Using musical improvisation in a curricular diversification group with teenagers

Reflections about music therapy, teenagers and the importance of group cohesion in this population

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ABSTRACT

This master paper tries to offer reflections and open new horizons to the music therapy through an intervention using group improvisations techniques with the goal of augmenting the group cohesion in a Curricular Diversification group. This increment in group cohesion has repercussions in attitudinal changes in the students inside the group and towards the Educational Center, and also improvements in their academic performance.

In order to achieve that goal it is exemplified with a music therapy experience carried over 6 months with a total of 21 sessions with 14 teenagers of ages between 16 and 17 schooled in the 4th course of the Curricular Diversification Program of a Secondary Education Center.

In the data analysis, done using quantitative and qualitative measuring, it can be observed the involvement procedure, the cooperative work and the group cohesion, plus others advancements done in this group, being specially reflected in the progressive increase in musical synchrony during the improvisations.

This experience evidences that the use of music therapy in groups of teenagers with risk of school failure, social exclusion and/or misfit behaviors can offer resilient and constructive factors that allows addressing the intergroup relationships with a larger grade of success, and also improving integration in both the group and in an educative community.

KEYWORDS

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1. INTRODUCTION

Since I started working with teenagers and with music, both as a professor and as a music therapist, in different fields and cultures, I have been watching the positive changes that the teenagers experience with music.

The teenagers form a population that uses and feels music in a really intense way. They project themselves in the music without the need to use words. Music facilitates to young people, with the lyrics, rhythms, sound wrapping, etc, to reinforce the new discoveries that allow the reaffirmation of the self and the capacity of taking care of themselves; but also allow the expression of rebellion and contradiction. With music they express the wish to know the limits of the self.

The Music Therapy that I impulse pretends to contribute to reflect, feel and create music with the teenagers facilitating their emotional expression and favoring more reflexive persons, with a higher integrity, at the same time allowing both the needed tools and skills for a better and larger integral development of themselves.

The use of these techniques in the school environment, and more concretely in Curricular Diversification, contributes to the transformation of an education where the trust and the overcoming of obstacles in a positive way are promoted.
This model of work can contribute to form more creative people, thanks to the cultivation of aspects as emotional development and group work. The creation of "something" with cooperative work facilitates said acquisition.

In the educative context it is needed to create resilient environments, especially in the context of Diversification, where it can be found a diverse range of failure risk situations, and social and school exclusion. In that sense, both the educational environment and the tutors facilitate resilience, as they infuse trust, love and support to the pupils that are in danger in their integral development, and also contribute to obtain success and personal valuing experiences. From the educative context the integral development of a person can be stimulated, and exceed the function of learning-teaching, becoming a true place for communication, giving opportunities to young people to establish positive links, compensate negative experiences and reinforce ties of union and relationship amongst equals.

From this concept I propose to investigate how the music therapy can offer teenagers the opportunity to develop psycho-social resources that help them to the improvement of their personality from trust and freedom.

The music therapeutic proposal that I chose uses the improvisation techniques that facilitate the use of words and music in a symbolic way. He group improvisation contributes to explore the inner life of the teenager and helps his/her development in that way, with the goal of eliminating obstacles that could prevent the teenager appreciate his own potential and reach personal goals. It also implies to increase the self-knowledge, the conscience of the inner and outer realities, the experiences they are immersed in, living and feeling and that need to be expressed "here and now". And all of this thanks to the opportunity of creating "something" without being judged, in a safe and familiar space-environment where they can interact and identify themselves.

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When favoring this creative space, of mutual help, constant communication and ideas exchange, the attitudes of commitment and cooperation get benefits, being reflected in an increase of group cohesion, both in its musical and group attitudinal expression.

With the analysis of the entire data in both quantitative and qualitative way I pretend to identify that there is a progressive increase of group improvisation in synchrony, related to a larger and better cohesion and group relationships in this small school group of teenagers. This improvement of the group relationships (favored by the music therapy activity) contributes to the improvement of the group activities and in the academic performance and school motivation of its components.

2. THEORIC FUNDAMENTS

2.1. The adolescence

The generalized, most common and known definition amongst most experts in adolescence is that "the adolescence is essentially an age of changes" (Castillo, 1999). It is the stage of transition between infancy and adulthood, a time for transformation and deep changes marked by instability and provisional status. In this stage an adult independent social and personal identity is acquired. It is a time of biologic and psychological transformations that bring physical-body changes, psychosexual changes, identity crisis (instability, inner tension, demands from outside sources, opposition to authority, etc) and social crisis. (Garaigordobil, 1998)

The adolescence is usually divided in three stages. Each stage brings its own physical, emotional, psychological and behavioral changes (Aliño and others, 2006; Castillo 1999):

1. *Early adolescence or puberty*: In this period, that takes place between 10 and 14 years of age, the biological maturity happens. The transformation of the body is important and includes the sexual maturity. Physical changes are excessively quick and without synchronization, perturbing the teenager's psyche. In this period appear also the need of independence, the impulsivity, bad manners, mood alterations and the search for comprehension and solidarity amongst peers. They distance themselves from the parents and ally with their group of peers, choosing friends with their same likes and hobbies. During this stage, they tend to be disorganized, to argue about chores, homework and order, and have more conflicts with siblings and family. Their concern about the opinion of others also increases. The need of more intimacy at home reaffirms itself.

2. *Intermediate adolescence*: From 11 to 15 years of age. Intermediate adolescence is characterized much more by the psychic changes than by the physical ones. More autonomous behaviors are looked for. A personality self affirmation happens. Appears the development of new capabilities to see things in relative and abstract terms and also to think. It is an age of broader conflict with parents. Teenagers suffer strong mood swings and can switch from absolute sadness to overwhelming joy in a few hours, without knowing why. There is an apparent tendency to forget everything. The teenager looks for more company of his companions and often rejects shows of love, although those are still needed. The

desire of making their own choices increases, and also the rebellion against the limitations imposed by their parent's discipline although they still need it. The sexual desire awakens and some start to form relationships. The affectivity is now more conscious than before, thanks to the reflection capability the teenager has a better control over his/her emotions. The development of the feelings finds its course through friendship and love.

3. *Late adolescence or juvenile age*: From 15 to 18 years of age. This stage provides the exit for the personality crisis on the previous phase. Their personality is not self affirmed with isolation or clashes, but with self requirement and desire for improvement. It I the age of great ideals, of choosing what to study, what to work in, choosing what kind of friendships they desire in life and of course to choose what kind of love they prefer. They have a larger capacity to think in abstract and hypothetical ways about the present and the future. Their elections are concreted in a personal project of life. It is an age in which character matures, and the teenager is less egocentric. The emotional and cognitive development do not take place at the same time or pace, and so it is possible that the same teenagers that claim allegiance to certain values, do not respect them at the same time, in this sense is a contradictory stage. It is a stage when the young people form their own identity. Psychologically could appear certain vulnerability in front of possible concerns, depressions and disorders.

As this last stage of adolescence advances, there should be fewer conflicts amongst parents and sons, and the latter can already see their parents as individuals and understand that their opinions are based on certain values, producing an improvement in familiar relationships. They still disagree with several of the boundaries imposed by their parents, (as money allowance, curfew, appearance…), although the existence of these boundaries will bring benefits to themselves in the long run. Friendships between boys and girls start to be more frequent and the influence of the friends continues to be the key in the personal development of a self identity. The anti social friends can increase an antisocial behavior in the teenager.

Therefore, all the characteristics just quoted, regarding the adolescence stages, place the teenagers in a critical and delicate moment, that is why is important to consider in its entire dimension the emotional chaos in which they are submerged. They have no other choice but to tread, in one or another way, the way of configuration of their own identity. The identity is the core where the self is formed. This steady core, alongside reason, allows the human being to interact with other people in the environment. The identity formation is a process present since birth. Identity is what allows us to act in a coherent way according to what we think.

Erikson (1968) and other authors have begun from the answer to the question "Who am I?" that every teenager asks to himself as the idea of identity. This idea is understood as the feeling and the inner experience of sameness, of being oneself in a coherent and continuous way in spite of the inner and outer changes that are faced during life. Identity means at the same time two different processes: both the inter-psychic structure and the auto-presentation to others of the self. Identity includes elements of singularity, temporal continuity, valuing and acceptation of oneself and of autonomy.

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The sociocultural context of a person and the individual characteristics regarding others are decisive in the formation of the identity. The adolescence prepares and concretes the definition of the adult identity.

Another of the challenges that a teenager must face is that for the first time in life tries to "take care of himself" and an almost radical interest on being free, understanding freedom from the point of view of "Independence", of "not being required", "not having chores imposed on me", freedom as the absence of limitations…Freedom as an spontaneous flow of desire. The eagerness of "taking care of himself" turns into a self sufficiency and a rejection of adult help (parents, professors, tutors) and the need of success translates into impatience looking for absolute and short term solutions (Castillo, 1999). Plus the teenager needs to get familiar assistance, keeping at the same time the connection and the group pertinence.

According to Laiho (2004) the main aspects found during adolescence refer to the emotional field where the young people find difficulties to regulate pleasure and emotion; the interpersonal relationships that compromise the need of pertinence and intimacy and also the unity, culture identification or isolation; the construction of the identity and the concept of oneself and the capacity of self management.

These characteristics that present the teenagers make this population more vulnerable and needing of a global, transversal and therapeutic support. In this sense music and music therapy could bring this support and transversality, as we explain below.

Henderson & Milstein (2003) comment in the chapter of resilient adolescents, that the task of "turning slowly into an adult" is not an easy one at all. Many of the young persons, in this stage of adolescence, lose their course, living complicated social and/or familiar situations, and find difficulties in the educative context, especially pedagogic difficulties. Many teenagers get disoriented and do not have enough or adequate help to avoid diverting from their course and follow a right path as socially competent individuals, with abilities useful in life as critical thinking, ability to solve problems and take initiatives.

The pupils of the Curricular Diversification Program that I work with are teenagers with that kind of issues. They are also a conflictive group, with relationship problems amongst the different members, lack of respect and low academic performance. They are young people with socio-familiar problems, chronic diseases and/or ethnic prejudices.

For all these reasons I consider important to center the music therapy work with those teenagers from the resilience perspective and favoring the cooperative work. In this way, as a music therapist I want to facilitate and/or create a context where the teenager find the necessary tools to look for a balance between mind and body and address the deep changes that need to be faced in this stage of adolescence. And so help these teenagers to be healthier, more cheerful and finally, happier.

