

RESEARCH | PEER REVIEWED

“The Popular Organizaton Heals”: Community Music Therapy for the Collective Rethinking of Masculinity

Gonzalo Ureta-Fredes ¹, Andrés Salgado-Vasco ^{1*}

¹ Community Music Therapy Hotbed (Semillero de Musicoterapia Comunitaria), Master of Music Therapy Program, National University of Colombia (Universidad Nacional de Colombia), Colombia

* afsalgadov@unal.edu.co

Received 19 November 2024; Accepted 6 October 2025; Published 3 March 2026

Editor: Tim Honig

Reviewers: Melody Schwantes, Jill Halstead, Braedyn Inmon

Abstract

This research was conducted in Santiago, Chile, between March 2022 and June 2023, with a group of eight men aged 35 to 50, who were members of a popular social organization focused on public health who denounce the current crisis and advocate for equitable public health services. Existing literature demonstrated music’s capacity to support emotional expression and challenge hegemonic masculinity. However, research integrating these perspectives within a community music therapy framework remains scarce, particularly in popular social organizational contexts. The purpose of the current study was to collectively rethink masculinity through processes of emotional expression. Using a qualitative methodology grounded in action research, the study employed ethnographic tools, grounded theory analysis, participant observation, semi-structured interviews, and data triangulation. The study occurred over the course of 15 months with 26 sessions, utilizing all four core music therapy experiences (i.e., improvisation, recreation, composition, and receptive listening; Bruscia, 2014). There were five phases to the study: (1) preparation, (2) community work, (3) implementation, (4) closure, and (5) follow-up. The current researchers highlighted the creation of a collective space for reflecting on the construction of masculinity, emotional awareness, and expression. Additionally, the process created opportunities to share experiences with other organizations and to develop a masculinity-focused workshop. The community music therapy approach facilitated the appropriation and deconstruction of masculinity through emotional expression and collective reflection.

Keywords: *community music therapy; men; masculinities; emotional expression; social organizations*

VOICES: A WORLD FORUM FOR MUSIC THERAPY | VOL 26 | NO 1 | 2026

Publisher: GAMUT - Grieg Academy Music Therapy Research Centre (NORCE & University of Bergen)

Copyright: 2026 The Author(s). This is an open-access article distributed under the terms of the <http://creativecommons.org/licenses/by/4.0/>, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

DOI: <https://doi.org/10.15845/voices.v26i1.4423>

Introduction

Gender-based violence represents a critical issue at both global and regional levels. Worldwide, it is estimated that 30% of women aged 15 and older have experienced physical or sexual violence (United Nations Women, 2018). In Latin America, one in three women between 15 and 49 years of age has reported violence by a partner or other aggressors (Pan American Health Organization, n.d.). In Colombia, gender-based violence cases increased by 19% in 2021 (Forensic Medicine Observatory, 2021).

Barker et al. (2013) found that men are the primary perpetrators of violence, responsible for approximately 90% of reported violent acts in Brazil, Chile, and Mexico. Similarly, Graham et al. (2022) reported that men commit the majority of violent acts against women. Gender-based violence originates from its legitimization during male socialization and a cultural tolerance toward violence (Pimentel & Santelices, 2017). Cultural attributes of masculinity, such as control and power, are associated with its higher prevalence (Barker et al., 2013). Throughout the socialization process, men experience pressure to embody ideals of control, strength, and authority. These pressures, reinforced by social institutions and cultural norms, contribute to unequal power relations and sustain a model of male dominance over women, which Connell (2005) conceptualized as hegemonic masculinity. This model, characterized by emotional repression, contributes to gender violence (Connell & Messerschmidt, 2005; Escutia Díaz, 2016).

Preventing and changing this model requires the active involvement of men (Flood, 2018; Spotlight Initiative, 2021). Gender violence is both a human rights and public health issue (Spotlight Initiative, 2021) and addressing it is part of the Sustainable Development Goals (SDGs) defined by the UN in 2015, under the framework of “Agenda 2030” (United Nations, 2015).

Social organizations, in this context, play a key role in the prevention of gender-based violence, along with the promotion of democracy and collective development. These organizations, operating within the state, private, and third sectors, mobilize resources around shared visions to influence public policy formulation (Cortés et al., 2015; Vivas Cortés et al., 2015). In Chile, the term “social organizations” (*organizaciones sociales*) often refers to movements related to housing, urban poverty, or other popular causes (Herrera, 2018). Generally, participation in social organizations has been low. A study conducted in Mexico, Colombia, and Chile found that Colombia has the third-lowest electoral participation in South America, followed by Chile and Venezuela. Chile has also seen a systematic decline in electoral participation and involvement in social organizations since 1990 (Latin American Center for Rural Development, 2020).

On October 18th, 2019, the “Chilean Social Uprising” occurred. It was a series of social mobilizations across the country that harshly criticized the neoliberal economic model and denounced the illegitimacy of the current constitution, a product of the 1973 civic-military dictatorship (Dulci & Sadivia, 2021). It began as a student protest, which was harshly repressed by the government, generating a coercive and violent climate. As a result, the president declared a state of emergency, restricting freedom of movement and assembly, as well as imposing a curfew and putting the military on the streets. The population responded to this with a massive mobilization, with over a million people turning out in the capital.

This led to the emergence of popular social movements that united citizens outside the political party system, organized around various values but sharing the common trait of seeking institutional change and challenging elites (Rivera, 2020). The subsequent social and health crisis caused by COVID-19 in 2020 spurred the formation of new neighborhood organizations to collectively address critical issues, such as hunger, unemployment, and gender-based violence, through collaboration among organizations and the creation of support networks (Chilean Network against Violence toward Women, 2021). According to

one of the participants of this study, “this scenario has brought out sexist attitudes and behaviors, generating significant problems in the functioning of organizations, which is why an application of the feminist line is sought where concrete actions can be carried out to address these problems” (Chilean Network against Violence toward Women, 2021). During the pandemic, gender-based violence alarmingly increased worldwide, with reports stating setbacks in victories achieved over previous decades to the point where this complex issue has been called “the other pandemic” (Ariza-Sosa et al., 2021).

Finally, the field of masculinity studies has gained prominence within gender studies, focusing on the dynamics that shape male identity and its social impacts (Contreras et al., 2010; Minello Martini, 2002; Núñez Noriega, 2016). The feminist gender perspective, which considers gender as a social construction, argues that there is no intrinsic essence of femininity or masculinity (De Beauvoir, 2015). Studies on masculinities recognize multiple forms of masculinity that vary over time and place (Connell, 1997; Heilman et al., 2017; Jociles Rubio, 2001). This perspective suggests that Western masculinity is part of a larger structure called gender, which organizes social practice.

During socialization, men face pressures to conform to certain ideals of masculinity, reinforcing a model of domination known as “hegemonic masculinity” (Connell, 2005). This model has negative implications for men’s health and well-being, promoting restrictive behaviors and repressed emotions (Alsawalqa et al., 2021; Heilman et al., 2017). De Keijzer (1997) introduces the concept of “man as a risk factor” to explore how male socialization impacts health and gender relations.

Music Therapy

The World Federation of Music Therapy (2011) defined music therapy as the professional use of music to enhance the quality of life and health across various contexts, grounded in cultural, social, and political standards. Stige (2011) argued that music therapy is the study of the relationship between music and health, highlighting three conceptual levels: as a discipline, as a profession, and as a practice. Regarding its modalities, Aldridge (1994) distinguished between active music therapy (improvisation and participation) and passive music therapy (listening to music). Bruscia (2014), meanwhile, identified four types of musical experiences: improvisation, re-creation, composition, and listening, each with distinct therapeutic potential.

Community music therapy focuses on health at the community level rather than the individual level. Stige (2002) emphasized that its goal is to transform community systems, promote identities, and empower communities. Wood (2016) described it as a way of practicing and thinking about music therapy that involves communities in organizing their musical life. Pellizzari (2010) defined it as a collective transformative process that uses group aesthetic expressions.

Within this approach, it is essential to consider key concepts that help deepen its understanding, such as *community*, which Causse Cathcart (2009) described as a human group with structural and functional characteristics. Stige (2011) linked it further to cultural coexistence. Additionally, *agency* is understood as the ability to direct one’s own actions (López, 2004; Tejada Zabaleta, 2005). *Musicality* is seen as a psychobiological capacity to interact with music (Stige, 2012). *Context*, as conceptualized by Rolvsjord and Stige (2013), is a social, ecological, and interactive aspect within which the therapeutic intervention occurs. These concepts form the pillars for the comprehensive development of therapeutic and community processes addressed in this work.

By fostering social cohesion and community empowerment, community music therapy directly contributes to collective well-being. In this regard, the concept of health has evolved from a biomedical approach to a salutogenic paradigm, emphasizing the importance of meeting both individual needs and collective aspirations to achieve a

positive state of health (Restrepo & Málaga, 2001). According to the World Health Organization (WHO, 1948), health is not only the absence of disease but rather complete physical, mental, and social well-being.

Stige and Aarø (2011) argued that community music therapy can promote this type of comprehensive well-being by differentiating between subjective well-being, linked to personal satisfaction, and objective well-being, which is measured through social indicators such as education and health. Pellizzari (2010) thus described health as a social construct influenced by cultural context, while Ruud (1998) considered that true health lies in developing one's maximum personal and collective potential. In this sense, community music therapy not only improves individual quality of life but also strengthens social health as a shared good, aligning with a model of health centered on collective well-being and social justice.

It is important to highlight that this study opens a new population-based field of research in community music therapy, as no previous experiences related to work with masculinities were found. From the clinical field of music therapy, however, some relevant studies were identified. For instance, the work "Hombres sonando con hombres" ("Men Sounding with Men") in Argentina (Sidelnik, 2019) aimed to challenge hegemonic masculinity through music therapy workshops using improvisation techniques. Other studies on music and men include Irle and Lovell's (2014) research, which demonstrated improvements in the psychological well-being of 40 men through a musical intervention, and Lindblad's (2021) study, which explored interactions between older men, the therapist, and music, concluding that music improved mood, though barriers to personal connection among participants remained.

Furthermore, four studies were identified that explored the relationship between music and masculinity. Vargas (2020) concluded that music can challenge hegemonic masculinity and serve as a performative space for expressing emotions. Álvarez-Cueva et al. (2021) analyzed commercial music videos and observed the persistence of masculinity and femininity stereotypes. Avery et al. (2017) identified representations of hypermasculinity in the music of African American artists. Finally, Ncube and Chawana (2018) examined songs of football fans in Zimbabwe, arguing that they perpetuate hegemonic masculinity.

Gender-based violence remains as a critical global issue requiring a comprehensive approach. Addressing this problem involves understanding the construction of masculinities and creating spaces for men's transformation. In this regard, community music therapy offers valuable tools for reflecting on hegemonic masculinity, fostering personal agency, and promoting social participation. This article explores how community music therapy can contribute to developing a social health model, focusing on its role in addressing gender-based violence. To orient this inquiry, the study was guided by the following research questions:

- 1) How can community music therapy facilitate collective emotional expression among adult men in a popular social organization?
- 2) In what ways can a community music therapy process contribute to the collective rethinking of masculinity?

Method

Research Methodological Design

This qualitative study utilized an action research design (Borroto & Aneiros, 1992; Botella Nicolás & Ramos Ramos, 2019; Vidal Ledo & Rivera Michelena, 2007), centered on community work as a central goal. The study also sought to generate solutions to the

problems identified during the process from within the community itself (Stige, 2002). From ethnography, drawing on Angrosino (2012), participant observation was employed to gain a perspective from within the community, and finally, we conducted a grounded theory analysis developed with Atlas.ti 8 software using the interviews and participant observation diaries (San Martín Cantero, 2014).

