You all thought I was going to lose my mind. But where I come from, street rules. Nobody dares to say anything. Everybody keeps quiet and keeps his mouth shut. Because otherwise someone will smash your face. You all thought I wouldn’t survive. How stupid. You all thought I was going to lose my mind. You were all wrong. You’ll see I’ll make it. That’s the way it is. I’ll get going. I’ll stand up everytime I fall on my face. I’ll get up and you won’t see me ever again. Or only from behind.

Ok, I disappeared, I went down, I drowned, I didn’t see through anymore. You didn’t see me anymore. I was lost, I strayed around. That’s how my life works. That’s how life works if it sucks — double meaning: in swiss german “miis” means “mine” but sounds exactly like “rotten” — Where I come from, nothing’s shiny. Not even the verger’s gold tooth. He was put to jail afterwards and nobody ever visited him. Ha! Poor bastard. I’d be pissed off. It’s your fault. I’ll be back. That’s for sure. Get ready in the back rows. I already can hear the girls’ choir sing.

A little crime every now and then, but I took the turn every time. A little bit of drug use, a little bit of rhyming, of licking someone’s ass, I always thought, I would get by like this, but I didn’t. It led to nowhere, it just brought me down, they lead me off, I was laughing, I was losing it. Deeply moved by my own shit, that I can’t remember. Some things you’d better forget, let it be, calm down, man. The road leads straight on, and far away I can see the sun rising on the horizon. It glows and I’m blinded. And I can hear the girls’ choir sing.

Introduction
Adolescents live in developmental-related subcultures, each of them with a specific music style. Each subculture has its own „sound”. This sound is emotionally charged. It serves the adolescent as identification and helps building his or her personality. What is the therapeutic value of the personal style of music of an adolescent and how can it be worked with in a resource-oriented psychodynamic setting?

Methods
Triple-R-therapy is an individual therapy which takes place in an acoustically optimized music room (sound recording studio). In a first step, the patient creates a beat, an individual pattern of rhythm that fits to (or contrasts) his actual mood. He or she might add melodies or harmonies of virtual or non-virtual instruments. In a second step, he sings, shouts or raps associatively and iteratively adds lyrics (rhyme) to the basic tracks. The therapist acts like a producer in music industry (recording) and guides the creative process of the patient. He adds the editing (digital post-processing) and finally creates a mix of the musical work.

Results
A first pilot project with 11 male adolescents showed a positive effect. The patients worked highly motivated, recorded one or more songs and were responsive to the recorded issues. The responsiveness was sustainable. In addition or instead of verbal based psychotherapy and in combination with behavior-modifying socio-pedagogical and agogic interventions the patients addressed important preconscious and latent topics in triple-R-therapy. The recording of one’s own, the verbal and musical modification (editing) and the personal setting (confidentiality, no gig, no distribution) have turned out to be relevant factors.

Discussion
Beyond the concept of active music therapy triple-R-therapy works with the recording of the music. Recording and digital editing allows a close approach to the subcultures „sound” by technical means. No matter how talented and musically skilled the patient is, it facilitates identification with the final product, which is considered a production in the psychodynamic sense and therefore a starting point of therapeutical work. Thus therapeutic access to the adolescent develops on a highly sensitive spot.