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**Music as a Tool for Integral Formation in the University.  
A Proposal of Education in the Meeting**

**INTRODUCTION.** The most recent research carried out by psychology, pedagogy and philosophy has established that the contribution provided by musical training for an integral and harmonious development of the human being is of paramount importance due to the uniqueness and specific results it offers. The present work takes as an initial reference the poetics of musical structures for the sake of developing methodologies of training focused on the human being. The essence of this proposal underlies an authentic dialogue between different areas of knowledge and the structuring of strategies centered on the human being. **OBJECTIVES.** The main objective of this study is to propose from the position of a dialogical vision of university education the experience of a methodology centered on music as a means of provoking and arousing the dynamics of encounter, which provides the student with a comprehensive training experience. The secondary objective is to analyze the internal consistency and the validity of the construct “Music for Encounters” (ME), and the satisfaction of the students with implemented Methodology. **METHOD.** The activity is carried out in the manner typical of the university students for the Master’s Degree in Teaching at the Francisco de Vitoria University. The data are processed based on indicators of reliability, such as Alpha de Cronbach, as well as descriptive analysis, correlational analysis and exploratory factor analysis (AFE). **RESULTS.** The results show more satisfactory internal consistency indices (a general reliability of 0.886). The correlations between the factors of the instruments are significant and high. The AFE seems to indicate the presence of a single construct based on two correlated factors. The satisfaction of the students is very high ( $M = 5.6$ ,  $SD = 0.6$  out of 6). **DISCUSSION.** These results seem to show the adequate measurement of the ME construct in university students, based on the instrument of measurement developed for this purpose and their satisfaction with the methodology implemented.

**Keywords:** innovation, dialogical practices, teaching methodology, music, education.

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**ГЕММА РУИС ВАРЕЛА, ФИДЕЛЬ РОДРИГЕС ЛЕГЕНДРЕ**

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**Музыка как средство интеграции в университете.  
Обучение через встречи**

**ВВЕДЕНИЕ.** Последние исследования, проведённые в области психологии, педагогики и философии, показывают, что музыкальное воспитание благодаря его уникальности и конкретным разработанным методам имеет первостепенное значение для гармоничного развития человека. Настоящая работа берёт в качестве исходной позиции поэтику музыкальных структур и на её основе создаёт методику обучения, ориентированную на личность. Суть этого предложения заключается во взаимодействии различных областей знаний и в стратегиях, направленных на человека. **ЦЕЛЬ.** Основная цель данного исследования – опираясь на диалогическую основу университетского образования, представить методологию, основанную на музыке как способе провоцирования и усиления динамики встречи, что позволит студенту приобрести всесторонний опыт воспитателя. Вторая цель

– проанализировать внутреннюю согласованность и обоснованность конструкта «Музыка для встречи» [Music for Encounter] (ME), а также удовлетворённость студентов использованной методикой. МЕТОД. Деятельность показана на примере студентов университета Франсиско де Витория, получающих степень магистра по специальности преподавателя. Данные обработаны на основе показателей надёжности «Alpha de Cronbach», а также описательного анализа, корреляционного анализа и анализа факторов риска [exploratory factor analysis] (AFE). РЕЗУЛЬТАТЫ. Результаты показывают высокие коэффициенты внутренней согласованности (общая надёжность 0,886). Корреляции между факторами инструмента значительны и высоки. Очевидно, что AFE указывает на наличие единого конструкта, основанного на двух соотнесённых факторах. Удовлетворённость среди студентов весьма высока ( $M = 5,6$ ;  $SD = 0,6$  из 6). ОБСУЖДЕНИЕ. Данные результаты демонстрируют адекватность определения конструкта ME у студентов университета, основанного на специально разработанном инструменте измерения, и удовлетворённость студентов использованной методикой.

**Ключевые слова:** инновации, практика диалога, методика преподавания, музыка, образование.

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## INTRODUCTION

In the search for new didactic formats that integrate teaching experience, new discoveries of the humanitarian sciences and the challenges posed by new generations of students we have designed an activity in which music constitutes the axis of connection for deployment of the dynamics of teaching vs learning associated with different contents. For this purpose, we present, first of all, the theoretical foundation that has served as a support, and then expose the proposed dynamics and practical actions that must be carried out by means of musical instruments. Finally, the results of this experience are exposed through the evaluation of the data collected through the application of a questionnaire and its statistical analysis.