In this study, the music therapist had an action-research role, as evidenced by his active engagement with study participants. He demonstrated reflexivity (Stige, 2010) by following a process in which every music therapy action led to a reflection process which was later shared with the group seeking to fulfill its identified emotional and collective needs.

Research process

The research was carried out in five phases: (1) preparation, (2) community approach, (3) implementation, (4) closure, and (5) follow-up. Several instruments were used to analyze and monitor every phase of the process. First, after each session the music therapist completed an objectives monitoring matrix. These matrices were then synthesized in a final reflection. During the preparation phase, the researchers developed a matrix to monitor units of analysis. This was informed by a review of community music therapy literature. After each session, the researchers completed this units of analysis monitoring matrix, and these data provide a final reflection on the work. Semi-structured interviews were conducted and participant observation diaries were kept, which were analyzed with grounded theory using Atlas.ti. 8 software. Qualitative analyses of the musical improvisations and descriptive analyses of the songs that emerged during the process were also conducted.

Each session was audio- and video-recorded. Participants signed an informed consent form authorizing these activities.

The use of these instruments is detailed in the following Table 1:

Table 1. Analysis and Monitoring Instruments Used at Each Phase of the Process.

Analysis and Monitoring Instruments	Community Approach	Implementation	Closure	Follow-up
Records, Materials, and Artifacts		X	X	X
Interviews	X		X	X
Participant Observation Diaries	X	X	X	X
Objective Monitoring Matrix	X	X	X	X
Unit of Analysis Matrix	X	X	X	X
Category Analysis Matrix		X	X	X
Grounded Theory – Atlas.ti.8	X	X	X	X
Qualitative Analysis of Improvisation	X	X		X
Descriptive Song Analysis		X	X	

The records, materials, and artifacts, as indicated by Hernández Sampieri et al. (2014), provided valuable qualitative data by allowing insight into the background of an environment, as well as the experiences and situations occurring within it, both in its daily functioning and in exceptional circumstances. In this regard, Stige (2012) emphasized that the process of “musicking” involves the creative use of artifacts such as instruments and

songs, framed within the historical-cultural theoretical tradition, linking an individual's sense of self with their agency across various social contexts.

Participant observation, according to Rubio (2018), allows researchers to capture social practices in their natural environment, while Angrosino (2012) highlighted its utility when the researcher is accepted within the community under study. In the current study, the current researcher kept a field diary after each session to document the observations and reflections derived from the interactions in each context.

Grounded theory is an inductive approach that emerges from the data collected and is especially useful in research with limited formal theory (Glaser & Strauss, 2006). The coding process of grounded theory research involves descriptive and relational moments (Restrepo-Ochoa, 2013). In the current study, the grounded theory analysis included the interviews and participant observation diaries, followed by the codification and correlation of the data using the software, Atlas.ti (San Martín Cantero, 2014).

Analysis matrices, according to Hernández Sampieri et al. (2014), allow for the establishment of relationships between categories and themes, facilitating a synthesis of the research landscape. In the current study, two matrices were used: one to monitor the objectives of the music therapy process (specifically, facilitating emotional expression and supporting a collective rethinking of masculinity) and another to track units, categories, and subcategories of analysis. Both matrices were completed by the researcher after each session, based on the audio and video recordings.

Troncoso-Pantoja and Amaya-Placencia (2016) highlighted interviews as one of the most frequently used instruments in qualitative research. Díaz-Bravo et al. (2013) classified the interviews as structured, semi-structured, and unstructured. For this study, semi-structured interviews were chosen and followed a group format where the music therapist raised a question and then the participants answered by turns. Finally, interviews were transcribed and analyzed using Atlas.ti.

In the qualitative analysis of musical improvisation, Bruscia (2001) proposed an approach that ranges from naturalistic to constructivist perspectives, moving from descriptive observation of musical behaviors to interpretive analysis of their relational and therapeutic meanings. This approach allows for an in-depth exploration of creativity and musical interaction. Finally, the analysis of songs was conducted using a descriptive approach, frequently used in qualitative studies, which involved three key components: descriptors, traits, and attributes (Lahitte & Sánchez Vázquez, 2013). The songs analyzed were group compositions that emerged during the process and were created using the song parody technique.¹ These tools were integrated in a complementary way throughout the study, contributing to a comprehensive and holistic analysis of the collected data. At the end of each phase of the process, the reflections and results of the various analyses of the instruments were shared with the participants in order to update and adjust the objectives to their needs.

Units and categories of analysis

In this research, the units of analysis were first defined in the preparation phase (Cáceres, 2008). Following the review of data, various background studies, and the music therapist's theoretical framework, several units were defined, as seen in Table 2.

¹ Song parody (also described as lyric substitution) involves adapting a pre-existing song by rewriting most or all of its lyrics while typically retaining the original melody and musical structure (e.g., rewriting all lyrics, rewriting verses while keeping the chorus, or partially rewriting lyrics throughout the song). This approach offers a familiar musical container that can reduce performance demands and support participants in expressing personal and collective narratives in a highly personalized way (Bruscia, 2014).

Table 2. Units of Analysis.

Units of Analysis	
Musicking	Small (1998) defined “musicking” as the process of bringing people together through music. Stige (2012) introduced the concept of "healthy musicking," which involves using music to enhance health and well-being in specific contexts.
Ritual	Collins (2004) noted that rituals create awareness and symbols within the community. Sekeles (1996) and Pavlicevic (2013) mentioned that music therapy has its roots in traditional healing rituals.
Communitas	Turner, Abrahams, and Harris (1969) defined this concept as a communion of individuals in liminal periods. Stige (2011) associated it with hierarchy-free interaction within music therapy.
Empowerment	Rappaport (1981) described empowerment as the process of gaining control over one’s life. Silva and Martínez (2004) analyzed it through four components, as a (a) value, (b) process, (c) context, and (d) social experience. Rolvsjord and Stige (2013) emphasized the development of strategies to empower users through music therapy.

Once the initial phase of Community Approach was completed, categories were defined based on the analysis of participant observation diaries and semi-structured interviews using grounded theory with the support of Atlas.ti 8 software, as seen in Table 3.

Table 3. Categories and Subcategories of Analysis.

Central Category	
Collective Rethinking of Masculinity	“Collective rethinking of masculinity” is a process of reflection on how the concept of being a man is constructed based on gender roles that are taught, learned, and internalized during childhood. These are linked to various forms of emotional repression and lead boys to adopt the hegemonic masculinity model.
Subcategories	
Construction of Masculinity	“Construction of masculinity” encompasses ideas about gender roles which are learned in childhood. This is also cited as one of the main catalysts for the current study.
Emotional Expression	“Emotional expression” arises from shared experiences of repression during childhood, identified as a significant cause of violent behaviors. It is also noted as one of the main areas for change to be addressed in the current study.
Opening and Collectivization of the Circle	“Opening and collectivization of the circle” is defined as one of the committee’s long-term goals, it aims to share learned experiences and highlight the need to disseminate them in various community organizing spaces.
Masculinities Workshop	“Masculinities workshop,” which was the final product of the project, integrates various findings and is structured as a safe space for reflection and expression. The workshop facilitates complex processes such as rethinking the concept of masculinity and serves as a tool for social cohesion.

Validity and reliability

The current researcher followed strategies to ensure data validity proposed by Bonilla-Castro and Rodríguez Sehk (2005), including: sample configuration, weighing the

evidence, verifying the representativeness of the data, contrasting explanations, data triangulation, analyzing the data with the study population, careful documentation of the steps followed, and using verbal sources that represent the participants' speech (Bonilla-Castro & Rodríguez Sehk, 2005; Cutipa & Tapia, 2021). Reliability is supported by the replicability of the processes, the use of software like Atlas.ti 8 and detailed documentation of the process supervised by another researcher (Mohajan, 2017).

Population

The Maipú's Health Committee (i.e., Comité de Salud Maipú), composed of 12 individuals (seven men and five women), is a popular social organization located in Santiago of Chile and is part of a large network of organizations called the *Block of Popular Organizations* (BOP, Spanish for Bloque de Organizaciones Populares), a movement born in the neighborhood communities that seeks territorial construction and the fight for the people's rights. The committee advocated for "the right to quality public healthcare, exposing the ongoing health crisis and the commercialization of healthcare services, with a focus on community empowerment through popular education and grassroots organizing" (Maipú Health Committee member, personal communication, 23 July, 2022).

Eight adult men between the ages of 30 and 55 participated in the current study. Seven of them were formal members of the Maipú's Health Committee, while one participant was an active collaborator from a related grassroots organization who regularly attended the committee's activities and was therefore included in the masculinities process. Some participants were also involved in other popular social organizations affiliated with the Block of Popular Organizations (BOP). Participants from these organizations were recruited through the Health Committee. During the process, two of them stopped attending due to other commitments and one participated intermittently. To ensure confidentiality, participants were assigned the following codes: P1, P2, P3, P4, P5, P6, P7 and P8, which appear in sections of the results. In the implementation phase, two women from another organization (MMC, Spanish for classist-based women's movement) participated in one session, and in the closure session all attendees of the "Fifth BOP's National Meeting" participated in the workshop's final activity and everyone was informed about the ongoing study.

An individual who attended committee activities informed the researcher of the group's interest in addressing masculinity-related issues. Based on this demand, the researcher proposed a therapeutic approach centered on emotional expression, given that emotional repression is a well-documented feature of hegemonic masculinity and a key factor associated with gender-based violence. Facilitating emotional expression through music therapy was therefore considered a relevant strategy to create a safe collective space where participants could reflect on their experiences, recognize emotions, and explore alternative ways of relating to themselves and others.

The music therapist was introduced by a person who attended the committee's activities, who informed him of the group's interest in addressing masculinities-related issues. Based on this demand, he proposed a music therapy approach focused on emotional expression. The music therapist adopted an action-research role, in which he was not only an observer but actively engaged with the participants, taking part in their activities through a perspective of reflexivity in action (Stige, 2010).

As part of this reflexive process, member checking was conducted throughout the study. Reflections and preliminary interpretations which emerged from each phase of the process (including session observations, thematic analyses, and evolving objectives) were shared with participants in group discussions. Participants were invited to provide feedback, clarify meanings, and suggest adjustments, which were then incorporated into subsequent sessions and the ongoing refinement of the objectives. This iterative process supported the

collaborative construction of meaning and ensured that the analysis remained grounded in the participants’ experiences.

Ethical considerations and informed consent

The World Federation of Music Therapy (2022) emphasized that research should adhere to legal and ethical frameworks, focusing on integrity and confidentiality. Viorato Romero and Reyes García (2019) add that ethics in qualitative research entails respect for human rights, scientific validity, and professional integrity. In this study, participants were assigned codes to ensure confidentiality. Every man who participated signed an informed consent form agreeing to participate and to the audiovisual recording of sessions (strictly for research and process analysis purposes). Occasional participants—such as the two women who attended the 17th session and the attendees of the “Fifth BOP’s National Meeting”—were informed of the ongoing study prior to their participation and provided verbal assent. Written informed consent was not requested from these occasional participants because their involvement was limited and situational (i.e., a single session or a public community event), and it was not feasible to collect individual written consent in that context. Importantly, their contributions were not treated as primary study data, and no identifying information from these individuals was reported. When audiovisual recording occurred, participants were informed in advance and given the option to decline participation or remain outside the recording frame.

This research was carried out within the framework of community music therapy, and therefore no formal ethics committee was involved. Instead, ethical authorization was ensured through continuous peer review by a co-researcher who is a music therapist and professor at the National University of Colombia. In addition, participants were informed of all activities carried out and their scope.

