THE LATINO/HISPANIC MALE ADOLESCENT IDENTITY: FINDING AND DEVELOPING HIS IDENTITY THROUGH MUSIC THERAPY

A graduate project submitted in partial fulfillment of the requirements
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By
Santos Luis Lopez

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This graduate project of Santos L. Lopez is approved:

_____________________________________________  _______________________
Cecile G. Schwedes, M.A.  Date

_____________________________________________  _______________________
Elizabeth Taylor, M.S.  Date

_____________________________________________  _______________________
Dana Stone, Ph.D., Chair  Date

California State University, Northridge
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ABSTRACT

THE LATINO/HISPANIC MALE ADOLESCENT IDENTITY: FINDING AND DEVELOPING HIS IDENTITY THROUGH MUSIC THERAPY

By

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The purpose of this project was to develop a music therapy group manual to aid the Latino/Hispanic male adolescent to explore and develop his identity. As the Latino/Hispanic culture is the fastest growing minority group in America, it is essential to help those that are struggling to identify his identity. This manual includes six music therapy group sessions that will enhance the Latino/Hispanic male adolescent’s ability to explore the issues he faces during the adolescent developmental stage. The group participant will explore his feelings, identity, and cultural values and explore the struggles that are presented in the adolescent developmental stage. Furthermore, this manual should help those professional and non-professional mental health workers learn and have a better understanding of the struggles the Latino/Hispanic male adolescent may face. This should also allow those working with the Latino/Hispanic male adolescent population to be more sensitive to the needs of the Latino/Hispanic male adolescent.
Chapter I: Introduction

United States Census Facts

Statistics from the United States Census Bureau 2010 provide insight into the growth of Latino/Hispanic population in America. According to that tally, the Latino/Hispanic community single-handedly ranks as the fastest growing minority group in the United States. Further, the updated 2011 United States Census Bureau projection estimated a population of 313.9 million. Of the 313.9 million estimated population that resides in United States of America, 52.4 million (16.7 percent) of the population identified themselves as Hispanic/Latino. Because of the ever increasing number of Latino/Hispanics who migrate to the State of California, this geo-political area, which until 1848 (The Treaty of Guadalupe Hidalgo) belonged to Mexico, confirms that the largest growing Latino/Hispanic community in the United States resides in California.

However, several shortcomings skew the Census count. Included among these difficulties are 1) The undercounting of undocumented Latino/Hispanic residents, and 2) When the Immigration and Naturalization Service fails to report the status of minors under the age of 18 if they (the minors) have a legal caregiver or parent living in America legally. Further, this policy or procedure omits adolescents from the national database and fails to take into account their (the minors) habitation for census data collection. The overall effect is to under report the presence of Latino/Hispanic male adolescents residing in America and further skewing regional populations, especially along the border states of California, Arizona, New Mexico, and Texas (Castaneda, 1994; Mainzer, 2011).

The Census shows that a significant age difference exists between the general population of America and the Latino/Hispanic population (U.S. Census-2012). According to figures from the United States Census Bureau, the Latino/Hispanic population median age, including both males and females, is 26.6 years. The United States of America general population median age
is of 35.5 years (U.S. Census-2012). The Latino/Hispanic population is almost ten years younger than the general population. The Latino/Hispanic population, being almost ten years younger than the general population, is the fastest-growing group in America. Essentially, more Latino/Hispanics comprise a proportionately larger section of the adolescence developmental stage when compared with the general population.

In 2011, the United States Census Bureau released “Current Population Survey, Annual Social, and Economic.” This analysis broke down the specific ethnic composition of America. It estimated a general population of approximately 41 million male and female adolescents ranging from ages 10 to 19 years of age. Of those 41 million adolescents, approximately 21 million (51.2%) are male. On further examination, approximately 8.5 million (20.7%) male and female adolescents categorize themselves of Latino/Hispanic origin. Of the 8.5 million Latino/Hispanic adolescents, 4.4 million (51.8%) are male. Therefore, Latino/Hispanic male adolescents comprise 4.4 million (10.7%) of the total United States adolescent population (U.S. Census-2012).

California Population Facts

According to the United States Census Bureau 2010, California has an estimated population of 37.7 million people. California thus constitutes approximately 12% of the United States population. Of the 37.7 million people that reside in the state of California, 14 million (60.2%) identify themselves as Latino/Hispanic. Approximately 26% of the nation’s Latino/Hispanic population resides in California.

Approximately 5.41 million adolescents ranging from 10 to 19 years old make up about 7.1% of California’s total population. Of the estimated 41 million adolescents ranging from 10 to 19 years old who reside in America, 13.2% percent reside in California (United States Census
California has an estimated 2.78 million male adolescents. Just about 13% (2.78 million) of the 21 million (51.2%) male adolescents in the country live in the state of California.

**Statement of Problem**

Latino/Hispanics comprise a rapidly growing minority group with a substantial element of adolescents (U.S. Census-2012). The two cultures – one being the majority American culture and the other being the minority Latino/Hispanic culture -- bombard the Latino/Hispanic adolescent with mixed messages regarding cultural markers. A cultural marker is that facet of society, which differentiates one culture from another. For example, the Latino/Hispanic concept of “machismo,” which equates to “super male” is validated in the Latino/Hispanic culture more so than it does in the general American population (Crawford, 2013). As a result, conflict and disconnect may arise as the Latino/Hispanic male adolescent is confronted with having to choose his identity.

When problems arise -- such as school issues, denying the mother tongue, finding autonomy and identify -- the incorporation of a process group based on music therapy can be an effective intervention (Gonzalez, 2003; Gold, Wigram, & Voracek, M. 2007; Ojeda, 2005; Schwantes et al., 2011). Using individual music therapy sessions, applying song discussion may allow the adolescent to identify himself, values, and purpose.

**Purpose of this Project**

The purpose of this project is to provide non-traditional interventions when working with the Latino/Hispanic male adolescent struggling with acculturation. This project may offer insight into the understanding of the psychological needs, as well as emotional necessities, of Latino male adolescents. Further, this project will incorporate various techniques to provide
psycho-education to adolescents regarding the developmental stage of male adolescence; challenges of being reared in America; finding alternative ways to identify himself.

Progress may be gauged by the extent to which the Latino/Hispanic male adolescent demonstrates a more effective sense of control, increased optimism, and realistic self-determination in his daily living activities as he forms his identity. As a result of the therapy modality proposed in this project, the Latino/Hispanic male adolescent will demonstrate a sense of discovering his passion in life, increasing his self-awareness, improving coping skills, and, moreover, learning healthful techniques to adjust to the transitions in life.

Music therapy may serve as an intervention to achieve a therapeutic goal when working with the Latino/Hispanic male adolescent. Through the expression of music, Music Therapy may help the Latino/Hispanic male adolescent examine his personal life’s chronicle.

**Terminology**

Adolescent: Individuals in the age range of 10-19 years old (Census Bureau, 2010). Note: Adolescence is also considered in the age range 13-18 years old (Crawford, 2013)

Chicano: A term used to designate a person of Mexican descent living in the United States on a relatively permanent basis, regardless of place of birth or citizenship status (Mirande, 1985, p. 241).

Corrido: A folk ballad elaborating the act(s) of a hero. Before modern media, it served as a narration of a political situation, a method of story-telling, or a way to relate contemporary events. (Manriquez, 2011; Schawantes, Wingram, McKinney, Lipscomb, and Richards, 2011)

Cultural marker: That facet of society which differentiates one culture from another (Crawford, 2013).
Hispanic: A term used by the United States Census to trail growth of the population that identify with this group. The Hispanic heritage comes from Spanish speaking cultures. Their ancestral roots are traced back to those groups that identify themselves as being part of the Hispanic/Latino culture (Census Bureau, 2010).

Latino: A common word that is use for the purpose of identifying a group of people whose culture is shared by several ethnic groups in the United States—Mexicans, Puerto Ricans, and Cubans as well as other people that come from countries where they speak Spanish such as Central America, South America and Dominican Republic (Census Bureau, 2010).

Lyric analysis: The word analysis suggests an official or academic scrutiny of the text. Lyric analysis is a process that is likely to take place on cerebral, rather than an emotional or interpersonal, level (Gardstrom & Hiller, 2010 p.147)

Lyric discussion: The discussion of the words of a song without much (if any) attention to the music that undergirds the text (Gardstrom & Hiller, 2010 p. 147).

Metaphor: A figure of language in a word or phrase figuratively denoting one kind of object to show or suggest that they have a similar meaning (n.d. Merriam-Webster.com)

Mexican-American: Middle class respectability and higher level of identification and integration into American society (Mirande, 1985, p. 241)

Music chronology: A process that allows the client to create their narrative through music. The music that is relevant to the client’s relationships and life story will trigger their feeling and they will be able to identify those feelings that have been oppressed and the dreams would come alive as they get connected to their authentic self (Duffey, 2005; Duffey & Haberstroh, 2011)

Music discussion: A broad expression that entails listening to as well as discussing any type of music (Gardstrom & Hiller, 2010 p. 147).
Narcocorrido: Mexican music that has evolved from the Norteño corrido, which is a folk narrating a story. This type of music is heard on both sides of the border of America and Mexico. This music glamorizes the drug culture but still contains elements of resistance when analyzed in the larger of anti-Mexican sentiment in the U.S. (Manriquez, 2011, p. 137).

Pocho: 1) means Americanized Mexican, or Mexican who has lost their culture. (Which largely refers to losing the Spanish language?) (Urban Dictionary, 2010).

2) Someone who is Latino, but does not know a word of Spanish (Urban Dictionary, 2003)

3) People of Mexico degrading slur for Mexican-American. (Urban Dictionary, 2004)

4) Supposedly a “Hispanic” who is a traitor to his “Spanish” roots. (Urban Dictionary, 2009)

Song discussion: The discussion in which the client and therapist listen to a song together to process the meaning and relevance of the song to the client’s experience (Bruscia, 1998; Gardstrom & Hiller, 2010 p. 147)

Southern California: For the purpose of this project, Southern California will be defined as well as composed of the following counties: Kern, Los Angeles, Orange, Riverside, San Bernardino, Santa Barbara, San Diego, and Ventura. The graph below illustrates total population and number of Latino/Hispanics residing in Southern California. At the same time, as the graph points out, more than 40% of the population in Southern California identified themselves as either Latino or Hispanic which is about 9.6 million (43% ) of the population. Of the 14 million Hispanic or Latinos in the state of California, 68.6% resides in what is considered and defined in this project as Southern California. The graph also displays the general population and Latino/Hispanic estimates for the counties that make-up Southern California as of 2012 according to the most up-to-date figures distributed by the United States Census Bureau.

<table>
<thead>
<tr>
<th>County</th>
<th>Total Population</th>
<th>Latino or Hispanic</th>
<th>Percentage</th>
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<tbody>
<tr>
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<td>Ventura</td>
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</table>
Kern 839,631 413,033 49.2
Los Angeles 9,818,605 4,687,889 47.7
Orange 3,010,232 1,012,973 33.7
Riverside 2,189,641 995,257 45.5
San Bernardino 2,035,210 1,001,145 49.1
San Diego 3,095,313 991,348 32.0
Santa Barbara 423,895 181,687 42.9
Ventura 823,318 331,567 40.3
Total 22,235,845 9,614,899 43.2

Source: U.S Census 2010

Summary

In order to validate the Statement of Problem, the Purpose of Project, and the overall authenticity of this project, relevant and legitimate sources were consulted for the following literature review. Research on this project supports Music Therapy as an effective intervention, particularly as it applies to the Latino/Hispanic male adolescent’s identity and uniqueness. In order to enhance an understanding of the implication of the psychological development of the Latino/Hispanic male adolescent, Music Therapy addresses and assesses the distinctive criterion of this minority, often over looked, segment of the population. Chapter II presents an analysis of literature. Chapter III affords the reader with a substantiated and well-organized project outline of Music Therapy; the client population; the qualifications of facilitators assigned to use Music Therapy interventions; and project summary. Chapter IV considers a summary, exchange of ideas, and recommendations for future exploration and growth. A completely established project and supplementary information is located in the Appendix.
Chapter II: Literature Review

Introduction

Taking into consideration, the Latino/Hispanic male adolescent population is the fastest growing minority in America, it is vital to investigate the psychological problems facing this group. In this way, the Latino/Hispanic male adolescent may receive better mental health treatment where sensitive health providers effectively address the psychological apprehensions of the group. The literature review begins with a focus on male adolescent development. The review then transitions its focus to the Latino/Hispanic male adolescent’s areas of cultural identity, relationships, social-relationships, group therapy, and music therapy. Culturally adapted therapeutic interventions have been associated as being beneficial when working with Latino/Hispanic male adolescents.

Music therapy with the Latino/Hispanic population has demonstrated beneficial results in increasing self-awareness, identity development, and allowing a healthy expression of feelings. Using music therapy, as an intervention, allows counselors and mental health professionals to reach a significant therapeutic gain. However, consideration was given to the relevance of the music selection and how it correlated to the resulting benefits on this particular population.

Erik Erikson Theory

Eric Erickson’s theory defines the adolescence development stage, “The fifth stage of psychological development” also known as “identity versus role confusion” (Erikson, 1963, p. 261). In other words, this is a phase in which the male adolescent seeks to develop a coherent sense of self, including the role he desires to play in society as well as in his community.

Adolescence is a period of change that poses a possible loss of connection in regards to the male adolescent’s personality, autonomy, and individuality (Erikson, 1994). Additionally,
the male adolescent, feels misunderstood and has difficulty dealing with change regarding growth and development of his identity and individuality, may challenge and disengage from family and society as a whole (Shaffer & Gordon, 2005). This shift becomes evident once the male child crosses the threshold of childhood to adolescence. Consider, for example, the integral rite of passage when the male adolescent enters middle or intermediate school.

The male adolescent may begin to explore who he wants to become, as well as to construct meaning of life. In this period, the male adolescent is in search of peer acceptance as well as constructing group membership affiliation along with associating himself with people with whom he desires to identify. This is a time when the male adolescent, most assuredly, has difficulty adjusting his behaviors to the expectations defined in society’s view of adolescence developmental stage (Erikson, 1994; Shaffer & Gordon, 2005).