It is important to clarify that the proposed activity consists in the realization of the group dynamics in the framework of a “Master-class” aimed at students enrolled in the Master’s Degree at the Francisco de Vitoria University during the 2017–2018 academic year.

## BRIEF RECONNECTION WITH PRIOR STUDIES

The proposal of the formative project of the Francisco de Vitoria University assumes the objective of the integral formation of students and establishes the category of encounter as one that best allows the dialogue between the protagonists of the formation, as well as of the different scientific, pedagogical, and teaching methods and didactics with each other and with the set of reality [1].

In effect, we define the person as “a being in relationship, aware of himself and his identity, living

in the state of openness to understand the world and himself in relation to it” [1, p. 78]. From there, it is established that it is the dimension of capability relationships that makes it possible for us to talk about encountering and dialogue.

We conceive university education as a project for personal development in which the analogies with the exercise of the fine arts make it possible for us to discover that particularly relationships reveal to us forms of realization and integration which disclose the subject towards its state of fullness. This is especially true of those arts that are in need of creativity and coordination of different elements to achieve a result that in no case may be given in advance or represent mere subjective manufacturing [1].

In addition, according to research of the last decades [5; 7], we can affirm that music develops not only motor, rhythmic and harmonic abilities, but also those related to social relations.

The experience of developing a coaching model at the Francisco de Vitoria University, called dialogical coaching [2] has also made it possible for us to learn the dialogical practices which Arnkil and Seikkula have developed in the field of therapy and education, together with their research groups in Finland. They claim that their “main hypothesis is that dialogic practices are effective precisely because they come into resonance with some fundamental qualities of man’s life, qualities deeply familiar to all of us as human beings” [3, p. 34].

When exposing their dynamics, music is precisely the element that presents the particular analogy which allows them to explain better all the types and scope of the relationships that contribute to the transformation and development of the person: “Social reality is

always polyphonic. In polyphonic reality (as described by Bakhtin and Voloshinov) there is no fixed social structure, such as social 'roles,' i.e., structures which could be placed in front of one subject or another without taking into consideration the actors of flesh and blood. In polyphonic reality every question receives a new meaning in a new conversation, in which a new meaning is constructed for what has been discussed. The social meaning and identity of each person are created in each concrete conversation, and therefore, the idea that the human being remains the same in different social situations is not maintained" [Ibid., p. 45].

Music is presented to us thereby as an art in which the elements linked to a dialogical strategy may favour precisely the creative and constructive dialogue, in addition to promoting the development and integration of different elements of the personality that come together, around a particular objective (in this case a Master-class) the efforts, skills and knowledge of all the participants. We have designed the methodology for this activity, thinking at the same time of the contrast and the evaluation of its developments in order to elaborate a more complex specific method applicable to specific instances, subjects or activities with more concrete objectives.

In this sense, we have taken the references exposed by Arnkil, which are summarized in the following text: "The relational and dialogical professionals respond to the enunciations of users, of families, of students, as people concretely present in their physicality, with an authentic interest for what each person in the room has to say, without suggesting that anything I may have said was something wrong. They adapt to the natural rhythm which emerges in conversation. As the process allows participants to find their voice, they likewise respond to themselves. When the speaker hears his own words repeated with respect and feels that they receive an answer, he has more possibilities of understanding better everything he says himself" [3, p. 53].

On the other hand, and according to the theory of musical poetics which Stravinsky elaborated in his well-known essay, we have incorporated two elements: the rigor of the musical experience as an objective source of information, and artistic creativity as a dialogic experience.

On the first element, the Russian musician clarifies at the beginning of his text the cognitive and rigorous value of his "experiences and investigations" which he has carried out for the objectivity which they contain, and for the concrete consequences obtained: "The fact that I have verified for myself the value and effectiveness of such an explanation, persuades me and

guarantees you that it will not be a set of opinions that I propose, but a sum of checks that I offer you, and, that made by me, are no less valid for others. It is not, then, my feelings and my particular tastes. It is not a theory of music projected through a subjectivist prism. My experiences and investigations are entirely objective and my introspections have not led me to question myself but to draw concrete consequences" [10, p. 27].