Although participants did not review the final manuscript, their voices and perspectives were continuously integrated throughout the process through the process of member checking. At the end of each phase, preliminary analyses and reflections were shared with the group, allowing for feedback and adjustments that ensured ethical and collaborative representation. This decision was made to respect participants’ time and roles within their organizations, while ensuring their contributions were faithfully represented through iterative feedback.

Music therapy process

The music therapy process, which totaled 26 sessions, consisted of four stages: (1) community engagement, (2) implementation, (3) closure, and (4) follow-up. See Table 4 for the objectives.

Table 4. Objectives of the Music Therapy Process by Stage

General Objective	
To facilitate the emotional expression of the men’s group from the Health Committee through a community music therapy process, supporting a collective rethinking of masculinity concept.	
Specific Objectives	
Community Engagement	To conduct an engagement process with the men’s group from the Health Committee through receptive music therapy experiences and both vocal and instrumental exploration, which aims to understand the participants’ resources and musical expression.

Implementation	To support the formation of a community expression space through receptive, compositional, re-creative, and improvisational experiences, fostering group bonding and collective rethinking of masculinity. To facilitate processes of self-awareness and emotional expression through the four methods of music therapy, promoting emotional expression and group reflection on masculinity construction.
Closure	To carry out a final activity through the co-facilitation of a group workshop, supporting the closure process.
Follow-up	To conduct follow-up with the men's group through musical improvisation to assess the impact of the process.

The music therapy process included improvisation, re-creation, composition, and receptive experiences (Bruscia, 2014). Four musical improvisations were performed, one during the community engagement (session eight), two during the implementation stage (session 11 and session 21), and one in the follow-up (session 26).

Three songs were composed in a group creation format using the parody technique. From the re-creational experiences, “musical declamations” were used. This technique consists of reading a text created by the participants, while a significant song from their childhood, selected by each of them, is played on the guitar.

The receptive experiences used in the process consisted of guided imagery with music aimed at evoking childhood memories. Participants were guided to attend to images, emotions, and bodily sensations that emerged during listening. These experiences were followed by group reflection and sharing, which supported emotional awareness and facilitated connections between personal memories and the collective rethinking of masculinity.

During the community engagement stage and the first part of the implementation, musical activities were proposed by the music therapist and focused on creating a safe space for reflection on masculinity. In the second part of the implementation stage, musical activities began to be proposed by participants seeking to open and share the experiences lived in the Circle and align them with the activities of the BOP.

Setting and context

Musical instruments used included: acoustic guitar, bongos, djembe, tambourine, maracas, chajchas, castanets, pan flute, harmonica, maracón, melodica, quena, and glockenspiel. Audio devices were also used to play and listen to songs. Two of the participants played the guitar and demonstrated previous musical aptitude, especially with singing. The rest had no previous experiences with instruments. All of them reported that music had played an important role in their lives and they felt great pleasure in listening to it.

The sessions for the Community Engagement stage were held at the community center of the Santa Enriqueta neighborhood in Maipú, Santiago, Chile, on Thursdays from 7:00 pm to 9:00 pm. During the Implementation stage, due to a schedule change at the venue, sessions were moved to a participant's home, and later in this phase, they took place at the “Supply Network” (a social center supporting affordable food access for the community). In the Closure phase, the first two sessions were held at another participant's home, the third session took place at the “Fifth BOP's national meeting (BOP spanish short for Popular Organizations Block)” in Coquimbo city, Chile and the final session was an evaluation meeting at the same home used in the Implementation stage. The Follow-up session was also held at the “Supply Network.” The structure of the sessions was as follows: (a) participants arrived at the meeting place, (b) participants shared a light meal while discussing the sociopolitical moment in the country, then (c) participants began the

planned activities. The process was carried out after the pandemic's lock downs but adhered to COVID-19 health measures.

Results

Community Approach Phase

The Community Approach Phase marked the initial stage of the music therapy process and focused on establishing contact with the participants, understanding the dynamics of the Health Committee, and identifying the group's needs and expectations regarding the work on masculinities. During this phase, the emphasis was placed on building trust, creating a safe and participatory environment, and introducing music therapy as a collective space for reflection and expression. The findings from this phase informed the formulation of objectives and guided the design of subsequent stages of the intervention.

Objectives monitoring

A detailed tracking of the objectives was conducted using a matrix, which facilitated the session planning based on participants' reflections and determined whether objectives had been fulfilled. By the end of the approach phase, the dynamics of the Health Committee, the reasons for addressing masculinities, and the group's expectations were understood. During the initial sessions, the Committee was introduced, their motivations and expectations were identified, and music therapy experiences were incorporated through improvisations, vocal explorations, and receptive experiences. The participants pointed out that a meeting ritual was formed that was vital in the process of forming the masculinities circle. P1 stated: "Gender stereotypes and sexist practices produced different breakdowns in personal relationships and in social and popular movements, this made us realize the need to educate ourselves and discuss these issues among ourselves as men."

Unit analysis

The units of analysis found using the matrix included: *musicking*, *communitas*, *ritual*, and *empowerment*. For the *musicking*, only a few musical activities were carried out, with highlights including an instrumental improvisation, vocal explorations with harmonizations, and a receptive experience. Two participants played the guitar and one showed aptitude for singing. They all referred to the use of music as an important part of their daily activities.

Regarding *communitas*, a pleasant atmosphere of coexistence and cooperation was observed among the participants. Some participants took on leadership roles, while others acted as mediators or intermittently engaged as active participants.

In the *ritual* unit it was observed that the group established roles and dynamics, with rituals such as sharing food and engaging in discussions about current sociopolitical issues. P1 and P2 typically led the activities and conversations, while others participated to varying degrees, depending on their roles within the group.

Finally, the group demonstrated a high level of *empowerment* by an active participation in the activities, especially within the Health Committee. They were interested in tools to combat macho behaviors, sought to expand their work to other organizations, and aimed to create a network of masculinities to generate social change and improve their quality of life. As an area for improvement, participants pointed out their reluctance to publicize their participation in the project too much due to how the space might be taken in the grassroots organizational world.

In the selective coding phase, the main codes were grouped under the central code “Collective Re-thinking of the Concept of Masculinity.” This central code integrates the relationships identified between the subcategories of construction of masculinity and emotional expression, capturing the core process that emerged from the data. It represents the participants’ collective reflection on learned gender roles and the gradual questioning and transformation of hegemonic masculine norms throughout the music therapy process.

Qualitative analysis of musical improvisation

Session 8. Theme: First approach to the instruments. Date: 25 August, 2022

The improvisation was performed in the eighth session of the stage and began with the task of exploring and exchanging instruments, initially marked by shyness and a preference for percussion. P5 stood out for their musical ability, playing familiar melodies on the glockenspiel, while P2 explored vocals and bongos, and P1 experimented with both guitar and bongos. Towards the end, the facilitator provided a tonal and rhythmic background using the guitar, which united the participants in a shared musical interaction celebrated by all.

During this improvisation, which had an exploratory phase with no leadership roles, the participants followed their own paths. Once a harmonic background in E minor was established with the guitar, the castanets set a steady rhythm, while the glockenspiel and guitar interacted, and other instruments, such as the bongos and pan flute, added to the rhythm. Although some participants were more timid and limited their exploration, there was a general willingness to coordinate once the harmonic background was set, creating a sense of camaraderie. The participants reported experiencing childhood memories with improvisation, recalled stories from their youth related to musical bands, and showed a predilection for percussion.

Results of the Implementation Phase

In the first session of the Implementation phase, the analyses and results of the Community Approach phase were presented to the group. This allowed their needs to be addressed in the objectives set for this stage. The participants decided to divide the stage into two parts: the first part focused on facilitating emotional expression and building the Circle of Masculinities, while the second part focused on socializing the space. This opening was an emerging aspect of this phase and it developed slowly as it became known and discussed by members in the different popular organizational spaces.

Objective monitoring

The analysis of the matrix shows that the objectives in the implementation phase were successfully met: in the first part, the participants were able to explore and share their emotions through music, building a trusting space; in the second part of the stage, the objectives were changing towards the opening of space, the participants engaged in activities with other organizations, notably a meeting with the MMC, which reinforced the significance of the space. They also organized a self-managed fundraising event, called the “Solidarity Single dish,” which included a public presentation of the “Masculinities Circle.”

Analysis of units, categories and subcategories

The units, categories, and subcategories were monitored using an analysis matrix. In regards to musicking, experiences were carried out using the four methods of music therapy. In the first half of the phase, musical explorations and receptive experiences were

used; in the second half, improvisation predominated. Although there was initial resistance to the song parody technique, the group became more participatory after its successful implementation. In the improvisations, participants explored new instruments, especially wind instruments, and began to interact musically, gaining confidence and learning about themselves. Throughout the process, music became a form of expression and participation both within the circle and with other groups.

For *communitas*, it was found that the space fostered trust and expression, generating a sense of belonging and identity within the “Masculinities Circle.” By the end of the phase, affectionate expressions became common, highlighting that the creation of the space from a place of affection facilitated horizontal participation and the delegation of tasks. Relationships within the group are marked by their membership in the health committee. P1 and P2, with a long history of trust, were the activity organizers. P3 acted as a mediator, while P4, who considered himself a teacher, contributed from a theoretical approach, although he stopped attending toward the end. P5, who joined by invitation from P1, integrated amicably, and P6, although attending intermittently, maintained a cordial relationship with the others. Concerning *ritual*, the first part of the phase focused on personal and collective work, following a session structure that included a snack, a conversation on current political affairs, and music therapy activities, which took up 75% of the time (1.5 hours). Sessions were held at P2’s house, beginning with the arrival of participants, who shared food. The second part focused on socializing the circle, adapting sessions to the location and maintaining group preparation. P5 would leave half an hour before the end, so sessions started with a summary for him. From session 19 onwards, P4 stopped attending due to work reasons.

In the *empowerment* unit, participants requested that the group be composed only of men from the committee and close associates, avoiding large convocations due to fear of criticism regarding the opinions generated. As they progressed in the process, they explored and recognized their emotions, which facilitated their expression and gave them greater confidence. Participants noticed that by attending the sessions, they adopted new behaviors in their organizational spaces, such as using more appropriate language to communicate with their female colleagues, which has received positive feedback. Upon receiving these responses, they became aware of the importance of the space and felt empowered by belonging to it. After the meeting with the women from the MMC, they assumed the role of social change agents.

The next phase, “Construction of Masculinity,” corresponds to the Implementation Phase of the music therapy process. During this phase, the analysis and monitoring of the subcategories began with a particular focus on “Construction of Masculinity,” which refers to the process through which hegemonic masculinity is adopted. During gender socialization, cultural stereotypes are internalized. In this context, paternal influence was identified as a source of structural violence that normalizes aggressive behaviors. Participants described violent paternal images associated with anger, alcohol consumption, and work. All participants reported experiences of emotional repression during childhood, concluding that “we are very damaged as men” and emphasizing the need for collective reflection, as sharing life stories gave meaning to their experiences. As the process progressed throughout the Implementation Phase, participants changed their perception of the Circle, shifting from initial reluctance regarding its diffusion to a greater willingness to open the space to others. This change was driven by positive reactions from their social and organizational environments.