The male adolescent receives criticism regarding behaviors deemed inappropriate. However, the decision of what is appropriate and what is inappropriate is subjective. This concept is what the male adolescent ultimately wrestles with regarding drugs, relationships, group membership affiliations, culture, family, appearance, dating, risk taking, religious beliefs, sexual orientation or gender/sexual identity, education, and gender roles (Erickson, 1994; Shaffer & Gordon, 2005). The issue of acceptable versus inacceptable arises. Whichever decision the male adolescent makes regarding rejection or acceptance emerges as a personal choice.

By extension, Erickson’s “identity versus role confusion” theory (Erikson, 1963) seems to be appropriate in defining the correspondingly vital transitional period for the Latino/Hispanic male adolescent. The Latino/Hispanic male adolescent thus extrapolates how he desires to classify himself, taking into account names and labels assigned to Latino/Hispanic male adolescents who reside in America as well as classification of sub-groups with which the male
adolescent identifies. A number of colloquial expressions categorize Latino/Hispanic males who reside in America. For example, the slang term “Pocho” refers to a first generation American who disregards either the Spanish language, other “mother” language, or other cultural markers (Urban Dictionary, 2003). Another slang term “Chicano” refers to the Mexican-born individual who has established permanent residence in America, or the person of Mexican descent who is born in America. However, the difference between Pocho and Chicano is that the Pocho disregards Mexican cultural markers; the Chicano embraces those same markers (Mirande, 1985).

Distinct milestones, such as “sense of self,” distinctly mark a distressing period for the male adolescent. When the Latino/Hispanic male adolescent enters the adolescence developmental stage in American culture, regardless from which of the Latino/Hispanic communities he derives (Pocho, Chicano), challenges arise with his perception of identity (Erikson, 1974).

Transitional Stages in Forming New Identity

According to Skinner (1971), key elements affect immigrants’ experience of adaptation into the transitional period to the new culture. The question is how much of the original culture is surviving the crisis of acculturation (Skinner, 1971). Remembering that people migrate because of political oppression, in search of a better life, or for economic opportunity, the question arises as to what time during transition and at what cost Latino/Hispanic immigrants sacrifice their original cultural markers. The Latino/Hispanic male adolescent, whether he was born in, or migrated to, America, needs to develop his identity of who he wants to be. The Latino/Hispanic male adolescent weighs the necessity to adapt to the new norms and expectations as set by American mainstream culture against trying to preserve their homeland or
parents upbringings (Skinner, 1971). Through their independent experiences, Aguirre and Turner (1998) and Salinas (2011) essentially agree that the Latino/Hispanic male comes to America with the desire to achieve the American dream as well as other aspirations. “The culture is actually surviving the crisis that is living or the new adaptation in the new land,” (Skinner, 1971, p. 136).

As the Latino/Hispanic male adolescent becomes educated, he gains a sense of independence distinct from culture and family of origin. This creates conflict in as much as now he thinks and values life in ways that differ from the original culture or from the parents’ perspective of culture. The principles that he grabs possibly become pertinent within the American culture and values system. The Latino/Hispanic male adolescent begins to search and develop his own unique culture and identity (Erikson, 1994). The Latino/Hispanic male adolescent ultimately combines the values and norms derived from the culture of origin with the established American cultural code (Manriquez, 2011).

Erickson’s theory of identity versus role confusion aptly addresses the Latino/Hispanic male adolescent’s urgency to establish a sense of belonging while abandoning the essentially intrinsic cultural imprints with which he was rear. Manriquez (2011) reported that racial groups have yet to develop and master skills that contribute to fulfilling their individual and unique needs in collaboration with those of mainstream culture, including culture of origin when developing their identity. Even though the Latino/Hispanic male adolescent earnestly attempts to adjust to the new lifestyle, it is of no surprise when the disparity between the original culture and the adoptive culture triggers stress and anxiety. Still in all, the Latino/Hispanic male adolescent perseveres in his attempt to follow contemporary American mainstream culture
expectations. The goal is not only to survive but also to flourish (Skinner, 1971). However, this disparity may eventually influence how Latino/Hispanic male adolescent’s identity develops.

Additionally, the Latino/Hispanic male adolescent, particularly if he has migrated to America, faces the task of evaluating the ethicalness, legality, and appropriateness of his traditions within the new environment (Skinner, 1971). Adapting to new social norms, in addition to the merging culture of origin with the new culture, may become distressing since some of the behaviors in one of the cultures may not seem appropriate (Erikson, 1974). The desire to fit well in both cultures may be unattainable because of the possibly emerging stress and anxiety that may be trigger.

As stated before, adolescence development stage is wrought with distress. Several negative, transitional factors color the experience of the Latino/Hispanic male adolescent immigrant in American culture. The Latino/Hispanic male adolescent needs to find healthy ways to adapt without jeopardizing the belief and value systems of both cultures. Through music therapy, a professional may assist the Latino/Hispanic male adolescent find and explore his cultural, as well as gender, identity.

**Male Gender Identity**

Shaffer and Gordon (2005) establish similarities and incongruities in expectations regarding acceptable behavior society accepts for male adolescents in contemporary society. Specific behaviors across several ethnic groups regarding rearing male adolescents establish alike fundamental factors pertaining on the need for male adolescents to become masculine and develop their own identity and individuality (Shaffer & Gordon, 2005; Vega & Lopez, 2001). Many cultures have long-established expectations regarding appropriate behaviors and mannerism male adolescents ought to think when developing their identity. Social order dictates
appropriate behaviors male adolescents should abide by means of being age and gender appropriate. Male adolescents have to symbolize inoffensive behaviors that are culturally acceptable by societal and cultural principles even those behaviors that they do not agree. Countless cultures are concerned of having male adolescents that do not meet expectations of what it means to be masculine. Male adolescent’s parents from various cultures across the spectrum are apprehensive that their male adolescents obtain, the necessary skills to develop self-determination, identity, self-awareness, and construct individual connotation of life (Shaffer & Gordon, 2005).

Adolescent psychological development is a vital transitional period for the male adolescent and is a passage aimed in the direction in preparing male adolescents in to adulthood/manhood (Erikson, 1974). Male adolescents need to learn social skills on how to behave as a male as well as how to camouflage their emotions, and feelings when situated in social settings. They need to learn how to hide any indication of being weak and less masculine with other males, peers or society in general (Shaffer & Gordon).

In public social settings -- such as schools, malls, and parks -- the group establishes a set model for acceptance. With very little leeway or minor variance, acceptance hinges on the male adolescent willingness to adapt to a standard for which he had no input. The adolescent may find himself, conceivably, having to play and/or project a role of someone who he does not identify with and his role is rather define by the group expectations as well as what the group considers appropriate behavior. Being part of the group is integral to a perceived image than what he might personally feel. Shaffer and Gordon address this point, “To hide any appearance of having ‘soft’ emotions, boys create a shield, like armor, to protect themselves” (2005, p. 39). To be included as part of a group and demonstrate that he is ready to enter manhood, the male
adolescent willingly accepts the risks and challenges set forth by the group members. As a result, the male adolescent acquires a well-developed skill at hiding his feelings and emotions. The object is to avoid any appearance of being weak. More precisely, he wants to avoid any possibility of being portrayed as homosexual. This concept holds for the Latino/Hispanic male adolescent within his traditional norm more so than within the mainstream culture.

The male adolescent searches for an authentic identity reflective of his culture and religious values. As the Latino/Hispanic male adolescent adapts to new cultural expectations, as well as endeavoring to maintain his cultural identity on gender roles, forming an accurate identity becomes stressful. Male gender identity becomes an essential element for the Latino/Hispanic male adolescent during adolescence developmental stage, particularly in American culture.

American Mainstream Cultural Expectations for Males

Without question, American mainstream culture encourages autonomy, self-determination, and individuality (Shaffer & Gordon, 2005). A profound contradiction arises when society sets the expectation that the male adolescent fit an independent model. To meet society’s accepted standards, the male adolescent needs to display emotion commensurate or appropriate to specific circumstances. Shaffer and Gordon’s (2005) research specifies that the male adolescent needs to meet conventional expectations that several ethnic groups set as customary behavior. The expectation is that the male adolescent learns not to communicate love, display understanding, exhibit compassion, or show empathy, as well as other emotions (Shaffer & Gordon, 2005). Once again, the male adolescent reared to think in an individualistic manner, striving to do his best in the “I” (individual position), while conforming to an overall standard,
encounters the contraction: identity versus role confusion (Erickson, 1963). The male adolescent will develop a sense of self, achieving his goals of thinking in individualistic way.

While the mother rears and nurtures her son to conform to the societal standard, the male adolescent encounters additional influences outside the family system. “Adolescent males often look to their peer group for support and guidance instead of their family,” (Shaffer & Gordon, 2005, p. 22). Relief for the male adolescent arises when the opportunity to discuss, with his peers, those issues regarding growth and life.

In a process group setting comprised of male adolescents, conducted by Shaffer and Gordon, conversation centers on a variety of topics including, but not limited to, emotions, feelings, and independence (2005). The male adolescent better manages his emotions in a peer setting. Delving into intimate issues demonstrates the manner with which the male adolescent opens up, albeit guardedly. By extension, this affects his self-esteem, maturity and identity (Elligan, 2004; Shaffer & Gordon, 2005). Family, culture of origin, and American mainstream principles, dictate roles and expectations regarding appropriate male conduct, on expressing his feelings and emotions with peers as well as in social settings (Shaffer & Gordon, 2005). It is common for a number of male adolescents to develop better communication, as well as relationships with their peers when compared with family members. The male adolescent in a group membership affiliation with peers develops the necessary skills to express and talk about concerns that they hesitate to communicate to adults (Elligan, 2004; Shaffer & Gordon, 2005). Cultural expectations remain essential for the male adolescent to develop skills that create sensibility and are practical to assist them in making prudent decisions regarding identity development.
Shaffer and Gordon’s (2005) focus group with parents of the male adolescent confirms that parents expect their male adolescent to develop autonomy, independence, and individuality. “Many therapeutic approaches are based on the fear of children becoming a man and are understood as becoming dependent and enmeshed, autonomous, self-sufficient, independent, and, of course, separate” (Shaffer & Gordon, 2005, p. 25). Healthy attachment for the male adolescent is difficult to define because of the lack of research done on this particular group (Castaneda, 1994). The Latino/Hispanic male adolescent encounters different cultural expectations within the adolescence developmental stage than the non-Latino/Hispanic male adolescent (Castaneda, 1994). This stressful developmental stage forces him to reflect on gender expectations that are acceptable in American culture as well as Latino/Hispanic culture when developing his identity. “Adolescent boys are forced to grow up experiencing a “relational paradox,” or double bind,” (Shaffer & Gordon, 2005, p. 133). Shaffer and Gordon (2005) pinpoint difficulties -- particularly those that impact the ability to develop a coherent sense of the self -- that the male adolescent experiences, in general, while in the adolescence developmental stage. The Latino/Hispanic male adolescent perceives the expectations that society, family, friends, and peers expect of them as well as the role these expectations play in his life, when developing his identity. Shaffer and Gordon (2005) stress the importance of how gender stereotypes and expectations affect the male adolescent’s development. The male adolescent -- usually with minimal input -- adheres to an established criterion in selecting group affiliations and peers with whom he desires to identify (Shaffer & Gordon, 2005).

Research indicates that the male adolescent incurs fewer struggles in discussing issues relevant to daily life stressors when dialogue occurs in peer groups, as opposed to one-on-one, i.e. clinician and client, consultation. The group environment provides a more secure and
comfortable setting (Elligan, 2004; Shaffer & Gordon, 2005). Research supports that cultural and family values influence the male adolescent’s identity, as well as how stereotypes influence how family members react to behaviors that perhaps may not seem appropriate. Shaffer and Gordon (2005) examine how cultural expectations and family values influence the Latino/Hispanic male adolescent identity development.

**Male Latino/Hispanic Adolescent’s Adaptation**

“Success in our society is often defined by acceptance of norms on white expectations.” (Shaffer & Gordon, 2005, p.79). For instance, the Latino/Hispanic male adolescent struggles with choices regarding which cultural expectations to follow and with which to abide. The Latino/Hispanic male adolescent has options regarding the culture he determines as appropriate for him. The ultimate decision results from individually or collectively following culture of origin, America’s mainstream culture, and/or develop his own cultural expectations which he develops through experience and growth (Erikson, 1974). When living in the country of origin, culture naturally immerses the Latino/Hispanic male adolescent. However, the role of the Latino/Hispanic male adolescent shifts when living in the adoptive country; what had previously been immersion is now elusive and must be sought.

At this point in the transition of acculturation, the Latino/Hispanic male adolescent encounters an irreconcilable dilemma constructed from two desirable, yet judgmental, projections. In one projection, he strives for acceptance; simply stated, he wants to fit in (Castaneda, 1994). He feels it is critical that he attains the exemplars of the ideal American. Yet, should the Latino/Hispanic male successfully demonstrate an Americanization, he risks rejection from his culture of origin. For the Latino/Hispanic male, the middle ground of “mixed-American,” (a term coined specifically for use in this paper and for this application, is non-
existent); blending is futile. Consequently, he feels rejected by both cultures (Shaffer & Gordon 2005). Shaffer and Gordon (2005) acknowledge that the Latino/Hispanic male adolescent may have difficulty accepting his Latino/Hispanic culture. This is particularly evident with his peers in social group settings and school. He does not like to identified or remotely associated as Mexican, Latino/Hispanic or any other terms that indicates he is of Latino/Hispanic origin or descent (Aguirre & Turner, 1998; (Vega & Lopez, 2001). Without a doubt, it may prove out that mass media reinforces and may go so far as to promote, this negative stereotype, particularly when ratings and sensationalism outweigh facts and journalism (Castaneda, 1994; Shaffer & Gordon, 2005).

