



2010 DCM Course HandBook

Daily Schedule

Morning Session – 9 am to 12 p.m.

Lunch Break – 12 p.m. to 1:30 p.m.

Afternoon Session – 1:30 p.m. to 5:30 p.m.

Evening Session* – 8:30 p.m. to 10 p.m.

There will be a 15-minute break midway through each daytime session.

Due to the dynamic nature of each course, we ask for your understanding if schedule changes are made during the program. Please allow ample time to be ready to start on time for each session. *Evening sessions are optional and focus on a variety of topics.

Topics

Movement

Activities presented by the trainer to develop body and spatial awareness, the ability to perceive and connect with musical sounds and rhythm, and explore and expand the expressive capacity of the body. These may include the use of recorded or live musical accompaniment.

Music

Activities to develop personal and collaborative musical awareness, listening skills, and expressive capacity. Instrumentation includes the use of vocal sounds, body percussion, drums & percussion, ukulele, Native American flute and found sounds.

Technology & Techniques

Lecture/Demonstrations designed to share information and ideas that serve to broaden and deepen your understanding and application of the Developmental Community Music approach.

Practicum

Student-led activities that provide opportunities for applying skills, knowledge, techniques and strategies in a dynamic environment. These will often include instructor and peer feedback, as well as group discussion.

General

Course Content

Activities are selected from the following list at the discretion of the instructor. Because each DCM training experience is unique, some of the following may not be included. At the same time, some activities that are not listed below may be offered. Take notes as appropriate to keep your documentation up to date.

Notes

Basic notes are provided with each activity; however, you are encouraged to take your own notes at the end of each session where time will be provided. Audio recording is encouraged during the debriefing portion, which is generally the last 20 minutes of each session. Photos and video recording are subject to instructor and participant approval.

Overview

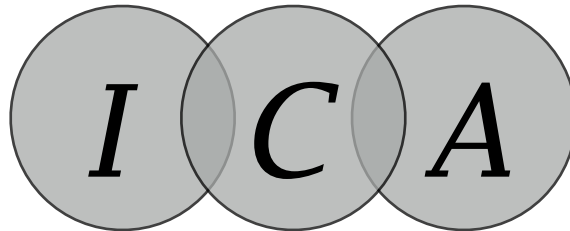
What is DCM?

Developmental Community Music (formerly Drum Circle Music) is an approach to facilitating a creative group process using music as the primary modality. DCM incorporates a variety of techniques, strategies, and activities that encourage self-expression, confidence, self-esteem, socialization, sharing, peer support, community building, stress reduction, fun, and a general sense of well being. DCM is applied across a range of clinical and educational professions.

The DCM Curriculum has four main areas of Focus

Music	Movement	Process Presentation	Program Design
Basic Musical Skills	Body & Spatial Awareness	Rapport Building	Goals and Objectives
Rhythm and Timing	Expressive Movement	Supporting & Guiding	Activity Outlines
Body Percussion	Dance (formal and free)	Group Leadership	Program Outlines
Chant and Singing	Body Language & Gesture	Drum Circle Facilitation	Applications
Drumming Techniques	Conducting	Rhythm Games & Drum Play	Client Knowledge
Ukulele		Guided Interactive Drumming	Journaling
Native American Flute		Organic Music Making	
Form and Arranging		Song Leading	

The DCM approach is built upon three pillars: **Inclusion, Cooperation, and Appreciation**. Together, they ensure the best possible foundation for successful group interaction.



The Inclusion-Cooperation-Appreciation process is integrated and ongoing.

Things to bring to your DCM Course:

- Your copy of Together in Rhythm
- Printed copy of this HandBook
- Your Favorite Instrument(s)
- Comfortable Clothes
- Note Paper & Pen
- Audio Recorder
- Ukulele
- Flute

DCM Methods

Drum Circles

A drum circle is a musical jam session where each participant is encouraged to take part in ways that are appropriate and productive. For some, this might mean playing instruments. Others might sing, dance, or listen. The goal of the drum circle is to create music that is shaped by the group as a collective, taking an organic path towards an aesthetically pleasing result. The DCM approach to drum circle facilitation is about:

- using non-invasive supportive and shaping techniques.
- facilitating primarily through musical means.
- encouraging self-expression, exploration, and fun.
- providing instruction and guidance only when needed.
- becoming an equal member of the group.
- leaving space for input from all members of the group.
- helping people make personal connections through active music making.
- promoting recreational music making and other forms of creative expression.
- empowering people to create an aesthetically pleasing experience.
- incorporating singing, movement, and melodic instruments.

Rhythm Games and Drum Play

Rhythm Games are music-based activities that feature "play rules" or "givens" that shape the way people interact. Games often have specific outcomes in mind and, unlike a drum circle, are highly structured. Many rhythm games can be played without the use of musical instruments, which is another difference between a game and a drum circle.

Drum Play is any non-music-outcome-based use of drums and percussion instruments. This can include using drums to create sound effects to embellish a story, make works of art (sculptures), and using instruments as props for pantomime. Drum play is often used as a pre-musical experience to allow participants to become familiar with the instruments.

