teachers).

From a **future direction perspective**, it would be interesting to gather data about changes in Daniel's anxiety symptoms, by using standardized tests or

other quantitative methods. These changes could also be evaluated by including other information sources such as the interviews with his parents or his teachers and the video recordings to observe physical responses during the therapeutic process. This could provide the study a possible relation between emotional expression and changes in anxiety symptoms.

This study does not relate music therapy and educational goals, since client's academic results have not been considered relevant and changes in client's behaviours at school have not been presented, because I focused on the clinical practice to develop the emotional expression. However, at this point, I would like to emphasize that, in the future, this study could be useful to enhance the benefits that music therapy could offer to the educational context, in terms of students' emotional exploration and expression. I believe it would be fruitful to include a music therapy program to help schools to prevent or treat students' maladaptive behaviours or dysfunctional emotional regulation. The intervention could combine both therapeutic and educational goals in a rigorous program developed by a multidisciplinary team in which educators, families, psychologist and music therapists would be involved.

5. CONCLUSION.

This study was aimed at exploring how Daniel, a pre-adolescent with anxiety symptoms, shows his emotional expressions with songwriting activities in relation to his self-perception and the emotions towards his parents. For that purpose, a qualitative retrospective study with a hermeneutic perspective of music therapy work with Daniel has been developed. This methodology provided the acquisition of a more complete perception of the studied parameters. The method of the study was carried out through the analysis of the expressions of emotions in the lyrics of six songs belonging to different stages of the music therapy process. The songs were framed in their context and three aspects of the lyrics have been observed: the emotional expression (reducing Daniel's statements into a single word depicting emotion), the presence of Daniel (considering him the object or the subject of the songs) and the appearance of parental figures (as the object of the songs) on the lyrics. These aspects were categorized and analysed.

Emotional expressions have been categorized according to their level of arousal and valence according to Russell's circumplex model. The analysis of emotional expression has been carried out by the researcher and a team of four music therapists external to the process. The presence of Daniel and the parental figures have been categorized into symbolic or real appearance, and their analysis has been developed by the researcher.

From my perspective, based on resilience and attachment theories, Daniel's anxiety symptoms could be related to his personal early childhood history of abandonment and dysfunctional parental bonds. Results suggest that songwriting facilitated Daniel's emotional exploration and expression about himself, his emotions towards his parents and his personal story, firstly from a symbolic perspective and, at the end of the process, from a real approach. This process made him realize that, in spite of his unpleasant emotions towards his parents, he missed and desired to be loved and cared by them. This experience allowed Daniel to face his early childhood broken bonds that could have influenced in his natural development and be the cause of his anxiety while approaching adolescence.

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Songwriting offered him the flexibility and the structure needed to allow creativity flow, the possibility to change his emotional implication by choosing fictitious or real stories or characters and the power of the songs to express his emotions from a playful and harmless experience. This fact supports the idea that songwriting facilitated emotional expression and allowed a deep emotional exploration in this case of a pre-adolescent with anxiety symptoms.

This study has some limitations. Since it has been approached from a case syudy perspective, results cannot be generalized to other cases. Besides, including musical features or other sources of information could have enriched the lyric analysis.

Futures directions have been suggested in this study, such as studying changes in Daniel's anxiety symptoms, to relate how emotional expression could influence in anxiety. That could be possible by using standardized tests or other quantitative methods, or including other information sources such as the interviews with his parents or his teachers to gather information about his behaviour and the video

recordings to observe physical features related to anxiety such as tics or motor restlessness.

This study does not relate music therapy and educational goals, since client's academic results have not been considered relevant and changes in client's behaviours at school have not been presented, because I focused on the clinical practice to develop the emotional expression. However, at this point, I would like to emphasize the benefits that music therapy could offer to the educational context.

I believe it would be fruitful to include a music therapy program to enhance student's emotional exploration and expression. According to literature, this could help schools to prevent maladaptive behaviours and students could reach a deeper and more complete development combining both therapeutic and educational goals in a rigorous program developed by a multidisciplinary team in which educators, families, psychologist and music therapists would be involved.

To sum up, in spite of some limitations, this study discuss songwriting as a powerful technique for the emotional expression and exploration of a pre-adolescent with anxiety symptoms and suggests possible future directions.

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APPENDIX 1: COMPLETE LYRICS OF THE SONGS IN SPANISH AND ENGLISH.