2.2. Resilience

The concept of resilience have been being studied since 50 years ago; its origin comes from the Latin term relisio that means going back, jumping back, highlight, bounce (Becoña, 2006)

The term resilience defines the capacity of people to psychologically develop normally, in spite of living in high risk contexts, as poverty ridden environments and multi problematic families, prolonged stress situations, interment centers, etc. It refers to both the individuals and the school or familiar groups that are able to minimize and overcome the harmful effects of adversities and the disadvantaged and culturally deprived contexts. (Uriarte, 2005)

The focus of resilience is different to the risk perspective, because it understands that there is a foothold in every person and in all situations, from which to build a process of normal development, despite the calamities and an unhappy childhood. It is an optimist perspective of human development despite the adverse circumstances that provide the conviction that a positive result for the psychological development can be obtained, by acting both on the person and on its environment. (Grotberg, 1995)

The most important personal qualities that facilitates the resilience has been described as: a) consistent self esteem; b) positive coexistence, assertiveness, altruism; c) flexibility of thought, creativity; d) emotional self control, independence; e) self trust, self efficiency, self valuing, and optimism; f) locus of inner control, initiative; g) sense of humor; h) morality. These and other individual characteristics linked to resilience are not innate but they come from education, and therefore can be learned (Higgins, 1994).

The qualities that lead to resilience are built in the relationship with the other, in the same way as normal development or psychological disorders. For good or for bad we are modeled by the treatment and the looks we get from others (Cyrulnick, 2004). People always look to keep united one with another to share emotional states as trust, joy, enthusiasm, insecurity, panic…Getting in this sense support in some important time in life. Affection and comprehension of the other are characteristic of a higher level of importance to overcome difficulties and grow in a human way.

In order to build resilience are needed persons that bring affection, support, warmth, emotional support and unconditional love (Uriarte, 2005; Henderson & Milstein, 2003; Werner y Smith, 1992; Cyrulnick, 2004; Rojas, 2010), the educator and the music therapist are in charge of that role in the educative context. Plus, their task is to discover and fortify qualities that allow to any teenager to overcome difficulties, have success and prepare for an adequate and creative social integration, young people with a higher self esteem, more creativity, improved emotional self control, independent, with critical thinking, optimists and with sense of humor. The teenagers need to interact with adults that help them to not lose hope, adults that let them have fun, explore their identity and show them that it is possible to survive the paradoxical and confuse years of adolescence (McFerran, 2003)

Uriarte (2005) mentions some of the attitudes for a resilient professor, that match with remarkable characteristics of the music therapist, as an optimistic attitude and a positive thinking; an affective contact, expressed both physically and verbally, but in a different

way to the "motherly" contact; acceptance and care. The acceptation and affection must be joined of the adequate requirement so the teenager can put some effort, act in the best way possible, hold some responsibility and try to accomplish his duties, reject the tendency to passivity and involve himself in group activities that favor the mutual knowledge and cooperation.

Personal disposition and self knowledge is an important characteristic in terms of resilience. In a general way, resilience implies a combination of humor and behavior of self management as an answer to adversity, and also an active effort to find positive meanings in difficult circumstances. McFerran (2010) also mentions in his writings that the resilience is not about "luck", it is about a combination of happiness, intelligence and self management.

Henderson and Milstein (2003) followers of the resilience theories, remark "six steps to help to strengthen resilience":

1. Enrich the pro social links, strengthening the group cohesion, the relationships between individuals of the room group, or cohesions with any person or activity.

2. Establish clear and firm limits in the educative action. Said limits must to be respected and must be agreed on an affective attitude, instead of a punitive one. It is important that the pupils participate in the determination of said limits. It is so important to know that the rules must be obeyed as the consequences that could bring to disregard the rules.

3. Teach abilities for life. The cooperative work is important and requires the ability of "carrying along" with the others. To work in group, reaching agreements, organize tasks, listen to others and feel others listening to you, accept contradictions, share opinions and solve conflicts are strategies that reinforce and help to find effective interactions inside the school, and acquire abilities to use them outside the school.

4. Give support and affection. It is the base of resilience construction. Feeling loved, supported and accepted, at least by one person, is important to find resilient people.

5. Establish and transmit higher experiences. Real expectations are transmitted by making the pupils participate in the decision making process regarding their own learning, making them responsible to achieve common goals and valuing diversity.

6. Give opportunities of significant participation, giving the necessary opportunities to have successful experiences.

The practice of music therapy has resilient goals for the teenagers. The rhythm structure and the melodic lines of music, the song creation, and the free improvisation allow young people to explore their feelings, make positive changes in the mood and in the emotional status, developing a sense of control of their own lives through successful experiences and learning to put into practice abilities to solve problems and conflicts.

2.3. Music in teenagers

Music has a great relevance during adolescence. The amount of music that the teenagers listen to is huge, as also their devotion to the music they usually consume. Maybe one of the clearer indicators of adolescence is the passion for music.

The meaning and importance of music in teenagers seems to be linked to their psychological development. As highlighted in other section, Laiho (2004) develops in one of his articles the functions of music in teenagers highlighting four fundamental aspects: the emotional field, interpersonal relationships, identity and self management.

Music is an important resource to improve the health of teenagers due to its unique characteristics (Lull, 1987; Wells & Hakanen, 1991). Sounds and words of music reflect the emotional turbulence of the teenager's life. What is more important about music is that it speaks about the worries of the teenagers. Music includes themes as sexuality, autonomy, individuality, romantic love, family values, dance, identity, drugs, religion, social change, and drinking. (Christenson et al., 1985; Wells & Hakanen, 1991).

Music is able to influence in the deep psychological functioning. Erkkila (1996) holds that the music is able to reach different levels of human experiences. It can influence in the cognitive processing of abstract structures, reaching symbolic meanings and referential of the psychodynamic level, and also can work in physiological changes and processes.

Ruud (1997) points that the energizing capability of music is a way of activate a range of feelings and choices, and also the way of expressing them. Sometimes, due to their eagerness in "escaping" reality, teenagers repress their feelings, trying to avoid communicating, something that can result in a rupture of their relationships with the others and the environment. Making music together can provide a sense of acceptance, which allow the teenager to feel listened to and understood inside an organized structure from the musical perspective.

Amongst other researches North, Hargreaves and O'Neill (2000), investigated the motivation of teenagers for listening to music. The teenagers expressed that listening to music would serve to satisfy their emotional needs, to ease tension and stress, and to express their feelings and emotions. We can state that teenagers can, and commonly do, use music as a psychological way to face everyday living. (DeNora, 2001; Christenson & Roberts, 1998; Lull, 1987; Lewis, 1987; Ruud, 1997b; Larson et al. 1989). Also the same researchers declare that music enhances social communication and group identification, especially during adolescence, which helps to establish and reinforce social and personal ties.

Keith Roe (1987) has argued that teenagers use music to reflect aspects of themselves as happiness, intelligence and self management, something that he calls self perception. In a study of Swedish youth, he shown that the music favored by teenagers was indicative of their own predictions of future success. Those who identified themselves with music that spoke about "isolation" had less success in school and felt that their possibilities to improve were minimal. On the other hand the teenagers that chose musical styles about "positivism" were more prone to achieve academic success in school. It suggests that

musical preferences offer a vision about the inner situation of the teenager and communicate something about the teenager's self and their own self understanding.

González (2010) quotes in an investigation about the impact of arts in education, which the students in risk situations show higher chances of achievement and integral development when they have the chance of participating in musical activities, so:

- Students in risk situations show higher chances of achievement and integral development when they have the chance of participating in musical activities.
- Music allows self expression, and also the interaction with others.
- Music transforms the learning environment, improving creativity.
- Music provides new challenges for those students considered successful.
- Music allows connecting the learning experiences with the challenges of the work world.
- It promotes the self directed learning
- It promotes the complexity in the learning experience.
- Music promotes a sense of achievement in the students.
- Music encourages the student motivation and participation.
- It promotes the community participation, sharing common goals and strengthening the teamwork.
- Music allows the development of strategies of self regulation and resilience
- A high level of musical participation reports academic achievements consistently higher.

The study also argues the importance of music in the emotional development of teenagers, pointing that when they participate in musical activities they involve emotions, and the expressive behavior and the creative imagination are promoted. Its results are also similar to the study of Juslin and Sloboda (2001) regarding that the musical experiences in our lives have an important affective component that connect us with our familiar, social and cultural environment.

McFerran (2003) holds that the teenagers that participate in groups of music and music therapy acquire abilities and integrate them making them theirs. These teenagers start to be conscious, in the music therapy process, which said abilities are in them and that they can use them both in the present and the future both in moments of good and bad mental health. It points the importance of this group work towards the coincidence of feelings and ideas of one or another. Laiho (2004) confirms these opinions highlighting that to hear music together tunes brought by themselves, improvise and play together, sing in group their own songs creates the possibility of sharing feelings and experiences. The experience of collective emotions brings with it the feeling of a deep connection with the group members, with their peers.

2.4. Improvisation

Musical improvisation allows the teenagers, even those who have limited musical abilities, to experiment freely with instruments and sounds. The improvisation allows creating the opportunity to participate in the creation of music with others. With the teenagers musical improvisation is like a musical game. Therapist and teenager work together inventing rhythms, melodic phrases, chords without technical-musical

pretensions. So, the sound material that is created in each improvisation is always something new and different and expresses the feelings of the teenagers in the "here and now".

Improvisation is not an easy task, for starters. Improvisation is a process that can be quicker or slower, depending on how it develops and with who the process develops. "The process of development of improvisation abilities and their use is a balance between the cognitive and the creative, a joint fusion of structural and organizational resources with flexibility and inspiration" (Wigram, 2004)

McFerran (2010) says that the therapeutic context with teenagers is about a creativity space, vulnerable to spontaneity and shame. There is another difficulty, that the teenagers are centered in themes related with identity and in most of the cases, at least at the beginning, most experiences are not nice. Instead of the comfortable listening to their own songs, the teenagers doesn't have, for starters, an idea of why it must be "done" (In the improvising sense) music as part of the therapy. That is why the kind of improvisations constantly varies, sometimes the resulting material can be chaotic, and other times a soft theme is looked for, common for the entire group or simply there is a specific music to be listened brought by the teenagers from which a discussion appears and an improvisation over the theme or themes suggested.

Once the teenagers start to really get interested in music therapy, they start to cooperate more amongst themselves and with the music therapist. Moments of anxiety, isolation, sadness and anger appear because, with the therapy the teenagers start to know what is what they want and how they want it to sound like, and when they can't achieve it they feel lost and inner conflicts appear. In this sense, improvisation helps to learn to solve conflicts and to reach agreements to improve the sound material, always having the support of the music therapist. So, the musical experience of improvisation starts to turn into a shared deeper experience and the group improves its cooperation.

The music therapist is there listening, observing ad answering to the group in every aspect and regarding the needs of the teenagers. After a musical environment is created the teenagers start to participate in all kind of activities and proposals that arise during the sessions, they also start to listen to what is being created and intuitively answer to the sound materials arisen from the auditions or improvisations.

Cross (2009) holds that making music together has been fundamental in the evolution of complex social interactions of humankind and frequently uses the idea of "shared intentionality" to explain the sense of having a common purpose. For the human being it is very important the experience of making music with someone else. This is particularly characteristic in the music therapy work with teenagers; because when the moment comes of making music together both the therapist and the teenagers agree about the intention of the experience. The music therapist understands and accepts what the teenagers feel before and after the gathering. The teenagers could feel nervous, shameful or incompetent before starting and after finishing. But sharing the improvisation at the same time, with a shared intentionality overcomes any of the feelings just described. To create music where they take decisions about the direction the improvisation is going in order to face a specific situation strengthens the group and every member of it (McNeil 1995).