Rhythm Games and Drum Play are:

- focused on play outcomes, rather than music outcomes (playing to have fun and socialize).
- helpful as an entry point for music making (pre-musical activities to help familiarize the player with the instrument).
- examples of the non-technical use of instruments (as play objects, props, or fodder for discussion).
- often referential (referring to something else), rather than purely aesthetic (for a pleasing sound).
- based on play rules and structure. This can include quantitative limits on time, music, players, instruments, etc.
- outcome oriented activities, rather than improvisations.
- useful as cooperative activities and to create metaphors.
- often less challenging than playing music. Games do not rely on musical skills such as timing, pitch, and phrasing.

Guided Interactive Drumming

Guided Interactive Drumming is based in musical traditions that feature unified rhythms and dynamic musical interactions between a leader and a group. Interactive drumming is not improvised, as a drum circle, but highly directed and specific with regards to participation. Activities often involve teaching specific musical responses to cues that are provided by the leader. Participants are guided through a series of steps in order to reach a specific outcome. Interactive Drumming activities are:

- "top-down" and directed by the leader(s), rather than co-created.
- suited for populations who require structure and guidance.
- centered in the use of parallel play (everyone doing the same thing) rather than cooperative play (interaction).
- often used to promote a sense unity, power, and excitement.

Organic Music Making

Organic Music Making (OMM) is the practice of creating music that is entirely non-idiomatic (without being confined to any musical genres or styles). Organic music making incorporates the principles of improvisation and may be created by a single person or a large group. Common configurations are two, three, and four people. Any combination of instruments may be used, from voices, to found sounds and orchestral instruments. Organic Music Making is:

- created in-the-moment without any planning.
- manifested through the principles of improvisation.
- never conducted or led by any one person.
- a gateway practice to formalized music making and a stand-alone practice.
- always different, fresh, and relevant to the players.
- based on musical techniques and aimed at developing musicality. See *Music for People*.

Song Leading

Group singing has a long history and is by far the most common form of community music making. Songs may be traditional, popular, or improvised and are shaped by the participants with the help of the guide. Song leading is an important part of most music-based programs because it provides a way for participants to verbally express thoughts and feelings in a safe and supportive environment. Many songs have special meaning to participants and can impart a sense of pride, unity and belonging. Songs are also important teaching tools in most cultures, presenting ideas, concepts, lessons, and folklore as part of the verbal tradition. Song Leading helps to:

- bring a community together through a common means.
- give a voice to the group.
- pass along lessons, stories, and folklore.
- provide a connection to the breath and body.
- create a blanket of sound that envelops the group.
- complement instrumental play and dance.
- provide a platform for self-expression and communication.

Music Facilitation Techniques

Techniques of Empathy and Intimacy

Mirroring (Synchronizing) - Playing what someone else is playing at the same time.

Echoing (Imitating) - Playing what someone else played, often within a set interval (4 beats).

Tagging - Mirroring a portion or segment of someone else's playing.

Pacing (Matching) - Playing that aligns with that of another (Is congruent).

Quoting - Using musical material from someone else in one's own playing.

Dialoguing - Carrying on a musical "conversation" with another (statements and answers).

Sharing - Sharing an instrument or playing another's instrument.

Structuring and Elicitation Techniques

Grounding - Outlining the basic pulse and/or tonality of the music.

Repeating - Playing a figure or phrase several times.

Interjecting - Filling a space in the music.

Opening (Interjecting) - Leaving spaces in the music to be filled.

Modeling - Demonstrating a desired behavior, technique, or response.

Redirection and Procedural Techniques

Modulating - Changing only one aspect of the music, such as meter or tonality.

Intensifying - Increasing any dynamic aspect of the music (tempo, volume, rhythm).

Interrupting - Introducing differentiated musical elements that suddenly change the music.

Fading - Gradually decreasing one's presence by de-intensifying one's playing.

Flow State

A state of flow exists when perceived skills are in balance with challenges and something new is being discovered and/or developed. The FLOW STATE can be described as 'a state of optimum human performance' and can be encouraged by addressing three areas:

1. **Skills** (increasing)
2. **Challenges** (either increasing or decreasing)
3. **Self-Concept** (perception of how skills are being used to meet challenges through ®)

Modes of Play

Rolling - A steady pattern of notes, often through an alternating cross-lateral movement.

Riding - An identifiable pattern that repeats, also called a vamp, groove or ostinato.

Riffing - Ever-changing patterns and/or phrases that relate to the pulse. Also called soloing.

Resting - Not playing while actively listening to others. Sometimes called "using space."

Rhythmic Acuity

The capacity for an individual to demonstrate rhythmic relationships across a range of categories.

Response: Physical reaction to external stimuli (auditory, kinesthetic, or visual).

Timing: Ability to align with a pulse.

Fortitude: Ability to maintain a steady pulse while experiencing external stimuli.

Resiliency: Ability to realign with the pulse after straying from it.

Orientation: Ability to align with a musical pattern or phrase.

Frequency: Maximum rate of play as measured in SPM (Strokes Per Minute).

Division: Ability to subdivide and syncopate beats and measures.

Variation: Ability to modify a pattern through accents, expansion, reduction, and ornamentation.

