

Village Music Circles™

The Annual Week-long



Hawaii Facilitators' Playshop








Written by Jim Boneau & Arthur Hull

v7.3.23

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Welcome to Village Music Circles™

Drum Circle Facilitators' Intensive Playshop!

"Now, more than ever, we find ourselves seeking ways to build community with an intention to serve, to inspire and to reach beyond what separates us. Playing music together puts us in touch with the creative force that directly connects us with humanity."

The focus of the Village Music Circles Drum Circle Facilitators' Intensive Playshop is to educate our community on drum circle fundamentals. Filled with hands-on activities, the Facilitators' Intensive Playshop is perfect for any drum circle facilitator, from entry-level to experienced. This training is designed to meet the needs of school teachers, music educators, music therapists, children 'at risk' counselors, special needs providers, percussion instructors, musicians and recreational drummers and drum facilitators. With the completion of this program, participants are empowered to continue to develop and facilitate their own rhythm-based events serving a diverse multitude of people.



With over 30 years of experience I have traveled around the world teaching, and hopefully inspiring, people from all walks of life to lead interactive drum circles. We have designed the drum circle facilitators training to provide an energetic and exciting atmosphere that successfully passes on the skills and educational objectives which Village Music Circles upholds.

A community drum circle is a celebration of life through the spirit of rhythm and drumming. The language of the drum has an ancient healing tradition that speaks through the heritage of many cultures. A healing experience for the hearts, minds, and bodies of those who participate, the drum circle is an opportunity bursting with infinite possibilities.

Community drumming is a powerful vehicle that can empower the human spirit, stimulate creativity and healing, and improve the quality of life. I believe that recreational drumming can have a direct impact on improving health and wellness as well as providing a strong focus for team-building and community service.

Here in Hawaii, we have the opportunity to create a learning community which will expand and enhance our ability to facilitate human potential through rhythm-based events. This will be an experiential learning how to learn program. Jim Boneau and I have designed it in such a way that it will prepare you to go out into the world and learn from each drum circle experience that you create for yourself and your community.

Share your spirit in this program and you will be well prepared to serve your community by facilitating rhythm based events. Thank you for taking time from your busy life to share this time with us. We hope this training will prove to be a powerful life-changing experience for you all. Enjoy the journey!

— Arthur Hull

When I attended my first Drum Circle Facilitator's Playshop with Arthur Hull, not only was I infused with the DCF Tools and Techniques to lead a family friendly community drum circle. I was also inspired by the values that VMC, Arthur and DCFs around the world stand for every day:

Service – Community – Accessibility – Shared Spirit

These are not just words on paper but a way of life, a way of being and a way of facilitation. These are the values I see in action from DCFs all over the world who are committed to sharing their spirit and facilitating the human spirit of others using rhythm as a common language.

I found that I could best live these values in service of the community by partnering with Arthur in the delivery and development of his DCF training curriculum. Our first major accomplishment was the creation of the Mentor Program. Now, I'm excited about our next accomplishment – this DCF training curriculum.

My hope for you is that this curriculum helps your learning in this training and supports your efforts in bringing rhythm to your community. I also hope that you are inspired, as I continue to be, by the work and commitment of the DCFs around the world, sharing their spirit and facilitating human spirit – and rhythm – one circle at a time.

— Jim Boneau



— Welcome Facilitators! —

It is with great pleasure that Village Music Circles™ welcomes you to the Annual Hawaii Facilitators Playshop! Our team has put together an exciting and fun experiential-learning week for you.

Over the next 6 days you will experience what many have called a life changing process. While learning how to facilitate rhythm-based events you will also be developing leadership and communication skills. You will be experiencing a group process that will bring you together with a multi- cultural and international group of people with whom you will share your experiences and your spirit as you go through the processes of building community together.

This Hawaii training brings together a diverse international population that quickly builds its own unique community. Community drumming is a vehicle that can empower the human spirit, stimulate creativity and healing while improving quality of life. Recreational music making can have a direct impact on enhancing well- being while providing a strong focus for team building and community service.

You will be exposed to a variety of techniques, theories and tools that will enable you to lead and facilitate a successful drum circle or rhythm event. In this stimulating and challenging program you will not only be learning from, but you will also be learning from facilitators, both beginning and experienced.

We look forward to seeing you in Hawaii as we come together to build our community through rhythm!



We are glad you have chosen to join us for what promises to be a drum and music filled, fun, exciting and transforming time on the beautiful North Shore of Oahu.

