

# **Drum Circle Music Facilitation Training Program**

## ***Educational Objectives***

### **Participants will:**

identify (visually and aurally) a variety of drums and percussion instruments commonly used in music performance, drum circles, and music therapy sessions. (*CBMT Scope of Practice I.A.1.c,d,e*)

arrange and orchestrate musical elements. (*CBMT Scope of Practice I.B.3*)

perform and improvise vocal and instrumental music - alone, in partners, and in groups. (*CBMT Scope of Practice I.B.4, I.B.7.a, I.B.9.a, V.A.6*)

demonstrate an understanding of ways to improve rhythmic acuity and a capacity to maintain a steady beat, phrasing, and respond to fluctuations in tempo and dynamics. (*CBMT Scope of Practice I.B.5,6, V.A.6*)

identify several ways to assess a client's possible condition through visual, aural, and verbal information. (*CBMT Scope of Practice II.A.1*)

identify several ways to maximize client participation through providing appropriate instruments, settings, and activities. (*CBMT Scope of Practice II.E.2, II.E.4.a,b, III.A.1.i.2*)

design a basic session outline with a beginning, middle, ending, structure, as well as account for transitions, pacing, intensity, and appropriateness of activities. (*CBMT Scope of Practice II.E.8*)

identify several musical activities that encourage appropriate social behavior, turn-taking, risk-taking, socializing, creativity, awareness of self and others, and peer support. (*CBMT Scope of Practice III.A.1.a, III.A.1.d.1,2,3,5,6*)

identify several ways to encourage the expression of thoughts and feelings through verbal and non-verbal forms of communication. (*CBMT Scope of Practice III.A.1.f.2,5*)

identify several methods to promote physical, intellectual, verbal, emotional, and spiritual capacity and expression. (*CBMT Scope of Practice III.A.1.f.2,3,4,6,7,9, III.A.1.g.1,2,3,4,6,7*)

identify several ways to help clients transfer and generalize music and movement experiences to other settings, such as work, family or leisure. (*CBMT Scope of Practice III.A.1.i.3*)

perform basic music leadership cues and activities (verbally and non-verbally), spontaneously conduct, arrange, and facilitate group music making. (*CBMT Scope of Practice III.A.2.3.a,b,c,d,e,f,i,l, V.A.6*)

demonstrate an understanding of the roles and responsibilities of a DCM facilitator, as presented in the Facilitator Qualities Matrix (See [drumcirclemusic.com](http://drumcirclemusic.com) for details). (*CBMT Scope of Practice III.A.5.a, c.1.2, e.2, g, h.2, i, j*)

## **Prerequisites**

A basic capacity for music making and expressive movement is recommended. All participants are required to read the book, **Together in Rhythm – A Facilitator’s Guide to Drum Circle Music**, and watch the included DVD.

## **Qualifications and Credentials**

Kalani is a *Professional Percussionist, Certified Orff-Schulwerk Practitioner, and Award-Winner Author*. He has played on numerous soundtracks for studios such as *MGM, Sony, Disney, Capitol, Tri-Star, Paramount and Jim Hensen Records* and has worked with *Barry Manilow, John Mayall, Max Roach, Dr. John, Kenny Loggins* and most notably, with *Yanni in Live at the Acropolis*. Kalani has been featured at conferences for many organizations including *The National Association of Music Educators, The American Orff-Schulwerk Association, The American Music Therapy Association, The National Association of Recording Arts and Sciences, and the Percussive Arts Society*. Kalani is a *Drum Circle Music (DCM) Facilitator and Trainer*, and presents certification programs nationwide. Kalani has written eight books on drumming, hand percussion, music facilitation and co-authored *West African Drum & Dance – A Yankadi-Macrou Celebration* with Ryan Camara. Kalani has written and produced *three music CDs and over seventeen instructional videos*. He is a featured instructor on *WorkshopLive.com* and has developed music curriculum for the *Boys and Girls Clubs of America, The International House of Blues Foundation, and the International Music Products Association*. He is currently a *Music Therapy Student*.