Consequently, and perceiving as an axis the practice employed by Stravinsky in relation to the art of sounds (due to the cognitive efficacy that derives from this practice), music, in principle, would offer us an itinerary that has much to do with the dialogical practice. In this way, it could be indicated that there are points of coincidence between both practices, and that the fact of music possessing a particular path does not convert it into a mere subjectivist experience, since the path is real, the starting point and the point of arrival are real and different from each other and, therefore, those who experience them can account for a true reality and not just a series of feelings.

In this sense, it is important to point out that although dialogical practice and music cannot be compared in any way to a scientific experiment, this fact should not lead us to affirm that we are faced with the absence of critical rigor. As Stravinsky points out, they present valid ideas for creation (and, therefore, reproducible, although they are not a score that is executed mechanically) because they are based on the plane of concrete reality.

Secondly, we are encouraged by the importance it gives to artistic creativity as a dialogical experience, which should not necessarily be understood as mere sensationalism, sometimes implied by certain critics who have a distrust of new methodologies: "I approve the audacity; I do not fix the limits in any way; but there are no limits to the errors of that which is arbitrary. If we wish to enjoy in full measure the conquests of audacity, we must demand, first of all, for its perfect and clear luminosity" [Ibid., p. 32].

Without dwelling much more on all the connections between music, anthropology and development of the human being according to this poetic technique, we wish to cite one final comment of Stravinsky which, in our opinion, demonstrates the interesting opportunity which this artistic expression offers us for the dialogic exercise in education. It asserts: "We live in a time in which the human condition undergoes deep shocks. Modern man is on the way to losing the knowledge of values and the meaning of relationships. This ignorance of the essential realities is extremely serious, because it leads us infallibly to the transgression of

the fundamental laws of human equilibrium. <...> the old original sin was essentially a sin of knowledge; the new original sin, if I can express myself this way, is, of course and above all, the sin of ignorance: ignorance of the truth and the laws to which it gives rise, laws that we have called fundamental” [Ibid., p. 32].

As we hope to demonstrate, the methodology developed for this master-class made it possible for us to verify in a practical way how music allows us to combine training (since the personal accompaniment of the student becomes more evident, while he puts several faculties and dimensions into action) and education of the particular operational capacities involved in the development of the curricular contents used. In our university project we have conceived that “it is necessary for the dynamics of personal formation of the subject to be integrative, it needs to help the human being see himself performing in fullness, as the result of the verification in his life of all the dimensions and faculties of his being” [1, p. 293].

## THE METHOD

The dynamics carried out, which we shall explain below, have been designed according to the guidelines presented in the section entitled “Conceptual Referents.” In this way it is worth remembering that these referents presented: the anthropological foundation of the dynamics of the encounter, the model of “dialogical coaching,” the Finnish dialogic tradition, as well as points associated with “musical poetics.” At this point it is important to clarify that the following explanations possess a descriptive character, where we shall explain the musical micro-dynamics in a simple way, but always bearing in mind the reflective atmosphere that was developed in the previous lines.

In this regard, and in response to the information presented above, the activities were designed with the intention of covering the following objectives:

- to achieve collaborative processes between groups of 4 or 5 people by means of musical activities based on the possibilities of music to enhance “encountering relationships;”
- to encourage participation in creative practices related to music, regardless of whatever level of mastery of performance on musical instruments;
- to stimulate creative activity with the use of a small quantity of sound media (economy of musical material);
- to generate a process of interaction which allows groups and their members to explore unconventional forms of expression with the greatest amount of creative freedom that is possible.

## Description of the activity by phases

1. The Instructor of the dynamics performs a series of demonstrations with various instruments, trying to organize musical structures, but using only a few notes or sounds, in order to show that with merely a few resources it is possible to exercise creativity. There are two fundamental principles:

1.1. Do things with a small number of resources or elements.

1.2. With only a few sounds it is possible to create rhythms and melodies.

As a guide for the realization of these demonstrations, we shall summarize some of these activities with some of the instruments:

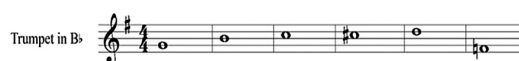
a) Trumpet: The harmonic-rhythmic base (cover) of a genre belonging to popular music (Jazz, Afro-Caribbean music, Rock) is used, which will be performed by an instrumentalist (or reproduced by recording), while the Instructor shows the students 5 or 6 notes which shall be used to improvise a melody. The idea is that a melodic line can be structured with only a few notes.