Walter Freeman (1997) goes a step further when talking about the importance of the group when making music. He says that the concept of happiness is attributed to the experience of making music to be shared. He suggests that although drugs can be used to imitate the feeling of happiness, true happiness exists when we take part in exchange activities with the people we trust. Improvising in the context of music therapy creates opportunities to have shared joyful experiences without, in the beginning, link this improvisations to the communication of specific messages. That something is communicated is unavoidable because the improvisation is an authentic media of expression but without bindings to specific information of what they feel or want to say. This means that the teenagers have the chance of expressing themselves with honesty without revealing any kind of "secret" information that could perturb them. What they choose to do before and after the musical improvisation is what produces an authentic therapeutic meeting and is in this in what the idea of joy when doing a shared activity is potentially based.

Zahonero (2006) mentions in his thesis that the therapist uses improvisation techniques on two dimensions: in one side the conscience of oneself and others, and in other side, through the independence of expression allowing the patient an autonomous creativity while feeling safe. The experience of being dynamic alongside others gives to the patient feelings of freedom, allowing the expression of stronger feelings. The musical experience acts also as a container and transformer, as the improvisation allows the authentic person to emerge, in the frame of a real lived and shared situation, that also allows the teenagers to be conscious of their feelings and self perceive more vital, through the meaning and the value that the therapist gives to their experiences.

The fact that the improvisation is a creative act is another of the main elements in the explanation of why the teenagers can benefit of entering in an unknown space. Maslow (1968) described creativity as something inherent in the self process of reaching the potential that you have (in this sense this is exactly what we are trying to do in the music therapy work with teenagers). Maslow does not see the creativity as originality or novelty, but as a natural unconscious state that little by little is buried in children because of the expectations of society.

Creative expression in the musical context is the best way of creating close relationship with the teenager. Improvisation is a creative activity, as Webster says, "to do, to invent or fix without thinking". It is about creating something in a free and spontaneous way meanwhile playing; it matters more to play that way that to play perfectly an already written composition.

2.5. Group work. Group cohesion

According to Garaigordobil (1998) the group is a system of satisfactory relationships. And that is why both the group as its process needs to be the axis of the educative work. In the group the characteristics of its components are manifested in a continuous way, as also the personal situation of each member of the group, the affective relationships between its members, the roles of each one, the self evaluation of how the group looks at itself and the activities that take place.

Using his studies, Garaigordobil (1998) points the goals of creating and promoting the group development in this way:
- Increase self knowledge-knowledge of others.
- Improve self concept and concept of others
- Promote the intergroup communication: Active listening habits, bidirectional communication, and assertive communication, capacity to rationally ask and dialogue.
- Develop relationships of help and cooperation
- Identify, understand and express feelings.
- Promote the capacity of empathy in front of the emotional state of other human beings.
- Learn analysis and conflicts solving techniques

In group work the communication turns more efficient, it has a higher verbalization of ideas, a higher acceptance of the ideas of others and the relationship becomes more open, spontaneous and direct. Also social abilities are developed, the group cohesion grows, the interactions amongst the group members are more positive and respectful, and also start to appear more positive perceptions of the group. To work in group improves the classroom environment and the interpersonal relationships, the acceptance of the different ones and the pro social spontaneous behaviors. Other of the important factors that can be developed and work in group activities are the resolution of intergroup conflicts and also the democratic values and the moral development.

Regarding the affective-emotional aspect the group cooperation benefits by bringing opportunities of satisfaction of mutual affective needs, a higher empathy amongst the group members and also an improvement in the self concept and the self esteem of each individual. On other hand this researcher points how important it is the cooperation regarding intellectual development, as it is created a more positive view of the task of learning, an intrinsic motivation and there are improvements in the academic and memory performance

It is beneficial for the teenager to cooperate interacting with others creating group cohesion. To reach this group cohesion it is significant the emotional, social and psychological work experimented by the teenagers when they are offered a safe and familiar environment to interact and identify themselves.

Many other researchers have addressed the theme of group cohesion. For example Shaw (1983) says that group cohesion is one of the characteristics that helps a group, both in structure and in functionality to acquire and develop feelings of pertinence, to unify efforts to reach shared goals, facilitates the identification with the group, the acceptance of its goals and it establishes an attraction towards and inside it. The cohesion is the level with which the members of the group feel attracted to each other. Also it is related to the attraction towards the group and resistance to abandon it, and the moral or level of motivation.

Regarding the different attitudinal changes that can be brought by higher group cohesion, Torres (1986) made a study with groups of students that had low cohesion and achieved to increase their union thanks to the development of a program with group dynamics, and consequentially the students raised their academic grades. Torres (1986) mentions as indicators of group cohesion the attraction amongst the group members, the

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attraction towards the group itself, the motivation of the members to work in group and the effort coordination to obtain the achievement of common group objectives.

From a music therapy point of view and according to Sawyer (1999) the collaborators of an improvisation group can enhance the beneficial acquisition of an ample set of skills, not only musical skills, but also social skills as cooperation, group problem solving, and collective creativity. In this group cooperation, no person is individually controlled, what makes the group members to play spontaneously and without preparation. So then, in the group and in each session the musical improvisations and conversations do not require of fixated roles or patterns from each group member to do the task (it means, no previously selected or pre established directors, leaders or subordinates are required) but the musical improvisations that emerge from actions of each member unify and work together. Therefore, the group doesn't have an expectation as the members do not know what is coming or what will be done. The important thing is the improvisation process, how it changes, what is emerging, how the events that appears from and during the improvisations, how the members listen to each other, how to create collaborating with the group and how to reach agreements to solve possible conflicts.

I think that group cohesion, in music therapy, comes encouraged by the interest and motivation of the musical group creation, by a better and larger listening of the members and a higher level of respect about their differences and consequently with a richer and more elaborate musical production, both esthetically and conceptually.

2.6. Music therapy in the Curricular Diversification Program

In the context of Compulsory Schooling (from 3 to 16 years old) the curricular diversification takes place for those students that being able to overcome the minimum requirements requested in the Compulsory Schooling cannot, transitorily or circumstantially do it through the normal curriculum.

In 1998 it was regulated in Spain, after an experimental period of two years, this educative offer to avoid teenagers, older than 16 years and younger than 18, abandon the educative system. The program is called "Curricular Diversification" and it comes regulated in the L.O.G.S.E. in the article 23.1
(http://www.educacion.navarra.es/portal/digitalAssets/1/1826_cuadernos.pdf)

It is an extraordinary measure of attention to the applicable diversity when the normal measure and the reinforcements and educative support measures result to be inefficient.

Using an open and flexible curriculum, it allows to intervene in a significant and global way about "What to learn and teach" (Objectives and Contents) and "How to teach and learn" (Organization and methodology).

The goal of the program is that these students achieve the basic objectives and competences of the Compulsory Secondary Education (ESO) and obtain the grade of ESO graduate.

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The group of candidates to take part in a Curricular Diversification Program has the following characteristics: generalized difficulties of learning, motivation and interest in continuing their studies and possibilities to appear through this program. Usually they are students that, apart from the pedagogic difficulties present different problems as antisocial conduct, low self esteem, negative emotional temperament, aggressiveness, ethnic or socio cultural prejudices, lack of self control, behavior problems, drug use, etc.

All these characteristics make that this kind of teenagers are susceptible to develop a support program, centered in music therapy that contributes to develop their personality from trust and freedom through creativity and group, and therefore the opportunity of creating different paths to develop, as said before, the possibilities and real capacities of certain students.

The law establishes in article 6 that tutorial action and the orientation of the students will have a preferential place in the development of these programs. Weekly they will have a session of group tutoring, and also the tutor professor will program individual tutoring sessions with each student and keep constant contact with the parents or legal representatives. Amongst the functions of the tutoring professor in the Curricular Diversification Program, is to facilitate the student integration and promote the participation of them in the center, doing activities with that end and favoring paths of collaboration with the group professors and other teachers of the center.

These activities are gathered in a Plan of tutoring action that will tend to favor the integration and participation of the students and to make the personalized following of their learning process, and also facilitate the decision making regarding their academic and professional future.
For this program of tutoring activities in a Program of Curricular Diversification the music therapy can be contemplated as an ideal frame that contains the expression of the teenager. In this sense, a music therapeutic intervention offers to the teenagers the opportunity to create "something" (sounds, music, lyrics, improvisations, etc) without the need of knowing the perfect execution of an instrument or having knowledge of musical theory or language.

What is most important is that in music therapy sessions, the teenagers can create that "something" without being judged (not being good or bad, well done or poorly done) and that is comforting and motivating for the teenager. With music therapy they find themselves in a space where "everything is allowed" and they explore what they like and what they do not, experiment with organization and disorganization, synchrony and lack of synchrony, large or less cohesion. Said space is a place where they are allowed to have fun and explore their identity. All of this meanwhile little by little they realize their potential that they have as a person (both in positive and negative). They take conscience that they are able to accept, choose, feel and express what is good and bad, entering in the depths of their own being, savoring everything that is there. And all these commented details allow the education and the expression of feelings and emotions that improve their quality of living and reinforce their self esteem. According to McFerran (2003) the teenagers in a music therapy group acquire skills and integrate them, making them theirs, knowing that those skills and abilities are inside them and can be used in the future.

I consider important to point that the Music therapy included in this Curricular Diversification Program joins the interests of it with the objectives of the music therapeutic intervention established in function of the needs of the teenagers.

3. BIBLIOGRAPHY REVISION

Katrina McFerran Skewes (2003)
"Contemplating the Nature of Adolescents Group Improvisations"

Since 1998, the music therapist McFerran, work with teenagers being this work as she herself recognizes one of her passions. She identifies and recognizes the little amount of literature that is written about the music therapy work with groups of teenagers without any disability and no psychotic. Her studies argue that the challenges of the teenagers that face complex and existential problems are related with the integration of their personal experience with the new needs that carries the process of adolescence.

Her work with teenager groups covers young students with different capabilities and skills. This study is centered in teenagers that are dealing with loss and pain, with chronic diseases, social isolation and substance abuse.

In her doctorate studies she worked with 6 teenagers in mourning. She did more than 10 weekly sessions of music therapy. The group improvisations were recorded. Of the 41 improvisations, she selected 10 for a detailed analysis. In the sessions she used the musical improvisation technique. At the end of the sessions, the music therapist made deep interviews with the participants, who describe in these the experience of being in a music therapy group. The interviews were transcribed and analyzed using a methodology of qualitative research.

The results of this research shown the desire for freedom, fun, and control that the teenagers manifest when participating in a music therapy group. The achievement of reaching group cohesion made the teenagers feel better, in this way they could successfully address the emotions of their own sorrow stories and share the strength generated by the overcoming and acceptance of the death of their loved ones.

One of the questions of the research was "Playing together at the same time represents group cohesion?" In the analysis of the interview transcriptions, she discovered that four (out of six) participants considered that playing together at the same rhythm had a link with positive moments in the group. McFerran interpreted that playing together at the same rhythm or pulse exemplifies the improvement in group cohesion.