In popular Latino/Hispanic culture, even if the male adolescent emerges successful, the rejection by both cultures ultimately prevails. For example, with an accent or without an accent, whether the accent be in English or in Spanish, whether it be dialectal or a reflection of level of education, the Latino/Hispanic male adolescent feels inevitably and socially ostracized. Again, the mass media perpetuates a negative projection of this particular stereotype (Shaffer & Gordon, 2005) In other words, in numerous social settings; the community at large perceives the Latino/Hispanic male adolescent as innate troublemakers.

In the adolescence developmental stage, the Latino/Hispanic male adolescent is susceptible to experience racial discrimination (Castaneda 1994, Elligan 2004; Manriquez, 2011). Opinionated perceptions regarding the Latino/Hispanic male adolescent’s behaviors manage to survive and establish precedents on expected negative behaviors. The general segment of society categorizes Latino/Hispanic male adolescents as all the same (Castaneda, 1994; Manriquez, 2011; Shaffer & Gordon 2005). When compared with other male adolescent ethnic groups, the difference in behavior is as distinct as are physical distinctions. The
Latino/Hispanic male adolescent, aware of the characteristics customarily set by contemporary American society regarding his expected behavior, engages in nonstop battle against this impersonal projection. When discrimination occurs, whether perceived or actual, his self-esteem is affected (Shaffer & Gordon, 2005). This emotional impact on the Latino/Hispanic male adolescent further influences how well he develops his identity as well as how he defines himself based on stereotypes that have been set by American contemporary society, along with those referenced and highlighted by mass media (Castaneda, 1994; Shaffer & Gordon, 2005).

The Latino/Hispanic male adolescent has several choices from which to choose regarding his adaptation to the American culture. Either the Latino/Hispanic male adolescent opts to keep his identity by remaining loyal to culture of origin; or adapting solely to American culture; or adopting a blend of the surrounding culture(s). Given the options that the Latino/Hispanic male adolescent has, in whichever direction he follows, he will be in a distressing situation as he attempts to accustom himself to the new culture.

**Acculturation to a Novel Culture**

There is in this country also a persistent demand for a rebirth of authenticity, traditional or radical. No wonder that this struggle for a new identity, rewarded, as it was unheard of affluence, has not only attracted waves of immigrants to this country, but (sic) has also seductively and vigorously influenced new identities emerging in the rest of the world (Erikson, 1974 p.79).

The Mexican-Mexican/American male adolescent, more so than his Latino/Hispanic counterpart, faces unique obstacles in adjusting to the new homeland. The close proximity of America to his land of origin makes acculturation more difficult. The challenge lies with developing an independent American identity without rejecting his original culture, a culture forged from familiar traditions and values (Aguirre & Turner, 1998; Castaneda, 1994). The existence of language islands (neighborhoods in which a group of immigrants is not pressured to
learn English because they can function fully in their native language) interferes with acculturation inasmuch as the presence of neighborhoods continually echo the lifestyle presumed left behind. The prevalence of cultural markers has not changed.

The degree to which the Latino/Hispanic community is established definitely influences the speed and efficiency of change. For example, the partially established community requires more effort on the part of the immigrant to function; whereas, the well-established community obviously affords more accommodation. For this reason, the Latino/Hispanic male adolescent is slower to adjust the lifestyle and expectations of America because of his “local” Latino/Mexican surroundings (Aguirre & Turner, 1998). Erikson (1974) reviews the process of emergence of original identity in America, combining new cultural and old norms expectations.

The necessity for the Latino/Hispanic immigrants to redefine one-self is evident in order for them to integrate themselves to the new nation. Established Mexican-Americans residing in America and recently arrived Mexican immigrants possibly feel they are not in the right place and have difficulty identifying with mainstream culture or Latino/Hispanic culture that has been established (Aguirre & Turner, 1998). At the same time, Latino/Hispanics perceive themselves cut off from their culture and family.

Unfolding novel values and norms, Latino/Hispanic families begin changing as they become accustomed to new societal customs. It is very much like time-lapse photography. The family arrives intact with one set of values. Slowly these values, either partially or inclusively, change. Referring to the Latino/Hispanic family, they -- having been subject to outside influences – begin to transition. This intermediate stage – this transitional phase -- reflects the impact of the blend of cultures. From the transitional stage, a new culture emerges. The final
stage of this period reflects an authentic sense of self, which includes a combined version of new norms and beliefs indicative of both cultures (Skinner, 1971).

Problems, such as cultural identity, group affiliation, adaptation, autonomy, and independence, arise for the Latino/Hispanic male adolescent (Erikson 1994; Gonzalez, 2003; Salinas, 2011; Shaffer & Gordon, 2005). While in this process of developing his individuality and uniqueness as he seeks acceptance from both cultures, his parents expect him to meet their values and traditions. On the other hand, mainstream America expects, perhaps even demands, that he reflect primarily America’s values and customs. The Latino/Hispanic male adolescent comes across conflict while trying to meet expectations set by American culture in addition to preserving parent’s culture. Ethnic culture dictates how the Latino/Hispanic male adolescent utilizing the decision-making process as to how he wants to identify himself. Doubt and confusion arise as the Latino/Hispanic male adolescent challenges to which he should ultimately belong. Unlike dual citizenship, dual loyalties or to incorporate a new phrase “dual cultureship” is not a possibility (Crawford, 2013).

The immigrated, as well as the American born the Latino/Hispanic male adolescent, as he reaches the transitional period of adolescence, faces the options of remaining with culture of origin; or acculturating himself to the American culture; or adopting a blend of the surrounding culture(s). Community clusters evolve when the Latino/Hispanic male adolescent gathers and develops a novel, blended cultural value system. However, the extent to which the Latino/Hispanic male adolescent connects to America depends on which version emerges, whether it is Pocho, American, Chicano, or something entirely different (Aguirre & Turner, 1998; Manriquez, 2011).

American Ethnicity
Aguirre and Turner (1998) identify how Mexican people, when compared to other Latino/Hispanic ethnic groups that migrate to America, tend to preserve their values and language of origin as well as their ethnicity. Aguirre and Turner (1998) acknowledge how differently other ethnic groups adapt to American culture more rapidly compared to Mexican immigrants. This is due primarily to the advantages Mexican immigrants have in deciding to maintain or abandon their identity as a culture. “The proximity of Mexico to the United States, coupled with frequent contact across the 2,000-mile border, has preserved the Spanish language,” (Aguirre & Turner, 1998, p. 142). Mexican/Mexican-American people have the advantage of reduced pressure to acculturate to America’s customs. A large percentage of Mexican immigrants settles and establishes long-term residence in the Southwest portion of America. Most states in the Southwest portion of America share a border with Mexico. For instance, Mexican/Mexican-American immigrants experience a moderate amount of pressure and stress to acculturate to America’s culture (Aguirre & Turner, 1998). However, Mexican/Mexican-American immigrants persist in wholeheartedly preserving their homeland customs, traditions, including their language of origin.

The acculturation process for the Latino/Hispanic male adolescent becomes a challenge compared to other ethnic groups because of the close proximity to Mexico and the presence of a shared border (Aguirre & Turner, 1998). The lack of fluency in English hinders acculturation progress. As the Latino/Hispanic male adolescent develops fluency in English, his bond to his nationality of origin may wane. He gradually realigns and prioritizes fundamental prominent cultural markers, primarily that of language.

**Language Barriers**
In general, a number of Latino/Hispanic male adolescents may disassociate from Latino/Hispanic culture. They commonly balk at speaking their native tongue beyond the family setting. As Latino/Hispanic male adolescents more infrequently speak their native language or reject speaking it altogether, the naturalness and ease of communication strains, further diminishing their cultural identity

American mainstream culture does not value a person for knowing a second language (Shaffer & Gordon, 2005). This feeling of being devalue, coupled with a rejection from mainstream culture, triggers the Latino/Hispanic male adolescent’s anxiety. The ensuing result is one of awkwardness as well as embarrassment. The Latino/Hispanic male adolescent becomes reluctant to communicate in Spanish and therefore, repudiates that he knows Spanish. At school, teachers and the Latino/Hispanic male adolescent’s peers exert an often obvious and insidious-like pressure to speak English fluently (Univision, 2011). For example, the simplest concept or theory carries more weight and perceived validity when presented in a Boston Brahmin voice or dialect than that same concept or theory would were it posed in the harsh Bronx or the superfluous sounding New Orleans drawl. Since the Latino/Hispanic male adolescent speaks a different language and with a broken accent, in school peers may ridicule him.

The Latino/Hispanic male adolescent comes from a family where the primary language spoken at home is Spanish (Univision, 2011; Vega & Lopez, 2001) where the parents lack fluency with the English language. Often, when the Latino/Hispanic male adolescent chooses to speak English primarily, he may eventually choose not to speak Spanish at all. This generates a loss of language as well as a loss of identity as he decides to abandon his native language. This decision, whether arrived at knowingly or subconsciously, constructs a communication cut-off with parents and other relatives who do not know the English language (Shaffer & Gordon,
2005). As communication between parents and children becomes cut-off, the relationship deteriorates. In addition, the parent disconnects from the adolescent’s needs since they are not able to communicate in the same language (Shaffer & Gordon, 2005). The resulting disconnection between the Latino/Hispanic male adolescent and his parents is understandable.

Maria Elena Salinas, a prominent Spanish-language newscaster and investigative journalist, broadcasts for Univision television network in America. Univision initiated a campaign in 2011, directed at the youth of their Latino/Hispanic audience, as well as their parents, promoting and encouraging higher education through all their television programs, including their website, Univision.com. During a televised interview, Salinas described her experience about being raised in Los Angeles, California. Salinas further relates the influence her family had on her education.

At that time I was bilingual I was to speak Spanish at home and only English at school, I practically had to do my homework alone because my mother did not speak English even though my father did speak English he did not like to speak to us in English (Salinas, 2011).

Salinas postulated that many Latino/Hispanics are on their own in their attempts to succeed in school. Expectations are to achieve in school, even without assistance and guidance from family in doing schoolwork. The workings and bureaucracy of America’s school system eludes many Latino/Hispanic families. Considering the immense difficulties arising from acculturation, some parents often have predetermined that America will not be their permanent residence. Many Latino/Hispanic parents are strong-willed and anticipate that one day their family is going to return to the country of origin.

As the Latino/Hispanic male adolescent relinquishes his mother tongue, he sacrifices a portion of his identity. Communication with his family members may become strained. Connecting with the mother tongue in a non-threatening environment, may deepen the comfort
level of the client, thereby encouraging authentic reflection of self and promoting significant therapeutic gain (Schwantes et. al., 2011). Using music therapy that is culturally sensitive to issues pertaining to the Latino/Hispanic male adolescent will be better suited to benefit this population when receiving mental health services.

What is Music Therapy?

As art, music helps individuals pinpoint emotions and feelings that, otherwise, avoid expression by verbal language. A song -- whether because of its melody, its lyrics, or a combination of both -- functions as a medium to engage individuals in the subconscious; to help identify feelings not openly expressed (Gonzalez, 2003). A song serves as a metaphor, a reflection of an individual’s feelings. If the individual client repeatedly listens to a particular song, for example Song A, a connection evolves between the client and Song A. Whether or not the client’s connection to Song A derives from the lyrics or the melody is irrelevant. Still, it behooves the therapist to recognize “a” connection, if not “the” connection. Furthermore, the extent, or the connection, depends on the music selection. The resulting therapy session will be more effective when the client decides the music selection, not the therapist. As well, to recognize that the client connects with the song is insufficient. The connection of a song’s melody and lyrics unites with the client’s experience and emotion (Araujo Yong, 2011).

Music aids the client to relate his emotions and feelings without actually having to express them. The singer and musician’s rendition links directly to the client’s feeling and experience. The song readily recounts his experience. A song serves as a medium that allows the individual to get in-touch with his authentic emotions and inner feelings.

Individuals that struggle during adolescence have difficulty developing a coherent sense of an authentic persona (Castaneda, 1994; Erikson, 1974)). As proven in more than fifty
countries, a wide range of medical conditions, as well as psychological apprehensions, improves when music is integrated in treatment (Grocke, Bloch, & Castle, 2008). Music intervention, when incorporated into therapy sessions, effectively helps individuals experiencing stressful moments (Grocke, Bloch, & Castle, 2008). “Music provides aesthetics pleasure that enhances the meaning and quality of life, offers a creative outlet that transcends words, promotes the spirit, and is a source of hope” (Grocke, Bloch, & Castle, 2008, p. 442).

Music is an artistic form of expressing feelings and emotions. Research indicates that music has been an effective intervention in allowing male adolescents to explore alternative ways to express themselves and define their identity (Elligan, 2004; Gonzalez, 2011; Grocke, Bloch, & Castle, 2008). Research validates that music helps modify behaviors when the male adolescent finds the music relevant to his experience (Elligan, 2004; Ojeda, 2005).

**How Music Helps to Modify Behavior**

The website “Voices: A World Forum for Music Therapy” states that music therapy modifies behavior in a humanistic approach by fluctuating an individual’s conscious. Music therapy helps these behaviors as soon as clients comprehend and appreciate a therapeutic relationship with a mental health provider (Gonzalez, 2003). This is particularly important when working with the Latino/Hispanic male adolescent to help him with the skills necessary to develop his identity, as well as to discover his feelings and emotions. Once the Latino/Hispanic male adolescent gain the necessary skills to express his feelings he will perceive change in his life.

The Latino/Hispanic male adolescent will develop self-awareness and insight of his inner feelings. Music as an intervention, encourages, and acknowledges the importance of allowing the Latino/Hispanic male adolescent to explore a range of sentiments that resonate with his life
experiences (Gonzalez, 2003). A song serves as an intervention, facilitating the individual to acknowledge his feelings and emotions. By constructing visual imagery of these feelings, emotions, past memories, the desire to communicate his mind-set improves. Gonzalez accepts as true that music therapy serves as a mechanism, allowing mental health professionals to achieve beneficial therapeutic intervention. “Music works as a reflector of the deepest contents of the patient’s psyche” (Gonzalez, 2003).

Research demonstrates that music has helped the Latino/Hispanic male adolescent to modify behavior (Gonzalez, 2011). Participants have been able to identify with lyrics that resonate with their life experience and the way they processes their feelings. Properly incorporating music therapy could serve as an effective intervention when working with the Latino/Hispanic male adolescent (Duffey, 2005).