The second subcategory was “emotional expression.” The rethinking of masculinity was proposed through the expression of emotions, given their repression in childhood, something common among the participants and relevant to the adoption of hegemonic masculinity. Experiences were carried out to facilitate emotional exploration, revealing that emotions such as anger are socially accepted for men, and violent behaviors are

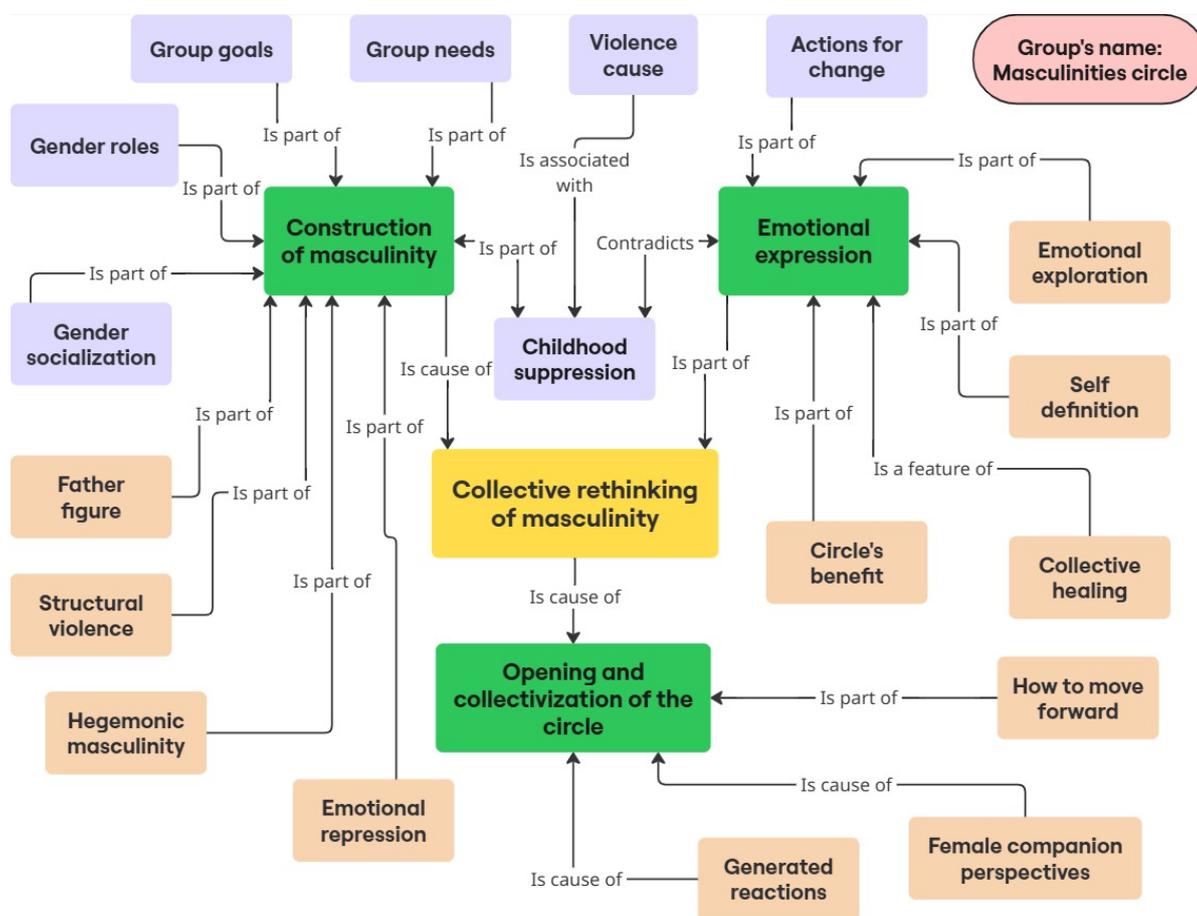
considered valid. From their reflections, the participants recognized that these ways of being are harmful both personally and collectively, emphasizing the importance of closing cycles in order to move forward. Additionally, they highlighted that spaces for group emotional expression foster processes of collective healing.

These two subcategories are part of the central category called “Collective Rethinking of Masculinity,” which is defined as the overall objective of the study.

Grounded theory analysis

The analysis was conducted on the participant observation journals, and the result of this process is shown in Figure 2, where the central category is marked in yellow, the subcategories in green, the codes of the community approach codes in light violet, and the implementation phase codes in light orange.

Figure 2. Coding of the Implementation Phase



In the open coding, the codes found in the community approach were maintained and new codes emerged. These codes included: (a) father figure, which includes memories and descriptions of fathers; (b) hegemonic masculinity, which addresses ideas about rigid behaviors for men adopted during childhood; (c) structural violence, referring to the perception of structural violence in society that originates personal violence; (d) emotional repression, which includes specific experiences of emotional repression; (e) emotional exploration, covering reflections on emotional development during the process; (f) self-definition, which refers to how participants describe themselves; (g) collective healing, which includes reflections on significant moments in the process; (h) circle’s benefits, which gathers opinions on how participation in the project helped them; (i) how to move forward, detailing actions to take to rethink masculinity; (j) generated reactions, referring

to audience responses during activities; and (k) female companion perspectives, which includes ideas from the women of the “Classist Women’s Movement.”

The codes which emerged from axial coding included: (a) construction of masculinity, including paternal image, hegemonic masculinity, structural violence, and emotional repression; (b) emotional expression, which encompasses emotional exploration, self-definition, collective healing, and benefits of the space; and (c) opening and collectivization of the circle, which includes how we move forward, reactions generated, and perspectives from the female participants.

In selective coding, the main category remains “Collective rethinking of the concept of masculinity.” This category integrates the core meanings emerging across all phases of the process, bringing together the relationships between emotional expression, construction of masculinity, and collective reflection. It represents the overarching process through which participants questioned hegemonic masculine norms and explored alternative ways of understanding and embodying masculinity within their community context.

Qualitative analysis of musical improvisation

Two group improvisations were carried out, one at the beginning and one at the end of the phase, using a collective format. These improvisations were designed to observe changes in musical interaction, participation, and group cohesion over time. The qualitative analysis focused on elements such as instrumental choice, leadership dynamics, rhythmic coordination, and communicative exchanges, allowing for the identification of shifts related to emotional expression and collective engagement within the group.

Session 11. Theme: Reunion of the group and initiation of the implementation phase. Date: 29 September, 2022.

During the first session of the implementation phase, four participants attended an improvisation that began with a free exploration of instruments under the instruction to exchange them. The small space fostered greater closeness and trust among the participants.

The improvisation began with the metallophone, which quickly assumed a leading role by seeking melodies, followed by the quena, bongó, and conga. The bongó established a steady rhythm after 50 seconds, and at the 2-minute mark, one participant replaced the mini conga with chajchas, achieving a solid rhythmic and melodic definition, with the rhythmic background accompanying the melody of the placas. In the second improvisation, greater confidence was evident in both execution and interaction, with a focus on wind and percussion instruments. There were two changes in leadership roles, one with the zampoña and another with the bongós. The facilitator closed the session with a brief progression on the guitar. Group cohesion notably improved, with smooth communication through gestures and glances. The participants said, “It felt like an invitation to be children again, to allow themselves to be ridiculous; it felt comfortable to explore; to relate to music in the sense of trying to play something.”

Session 21. Theme: Closure of the implementation phase. Date: 14 December, 2022.

In the third improvisation, the instruction was given to choose a percussion instrument and form a circle, where each participant proposed a rhythm that the others followed, alternating leadership roles until the cycle was completed. This dynamic, based on the drum circle, allowed participants to propose simple rhythms that facilitated group ensemble.

In the final session of the phase, three of the four members participated, once again selecting percussion instruments and demonstrating greater group cohesion. The

participants experimented with various rhythms and naturally alternated roles, focusing on group coordination. A noticeable change in their interaction with the instruments and in their musicianship was observed, including the exploration of brief vocal melodies, which added a new dimension to the improvisation, developed in an environment of trust and collaboration. The participants said: “The ability to play and listen to rhythms facilitates the structure of trust and relaxation needed to be able to generate bonds for the type of reflection, the type of conversations, and to be able to express and heal certain wounds regarding the patriarchal theme.”

Song analysis

Two songs were composed. The first one was written at the beginning of the phase and it was an invitation to create a collective composition which could be used as welcome song, based on reflections from the community approach phase. The second was a group composition carried out in the session with the women of the MMC using the parody technique.

Descriptive analysis of songs. Session 11. Theme: Reflections of the participants on the approach phase. Date: 29 August, 2022.

Song lyrics:

Today we came together, with open hearts, to sing
We sang the song, of those who want to rectify
and also want to change, this patriarchal culture

The original song was composed with a Peruvian waltz rhythm and a harmonic base in E minor. The verses, constructed from impressions from the first phase, highlight emotional openness with phrases such as “open the heart” and a focus on personal rectification and changing the patriarchal system. The participants considered the compositional process a reaffirmation of the project and the need to reduce violent attitudes within organizations.

Descriptive analysis of songs. Session 18. Theme: Welcome and greeting for the meeting of the two organizations. Date: 17 November, 2022.

Song lyrics:

Chorus

Look at the basin, how it shakes,
How the water shakes in the basin (x2)

I

Welcome, sisters, to our place,
It's a pleasure to receive you, what joy,
It's a pleasure for you to know
This collective and popular space

II

In the circle advancing, reflecting
On our privileges in society,
Conversing, in trust,
Re-thinking the way we act

III

Comrade, we thank you for this invitation,
Sharing experiences of organization,

Working, as a class,
Defeating patriarchy and capitalism

The composition was developed collectively in three distinct parts: the facilitator composed the first verse to exemplify the technique of parodying songs, the participants in the circle created the second verse, and the women from the MMC composed the third after the first two were presented, as a way to record the encounter between the two organizations. The parody was based on the song “La Batea” by Quilapayún (1975), maintaining its harmonic structure (I-II-V-I) in the key of F# major, but changing the lyrics. The participants incorporated concepts about masculinities, reflecting on their gender privileges and the importance of safe spaces to rethink masculinity. The women’s verse emphasized gratitude for the space of exchange and highlighted the relevance of the anti-capitalist and anti-patriarchal struggle.

Regarding this composition, the companions from the MMC said: *the activities carried out were very surprising and they didn’t expect the “circle of masculinities” to address these issues through these activities.* They point out that it seems like a very important initiative since this type of thing isn’t done anywhere else, that they didn’t know about or had not heard about this type of experience, and that it was fundamental work within organizations.

Results of the Closure Phase

Objectives monitoring

The objectives of the closure phase were successfully achieved through the implementation of a public final activity, which involved other organizations to showcase the work accomplished. This activity took place during the annual national gathering of the Popular Organizations Block (BOP), where a “Masculinities Workshop” was organized as part of the event’s schedule. All of the male attendees of the meeting participated in the workshop, and four members of the “Masculinities Circle” acted as co-facilitators. The music therapist led a guided imagery experience for an activity called “What Builds Us,” while participants from the circle facilitated activities such as introduction rounds, group reflections, and the composition of a song’s lyrics, which was performed at the end of the gathering. The song was a parody of other songs.

Regarding the masculinities workshop, attendees who answered in the interview said:

“I found the activity joyful, inviting, and creative. It allowed us to relax and share from a different perspective, not so much from an intellectual or rational perspective, but rather through singing and dancing, allowing us to express ourselves with our bodies.”

“It was a very good experience; I’d never participated in an activity like this before. Many people were wearing expressions ranging from surprise to happiness, and creating the verse of the song was also very entertaining.”

“Music was very important in the activity. Creating the song pushed us to be creative, to synthesize our ideas and find common ground. I think music also allows more classmates to dare to participate, allowing them to take on other roles, such as playing an instrument, dancing, and singing. Music helped create a joyful and fraternal space where everyone felt at ease.”

Analysis of units, categories and subcategories

On *musicking*, the possibility of the participants contributing musically during the receptive experience of the activity “What Builds Us” was explored. Although they demonstrated a

better handling of the instruments, they did not feel confident enough, so the music therapist led the musical part with the guitar. In contrast, the participants were very confident during the song parody activity, where they took the lead in its execution, sang the song, and contributed ideas for composing the lyrics.