La cigarra y las hormigas	The cicada and the ants
DANIEL: Dame comidaa *MAY*: Pues haber trabajado *DANIEL:* Por favor, que me quedo resfriado. *MAY:* Te quedas resfriado porque no has trabajado. Tienes que trabajar en el verano. *DANIEL.*: El verano es pa disfrutar, y la vida es para amaar, Nadie vive la vida como yoo. *MAY:* ¿y qué? *DANIEL*: No me has dado nada y yo tengo fríooo *MAY:* Y ¿por qué no te he dado nada? *DANIEL:* Anda que sois muchas y yo tengo hambre, sois egoístas. *MAY:* ¿Y tú no eres egoísta al no trabajar? *DANIEL:* hay que vivir la vida, aprendí la lección, aprendí la lección, por favor. *MAY:* no se no sé, quizás te quedas, qué debo hacer *DANIEL:* Déjame una oportunidad para trabajar. Que no te desgraciaré y siempre te amaré. Seremos felices, comeremos perdices. *MAY:* Te enseñaremos a trabajar si tu nos enseñas a amar. *DANIEL:* Y soñar, el verano es para disfrutar y ammaaaaarrr. *MAY*: Y a trabajar hay que tener cuidado para hacer las cosas bien. Vamos a tocar y a lo mejor te dejo. *DANIEL:* ¿Por qué me sobornas? Voy a trabajar y os enseñaré a cantar. *MAY:* Toma la comida, pesada cigarra, toma la comida come lo que quieras. *DANIEL:* trabajare y (¿?) *DANIEL.:* La vida es para amar, tocar, jugar… *MAY:* Amar, soñar, jugar, tocar *DANIEL:* AMAR y soñar, AMAR Y TOCAAAAAAAAAAR *MAY:* Amar, tocar y soñar *DANIEL:* Tocar amar soñar y trabajar *MAY:* tocar amar, soñar, y trabajar. *DANIEL:* Bueno hormigas me despido de vosotras, que lo paséis bien...	*DANIEL:* Give me food *MAY:* You should have worked *DANIEL*: Please, I'm getting cold *MAY:* You are getting cold because you haven't worked. You have to work at summer *DANIEL:* Summer is for enjoying and life is for looooving. No one lives life like meeee *MAY:* so what? *DANIEL:* You don't give me a thing and I'm cold *MAY:* And, why do you thing I have not given you a thing? *DANIEL:* Come on. You are a lot and I am hungry, you are selfish… *MAY:* Aren't you selfish, by not working at all? *DANIEL:* Life is for living, I've learnt my lesson. I've learnt my lesson. Please… *MAY:* I don't know, maybe you stay. What should I do? *DANIEL:* Give me a chance to work. I won't disgrace you and I will always love you. We will be happy ever after. *MAY:* We will teach you how to work if you teach us how to love. *DANIEL:* And to dream. Summer is for enjoying and loooving. *MAY:* And for working. You have to be cautious to do things right. Let's play and maybe I will let you in. *DANIEL:* Why are you blackmailing me? I'm going to work and I will teach you to sing. *MAY:* Here is some food, annoying cicada. Take the food and eat whatever you want. *DANIEL:* I will work and (¿?) Life is for loving, playing (music), playing… *MAY:* Loving, dreaming, playing, playing (music) *DANIEL:* LOOOVING and dreaming, LOOOVING AND PLAAYING. *MAY:* Loving, playing and dreaming. *DANIEL:* Playing, loving, dreaming and working. *MAY:* Playing, loving, dreaming and working. *DANIEL:* Ok ants, I say goodbye to you all, have a nice day…