RAMS (Rhythmic Acuity Measurement Scale) is a system for determining RA, developed by Kalani, MT and Bill Matney, MT-BC.

Settings, Segues, and Sharing

Setting - a specific arrangement of musical activity that often continues for a period of time.

Segue - a smooth transition from one setting to another, used as a bridge between activities.

Sharing - a time to express thoughts, feelings, and ideas about the experience, usually verbally, but may also be or include visual, kinesthetic, or other forms of expression. Sharing often takes place at the end of a program, but may occur at any time that is deemed appropriate by the group.

T.O.P.

Tools (not Tasks): Tools refer to any skill, piece of knowledge, or strategy that can be used by someone to reach his/her goal. We help people identify and use tools to facilitate the creative process and encourage cooperative play while maintaining a sense of autonomy for each member.

Options (not Opinions): Options refers to the range of possible choices (paths) that are made available to someone at a given point in time. This might include various modalities and levels of activity, as well as choices for musical, instrumental, and technical play.

Process (not Performance): Process in this case refers to the progression of developmental steps and experimentation that are inherent to the creative process. This may include periods of “chaos” (simultaneous free-form experimentation), trial and error, risk-taking, brain storming, improvisation, and reflection/discussion. If there is a ‘product’ that comes from the music making process, it is the good feelings, growth and insights that exist within the participants. Any sounds that are made as part of a musical process (both internal and social) are, in a way, by-products of that process.

Facilitator Qualities Matrix (FQM)

The eight Facilitator Qualities help to identify some of the key roles that are needed to produce musical and social growth. One goal in the DCM approach is to embody, apply, and balance these qualities as needed throughout a program to help participants reach their goals.

Leader (Guidance) - Provides a clear path to follow. Dictates activities and actions.

Example: Plays a steady beat and invites everyone to choose an instrument and join in.

Follower (Support) - Supports others' efforts through goal-oriented activity.

Example: Hears someone playing a rhythm pattern and joins by playing the pulse.

Teacher (Knowledge) - Identifies and shares knowledge in order to improve functioning.

Example: Explains how to hold & play a drum or percussion instrument.

Student (Curiosity) - Asks relevant questions in order to clarify meaning and elicit sharing.

Example: Asks a participant to share how they relate to a particular instrument or rhythm.

Observer (Reception) - Uses all senses to assess the current strengths and needs of the group.

Example: Takes time to watch people's facial expressions and assess their emotional state.

Story Teller (Expression) - Talks about the past, present, and future activities of the group.

Example: Relates the recent music making activity and musical relationships to life in general.

Friend (Empathy) - Offers physical, intellectual, and emotional support through active and passive means.

Example: Sits next to someone and reflects their playing while maintaining open body posture.

Guardian (Safety) - Maintains healthy boundaries and limits activity when needed.

Example: Sets, explains and enforces rules for participation, such as taking away sticks when used inappropriately.

Drumming

The playing of percussion instruments to create music for aesthetic purposes, using improvised, formalized, and/or traditional techniques, rhythms, and styles.

Drum Play

The use of percussion instruments as part of a creative and/or developmental (social, educational, therapeutic) experience where the musical product plays a secondary role.

Six Rhythms

A set of elemental rhythmic concepts that form the core of most music. The six rhythms may be used as a framework for musical instruction and activity, providing a linear outline for a session or individual improvisation.

Infinity (A-Rhythmic) - Ever-changing, free-flowing, dynamic, awakening.

Oneness (Pulse) - Unified, direct, purposeful, grounding.

Two (Divided Beat) - Alternating, paired, balanced.

Three (Triple Meters) - Graceful, flowing, circular, stable.

Four (Four-Beat Phrase) - Mature, complex, rich, flexible.

Wholeness (Sustained Tone) - Open, sustaining, releasing, relaxed.

Process Presentation

Process Presentation refers to the steps a facilitator takes to present a specific activity. This includes information, style, musical and social content and connections. A facilitator may choose to present an activity in a number of different ways depending on the abilities and needs of his/her clients or the specific goals and objectives of the session (musical, social, developmental, recreational, etc.). Process refers to the progression of steps while presentation refers to the general demeanor and effectiveness of the facilitator.

Affect, Gesture, and Body Language

Affect - Facial expressions that indicate a general mood. (i.e., normal, blunted, or bright)

Gesture - An action to express an idea or feeling. (i.e., hand, eye, mouth, and arm movement)

Body Language - Non-verbal communication through movements and relative body position.

(i.e., “closed,” such as folding arms, crossing legs, turning away from, and “open,” such as facing or leaning towards someone, wide legs, open chest, etc.)

Kalani Percussion Actions and Skills (KPAS)

A set of 10 unique actions that are based on Direction, Force, and Path. (See page 18)

Drum Circle Music Iconography (DCMI)

A collection of visual symbols used to notate concepts, actions, and objects within the context of music making. (See page 19)

Conduction (in-the-moment Conducting)

A method for directing musical expression of a person or group whereby the conductor provides visual and auditory cues to elicit, organize, and modify the actions of the group members.

Conduction takes place in-the-moment and differs from traditional conducting techniques in that cues are largely created by each leader, often shaped by the music as they are being created.

