

Fieldwork report

JoanManuel Chouciño

Introduction

The document reports the activity and experience of the author as a musical operator in Palestinian refugee camps in Lebanon, Al Beddawi and Wavel. The activities carried out are part of the internship course Music and Resilience Support (MARS), conducted in two periods: from 7 to 14 April Al Beddawi camp, and from June 29 to July 8 2017, divided between the camps of Al Beddawi and Wavel.

As a part of the Mars course, the focus of the course and of the internship is

“psychosocial music intervention [...] as a protection against multiple risk factors emerging in under-resourced and marginalized communities, where chronic high- or low-level stress affects emotional, cognitive and social functioning, in particular in children and adolescents, undermining the community's capacity to care for itself internally and to respond to the external environment with adaptation and flexibility.”¹

The main objectives of the document are to connect the theoretical and practical contents developed throughout the course with field work. As long as the internship was carried out in two

¹ Excerpt from project description in [Music and resilience support website](#).

separate periods for two months, it has allowed to integrate the experience of the first period in the planning of the second.

This document arises from the overlap with an initial experience with a strong emotional and personal impact, followed by a period of reflection and analysis of the learning done. Based on this experience and reflection, a second visit to the fields is planned, which is characterized by being focused on the most purely musical aspects of the intervention, and by the possibility of knowing two different contexts.

The structure and contents of the document respond to the intention to report the author's experience, learning, practice, analysis and perceptions and self-reflective practice in two intervention contexts. Information of both internship periods is provided with a contextualizing purpose, not providing an exhaustive description of these two interventions. So, this document offers:

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Fieldwork context and psychosocial aims

Psychosocial intervention through music is carried out in two centres that Beit Atfal Assumoud (NISCVT) has in Baalbeck and Al Beddawi, in two completely different contexts. Wavel camp, established in 1948 in the stables of the French army barracks, located in the city of Baalbeck, in the Beqqa Valley, near to the border with Syria. Beddawi, established in 1955, in the city of Tripoli, north of Lebanon, at the top of a hill called Al Beddawi.

Wavel Beddawi and have common risk factors for toxic stress, such as poverty, limited access to work, education, basic health care services. In Beddawi the density of the population and the difficulties in having spaces for privacy or shared spaces with the community contrast with life in Wavel's streets in the summer, where you can see groups of children by bicycle, playing within the camp boundaries. Unemployment, lack of services, and limited access education are the main difficulties of a population strongly constrained by the geographical isolation of the countryside, especially in the harsh winter inland Lebanon.²

The musical intervention in Al Beddawi takes the form of a community music project with about five years of experience, while in Wavel we have conducted a first musical psychosocial intervention planned as an ice-breaking in a camp that does not have any musical or artistic activity, modelled with elements closest to community music therapy.³

In both camps, the main objectives of the musical intervention are: to carry out activities that generate trusted, safe and healthy relationships, that promote the establishment of a network of mutual support, working with the children to reach the whole community, developing those protective factors against toxic stress and developing self-resilience of the community.

Musical Aims

Beddawi

The community music project at Al Beddawi takes the form of an instrumental ensemble with about fifty participants from 8 to 16 years old, volunteers and teachers. The activities and repertoire have been programmed in coordination with the community music project in Ein El Hilwe. Children from Al Beddawi and Ein El Hilwe will share a Summer Camp in Chouff and a final concert at Saida.

The project is focused on instrumental music playing with special attention and care to provide resources to the children to be independent in the process of learning music to make the project sustainable. There is emphasis on learning music reading and in developing a network of teachers and volunteers within the community to support and enable their own learning abilities.

² Knowledge of the main stress factors in Wavel is due to the information provided by the director of Beit Atfal Assumoud at Wavel at the beginning of the July stay. Further information: Wavel camp, from [NISCVT](#) and [UNRWA](#), and Al Beddawi, from [NISCVT](#) and [UNRWA](#).

³ The distinction between *community music project* and *psychosocial intervention* modeled as *community music therapy* does not intend to establish defined boundaries between two kind of interventions. Knowing that they are full of communicating vessels, the use of this distinction aims to guide the understanding of two scenarios, where different groups and activities pursue the same objectives.

April stage

Dates

from April 7th to 14th

Overall planning

Morning musical sessions with a group of 36 children (at maximum), from 09:30 to 12:30, with two short breaks (or one longer depending on the dynamics of the session). The instrumental activities are led by Henry Brown. The other musical operators provide support to the ensemble rehearsals and lead sectional rehearsals and singing activities as well.

Afternoon sessions from 14:00 to 16:30 with volunteers and teachers, led by Henry Brown and with the support of the other musical operators in the instrumental sections.