La historia del niño abandonado

MAY- AAAAAHHHHHH CÓMO DUELEEEEE. Uf uf Y ahora qué hago yo con este niño. No quiero tenerlo. ¿qué debo hacer? (¿?) Jajajajajaja! Y las monjas carmelitas cuidarán de él
DANIEL- ¿oritas? ¡No! Sibaritas.
MAY- ¿eh?
DANIEL- *Sibaritas*
MAY- *(¿Sibaritas?)* CUIDEN A MI NIÑOOO, que yo me voy que no puedo estar con él.
DANIEL- *(Por el trabajo)*
MAY- Tengo mucho trabajo y me tengo que ir (¿?)
DANIEL- *(Ahora soy yo con el paso de los años y el niño pregunta),* ¡MONJA! Por qué me han dejado en el orfanato a esos años *(y ahora la monja eres tú)*
MAY- *(La monja soy yo)*
DANIEL- *(no no… yo yo yo)* ¡Ay chiquillo! Te dejaron en (¿?) triste. Mi madre triste tuvo que dejarme. Ay qué gran respeto. Qué bonito.
MAY- Ahora el niño
DANIEL- El niño una noche logra escaparse del orfanato. Cubrió todas las salidas, y salió del orfanato en busca de su madre.
MAY- Mientras
DANIEL- Por la noche…
MAY- Mientras la madre pensaba…
DANIEL- Mientras, mientras su madre decía que tenía, que tuvo una buena idea al principio cuando nació él…El salió en busca de ella y llegó un hombre que pasaba por ahí y lo acogió en su casa y el niño tuvo que preguntarle. Hombre rico, dígame usted si podré encontrar a mi madre. Porque me he escapado *(el hombre rico eres tú)*
MAY- Aaahhh, mira niño yo… no sé por qué tu madre tuvo que dejarte pero creo que si lo tuvo que hacer fue porque creyó que era lo mejor para ti (¿?)
DANIEL- *("te ayudaré").*
MAY- Te ayudaré. Tengo mucho dinero y puedo hacer que viajes por el mundo para buscar a tu verdadera madre.
DANIEL- (¿?). El niño salió esa noche a un pueblo a…Groenlandia. Ssssh uuuaaaaaaaa. Tenía con el niño y le preguntó a Rico: señor, ¿Será verdad que encontraré a mi madre? ¿O no? Dígame usted la verdad, Por favor.
MAY- Yo sinceramente creo que es una labor muy difícil pero si pones empeño es posible que la encuentres. Lo que no sabemos es si estará bien o no..
DANIEL- Luego el niño llegó a la mañana siguiente (¿?). Sonaron las campanadas de la mañana. Y el niño vio que la gente salía de sus casas y preguntó por una señora: Margare Yeramun Kroisee. Margare Yeramun Kroisee Kruu Estaba en su casa . Fue a buscarla (¿?) subió por la ventana. Y en la cocina estaba todo lleno… de sangre. Pero de mentira. Y en el baño, ¡algo rojo apuntaba! Un pincel. Por último

The story of the abandoned child

MAY- AAAAHHHHIT HUUURTSS. Uf uf And now what am I going to do with this child? I don't want to have it. What should I do? (¿?) Ha ha ha! The Carmelitas nuns will take care of him
DANIEL- oritas? No! Sibaritas.
MAY- eh?
DANIEL- *Sibaritas*
MAY- *(Sibaritas?)* TAKE CARE OF MY CHIILD!, I'm going, I can't be with him
DANIEL- *(Because of work)*
MAY- I have a lot of work and I have to go.(¿?)
DANIEL- *(This is me, over the years, and the child asks)* NUN! Why did my mother leave me at that age? *(and now you are the nun)*
MAY- *(I am the nun)*
DANIEL- *(no no… me me me)* Aw sweetie! They left you (¿?) sad.
My mother, sad, had to leave me. Ah what a big respect. Beautiful.
MAY- Now the kid…
DANIEL- The child scaped from the orphanage one night. He went through all the exits and he got out looking for his mother.
MAY- Meanwhile…
DANIEL- At night…
MAY- Meanwhile the mother was thinking…
DANIEL- Meanwhile, meanwhile his mother was said that she had, she had a good idea at the beginning when he was born…He got out to look for her and a man who was having a walk arrived and took care of him at his house. The child had to ask him: Rich man, tell me whether I will find my mother. Because I escaped. *(You are the rich man)*
MAY- Aaahhh, look boy I… I don't know why did your mother leave you but I believe that she wanted the best for you. (¿?)
DANIEL- *(I'll help you)*
MAY- I'll help you. I got a lot of Money and I can afford that you travel around the world looking for your true mother.
DANIEL- (¿?). The kid went out that morning to a village… to Greenland. Ssssh uuuaaaaaaaa. The child asked Rich: Sir, Will it be possible to find my mother? Or will not? Tell me the truth, please.
MAY- I personally believe that it is a difficult task but, if you try hard, it is possible you find her. But we don't know whether she is fine or not.
DANIEL- Next morning the child arrived. (¿?) The bells of the morning rang. The child saw people going out of their houses and asked for his mother: Margare Yeramun Kroisee. Margare Yeramun Kroisee Kruu was at her place. He went to find her (¿?) He climbed to the window. And in the kitchen everything was plenty of…. Blood. But fake blood. And in the toilet… something red appeared! It was a brush. At last, in the living room, a person was…