Behavioral Archetypes

Reluctant Participant - Someone who is not sure about how to, or not ready to fully participate.

Oblivious Distracter - Someone whose activities interrupts the flow of the music, and possibly the mental and emotional state for others, without realizing it.

Rebel - Someone whose actions are divergent or counter to those of the majority of the group.

Debilitator - Someone in a leadership position that disempowers group members (consciously or unconsciously) by not remaining in service to the needs of the group.

Types of Conduction Cues

Grouping

By Location

By Trait

Focus

Listen to ...

Listen to the pulse

Action

Play (Count IN)

Stop (Count DOWN)

Pause

Continue

Rumble

Dynamic

Volume Up/Down

Tempo Up/Down

Accent

Combination

Orbit

Wave

Body Language

Clarity - Making clear, purposeful, and economical movements. This includes clear affect and eye contact.

Commitment - Following through with a plan of action. Also putting your entire body/mind into your work.

Consistency - Repeating actions to initiate changes - not changing one's methods, unless to improve their effectiveness.

The Three-Fold Circle

Physical - The space, chairs, instruments, bodies, and other objective aspects within the environment.

Musical - The rhythms, tones, melodies, harmonies, techniques, forms, and other sonic aspects.

Spiritual - The feeling, vibe, sense, energy, and otherwise intuitive aspects of the session.

Activities

Social-Oriented

Duet Introductions (interpersonal skills, listening, public speaking) Partners interview each other (1 minute each) then share about their partner with the group.

Name That Circle (inclusion, creativity, risk taking, observation)

Participants take turns stating their name while adding a gesture. The group may echo or match each person in orbit (around the circle). Gestures may be performed separately from names. Participants may be sequenced by the # of syllables in names. Name rhythms may be played on Body Percussion. Rhythmic “quizzes” may be posed to the group that are made from several names, played forwards or backwards.

Movement-Oriented

Community Warm Up (non-verbal communication, observation, sharing)

Participants take turns leading the group in basic stretches and exercises. The lead may be passed in orbit or randomly through eye contact until everyone has had a turn.

Find your Place! (listening skills, spatial awareness, memory)

Participants identify a specific place in the room and return to it every time they hear a specific aural cue, such as “toc toc.”

Round ‘em Up! (listening skills, improvisation, coordination)

Participants create a whole-group circle whenever they hear a specific word, such as “Mandala,” which means “circle” in Sanskrit. Other words may be substituted.

Number Walk (social skills, spatial awareness, assessment)

Participants walk alone, in duets, and trios in response to musical cues.

Matching Movement by Trait (observation, creativity, risk-taking)

Participants create their own movements to music. Leader identifies individuals by specific traits for the group to match.

Magic Mirror (observation, pacing, followership)

Participants take turns mirroring each other’s movements with the goal of appearing to not have a leader.

I Am The Drum! (initiative, creativity, risk-taking) Participants match self-designated leaders in various movements and vocal expressions.

Flocks in Socks (initiative, creativity, risk-taking, awareness of self and others)

Participants match someone who begins an action. Everyone stops when someone in the group freezes.

Ships in the Night (spatial awareness, listening, teamwork)

Participants play unique sounds to help guide their partner through space.

Facilitator Tai Chi (flow, non-verbal communication, impulse control)

Participants shadow the leader through slow-motion non-verbal cues.

Secret Conductor (socializing, non-verbal communication, observation, focus)

Participants take turns trying to identify the leader of a group who is trying to keep his/her identify a secret.

Multi-Beat Group Dance (musical form, beat, phrasing, teamwork)

Participants create distinctive movement patterns for 4, 2, 1, and 1/2-beat patterns.

Diamond-Dance (teamwork, creativity, spatial awareness, flow)

Participants form teams of four, passing the leadership role to each other and shadowing the current leader.

Let's All Play Our Drum! - Movement (phrasing, spatial awareness, timing, steady beat)

Participants move across a standing circle within the framework of a rhythmic phrase. The leader adds more movers and increases the tempo until it is impossible to continue. Note: This activity usually follows Let's All Play Our Drum, the Music Activity.

Movement Concepts (knowledge, skills, empowerment, creativity)

There are three "planes" of movement:

1. Horizontal - moving side-to-side or sideways.
2. Vertical - Moving up and down
3. Sagittal - Moving forwards and backwards.

Movement can also be thought of in terms of three or more levels (Low, Medium, and High).

Some simple movement activities include:

- Moving in space with the goal being to keep as much space between people as possible.
- Moving as if you were inside a "bubble" exploring (pushing it out) it with all parts of your body.
- Moving very slowly or moving to a specific rhythm (such as one of the Six rhythms).
- Moving through space to a phrase, then standing or "melting" for another phrase.
- Moving into various configurations (a circle, line, two facing lines, small groups, etc.).
- Moving towards or away from certain sounds.
- Moving in specific directions, cued or conducted by playing specific sounds.

Drum Play & Rhythm Games

Where's Froggy? (observation, dynamics, teamwork)

Participants play louder or softer to guide the “seeker” to froggy’s hiding place.