The teenagers pointed, significantly, that the music Exchange and the improvisation allowed them to express their feelings, even the negative feelings, and also share their stories without having to depend exclusively of the use of words. They also declared that the music therapy offered them opportunities of control and freedom to express their sorrow. All of this understood inside a context of the needs of the teenagers that emerge from the formation of their own identity, integrating to this process the tough work of their mourning experience. Some considered that the participation in the group facilitated also the discussion of their pain in diverse environments. Finally the research also highlight that the teenagers describe the group as "fun".

The second part of the research consisted in evaluate the sound material of the group improvisations with the goal of consolidating what was happening and obtain a better information of how were the members of the group. She examined the sound material observing the changes of group dynamics as time passed.

The results of the musical analysis clearly showed that the musical material reflected the changes of group dynamics, although it was difficult to point how these changes were musically produced. The group of improvised materials shown a raise in the musical cohesion levels, reflected in the development of the music, in the rhythm characteristics and by the change of the leadership strategies employed by the group. The functions of pulse and rhythm were always in a significant place in many improvisations of the teenager group.

Often they went from the improvisations to the songwriting with the goal of asking for "safe verbal testaments", as they feel that music is an important place for the sincere expression where they can't be "too literal".

The combined results of the thesis showed that the group music therapy help the psychosocial development of the 6 mourning teenagers, giving them the opportunities of expressing and see their sorrow in a positive way.

This work continuously indicates the emotional and social importance that music therapy evokes in the teenager. With music therapy a familiar and safe environment is found, where to help the teenager to identify himself.

It points on one side the importance of the group improvisation and offers in its observations and thoughts the qualities that the improvised music has in a teenager group.

The group cohesion is stressed as an important point, linking it with the significant moments of therapy. She argues that the positive moments coincided with the moments when the group was showing rhythmic cohesion, sharing all the same pulse and rhythm.

Her personal work philosophy is based on having significant relationships with the development tasks of adolescence as discovering of identity and the start of questioning "Who am I?", adopting a humanist focus centering in the teenager that has social, emotional and psychological needs. In this sense, she respects the capacity of each teenager to play, improvise, and compose or not his or her own music. It means, giving them the freedom of "doing" as they wish.

Catherina Carr and Tony Wigram (2009)
"Music therapy with children and teenagers in the ordinary school: a systematic revision"

In this article are identified the current researches about the clinical music therapeutic activity with children, and has a revision of the literature about the music therapy work with children of ordinary schools in the United Kingdom.

This revision of literature about music therapy for children shows that the music therapy can be employed to satisfy the social, emotional and behavioral needs of the children, and also to support the development of their cognitive abilities. This study is centered in the importance that has that the educative center provide the children skills to defend themselves against emotional problems.

Christian Gold, Martin Voracek and Tony Wigram, (2004)
"The effects of music therapy for children and teenagers with psychopatologies: a meta-analysis"

The objective of this study was to analysis the general efficiency of the music therapy for children and teenagers with psychopathologies, and to examine the effect of the music.

The clinical implication of this meta-analysis is an efficient intervention for children and teenagers with psychopathologies. The musical treatment produces an effect clinically relevant of considerable importance, and that is why it is recommended for clinical use. Concretely, the clients with behavior problems or development problems can get benefits from music therapy.

The analysis revealed that the positive effects of music in the teenagers tend to be more relevant in the behavior and development of the emotional disorders, and also contributes to improve the development of social skills and self concept.

A particularly positive effect was found in children that suffered development and behavior disorders. Making music in an active way helped these children to focus and keep attention. The non judgmental environment that music therapy provides gave them the chance of showing their diverse capabilities.

The music therapy brings opportunities to create success situation. Making music is a highly motivating factor for many of these children and teenagers.

In the same way, the results of this research highlight the importance of evaluating the behavioral changes, even in treatments centered mainly in subjective experiences. The results included behavior observations, development tests, and auto reports about self esteem.

Jukka Tervo (2001)
"Music therapy with teenagers"

Tervo addresses in the article the utility of music, in particular rock music, and the music therapy in teenagers. The article extends in exposing how these elements can give the teenagers the possibility of expressing, be in contact with and share between them feelings of anger, wrath, pain, nostalgia, etc. Music also provides opportunities to the teenagers of experimenting closeness and isolation, and also to explore their own fantasies.

It exposes, based on clinical experiences, three stages in improvisation: interest, learning and improvisation.

The stage of interest, where they come in contact with others thanks to the support of the music therapist and the trust and respect environment created in the group. It is fundamental in this stage to respect and take into account the hopes and fantasies of the teenagers.

In the learning stage, the teenager starts to understand and dominate the use of different instruments. This experience can provoke in the teen the feeling of impotence or being an amateur, or just being little. It is a tough sensation in adolescence, as everyone has to face the theme of being understood or dominated. If the therapist is able to find some kind of way of helping through this experience, the teenager starts to trust the therapist.

In this stage is important to know that music is a way to face to strong emotions and fantasies. Musical structures can provide a sensation of safety and also a regression frame.

In the improvisation stage the safe and supportive environment provided by music therapy allows the teenagers, even to those who have a limited musical ability, to experiment freely with the instruments and sounds. Therefore, the teenagers participate in the creation of music with others and work together in a spontaneous way.

Improvisation is always new and different and expresses the feelings of the teenagers in the moment. Those can be chaotic improvisations or "noise", or a search for a soft theme, common, or simply to lead to listen to music and debate.

Once the teenagers feel really interested in the activity, they start to cooperate more with the therapist. When the situations emerge and develop naturally, the music therapist is less active.

In this stage the inner conflicts start to evidence, with moments of anxiety, isolation, sadness and rage. At the beginning, the attempts of the teenagers to avoid the inner conflicts increase, but later they will be able with these conflicts with the help of the music therapist. While they play, the music becomes more intuitive and the participants learn to anticipate. The songs, improvisations and fun start to be shared in a way that improves the cooperation. The music does not just act simply as a defense or as a show, but instead it turns into a deep shared experience.

During the interest and learning stages, the therapist guides and supports the teenagers at the doors of self expression and creativity. When the improvisation turns into a possible, the roles change; the teenager can show the way to his inner world. The music therapist tries to follow and explore this world with the teenager. Tervo links this situation with the zone of "potential space" mentioned by Winnicott in *Reality and game.*

One of the greatest challenges that face the music therapist is the achievement of the trust that leads to establish a trusted and safe relationship with the teenager. Through this "potential space" it can be made, and the process of inner change in the teenager can be freely expressed. Some teenagers find their inner world safe enough as to allow

the interaction to be produced in a natural way, and they are able to express feelings that go from rage to deep sadness; the anxious teens use music to put themselves in contact with their hidden emotions.

Maite Garaigordobil
"Program for the development of personality and education in human rights in an intervention with teenagers" (1998)

In a research program subsidized by the Department of Education, Universities and Research of the Basque Government, Garaigordobil presented a program for the development of personality and the education in human rights in an intervention with teenagers. The objectives of the empirical study were to design a program of psychological intervention for the development of the personality and the education in human rights during the adolescence, between 14 and 16 years old.

In the results obtained at the end of the program it could be observed significant increments in the friendly and pro-social relationships, in assertive behaviors, increase of the behaviors of consideration toward others and leadership, growth of empathy and improvement in the auto concept and self esteem. Also it can be observed that after the application of this program the group components have a better image of their group partners, cognitive assertive strategies of social conflictive situations resolution are developed, and acquire a better capacity to analysis feelings.

There were also significant decrease of behaviors as anxiety, shyness, isolation and antisocial behavior.

4. METHODOLOGY

In the Center of Secondary Education where I work since 5 years ago as a music teacher it is decided to incorporate in the tutorial program for the teenagers that are in the Curricular Diversification Program a sessions of music therapy with the goal of working some of the objectives of the tutorial action of this program. Some of these activities are:

- Activities that promote the coexistence, participation and integration.
- Activities to learn to be "a person" (Simulation games, social and role games)
- Activities to teach how to think (Study techniques, improvement of the intelligence, problem solving, amongst others)
- Activities to teach how to coexist (Group dynamics, round tables, mind storming, role playing, etc)
- Activities to teach how to behave (as relaxation or how to think aloud)
- Activities to teach to make decisions (self knowledge, professional information and vocational orientation programs)

The Pedagogic team of the center pondered to do music therapy sessions with the students of 4th grade of Curricular Diversification. In this course there is no music subject, so I didn't have any previous role with this group. (in the other course I am the music teacher)

With that it is allowed to integrate the music therapy sessions inside the Tutorial Action Plan acquiring the music therapist the role of collaborator of the tutor and not as a music teacher.

At the beginning the sessions of music therapy were presented to the teenagers as a "Musical creativity workshop" but little by little the denomination of the workshop changed and was called "Music therapy", using this word didn't bring any kind of prejudice by the teenager students.

4.1. Study population

The research was done with 14 teenagers between 16 and 17 years old, 11 females and 4 males. All of them were students of the 4th grade of the Curricular Diversification Program belonging to a concerted center of Secondary Education, of the Navarra province.

These fourteen teenagers were derived to the Curricular Diversification Program because they had generalized learning difficulties, pedagogical difficulties, socio-familiar problems, lack of self control and behavior problems, socio cultural and ethnic prejudices and some of them had psychological monitoring for different reasons, as chronic diseases, drug usage, low self esteem and negative emotional temper, school absenteeism problems, etc. The students of this course came from different countries and cultures (Ecuador, Dominican Republic, Poland and Spain). These students had some interest in continuing their studies and had chances to get the grade of ESO graduate through this Curricular Diversification Program.

All the behavioral, attitudinal and aptitude circumstances led this group of teenagers to have a less adapted and conflictive behavior in the center and higher difficulties when relating with their peers.

It was a very conflictive group, with an ample range of educative and personal needs, with relationship problems between its members, lack of respect and a low academic performance. This group was chosen with the goals of increasing the group cohesion, promote the motivation for the Center activities, and for the group itself promoting moments of emotional expression, when favoring the sessions of music therapy to improve the general behavior of the group inside and outside the Center, manifesting a more positive attitude towards the Center and the study alongside improvements in academic performance.

4.2. Study temporalization

The program of music therapy was carried during the second and third trimester of the school year 2009-2010 with an overall duration of 6 months (January to June), with a total number of 21 sessions (50 minutes each session).

Music therapy was introduced as a reinforcement of the work done by the tutorial action; therefore the sessions had to take place during school schedule of the Center students and inside the functions of the tutorial action.

4.3. Valuation instruments

1. **Comparative analysis of the visual, musical and written registers of what happened during the sessions, obtained by the music therapist herself**

   o Measuring of the duration of the improvisations by session: the duration of an improvisation shows how involved in the group in creating something and develop the sense of group
   o Gathering and musical analysis of the improvisations: gathering of musical aspects as rhythm obstinatos, melodies, pulses, base rhythms, harmonic sequences, rhythm echoes, dynamic, hues, harmonic melodic and/or rhythmic structure and sound style.
   o Measuring of the duration of musical synchrony: Silva Malbrán (2002) defines synchrony as the simultaneous concurrence of sounds, movements and/or actions with a temporal distribution according to an external rhythmic pattern. Therefore what I pretend is to measure the duration of this metric structure, how long takes to get this structure to the group and how long they stay in said structure.
   o Analysis of the daily register of the music therapist, especially referring to verbal interactions.