The Importance of Music as an Intervention

Ojeda states, “The music one culturally identifies with inevitably elicits certain feelings and reactions and can be used as a form of communication” (2005, p. 2). The twelve subjects in this particular study were special education Latino students. The objective of the research focused on the effectiveness on learning while listening to classical music (which is the unfamiliar genre) versus the effectiveness on learning while listening to Latino music (which is the familiar genre). Essentially, Ojeda wanted to determine what, if any, difference occurred while being stimulated by different music genres. Each observation of the classroom setting included classical and Latino music, lasted forty-minutes, and occurred twice weekly. The span of the research lasted four weeks. Ojeda’s findings showed that relevant music significantly improves Latino learning (2005). This same study also identified the manner in which music helps the Latino youth improve their behaviors by having music as a background with relevance
for them. By extension, this research has significance for therapy with the Latino/Hispanic adolescent male population.

Some dreams are shattered by death; others by abandonment, confusion, rejection, betrayal, or natural disaster. Shattered dreams are profoundly painful. Adolescents bring us face to face with loss of potential and trigger immeasurable feelings of vulnerability, panic, and acute loneliness. We lose loved ones, homes, careers, and beloved pets (Duffey, 2005, p.3).

Duffey in 2005 in the Journal of Creativity in Mental Health writes about how music helps clients find the narrative of their stories when hope vanishes and dreams shatter. In general, Duffey’s work focuses on the Latino/Hispanic population such as farm workers. Even though, in this particular article, Duffey does not identify essential research criterion -- such as demographics, sample size, etcetera -- this work should not be disregarded, if only for Duffey’s established credentials.

According to Duffey’s research, Client A recognizes a direct relationship with the lyrics written by unknown Songwriter Z, which uniquely reflects the chronological narrative of the client’s experience. Lyrics guide individuals to become aware of their emotions. Lyrics may articulate the previously inexpressible feelings. Lyrics may bridge the gap between specific feelings and elusive descriptions of those feelings (Duffey, 2005). Lyrics succeed in foretelling narratives that reflect the client’s emotional state of mind to establish a connection relevant to his experience. Lyrics exist as metaphors to reflect a client’s inner soul feelings and life experiences (Duffey, 2005).

Music chronology is a process by which the client to create his narrative through music. The music relevant to his relationships, as well as his life story, will trigger his feelings and he will be able to identify those feelings that have been oppressed and the dreams would come alive as he is connected to his authentic self (Duffey, 2005). “Through the chronology, clients find
songs that represent their hopes dreams and goals for the future,” (Duffey, 2005 p.20). A music chronology affords the counselor/therapist a unique intervention to incorporate into the group process or individual session (Duffey, Lumadue, & Woods, 2006). A musical chronology serves to distinguish client’s reality from fantasy and creating a connection to his feelings (Duffey, Lumadue, & Woods, 2001; Duffey, 2006). Musical chronology can provide clients with a narrative of their current affairs.

The work of Gold, Wigram, Voracek (2007) investigated conditions and circumstances by which music therapy benefits adolescents. In this particular study, all seventy-five participants ranged in age from 3.5 to 19 years and were the subject of individual music therapy sessions with similar therapeutic goals. Of the seventy-five, 62 percent, or 52 participants were male children and/or adolescent. Gold, Wigram, Voracek’s (2007) research established goals to improve the participants’ self-esteem and self-confidence. The researchers’ findings concluded that music therapy as intervention in individual sessions has an impact on children and adolescents when music therapy is implemented as an intervention with improvisation. Improvisation is the process when the therapist and client communicate in the same language to ascertain meaning of the song (Gold, Wigram, & Voracek, 2007; Tatum, 1997). A key factor for the clinician to consider when implementing improvisation as a therapeutic intervention is to make certain that the client is participating by choice and is not force into treatment, such as parents, legal system, or the education system (Castaneda 1994; Gold, Wigram, & Voracek, 2007; Rogers 1970; Yalom, 2005). Male adolescents need to be ready for change and have the maturity to accept the new roles they desire to adapt to get the full benefits of the music therapy interventions and achieve the desired outcomes of improving self-esteem and confidence (Gold, Wigram, & Voracek, 2007, Tatum, 1997).
Subsequently, the Latino/Hispanic male adolescent with the help of a mental health clinician will be able to compile a music chronology relevant to the client’s story (Duffey, Lumadue & Woods, 2006). At the same time, this process has the potential to create self-awareness and self-direction (Gonzalez, 2011). Applying this intervention in a group setting may promote wider discussion in interpreting the lyrics.

**Group Therapy**

Rogers’ work, *Carl Rogers on Encounter Groups*, identifies different types of groups intended to help develop and increase human interactions, in addition to helping participants improve their communication skills (1970). According to Rogers, an Encounter Group helps participants desirous of improving their psychological well-being. It provides participants with the unique opportunity to make human connections and explore their relational problems (Rogers, 1970; Yalom, 2005). Therefore, participants will likely take the leadership role in deciding which goals they want to accomplish and how they want to use their time while in group therapy (Rogers, 1970). “Once individuals recognized their role in creating their own life predicament, they also realize that they, and only they, have the power to change that situation” (Yalom, 2003, p.141)

Lieberman, Yalom, Miles, (1973) affirm the positive results obtained in an Encounter Group model, specifically that what is learned in the group can be transferred to societal expectations and values. The main function of an Encounter Group in the work of Lieberman, Yalom, and Miles is that the group has a commitment to modify distressful behaviors. Among the principle characteristics that an Encounter Group ignites within its participants are stimulation, caring, personal reflection, attribution, and executive functioning (1973). “A basic
existential premise is that we are not victims of circumstances because, to a large extent, we are what we choose to be” (Corey, 2005, p.131)

The power of an Encounter Group lies in its ability to establish a safe, trustful environment with set, healthy boundaries (Lieberman, Yalom, Miles 1973). From this setting arises sense of acceptance, respect and familiarity (Rogers, 1970). Tatum (1997) stated that when the minority adolescents feel understood and validated, they benefit from a therapeutic intervention. As the participants find the connection between the facilitator and other group members, their anxiety reduces which then allows them to seek inner genuine expression (Rogers 1970; Tatum 1997; Yalom 2005).

Rogers (1970) speaks clearly that an Encounter Group focuses on the human development, relationship, and personal growth of the participants. Yalom (2005) adds that an Encounter Group facilitates human connection. Additionally, the particular strategy of incorporating an Encounter Group allows the participants to voice their deepest personal concerns. When participants connect with the facilitator and understand each other using the same jargon, the facilitator has established empathy with the client’s perspective, thus establishing a therapeutic relationship (Schwantes, Wigram, McKinney, Lipscomb, & Richards, 2011; Tatum, 1997).

“Thus, in such a group the individual comes to know himself…he becomes deeply acquainted with the other members and with his own inner self, the self that otherwise tends to be hidden behind his façade” (Rogers, 1970, p. 9). Rogers concurs with Lieberman, Yalom, and Miles (1973) that an Encounter Group helps the participants to grow in the area of interpersonal and communication skills in addition to developing new skills that are socially acceptable within
the region of residence. An Encounter Group allows participants to gain insight into their emotions because of the commitment to authentic change (Rogers, 1970).

Group therapy has been an effective method to help develop human relationships (Rogers, 1970). Group therapy guides the participants to identify feelings of possible inadequacy and to validate their experiences as being real. An additional advantage is the different coping strategies to which participants may be exposed, allowing them to transition to the new culture. Practice in communication and relational skills may hone self-awareness and improved relationships. A process group may permit more interaction among other Latino/Hispanic male adolescents experiencing common distressing experiences.

**Latinos and Group Therapy**

Many Latino/Hispanic male adolescents face the challenge of establishing their identity in adolescence developmental stage (Castaneda, 1994). At the same time, they are in the process of developing and establishing healthy relationship and forming their group identity with whom they want to be associated (Tatum, 1997).

Based on the work of Rogers (1970), Lieberman, Yalom, and Miles (1973), and Yalom (2005), the Encounter Groups model is applicable to the Latino/Hispanic adolescent male. The Encounter Group model provides the Latino/Hispanic male adolescent with the opportunity to increase self-awareness as he identifies the discrepancies of his life. The perfect model does not exist; however, if the group responds in a non-judgmental way toward the experiences of each of the participants, an environment of acceptance is established that will facilitate the expression of authentic self (Lieberman, Yalom, Miles 1973).

The Latino/Hispanic male adolescent engages in activities that discourage expressing feelings and emotions (Shaffer & Gordon, 2005; Rogers, 2005). Rogers (1970) indicated many
cultural and social activities do not endorse the self but rather the collectivistic culture. The Latino/Hispanic male adolescent needs to perform at a certain level in order to meet cultural norms and expectations from both cultures. He becomes preoccupied with becoming someone who is not a true representative of oneself (Castaneda 1994; Manriquez, 2011; Yalom, 2005).

Embarking in the process of developing an identity as a group and then as an individual is the process of encounter group where the participant begins to accept themselves for who they are and get clear sense of their own unique characteristics and personality (Roger, 1970). An important reminder of the work of Rogers (1970) and Lieberman, Yalom, Miles (1973) is that for change to take place, the participants must have “buy-in.” This buy-in originates with personal choice plus the desire to seek treatment. Again, the clients’ commitment is at the crux of the success of an Encounter Group.

**Process of Music in Group or Individual Session**

A song discussion aids clients to identify lyrics pertinent to their personal narrative (Gardstrom & Hiller, 2010). If the Latino/Hispanic male adolescent acquires the necessary skills to assist him, by identifying lyrics relevant to his feelings he may explore his inner psyche. Lyrics have bearing to his experiences. Subsequently, the Latino/Hispanic male adolescent acquires skills to recognize and assess lyrics that he identifies with similar themes to his distressing emotional state and well-being. It is important for group facilitators to incorporate and engage participants in selecting songs with significance to the Latino/Hispanic male adolescent, reflective of his struggles (Schwantes, Wigram, McKinney, Lipscomb, & Richards, 2011). A number of lyrics need to be adapted to the Latino/Hispanic male adolescent needs. The Latino/Hispanic male adolescent, as well as mental health providers, needs to identify songs
that connect and highlight with the Latino/Hispanic male adolescent’s indiscernible existence, current struggles, and enmeshed identity (Schwantes et. al., 2011).

“The song writing process provided an opportunity for group members to support one another,” (Schwantes et. al., 2011, p. 12). In the process of rearticulating lyrics, the Latino/Hispanic male adolescent constructs a personal ownership -- a singular buy-in to the development of his identity and particular circumstance (Schwantes et. al., 2011). The Latino/Hispanic male adolescent may gain a deeper self-awareness of his strengths. At this point, he has the opportunity to offer his input to the group when rewriting a song. In the group setting, rephrasing a song enables the Latino/Hispanic male adolescent to participate actively, as well as to establish a sense of belonging (Manriquez, 2011).

Schwantes, Wigram, McKinney, Lipscomb, & Richards (2011) research consisted of brief therapy based on six group sessions. The authors reported the extent to which the male Mexican farm workers engaged in sharing personal stories, and inspiration they gained by being part of the group process. As the sequence of group sessions progressed, the male Mexican farm workers demonstrated definite motivation to share personal experiences with their fellow peers and with clinicians/researchers. Participants measurably opened more to the therapist, as well as to other group members regarding their feelings of uncertainty (Schwantes et. al., 2011). When the male Mexican farm workers felt the group atmosphere to be safe, they ventured into a sound therapeutic relationship and began communicating concerns regarding plans as well as the struggles they face living in America. Male Mexican farm workers expressed their feelings relating to their experience while working in America as well as their feelings regarding their families who remain in Mexico (Schwantes et. al., 2011). This research into the field of music
therapy, although based on adult clients, affords a reasonable expectation of success with the Latino/Hispanic male adolescent who similarly struggles with the process of acculturation.

**Music Therapy with Adolescents**

Research validates that music therapy offers a concrete intervention that will work with the Latino/Hispanic male adolescent’s in-group or individual sessions (Gardstrom & Hiller, 2010; Ojeda, 2005). As a result of research and investigation, music therapy demonstrated a significantly effective therapeutic intervention when working with pre-adolescents and adolescents ranging from ages 10 to 19 years old (Gardstrom & Hiller, 2010; Gold, Wigram, & Voracek, 2007). The value of song-based discussion exists as a recognized and indisputable technique in accomplishing substantial therapeutic gain within the objectives of psychological treatment (Gardstrom & Hiller, 2010 p. 148).

If the Latino/Hispanic male adolescent undertakes to change his behaviors, as well as his lifestyle, the option exists for him to commit to mental health services especially tailored to the Latino/Hispanic male adolescent. In a therapeutic relationship, the Latino/Hispanic male adolescent constructs self-awareness and meaning of life during the therapeutic sessions. A therapeutic environment will provide opportunities for the Latino/Hispanic male adolescent to construct further improvements to his mental health (Gardstrom & Hiller, 2010). The Latino/Hispanic male adolescent may be able to acquire the skills to enable him to become proficient in identifying his psychological and emotional necessities. The Latino/Hispanic male adolescent may be well on the pathway to resolving distressing uncertainties common in adolescences psychological development growth. In addition to cultivating improved self-awareness, the Latino/Hispanic male adolescent will become skillful in constructing significant group membership associations and interpersonal relationships with an enhanced consciousness.
and awareness regarding his autonomy and identity (Gardstrom & Hiller, 2010; Rogers, 1970; Yalom, 2005). The role that music plays in the Latino/Hispanic culture, as with most cultures, exceeds that of entertainment. It – music – is at the very heart of culture in relating history, relationships, and life itself. The notes may be universal, but the lyrics are specific and exceptionally relevant, inviting introspection on a variety levels.

**Music Plays in Latino/Hispanic Culture**

The Latino/Hispanic culture values music. The immense role that music plays in Mexican culture and daily life (Schwantes, Wigram, McKinney, Lipscomb, and Richards, 2011) should be considered as a valuable tool in therapy. Three essential factors must be considered.