Teamwork

Henry Brown (HB), Clare Tomlinson (CT), Tony Almond (TA), Alberto Balducci (AB) JoanManuel Chouciño (JM)

Instruments

Violin, clarinet, keyboards, guitars, recorders, flutes, trombone, trumpet, darabuka, drum

April stage aims:

- To provide a first input on the repertoire will be played at the final concert of the summer camp.
 - To train volunteers and teacher on the central repertoire to make them able to teach this repertoire to the children during May and June.
 - To promote sustainability of the project providing specific support and skills
-

Brief description of the work I've conducted or led:

- Support the process of learning music with the instrument, specially to the recorders and flutes section, and help them to develop learning music skills.
 - Support the process of learning the summer camp repertoire.
 - Teach a catalan song *Les majorales d'Ulldemolins*.
 - Support my colleagues activities.
-

Materials and activities

- Learning songs such *Les majorales d'Ulldemolins* to play with instruments and to introduce the concept and awareness of minor and major third.
- Working on the process of playing a song with the instrument and using voice and clapping to understand the parts of the song.
- Putting lyrics to a melody as a way to work on rhythm and pitch. Using numbers up to five in arabic.
- Working on different articulations such as *tiki tiki tiki tum / diri diri diri dum / daba daba daba dum*
- Teaching a canon, *Tres i tres i tres fan nou*.
- Singings songs such *Babalagumbala, Nisa nisa, Mango*.

Detailed planning

See Appendix

July stage details

Dates

General planning from June 29th to July 16th, divided into two weeks, first one to prepare the summer camp and the second one providing activities to the children is not allowed to join the summer camp. My participation during July stage is limited to the period comprised between June 29th and July 4th, working with two groups of children: in the morning, with the group of roughly 25 children not attending the summer camp, and in the afternoon with keyboards, oud and darabouka players going to the summer camp.

Overall planning

Morning musical sessions with a group of 25 children (at maximum), from 09:30 to 12:30, with one break.

09:30 to 10:15 / 10:30 vocal, body percussion activities, movement and coordination. JoanM

10:30 to 11:30, sectional rehearsals.

11:30 to 12:00, ensemble rehearsal, conducted by Henry Brown.

Afternoon sessions from 17:00 to 19:00 with volunteers and teachers, led by Henry Brown and with the support of the other musical operators in the instrumental sections.

Teamwork

Henry Brown and JoanManuel Chouciño (in Monday's morning Laura Contini joins the group activities and in Tuesday's morning Alberto Balducci and Charlotte Cripps do the same) During Tuesday's morning, Charlotte, who has joined the group this morning conduct an activity as a way to have her first contact with the group. She's going to conduct the first hour of musical mornings the rest of the week)

July stage aims

- to teach the repertoire will be played at the final concert of the summer camp.
- to develop activities with children who are not able to attend the summer camp, helping them to keep engaged in the community music project
- to promote sustainability of the project providing specific support and skills

Brief description of the work I've conducted or led:

- Musical activities without instruments to work with the whole group during the first hour of the musical sessions. The aims of this kind of activities are to work on musical skills such as intonation, rhythm, pulse, movement, listening and coordination through singing, clapping, walking and dancing activities. These activities are very closed linked to the psychosocial aims of the project because they have been planned to provide opportunities:

- To experience the potential of music in the construction of relationships by sharing leisure time through artistic expression
- To develop group dynamics and multiple relationships among its members.
- Using songs to develop different musical qualities, properties or performance skills, such:
 - The change of dynamics — *crescendo* and *diminuendo* — and their space meanings and links.
 - Creating a drone and using it alternatively in the structure of a *call & response* song, adding a new layer of music material to the performance and a supporting function.
 - Connecting structure with movement
- Using songs with clapping patterns to develop multiple relationships within the group, with special emphasis on games and playing in pairs, small groups and the whole group.
- Sectional rehearsals supporting the process of reading music, practicing repertoire with the instrument, developing self-learning, listening and assessing skills and strategies to foster the level of autonomy in the process of playing an instrument, and help them to develop their own musical skills.
- Repertoire learning activities, exercises and processes to guide the process of learning the summer camp repertoire.
- The construction of a sounding object-instrument with the children as an introduction to the physics of making sounds.
- Games, activities, songs and the sound properties are used to develop a sense of belonging to a group and to be closer to the individuals through the metaphoric use of music and sound.
- Support my colleagues activities.

Materials and activities:

- Learning songs such *Epo i tai tai é*, *Si ma ma ka*, *Funga alafia*.
- Singings songs such *Babalagumbala*, *Nisa nisa*, *Mango*, learnt on April stage.
- Introducing the children to the Keith Terry rhythm blocks of body percussion.
- Introduce walking and clapping activities to work on movement and rhythm.
- Construction of a homemade *kazoo*.

Detailed planning

See appendix

Wavel

The Wavel project is a pilot intervention in this camp for a group of twenty children from ten to sixteen, with a duration of seven days. Framing the intervention we keep on mind the fact that the sustainability of the activity is far from being guaranteed.

Teamwork

Davide Woods, Alberto Balducci, Laura Contini and JoanM Chouciño.