2. **Analysis of the data external to the music therapeutic activity, obtained through the group tutor:**

   o Questionnaire of self evaluation of the students regarding the music therapy activity.
   o Valorization and analysis of the academic results of this group of students (aptitude and attitude qualifications)
   o Interview with the tutor regarding the group valorization with the music therapeutic work.

4.4. Research purpose

Through the realization and analysis of the sessions of music therapy I pretend to answer to these questions:

- In what way can music therapy increase the group cohesion in a group of Curricular Diversification students?

- In the case of evidence of an increase in group cohesion. Is there also evidence of attitudinal changes in the students towards the Center and improvements in their academic performance?

4.5. Session structure

Gatheringe the music therapeutic models more often mentioned by McFerran (2003), Wigram (2004) and Bruscia (1999), amongst others, I propose approximately the same structure in all the sessions that consists in:

- A verbal interaction at the start of the session, where the group speak about how they are, concrete needs, and finally the direction that the session will take is chosen (for example; listen to a song first, or improvise before about a specific theme, etc)
- Active listening of a song brought by a group member. After listening to the song a verbal interaction is put into a dynamic, sharing emotions and feelings that listening to the song could had awakened. Concretely the person who brought the music starts the verbal reflection expressing what that music means to him or her and why he or she chose it.
- Reflection and group creation. After that the entire group writes a Word that describes what the musical audition suggests them. Following the reflections of Yalom (1996) the activation of a group requires to promote and submerge the group in an affective immediate experience and later lead the group towards the reflection.
- Group musical improvisation. Once the verbal interaction and the reflection are over, a space for the improvisations is favored; those improvisations sometimes get a title at the beginning and other times at the end. The improvisations that emerge in this moment are usually free and without structure. This intervention style is defined by Wigram (2004) as the expression of the feeling, emotion or state through the group musical improvisation from a spontaneous way and without a planned work scheme. Other times the improvisations are made around a theme. Usually it is proposed to work in a spontaneous and intuitive way and the theme itself is the only rule of the game, so spontaneity is allowed and a completely new music emerges. The titles of the improvisations are usually very significant as they both the emotions and the feelings shared by the group.
- Reflective dialogue about the improvisations. To conclude each session a dialogue about the improvisations is stimulated.

Going back to Yalom (1996) "a group experience, if wants to be therapeutically effective, must have both a cognitive component and an affective component. The members of the group must relate to each other in an affective matrix: they must interact freely, they must reveal a great part of themselves, and must experiment and express important emotions. But also they have to take distance of said experience and analyze, understand and integrate the meaning of the emotional experience that went right through them" (pag. 98)

4.6. Setting

The classroom where these activities take place is the Act Hall of the school. It is a place they like a lot, as "going to the Act Hall" means going out of the usual classroom and see something new and more motivating.

The main instruments used are the piano, electric organ, pandeiro, tambourines, sticks, xylophones, Chinese boxes, metallophone, rain sticks, shakers, zills, bass drum, cajón, darbuka, djembé, bongos, carillon, claves, triangles, guitars and voice.

4.7. Role of the music therapist

Inside the improvisations that are done in the sessions, the role as a music therapist has two clear dimensions, one as a leader being really directive and the other as space facilitator, companion and safeguard.

The role as *leader* in the improvisations during the first sessions, is very directive using improvisation techniques, (for example, matching) that allow to obtain and exemplify to the group musical bases with which the teenagers can connect easily, framing what they play and find a connection point.

Little by little the transition towards a role of *music therapist facilitator of spaces, companion and safeguard*. Acting as a music therapist facilitator of spaces allows the group to express freely and the experience of living the "here and now". In this sense, reinforces all that happens in the session creating a safer environment where the musical and verbal expression has permission. This favors an increase of the conscience of their feelings and a higher self knowledge.

As a *safeguard* alongside the entire process the music therapist pretends to show acceptance of the way of live of each member of the group, without censoring any attitude or emotion, without critic or destroying the group or the task. It is also tried, as a safeguard, to stimulate hope and favor the fun.

During many moments, the task of the music therapist is to stay quiet so the students can organize freely in every moment. In this way the role is *companion* and, as commented above, reinforces in a positive way how important is to live and manage any situation that appears during the session. Winnicott (1971, p. 118) describes textually "If we know to wait, the patient gets to a comprehension in a creative way and with huge jubilee (…) The patient is the only one that knows the answers to his own beginning. We can make him address what he knows or acquire conscience of it with acceptance, or we cannot do it".

Speaking again of Yalom (1996) in a group encouraged to develop freely in a safe way and led towards interaction, the components of that group start to exteriorize their problems and emotions to the other members.

5. ANALYSIS OF DATA AND RESULTS

In the process of data revision after the music therapy sessions with the group of schooled teenagers in Curricular Diversification I have observed a music therapeutic process distributed in the following phases:

- PHASE 1: Observation. Session 1º to 4º.
- PHASE 2: Development. Session 5º to 12º
- PHASE 3: Crisis. Session 13º.
- PHASE 4: Towards flexibility. Session 14º to 20º
- CLOSURE: Session 21

I could make this structure of the process thanks to the comparative analysis of the visual, musical and written records of what happened during the sessions.

Before developing with care this process I am going to do a reflection about the attendance to the music therapy sessions related to the academic performance of said group.

As it was said above the intervened group had strong school absenteeism (reiterative missed classes), and a lack of motivation due to most of these students having previous experiences of lack of academic success, school failure due to having to take again the same course, that derives in a gap of age and grade, making attendance to class a problem. They argue that in normal class they get bored and do not see any improvement, and also they had another kind of problems of a socio-familiar and/or personal kind. Valuing all these aspects, I consider that attendance to the music therapy sessions can point a certain level of motivation or interest to go to the Center and attend to class.

Table 1.
Attendance to sessions and Approved marks of the 2009-2010 courses.

TEENAGER	ATTENDANCE TO Nº OF SESSIONS	APPROVED 2009-2010
TEEN 1	20	YES
TEEN 2	15	NO
TEEN 3	21	YES
TEEN 4	21	YES
TEEN 5	20	YES
TEEN 6	21	YES
TEEN 7	21	YES
TEEN 8	20	YES
TEEN 9	20	YES
TEEN 10	20	YES
TEEN 11	10	NO
TEEN 12	19	YES
TEEN 13	20	YES
TEEN 14	18	YES

I have codified the data of the teenagers by numbering them as teen from 1 to 14, this way I safeguard ethically their identities when I quote their comments.

Table I shows attendance of teenagers to the music therapy sessions. The data of the students have been codified by numbering from 1 to 14, ethically safekeeping their identities. It can be observed a concordance between the attendance to music therapy sessions and the results of academic performance. It can be observed, too, that the students 2 and 11 attended to fewer sessions, (15 and 10 respectively) and obtained a worse academic performance being the only two students that were forced to take the course again.

In this sense, these results are coherent with what was expressed by González (2010) where the experience of playing an instrument or singing favors the motivation of the teenagers who start to value more each school subject. In the same way, they have better expectations of success not just in music, but also in the other subjects. This implies that the participation in musical activities raises the possibilities of a better academic performance. In other words, the participation in music shows a direct correlation with the development of cognitive skills and a higher motivation towards other areas of knowledge. Also McFerran (2003) mentions how opportune it is to offer experiences of music therapy in the school environment, as currently young people have few chances of expressing their emotional state in a group with contention capacity. In the same way it is coherent with the research done by Wigram et al (2008) where it is revelad that music and music therapy has positive effects in teenagers, in the aspect of improving their behavior and also improves the development of social skills and their self concept.

A remarkable fact was how the teenagers assimilate the word music therapy. Before starting with the sessions, I did explain to the group that we were going to do a "workshop of music creativity", I proposed it that way because I didn't want them to have prejudices because of the word "therapy" and all the possible connotations that it can bring. Through the sessions I observed how they were getting conscience of what was happening in the sessions and legalized in a natural way the word "music therapy".

We can check that in the last sessions there is a total participation grade, which shows the level of interest, implication and group cohesion. These data are in consonance with the group improvisation that I detail below.

I recorded the sessions in video, so after each session I could hear the improvisations and observe concretely the group improvisations and the synchrony of the sound material coming out of those.

I made a temporal measuring (in minutes) of the duration of the group improvisations by session. For that I did calculate the duration average of each group improvisation that was developed during the session.

$$
\text{Average duration of the Group improvisations By session} = \frac{\sum \text{minutes of each group improvisation by session}}{\text{N}^{\circ} \text{ of group improvisations by session}}
$$

For me, the duration of an improvisation determines how involved the group is in creating something is and developing the sense of the group.

In these measuring the temporal duration of the improvisations, taken by itself, does not provide enough data. There can be very long improvisations without any kind of relevance for the group, and instead, there can be short improvisations but intense and synchronized from the beginning to the end that motivates the group (for example in the session 16). So then, it is not the amount of time that matters, but the quality of the sound material through time.

Also I did measure how long this group synchrony lasts. The sum of these points is what provides clarity and give a positive answer about the increase of group cohesion with a music therapy activity in a group of teenagers of Curricular Diversification.
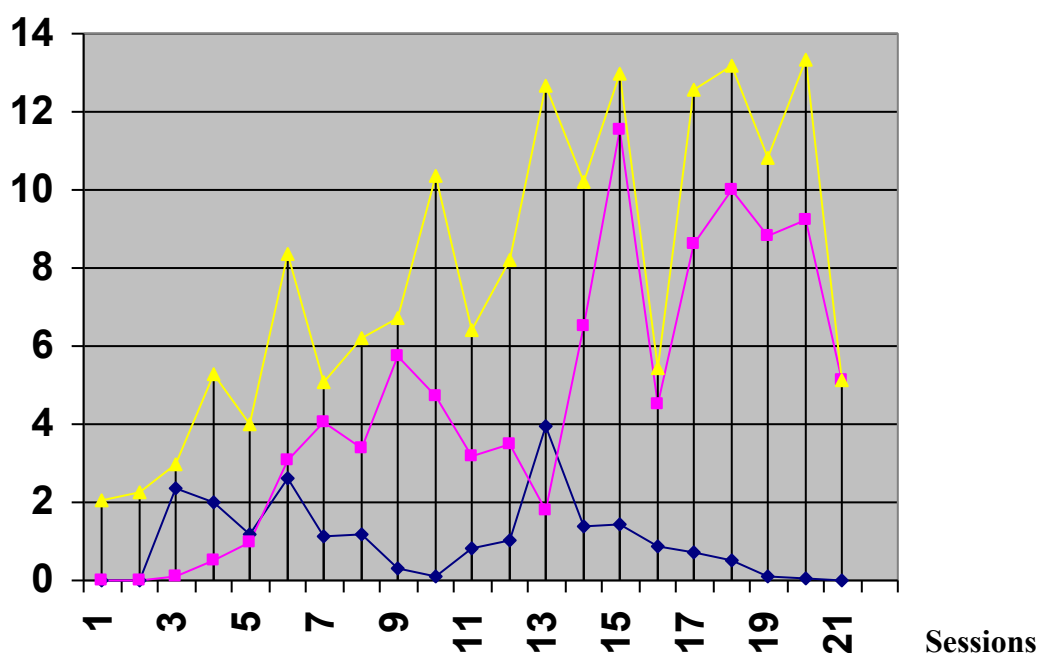
As I show in the graphic number 1 I did pick the average duration of the group improvisations showing the following data:

1.- The Yellow line shows the total sum of the average durations of the group improvisations by session with the goal of measuring only the duration of the group improvisation in each session.
2.- With the pink line I measure the average duration of the group musical synchrony. Malbrán (2002) defines the synchrony as the concurrence of sounds, movements and/or actions in an instrumental group improvisation.
3.- The blue line shows the average moment in that the group achieves a group musical synchrony during the improvisation.