Example: use a “blues” base with the following harmonic structure:

F7 / - / - / - / Bb7 / - / F7 / D7 / Gm7 / C7 / F / D7 / Gm / C7

With this harmonic structure, the instructor must improvise a melody in which the following notes are used:

Figure 1. Notes for melodic improvisation on a Trumpet



Source: original

b) Trombone: It is also possible to make use of a harmonic-rhythmic basis (cover) of one of the genres belonging to popular music (Jazz, Afro-Caribbean music, Rock). In the case of the trombone, the following harmonic-rhythmic structure can be used to be played on the piano:

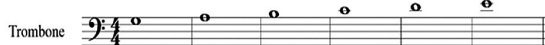
Figure 2. Harmonic-rhythmic structure for the Trombone



Source: original

At the same time, it is necessary to improvise a melody with the use of the following notes:

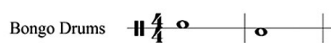
Figure 3. Notes for melodic improvisation on the Trombone



Source: original

c) Bongó: In the case of the need for percussion sounds, the two sounds of this instrument are taken as a basis:

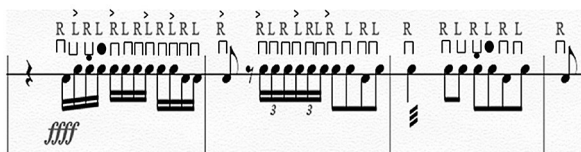
Figure 4. Bongo Sounds



Source: original

The suggestion is made to improvise rhythmic structures by using figures of eighth notes and sixteenth notes, in addition to redoubles. Next, a simple structure is shown as a possible model for improvisation with the use of bongos:

Figure 5. Improvisation on the Bongos



Source: original

The idea is to illustrate what is called “the economics of musical material.”

1. The instructor organizes short sessions with the participants to show how the instruments are to be used. A group of 3 or 4 students is selected, and a very brief practical activity is carried out. All the available instruments shall be used, preferably the following must be available: “Chinese box,” triangle, tambourine, chimes, cymbals, xylophones, metallophones, drums, and, optionally, piano and guitar.

2. It is proposed to form of groups for creation of small musical pieces; Some instructions are given regarding the different forms of non-conventional notation for percussion instruments.

3. Finally groups of 4 or 5 students are organized, and several alternatives are proposed to carry out a brief creative project, in which an idea, historical event or other subject matter may be interpreted. The following instructions are offered:

- 3.1. Organization of a group
- 3.2. A free choice of instruments
- 3.3. Search for a workspace
- 3.4. Team work time: 15–30'
- 3.5. Choice of work modality:

a) Constructing a short narrative to add sound effects by means of musical instruments.

b) Preparation of a text, and then composition of a small melody to which a musical accompaniment will be added with the available instruments.

- 3.6. Demonstration of the work.

### DATA ANALYSIS: EVALUATION

In this section we will expose the points related to the taking of the sample and the processing of the data, based on the implementation of the dynamics that was previously exposed. It is important to specify that in the first paragraphs we shall provide some information regarding the course in which the activity was carried out.

The Master’s Degree in Teaching at the Francisco de Vitoria University offers education aimed at professional specialization, which enables the student to exercise the regulated profession of Compulsory Secondary Education Teacher and Baccalaureate, Vocational Training and Language Teaching, in accordance with the training regulated by Organic Law No. 2/2006 regarding Education. It is noteworthy to analyse to what extent the training given to the students stimulates their levels of motivation and vocation. In any case, we must point out that in the research previously carried out we have detected that the vocation for teaching is not the predominant component among the students who enrol in each course: “The experience of several years of teaching this discipline at the University of Francisco de Vitoria demonstrates that the motivation of students is not clearly oriented to education and the pursuit of the profession of teaching” [8, p. 150].

However, we know that the profession of teaching requires vocation, and to this day we have not found evidence to demonstrate to us whether this vocation can be acquired, or if it is something innate, whether or not it presents something lucid, and what is in need of being defined or nuanced. At this point it must be added that the social-economic circumstances, problems of unemployment and the necessity of acquiring a job have generated a significant influx of students seeking a job alternative in teaching.