en el salón. Una persona que estaba…. ¡Pintada de pintura roja! Pero en el… sótano su madre se encontraba acuchillada. ¡¡AAHH MAMÁ!! ¿POR QUÉ? ¡¡ME MATO!! ¿POR QUÉEE? ¡¡MALDITOS SEAN TODOOOOS!! (¿?) Rico, rico , rico , rico,Rico rico rico rico ricooo (¿?)

MAY- Venga chaval, vámonos ya. Tu madre ha muerto pero yo estoy seguro que se acordaba de ti todos los días

DANIEL- El cuchillo estaba (¿?) *(Qué guay, ¿verdad?)*

MAY- Venga chaval, (¿?)

DANIEL- Mi madre… ¿por qué, por qué?

MAY- ¿Por qué no vienes y te quedas a dormir en mi casa

DANIEL- No quiero (¿?) *(Suena la puerta)*

MAY- ¿Quién es?

DANIEL- *(Hago yo)*

MAY- ¿Quién es?

DANIEL- ¡Soy yo! ¡Tu padre! ¡Tu hermoso padre!

MAY- ¿Tú sabías que tenías un padre?

DANIEL- ¡NOOOO! ¡Solo sé que se llama Kirk Patrosky!

MAY- (¿?) ¡No sabías que tenías un padre que se llamaba Kirk Patrosky!

DANIEL- Yeah yeah very well! *(llaman a la puerta)* ¿quién es? ¡Kirk Patrosky! ¡Otra vez! Entra papá, entra ¿? *(El padre)* ¡NO! *(Yo soy el padre)*. ¡OOOOOOHHH NOO MI ESPOSA! ¡¡JUSTO EL DÍA DE SAN VALENTÍN!! (¿?) Y así (¿?) ----- Kirk Patrosky tu tu tu tu tuu Kirk Patrosky Tutututututu

MAY- (¿?) Kirk patorsky con su hijo…. ¿Y al final?

DANIEL- Kirk patroski tutututu Kirk patrosky tututut Kirk patrosky eeh eeh (¿?)

MAY- Pues dime qué hacemos hijo

DANIEL- (¿?)

MAY- Vamos, ayúdame a cargarla

DANIEL- Mejor no. La llevaremos al tanatorio, donde podemos ver su cara. (¿?)

MAY- Pues nada, al tanatorio

DANIEL- Así que Kirk Patrosky, su hijo y Rico rico rico fueron al tanatorio, Donde había mucha mucha mucha gente llorando desesperado, ¡OOOH MI MADREEE! ¡¡OOOH MI HIJA!! ¡¡OOOH MI TÍA!! ¡OOH MI PRIMA! ¡OOH MI ABUELA! ¡¡OOH MI TATARATÍA!! ¡OOH MI HERMANASTRA! ¡OH OOH MI HERMANA! ¡MI PRIMA! ¡MI ABUELA! ¡TATARABUELA!, ¡MI SEGUNDA PRIMA! ¡MI TERCERA PRIMA! ¡MI TATARA TATARA TATARA ABUELA! ¡MI BISABUELA ABUELA! ¡MI HERMANASTRA! ¡OOOH! ¡MI HIJA! ¡MI HERMANA! OOH OH. Se ha muerto En tres palabras. Música de melancolía.

painted in red!! But in the… basement his mother appeared stabbed. AAAAHHHHHH MUM!! WHY? I KILL MYSELF!! WHYYY? DAMM YOU AAAALL!! (¿?) Rich, Rich, Rich, Rich, RIch, Rich, Rich, Riiiich (¿?).

MAY- Come on boy, let's go. Your mother is dead but I'm sure she reminded of you everyday.

DANIEL- The knife was (¿?) *(It's cool, isn't it?)*

MAY- Come on boy,(¿?)

DANIEL- My mother… why? Why?

MAY- Why don't you come and spend the night at my place?

DANIEL- I don't want to (¿?) *(someone knocks the door)*

MAY- Who's there?

DANIEL- *(I'll play the role)*

MAY- Who's there?

DANIEL- It's me! You father! Your handsome father!

MAY- Did you know that you had a father?