The last point of the graphic shows: total cohesion (yellow and pink lines in the same point and the blue at zero) that indicates how they start the synchrony since the beginning and the duration of synchrony is the same as the duration of the improvisation. This moment coincides with the rehearsal (session 21º) for the performance they made on their graduation day.

Gráfica 1.
Average duration of group improvisations.
Average duration of musical synchrony.

Minutes

The vertical axis shows time (in minutes) and the horizontal axis shows the number of the session

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As it can be seen in the Yellow line at the beginning of the process in the first sessions, (that I have called *Observation, phase 1*) from session 1 to 4, the average group improvisations were shorter and increase the duration session after session.

This group started staying in an average duration of two minutes playing together, and reached as average to 14 minutes in an instrumental group improvisation.

From the fifteenth session onwards (15º) the duration of the synchrony is almost the same to the duration of the improvisation and from that point both lines move parallel, which means that they are in synchrony during almost the entire improvisation. That demonstrates that the group is more involved in the task.

As it can be observed in the pink line, that measures the average duration of the musical synchrony of the improvisation by session, the line appears from the 4th session onwards, (the phase I have named as *Development*). It is coherent with what was expected of lesser duration in the first sessions and a progressive increase of the synchrony. This shows how the group advances not only in technical instrumental handling during the improvisations but also in a higher group cohesion and higher emotional involvement of each of the members of the group.

Synchrony always evidences a situation in which two or more people or two or more elements act in a linked and coupled way. So, it is common to use the term synchrony when speaking about music. It is important that most of the instruments that form the group act in a synchronized way, and in this way the resulting sound is nice to the ears.

If we observe the blue line, that measures the moment in which the group enters musical synchrony in the group improvisations, we observe that in the first sessions there is no synchrony in the sound material of the improvisations. From session 4th starts to appear the synchrony. For example observing session 6th the duration of the average improvisation is 8 minutes, they stay in synchrony 3 minutes and the entrance of the synchrony appears in the 2,5 minute, however in the session 9th the moment of entrance of the synchrony is on the first minute.

In the 13th session is in which the synchrony takes longer to appear, appearing in the 4th minute and staying in synchrony only for 2 minutes (pink line).

From the 14th session onwards it can be observed how the group enters in synchrony in less time, in no case it takes more than two minutes, until reaching almost total synchrony in the 20th session where they stay playing almost 14 minute of which 14 are in synchrony.

This shows how the group parallel to the increase in group cohesion and musical participation increases in listening quality, reach of agreement and mutual respect.

I agree with Garaigordobil (1998) point out the different stages of group development for a better reading of what has occurred throughout the process. Her division is:

- Stage guidance, initial knowledge
- Stage of setting standards: communication group responsibility, cooperation, decision making, consensus...
- Conflict resolution stage

- Stage of efficiency and cohesion
- Final Stage

The stages are practically the same research indicates that the phases in which divided this work and from which I will analyze the collected data. As I said before, these phases are:

- Phase 1: Observation. Session 1º to 4º
- Phase 2: Development. Session 5º to 12º
- Phase 3: From crisis. The 13th meeting
- Phase 4: Towards flexible. Session 14º to 20º
- Close. In the meeting 21

Observation phase (sessions from 1º to 4º)

The most significant points of the graphic that reference to a minor duration of the improvisations (Yellow line) and mayor lack of synchrony in the musical material (pink line) happen in the first four sessions.

As in the experimentation of McFerran (2010), during which the first session the teenagers oppose resistance to do something that they have never done before. But, with a steady contention and a more directive style (by the music therapist) they managed to involve in the task of group improvising. This activity filled them with passion, emotion and it seduced them with the possibility of playing instruments even before knowing their technique of the theoretical musical language. These motivating and interesting possibilities made them impulsive and play wantonly. This way of playing cannot last for long, so the improvisations lasted only for a few minutes. Also it represents that they did not listen to each other, as they were exploring the instruments in an individual way and therefore the resulting sound material was completely chaotic. However, as McFerran states (2010), although the sound material was chaotic the experience was positive and helping at all levels.

The musical analysis of this phase shows how the teenagers found difficulties to share a rhythmic reason, a pulse, and they almost never took during this period any musical initiative or developed improvisation. In this musically chaotic situations, I decided to give them a Rhythmic Base with the goal of "following a basic pulsation or give a rhythmic base for the own improvisation of the client" (Bruscia, 1987). It was pretty directive and limiting to establish a specific time of 4/4. So I did, for example in the 4th session, creating the following obstinate without playing too many notes (with a harmonic base of tonic and dominant).

This way the group found for a moment a way to interact and motivate itself reaching a rhythmic synchrony. As more musical synchrony appears in the group of improvisation,

more the group grows in the positive, they cheer each other, they appear to be happier and with more illusions and that can be observed in the verbal interactions that they give to each other after each improvisation.

The comments regarding this were the following:

Teen "1" says to the group:
"I am not happy with what we played, I didn't like the result of the improvisation (...) we were supposed to play a sentiment awakened by the song we heard, and honestly, It wasn't that way! Everyone was going their way, I am disappointed…"

Teen "13" says to the group:
"Actually it has been a disaster, we cannot concentrate! What a shame!"

In spite of their constant autocritics, and that they weren't able to keep quiet and they felt "ashamed" of what they had played, the entire group respect the comments.

Also in this stage start to appear moments of intense emotional expression when the group of teenagers felt very emotionally involved as some students started to speak about their feelings. For example the teen 11 who, without stopping from crying, emotionally crumbled and told to the group her condition and the difficulty of accepting it. Teen 4 resonated with this emotional situation and join the crying, saying that he was still hurt by the death of his grandfather who died some days ago. Little by little they start to sincere themselves emotionally, reaching their souls so deeply that Teen 6 proposes *"What do you think if we play something for 11 and 4? We can cheer them a little right? (...) We should think more seriously about organizing ourselves and coordinate ourselves better, so we can get something cool (...) Could you help us and direct us a bit María?"*.

My main objective as a music therapist in this first phase was to reinforce positively any spoken interaction (or musical) that happens in the group. So in a few moments I led the musical improvisations, being pretty directive with the intent that the group found for a moment a higher musical interaction and in this way motivate them more by giving a positive musical experience that increased the chances of the teenagers to "get a grip". The improvisations started to last longer and the synchrony, although minimally, also started to increase. I join the idea of McFerran (2010) that the attitude of the music therapist has to be from the beginning to support understanding, offer acceptance of what is happening in the group, facilitate the development of the musical and the verbal and keep the calm to let them exchange and share ideas, feelings and emotions and plan new directions for the sessions.

Phase 2. Development phase

It is interesting to observe how from the 4th session to the 12th the durations both of the improvisations and the synchronies varied without having an regular and balanced approximation and growth respectively, also the entrance in synchrony was unstable. When observing the development of the yellow line (average duration of the group improvisations by session) we can see how progressively the improvisations are getting longer and although the synchrony wasn't growing at the same rate, the increase in the

duration of the improvisations showed how the teenagers entered their task and stayed longer in it although the sound material was somewhat chaotic.

If they could not develop the improvisations was because there was no agreements, there were no initiatives taken, nor there was a critic thinking. This was reflected in the verbal interactions that took place after each improvisation. Concretely, in certain moments or even in entire sessions when they did not give any direction to the musical improvisations (which means that those were musically chaotic or aesthetically) I did gather comments in which they expressed and communicated to the group what they really felt with an experience without any self regulation.

So Teen "6" says to the group:
"I feel impatient because I don't know where to go when playing, that is why I decided to stop playing, and no one understands anything (…) I am on my own…"

Teen "7" says to the group*:*
"I don't know when I have to finish the improvisation, I feel a little lost"

Later, in my notes I gathered how little by little I could perceive the group more organized, increasing the dialogue and how they reached agreements to play in a more synchronized way and how top ut title to the improvisations. Titles as "Partnership" and "Friendship and love", amongst others, emerge from the verbal interactions.

The change started to appear clearly in the 5th session, in which the group centered in a extraordinary way to the development of the improvisations, so much that at the end of this session they were so motivated and emotionally compromised between themselves that one of the members proposed the following *"Let's go!... Let's give ourselves groups hug"*. To which the group answered positively and fused in a hug for more than a minute. It was a "Collective hug" very significant for them.

From 5th session onwards the pulse in the improvisations started to become firmer and therefore the rhythm more constant. The group played at a shared speed. They took initiatives, elaborate rhythmic games and they share them with higher connectivity. A proof of this is the following score made by me after listening the recording of the 9th session, where this small musical fragment shows the beginning of the game lead by the cajon (played by one of the teenagers) and the xylophone answers (played by another of them):

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After a few seconds of the same, the xylophone takes the role of leader playing:

Xilófono

From this xylophone intervention, the electric organ, (played by another member of the group) accelerated the semiquavers creating a new melody, a change of direction. I picked up in the piano the melody with some variation creating a more safegiving structure with the objective that the entire group entered the game. It was after creating and offering this structure when the entire group entered the musical dialogue.

Teclado

Piano
(Musicoterapeuta)

(I play in the sharp notes of the piano, therefore this fragment is played an entire eighth above)

In this phase started the turn game both in verbal and in the musical, which favored the development of the listening processes and the ability of playing emphatically. "(…) this style of dialogue of turn games requires of one and another the inclusion of pauses in their music to give them space mutually" (Wigram, 2004)

Crisis phase, 13th session

Another important peak of the graphic is found in the 13th session. It can be observed that this session is one on which the improvisation was higher while the synchrony was minor. 13th session shows clearly a chaotic moment and of important crisis in the group as the improvisation was very long, the duration of the synchrony very short and it was difficult to start synchrony. It is an interesting inflexion point because from this point onwards started to give a simultaneous growth both in the duration of the improvisations and in the synchrony of them.

This point in the process coincided with the 2nd evaluation and the moment of pre registrations to formative cycles; according to the tutor at that moment the teenagers were feeling nervous, unsafe due to the new changes (What would future depart for them?) and even a certain apathy and disappointment appeared. In this situation the music therapy sessions worked as a reflex of the emotional confusing situation that existed amongst the group members and reinforces the idea that the permanency in the

task with the support of a safeguard figure served to emotionally reorganize themselves and "recharge their batteries" and "pick up flight".