As may be gathered from this, the vocational element is apparently fragile, and we have pointed out these points, since our proposal has made the attempt

to generate a space of action for encounters in order to seek some change in this element associated precisely with a vocative and committed teacher.

### The Method

This study has been developed using the quantitative methodology under the scope of non-experimental design: the descriptive method of a “survey” has been applied in the form of a questionnaire of twenty-three multiple choice questions in the usual format for this type of research [6]. The questionnaire designed for this activity establishes a scale of 23 items, 13 of which assess the sociodemographic profile and 10 of which comprise two dimensions, as well as a higher factor called “Music-Meeting” (MM). To this day this scale has not been used before, so there has not been any validation of this study in the Spanish musical context. We proceed to the validation of the scale and the descriptive study and correlational analysis of the students’ satisfaction with this activity, in order to assess whether there exist any relationships between the items studied, especially between the two main dimensions: objectives pursued with the activity, impact and satisfaction of the students with the project of integral formation in the University, factorial analysis and confirmation of the questionnaire.

### The Collective and a Sampling Technique

The collective is defined by the total number of students enrolled in the Master’s Degree in Teaching at the Francisco de Vitoria University during the 2017–2018 academic year. We used a random non-probabilistic technique of sampling. The process consisted in informing the entire collective of students the type of research we were developing, so that those of them who had the wish could participate on a voluntary basis in the “Master-Class of Music for the Encounter,” which took place on April 29, 2018. This study involved 31 people, aged between 25 and 45 years old, 51% of whom were men ( $M = 32.25$ ,  $SD = 6.8$  years) and 49% women ( $M = 36.25$ ;  $SD = 7.1$  years). 100% were university students and students of the Master’s Degree in Teaching at the Francisco de Vitoria University.

### Treatment of the data

The SPSS Statistics 22 program is used for data analysis. The developed analyses are articulated in three types: validation of the questionnaire and exploratory factor analysis, descriptive analysis and correlational analysis of the students’ satisfaction with the activity. Basic descriptive analyses are carried

out (absolute frequencies, percentages and measures of central tendency and dispersion for the variables contemplated in the study). Regarding the correlational analysis, the Pearson correlation coefficient has been applied to assess whether there are relationships between the variables studied, especially between the objectives pursued with the activity and the impact and satisfaction of the students with the integral education project at the University. Once these considerations are established, we turn to expose the results obtained in the investigation.

### Instrument

The questionnaire designed for this activity establishes a scale of 10 items, comprised of two dimensions and a higher factor called “Music-Encounter.” To date, this scale has not been used before, there is no validation study in the Spanish context. The validation of the scale is carried out.

### Results of the validation

The “ME” questionnaire consists of two factors: objectives pursued by means of the activity (integrated by items 1, 2, 3, 4 and 5) and the impact and satisfaction of the students with the integral training project at the University in its consistency (6, 7, 8, 9 and 10). The response format of the instrument is in the Likert scale of 1 = None to 6 = Totally.

The proposed factorial structure has been subjected to exploratory factor analysis to determine if the number of factors obtained and their loads correspond to what is stated on the instrument. We calculate and examine the matrix of correlations of the variables under study, to check if the data have adequate characteristics to carry out the analysis. Both the sample adequacy measure KMO (.672) and the sphericity test of Barlett ( $p = .000$ ) support the relevance of the factorial analysis. One of the conditions of application of the exploratory factor analysis is that the matrix of correlations between the items is not spherical. In this case, the correlation matrix is suitable for factoring (Table 1).

Table 1. KMO Index and Bartlett Sphericity Criterion ( $\lambda = 2'75$ )

KMO	$\chi^2$	gl	p
.672	201.915	45	,000

As a method of extracting factors we use the principal components method (Table 2). The factorial rotation used was the Oblimin oblique given the expected correlation between factors. This analysis

reveals two significant factors that are able to explain 65.506% of the variance, which is a satisfactory level. Factor 1 explains 45.487% of the variance and Factor 2 the 20.01% (Table 3).

Table 2. Matrix of the Main Components

Ítem	Component	
	1	2
1	,736	-,426
2	,834	-,451
3	,762	-,486
4	,698	-,229
5	,572	-,251
6	,487	,746
7	,736	,275
8	,358	,495
9	,666	,352
10	,753	,514

the same number of factors that had been raised in the theoretical design of the questionnaire.