DANIEL- NOOOO! I only know that his name is Kirk Patrosky!

MAY- (¿?). You didn't know you had a father called Kirk Patrosky!

DANIEL- Yeah yeah very well! *(Someone knocks)* Who's there? Kirk Patrosky! Again! Come in dad, come in (¿?) *(The father)* NO! *(I am the father)*. OOOOOOHHH NOO MY WIFE! RIGHT ON VALENTINE'S DAY!! (¿?) And so (¿?) ----- Kirk Patrosky tu tu tu tu tuu Kirk Patrosky Tutututututu

MAY- (¿?) Kirk Patrosky with his son…. And at the end?

DANIEL- Kirk Patroski tutututu Kirk Patrosky tututut Kirk Patrosky eeh eeh eeh (¿?)

MAY- So tell me son, what do we do?

DANIEL-. (¿?)

MAY- Help me to handle her

DANIEL- Better not. We will carry her to the mortuary, where we could see her face. (¿?).

MAY- Ok, to the mortuary.

DANIEL- So Kirk Patrosky, his son and Rich Rich Rich went to the mortuary, which was full of people crying desperately. OOOH MY MOTHEER! OOOH MY DAUGHTER!! OOOOH MY AUNT!! OOH MY COUSIN! OOH MY GRANDMA! OOH MY GREAT GREAT AUNT!! OOH MY STEPSISTER! OH OOH MY SISTER! MY COUSIN! MY GRANDMA! GREAT GREAT GRANDMA!, MY SECOND COUSIN! MY THIRD COUSIN! MY GREAT GRANMOTHER GRANDMA! MY STEPSISTER! OOOH! MY DAUGHTER! MY SISTER! OOH OH. They are dead. In three words. Music of melancholy.

MAY- ////////.(toco música con el teclado)
DANIEL- ¡Kirk Patrosky! Dejaron de llorar . Rico rico rico… Rico rico rico y Kirk Patrosky tuvieron una idea: Para que el niño no sufriera. Ellos cometieron un error, pero le dijeron al niño: ¡Esta no es tu verdadera madre! La tuya está en América.
MAY- (¿?)
DANIEL- (¿?) El niño se alegraba de (¿?) pero Kirk Patrosky y Rico Rico Rico estaban (¿?) porque su verdadera madre estaba muerta. Kirk Patrosky y Rico Rico Rico tuvieron otra idea. TO BE CONTINUED
Se queda ahí.

MAY- ////////. (Play music)
DANIEL- Kirk Patrosky! They stopped crying . Rich Rich Rich… Rich Rich Rich and Kirk Patrosky had an idea: For the child stop suffering, they made a mistake. They told the child: That is not your true mother! Your mother is in America!
MAY- (¿?)
DANIEL- (¿?) The child was happy (¿?) but Kirk Patrosky and Rich Rich Rich were (¿?) because the kid's true mother was dead. Kirk Patrosky and Rich Rich Rich had another idea. TO BE CONTINUED.
We keep it here.

Canción funeral a una madre

Yo era feliz. Me dejas solo, como una lombriz: Madreeeee te mueres, (…) Este cuento está acabando madre, que esto es (¿?). ¡Madreee!. Pooobre Padre. Me dejas solo. Como una lombriz. ¡Madreee!. ¡Pooobre padre! (¿?) Me dejaste solo. Uuuyea. Ya has visto (¿?)¡Madreeee! Poobre de mí! Me dejas solo. ¡Y no vuelves como ayeeer!

(Comentamos un poco el resultado. Hace gestos de DJ, dice "¿La pinchamos?" y comienza a rapear)

DANIEL: ou ye ayea madre madre ou madre ou madre, (¿?)
MAY: la madre le abandonó…
DANIEL: damos estopa a la madre…. Ye ye ye ¡damos estopa a todas las madres del mundoooo!
MAY: Estopa pa todas las madres! Que abandonan a sus niños!
DANIEL: Abandonan a sus niños (¿?) que tuve que pasar hambre que abandonan (¿?) el abandonarme fue una decepción
MAY: Madre decepción
DANIEL: Madre decepción (¿?)
MAY: Has dejado a tu niño solo! Solito y amargaito
DANIEL: (¿?)

Funeral song to a mother

I was happy. You leave me alone, like a worm: Motheeer, you die, (…) This tale is coming to an end mother, that is (¿?). Motheer!. Pooor father. You leave me alone. Like a worm. Mooother!. Pooor father! (¿?). You left me alone. Uuuyea. You have seen (¿?) Mother! Poor me! You leave me alone. And you don't come back as yesterday!