Rumble Ball (observation, associating sounds with actions, conducting)

Participants play specific sounds to match the movements of a ball (rolling, bouncing, tossing in the air, etc.) Sounds may be general or divided into specific timbre groups. (TAJ P. 16)

Vocal Music (speech, creativity, synergy)

Participants create vocal music to match conducting cues, facial expressions, or body language of a group leader or partner.

Conductors All Around – Freeform (leadership, attention, improvisation)

Participants take turns leading/conducting group expression through various expressive non-verbal cues.

Conductors All Around – Rhythm (leadership, pulse, phrasing)

Same as above but with the addition of rhythmic ground or steady beat.

Clapándeale (observation, coordination, timing, teamwork)

Participants each play a single sound in sequence as fast as possible until everyone has played one time. They are challenged to discover ways to play faster, which could include various musical or visual cues and re-arranging themselves.

Musical Compass (listening skills, orientation, sequencing)

Participants take turns identifying different points in the circle, with their eyes closed or blindfolded by listening to the sounds and/or sequences of the instruments.

Orbits (observation, listening, focus, musicality)

Participants echo the person to their side as different rhythms, presented by the leader, orbit the circle.

Drum Call (verbal communication, initiative, risk-taking, leadership, musicality, cognition)

Participants respond to 1- and 2-note calls from the leader. Options include musical, verbal and visual cuing in multiple languages. “Things on a thing” (i.e., legs on a chair) and/or math equations may also be used to provide numbers. (TAJ P. 21)

Number Clap (observation, socializing, cognition)

Participants choose from three or four BP rhythms, then form groups of similar rhythms.

Signals (leadership, phrasing, teamwork)

Participants create in-the-moment music notation using either their feet (standing in/on a specific area) or hands (holding up 1, 2, or none) to create various rhythms. 1 to 6 leaders.

Music Pads (observation, timing, leadership, non-verbal cueing, kinesthetic activity)

Participants follow non-verbal cues by a leader who “triggers” sounds by stepping on pads (mats) of various colors or shapes.

Pieces of Eight (timing, phrasing, teamwork, focus, observation, cognition)

Participants select a number from 1-8 and play one sound on their number. Two numbers/sounds may be played. Change tempo, dynamics, and grouping. (See TIR P. 64)

Let’s All Play Our Drum! (rhythm, pulse, phrasing, leadership)

Participants respond to various verbal and rhythmic cues. Begin with Body Percussion (Let’s all Clap, Snap, Pat, Stomp, etc.). Add participant actions through Orbit. Change the tempo and dynamics. Transfer to instruments (Let’s all PLAY our drum.) Shorten to “All play our ...” and “Play our ...” Extend to “Let’s all play our drum because it’s so much fun.” Audiate (hear in your mind) the last part of the phrase, changing tempo to make it more challenging. (TIR P. 61)

Sound Machine (coordination, timing, teamwork)

Participants build a rhythm machine by having one person create a repeating rhythmic movement to a set number of beats (usually 8). Other people join in one by one, finding creative ways to connect with the people already in the machine by playing on their instruments. The last people to join make their instruments available for others to play. (TAJ P. 32)

Multi-beat Instrumental Piece (musicality, techniques, musicianship)

Participants transfer the movement patterns to instruments, creating a piece that outlines whole, half, quarter and eight-notes.

Conduction Activities

Pause and Back to the Beat! (beat, meter, leadership, phrasing)

Leader counts down a stop cue, then starts back into the groove while maintaining the same phrasing of meter (Keeping the “1” in the same place as before the stop).

Groove & Echo (timing, pulse, listening, teamwork)

Leader cues part of the group to continue, then stops the other part and leads an echo activity.

Orbit Echo (sharing, leadership, risk-taking)

Participants take turns presenting a rhythm or expression for the group to echo. Leaders orbit in turn around the circle. Stomping feet to the beat might help keep the pulse steady. (TIR P. 40)

Adding Timbre Groups (leadership, verbal and non-verbal cues, musicality)

Grouping instruments by timbre, then stopping and starting each group at separate times.

Groove Pass (Teamwork, leadership, musicality)

Leader groups 1/4 of the circle to continue, then stops the rest. He/She passes the groove to the waiting group in orbit fashion until all groups have had a turn. He/She may also pass the groove within rhythmic phrases and reduce the length of the phrase. (TIR P. 40)

Key Concepts

Drum Circle Facilitation

- Support and Guide primarily through musical means.
Example: Play a steady beat on a bass drum and divided beat on a bell.
- Offer guidance, such as technical help, to those who appear to need it and when asked.
- Remain in service to the group members and to the music they are making.
- Assess the musical strengths and needs of the participants and make adjustments in the physical or musical circle to encourage the best possible outcome: *Example: Invite skilled players to sit next to and help support those who need it.*
- Remember that you work for the participants, not the other way around!
- Provide supportive technology, such as soft mallets, drumming gloves, small and low-volume instruments, and musical material that is easy to conceptualize and perform.
- Support, elicit and reflect the participants' ideas, both musically and through reinforcement '®'.
- Observe, Assess, Intervene (only if needed), then Evaluate. Repeat.