July stage aims

- Provide a musical week to a group of twenty children in Wavel camp
- Offer activities to engage with music and sound properties such pitch, pulse, timbre and intensity.

Brief description of the work done:

- Musical activities without instruments to work with the whole group during the first hour of the musical sessions. The aims of this kind of activities are to work on musical skills such as intonation, rhythm, pulse, movement, listening and coordination through singing, clapping, walking and dancing activities. These activities are very closely related to the psychosocial goals of the intervention.
- Using songs to develop different musical qualities, properties or performance skills, such:
 - The change of dynamics — *crescendo* and *diminuendo* — and their space meanings and links.
 - Creating a drone and using it alternatively in the structure of a *call & response* song, adding a new layer of music material to the performance and a supporting function.
 - Connecting structure with movement
- Using songs with clapping patterns to develop multiple relationships within the group, with special emphasis on games and playing in pairs, small groups and the whole group.
- Games, activities, songs and the sound properties are used to develop a sense of belonging to a group and to be closer to the individuals through the metaphoric use of music and sound.
- Create a sounding object-instrument with the children and introduce them into the physics of making sounds.
- Support my colleagues activities.

Materials and activities:

- Ice-breaking activities: *Zina's circle*, *pass the clap*, *zip-zap-boing*, *speaking names*
- Vocal activities such *pass the sound*, exploring timbre and pitch.
- Instrumental activities such discovering the sound of ukulele and kantele
- Listening activities
- Learning songs such *Epo i tai tai é*, *Si ma ma ka*, *Funga alafia*.
- Introducing the children into the Keith Terry rhythm blocks of body percussion.
- Introduce walking and clapping activities to work on movement and rhythm, *walk, clap & count*.

Detailed planning

See Appendix

Two Vignettes

Vignette 1, April, Beddawi camp

“Rena is six and is the youngest in a group of eight to twelve year olds. She lives outside the camp, and her school is Lebanese, as is her father. My first contact with her is in a sectional rehearsal with recorder flutes in the basement. It is my second day in the centre, and I had seen Rena before. She is not able to sit for long periods of time; goes to the bathroom, grabs food, walks around looking for something... I haven't heard her flute yet.

She has left the basement again and two children try to make her realize in arabic my gestural message: “we want you to play with us, please, come here!” Children tell her she must close the door, and she insists on opening it. She wants to leave the door half opened. Possibly to give more light to the basement.

Finally, she joins the group and when I'm trying to count in arabic to start playing, Rena interrupts me and tells me in english: one, two, three, four! The rest of the rehearsal Rena marks our pulse in english.



[...] It's the last day of musical mornings in the centre and Rena joins us. The previous days she was at school. The room is full. We all know that it is the last day and there is a sense that everyone wants to make the most of it. The session begins with singing and in a short time Rena stands up and goes out of the room, down the stairs. She came back to the room carrying a small blue chair, puts it in the front row and sits to join the music.

[...] Henry (fellow music operator) and I were silently sitting on the stone bench, watching the children playing in the courtyard. Watching and fixing every detail in our memories and preparing ourselves to say good bye. Rena comes over to us and, standing in front of Henry with the flute in her hands, sings *Nisa, nisa* (a gentle song used to close the final session before the party with cake in the courtyard) to Henry. Rena seems to put in this melancholic song everything she has not expressed during the week."

In Rena's story there are some indicators we have found in resilient children. A meaningful peer attachment despite being of a different age, school and living neighbourhood to the other children, we see how the group takes care of her, the youngest one. She accepts her role in the group whilst defending her own voice and way to join the group. Rena shows us a secure attachment to music operators and a sense of self-worth and value when she helps the music operator and allows him to count in English, also when she comes to sing *Nisa, nisa*, this is evidence of trust in the others and a manifestation of a sense of belonging. In her song I heard hope, optimism and a belief in the future; as far as we are working to prepare for the summer camp. She may not have considered this, but, in my mind, she is singing to us and saying: *I'm here now, and I've been here the whole week in my own way, learning songs and enjoying music with you all.*

In the case of Rena we also find the need to help her in the process of controlling her constant movements and focusing difficulties. Whether it's a symptom of toxic stress or a demonstration of the age difference with the rest of the group, Rena has joined the group thanks to a balance



between the embracing tolerance towards her constant movement established by music operators and her determination to participate.

Vignette 2, July, Wavel

“I have chosen a song from New Zealand to work on musical welcome. This is *Epo i tai tai é*, a relatively well-known song among the catalan scouts where there is a choreography connected to the parts of the song. I am interested in the choreography for how the lyrics are fixed with it — it is independent of the melody — and because one of the syllables generates contact between those who sing it.

Sung in circle, at the time of singing the word *tuki-tuki*, the arms pass behind the back of the companion that you have to the right and to the left and beat the syllables in their backs.