One, Regional Mexicana (a popular type of music) music in America plays a different role from the one it does in Mexico (Hogaza-Leon, 2004). Mental health care providers and non-professional helpers who provide services to the Latino/Hispanic male adolescents and who implement Spanish/Mexican music in therapy sessions, need to make certain that songs are relevant to the Latino/Hispanic male adolescent’s experiences and challenges. The song or music genre popular in Mexico may vary greatly in its appeal to the Latino/Hispanic male adolescent living in Mexico compared to the transplanted Latino/Hispanic male adolescent living in the United States and vary also when compared to the Latino/Hispanic male adolescent born and raised in the United States. Artists (For example, such as Madonna and Justin Bieber) whose music enjoys wild popularity in Mexico may not garner the same attention as they do in America. The reverse holds true, also.

The second factor to consider is mental health care providers need to be vigilant in familiarizing themselves with an ever-changing song base (Duffey, 2005; Elligan 2004; Ojeda, 2005). Though topics related to the human experience such as relocation, teen romance, and
coming of age remain common, the popularity of a selection varies with great frequency. The
variableness of the weekly YouTube hits holds a crucial dimension in this type of therapy.

The third factor is that of rural versus urban lifestyle must be consider (Deemer, 2011). Current available research focuses on the Mexican farm worker; however, its application with the Latino/Hispanic male adolescent carries validity (Schawantes et al., 2011). The research of Schwantes et al., (2011) focused on the male Mexican farm worker regarding Spanish/Mexican music and the impact it has on him, especially in the manner of how music helps him to identify his feelings.

Mental health care providers and non-professional helpers who provide services to Latino/Hispanic male adolescents, who implement Spanish/Mexican music in therapy sessions, need to make sure that songs are relevant to Latino/Hispanic male adolescents’ experiences and challenges. Being thoughtful in selecting the music will facilitate a beneficial therapeutically experience (Gardstrom & Hiller, 2010; Schwantes et al., 2011).

**Corridos and Mexican Culture**

The male Mexican farm worker reinvented a corrido specific to his situation. A corrido is a folk ballad elaborating the act(s) of a hero (Manriquez, 2011; Schawantes et al., 2011). Before modern media, it served as a narration of a political situation, a method of story-telling, or a way to relate contemporary events. (Manriquez, 2011; Schawantes et al., 2011). The illiterate people of that era communicated through the expression of music and that is how they became knowledgeable of the current events and news (Pujals, n.d.). This approach considered not only the act, but also the preceding cause and aftermath. Rewriting lyrics of corrido in the form of a personalized narrative offers a relevant and specific comfort to the male Mexican farm worker. Schwantes et al. (2011) addressed the advantage of re-creating a popular corrido that
demonstrates essential meaning for the male Mexican farm worker to link emotion with experience. “Use of the corrido in Mexican culture is used as a means of telling stories of important events,” (Schwantes et al., 2011, p.7).

Of interest is the factor of the Mexican farm workers schedule (Schwantes et al, 2011). When encouraged to determine time and setting for revising a corrido, songs gained deeper relevance. For example, a generalized corrido gains newly found impetus when it incorporates lyrics that narrate a specific car accident and its accompanying suffering. When Mexican farm workers in a therapeutic group setting used music as their intervention, they were able to share their feelings concerning grief and loss in relation to specific events (Schwantes et al., 2011).

Narcocorrido and Male Adolescence Identity

As a music genre, narcocorrido: music that originates from the Norteño corrido, which is a folk narrating the contemporary events pertaining to the drug cartel as well as political movements affecting Mexicans in both sides of the border (Manriquez, 2011), functions with dual purpose. First, the narcocorrido offers a projection descriptive of the Latino/Hispanic male adolescent’s life experience and culture. Second, instead of the narcocorrido projecting the Latino/Hispanic male adolescent’s life, the lyrics serve as a subject for his experience (Manriquez, 2011). Narcocorrido lyrics validate the Latino/Hispanic male adolescent’s identity by describing his experience, lifestyle, and goals. Additionally, the narcocorrido’s lyrics express the Latino/Hispanic male adolescent’s position on issues regarding present-day political apprehensions in America, as well as in Mexico. Even though narcocorrido manages to survive, this particular genre distinguishes itself with 1) notorious/disgraceful cutting-edge lyrics that society disdains, and 2) an association with gangster rap (Manriquez, 2011). Beyond these two points, narcocorrido implements up-to-date song lyrics which tend to appeal to the
Latino/Hispanic male adolescent, as well as young adults, in projecting a sophisticated sense of omnipotence and masculinity (Manriquez, 2011).

Manriquez’s (2011) investigation recognized a pattern in the lyrics of narcocorrido as having a tendency to hide American identity. Narcocorrido lyrics have a predisposition to place an emphasis in their songs with Latino/Hispanic culture. The heritage that ties the Latino/Hispanic male adolescent to his parents’ state of birth surfaces despite his citizenship (Manriquez, 2011).

A number of well-known top musicians of narcocorridos are American citizens, rear in Los Angeles, California. However, many of these narcocorrido musicians incorporate lyrics favoring Mexican philosophies. Despite the fact that these narcocorrido musicians are American born, they prefer to categorize themselves as belonging to Mexico. In this way, they often reject association with American culture. One undeniable aspect of this affiliation unites the Latin/Hispanic male adolescent with the notoriety of drug cartels. Narcocorrido lyrics have a configuration with contemporary issues regarding American lifestyle. For instance, narcocorrido lyrics address acquiring luxury automobiles, expensive houses, social power, and desirous females (Manriquez, 2011).

**Using Rap Music in Therapy as an Intervention**

Dr. Elligan (2004) addresses fundamental key points regarding upfront necessities that mental health professionals, as well as other helpers, needs to take into account when working with minority male adolescents (Vega & Lopez, 2001). These therapists need to be fully aware of the apprehensions the client brings into the therapy session, as well as changes that occur in adolescence developmental stage. Elligan (2004) emphasized the extent to which clinicians need to be aware of sensitive communication skills when working with minority male adolescent
clients. Consequently, clinicians, mental health professionals and non-professionals are encouraged to heed closely the language, values, and needs of minority male adolescents. Conversing in language that is meaningful to the minority male adolescent establishes a receptive client who feels validated by the clinician. To be able to look through the lens of the minority male adolescent depends on the willingness of the facilitator to relinquish his personal bias in order to recognize the needs of the client (Elligan, 2004; Vega & Lopez, 2001).

**What is a Song Discussion?**

Gardstrom and Hiller (2010) recognize the importance of incorporating music therapy modalities as a therapeutic intervention. Gardstrom and Hiller (2010) work documents four distinctive interventions in group or individual therapy sessions when music is incorporated. These interventions include music discussion, lyric discussion, lyric analysis, and song discussion. However, Gardstrom and Hiller (2010) emphasize song discussion as more effective than the other interventions. Gardstrom and Hiller (2010) recognize a significant potential for increased awareness that clients gain when clinicians utilize song discussion as a therapeutic intervention. Song discussion guides participants to connect lyrics with his personal experience (Gardstrom & Hiller, 2010).

Additionally, song discussion promotes the client’s awareness of his psychological well-being. The intent of song discussion in a therapeutic session is to aid clients to analyze individually the lyrics of a song -- to make a connection between the song’s lyrics and the client’s experience (Gardstrom & Hiller, 2010). The therapist’s intention is to involve the client in the process of exploring his inner psychological feelings, as well as growth. A song discussion becomes beneficial in supporting the client in attaining the most of his treatment when
the client creates a deeper self-awareness on his identity and feelings (Gardstrom & Hiller, 2010).

**Summary of Literature Review**

Erickson’s concept of “identity versus role confusion” echoes Skinner’s position regarding the immigrants’ experience in adhering to some version of the original culture. A theory for these eminent psychologists becomes the reality for the subject population. For the Latino/Hispanic male adolescent, the disparity between original and environmental cultures results in stress and anxiety.

Whereas Erickson and Skinner’s position covers a number of facets of male adolescence, Shaffer and Gordon’s (2005) research delves more specifically with Male Gender Identity and attaining American Mainstream Cultural Expectations for Males, “Adolescent boys are forced to grow up experiencing a ‘relational paradox’ or double blind.” This stand concurs with Castaneda’s (1994) earlier research that the Latino/Hispanic male adolescent encounters different cultural expectations within the adolescence developmental stage, forcing him to strive for an acceptable middle ground. Given these options that distinguish adolescence development stage that the Latino/Hispanic male adolescent has, in whichever direction he follows, he will be in a distressing situation as he attempts to adapt and acculturate. Aguirre and Turner (1988) and Manriquez (2011) add that the extent to which the Latino/Hispanic male adolescent connects to America depends on which identity version emerges: Pocho, American, Chicano, or something entirely different.

Obviously, language barriers exist for the Latino/Hispanic male adolescent. He often speaks English with a pronunciation that differs from the mainstream. When with his peers or schoolmates, he incurs an anxiety unique to him. Shaffer and Gordon (2005) and Salinas (2011)
take this one-step further, adding that communication with family members may become strained.

At this juncture, Schwantes (2011), and Grocke, Bloch and Castle (2008) support connecting with the mother tongue in a non-threatening environment. Music Therapy has this capability. Incorporating relevant music intervention into therapy sessions transcends words, promotes the spirit, and is a source of hope. According to Gonzalez (2003) and Duffey (2005), music therapy serves as an effective intervention when working with the Latino/Hispanic male adolescent. Ojeda’s (2005) work further supports the essence of this theory. Gold, Wigram, and Voracek (2007) add that improvisation is essential. Duffey, Lumadue and Woods (2005), as well as Gonzalez (2003), all agree that compiling a music chronology relevant to the client’s story has the potential to create self-awareness and self-direction.

Rogers (1970) work on encounter groups targets music therapy with groups, expanding on the individual client’s story. Lieberman, Yalom, Miles (1973) add that group intervention encourages common, yet individual, reflection. The consensus is that group participants grow in an area of interpersonal and communication skills in addition to developing new skills that are socially acceptable within the region of residence. Primary to the success of group therapy is to have the participants have “buy-in.”

Schwantes, Wigram, McKinney, Lipscomb, and Richards (2011) emphasize that much of this buy-in to group therapy relies on the facilitator’s ability guide the participants to selecting songs with significance to the Latino/Hispanic male adolescent, reflective of his struggles. In addition to the participants selecting relevant music, the process of rephrasing a song enables them to participate actively and to draw on other dynamics of their lived story. Again, the selection of music chronology may pose pitfalls. The facilitator must be mindful of the group
and the music selection. For example, the narcocorrido, while essentially a folk narrative, has the genuine potential to center on violent and illegal behavior that society disdains. Elligan (2004), and Vega and Lopez (2001) point to the necessity of the facilitator to relinquish his personal bias in order to recognize the needs of the client.

Research has demonstrated the extent to which music therapy can be an effective intervention when working with the Latino/Hispanic male adolescent. The benefit is real. The process is accessible.
Chapter III: PROJECT AUDIENCE AND IMPLICATION FACTORS

Introduction

As introduced in the previous chapter, the Latino/Hispanic male adolescent developmental stage can be exceptionally distressing to the Latino/Hispanic male adolescent, his family, and society as a whole (Shaffer and Gordon, 2011). The Latino/Hispanic male adolescent experiences an increased risk of developing numerous psychological symptoms during adolescence psychological developmental stage. Mental health professionals, as well as elected officials, have apportioned resources and services that provide mental health services to the Latino/Hispanic male adolescent population by implementing programs that promote early intervention. Additionally, those services are intended to help the Latino/Hispanic male adolescent develop a healthy sense of self and identity with other adolescents who face similar changes in adolescences developmental stage (Castaneda, 2004).

This project is designed to offer mental health professionals an instrument for understanding the broad-spectrum experiences of the Latino/Hispanic male adolescent who is reared in America. Further, the project addresses the challenges this population may face with his family in adolescence developmental stage. Moreover, this project intends to assist mental health professionals to empathize with the difficulties that acculturation poses for the Latino/Hispanic male adolescent in defining his identity.

As the Latino/Hispanic male adolescent transitions from childhood to adolescence and then to adulthood, psychological apprehensions arise in adolescence developmental stage. A clinician providing services to the Latino/Hispanic male adolescent must see the client more as an individual than as a stereotype, or merely, as a clinical diagnosis assigned to this particular
ethnic group. This chapter focuses on the development of the project, as well as the outline of the workshop.

**Development of Project**

The objective of this project is to develop a manual for mental health professionals as well as non-professionals who will be, or are interested in, working with the Latino/Hispanic male adolescent population. A wide-range of literature analyses in the area of music therapy, music therapy with Latino/Hispanic male adolescents, adolescent developmental stage, the Latino/Hispanic acculturation process were reviewed, including past and current psychotherapy approaches for the Latino/Hispanic male adolescent. The material in this manual was developed, researched, and compiled through a comprehensive variety of books, journal articles, and websites that specialize in mental health services to the Latino/Hispanic male adolescent.

**Intended Population**

The target population for this manual is mental health professionals, non-professionals who will be, are working, or are interested in working with the Latino/Hispanic male adolescent. This population should consist of -- but not be limited to -- marriage family therapists, social workers, school counselors, counselors, community leaders, psychologists, trainees, and interns providing services to the Latino/Hispanic male adolescent. Those who read this manual do not need to classify themselves as being experts working with the Latino/Hispanic male adolescent. Rather, the manual should be for individuals who have the passion and commitment when working with this segment of the population in attaining an authentic relationship between the client and provider.

This manual makes available introductory material on music therapy and the development of the Latino/Hispanic male adolescent reared in America. Anticipating that
professional and non-professional clinicians utilize this manual, the clinician’s ability to become more familiar with the culture and sense of how the Latino/Hispanic male adolescent perceives the world, is enhanced. This manual guides professional clinicians and non-professional helpers implement a method to guide, support, empower, and educate the Latino/Hispanic male adolescent regarding issues on the subject of adolescence developmental stage and finding his identity.