(We talk a Little bit about the result. He does signs as a DJ, saying: shall we perform it?" and he starts rapping)

DANIEL: ou ye ayea mother, mother ou mother ou mother, (¿?)
MAY: the mother abandoned him…
DANIEL: we give estopa to the mother…. Ye ye ye give estopa to all the mothers in the world!
MAY: Estopa to all the mothers, who abandon their children!
DANIEL: They abandon their children (¿?) I had to starve. Who abandons (¿?) Abandoning me was a dissapointment.
MAY: Mother disappointment
DANIEL: Mother dissapointment (¿?).
MAY: You have left your child alone! Alone and annoyed.
DANIEL: (¿?)

Mamá

Mamá yo siempre contigo soñaba
Y a la vez te adoraba
Tú en mis sueños resplandecías
Y a la vez me decías:
La vida que tú tienes
Está toda hecha de bienes
Y dime tú si yo no soy buena
Porque nunca te traigo la pena
Mamá el corazón me conquistaste
Y sólo paz y amor me dejaste
Esta poesía es mía
Y te la voy a cantar cada día
Es imposible expresar con palabras
Lo mucho que de pequeño me adorabas
Gracias por todo lo que hiciste
Y los amores que me diste

Mum

Mum I always dreamt of you
And at the same time I adored you
You shined in my dreams
And at the same time you told me:
-    *The life that you got*
Is totally made of wealth
And you tell me if I'm not good
Because I never bring you sorrow
Mum you took over my heart
And left me only peace and love
This is my poem
And I'm going to sing it everyday
It is impossible to express with words
How much you adored me when I was little.
Thank you for all that you did
And the love you gave me.

Papá

Papá tú de mí no te ocupaste
Porque tú siempre trabajabas.
Algún fin de semana contigo comía
Y en ese momento mi felicidad sonreía.
Tú siempre trayendo dinero a casa
Y siempre decías que el tiempo pasa
Yo también tu cariño recibí
Y en ese momento tu amor sentí
Yo también te adoraba
Lo mismo que a mi madre amaba
Tú eres la mitad de mi vida
Y no voy a dejarte realizar una huída
Esta poesía te la dedico a ti
Y al amor que de ti recibí.

Dad

Dad you never took care of me
because you were always at work.
Some weekends I had lunch with you
and at that moment my happiness smiled.
You were always bringing money home
and saying that time passes.
I also got your fondness
and at that moment I felt your love
I also adored you
the same as I loved my mother.
You are half part of my life
and I am not going to let you escape
I dedicate this poem to you
and to the love I got from you.

Por la vida

Soy un chaval y me lo monto muy mal
Y toco la perfección con una sola canción
Molo mogollón y canto un montón
Y soy de papel y me gusta la miel
Estoy bebido porque de casa me he ido

Por la vida estoy andando
Mientras que estoy soñando
Pero yo estoy encantado
Porque es lo que siempre he soñado

Yo canto muy bien y yo me pongo a cien
Pero me olvido porque de casa me he ido
Yo toco la guitarra mientras
Yo me la coloco en la barra

Por la vida estoy andando
Mientras que estoy soñando
Pero yo estoy encantado
Porque es lo que siempre he soñado

Yo tengo tantas ideas porque tú siempre me
deseas
Me metí en un charco porque ví un barco
Esta es mi vida
Y nunca de ella voy a realizar una huida.

Por la vida estoy andando
Mientras que estoy soñando
Pero yo estoy encantado
Porque es lo que siempre he soñado.

Through life

I'm a kid and I am doing so bad
I play perfectly with a single song
I rule a lot and I sing a lot
And I am made of paper and I like honey
I'm drunk because I've gone out from home

I'm walking through life
While I'm dreaming
But I'm delighted
Because that's what I have always dreamed of.

I sing very well and I get a boost
But I'm lost because I've gone out from home
I play the guitar while
I put it on the counter

I'm walking through life
While I'm dreaming
But I'm delighted
Because that's what I have always dreamed of

I have so many ideas because you always want me to
I got into a pool because I saw a boat
This is my life
And I'm not gonna make a escape.

I'm walking through life
While I'm dreaming
But I'm delighted
Because that's what I have always dreamed of.