It is a movement that worries me because it occurs in the back and involves a lot of proximity, and because being in a circle it is more difficult to choose who you have on your right or left. There are some girls who do not shake their hands or have physical contact with the boys. I decide to change the movement slightly in the first session when I realize that I would like to give the opportunity to find a closer contact between the participants and to recover the spirit of the game songs. Unfortunately, I am not able to sing any one in arabic.

I teach the song the first day in Wavel. They learn the song and the lyrics and we do not put so much effort on the clapping moment with *tuki tuki*. In order to increase contact in the next session, I plan to sing it in pairs, and gradually increase the group of people who sing it. I want to achieve the spirit of the song games with clapping activities and find different people to clap and play, to have the experience of the big group, the couple, a group of four and enjoy the game at different levels, moving away from the focus of the contact as central element and putting it more in the challenge of reproducing the movement in different positions.

As soon as I start singing the song I realize that we need to work on the pitch. I offer an activity to sing step by step getting closer and closer as the pitch goes higher. One of the teachers stop approaching the centre of the circle, but the rest of the children join the centre, very close, singing together.

After singing the song three times I suggest singing in couples, facing each other and clapping with your partner. I turn back to make an example and I face a girl that seems to be surprised by the fact of singing the song and clapping with me. I offer another couple with the girl who has her left. After singing the song two more times we change the couples and I sing with her without any problem. The next step is to suggest changes in the couples, using the space in a more free way.

After all, there was no problem with physical contact and the group has experienced the song with different people.”

Video

Epo i tai tai é, in Wavel

Analyse, insights, personal dynamics & self-learning

“first of all we are space, and then time”⁴

Meeting the group through music

Imagining the space

The spaces where the activities are carried out, always within the community centres of Beit Atfal Assomoud, are multipurpose rooms for different activities and users of the centre. Regardless of their specific dimensions and characteristics, they become a shared community space where to develop the musical activities that best serve the proposed objectives and best adapted to the circumstances of space and attendees.

Al Beddawi Assomoud centre

In Beddawi the room is rectangular, narrow and barely accommodates all participants. The group of thirty-six boys and girls form an oval instead of a circle if we stand upright. Seated, instrumental

⁴ To start the analysis work on the experience of this internship, I return to the beginning of this project, the pilot seminar in Prima Materia in July 2016, and to my first annotation in personal logbook: “first of all we are space, and then time.”

sections with more instrumentalists overlap and have two or three rows. Different organizations of space and, therefore, of the musical activity, characterize the musical morning in Beddawi.

Working without instruments

Songs, rhythmic games, vocal improvisations, polyrhythms, fill the first hour of work in which musical aspects and belonging to the group work. My favourite arrangement for these activities is the circle, but the dimensions of the room make it difficult for a great circle to be made by hand. I have explored several ways of using space: sitting in rows looking at one point, sitting in two blocks looking at each other to ask questions and answers, standing in a large oval and standing in a closed circle. The use of the courtyard for the first minutes of work has allowed to have a space suitable for a large circle, dividing the welcome into two parts, the first in the courtyard and the second in the room. The unit of the session is resented, the focus is lost when going to the room and conditions the activity of the facilitator that has divided the activities according to the space, losing freedom when it comes to meeting the needs or potential of the group.

The use of the room standing up, making a closed circle where there are more than one row but where there are no hands given, it has advantages and disadvantages. On the one hand, it has allowed the maximum flexibility in the sequence of activities, the movement and the fluid interaction between the participants, the displacements, but on the other, has generated points where the facilitator loses visual contact with some of the members of the group.

Working with instruments

The sectional rehearsals fill the second hour. Instrumental work in small groups and in different spaces facilitates activity. The use of space is determined by the instruments we have in the semicircle.

The ensemble rehearsal, in the last hour, also uses a semicircle disposition in the main hall, where its length is adapted to the needs of the set. The shallow depth of the room requires more than one row of musicians in the sections with more instruments. In this situation, the task of facilitating and supporting the different sections becomes crucial to overcome the difficulties of space and the tiredness of the end of the session.

Wavel Assumoud Centre

The Wavel room is also rectangular, but with much larger dimensions. It allows to make a circle with all the participants, twenty children and some seven or eight adults, occupying the centre of the room and leaving the lateral spaces as support spaces, to leave the water or from where to look at the activity. The musical intervention is based on songs, sound and movement games, polyrhythms ... The circular arrangement is constant in our programming to the point of becoming a closed provision that limits the experience of the group. Activities are developed to favour different uses of the room.

Space insights

The description of spaces traces a parallel with some dynamics of each one of the projects and with the context in which they are carried out.

In Wavel the group comes to the activity on time. We receive them in this space. They enter in group and accompanied by the remedial classes professors. They accompany them from the first session. At first the professors occupy the peripheral space and gradually become part of the circle, of the activity. This small community tends to organize rigidly, repeating the same positions in the circle. Only the adults occasionally occupy the periphery. The security that they feel within the boundaries of the camp and the insecurity on the outskirts is transferred to this group of boys and girls. Emerges the need to use space more freely. Changing the position as a facilitator within

the circle or offering an activity that disorganizes the circle fulfils the function of enriching the space experience within the group.