**Personal Qualifications**

This manual could serve as a resource to familiarize professional clinicians and non-professional helpers that provide services to the Latino/Hispanic male adolescent in identifying struggles that, perhaps, are distressing during adolescences developmental stage for this particular ethnic group. This manual should serve as a reference in looking at different interventions when having difficulty engaging a Latino/Hispanic male adolescent client in a therapeutic relationship. Those individuals who are sensitive to the needs of others and are willing to work with a population that has different needs than the general population are the ideal candidates to work with the potentially disenfranchised Latino/Hispanic male adolescent.

Additionally, some experience in different approaches to adolescence developmental stages and the importance of selected music and the role it plays in the culture is beneficial. A further benefit arises when the clinician has basic knowledge of current events in the country of origin of the client. The importance for the familiarity with current events is so that the clinician recognizes possible current affairs that trigger stress and anxiety that the client may be experiencing associated with the country of origin.

**Environment and Equipment**
These psycho-educational workshops comprised of 4-6 participants should take place in clinical agencies where the setting provides a safe therapeutic environment such as a reserved place away from any interruptions from other clients or staff members. Ideally, enough time should be allotted for each member of the group to participate in the session. Having a device to play and regulate the music, plus speakers – such as compact disc players, tablets, computers -- are essential. To make the experience more fulfilling, the music chronology should be highly prioritized and reflective of the participants whose taste, preference, and experience with music are similar.

**Formative Evaluation**

The Dictionary of Quotations (1989) credits the British conductor Thomas Beecham with the following quote, “The English may not like music – but they absolutely love the noise it makes.” Personally, I might choose to revise that comment to “People may not like music – but they absolutely love the noise it makes.” Music – or the noise, or simply the sound, or however else it might be defined – exerts an exceptionally personal effect on the universal, regional, cultural, and individual listener. The concept of “music to my ears” touches intangible feelings unique to the experience and life of the one to whose ears it reaches. By extension and for me personally, music represents a noteworthy part of my identity. Additionally, for purposes of this discussion, in order to connect with the music I do not have to be the composer to grasp the meaning, nor be the musician to interpret the rendition. I need solely to be the listener.

I recall a long-ago meeting with Elizabeth, an on air personality (Dj jockey) with a Spanish-speaking radio station, who professed, “Behind a great selection of music there are frozen, untold feelings and story.” Whether subliminally or consciously aware of her statement, the essence of her statement haunted me somewhat. For a period, I worked in radio production.
During this time, I became very aware of the manner with which research and analysis of listener trends, and demographics dictate scheduling and format. Beyond the commercial outcome of the station’s programming, I began to feel a simple curiosity in answer to why people prefer one song to another. The answers varied. For some it was a reminder of a special place or memory. For some it was a trigger to a tough place and time in their lives. For some it is simply a melody or lyric that touches a part of their soul at the current time. Whether the connection is subliminal or overt, the universal thread of music lies in its ability to weave life’s experience with feelings and emotions.

Very soon after entering the MFT program at CSUN, the challenge of exploring the psychological apprehensions that the Latino/Hispanic male adolescent faces while transitioning in adolescence developmental stage confronted me. Prompted by vivid recollections of my own adolescence and working from my radio station experience, the concept presented itself to me: Research the cultural and story-telling role that music plays and how it could provide a significant therapeutic gain for the Latino/Hispanic male adolescent.

Consultations with Dr. Dana Stone and Elizabeth (the on air personality with a Spanish-speaking radio station) provided essential guidance in 1) formatting the project; 2) conducting detailed and valid research; 3) and designing a significant and therapeutic modality for the target population of the Latino/Hispanic male adolescent. Interestingly, familiarity with the role music plays in the Latino/Hispanic culture, and having firsthand experience of successfully enduring Latino/Hispanic male adolescence gave a false sense of advantage in preparing for this endeavor.

The challenges inherent in a Master’s degree became quickly obvious. While studies of adolescence developmental stage are relatively abundant, studies regarding the Latino/Hispanic male adolescent are practically non-existent. Therefore, conjecture is unavoidable. Attempting
to maintain an observer or facilitator’s neutrality posed a definite challenge. As mentioned before, I endured the Latino/Hispanic male adolescent experience. However, this aspect became as much of a personal obstacle as that of a firsthand resource. It behooves any facilitator to put aside bias that could jeopardize the client benefiting from this therapeutic intervention -- including this author.

**Project Outline**

The psycho-educational sessions should last about 1.5 to 2 hours. The objective is to facilitate the Latino/Hispanic male adolescent’s ability to cope with adolescence developmental stage. Moreover, the sessions should help him to identify his identity and purpose in life. In addition, these psycho-educational sessions will assist the Latino/Hispanic male adolescent to comprehend the importance of developing his own identity.

The outline summarizes the psycho-educational sessions and the subject matter to be covered during each session.

- **Session 1:** Welcome participants. Explore what each participant knows about group therapy, music therapy and the cultural role of music in the Latino/Hispanic community.

- **Session 2:** Explain the terms that identify the Latino/Hispanic culture in the United States. Introduce adolescence developmental stage and the implications it has for the Latino/Hispanic male adolescents. Identify the participants’ music preference.

- **Session 3:** Explore songs that identify the participants’ experience of being reared in America. Additionally, identify lyrics that participants relate to as culturally significant with their experience.
- Session 4: Identify and explore songs that identify the life style they desire to have. Analyze and discuss the lyrics. Explore the extent to which specific metaphors are realistic for them. Identify possible steps for them to achieve their personal objectives.

- Session 5: Explore and analyze songs that address the status of current interpersonal, familial, and societal relationships. This may include economic and political apprehensions.

- Session 6: Create a chronology of the life experience and the songs that have an impact on their lives. Evaluate the psycho-education sessions; provide feedback and closing words for completion of program.

Although this manual takes into consideration a comprehensive litany of factors -- the personal attributes of the professional clinicians and the non-professional helpers; the essence of music; the elements of environment, the effect with which past and present personal experiences dictate the Latino/Hispanic male adolescent’s apprehensions and goals – the proposed effectiveness remains to be realized.
Chapter IV: Conclusion

Summary of Project

The development of this music therapy manual, to enhance the Latino/Hispanic male adolescent’s mental development and personal identity, exists as the objective. When the Latino/Hispanic male adolescent transitions from childhood to adolescence and to adulthood, he often struggles in expressing his feelings and developing his individuality. The six sessions of this music therapy modality provide a self-awareness guide for the Latino/Hispanic male adolescent in addressing the necessary skills to find his identity and purpose in life, as well as to establish life-coping skills. The essential purpose of this manual is such that the Latino/Hispanic male adolescent will learn how to identify his feelings and express himself in healthy ways without jeopardizing his integrity as a male. The Latino/Hispanic male adolescent will be able to identify music that speaks to his experience.

Recommendations for Implementation

The individual(s) facilitating this group could be a counselor, Marriage Family Therapist (licensed, intern, or trainee), or any professional clinician or non-professional helper that is interested in working with the Latino/Hispanic male adolescent population. The environment for this group should be a counseling center, a therapist’s office, or a place where the Latino/Hispanic male adolescent feels safe. If possible, the room should easily accommodate 4-6 participants with comfortable chairs and a table. Writing implements, paper, a white board, and dry erase markers should be available in addition to a device that allows the facilitator to play and regulate the music, plus speakers – such as compact disc players, tablets, and computers.

The Latino/Hispanic male adolescent’s individual success relies on his voluntary commitment to authentic participation in the group process; his presence must be by his choice.
Participants could be recruited from school or community counseling services that have identified Latino/Hispanic male adolescents who appear to be experiencing difficulty transitioning to adolescence. Here, the imperative is the participants’ group buy-in.

**Recommendations for Future Research**

Subsequently, after analyzing the literature and studies on this topic, it is clear that the Latino/Hispanic male adolescent is likely to experience difficulty expressing his feelings, finding his identity, and coping with struggles unique to his population not solely his age. Future research could be directed to exploring Latino/Hispanic male adolescent issues in this developmental stage. As well, this research could address the impact this developmental stage has on the Latino/Hispanic male adolescent when it comes to developing his identity. It would also be useful to implement a survey before the group begins and after the group ends, to determine the effectiveness and benefits of a music therapy group for Latino/Hispanic male adolescent. Future research focusing specifically on the mental health needs of Latino/Hispanic male adolescents as well as exploring other interventions, would also help mental health professionals to understand better how to serve this unique and fast growing subset of the United States population in the future.

**Conclusion**

In extensive research, many factors contribute to and influence the male adolescent’s development and identity. Among these factors are independence, autonomy, identity, belongingness, and group affiliation (Erikson, 1994; Ojeda, 2005; Shaffer & Gordon, 2005; Skinner, 1971). Adolescence is a developmental stage when the male adolescent becomes autonomous, independent, and seeks personal identity in accordance with familial, societal and peer expectations (Erikson, 1974; Shaffer & Gordon, 2005). However, this period -- this
adolescence developmental stage -- poses obstacles that are inherently unique for the Latino/Hispanic male adolescent.

The Latino/Hispanic male adolescent searches to find his personal identity and group affiliation within the scope of the American culture. The difficulty in finding his personal identity arises because of the varied nature of American culture, which includes multiple cultures: dominant culture, culture of origin, and emerging culture. Consequently, for the Latino/Hispanic male adolescent, the adolescence developmental stage takes on a somewhat insidious time -- a non-specific bombardment of social expectations and developmental milestones that differ from his culture of origin (Crawford, 2013).

Circumstances as they are – a rapidly growing minority subject to societal obstacles; dwindling resources staffed with limited culturally-sensitive counselor/clinicians -- group music therapy offers a method for effectively and comprehensively working with the Latino/Hispanic male adolescent (Castaneda, 1994; Gonzalez, 2011; Gold, Wigram, & Voracek, 2007; Ojeda, 2005). Group music therapy allows the Latino/Hispanic male adolescent individually to find his identity while having a meaningful discussion in the group setting about the issues that are of concern during adolescences developmental stage. Further, because of the emerging similarities that become apparent while participating in the group experience, the individuals collectively become a cohesive group in developing their identities.

Without question, music therapy is an effective intervention. However, its further effectiveness and success relies upon allowing the participants to select the music relevant to their experience, giving additional significance to their experience (Elligan, 2004). When the participants engage in the music selection process, they feel empowered. The ability to choose and contribute to their therapy therefore enhances the ultimate outcome. Music therapy
intervention in a group setting guides the Latino/Hispanic male adolescent to increase his knowledge about his culture, to manage the acculturation process, and to learn new skills to cope with life’s transitions.
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THE LATINO/HISPANIC MALE ADOLESCENT

IDENTITY: FINDING AND DEVELOPING HIS IDENTITY

THROUGH MUSIC THERAPY

Created by Santos Lopez
Introduction to the Manual

This manual was created to help the Latino/Hispanic male adolescents, within the group setting, to navigate through the adolescent developmental stage, as well as to help him develop an identity based on who he wants to become. The music group experience will help the Latino/Hispanic male adolescent expresses himself through the sharing and exploring of music that is relevant to his life and experience.

This manual has been designed for mental health professionals and non-professionals working with Latino/Hispanic male adolescents. The target population includes, but it is not limited to, marriage family therapists, social workers, counselors, non-professional helpers, and community members that work with the Latino/Hispanic male adolescent population. This may also include those who are in the process of obtaining their licenses, as well as those who are licensed to practice psychotherapy. Additionally, this manual has been designed to provide guidance and direction for professionals who lack experience working with the Latino/Hispanic male adolescent. This manual offers a relevant therapy modality for the inexperienced mental health professional and non-professional to connect better with the Latino/Hispanic male adolescent.

This manual is designed for those professionals and non-professionals that are working or intend to work with the Latino/Hispanic male adolescent population and, maybe, perhaps even their families. This provides the facilitator with a sense of how the family system interacts in a culture that has different ideals and values. One important fundamental aspect about this manual and the intention of how it was created is for the provider to have the spirit and motivation to work with the Latino/Hispanic male adolescent.
Readers of this manual do not need to be experienced in working with the Latino/Hispanic community; however, knowledge regarding adolescence developmental stage is essential. Equally important is an understanding of the struggles that the male adolescent faces in the adolescent developmental stage. Furthermore, the mental health professionals and non-professionals must demonstrate rapport, understanding, empathy, sensitivity, and above all, remain neutral regarding the image and lifestyle that the participant projects.

Because the Latino/Hispanic male adolescent is part of the fastest growing minority group in America (Census-2010), you, the reader, may have already encountered him. Regardless of whether or not a clinician has had personal contact with the Latino/Hispanic male adolescent, this manual addresses the Latino/Hispanic male adolescent’s apprehensions and offers specific interventions.

This manual makes available important information regarding the Latino/Hispanic male adolescent development and the interventions that could be of help in supporting the Latino/Hispanic male adolescent in search of his identity and developing a sense of self. The difficulties of working with this particular population derive from the participant’s challenges in coping with the status of not being a child and not being an adult. At the same time, I believe that if those clinicians who render services to the Latino/Hispanic male adolescent establish a healthy relationship, the experience can be gratifying.

Adolescence Developmental Stage

Exploring Erickson’s (1963) developmental stage for male adolescents, as well Shaffer and Gordon (2011,) and the struggles he faces -- in developing a coherent sense of self, who he wants to become, and exploring his origins -- can become complicated inasmuch as he has to conform to at least two different sets of cultural expectations. The number of sets of cultural
expectations may increase depending on demographic location. The Adolescent developmental stage can represent for many Latino/Hispanic male adolescent a sense of disconnect from his family of origin, as well as from his community and culture. The Adolescent developmental stage is a crucial stage where the male adolescent is at the center of developing the person he is to become.

**Development of Project**

A wide-range of literature analyses in the area of music therapy, music therapy with Latino/Hispanic male adolescents, adolescences developmental stage, the Latino/Hispanic acculturation process were reviewed, including past and current psychotherapy approaches for the Latino/Hispanic male adolescent. The material in this manual was developed, researched, and compiled through a comprehensive variety of books, journal articles, and websites that specialize in mental health services for the Latino/Hispanic male adolescent.