Guided Interactive Drumming

- Research and be knowledgeable about the population you are serving as well as their goals.
- Design a program to help them reach objectives that relate to their goal(s).
- Lead and guide with clarity while remaining respectful of, and open to, their ideas and needs.
- Allow for improvisation and creativity, but provide structure and guidance at the same time.
- Choose activities that are age- and skill-appropriate for your population.
- Introduce instruments and musical material in phases. *For example, begin with simple, social-oriented body percussion activities, then move to small percussion, then to larger drums.*
- Leave time to process outcomes and help participants explore ways to apply their experience and insights to life in general. *This activity is most relevant within developmental sessions such as those used in music therapy, music education, team building, and spirituality.*
- Combine drumming with movement activities to refresh people's energy and mix things up.
- Keep the instruments and the participant's safe at all times (in all ways possible).
- Evaluate your methods often. Make changes in-the-moment as needed to reach your goal(s).

Resources

Rhythm Basics

Steady beat (“quarter-note”) - A pattern of distinct pulses that recur at equal intervals over time. (i.e., 4 beats to a rhythmic cycle.) Some systems of vocables (verbal representations of musical sounds) use the sound “Ta” to mark the steady beat.

Divided beat (“eighth-note”) - A pattern of equally-spaced pulses that is half the duration of that of the steady beat. Some systems of vocables use the sound “te” to indicate the divided beat.

Count	1	+	2	+	3	+	4	+
Steady	Ta		Ta		Ta		Ta	
Divided	Ta	te	Ta	te	Ta	te	Te	te

Reinforcement - Can be abbreviated as ®

Reinforcement is the process of encouraging or establishing a pattern of behavior, often through verbal, visual, kinesthetic, and musical actions, statements and gestures. Reinforcement can be either ‘positive’ (adding something) or ‘negative’ (removing something).

Example of verbal reinforcement

“Great job playing right on the beat. You really helped everyone stay together!”

“I loved the way you were looking at different people while you were playing. You really seemed connected to everyone in the group.”

“Thank you for lowering your volume when I started talking. That made it much easier to be heard.”

Examples of visual reinforcement

Smiling, head nodding, thumbs up, winking, hand clasping (or prayer gesture), ASL “thank you,”

Examples of kinesthetic ® (as appropriate)

Patting the back, placing the hand on the arm or knee, holding both shoulders, high-five.

Example of negative reinforcement

Stopping the music during undesirable behavior.

Negative reinforcement is taking something away (removing it) - It’s not doing something “negative” that the person will not enjoy. That is referred to as ‘punishment.’

Goals and Objectives

Goal areas are general and broad in scope: social, motor, verbal, leisure, etc.

Goals involve increasing/improving, decreasing/reducing or maintaining the goal area.

i.e., Increase socialization, decrease anxiety, maintain motor functioning, etc.

Objectives are measurable outcomes that relate to and support the goal. Objectives usually involved specific conditions and quantifiable, observable behaviors.

i.e., During the first 10 minutes of a body percussion activity designed to increase socialization, each participant will clearly state his/her name and recite the names of the other participants while maintaining eye contact with each person as they do.

This objective could be reached by guiding the group through the activity, **Name That Circle**

Tips for Small Group Leading

- Lead from your seat, using verbal cues and upper-body gestures.
- Use primarily musical support, prompting, shaping, and guidance.
- May give verbal cues and guidance during (over) the music.
- Use 'orbit activities' without taking up a lot of time.
- Focus on Interactive Play (improvisation, partnering, etc.).
- Processing through: individual sharing, collaborative works, journaling, personal reflection.

Tips for Large Group Leading

- Lead from the center of the circle or other highly visible place.
- Use visual conducting as guidance.
- Give verbal cues during breaks in the music.
- Use orbit activities in sections (arcs).
- Focus on Parallel (whole group) Play (echoing, call & response, guided interactive drumming).
- Processing through: small groups, partnering, journaling, art making, and personal reflection.

Kalani Percussion Actions and Skills (KPAS)

































A more detailed explanation can be downloaded from the DCM website.

ACTION	PATH	DURATION	FORCE
TOUCH	Direct	Sustained	Gentle
PRESS	Direct	Sustained	Strong
TAP	Direct	Momentary	Gentle
STRIKE	Direct	Momentary	Strong
BRUSH	Directional	Sustained	Gentle
SCRAPE	Directional	Sustained	Strong
FLICK	Directional	Momentary	Gentle
SHAKE	Directional	Momentary	Strong
CARESS	Circuitous	Sustained	Gentle
RATTLE	Circuitous	Sustained	Strong

ONE HAND SKILLS	MODES
General (entire hand or mallet) Moves from the shoulder or elbow	Single (One motion)
Zones (palm, fingers, thumb) Moves from the wrist	Reciprocal (To and Fro)
Digital (fingers) Moves from the knuckles/joints	Rotary (Circular)

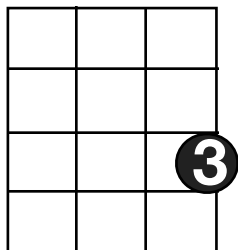
Drum Circle Music Iconography (DCMI)

A more detailed explanation can be downloaded from the DCM website.