CAR SERVICE IN WAVEL

This freedom is present in Al Beddawi, where there is a shared intermediate space, the courtyard. At breaks, the group of boys and girls play on the scarf or sing. The small rehearsal room is the centre of musical work. The arrival of children is always staggered. The narrow stairs to the room would appear to be the cause of this not synchronic arrival of the participants but around the centre, the environment, is also asynchronous and constantly moving.⁵

Children enter and leave the room continuously while the activity does not start. This is something that stands out in the first visits to the field: a constant going and coming, frantic, often without apparent direction. The constant movement in the room seems to indicate that the space offers circulation rather than containment. The musical activity completely changes this dynamic; it contains the group in space and focuses its attention on activity and relationship.

Splitting the large group into several small groups allows you to enjoy spacious spaces and explore other group relationships with space, as well as with group members and instrument or instrumental section.

The large final group, which brings together the community before closing the musical morning, uses a small space. The organization of the space, with well established positions, and the support of the facilitators, provide different scenarios for the musical activity of the morning in which the focus, the presence, the relationship between the participants and the creation of a group dynamics are primary psychosocial goals.

Imagining time

The projects and spaces of the two camps generate different time requirements.

Al Beddawi

While in Al Beddawi the dynamics are clearly established and conditioned by the needs of partial testing with instruments and space needs, in Wavel the fact of starting a new project without instruments with a group of three facilitators has led us programming activities for the whole group.

Wavel

The organization of musical activities that fill the musical morning tries to balance concentration in musical and relational aspects and relaxation and fun to the group. We plan to alternate the use of voice, body percussion and movement in order to provide variety and possibility of concentration in specific aspects. From the facilitators point of view we organize the activities to give the opportunity to have an outside view of the group and activity dynamics and some relief.

The constant use of the large group and the same space to carry out the activities challenge the facilitator to offer different group and space experience. It is in space and in different personal relationships where the perception of temporary organization of Al Beddawi is clearly articulated rather than in the specific repertoire.

⁵ The children of Al Beddawi camp attend school in morning or afternoon shifts due to the high population and the lack of sufficient school places. Making music together and at the same time it becomes a resource to provide synchronicity and community experience that they do not find in everyday life, for instance, attending school.

In Wavel the experience of time is enriched through activities sitting on the floor, listening, exploring instruments, creating sound objects that contrast with the predominance of moving and standing activities in the first half of the session.

Communication

The use of language in the context of community music projects in Lebanon shows what we do not have in common. Therefore, nonverbal communication resources — with all their communicative efficacy — take a special role in this context. We see some considerations about communicative resources.

Verbal

The interpretation of a specific repertoire, in large group or in sectional rehearsal, musical improvisation or any of the activities and games aimed at working with music, individual and group relationships, is not dependent on the use of verbal language.

The use of verbal language in teaching musical reading is especially effective in melodic support, as we share language in the names we give to musical notes — especially in the case of Lebanon where the latin form *do, re, mi* is used — but is reduced in teaching rhythmic and metric aspects. The exemplification clapping, playing the instrument or singing the notes and linking the sound with the writing of the rhythm aims to develop their own reading skills. The use of specific words with accent patterns coherent with the musical accent patterns, taken from the operator's own linguistic culture, creates language barriers. On the other hand, the use of arabic numbers and fitting them into the accented pattern has proved to be useful. It is important to notice that children who know more elements of musical language tend to use french nomenclature.

This being true, the experience of working in both camps, carrying out a wide variety of musical activities, shows that:

- Activities related to the interpretation of a specific repertoire through musical reading and interpreted with the instrument, make me use teaching-learning models based on the verbal proposition rather than the musical proposition.
- The use of a interpreter is especially useful in the communication of extramusical messages, for example of an organizational type, and less effective in the communication related to the musical interpretation. It is preferable that the interpreter participates in the session, as an active member rather than an observer.
- Since verbal communication is natural to us, it tends to be contagious; we have to be very aware to limit its use only to what is really effective.

Musical

The gestures — with the face, hands, limbs or with the entire body — as well as the use we make of sound are powerful non-verbal communication tools. Specific conducting techniques are only a small part of the gestural and body resources for non-verbal communication. The qualities of the sound — pitch, duration, intensity or timbre — offer us opportunities to provide directionality, function and semantics to this sound. But not only the vocal and non-verbal messages have musical elements that we can use to communicate. The prosodic elements of verbal language — tone of voice, intensity, rhythm or melodic inflexion — intrinsically musical, are also valuable communicative resources. We use these prosodic elements to strengthen verbal messages with added layers of meaning in addition to the semantic layer.

The processes of repetition, contrast and variation and the creation of musical structure through them are also valuable non-verbal communication resources. All of these intrinsically musical resources have the potential to base communication on what we share, music, and give us the

opportunity to integrate facial gesture and expression, limbs and the whole body in the creation of a purely musical communication code.