Regarding *communitas*, P1, P2, and P3 adopted a more directive role during the closing phase, participating in the organization of both the 5th National Meeting of the BOP and the trip to Coquimbo city. A highly cohesive group was observed, organizing quickly and efficiently, presenting themselves as members of the “Masculinities Circle.” During the workshop held at the meeting, all participants of the Health Committee (P1, P2, P3, and P5) took on co-facilitator roles, demonstrating coordination as they led a masculinity workshop for approximately 12 people.

For the *ritual*, during the first two closing sessions, the structure from the initial session was revisited. The final session took place at the 5th National Meeting of the BOP, held in the city of Coquimbo, where the “Circle” developed a “Masculinities Workshop.” All attendees traveled for the weekend and stayed in the same residence, allowing for a conversation and a small meeting of the circle on Saturday, as well as a pre-workshop organizational meeting.

The participants showed full *empowerment* in their role within the men’s space dedicated to working on masculinity topics. By identifying themselves as members of the “Masculinities Circle,” they interacted with the meeting attendees from a place of trust and leadership. Additionally, they participated as co-facilitators in a “Masculinities Workshop” during the annual national meeting, representing their different organizational spaces.

In relation to the subcategories, during this workshop, a group reflection was carried out on the various processes involved in the “construction of masculinity.” The workshop involved adult men, children, teenagers, and members of the LGTBQ+ community, forming a heterogeneous and intergenerational group. The different aspects contributing to their identity as men were explored. According to one of the participants, a philosopher, “an exercise was conducted to deconstruct the concept of masculinity, breaking it down, analyzing its parts, and searching for a new meaning.”

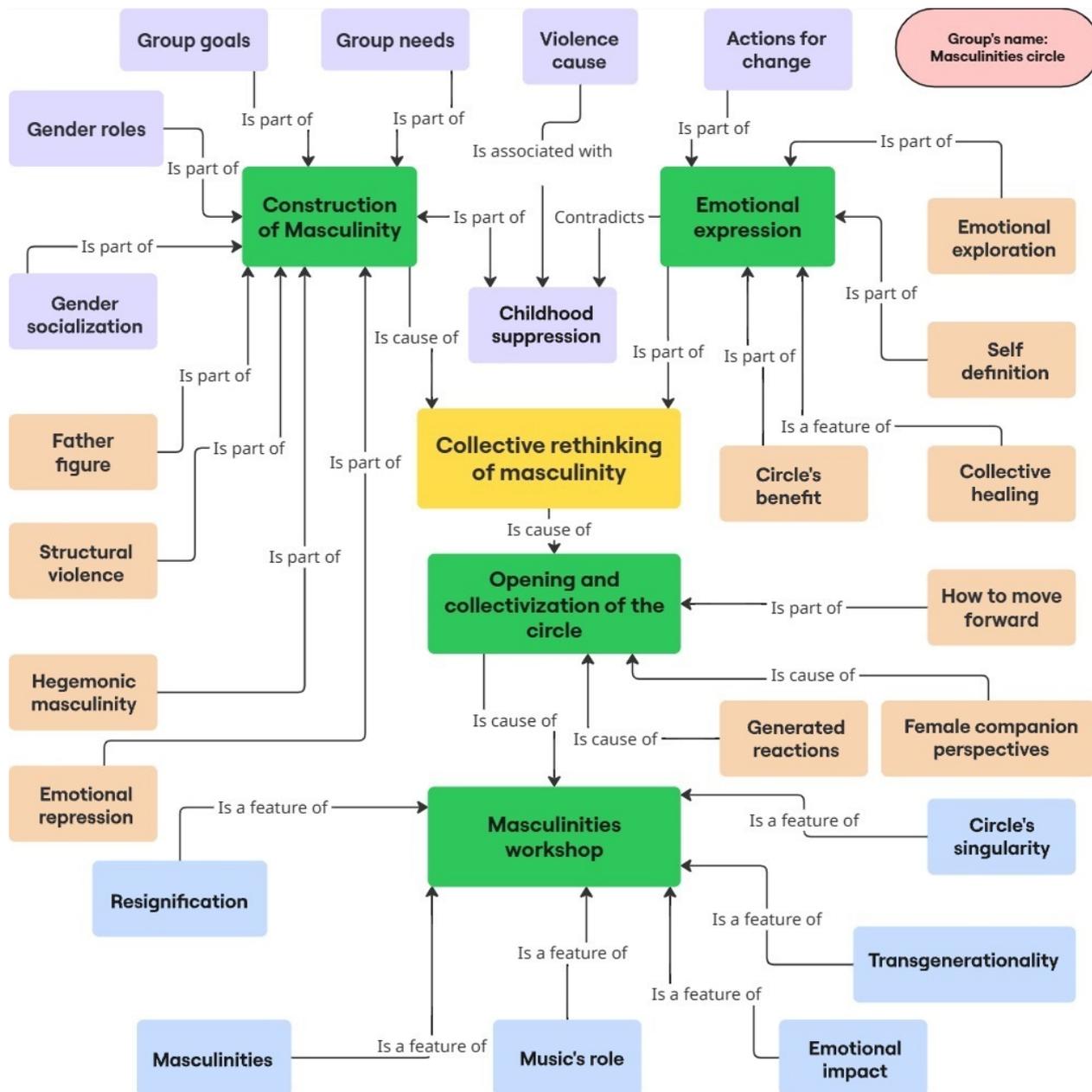
Regarding emotional expression, the experiences shared during the workshop had a significant emotional impact on the participants. The emotionality was addressed in such a way that several participants shed tears during their interventions. Additionally, they shared personal and deep life experiences, which allowed observers to notice the discomfort of some while narrating their stories.

Regarding to the subcategory opening and collectivization of space, the “Circle of Masculinities” participated in the 5th Meeting of Social Organizations of the BOP, held in Coquimbo, where a Masculinities Workshop was held alongside the Feminism workshop. The participants were introduced nationally within their respective organizational spheres and shared the experiences lived during the execution of the project. In the workshop, attendees from both groups composed a joint song using the parody technique. The group performance of the song was used as a closing activity for the event.

Analysis using grounded theory

The analysis was conducted on the participant observation diaries, and the result of this process is shown in Figure 3. The central category is highlighted in yellow, the subcategories in green, the community approach codes in light violet, the implementation phase codes in light orange, and the new codes emerging in this phase in cyan.

Figure 3. Coding for the Closing Phase.



The open coding reflected quotes which parallel previous phrases found, such as hegemonic masculinity, gender socialization, structural violence, and collective healing, as well as quotes linked to the subcategories of masculinity construction and emotional expression.

New codes identified were: Emotional Impact, which gathers the emotional reactions of the participants in the workshop; Trans-generationality, due to the presence of people from different age groups in the workshop; Masculinities, which highlights the different non-conventional ways of embodying masculinity; Re-signification, which reflects the different views on other ways of being men; Music’s role, which includes quotes where music was mentioned as a facilitator in the development of the activities during the event; and Circle’s singularity, which emphasizes the fact that there are very few experiences of men working on masculinity-related topics. From these new codes, the subcategory Masculinities Workshop emerged.

In selective coding, the main category is maintained as “Collective Rethinking of the Concept of Masculinity.” This continuity indicates that the central analytic process identified in earlier phases remained relevant and was further consolidated throughout

this stage of the intervention. The sustained presence of this category reflects the ongoing collective exploration of emotional expression, gender norms, and alternative ways of relating that emerged through musical and reflective experiences within the group.

Songs analysis

Descriptive analysis of songs. Session 18. Theme: Closing of the 5th Meeting of Social Organizations. Date: 12 February, 2023.

Song lyrics:

Chorus

Look at the basin, how it moves,
how the water moves in the basin (x2)

I

We, the women of the community,
are organized, it's not just passion
conviction, information
essential for the revolution

II

Look at the basin, how it moves, how the water moves in the basin (x2)
Today we speak as friends, in solidarity
how important it was to listen to each other and reflect
taking on our burdens,
rethinking patriarchy will die

III

Look at the basin, how it moves, how the water moves in the basin (x2)
Today we speak as friends, without discrimination
in a collective space to rise up
new ways, with the comrades
for a dignified, free, and popular people

During the 5th National Meeting of the BOP, a collective composition process took place in two parallel workshops on Feminism and Masculinities, coordinated to culminate in a joint performance of the song “La Batea” by Quilapayún (1975). The facilitator of the Feminism workshop, who was familiar with the song parody technique, collaborated in the creation of the verses, to which all attendees contributed during the final performance. The participants of the Feminism workshop emphasized the importance of organization in popular initiatives and their role in revolutionary processes, while the attendees of the Masculinities Workshop stressed the need for inclusive and supportive dialogue, recognizing their personal responsibility in deconstructing patriarchy and expressing their commitment to new forms of behavior through collective reflection.

Follow-Up Results

Objectives monitoring

The objectives were successfully achieved according the analysis of the monitoring matrix. Three and a half months after completing the process, the current researchers conducted a semi-structured group interview to assess the project's impact over time and understand the current state of the group and the Men's Circle. Additionally, a musical improvisation was carried out.

Analysis of units, categories and subcategories

In the final improvisation session, musicking occurred when participants used percussion instruments, while the facilitator contributed with a harmonica. Participants displayed confidence in their performance, beginning immediately after receiving the prompt. During the activity, interactions and communication between participants were observed through the instruments, creating rhythmic coordination that everyone attempted to follow.

In the final session (i.e., *Communitas*), the group exhibited notable cohesion and closeness. Participants, who previously interacted primarily as members of the health committee, now communicated more directly and affectionately, with increased physical contact and warmer exchanges. Memories were shared, and expressions of joy at reuniting were evident. During the group interview, active listening was observed, along with an organized turn-taking process and respect for each other's time, with few silences and shared agreement on ideas. Participants expressed gratitude for each other's contributions, a behavior initially modeled only by the facilitator. They highlighted the importance of the Masculinities Circle's foundation on emotional expression, which facilitated deeper communication and more meaningful bonds.

Relating to ritual, in the follow-up session, P1, P2, P3, P5, and P6 attended. The usual project structure was resumed: participants shared a light meal and discussed the current national situation before beginning the music therapy activities. P1 and P2 took charge of setting up and organizing the space, while P3 prepared the food, and P5 and P6 arrived punctually for the start of activities. By the end, it was evident that the participants had established a clear session structure, respecting turn-taking and organizational tasks, which contributed to a pleasant and welcoming environment.

Finally, the participants demonstrated full empowerment in their roles within the Masculinities Circle. During the discussion, they mentioned sharing their experiences and discussions from this space in other contexts, as well as establishing connections with other organizations to develop new activities. They also expressed their projections for continuing this work, all without the need for the music therapist's presence, whom they invited to continue attending as a supporting participant.

Regarding subcategories, for construction of masculinity, the group adopted the practice of reflecting on the construction of masculinity and the importance of bringing these reflections into collective organizational spaces. They described how they correct each other regarding expressions or attitudes, recognizing similar behaviors in other members. They emphasized the need to advance discussions on masculinity within organizations and popular communities, as well as the importance of maintaining these collective spaces for reflection.

The participants have integrated emotional expression as a key resource in their communication. In the follow-up session, a change in their language—both verbal and physical—was evident; they shared words of affection and various expressions of care toward the group. They mentioned that they now communicate differently with their families and close ones, which has improved those relationships. There is a consensus on the negative impact of emotional repression in gender socialization and the perpetuation of hegemonic masculinity. Additionally, they agreed on the importance of emotional expression in group reflections, highlighting that, while gender can be understood as a social construct, collectively reflecting from an emotional perspective deepens this understanding.