In this session the score I got from the sound material of one of the group improvisations that were done in this session reflects clearly the state of crisis in which the group was. I could only pick up what I played, the rest was impossible to register as everyone was playing on their own, without motivation and without any sense of rhythm or melodic sense. The fragment I was playing to try to grasp the group was worthless and the result were chaotic, unmotivated and wantonly sounds with the following base, played by me on the piano and in different tones and eighths.

Piano (musicoterapeuta)
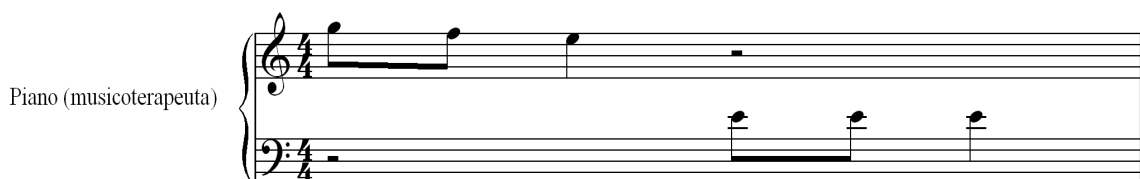
Este fragmento lo toco en diferentes tonalidades. También hago variaciones melódicas y rítmicas sobre este fragmento.
This fragment I play in different keys. I also play melodic and rhythmic variations on this piece.

After these results the group was taking conscience of what was happening and started to give themselves mottos to make more organized improvisations and of a better aesthetic and musical quality. Some of the adolescents´s comments in this session were:

Teen "3" says to the group:
"The bad organization of the group is reflecting how we are (…), each one is immersed in his thoughts, in their own"

Teen "5" says to the group:
"Yes of course, and to organize the "outside" (talking about personal and the group) first we need to organize the "inside" (of each one of the members), because I cannot organize another and no other can organize me, it is each one's matters (…) and to say I am sorry takes a lot…"

Teen "10" says to the group:
"Personally, I would like to say that what it is happening here it is happening to me in everything, it has been difficult for me to "get a grip" again."

Teen "9" says to the group:
"There is no one who could understand this, Are we going to play something properly? Here everyone goes on their own…"

In such a chaotic session my role as a music therapist was of a companion, I tried to remain silent so they could organize freely. I stayed with them at my maximum respecting the crisis and reinforced in a positive way how important it was to live that situation.

Phase 4th. Towards flexibility

It is important to see in the graphic the change of course that session after session took the improvisations, respecting the improvisation itself and the synchrony. There appear moments each time more intense when they share feelings and emotions in a more compromised way. As more they went into themselves more difficult was to put names into bad things, maybe it was so difficult because their own negative experiences in life.

So from the 16th session to the 20th, the musical synchrony starts to last almost as much as the improvisations reaching a total synchrony in the 21th session, in other words, that they were in synchrony during the entire improvisation.

Although the temporal duration of the improvisations was shorter the synchrony of the sound material is significantly better. As I said before and I want to highlight again the variable of the duration of the group improvisations on its own wouldn't be significant if there was not the other variable that references the musical synchrony.

What I want to say with this is that a longer duration of the improvisations is not the most positive thing, but the most significant and enriching for the group is the time of synchrony on those improvisations where the sound material of those was very synchronized, of a better aesthetical-musical quality, and also the degree of satisfaction with those was higher.

In this 4th phase, the group started to be much more centered quiet, more participative and receptive. The musical interaction increased both rhythmically and melodically and also did the volume of the music. During the sessions they start to take conscience of what was happening and started to give themselves mottos to make more organized improvisations, and the teenagers started to keep giving themselves mottos, giving a clear signal of self management and group growth, with suggestions to cheer up and motivate themselves more and compromise more with what they were doing.

To some members of the group was more difficult than to others to join in achieving the goal and the improvisations, but the important thing was that little by little they went into synchrony and when they were on it they were capable of making dialogues, keeping the pulse and connecting step by step. They were able to vary the dynamic with more flexibility than in previous phases. And all of this created them a higher safety on themselves and therefore a better self esteem. Some of the comments that I picked up during this phase were:

Teen "14" says to the group*:*
"We are back, we're back! So good, we are together, here we are!"

Teen "1" says to the group*:*
"I am more calm…I have realized that everyone is free to choose between being fine or bad…I prefer to get involved in making good improvisations because this makes me feel much better and satisfied…"

The score that I am showing next are fragments picked up of the improvisations that took place in the 18th session. In this session they were showing more flexibility to the proposals of melodic, rhythmic, volume and tempo change, adapting them quickly. As it

can be observed in the score the electric organ started to make long notes, ascendant melody (as a scale), I picked up in the piano these notes mirroring the 9 first notes exactly as the organ was playing them but accelerating a bit the last 4. In the moment of "acceleration" some other member of the group started to join the improvisation.

I could not keep copying what the organ was doing, because he was playing randomly. I tried to be as faithful as I could to the imitation at the same time that I am giving a new direction to the melody and at the same time the other members were joining the improvisation (Wigram, 2004).
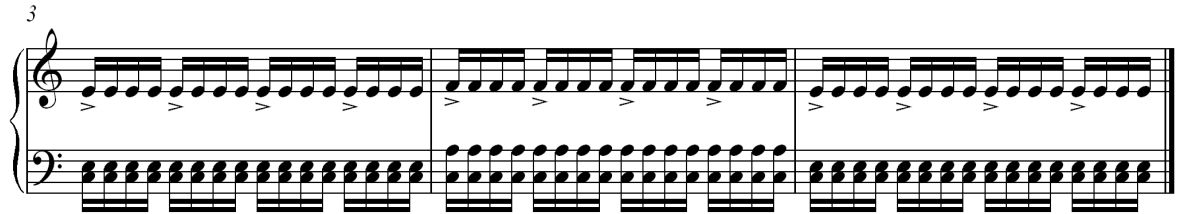

I did pick up the next musical idea and from there I introduced more rhythm with simple obstinatos (keeping the melodic direction picked up above)

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The entire group entered into a rhythmic synchrony. To some members it was difficult than others to get the pulse, but the important thing was that little by little they entered the synchrony and when they were on it they were able to make dialogues, keep the pulse and connecting to each other little by little. They were more able to vary the dynamic and with a higher flexibility than in previous phases. And all of this created a higher security on themselves and therefore a better self esteem.

From the 18th session and to the closure phase (session 21th), other improvisations emerged but they decided, also, to compose a song where some parts were improvised, other fixed and sung and others spoken, in a way that in this composition they mixed everything that we had been working session after session. The next score shows how the fixated part that I played on the piano was made. They sang that part and called it "chorus". *"What we have lived"* was the title that they chose for their song.
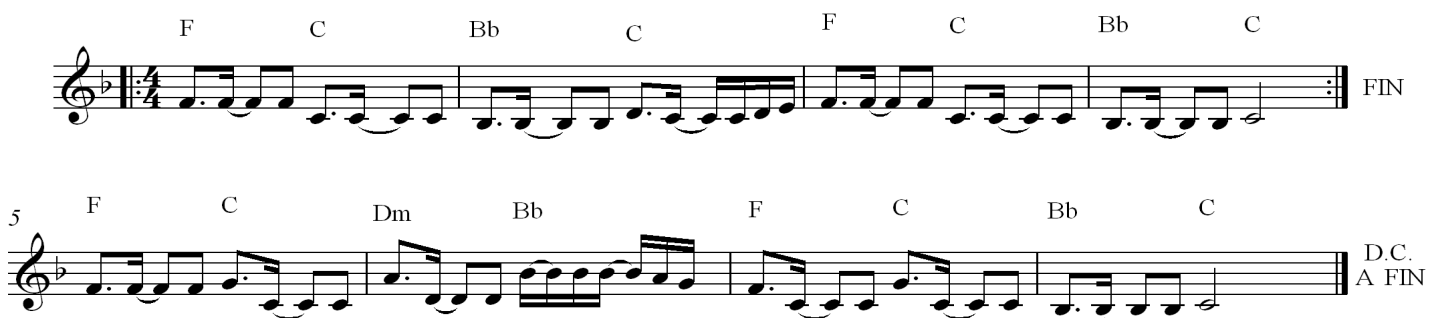
The accompanying was like this:
As they speak the phrases: left hand with arpeggios and right hand improvises over the arpeggiated chords. The sequence that I follow is:

F   Dm   G7   C7   F   Bb   C   Bb   **C**

In the chorus: arpeggio the chords with my left hand and play chords plus melody with the right, marking the rhythm well.

"LO QUE HEMOS VIVIDO" (estribillo)

The lyrics of the chorus were fixed and transmitted the feeling of the entire group: *"Two years ago we met each other and together we will keep trying to follow and feel. We all together can follow a road to a future that we dream to achieve living"*. Between improvisation and chorus each member of the group told a phrase to the rest of the members of the group: *"Thank you for letting me see inside you"*, *"Don't let nothing or no one make you fall"*, *"Fight to the end for what you want"*, *"Friendship is like the wind, sometimes goes and sometimes comes"*, *"Don't give up, keep going forward"*, *"Friendship is like the sea, you can see the beginning but you never can see the end"*, *"A friend will never let you fall"*, *"Turn yourself to your dreams"*, *"When you meet yourself you will truly start to live"*, *"You don't have but to conquer yourself"*. These and many other phrases emerged and they verbally improvised also saying clearly what they felt and sharing it with the rest of the group.

The comments that I picked up in the last three sessions had all the same sense, a mixture of sadness and happiness. The titles chosen for the improvisations in these sessions told a lot about how the group felt when watching the end closely, not just of the music therapy lessons but also the end of a school, personal stage, and what supposed to the group its loss.

At the end of the 21th session one of the teenagers rescued as something positive the "collective hug" of the 5th session and proposed the group to end the song-improvisation with another group hug.

Closure phase. 21th session and representation

This moment is very important for the teenagers as they are enthusiastic with the sound material that was emerging in the improvisations and they want to show some of what they have created the day of their graduation. So the last session was a continuous rehearsal for the performance that took place the next day to their graduation. I considered important to highlight this point, as, without having ever acted in front of an audience, the teenagers involved at their maximum in the song-improvisation of good bye that they made the next day of their graduation, achieving both in the previous rehearsals, (session 21th) as during the performance a total synchrony of the sound material from the beginning to the end. In this way the blue line that shows the entrance into synchrony at the first moment and the duration of the synchrony (pink line) coincides with the duration of the improvisation (yellow line).

Some of the comments I did pick up during this last session were the following ones:

Teen "3" says to the group:
"Two years ago we met each other… What a shame that this is over!"

Teen "1" says to the group:
"I am not feeling well, I want to cry María"

Teen "10" says to the group:
"All of this united us more right? Now that we were better we have to leave"

During the school year the students made three self evaluations (one per evaluation) in which they personally answered what they thought about their academic and personal process and valued the different pastoral, formative activities, more specifically about the musical creativity workshop, music therapy.