My own experience in educational and musical environments is strongly based on the alternation of verbal messages with musical interpretation. Generally spoken messages are a preparation for interpretation or a commentary of it. I use this kind of messages to communicate ideas about structure, where to sing or play, what voices, character, to ask for a certain type of sound quality or to put emphasis on some aspect of tempo, rhythm or articulation.

In the process of developing my facilitation skills, I have seen myself trying to translate these verbal messages rather than using gestures during interpretation, following a process in which sign language is a substitution of the verbal message, dependent on it and produced out of context. For example, it is relatively easy to indicate gesturally that a part of the work should be interpreted with a strong sound and a heavy character in the course of the interpretation. The same indication as a verbal commentary translated into sign language before or after the Interpretation of the musical excerpt is disconnected from the sound to which it refers and often changes and needs additional resources.

The use of gestures as a code requires consistency in the signs and their use, especially when it is dissociated from body movement, facial expression and all accompanying resources. Beyond the gesture, on how many occasions has communication been produced through communicative resources that are not gestural, but vocal and even verbal? To intensify the development of these communicative resources as a facilitator, I find the need to stop dissociating between verbal and nonverbal language, and still less to differentiate between verbal language and musical language, as if the former were not involved in musical properties. On the other hand, if it becomes necessary to become aware of these resources and their communicative potential, which transcends the limits of the gesture.

As a brief summary, using musical elements and resources to underpin our communication doesn't mean avoiding one kind of language in our sessions, but using musically all the elements of our messages. The use of musical structures — some of them poetical — and the musical use of the prosodic elements of verbal language, including semantic, symbolic and emotional meanings implicit in sound, represent valuable resources for communication in contexts where language is not shared.

Video

A freezing winter air has entered in the warm room in the hot Lebanese summer to start the session...

- The clip shows the beginning of one session in Al Beddawi and the use of sound to shift attention of children from talking and environmental aspects — space and temperature of the room - to the musical beginning, trying to provide a *cold* sound to *warm up* voice and start music making altogether.

Returning to the opening of this paragraph, in addition to the considerations on the use of the different communicative resources available to us, there is a need to assess to what extent we can circumscribe the communication about music and its interpretation to the act of performance, trying to blur the differentiation between verbal messages and musical messages for the benefit of a more holistic listening, enhancing the musical qualities of language.

Developing relationships

The development of trusted, secure, responsive relationships, creating a support network is part of the main goals of psychosocial intervention. The relationships established by the musical operators with each other become a point of view to take into account in order to approach the task of developing multidirectional relationships through music.

Facilitating in group: roles, relationships and positions

The musical intervention is a teamwork, with volunteers, teachers, social workers that give sustainability to the project, but also at the level of musical sessions, both in planning and in the performance. The teams and situations in which I worked have allowed to experience different forms of teamwork in which the relationships between the musical operators, the tasks they perform and the way in which they develop it with the participants changes.

A hierarchical example

The rehearsal of an instrumental ensemble that is produced from a general score of which parts are made for each instrument or section. One of the musical operators becomes the musical director of the essay and the rest of the operators support each of the instrumental sections.

A cooperative model

A team of three music operators work together with the whole group, without dividing it. We sequenced the session by relaying each other. At the beginning we occupy the circle all three while in the second session we alternated in the exit of the circle to observe the activity from outside, leaving two operators to the circle permanently. Functions and responsibilities are different but operate at the same level.

The choice of one or the other model must be done in relation to the activity proposed, the actors and the purposes of each activity. The brief description of these two models does not invite to choose between one or the other, but is an invitation to investigate the implications of each one when it comes to developing the facilitation task.

Inside & outside views

The hierarchical organization in the form of an orchestral and partial rehearsal offers diverse points of view within the ensemble. It facilitates proximity work — both in the large group and in the sectional — develops skills, promotes the use of the own resources of each section, gives security and creates a relationship between the participant and the operator of trust and reference, in which the operator acts as a facilitator of a learning situation. The musical direction of the group does not provide an overview, but informs us of the fluidity of communication and the degree of satisfaction or achievement of musical activity between these two actors.

The cooperative organization has allowed the release of one of the operators. Observing the activity from outside, has the opportunity to evaluate the dynamics of the group and its relationships with the space, operators and activity, as well as the relationships of individuals between them and with the group during the same session. This is a point of view close to that of the video camera, subjective, but in real time. This type of organization has become very useful in the first contact work with the new music group at Wavel.



Roles and responses

The role of the different facilitators is explicit in the hierarchical organization for the distribution of responsibilities and positions that the score generates. This relational model, on the other hand, is not the model evoked in other types of activity. The welcome session, with the warm-up and the work of voice, body and movement, for example, generates multi-directional relationships at the same level. The facilitator who leads the activity is part of the group, and the rest of the facilitators with him. The active design and establishment of the role and the relationship pattern required in each occasion is necessary to achieve fluidity in the relationship with the participants and with the facilitators. The experience shows that when the relationship model is not clearly established generates insecurity in the recipients of the message, either facilitators or participants.