Concerning opening and collectivization of the Circle, the importance of sharing these experiences in other organizational spaces and incorporating work on masculinities into the agenda of various popular organizations is emphasized. This approach is seen as “an

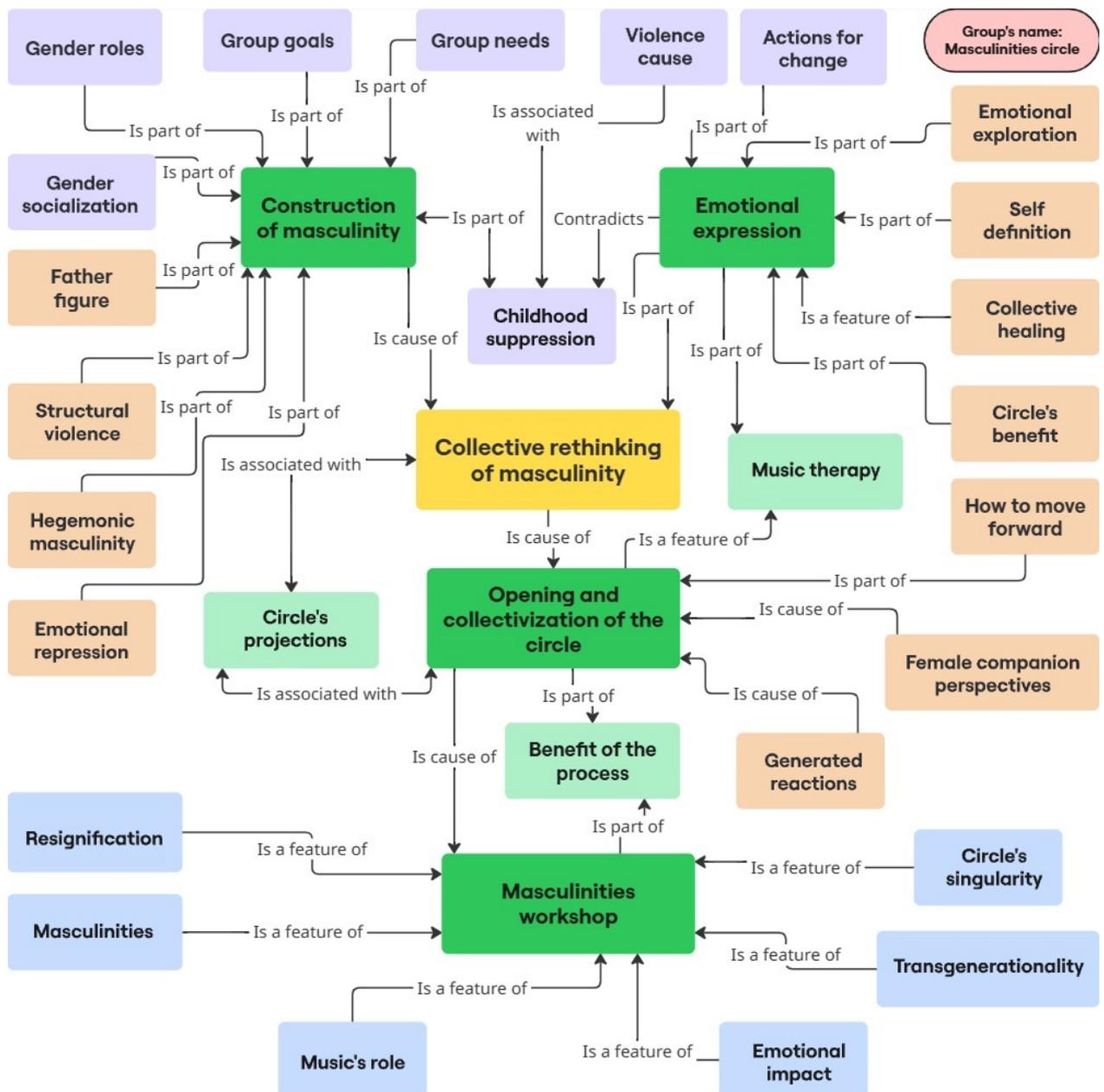
honest and caring way to support our female comrades in their struggles, while we develop our own processes, because here we are building a new world.”

The new category “Masculinities Workshop,” conducted during the closing phase of the process, serves as the final product of the project. This workshop synthesizes the work carried out throughout the process, fulfills a significant portion of the objectives, and stands as a reproducible and essential resource for various social and organizational initiatives. Its innovative and provocative nature generates interest, making it a valuable tool that facilitates organization.

Grounded theory analysis

The current researchers analyzed participant observation journals and semi-structured interviews. The results of this process are shown in Figure 4, where the central category is highlighted in yellow, subcategories in green, community approach codes in light violet, implementation phase codes in light yellow, closure phase codes in cyan, and new codes from this phase in light green.

Figure 4. Coding of the Follow-Up Phase.



In open coding, multiple references to the central category were identified, making it the most frequently cited category together with its related subcategories: “Construction of Masculinity,” “Opening and Collectivization of the Circle,” “Emotional Expression,” and “Masculinities Workshop.” The high frequency of references indicates that these themes were consistently present across participants’ accounts and observational records. Taken together, these references highlight how the central category integrates individual and collective processes related to emotional expression, gender norms, and the expansion of the work beyond the initial group.

New codes also emerged: appreciation, where participants expressed their gratitude; process benefits, capturing their views on the project's impact on their lives; music therapy, examining its influence on the formation of the circle; and circle projections, summarizing their future perspectives.

Qualitative analysis of musical improvisation

Qualitative analysis of the improvisation session 21. Theme: Farewell to the Masculinities Circle. Date: 14 December, 2022.

The fourth improvisation in the process, which lasted 2 minutes and 56 seconds, brought together five participants who had been present throughout the project. It entailed the use of free exploration, in which participants used a djembe, bongos, maracas, chajchas, and castanets, while the music therapist played the tambourine and harmonica. One participant initiated a rhythm with the djembe, followed by alternating rhythmic phrases from the other instruments, as the djembe and tambourine maintained the base rhythm. At 1:17, the harmonica joined with a melody that culminated in a coordinated group rhythm. This final improvisation reflected the group’s cohesion and gratitude, evident in their interaction and expressions throughout the improvisation.

Discussion

From our review of the literature, no studies were found that specifically addressed community music therapy and masculinities work. However, a related clinical study described a music therapy workshop focused on alternative masculinities (Sidelnik 2019). Clinical improvisation techniques in that study included small sound dramatizations generated from a conceptual trigger, with the aim of exploring new ways of understanding masculinity among groups of men. Additionally, several related studies have examined how musical content, performance practices, and song lyrics reflect and construct both hegemonic and alternative masculinities (Álvarez-Cueva et al., 2021; Avery et al., 2017; Ncube & Chawana, 2018; Vargas, 2020). Together, these findings informed the development of the musical activities carried out in the present research.

To this end, in the current study, a variety of analysis and tracking instruments were employed throughout the different phases of the process. In the first phase, an analysis matrix was applied, initially considering units. Later phases incorporated categories and subcategories. Semi-structured interviews were used in the phases of community engagement, closure, and follow-up. The qualitative analysis of musical improvisations (Bruscia, 2001) was applied in the phases of community engagement, implementation, and follow-up. Finally, descriptive analysis to analyze the songs composed by the group was used in the implementation and closing phases.

Community Engagement

The objective monitoring matrix enabled a rigorous analysis, by effectively integrating the emerging needs of participants (Stige, 2002). This provided an overview of the phase, facilitating an understanding of group dynamics and relationships. Additionally, it highlighted the importance of meetings as rituals, a key dimension for forming the masculinities circle (Collins, 2004; Pavlicevic, 2013; Stige, 2011).

Semi-structured interviews and diaries were analyzed utilizing grounded theory principles. The analysis revealed critical information about the Health Committee and identified a central category, “Collective Re-thinking of Masculinity.” Two subcategories emerged—“Masculinity Construction” and “Emotional Expression”—the latter underscoring the role of emotional expression in redefining masculinity. The analysis matrix was organized around the concepts of “Musicking,” “Communitas,” “Ritual,” and “Empowerment.” In the musical analysis, differences were observed in instrumental use and musical intention, with a clear preference for percussion.

Regarding *Communitas*, both formal and friendly interactions were observed among participants. The Health Committee ritual was strengthened, although creating a more coherent structure with the forming circle is suggested. As for empowerment, the openness to working on masculinity issues was emphasized, although reluctance to share their participation publicly was noted. Finally, musical improvisation analysis revealed differences in instrument experience and a preference for minor percussion. Objectives were adjusted to the needs of the population, focusing on creating a safe space for reflection on masculinity.

Implementation

The objective matrix, aligned with qualitative research principles and the action-research design, facilitated the integration of participant opinions, which aided in resolving community issues and strengthening group potential (Stige, 2002). In the first phase (i.e., sections 11 through 17), the objectives of “Emotional Expression” and the construction of the “Masculinity Circle” were achieved through musical improvisations, aligning with the proposals of Bruscia (2014) and Ruud (1998). Participants explored their emotional expression, which aligned with the tenets of community music therapy. The “Circle” construction was based on shared experiences, promoting trust among participants, as suggested by Connell (2005) and Escutia Díaz (2016).

The second phase (i.e., sessions 18 through 21) focused on opening the space to other organizations, with notable activities like “Single solidarity dish” and “Anti-patriarchal Musical Declamations.” This emerged from the participants’ decision to open the space during the sessions. The grounded theory analysis deepened the understanding of group dynamics and process development. Thus, the subcategory “Opening and Collectivizing the Circle” emerged, reflecting the importance of involving men in gender violence prevention strategies.

The musical improvisation analysis resulted in increased confidence and fluidity among participants. This facilitated openness and communication in the “Masculinity Circle,” in line with the concept of *Communitas*. Descriptive analysis of songs revealed emotional openness, emphasizing the importance of ritual in these spaces. Thus, the “Masculinity Circle” was consolidated as a space for group reflection on masculinity, based on emotional recognition.

Finally, the group planned and executed joint activities with other organizations such as the single solidarity dish (i.e., a community-based fundraising meal) and the masculinities workshop at the fifth BOP’s national meeting, reinforcing horizontal relationships based on “affection and respect” and “achieving empowerment.” These public experiences

positively impacted family relationships, consistent with the goals of community music therapy and gender violence prevention (Flood, 2018; Spotlight Initiative, 2021).

Closure

The analysis of the objectives matrix confirmed their achievement, highlighting participation in the “5th Meeting of Popular Social Organizations of BOP,” where a “Masculinities Workshop” was co-facilitated. In this workshop, the categories of Empowerment, *Communitas*, and Ritual were reinforced, along with the subcategories “Emotional Expression” and “Opening and Collectivization of Space.”

The analysis showed positive progress in all subcategories and also revealed a new one: the “Masculinities Workshop.” This new subcategory, supported by authors such as De Keijzer (1997), Núñez Noriega (2016), Sidelnik (2019), and Flood (2018), aligned with the UN Sustainable Development Goals (2015), linked empowerment to the promotion of sharing lived experiences in other organizational spaces.

Musicking was expressed through a song parody presented during the final meeting, highlighting collective agency within the framework of community music therapy. Regarding *Communitas*, a cohesive group with horizontal relationships was established. *Ritual* was evident as participants structured workshop activities in a defined way, strengthening the sense of community and support.

Although the group process was largely collaborative and marked by trust, some moments of hesitation and resistance were observed, particularly in the early stages. For instance, there was initial reluctance to engage in certain musical activities, such as the parody technique, which some participants perceived as uncomfortable or unfamiliar. These moments of resistance were addressed through open dialogue and gradual adaptation of the activities. While no explicit opposition to the exploration of masculinity was voiced, the participants’ cautiousness in sharing personal experiences early on reflected underlying tensions around vulnerability and emotional expression. These dynamics highlight the complexity of engaging men in reflective processes on gender and underscore the importance of creating safe, flexible, and responsive spaces.

Finally, a descriptive analysis of the songs revealed a process of emotional openness and group reflection, emphasizing the importance of sharing these experiences in other spaces, in line with theories of empowerment and community music therapy.