The correlations between the nuclei are almost

Table 4. Rotated Component Matrix

Ítem	Component	
	1	2
1	,845	
2	,938	
3	,902	
4	,697	
5	,609	
6		,889
7		,659
8		,611
9		,680
10		,861

Table 3. Total variance explained

Component	Initial eigenvalues			Sums of removal of loads squared			Sums of rotation of square charges		
	Total	% from variance	% accumulated	Total	% from variance	% accumulated	Total	% from variance	% accumulated
	1	4,549	45,487	45,487	4,549	45,487	45,487	3,64	36,416
2	2,002	20,019	65,506	2,002	20,019	65,506	2,90	29,090	65,506

Extraction method: analysis of main components.

The Catell test for the magnitudes of the eigenvalues suggests that the same number of factors can be extracted (Graph 1).

The following table shows a rotated factorial solution and the grouping of the items into factors (Table 4).

We can conclude that the items are charged by

all positive and significant, being the highest those that occur between the “shared responsibility” and the rest of the items, and between “dialogue in the decision making” and the rest of the study items. This significance points towards the unidimensionality of the construct, on the basis of two theoretical nuclei (Table 5).

Graph 1. Catell\_AFE sedimentation Test

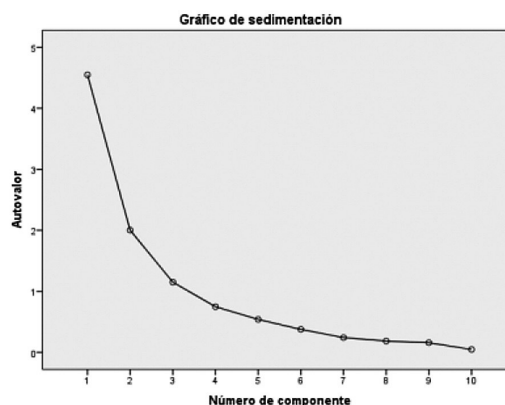


Table 5. Correlation Matrix ( $\lambda=2.75$ )

ITEM	Team interdependence	Shared responsibility	Promote consensus	Team work	Dialogue decision making	Enhance Skills	Accompaniment	Continuous Improvement	UFV impact	UFV satisfaction
Team interdependence	1	,732**	,698**	,578**	,433*	,155	,296	,151	,292	2,71
Shared responsibility		1	,853**	,570**	,645**	,265	,165	,144	,130	,221
Promote consensus			1	,595**	,379*	-,013	,200	-,006	-,020	-,080
Team work				1	,381*	,356*	,413*	,526**	,326	,252
Dialogue decision making					1	,454**	,429*	,444*	,444*	,458**
Enhance skills						1	,493**	,638**	,241	,391**
Accompaniment							1	,744**	,347	,202
Continuous improvement								1	,521**	,454**
UFV impact									1	,825**
UFV satisfaction										1

\*\* The correlation is significant at the 0.01 level (bilateral).

### Results of student satisfaction

When performing analysis of the answers by items, we can emphasize that the totality of the students considers that the objectives proposed in the activity have been satisfied. If we analyse the average of the scores by item (Table 6), we must point out that all the nuclei have obtained an average of scores higher than 5 out of 6, with a minimum average score of 5.2 and a maximum score of 5.6. To check the homogeneity of the valuations of each item, we calculate the Pearson Variation Coefficient, whose main utility is to facilitate the comparison of the dispersion of two data series. In our study, it takes values between 0.10 for the item “cooperative work” and 0.17 for the item “interdependence of the team.” The values taken by this coefficient, since they are close to zero, express that there is little variability between the data, they are not dispersed with respect to the mean, which presents a high homogeneity in the valuations.

Table 6. Measures of central tendency and dispersion – Objectives

Statisticians	Team interdependence	Shared responsibility	Foster consensus	Cooperative work	Dialogue decision making
Average	5,2	5,3	5,5,	5,6	5,6
Median	6	6	6	6	6
Moda	6	6	6	6	6
Variance	,88	,81	,58	,35	,42
S.D.	,92	,90	,76	,59	,65
Variation C.	17,69%	16,9%	13,81%	10,53%	11,60%

To examine the internal consistency of the valuations, the Cronbach's Alpha Coefficient has been calculated, which obtains a value of 0.87 (Table 7). According to the recommendations collected by George and Mallery (2003) to assess this coefficient, we can say that it is close to being an excellent coefficient.