The tutor proposed, as the first question in the questionnaire of self evaluation the next question:

Does the Musical Creativity Workshop-Music Therapy help you to know yourself better and discover your values?

Several of the teenagers answered that the activity of music therapy helped them to know themselves better and to easily discover the values that they tried to work from the activities proposed from the tutorial to concrete the objective of "The interiority"

The students on their own were the ones who suggested after the self evaluation to have some additional music therapy session (We had already finished the sessions and there were only 4 weeks to finish the academic course)

Another of the questions was:

How does this Music Creativity orkshop-Music therapy help you?

I briefly quoted some of the answers:

- *To center myself and see things more calmly. I ask myself what to change? How to change?*
- *See things more deeply. I need tranquility and it helps me*
- *To get inside music and myself.*
- *To focus and deep into my feelings.*
- *At the beginning it helped me more, now it is more monotonous for me.*
- *To be more calmed and to think. To know more about my companions.*
- *To know myself and know the music deeply.*
- *I relax yet I also have fun at the same time.*
- *To evade, calm myself and expressing.*
- *To relax. I find peace.*
- *To focus and feel my emotions. I bring to my mind memories. I enjoy the activity.*
- *To be braver expressing my feelings. To dare to share them with others.*
- *It helps me and in the sad days it makes me happy.*
- *To feel more the music and move my feelings.*

With certain regularity, but in an informal way, the tutor was informing the music therapist about the process that the students were living and the comments that the students made about the activity they were doing during the tutorial moments. The teenagers manifested to be enthusiastic and they believed that it was a good thing fo them due to the moment they were going through. One of the comments that I picked up from the tutor is the following:

"Because of the kind of students that registers in this school course, the workshop has been very positive because as themselves state it has helped them to calm down, know themselves a bit more and know their companions. This personal serenity helps them a lot in the interpersonal relationships and in the academic results as most of them are still banded by negative experiences, that leads them to a low self esteem and some of them live some kind of difficulty, that is why it is convenient to help them to live and accompany them".

6. CONCLUSIONS

The results obtained in this research evidence that 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 a way to be "socially competent individuals, owners of skills for live as critical thinking, capability of solving problems and of taking initiatives…also of having a positive vision of their own future" (p. 27) (Henderson & Milstein, 2003). In this sense we can notice changes in the academic performance although they cannot be clearly conclusive. So, the teenagers that participated more in music therapy obtain better grades than those who did not attended continuously and systematically to the sessions.

His work shows how the activities of musical creation and improvisation favored to this group of teenagers in the Music Therapy Workshop, framed in the tutorial Action of Curricular Diversity, helps them to unify and function as a whole, makes possible to have experiences of success, which implies an increase in their self esteem and a higher acceptance amongst the group members. In words of Pérez Simó (2007) "the adherence to the group allows them not to feel the solitude that is produced by questioning the idealization of their parents (…) and the untying of the childhood links. Speak in plural, substitute the I for the we not only momentarily consoles them in their inner chaos, but the fusion with the group of their peers allows them to enter an individual and social identity. The group will support them for a new identity and also allow them to imagine a place in society" (p. 145) Laiho (2002) defines that "to unify efforts to reach shared goals and the experience of collective emotions brings with it a deep connection, which brings gradual growth of group cohesion".

It is very interesting to observe the evolution of the improvisations, as in the first session they were partially or totally chaotic growing in the last sessions towards a higher sound quality, from where we could find rhythm or melodic themes, and compass, synchronized pulses, hues and tempos could be identified. This shows in a more evident way in the growth and duration of the musical synchrony, being each time longer in time and more frequent (specially in the rhythm). According McFerran (2003) "clearly we can identify that when the group is able to play together in a more cohesive way, the group grows in the positive".

To reach this quality in the musical the teenagers have been involved in the task and they have turned the goals of the group into their own goals in what is reflected in an increase of group cohesion. The safe and reaffirming participation in the activities of musical improvisation make that each member of the group feels important inside it and facilitates the achievement of the goal of larger involvement and sense of pertinence inside the group, evidencing said achievement in the progressive improvement of the

sound quality of the improvisations. To get there they just not only have put into play musical abilities and musical language, incorporated almost involuntarily, but also developed friendly and pro-social abilities and have improved in conflict resolution, assertive behaviors, in consideration to others, in leadership, in growth of empathy and improvement in the self concept and self esteem, as it had been demonstrated by Garaigordobil (1998) in her study of encouraging cooperative work with teenagers.

In this experience of working music therapy with teenagers we can prove how, little by little these teenagers enter into the verbal and the musical in a way more coherent, organized and respectful according the sessions passed. The group have tolerated moments of tension and conflict going through different stages. In the initial phase, or observation, the group, according to Yalom (1996) requires "investing its energy in the development of cohesion, trust and support. In the intermediate phases (…) it initiates the constructive analysis of the disagreement and the conflict… Later, they desire to center themselves again in the positive and more intimate aspects of the group experience" (p. 82). Garaigordobil (1998) also points out different stages of group development, that coincide in some way with the ones observed in my study, such as: orientation stage, centered in an initial knowledge; stage of establishment of rules with higher communication of group responsibility, cooperation, decision making and consensus; stage of conflict solving; stage of efficiency and cohesion; and final stage.

The evolution of the improvisations and the growth of the musical synchrony are done thanks to the safe and familiar environment favored in the sessions by the music therapist. This way, the teenagers find possibilities for self regulation, the self management and emotional expression. This research agrees with the aspects defended in many publications and experimented by all therapists that insist in that the benefits of the improvisation or the use of music therapeutic tools do not depend on the musical activity only, but also takes into account cooperation, interaction and the safe environment created between the therapist and the teenager. The feelings, fantasies and experiences that emerge through the atmosphere of cooperation acquired by the exchange of misc get more sense when they are projected in the same stable person, which is the music therapist. (Tervo, 2001)

The evidences shown in this study allow proving the validity of the use of music therapy in educative contexts and even more especially in disadvantaged populations, or those in risk of school failure or social exclusion as the teenagers that end in the programs of Curricular Diversification. These teenagers need opportunities as the one offered by the inclusion of this Creative Expression Workshop-Music Therapy in the school activities.

It would be recommended, therefore, to be contemplated the integration of this kind of activities and workshops of music therapy in educational contexts in a way that strengthens the emotional and social development of the students and not to stay centered exclusively in the most formal and knowledge related aspects. The participation in these kind of activities allow to explore and wok the emotional needs, the creative aspects and of self expression from teenagers and also to strengthen a sense of identity more adjusted and positive of them. Also, as we have seen, the promotion of these activities improves the interpersonal relationships, increases the motivation for participating in the life of the Center and in the school system in general.

It is without doubt that the attractiveness that music exercises over teenagers and how important is for this collective do, act, create, as a way of expression, definition and/or defense. To incorporate active techniques of music therapy, as improvisation makes possible to open the inner world of the teenager and to work constructively with their impulses and needs, in a safe environment, free of judgments and generator of possibilities.

Teenagers need to express themselves, they need opportunities to succeed where stop for some time at this stage so complicated, to feel frustrated by it all and enjoy doing "something" original, non-judgmental and without fear. They need someone to understand, accept them and believe in them, in their possibilities and potential, they need someone to push them to live life with hope, joy, illusion and courage. And all this is done, definitely, with Music in Music Therapy.

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8. APPENDIX

Appendix 1

Sessions attendance

	For the division of the sessions in phases																					Attendance
SESSIONS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	Number
Teen 1																						
Teen 2																						
Teen 3																						
Teen 4																						
Teen 5																						
Teen 6																						
Teen 7																						
Teen 8																						
Teen 9																						
Teen 10																						
Teen 11																						
Teen 12																						
Teen 13																						
Teen 14																						
TOTAL NUMBER OF ATTENDANTS PER SESSION																						

Appendix 2

Attendance to the sessions. Approved of the 2009-2010 course

TEENAGER	ATTENDANCE TO NUMBER OF SESSIONS	APPROVED 2009-2010 course
TEEN 1		
TEEN 2		
TEEN 3		
TEEN 4		
TEEN 5		
TEEN 6		
TEEN 7		
TEEN 8		
TEEN 9		
TEEN 10		
TEEN 11		
TEEN 12		
TEEN 13		
TEEN 14		

Appendix 3.

Questionnaire of self-evaluation of the students of the music therapy activity

1. Does the Musical Creativity Workshop – Music Therapy help you to know yourself better and discover your values?

2. How does the Musical Creativity Workshop – Music Therapy help you?

3. Do you think that participating in this Musical Creativity Workshop – Music Therapy has helped you to be happier in class and the Center?

Appendix 4

Interviews with the tutor

1. How is the process of the students at this moment?

2. What comments do you pick from the students as a general expression of the activity?

3. Do you think it is providing the students with something? Are they more motivated?

4. Which students have obtained better academic performances?

Appendix 5.

Resume table of measuring of the group improvisation

Session nº	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
How many minutes do it takes to get synchrony?																					
Average duration of the musical synchrony																					
Average duration of the group improvisation																					

Session nº	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
How many minutes do it takes to get sync-hrony?	0	0	2,34	2	1,19	2,6	1,15	1,2	0,3	0,1	0,8	1,05	3,95	1,4	1,44	0,885	0,7	0,52	0,1	0,07	0
Average duration of the musical synchrony	0	0	0,1	0,5	0,97	3,1	4,07	3,37	5,76	4,72	3,2	3,48	1,82	6,5	11,52	4,535	8,6	10	8,83	9,22	5,1:
Average duration of the group improvisation	2,03	2,28	2,97	5,29	3,98	8,37	5,095	6,2	6,72	10,37	6,4	8,21	12,65	10,2	12,96	5,42	12,54	13,2	10,82	13,33	5,1:

Appendix 6

Consent for recording video / audio

<u>**4 º CURRICULAR DIVERSIFICATION**</u>

CONSENT FOR RECORDING VIDEO / AUDIO

Mr/Ms. .... with ID ....
(father, mother or of the person authorized)
And on behalf of ....
(Name of authorized person)

I give my consent for the music therapy session in charge of

Mr/Ms .... with ID .... (name of the music therapist), be recorded and watched with goals of supervision, valoration and research of the group, creative and musical process.

Mr/Ms .... with ID .... (name of the music therapist) compromises to use the recorded data preserving the identity of the person, using restrictively and professionally the videos in a revision, valuing, supervision and research environment.

The recordings will be protected by the following code of ethics:

- The session of video/audio could not be used as a whole, but only those pieces subjected to be evaluated.
- The videos will be used for internal analysis (supervision)
- The recording of video/audio will only take part inside the activity room of the Musical Creativity Workshop- Music Therapy
- The recordings will be done by the person in charge of the workshop
- The person in charge of the workshop will keep in a safe place the information of the video/audio
- The person that authorizes the recording has the right to ask at any time the destruction or erase of the recorded material by a written communication to the music therapist.

Signature (father, mother or guardian of the person authorized)

Signed (music therapist)

In………………………..in…………..of……….. of 20….