Instruments					
					
Drums	Wood	Shakers	Metal	Pitched	
Grouping					
					
Whole Circle	Half Circle	Small Section	Individual	Group (verb)	
Action Cues					
					
Start	Stop	Continue	Rumble	Pause	
Dynamic Cues					
					
Louder	Softer	Faster	Slower	Accent	
Modes					
					
Match	Echo	Answer			
Combinations					
					
Wave	Orbit	Echo Play			
Other					
					
Facilitator	Segue	Setting	Sharing	Count In	Count Down

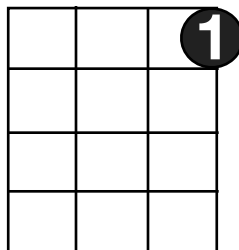
Ukulele Chords

G C E A



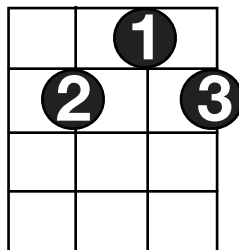
C

G C E A



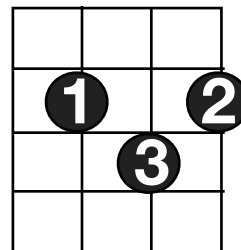
C7

G C E A

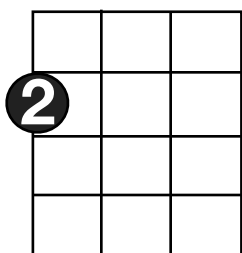


G7

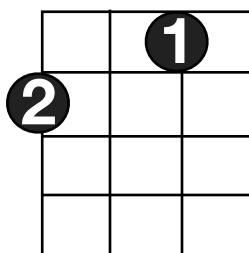
G C E A



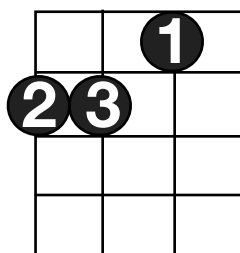
G



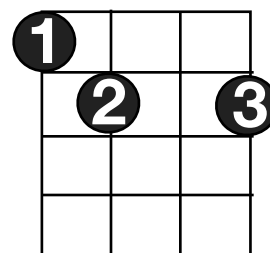
A min



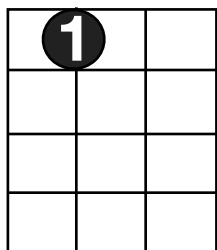
F



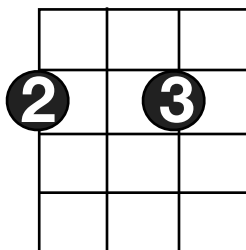
D min



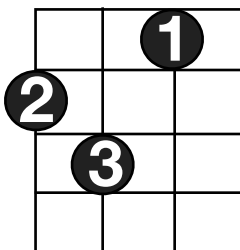
E7



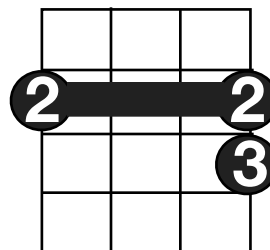
A7



"D7"



F7



D7

Fingering Legend:

Index = 1, Middle = 2, Ring = 3

Solid line indicates all strings down (AKA a "bar chord")

Songs for Group Singing

Marry Ann (Chorus) (Peter Morris)

[C] All day, all night, [G7] Mary Ann.
Down by the sea side, [C] *siftin' sand.
Even little children love [G7] Mary Ann.
Down by the sea side, [C] *siftin' sand. (or sing 'Mary Ann' each time)

He's Got the Whole World in His Hands (Spiritual)

He's got the [C] whole world in his hands.
He's got the [G7] whole world in his hands.
He's got the [C] whole world in his hands.
He's got the [G7] whole world (F) in his [C] hands.

This Little Light of Mine (Harry Dixon Loes)

[C] This little light of mine, I'm gonna let it (C7) shine.
[F] This little light of mine, [C] I'm gonna let it shine.
[C] This little light of mine, (Am) I'm gonna let it shine.
Let it [C] shine. Let it [G7] shine. Let it [C] shine. (F) [C]

Three Little Birds (Bob Marley)

[C] Don't worry about a thing. 'cause
[F] every little thing gonna be [C] alright. (repeat)
[C] Rise up this morning smiled with the [G7] rising sun
Three little [C] birds, perched by my [F] doorstep.
Singing [C] sweet songs of melodies [G7] pure and true. Saying
[F] This is my [G7] message to [C] you.

Don't Worry. Be Happy (Bobby McFerrin)

[C] Here's a little song I wrote. [Dm] You might want to learn it note for note.
[G7] Don't worry, [C] Be happy.
In every life, we have some trouble, and when you worry, you make it double.
Don't worry, Be happy.
Ain't got no place to lay your head. Somebody came and took your bed. DW, BH.
The Landlord say your rent is late. He may have to litigate. DW, BH.
Ain't got no cash. Ain't got no style. Ain't got no girl to make you smile. DW, BH.
'Cause when you worry your face will frown, and that will bring everybody down.
DW, BH.