**Personal Qualifications**

Those mental health providers whether professional or not professional who are sensitive to the needs of others and are willing to work with a population that has different needs than the general population are the ideal candidates to work with the potentially disenfranchised Latino/Hispanic male adolescent population. Additionally, some experience in different approaches to adolescence developmental stages and the importance of selected music and the role it plays in the culture is beneficial. A further benefit arises when the clinician has basic knowledge of current events in the country of origin of the client. The importance for the familiarity with current events is so that the clinician recognizes possible current affairs that trigger stress and anxiety that the client may be experiencing associated with the country of origin.
Recruiting Participants

This project is suggested for use in a group accommodated six to eight participants, although it could also be applied individually. This a time limited group so it will be to the best interest of the group members to have it as a closed group after the first session; no new participants should be allowed in the group. The participants (Latino/Hispanic male adolescents) must be prepared to explore their identity.

Another way to recruit participants is by obtaining referrals from various referral sources such as school teachers, counselors, and principals. Furthermore, other health professionals, group clinics, and churches may be a way to recruit participants. It will be essential for the facilitator to develop relationships with the local schools personal where the group is going to take place so the facilitator can take the time to explain to school personal the objectives of the group and if they want to recommend students that may perhaps benefit from music therapy.

Another way to recruit members is to get involved with key community organizations that provide services to the Latino/Hispanic community. Allow time to make public talks during events or in churches where the Latino community gathers. Another way to recruit the Latino/Hispanic male adolescent and to create connection with the family is by going to supermarkets or swap meets to distribute literature both in English and Spanish about the group and music therapy.

Lastly, another approach in recruiting the Latino/Hispanic male adolescents is by distributing announcements to community mental health agencies and to professionals such as psychologists, psychiatrists, social workers, counselors, and physicians (pediatricians, family practitioners, and specialists in adolescent medicine and/or mental health). Placing
advertisements in the local newspaper and on the radio and television, in Spanish is useful so the parents of the participants can encourage their male adolescent to participate in the group.

**Environment and Equipment**

These psycho-educational workshops comprised of 6-8 participants should take place in a clinical agency where the setting provides a safe therapeutic environment away from any interruptions from other clients or staff members. It will be more beneficial if the accommodation is possible to have the participants in comfortable seats in which the environment feels like home. Ideally, enough time should be allotted for each member of the group to participate in the session. Having a device to play and regulate the music, plus speakers – such as compact disc players, tablets, computers -- are essential. To make the experience more fulfilling, the music chronology should be highly prioritized and reflective of the participants whose taste, preference, and experience with music are similar.

The following pages feature: 1) a brief introduction of adolescent developmental stage; 2) Privacy Statement; 3) Informed Consent forms; 3) Mandated Reporting information sheet; 4) Terminology handouts; 5) Session Worksheets; and 6) Session Worksheet Keys with Facilitator Prompts.

Some materials can be furnished to the participants for clarification regarding the apprehensions that occur in the adolescent developmental stage. These handouts are to be read on the participant’s own time, outside of the group setting. The facilitator should disclose that these materials serve for educational purposes only and do not substitute the experience of an expert on the area under discussion.
Session 1: Agenda for Facilitator

- Welcome participants

- Forms: Facilitator uses one of the following

  1. Remind participants of previously submitted forms pertinent to individual agency
     - Privacy Issues, Limits of Confidentiality, and Mandated Reporting. (See page 23)
     - Informed Consent forms.
     - Recommended Guidelines for Group Behavior, Participation, and Expectations (See page 24)

     OR

  2. Distribute Music Therapy information packet (See page 23-24, 26-27) comprised of:
     - Privacy Issues, Limits of Confidentiality, and Mandated Reporting.
     - Informed Consent forms.
     - Recommended Guidelines for Group Behavior, Participation, and Expectations (See page 24)
     - Establish dates and times for therapy sessions

- Introduce facilitator
  - Give background and experience.

Explore participants’ perception about therapy, music therapy, and group therapy:

*Have you been in therapy in the past?*

*How was that experience for you?*

*What comes to mind when you heard music/group therapy?*

- Participants individually introduce themselves and share something unique about them.

- Survey question posed to participants: *What do you, as a group and/or individual, expect to get out of the group sessions?*

- Distribute/Complete/Discuss 1.1 Worksheet

  - Recap: Allow/Encourage participants to discuss questions regarding group process, group dynamics, positives, negatives, etc.
1.1 Worksheet

1. Define or explain what the word “therapy” means to you.
______________________________________________________________________________
______________________________________________________________________________

2. Aside from the obvious answer, in what ways might group therapy differ from individual therapy?
______________________________________________________________________________
______________________________________________________________________________

3. Define or explain what “music therapy” means to you?
______________________________________________________________________________
______________________________________________________________________________

4. What role does music play in your life?
______________________________________________________________________________
______________________________________________________________________________

5. What role does music play in your family?
______________________________________________________________________________
______________________________________________________________________________

6. Generally speaking, or more specifically, what do you see as the role of music in the Latino/Hispanic community.
______________________________________________________________________________
______________________________________________________________________________

7. In what ways does music shape and reflect your identity?
______________________________________________________________________________
______________________________________________________________________________
1.1 Worksheet Key with Facilitator Prompts

1. Define or explain what the word “therapy” means to you.
   - Is therapy limited to mental/physical injury/illness?
   - What does therapy entail?
   - How much time does therapy require?
   - What is your personal role in therapy? Physical? Behavioral?

2. Aside from the obvious answer, in what ways might group therapy differ from individual therapy?
   - This might include the dynamics as well as the input.
   - Identify/Connect with people of similar experience.

3. Define or explain what music therapy means to you?
   - What do you think music therapy might mean?
   - Does music need to be self-composed or can it be from other sources?
   - If I do not compose my own story, can music therapy still work for me?

4. What role does music play in your life?
   - At which times do you usually hear music?
   - When do you listen to music?
   - What prompts you to listen to music? Family fights? School? Romance? ETC.

5. What role does music play in your family?
   - Does the genre vary depending on the source (kitchen, garage, whose car, etc.)
   - How does the music selection depend on the occasion (birthdays, barbeques, and family gatherings)?

6. Generally speaking, or more specifically, what do you see as the role of music in the Latino/Hispanic community.
   - What are the characteristic genres of music reflective of your culture (instruments, format, etc.)
   - Are there identifying markers (regional, religious, geopolitical)?

7. In what ways does music shape and reflect your identity?
   - How has music varied since you were an infant?
   - Is the music to which you listen different from that of your parents, siblings, peers, etc.? Explain how.
Session 2: Agenda for Facilitator Who are you? / Who am I? Welcome participants. Facilitator reminds participants of privacy issues, limits of confidentiality, and mandated reporting as discussed in Session 1.
Facilitator will provide a brief overview of today’s session: Who are you? /Who am I?
  ▪ See Glossary pages 28-30 words that describe the Latino/Hispanic male adolescent. See page 25 what is adolescent developmental stage.

  ▪ Facilitator directs participants to complete 2.1 Handout
  ▪ Facilitator guides participants to share/discuss responses to 2.1 Worksheet See 2.1 Worksheet Key with Facilitator Prompts
  ▪ Facilitator directs participants to complete 2.2 Worksheet
  ▪ Facilitator guides participants to share/discuss responses to 2.2 Worksheet See 2.2 Worksheet Key with Facilitator Prompts
  ▪ Facilitator directs participants complete 2.3 Worksheet
  ▪ Facilitator guides participants to share/discuss responses to 2.3 Worksheet See 2.3 Worksheet Key with Facilitator Prompts
  ▪ Facilitator directs participants to complete 2.4 Worksheet
  ▪ Facilitator guides participants to share/discuss responses to 2.4 Worksheet See 2.4 Worksheet Key with Facilitator Prompts
  ▪ Recap: Facilitator allows/encourages participants to discuss questions regarding group process, group dynamics, positives, negatives, etc.:
    ▪ Suggested Prompts: Give examples of how well the process worked/did not work for you? What new things did you discover about yourself?
2.1 Worksheet

1. List 10 words to describe yourself.
   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

2. What does it mean to be a Latino/Hispanic male adolescent being reared in America?
   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

3. What is your cultural identity? Explain
   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

   _________________________________________________________________
   _________________________________________________________________
   _________________________________________________________________

5. How long have you been living in the United States?
   □ Born in United States
   □ Arrived at age _____
   □ Has your time in the United States been interrupted with periods of living outside of the United States? If so, explain briefly.
   _________________________________________________________________

6. What role does your culture play in developing your identity?
   _________________________________________________________________
   _________________________________________________________________
2.1 Worksheet Key with Facilitator Prompts


3. From which country did you come and/or what is your parents’ country of origin? *Open response.*

4. How long have you been living in the United States? *Family situation, financial reasons, education, etc.*
   - [ ] Born in United States
   - [ ] Arrived at age _____
   - [ ] Has your time in the United States been interrupted with periods of living outside of the United States? If so, explain briefly.

2.2 Worksheet

1. What does Chicano mean?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

2. What does Pocho mean?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

3. What does Hispanic mean?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

4. What does Latino mean?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

5. What does it mean to you to be “American”?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

6. What does it mean, or not mean, to you to belong to your parents’ culture? Explain.
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

7. Describe the universal characteristics of what it means to be a male adolescent?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

8. What does it mean to be a Latino/Hispanic male adolescent?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
2.2 Worksheet Key with Facilitator Prompts

1. What does Chicano mean? A term used to designate a person of Mexican descent living in the United States on a relatively permanent basis, regardless of place of birth or citizenship status.

2. What does Pocho mean?
   1) means Americanized Mexican, or Mexican who has lost their culture. (Which largely refers to losing the Spanish language?).
   2) Someone who is Latino, but does not know a word of Spanish.
   3) People of Mexico degrading slur for Mexican-American.
   4) Supposedly a “Hispanic” who is a traitor to his “Spanish” roots.

3. What does Hispanic mean? A term used by the United States Census to trail growth of the population that identify with this group. The Hispanic heritage comes from Spanish speaking cultures. Their ancestral roots are traced back to those groups that identify themselves as being part of the Hispanic/Latino culture.

4. What does Latino mean? A common word that is use for the purpose of identifying a group of people whose culture is shared by several ethnic groups in the United States—Mexicans, Puerto Ricans, and Cubans as well as other people that come from countries where they speak Spanish such as Central America, South America and Dominican Republic.


6. What does it mean, or not mean, to you to belong to your parents’ culture? Explain. Social acceptance or rejection.

7. Describe the universal characteristics of what it means to be a male adolescent? Individuals in the age range of 10-19 years old.

8. What does it mean to be a Latino/Hispanic male adolescent? Open, personal responses.
2.3 Worksheet

1. What are your current struggles as a Latino/Hispanic male adolescent?
   __________________________________________________
   __________________________________________________
   __________________________________________________

2. List three things or aspects that you would like to change in your life.
   __________________________________________________
   __________________________________________________
   __________________________________________________

3. Describe your relationship with your family and peers.
   __________________________________________________
   __________________________________________________
   __________________________________________________

4. In what ways do you think being a Latino/Hispanic male adolescent influences your struggles?
   __________________________________________________
   __________________________________________________
   __________________________________________________

5. Who forms your support system?
   __________________________________________________
   __________________________________________________
   __________________________________________________

6. With whom do you identify?
   __________________________________________________
   __________________________________________________
   __________________________________________________

7. With whom do you wish to identify?
   __________________________________________________
   __________________________________________________
2.3 Worksheet Key with Facilitator Prompts


2. List three things or aspects that you would like to change in your life. *Negative relationships with family, peers, teachers, etc.* *SES factors*. *Security*. *Stability*. 
   *Have participants prioritize their responses, Number 1 being the most important.*


6. With whom do you identify? *Someone you know*. *Someone you do not know, such as sports figure, recording star, graffiti artist*.

7. With whom do you wish to identify? *Known to you or celebrity*?
2.4 Worksheet

1. What type of music do you like?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

2. With what music do you identify and why?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

3. What is your favorite song? Explain.
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

4. Name a song that identifies you or your personality. Explain.
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

5. How do you feel music influences your identity and/or lifestyle?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
2.4 Worksheet Key with Facilitator Prompts


3. What is your favorite song? Explain. *Open responses to title. Explanation: lyrics, music, rhythm, message, etc.* *What feelings are evoked by this/your particular song?*


5. How do you feel music influences your identity and/or life style? *Is the song (music and/or lyrics) a reflection or a guide/goal?*
Session 3: *Agenda How to do you define yourself?*

- Welcome participants.
- Remind participants of privacy issues, limits of confidentiality, and mandated reporting as discussed in Session 1.
- Facilitator continues discussion from previous activity of what it means to be Latino/Hispanic male adolescent in America.
- Facilitator plays music selection(s): 1) Los Tigres del Norte Somos más Americanos; 2) La Jaula de Oro; and 3) Mis dos patrias
- Facilitator directs participants to identify and/or re-write something in the lyrics with which they identify.
  - Suggested Prompt(s): *In what way(s) does the song(s) make the participants remember a time in their lives such as holiday, family reunion, or other significant event? Which of your senses does the song trigger, like the scent of tamales at grandmother’s house at Christmas? Whom do you envision? What are they doing? Does the song evoke a positive or negative memory?*
- Facilitator directs participants to share/survey their responses and reactions.
- Facilitator allows participants to ask questions regarding:
  - The group process
  - The selection of songs
  - Participants react to others’ responses
- Facilitator surveys participants for suggestions for next group’s meeting
- Recap: Facilitator allows/encourages participants to discuss questions regarding group process, group dynamics, positives, negatives, etc.
  - Suggested Prompts: *Give examples of how well the process worked/did not work for you? What new things did you discover about yourself?*
Session 4: Agenda for Facilitator Enabling Participants to Self-Facilitate

- Facilitator welcomes participants

- Facilitator reminds participants of privacy issues, limits of confidentiality, and mandated reporting as discussed in Session 1.

- Facilitator plays music selection(s) determined in prior session.

- Facilitator directs participants to identify and/or re-write something in the lyrics with which they identify.
  - Suggested Prompt(s): *In what way(s) does the song(s) make the participants remember a time in their lives such as holiday, family reunion, or other significant event? Which of your senses does the song trigger, like the scent of tamales at grandmother’s house at Christmas? Whom do you envision? What are they doing? Does the song evoke a positive or negative memory?*

- Facilitator directs participants to share/survey their responses and reactions.