If you have any questions or concerns, please contact our office or one of our Camp Staff:

Jeanne Thompson	VMC Office Administrator	outreach@drumcircle.com
Deborah Bortscher	Onsite Program Logistics	drummerdeb@hotmail.ca
Arthur Hull	Facilitator & Trainer	arthurian@drumcircle.com
Jim Boneau	Mentor Facilitator & Trainer	jimboneau@yahoo.com



Camp Mokuleia

Serene Hawaiian waters lap the shores of camp where you will be spending the week. Cooling trade winds keep the climate comfortable. Turtles can be spotted as they poke their noses above water to feed.

Camp Mokuleia is church camp located in a beautiful setting on the edge of the water. You will enjoy the peace and tranquility of Island living in a comfortable yet rustic camp setting.

Lodgers

If you have signed up for a Lodge room you will be provided with bedding and have access to a shared bathroom. Double rooms will have their own bathrooms. Triple rooms share with one other room. Those of you who are registered for a triple room will have two twin beds and one cot. VMC will automatically give the cot to the last person who registers for the triple room. While linens are provided you may want to bring an extra beach towel and a light shawl or blanket.

Campers

Campers will be staying out in the field near the water. There are trees around you. A very rustic shower facility is available. You must bring your own camping gear, tents, tarps and sleeping bags. Make sure your gear is rain tight as we do get rain showers occasionally.

Meals

Camp Mokuleia provides an abundance of basic wholesome meals. While meals are not gourmet, the food quality is above most church camps with fresh fruits and vegetables available at each meal. Vegetarian meals are offered but you must sign up for this option. If you have special needs please bring extra food to meet those needs. You will have access to a refrigerator and a small kitchen. You should bring along cooking equipment if you think you may want to use the kitchen. Participants often bring along their own tea and coffee.

Security

We advise you to travel light and do not bring expensive equipment. Campers will be given a secure place to keep valuables in the lodge.



Camp Mokuleia Orientation

Locations & Activities

Familiarize yourself with these buildings and areas of the camp (from east to west):

1. **Cabins:** Not planned for use this year
2. **Lodge:** Sleeping quarters, small group breakout sessions, socializing
3. **Chapel:** Not planned for use this year
4. **Dining Hall:** Meals, large group sessions
5. **Swimming Pool:** OFF LIMITS (unless otherwise announced)
6. **Camp Office & Store:** Miscellaneous sundries & souvenirs
7. **Tent Camping:** Camp in VMC designated spaces
8. **Fire Circle:** Drum Circles! Daily gathering spot for program after breakfast & lunch (usually). Evening Jump Time drum circles, and the legendary late Night.
9. **Altar:** A place for quiet contemplation or quiet late night talk. It will be set up for us to add to over the week. More on this later.

Emergencies

- Call 911 in a medical emergency.
- Contact the Camp office or VMC program staff to get more help.

Security & General Camp Conduct

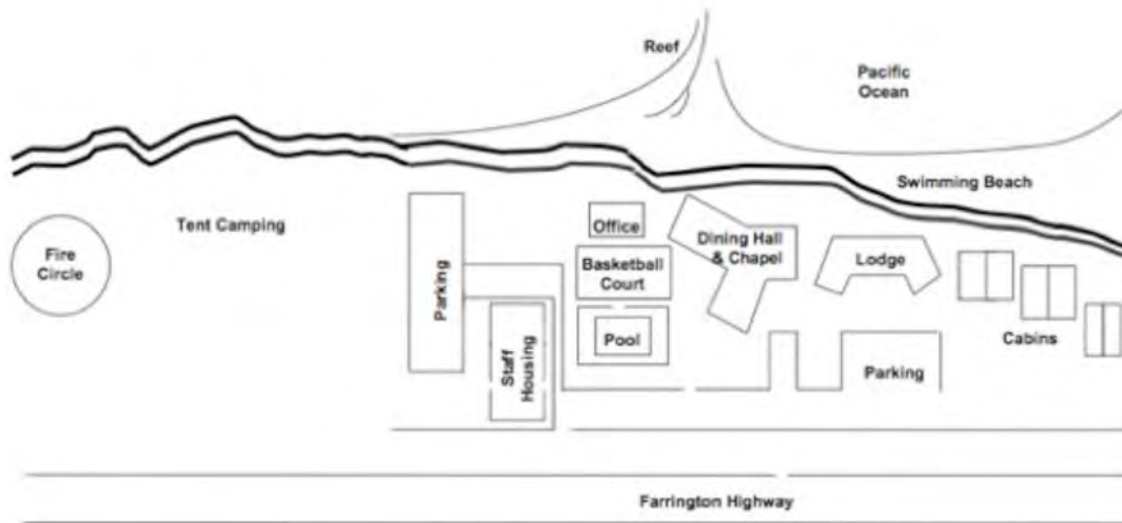
1. This is not necessarily a secure environment, so don't leave valuables lying around. Lock the doors to your rooms.
2. The area around the lodge and cabins is a "no drumming zone" unless part of an officially-organized activity. People will be napping from time to time throughout the day.
3. Drumming at the Fire Circle can (and does) go on all night.
4. Please stick to the meal plan you signed up for. Specially made vegetarian meals are limited in quantity, and can't accommodate "situational vegetarians."
5. Please respect that this is a church camp. Clothing is mandatory, not optional. No open consumption of alcohol or drugs.