Baiana “Buy-on-ah” (Traditional Brazil)

[C] Eh [F] Baiana
[G7] Eh Eh Eh [C] Baiana (Repeat)
[C] Baiana boa - X X X
[C] Gosta do samba - X X X
[C] Gosta da roda - X X X (“hoh-dah”)
[C] E dis que bomba (“deesh-kay”)

Aloha Oe (Chorus) (Queen Lili’uokalani)

[F] aloha oe [C] aloha oe eke
[G7] ona ona noho ika
[C] li - [C7] po one
[F] fond embrace
[C] before I now depart
[G7] until we meet
[C] again. [F] [C]

Zun Zun (Traditional Cuban)

[Am] Zun Zun Zun con su [G] damba eh (2x)
[Am] Pajaro [Dm] lindo de la [E7] madru- [Am] ga (2x)

C Blues

[C7] //// (F7) //// (C7) //// , ////
[F7] //// , //// [C7] //// , ////
[G7] //// [F7] //// [C7] //// , // [G7] //

A Blues (for A flute play)

[A7] //// , (D7) //// , (A7) //// , ////
[D7] //// , //// [A7] //// , ////
[E7] //// [D7] //// [A7] //// , // [E7] //

Play My Drum Blues (Kalani)

[C7] I woke up in the morning at a quarter to one.
You know I wanted to have some fun, so I was
[F7] Play’n my drum (play’n my drum). I was [C7] play’n my drum play’n my drum. I was
[G7] Play’n my drum, [F7] just for fun - [C7] Yeah! [G7]
(Repeat using sequential numbers and rhyming with each)

The Aloha Song (Kalani)

A:

[C] Aloha [Am] Aloha it's [F] how we [G7] say [C] hello.

[C] Aloha [Am] Aloha it's [F] how we [G7] say [C] hello. [C7]

B:

[F] Some say [C] hola. [F] Some say [C] bonjoure.

[F] Some say [C] gütentag. [D7] I think - [G7] I'm sure! (repeat A, B2, A, B3)

B2: Some say Koh-ni-chi-wa, Nee-how-ma, An-yo-ha-se-yo!

B3: Some say Howdy, G'day, Yo. What up? That's how they say...

B4: ~ Make up your own!

I Can Drum - from 'Aiken Drum' (Scottish folk song. Arr. by Kalani)

[C] There were some friends who [F] like to drum [C] like to drum [G7] like to drum.

[C] There were some friends who [F] like to drum [C] just 'cause [G7] it was [C] fun.

[C] and {Name} plays the [F] {Instrument} [C] {Instrument} [G7] {Instrument}.

[C] and {Name} plays the [F] {Instrument} and he [C] plays with [G7] every- [C] one.

Let It Shine (Kalani)

[C] If I gave you a [F] light, would you [C] let it [G7] shine.

[C] If I gave you a [F] light, would you [C] let it [G7] shine.

[Am] Let [F] it [C] shine! [G7]

[Am] Let [F] it [C] shine! [G7]

If I gave you some wings, would you start to fly?

If I brought you to the mountain's edge, would you start to climb?

If I gave you a boat, would you sail across?

If I said that you were beautiful, would you know it's true?

If I gave you a drum, would you start to play?

If I hummed you a tune, would you sing out loud?

Song Notes:

Conduction* Sequences (CS)

CS-A

1. Dynamic Rumbles.
2. Rumble into groove (through Stops or Volume)
3. Pause & Back to the Groove.
4. Echo.
5. Grouping by Location. (i.e. – 1/2 & 1/2, Inner-Outer)
6. Groove & Echo.
7. Intensify or Fade to Ending.
8. Group Vocalization (chanting, toning, singing, statements).

CS-B

1. Dynamic Rumbles.
2. Call to Groove.
3. Pause & Back to the Groove. (Tempo or Dynamic Change)
4. Grouping by Location / Traits (i.e., instruments, people, colors)
5. Echos / Groove & Echo / Orbit Echo / Groove & Orbit Echo.
6. Adding Timbre Groups / Sub-Group Matching.
7. Groove Pass / Other Groupings.
8. Intensify or Fade to Ending.
9. Group Vocalization.

Note:

CS may be performed using Voice, Body Percussion, Instruments and Combinations.

Activities separated by slashes (/) are options for that step. Perform one or more.

** Conduction is term to denote “In-the-moment conducting.”*

Assessment of Participant Satisfaction

		not at all			very much	
1	I was satisfied with the instructor(s) Comments:	1	2	3	4	5
2	I was satisfied with the overall program Comments:	1	2	3	4	5
3	The Training met my expectations for:	1	2	3	4	5
	A. Quality of information	1	2	3	4	5
	B. Relevance of information	1	2	3	4	5
	C. Amount of information	1	2	3	4	5
4	The Instructors are knowledgeable	1	2	3	4	5
5	The program was well organized	1	2	3	4	5
6	What I learned will enhance my professional practice	1	2	3	4	5
7	The instructor(s) were friendly and supportive	1	2	3	4	5
8	I am encouraged to learn more from the instructor(s)	1	2	3	4	5

(PLEASE PRINT)

The best aspect of this program was:

How will you use what you have learned?

The most surprising aspect of this program was:

What would you change about this program?

Additional Comments / Feedback / Drawings:

I agree to allow Kalani Music to use my name and comments in promotional materials.

Name: _____

Profession: _____