Follow-up

We evaluated the results utilizing an action research approach (Stige, 2002). The analysis of the objectives matrix confirmed their fulfillment, enabling the project’s closure alongside participants and the presentation of results according to the validity criteria described by Bonilla-Castro and Rodríguez Sehk (2005).

In the next phase, the current researchers conducted a grounded theory analysis. The current researchers found favorable progress in all subcategories. Regarding *Musicking*, the musical improvisations reflected increased confidence among participants in handling instruments, though a sense of vulnerability related to hegemonic masculinity persisted.

The group exhibited a high level of cohesion and non-hierarchical bonds, reinforcing the notion of *Communitas*, where the creation of an affective space facilitated greater connection among participants. This process also aligned with the concept of *Ritual*, as the final sessions generated a strong sense of belonging and empowerment. Participants expressed a desire to continue engaging in social change activities, sharing their experiences with other individuals and organizations.

Likewise, progress was observed in emotional expression and the opening and collectivization of space, demonstrating a willingness to remain involved in activities such

as the “Masculinities Workshop.” This aligns with the principles of empowerment. The qualitative analysis of the improvisations revealed a cohesive group with strong affective bonds, where participants expressed gratitude for the process, demonstrating an open and collaborative attitude in musical improvisation.

Limitations and Delimitations

This study was conducted with a small and context-specific sample of eight adult men involved in a grassroots health organization in Santiago, Chile. While this enabled an in-depth and contextualized exploration of the process, the findings are not intended to be generalized to other populations or settings, as they are closely tied to the specific social, cultural, and organizational context.

A key methodological limitation relates to the dual role of the music therapist as facilitator and researcher, which may have influenced participant responses and the interpretation of data. Although reflexive practices and peer supervision were employed throughout the process, complete neutrality is difficult to achieve in participatory and community-based qualitative research.

Another limitation is the absence of a formal institutional ethics committee review. While ethical oversight was ensured through written informed consent, confidentiality measures, ongoing ethical reflection, and peer supervision, future research would benefit from formal institutional review to strengthen ethical transparency and rigor.

In terms of delimitations, the study focused exclusively on cisgender adult men and did not include a systematic exploration of gender diversity, intersectional identities, or long-term clinical outcomes. The research also did not examine how masculinities intersect with race, class, Indigenous identities, or colonial histories in the Chilean context. These delimitations reflect the scope and priorities of the original research design and point to important directions for future studies, including the adoption of intersectional and decolonial frameworks.

Recommendations

It is recommended to continue and expand music therapy initiatives in communities and social organizations, focusing on the topic of masculinities as a preventive strategy against gender-based violence. This approach not only promotes emotional well-being but also contributes to building healthier interpersonal relationships. It is essential to facilitate safe spaces where adult men can express their emotions. Emotional repression not only affects their mental health but also negatively impacts their family and social relationships. Music therapy can be an effective medium for unlocking and channeling these emotions.

Encouraging collective reflection on the construction of masculinity is essential for identifying and sharing experiences, as well as for highlighting the consequences of the hegemonic model. This process should include both self-evaluation on how they wish to be men and a joint critique of power structures that perpetuate violence and inequality.

Work on masculinities should encompass a dual dimension: personal reflection and a critical analysis of social norms. This involves not only questioning traditional male patterns but also constructing new ways of being men that promote equality and respect.

It is recommended that future research include self-care strategies, the promotion of assertive communication, and clinical approaches that address childhood trauma. These strategies can enhance the resilience of participants and enrich the processes of change.

The use of qualitative action research design is also recommended for future studies in this field. This approach will enable greater interaction with communities and continuous adaptation of interventions, ensuring alignment with the needs and realities of the participants.

Conclusions

The current researchers found favorable results, particularly in the establishment of the “Masculinities Circle” and the strengthening of group dynamics through Music-making, *Communitas*, and Ritual. Participation in activities such as the “5th Meeting of Popular Social Organizations of the BOP” and the “Masculinities Workshop” was instrumental in broadening emotional openness and promoting empowerment among participants. The objective matrix analysis corroborated progress in both the original categories and the emerging subcategories, demonstrating the effectiveness of the action research methodology in a community music therapy context.

In the final sessions, greater group cohesion was observed, reinforcing the creation of a safe and trustworthy space where participants could question and redefine traditional constructs of masculinity. Musical improvisations not only promoted emotional expression but also served as an effective means for fostering cooperation and a sense of belonging within the group.

Additionally, the final sessions played a crucial role in concluding the project, providing participants with a collective empowerment experience and facilitating the consolidation of the group as a unit capable of replicating and disseminating its learnings in other organizational spaces. In this regard, the project made a significant contribution to the promotion and dissemination of experiences related to the prevention of gender-based violence.

Finally, the analysis of songs and musical improvisations revealed deep processes of personal and group transformation, underscoring the importance of participatory methodologies in creating reflective and collaborative spaces. The intervention demonstrated that significant changes in gender dynamics can be achieved through community music therapy, enhancing both critical reflection and collective action around masculinities and gender violence prevention.

Acknowledgements

To the Maipú Health Committee for never stopping believing in this project.

About the Authors

Gonzalo Ureta-Fredes, PT, MMT, a Chilean physiotherapist and Colombian music therapist, he currently serves as a professor at AIEP, a technical and vocational education and training institution located in Santiago, Chile. As a physiotherapist, he works primarily with infants and the elderly, focusing on neurological conditions. In the field of music therapy, he has developed projects in education, one of which was presented in the VII Latin American Music Therapy Congress in 2020. His master’s thesis, conducted within a community approach, focuses on emotional expression in adult males. This work received meritorious distinction for its methodology.

Andrés Salgado-Vasco, BM, MMT, Colombian music therapist, university professor, and researcher. He holds a Master’s degree in Music Therapy from the Universidad Nacional de Colombia and a Bachelor’s degree in Music from the Universidad de Caldas. His professional background spans both community and clinical music therapy, with a focus on working with vulnerable populations, victims of the armed conflict, individuals in the reintegration process; and children, adolescents, and hospitalized patients in intensive care and oncology units. He is currently a faculty member in the Master’s program in Music Therapy at Universidad Nacional de Colombia, where he coordinates the practicum in the Community Music Therapy specialization, teaches, theoretical and practical courses, and

supervises research and thesis projects. He also works as a clinical music therapist for SONO Music Therapy Center at Fundación Santa Fe University Hospital in Bogotá. He has participated in various projects aimed at rebuilding the social fabric and has contributed to research published in journals such as *Burns*, *BMC Complementary Medicine and Therapies*, *Voices: A World Forum for Music Therapy*, and *Scientific Reports*. He has also co-authored chapters in specialized books and presented his work at national and international conferences.

References

- Aldridge, D. (1994). An overview of music therapy research. *Complementary Therapies in Medicine*, 2(4), 204–216. [https://doi.org/10.1016/0965-2299\(94\)90021-3](https://doi.org/10.1016/0965-2299(94)90021-3)
- Alsawalqa, R. O., Alrawashdeh, M. N., & Hasan, S. (2021). Understanding the man box: The link between gender socialization and domestic violence in Jordan. *Heliyon*, 7(10). <https://doi.org/10.1016/j.heliyon.2021.e08264>
- Álvarez-Cueva, P., Figueras-Maz, M., & Medina-Bravo, P. (2021). Evolución de la heteronormatividad a partir de una categorización de los estereotipos de género: Análisis de los videoclips musicales más populares [Evolution of heteronormativity through a categorization of gender stereotypes: Analysis of the most popular music videos]. *Profesional de la información [Information Professional]*, 30(5), e300401. <https://doi.org/10.3145/epi.2021.sep.01>
- Angrosino, M. (2012). *Etnografía y observación participante en investigación cualitativa [Ethnography and participant observation in qualitative research]* (Vol. 3). Ediciones Morata.
- Ariza-Sosa, G. R., Agudelo-Galeano, J. J., Saldarriaga-Quintero, L. A., Ortega-Mosquera, M. C., & Saldarriaga-Grisales, D. C. (2021). Crisis humanitaria de emergencia en Colombia por violencia contra las mujeres durante la pandemia de COVID-19 [Humanitarian emergency crisis in Colombia due to violence against women during the COVID-19 pandemic]. *Revista de la Facultad de Derecho y Ciencias Políticas [Journal of the Faculty of Law and Political Sciences]*, 51(134), 125–150. <https://doi.org/10.18566/rfdcp.v51n134.a06>
- Avery, L. R., Ward, L. M., Moss, L., & Üsküp, D. (2017). Tuning gender: Representations of femininity and masculinity in popular music by Black artists. *Journal of Black Psychology*, 43(2), 159–191. <https://doi.org/10.1177/0095798415627917>
- Barker, G., Aguayo, F., & Correa, P. (2013). *Comprendiendo el ejercicio de violencia de los hombres hacia las mujeres: Algunos resultados de la encuesta IMAGES* [Understanding men's use of violence against women: Results from the IMAGES survey]. Instituto Promundo.
- Bonilla-Castro, E., & Rodríguez Sehk, P. (2005). *Más allá del dilema de los métodos: La investigación en ciencias sociales [Beyond the methods dilemma: Research in social sciences]*. Editorial Norma.
- Borroto, C. R., & Aneiros, R. R. (1992). *Investigación-acción. Resumen y revisión de Kemmis S. Action Research [Action research: Summary and review of Kemmis, S. Action Research]*. Escuela Nacional de Salud Pública.
- Botella Nicolás, A. M., & Ramos Ramos, P. (2019). Investigación-acción y aprendizaje basado en proyectos: Una revisión bibliográfica [Action research and project-based learning: A literature review]. *Perfiles Educativos [Educational Profiles]*, 41(163), 127–141. <https://doi.org/10.22201/IISUE.24486167E.2019.163.58923>