Relationships within the music activity

My experience as a facilitator leads me to reflect on the types of personal relationships that generate the facilitation, the resources of the facilitator and the music or sound proposals.

1:1

In the facilitation experience I find relative facilities to develop fluid communication and a relationship of confidence with participants in 1: 1 relationships. Often these are produced privately, taking advantage of an end of activity, and one, two, three or four participants approach to share a learning, a song, a thought, an experience individually with the facilitator, with yourself .

1: all

Repeat learning, the use of the call & response structure to learn repertoire is extremely useful in providing opportunities to respond in a secure environment. How to pass the call among all

participants? The use of small groups in the call & response, as well as the use of facilitators voice with a neutral timbre, or pretty close to the children voice, has meant a stimulus for participation.⁶ The challenge is to empower the participants to feel secure and confident to make their own voice heard by the group. Children with difficulties to feel themselves comfortable within the group signal other difficulties in their own life.

Multidirectional

How to empower participants so that they can produce relationships from everyone to everyone, in which individuals put their own voice in the group and addressing to it? Time, safety relationships and good experiences sharing music and time together should be the basis to develop this kind of relationships, maybe the main aim.

Self-reflection: how does this work affect you?

A trip from personal to psychosocial

“I opened the photo album of my first trip and found urban landscapes, environments, smells, colours, typographies. An approach to a world that I do not know, which fascinates me and with which I need to get in touch.

When I return home I write episodes of the lived experience starring the children of the project and its impact on me. Rula, or Rajaff's, become symbols of all the children of the project, of their resources and capacities, of the reality they live in.”

“In the group we have a cello. It's a surprise for everyone. The cellist is called Duha and we still do not know her. While the children prepare space, chairs, music stands and their instruments, she arrives and, silent, grab the cello that is on the corner of the room, on the sleeve.

Time flies and I find myself immersed in reading the parts of recorders and keyboards, helping them with rhythm and notes. The work is slow but solid and begins to give results. With satisfaction I watch the ensemble and in the middle of the room I find Duha with her cello. She did not stretch the pike, and holds it with her left hand while on the right she picks up the bow that draws erratic trajectories on the strings. The sound, imperceptible. The strings are blocked by a left hand that holds a cello for the first time. The bow, without resin, flies over the strings while Duha smiles satisfied while watching the director's gesture.

Henry turns to me, as if he had felt my perplexity in his neck. We look at each other incredulous and excited in the certainty that Duha has started playing the cello today. She has decided to make music with us all.”

“The second photo album is a collection of images and videos of the activities we have done together. The children I have met again have ceased to be a symbol of others, human beings with names and surnames and not a universal image of children in the refugee camps. I have found

⁶ In some session, singing a question-answer song, I have listened to myself singing with an "operatic" timbre, somewhat theatrical, exaggerated. The character of this timbre has been perceived quickly. In the expression of some participants seemed to me to hear *Oh, God, should I sing the answer like that?* The timbre is a quality that we can change in the course of a song, enriching the interpretation with meanings and experiences. When proposing that a small group or a participant make their voice heard, making a call or singing a particular part of a song, this resource is especially sensitive and it will be important to introduce it cautiously.

them in their difficulty to participate in a game, in what separates them from the rest and what unites them.”

Being in the community

The work in the camps makes me realize how important is to take care of our community needs. Our fullness depends on the relationship between the individual and the community. How powerful music is to enable different kinds of relationships, and how empowering is the feeling of belonging to a community with which you establish secure and trusty relations?

Keeping in touch with the stress factors

Experience in the camps has been stressing. The sound, the space, the movement, the environment, the constant and huge demand of care...It something that undermines your defences and makes you realize how important is to work in group, trust on your colleagues to have outsider points of view and moments to make a deep breathe and have some recovery time.

From the narrative to the facilitation skills

The work in camps has shown how difficult is to put into practice what you pretend in your own narrative as a facilitator. Technical issues, listening issues and the need to watch your interventions to learn from all the things you do without noticing, to be able to listen deeper.

To do list

Some valuable hints from the training and from the work in the camps that now I realize how important are...