Table 7. Cronbach's Alpha

Cronbach's alpha	Cronbach's alpha with typified elements
,87	,86

Next, we present a third table that assesses the students about the University's training project and how the activity helps them as future teachers. If we analyse the average of scores per item (Table 8), we must point out that all the items have obtained an average of scores higher than 5.2 out of 6, with a minimum average score of 5.2 and a maximum of 5.6. To check the homogeneity of the valuations

of each item, we calculate the Pearson Variation Coefficient, whose main utility is to facilitate the comparison of the dispersion of two data series. In our study, it takes values between 0.10 for the item “accompaniment” and 0.17 for the item “satisfaction with the UFV.” The values taken by this coefficient,



Table 8. Measures of Central Tendency and Dispersion – Impact and Satisfaction

Statisticians	Team interdependence	Shared responsibility	Foster consensus	Cooperative work	Dialogue decision making
Average	5,2	5,6	5,5	5,3	5,2
Median	5,5	6	6	6	6
Moda	6	6	6	6	6
Variance	,71	,36	,37	,62	,82
S.D.	,84	,60	,61	,79	,90
Variation C.	16,15%	10,71%	11,09%	14,90%	17,30%

because they are close to zero, express that there is little variability between the data, they are not dispersed with respect to the mean, which presents a high homogeneity in the valuations.

To examine the internal consistency of the valuations, the Cronbach's Alpha Coefficient has been calculated, which obtains a value of 0.81 (Table 9), so we may assert that it is close to presenting an excellent coefficient.

Table 9. Cronbach's Alpha

Cronbach's Alpha	Cronbach's alpha with typified elements
,81	,82

In this sense, dialogue as a necessary tool in musical composition helps us achieve an education in the encounter with our students; the educational space is understood as a whole integrated by various components, whose microsocial balance can be conditioned by the form of integration of these components.

“At this point, the teacher's action is essential as a generator of a meeting space with the students – providing tools for the students to develop their potential. When the tools achieve their purpose, the space for social interaction takes on the characteristics of an area of integration, dialogue and creativity. That social climate is what is called ‘Entre,’ according to the terminology used in the dialogical coaching approach” [8, p. 153].

## CONCLUSIONS

In a synthetic way, we proceed to collect the main conclusions derived from the different analyses carried out. As a first approximation, we can say that the obtained results reveal, in general terms, that music is an activity that, through cooperative work, dialogue and shared responsibility, helps us to achieve a meeting with university students.

As regards the nexus between the objectives of the activity and the impact and satisfaction of the students with the integral training project, we find that they correlate significantly with each other. Although the objectives of our musical activity are not the cause of the impact or the satisfaction of the students, they do relate positively. It may be inferred from this relationship that certain minimums of attainment of these objectives are necessary in order to evaluate in a meaningful way the integral education project of the Francisco de Vitoria University.

## DIDACTIC IMPLICATIONS

In the first place, we have observed that the use of musical instruments, regardless of their levels of difficulty, can be used efficiently to generate social interactions between groups of students oriented to the design of creative experiences. Undoubtedly, in the preparation of the dynamics, the potential operational limitations regarding the motor skills of these instruments must be taken into account. However, as explained in the methodology section, strategies can be developed that allow a playful approach to the creative process while preserving the spirit of a group dynamic.

It is also important to note the usefulness of non-conventional instruments linked to the staff of symphonic orchestras, as was the case with Afro-Latin percussion instruments. In this sense, the incorporation of the bongos and the Dominican merengue tambura (whose use was not contemplated in the planning of the dynamics), perhaps due to its timbral characteristics and/or the unconscious association that the receiver makes with the playful and festive atmosphere that underlies the use of these instruments, generated a positive reception within the framework of the dynamics carried out. As a consequence of this circumstance a form of notation has been included for a more effective use of the bongos.

Finally, unlike other strategies to carry out processes of social interaction within the framework of group dynamics, music generates an encountering experience, a specific form of sociability where people connect together without aiming to obtain practical benefits: with music as the connecting element for social interaction, we have detected that what German sociologist George Simmel calls “sociability by playful association” [9, pp. 96–97].

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