- Bruscia, K. E. (2001). A qualitative approach to analyzing client improvisations. *Music Therapy Perspectives*, 19(1), 7–21. <https://doi.org/10.1093/mtp/19.1.7>
- Bruscia, K. E. (2014). *Defining music therapy* (3rd ed.). Barcelona.
- Cáceres, P. (2008). Análisis cualitativo de contenido: Una alternativa metodológica alcanzable [Qualitative content analysis: An achievable methodological alternative]. *Psicoperspectivas. Individuo y Sociedad [Psychoperspectives. Individual and Society]*, 2(1), 53–82.
- Causse Cathcart, M. (2009). El concepto de comunidad desde el punto de vista socio-histórico-cultural y lingüístico [The concept of community from a socio-historical-cultural and linguistic perspective]. *Ciencia en su PC [Science on Your PC]*, (3), 12–21. <https://www.redalyc.org/articulo.oa?id=181321553002>
- Centro Latinoamericano para el Desarrollo Rural. (2020). *Mujeres y territorio: Análisis de brechas de género y territoriales en indicadores de participación social y política [Women and territory: Analysis of gender and territorial gaps in social and political participation indicators]*. Observatorio de género [Gender Observatory].
- Collins, R. (2004). *Interaction ritual chains*. Princeton University Press.
- Connell, R. W. (1997). La organización social de la masculinidad [The social organization of masculinity]. En T. Valdés & J. Olavarría (Eds.), *Masculinidad/es: poder y crisis* (pp. 31–48). FLACSO-Chile
- Connell, R. W. (2005). *Masculinities*. Polity.
- Connell, R. W., & Messerschmidt, J. W. (2005). Hegemonic masculinity: Rethinking the concept. *Gender & Society*, 19(6), 829–859. <https://doi.org/10.1177/0891243205278639>
- Cortés, O. V., Sarmiento, J. L. G., & Tobito, J. A. G. (2015). Un aporte al estudio de las formas de organización social desde la orilla de la participación política en Colombia [A contribution to the study of forms of social organization from the edge of political participation in Colombia]. *Cuadernos Latinoamericanos de Administración [Latin American Journals of Administration]*, 11(21), 75–92.
- Cutipa, R. A. A., & Tapia, B. P. (2021). Criterios de validez de una investigación cualitativa: Tres vertientes epistemológicas para un mismo propósito [Validity criteria in qualitative research: Three epistemological approaches for the same purpose]. *Summa Psicológica UST [Summa Psychological UST]*, 18(1), 7–14.
- De Beauvoir, S. (2015). *El segundo sexo [The second sex]* (A. Martorell, Trans.). Epublibre. (Original work published in 1949).
- De Keijzer, B. (1997). El varón como factor de riesgo: Masculinidad, salud mental y salud reproductiva [The male as a risk factor: Masculinity, mental health, and reproductive health]. In E. Gómez Gómez & M. L. Pérez-Gil Romo (Eds.), *Género y salud en el Sureste de México* (pp. 199–219). El Colegio de la Frontera Sur.
- Díaz-Bravo, L., Torruco-García, U., Martínez-Hernández, M., & Varela-Ruiz, M. (2013). La entrevista, recurso flexible y dinámico [The interview, a flexible and dynamic resource]. *Investigación en Educación Médica [Research in Medical Education]*, 2(7), 162–167. [https://doi.org/10.1016/S2007-5057\(13\)72706-6](https://doi.org/10.1016/S2007-5057(13)72706-6)
- Dulci, T. M. S., & Sadivia, V. A. (2021). El estallido social en Chile: ¿Rumbo a un nuevo constitucionalismo? [The social outburst in Chile: Toward a new constitutionalism?]. *Revista Katálysis [Katálysi Journal]*, 24(1), 43–52. <https://doi.org/10.1590/1982-0259.2021.e73555>
- Escutia Díaz, S. (2016). *Feminismos y masculinidades: Aportaciones dialógicas para la construcción de nuevas subjetividades y subjetividades en la segunda mitad del siglo XX en*

- Latinoamérica [Feminisms and masculinities: Dialogical contributions for the construction of new subjectivities in the second half of the 20th century in latin america]* [Master's Thesis, Universidad Nacional Autónoma de México]. UNAM Institutional Repository.
- Flood, M. (2018). *Engaging men and boys in violence prevention*. Springer.
- Glaser, B. G., & Strauss, A. L. (2006). *The discovery of grounded theory: Strategies for qualitative research*. AldineTransaction. (Original work published 1967)
- Graham, L. M., Macy, R. J., Rizo, C. F., & Martin, S. L. (2022). Explanatory theories of intimate partner homicide perpetration: A systematic review. *Trauma, Violence, & Abuse, 23*(2), 408–427.
- Heilman, B., Barker, G., & Harrison, A. (2017). *La caja de la masculinidad: Un estudio sobre lo que significa ser hombre joven en Estados Unidos, el Reino Unido y México [The box of masculinity: A study on what it means to be a young man in the united states, the united kingdom, and mexico]*. Promundo-US y Unilever.
- Hernández Sampieri, R., Fernández Collado, C., & Baptista Lucio, P. (2014). *Metodología de la investigación [Research methodology]*. McGraw Hill.
- Herrera, J. (2018). El nuevo movimiento de pobladores en Chile: El movimiento social desplazado [The new housing movement in chile: The displaced social movement]. *Polis. Revista Latinoamericana [Latin American Journal], 49*.
- Irle, K., & Lovell, G. (2014). An investigation into the efficacy of a music-based men's group for improving psychological wellbeing. *Music Therapy Perspectives, 32*(2), 178–184. <https://doi.org/10.1093/mtp/miu019>
- Jociles Rubio, M. I. (2001). *El estudio sobre las masculinidades: Panorámica general [The study of masculinities: General overview]*. *Gazeta de Antropología, 17*(27), 1–15.
- Lahitte, H. B., & Sánchez Vázquez, M. J. (2013). Tratamiento de resultados en diseños cualitativos: La aplicación del análisis descriptivo [Treatment of results in qualitative designs: The application of descriptive analysis]. *Revista Latinoamericana de Metodología de las Ciencias Sociales [Latin American Journal of Social Science Methodology], 3*(2).
- Lindblad, K. (2021). “No, I guess it's kind of sensitive”: Communication patterns in a music listening group with older men. *Nordic Journal of Music Therapy, 30*(5), 424–439. <https://doi.org/10.1080/08098131.2020.1856171>
- López, J. E. (2004). Del sujeto a la agencia (a través de lo político) [From the subject to agency (Through the political)]. *Athenea Digital. Revista de Pensamiento e Investigación Social [Journal of Thought and Social Research], 5*, 1–24. <https://doi.org/10.5565/rev/athenea.114>
- Minello Martini, N. (2002). Los estudios de masculinidad [Masculinity studies]. *Estudios Sociológicos [Sociological Studies], 20*(3), 715–732. <https://www.jstor.org/stable/40420727>
- Mohajan, H. (2017). Two criteria for good measurements in research: Validity and reliability. *Annals of Spiru Haret University, 17*(4), 56–82.
- Ncube, L., & Chawana, F. (2018). What is in a song? Constructions of hegemonic masculinity by Zimbabwean football fans. *Muziki, 15*(1), 68–88.
- Núñez Noriega, G. (2016). Los estudios de género de los hombres y las masculinidades: ¿Qué son y qué estudian? [Men's gender studies and masculinities: What are they and what do they study?]. *Culturales, 4*(1), 9–32. <https://culturales.uabc.mx/index.php/Culturales/article/view/305>
- Pavlicevic, M. (2013). Music, musicality, and musicking: Between therapy and everyday life. *Matatu: Journal for African Culture & Society, 44*(1), 69. https://doi.org/10.1163/9789401210546_007

- Pellizzari, P. (2010). Musicoterapia comunitaria, contextos e investigación [Community music therapy, contexts, and research]. *Brazilian Journal of Music Therapy*, 10. <https://doi.org/10.51914/brjmt.10.2010.285>
- Pimentel, V., & Santelices, M. P. (2017). Apego adulto y mentalización en hombres que han ejercido violencia hacia su pareja [Adult attachment and mentalization in men who have perpetrated violence against their partner]. *Psyche*, 26(2), 1–16. <https://doi.org/10.7764/psyche.26.2.915>
- Quilapayún. (1975). La batea [Canción]. *En La batea* [Single]. EMI Odeón.
- Rappaport, J. (1981). In praise of paradox: A social policy of empowerment over prevention. *American Journal of Community Psychology*, 9(1), 1–25.
- Restrepo, H., & Málaga, H. (2001). Conceptos y definiciones [Concepts and definitions]. In *promoción de la salud: Cómo construir vida saludable [Health promotion: How to build a healthy life]* (pp. 24–33). Editorial Médica Panamericana [Médica Panamericana Publishing].
- Restrepo-Ochoa, D. A. (2013). La teoría fundamentada como metodología para la integración del análisis procesual y estructural en la investigación de las representaciones sociales [Grounded theory as a methodology for integrating processual and structural analysis in social representation research]. *CES Psicología [CES Psychology]*, 6(1), 122–133.
- Rivera, F. (2020). Social and political situation in Chile after the social outburst of October 18, 2019. https://obtienearchivo.bcn.cl/obtienearchivo?id=repositorio/10221/28521/1/N_05_2_0_La_situacion_social_y_politica_en_Chile.pdf
- Rolvjord, R., & Stige, B. (2013). Concepts of context in music therapy. *Nordic Journal of Music Therapy*, 24(1), 44–66.
- Ruud, E. (1998). *Music therapy: Improvisation, communication, and culture*. Barcelona.
- San Martín Cantero, D. (2014). Grounded theory and atlas.ti: Methodological resources for educational research. *Electronic Journal of Educational Research*, 16(1), 104–122.
- Sekeles, C. (1996). *Music: Motion and emotion: The developmental-integrative model in music therapy*. Barcelona.
- Sidelnik, R. G. (2019). *Hombres sonando con hombres. Proyecto preventivo de taller musicoterapéutico para una masculinidad alternativa [Men sounding with men]*. XI Congreso Internacional de Investigación y Práctica Profesional en Psicología, XXVI Jornadas de Investigación, XV Encuentro de Investigadores en Psicología del MERCOSUR, I Encuentro de Investigación de Terapia Ocupacional, I Encuentro de Musicoterapia, Facultad de Psicología, Universidad de Buenos Aires [11th International Congress of Research and Professional Practice in Psychology. 26th Research Days. 15th Meeting of Psychology Researchers of MERCOSUR. 1st Meeting of Occupational Therapy Research. 1st Meeting of Music Therapy. Faculty of Psychology, University of Buenos Aires]. <https://www.academica.org/000-111/41>
- Silva, C., & Martínez, M. L. (2004). Empoderamiento: Proceso, nivel y context [Empowerment: Process, level, and context]. *Psyche*, 13(1), 29–39.
- Small, C. (1998). *Musicking: The meanings of performing and listening*. Wesleyan University Press.
- Stige, B. (2002). *Culture-centered music therapy*. Barcelona.
- Stige, B. (2011). *Elaboration toward a notion of community music therapy*. Barcelona.

- Stige, B. (2012). Health musicking: A perspective on music and health as action and performance. In R. A. R. MacDonald, G. Kreutz, & L. Mitchell (Eds.), *Music, health, and wellbeing* (pp. 183–195). Oxford University Press.
- Stige, B., & Aarø, L. E. (2011). *Invitation to community music therapy*. Routledge.
- Tejada Zabaleta, A. (2005). Agenciación humana en la teoría cognitivo social: Definición y posibilidades de aplicación [Human agency in social cognitive theory: Definition and application possibilities]. *Pensamiento Psicológico*, 1(6), 117–123.
<https://revistas.javerianacali.edu.co/index.php/pensamientopsicologico/article/view/53>
- Troncoso-Pantoja, C., & Amaya-Placencia, A. (2017). Entrevista: Guía práctica para la recolección de datos cualitativos en investigación de salud [Interview: Practical guide for qualitative data collection in health research]. *Revista de la Facultad de Medicina*, 65(2), 329–332. <https://doi.org/10.15446/revfacmed.v65n2.60235>
- Turner, V., Abrahams, R., & Harris, A. (1969). Liminality and communitas. In V. Turner, *The ritual process: Structure and anti-structure*. Routledge.
- United Nations. (2015). *Sustainable development goals*.
- Vargas, H. R. V. (2020). Representaciones sonoras: Masculinidades y música popular en la colección de John Alden Mason, 1914–1915 [Sound representations: Masculinities and popular music in the John Alden Mason collection, 1914–1915]. *Centro Journal*, 32(2), 53–74.
- Vidal Ledo, M., & Rivera Michelena, N. (2007). Investigación-acción [Action research]. *Educación Médica Superior*, 21(4).
- Viorato Romero, N. S., & Reyes García, V. (2019). La ética en la investigación cualitativa [Ethics in qualitative research]. *Revista CuidArte*, 8(16).
- Vivas Cortés, O., Gómez Sarmiento, J. L., & González Tobito, J. A. (2015). Una aproximación al papel de las organizaciones y su incidencia en el desarrollo y el ejercicio de las libertades [An approach to the role of organizations and their impact on development and the exercise of freedoms]. *Equidad & Desarrollo*, 24, 139–163.
<https://doi.org/10.19052/ed.3684>
- Wood, S. (2016). *A matrix for community music therapy practice*. Barcelona.
- World Federation of Music Therapy. (2011). *About WFMT*.
- World Federation of Music Therapy. (2022). *Code of ethics*.
- World Health Organization. (1948). *Constitution*.
<https://www.who.int/es/about/governance/constitution>