1. Look at the music wherever it happens
2. Trust the communication in music, gestures, structure rather than words
3. Rely on improvisation the elements of non verbal communication only when you are able to think them musically
4. Use the recordings as a valuable way of self-learning
5. Listen carefully and wait for action: allow the silence does not make you uncomfortable
6. Be aware of the role that you develop and how you develop in an environment where communication is non-verbal, so the elements are accentuated...
7. Be yourself and not try to do things in the way of another
8. Be available but keep under control the demand for care
9. Look from the outside
10. Match the group voice (timbre) when providing *call & response* activities

Appendix

Detailed planning of Al Beddawi music sessions (April stage)

	Wed 12	Thu 13	Fri 14	
Morning (children)	Support the warm up led by CT. Conduct Rep: Mango, mango Nisa, nisa Babalagumbala	Day off (A Gastroenteritis made me stop and be away from the rehearsal)	Support the warm up	
	Conduct session: Tres i tres Les majorales d'Ulldemolins		Support rehearsal led by HB	
	Conduct sectional with recorders, guitars and flutes: Tel Al zaatar		Conduct sectional with recorders, guitars	
Afternoon (volunteers)	Support the ensemble rehearsal		Support the ensemble rehearsal	
Teamwork	HB, CT, JM	HB, CT,	HB, CT, JM	
	Sat 8	Sun 9	Mon 10	Tues 11
Morning (children)	Arrive in the afternoon	Support warm up session led by TA & AB Rep: Mango, mango Nisa, nisa Babalagumbala	Support warm up led by CT, Conduct rep: Mango, mango Nisa, nisa Babalagumbala	Day off
		Support rehearsal led by HB.	Support rehearsal led by HB	
		Conduct sectional with recorders: Tel Al zaatar	Conduct sectional with recorders, guitars: Tel Al zaatar	
Afternoon (volunteers)	Support the ensemble rehearsal	Support the ensemble rehearsal	Support the ensemble rehearsal	
Teamwork	HB, TA, AB, CT, JM	HB, TA, AB, CT, JM	HB, CT, JM	

Detailed planning of Al Beddawi music sessions (July stage)

	Fri 30	Sat 1	Mon 3	Tuesday 4
09:30	Funga alafia (song & movement)	Service to Beddawi (warm up)	WCC Walk, clap & count	WCC Walk, clap & count
	Nisa, nisa (canon)	Pass the clap	Service to Beddawi (warm up)	Service to Beddawi (warm up)
		Epo i tai tai é (circle)	Epo i tai tai é (in groups of 2, 4 and bigger)	Funga alafia (song & melodic accompaniment pattern)
	Walk, clapping, counting	Rhythm blocks (3, 5, 7)	Rhythm blocks (2, 4, 6)	Epo i tai tai é (in groups of 2, 4 and bigger)
	Mango, mango (canon)	Si ma ma ka (singing to each other, 2 groups)	Funga alafia (call & response, passing the call)	Rhythm blocks (2, 4, 6, 3, 5, 7)
	Epo i tai tai é (lyrics and melody)	Instruments Reading, clapping Dues puces	Si ma ma ka (using to work on dynamics and space relations)	Musical cake Led by Charlotte Cripps
	Si ma ma ka (lyrics, melody, coreo)		Service to Beddawi (with rhythm)	Si ma ma ka (adding a melodic pattern as accompaniment)
10:15	break	break	break	Service to Beddawi (with darabouka)
10:45	Sectional recorders & guitars	Sectional recorders & guitars	Sectional recorders & guitars	break
	Pattattine fritte (maggiore)	Pattattine fritte (maggiore)	Pattattine fritte (minore)	Creating a homemade kazoo*
	Clapping exercises	Clapping exercises	Clapping exercises	Singing songs
11:30	Ensemble rehearsal	Ensemble rehearsal	Ensemble rehearsal	
11:55	Bella ciao			
	break	break	break	
17:00	Ensemble rehearsal	No afternoon rehearsal	Sectional rehearsal	No afternoon rehearsal
18:00	Ensemble rehearsal		Ensemble rehearsal	

*Activities in the room after the first break were cancelled due to the power cut and the generator fail. Without air conditioned or fan's — outside the perceived temperature of 47°C — it's too hot to continue with the session inside. We moved to the courtyard to create, as a closing activity, a homemade kazoo. After creating this small buzzer the group started to share games and songs.

Francesco Sonetti took pictures of this session in the courtyard. We would like to share some of these pictures here and we express our gratitude to his work.





Detailed planning of Wavel music sessions (July stage)

	Wed 5	Thu 6	Fri 7	Sat 8
10:00	Beat (2')	Beat	Beat (quick)	Beat (xylophone)
	Names (5')	Names	Names (darabouka)	Names (darabouka)
	Pass the rhythm (3'30")	Pass the rhythm	Pass the sound	Pass the sound
	Pass the voice (3')	Pass the voice	Cars game	Cars game
	WCC (5'30")	Funga alafia	Si ma ma ka	Mango Kiwi Banana
	Funga alafia (6')	SCM	SCM	SCM
	Nisa, nisa	WCC	Music cake	Funga alafia
11:00	Break	Epo i tai tai é	Epo i tai tai é	Break
	SCM (3')	Break	Break	R Blocks
	R Blocks (6')	R Blocks	R Blocks	R Circle
	R Circle (4')	R Circle	R Circle	Dabkah
	Si ma ma ka	Si ma ma ka	ukulele improv	ukulele improv
	Instruments exploration	ukulele songs, homemade kazoo	xylophone building	songs with instruments
12:00	Epo i tai tai é	Nisa, nisa	songs with instruments	Nisa, nisa