- Facilitator encourages participants to explore the extent to which specific metaphors are realistic for them.
  - Suggested Prompt(s): *A metaphor is a comparison between dissimilar objects/things. For example, in the corrido La jaula de oro, played in Session 3, the lyrics talk about “the cage of gold.” From your perspective, how might this compare with life in America?*

- Facilitator allows participants to ask questions regarding:
  - The group process
  - The selection of songs
  - Participants react to others’ responses

- Facilitator surveys participants for suggestions for next group’s meeting

- Recap: Facilitator allows/encourages participants to discuss questions regarding group process, group dynamics, positives, negatives, etc.
  - Suggested Prompts: *Give examples of how well the process worked/did not work for you? What new things did you discover about yourself?*
Session 5: Agenda Further Enabling Participants to Self-Facilitate

- Facilitator welcomes participants
- Facilitator reminds participants of privacy issues, limits of confidentiality, and mandated reporting as discussed in Session 1
- Facilitator plays music selection(s) determined in prior session.
- Facilitator directs participants to identify and/or re-write something in the lyrics with which they identify.
  - Suggested Prompt(s): In what way(s) does the song(s) make the participants remember a time in their lives such as holiday, family reunion, or other significant event? Which of your senses does the song trigger, like the scent of tamales at grandmother’s house at Christmas? Whom do you envision? What are they doing? Does the song evoke a positive or negative memory?
- Facilitator directs participants to share/survey their responses and reactions.
- Facilitator encourages participants to explore the extent to which specific metaphors are realistic for them.
  - Suggested Prompt(s): A metaphor is a comparison between dissimilar objects/things. For example, in the corrido La jaula de oro, played in Session 3, the lyrics talk about “the cage of gold.” From your perspective, how might this compare with life in America?
- Facilitator guides the participants to address the status of current interpersonal, familial, and societal relationships, etc.
  - Suggested Prompt(s): In what ways do any or all of the today’s songs reflect to your life? How are the lyrics relevant to your experiences? How might you expand on the lyrics? What is the likelihood that you listen to this song again/repeatedly? If you have heard this song before, has the meaning or relevance changed for you as you matured or your circumstance changed?
- Facilitator allows participants to ask questions regarding:
  - The group process
  - The selection of songs
  - Participants react to others’ responses
- Recap: Facilitator allows/encourages participants to discuss questions regarding group process, group dynamics, positives, negatives, etc.
  - Suggested Prompts: Give examples of how well the process worked/did not work for you? What new things did you discover about yourself?
- For Session 6, facilitator assigns participants to create a music chronology of the life experience and the songs that have an impact on their lives.
Session 6: Agenda for Facilitator Taking it with you when you leave.

- Facilitator welcomes participants
- Facilitator reminds participants of privacy issues, limits of confidentiality, and mandated reporting as discussed in Session 1
- Facilitator has participants share their music chronology with their peers.
  - Suggested Prompt(s): In what way(s) does the song(s) make the participants remember a time in their lives such as holiday, family reunion, or other significant event? Which of your senses does the song trigger, like the scent of tamales at grandmother’s house at Christmas? Whom do you envision? What are they doing? Does the song evoke a positive or negative memory?
- Facilitator directs participants to share/survey their responses and reactions.
- Facilitator guides the participants to address the status of current interpersonal, familial, and societal relationships, etc.
  - Suggested Prompt(s): In what ways do any or all of the today’s songs reflect to your life? How are the lyrics relevant to your experiences? How might you expand on the lyrics? What is the likelihood that you listen to this song again/repeatedly? If you have heard this song before, has the meaning or relevance changed for you as you matured or your circumstance changed?
- Recap: Facilitator allows/encourages/guides the group’s discussion regarding their experience with music therapy.
  - Suggested Prompts: What were the pros? The cons? Would you recommend music therapy to a friend? Why? Why not? How would you benefit more from the process? How will you make the process work for you? On your own, what is the possibility that you will apply the music therapy skills from this group without the group? Other feedback?
Confidentiality and mandated reporting

Information regarding confidentiality and mandated reporting will be reviewed during the first session as well as explained in detail. Moreover, in the subsequent sessions the facilitator should remind participants at the beginning of each group session the limits of confidentiality and mandated reporting.

The limits of confidentiality establish that any information that is shared is to be kept confidential and that no information will be revealed to third parties without the participants’ permission. The exception, or limits, of confidentiality include information from the participant that involves disclosure of self-harm, harm to others, or abuse. It should be emphasized that, under mandated reporting, revealing of this type of information will not be protected and facilitator has the legal obligation to report the information to the appropriate authorities in order to assure their safety and those who are at danger.

No information about your participation will be released to anyone without your written authorization. Except under the following conditions:

- As soon as there is risk of imminent harm to another person during or outside group, the facilitator reserves the right to take reasonable action to protect his, yours, and others life.

- When a court of law orders a facilitator to release information, the facilitator is bound by law to comply with such an order.

If the facilitator is suspicious to believe that a child, elderly, or disabled person is at risk of being physically, emotionally, or sexually abused, then the facilitator is mandated by law to file and report such abuse to the proper authorities for them to do the proper investigation and to ensure the safety of those involve.
Basic rules to participate in Music Therapy group that need to be follow:

1. **ALLOW EACH PARTICIPANT TO HAVE EQUAL TIME.** To get the most from the group, each participant should be granted the opportunity to share his ideas, ask questions, and converse about any problems he has regarding the topic being covered in-group or pertaining to adolescence developmental stage.

2. **PERSONAL THINGS WE TALK ABOUT IN GROUP ARE NOT TO BE SHARED OUTSIDE THIS GROUP.** Every participant is held accountable to maintain confidentiality. Every participant is expected to honor the confidentiality rule by not discussing personal material from group sessions with people who are not part of the group. Of course, there is always the possibility that someone will violate this rule; if any of you have concerns about confidentiality, please feel free to talk to the facilitator.

3. **OFFER SUPPORT AND POSITIVE FEEDBACK.** Your comments and feedback should be: **CONSTRUCTIVE.** Avoid criticism; “zapping” and sarcasm is not allowed in group. Focus on the positive aspects of what others are doing or saying, and build on that with praise and approval. Show the other members of the group that you care about them by being thoughtful and respectful. Do not force others to do something they do not want to do.

4. **ATTENDANCE IS VERY IMPORTANT.** In order to make this experience successful and rewarding is important for everyone to attend each session and to be on time.

Remember -- we all have something to contribute, so let’s try to help one another. Every opinion and perspective is valuable and important to make the group experience enriching and meaningful. This cannot be possible without your commitment and participation.
What is adolescent developmental stage? Information Sheet

Adolescence is a developmental stage of growth that occurs during the ages of 13-18 and/or 10-18 years (Census, 2012; Crawford, 2013).

Population

- 16.7% of the American population is in the range of adolescence, which is approximately forty-two million adolescents according to the United States Census Bureau (2012).
- Of those 42 forty-two million adolescents, 51.2 percent are male adolescents (Census-2012).
- 20.7 percent of the total adolescent population of America identifies themselves as being Latino/Hispanic.
- 20.7 percent Latino/Hispanic male adolescents translates to about 8.5 million adolescents
  - Of that figure, 4.4 million or 10.7 percent of the total population identify as being a Latino/Hispanic male adolescent (U.S. Census-2012).

During adolescence developmental stage, many rites of passages occur. No one is exempt from this stage of life. The adaptation of the stages of growth and developing a personal identity varies. For some adolescents the process is relatively smooth; for others it is more tumultuous.

The standard of living and environmental factors are key in the development of identity and self during adolescence developmental stage. Two additional factors include acceptance and belongingness, which pose major issues to the male adolescent. For the Latino/Hispanic male adolescent, adolescence developmental stage becomes more complex since he has to conform to two different cultural groups including subgroups.
What is Music Therapy? Information Sheet

Music is an art form that evokes feelings through the content of the music. Melody, as a metaphor, expresses inexpressible feelings. Lyrics, again as a metaphor, connect and project with an individual’s feelings. Continually listening to a particular song, for example Song A, connects between the listener and Song A. Whether or not your connection to Song A derives from the lyrics or the melody is irrelevant. Still, it behooves the therapist to recognize “a” connection, if not “the” connection. Furthermore, the extent, or the connection, depends on the music selection and the listener’s music preference. In order for music therapy sessions, either individual or group, to be more effective the participant(s) need to select the music -- not the facilitator. The connection of a song’s melody and lyrics unites the listener to feelings that, otherwise, may not be identified (Araujo Yong, 2011). At same time, as a Latino/Hispanic male adolescent starts developing his identity through the lyrics and versus of a melody he may perhaps uncover the meaning of his life of being reared in a culture that has many contradictions compare to the culture of origin.

Music will assist the listener to relate to inner emotions and feelings without actually having to express them. The singer and musician’s rendition links directly to a common, yet unspecified, feeling and experience. The song readily recounts experience. A song serves as a medium that allows the listener to touch authentic emotions. The listener can express himself and gain self-awareness of the process that he is going through in this specific stage of his life, which in adolescence developmental stage can have some apprehensions in their well-being (Erikson 1974, Shaffer and Gordon 2011).

Many male adolescents struggle during adolescence. Additionally, they have difficulty developing a coherent sense of an authentic persona (Castaneda, 1994; Erikson, 1974). In more than fifty countries, a wide range of medical conditions, as well as psychological apprehensions,
improve when music is integrated into treatment (Grocke, Bloch, & Castle, 2008). Music intervention, when incorporated into therapy sessions, effectively helps individuals experiencing stressful moments (Grocke, Bloch, & Castle, 2008). “Music provides aesthetic pleasure that enhances the meaning and quality of life, offers a creative outlet that transcends words, promotes the spirit, and is a source of hope” (Grocke, Bloch, & Castle, 2008, p. 442). Research indicates that music has been an effective intervention in allowing male adolescents to explore alternative ways to express themselves and define their identity (Elligan, 2004; Gonzalez, 2011; Grocke, Bloch, & Castle, 2008). Research validates that music helps modify behaviors when the male adolescent finds the music relevant to his experience (Elligan, 2004; Ojeda, 2005).
Glossary

Adolescent: Individuals in the age range of 10-19 years old (Census Bureau, 2010). Note:
Adolescence is also considered in the age range 13-18 years old (Crawford, 2013)

Chicano: A term used to designate a person of Mexican descent living in the United States on a relatively permanent basis, regardless of place of birth or citizenship status (Mirande, 1985, p. 241)

Corrido: A folk ballad elaborating the act(s) of a hero. Before modern media, it served as a narration of a political situation, a method of story-telling, or a way to relate contemporary events. (Manriquez, 2011; Schawantes, Wingram, McKinney, Lipscomb, and Richards, 2011)

Cultural marker: That facet of society which differentiates one culture from another (Crawford, 2013).

Hispanic: A term used by the United States Census to trail growth of the population that identify with this group. The Hispanic heritage comes from Spanish speaking cultures. Their ancestral roots are traced back to those groups that identify themselves as being part of the Hispanic/Latino culture (Census Bureau, 2010).

Latino: A common word that is use for the purpose of identifying a group of people whose culture is shared by several ethnic groups in the United States—Mexicans, Puerto Ricans, and Cubans as well as other people that come from countries where they speak Spanish such as Central America, South America and Dominican Republic (Census Bureau, 2010).

Lyric analysis: The word analysis suggests an official or academic scrutiny of the text. Lyric analysis is a process that is likely to take place on cerebral, rather than an emotional or interpersonal, level (Gardstrom & Hiller, 2010 p.147)
Lyric discussion: The discussion of the words of a song without much (if any) attention to the music that undergirds the text (Gardstrom & Hiller, 2010 p. 147)

Metaphor: A figure of language in a word or phrase figuratively denoting one kind of object to show or suggest that they have a similar meaning (n.d. Merriam-Webster.com)

Mexican-American: Middle class respectability and higher level of identification and integration into American society (Mirande, 1985, p. 241)

Music chronology: A process that allows the client to create their narrative through music. The music that is relevant to the client’s relationships and life story will trigger their feeling and they will be able to identify those feelings that have been oppressed and the dreams would come alive as they get connected to their authentic self (Duffey, 2005; Duffey & Haberstroh, 2011)

Music discussion: A broad expression that entails listening to as well as discussing any type of music (Gardstrom & Hiller, 2010 p. 147).

Narcocorrido: Mexican music that has evolved from the Norteño corrido, which is a folk narrating a story. This type of music is heard on both sides of the border of America and Mexico. This music glamorizes the drug culture but still contains elements of resistance when analyzed in the larger of anti-Mexican sentiment in the U.S. (Manriquez, 2011, p. 137).

Pocho: 1) means Americanized Mexican, or Mexican who has lost their culture. (Which largely refers to losing the Spanish language?) (Urban Dictionary, 2010).

2) Someone who is Latino, but does not know a word of Spanish (Urban Dictionary, 2003)

3) People of Mexico degrading slur for Mexican-American. (Urban Dictionary, 2004)

4) Supposedly a “Hispanic” who is a traitor to his “Spanish” roots. (Urban Dictionary, 2009)
**Song discussion:** The discussion in which the client and therapist listen to a song together to process the meaning and relevance of the song to the client’s experience (Bruscia, 1998; Gardstrom & Hiller, 2010 p. 147)
Additional Resources

American Music Therapy Association
http://www.musictherapy.org/

Billboard
www.billboard.com/charts/regional-mexican-songs

Centers for Disease Control and Prevention
http://www.cdc.gov/minorityhealth/populations/REMP/hispanic.html

His/Her Name Is Today
http://www.coedu.usf.edu/zalaquett/hoy/culture.html

Musica.com (Song Lyrics)
http://www.musica.com/

Radio Notas
http://radionotas.com/

Sonico Musica
http://www.sonicomusica.com/musica-de/lo-mas-nuevo-de-la-musica-mexicana/

Voices Resources
https://voices.no/community/?q=country/monthspain_march2004
References


http://www.voices.no/?q=country/monthmexico_august2003


University of Notre Dame Press.