Drum Care & Security

1. If you are borrowing a drum from Village Music Circles, you will receive it at the beginning of the program, and turn it in at the end. Care for it as if it were your own!
2. Don't leave your drum and other belongings at the circle when we're not there. Carry them back to your room.
3. Keep natural skin drum heads out of the sun. Cover them up, or tip the drum over so the head isn't directly in the sun.
4. Be careful not to get sand under the rings.



Camp Mokule`ia



About Arthur Hull

Founder, Village Music Circles™

As a rhythm ambassador, Arthur Hull travels the world inspiring community-building through the metaphor of music. His pioneering Rhythm Facilitation work has touched the lives of thousands of people worldwide, instigating the new and growing profession of the community Drum Circle Facilitator.

In 1980, Arthur founded Village Music Circles™ instructing over 7,000 students at the University of California, Santa Cruz while bringing experiential team building and leadership events to organizations internationally. He has taught over 10,000 people in 25 countries how to facilitate rhythm-based events. People from Asia to Europe are tapping into the pulse of team and community-building experiences that motivational music-making inspires.

Known throughout the world as an inspirational presenter, a skilled group facilitator and a motivational trainer, Arthur has written four books on Drum Circle Facilitation and rhythm event games. Bringing Village Music Circles experiences to communities and organizations worldwide, Arthur has inspired a grass-roots movement of people from diverse cultures and backgrounds who have learned to use the impact of rhythm as a means to improve human interaction.

With a mission to make the joy and the impact of rhythm accessible to everyone; Arthur brings his fun and inspirational rhythm experiences to communities from corporate executives to kids at risk. A gifted percussionist and charismatic facilitator, Arthur leads diverse groups through a joyful and inspiring experience using music and rhythm. From small groups to groups of thousands, English speaking to Mandarin, youngsters to elders, Arthur's wit and humor motivate people beyond cultural and personal barriers, inspiring full enthusiastic participation and community-building.



About Jim Boneau

Trainer & Senior Mentor

Jim Boneau is an internationally recognized executive coach and facilitator of leadership and organizational development workshops. Leaders and teams who work with Jim strengthen their ability to effectively communicate strategy, build bonds of trust, and cascade the organization's values and vision with their teams, partners and customers. Jim's approach challenges leaders to renew their individual leadership beliefs and engage in meaningful dialog with their colleagues to turn those beliefs into actions that increase performance and create positive work environments.

Jim has over 25 years working in organizations in a variety of roles: first as a system engineer, then team and organizational leader and for the past 15 years as an external coach and facilitator. Jim served as Vice President of Bluepoint Leadership Development before launching his own coaching and facilitation business, Rumble. Jim has coached and facilitated with senior and executive leaders in organizations including Microsoft, General Electric,



Qualcomm, The Mayo Clinic, American Express and Salesforce among others. Jim has worked extensively internationally, from coaching executives in a Greek shipping company to recently launching new initiatives in leadership coaching and development in China. Jim was the primary workshop facilitator for multiple faculty groups, teaching and coaching extensively throughout Asia, Europe, and the Americas.

Jim has partnered with Arthur Hull to deliver the Facilitator 10 Day Playshop for almost 20 years, leading over 20 workshops together in Japan, Europe and of course, Hawaii.

In addition to his professional accomplishments, Jim is also committed to community development, both inside organizations and in communities at large. Jim has used his skills to lead city-wide diversity conversations in Seattle, offer community development experiences for immigrant families and lead events for a variety of non-profit organizations. Community, relationships and nurturing potential are at the heart of all Jim's work.

Jim has a Master's Degree in Applied Behavioral Science from the Leadership Institute of Seattle and is a certified coach through the Hudson Institute. Jim's presence is engaging and direct; and yet he knows the work is not about him, but about the leaders he works with, who then go forward with a renewed sense of passion and purpose for their own leadership goal.

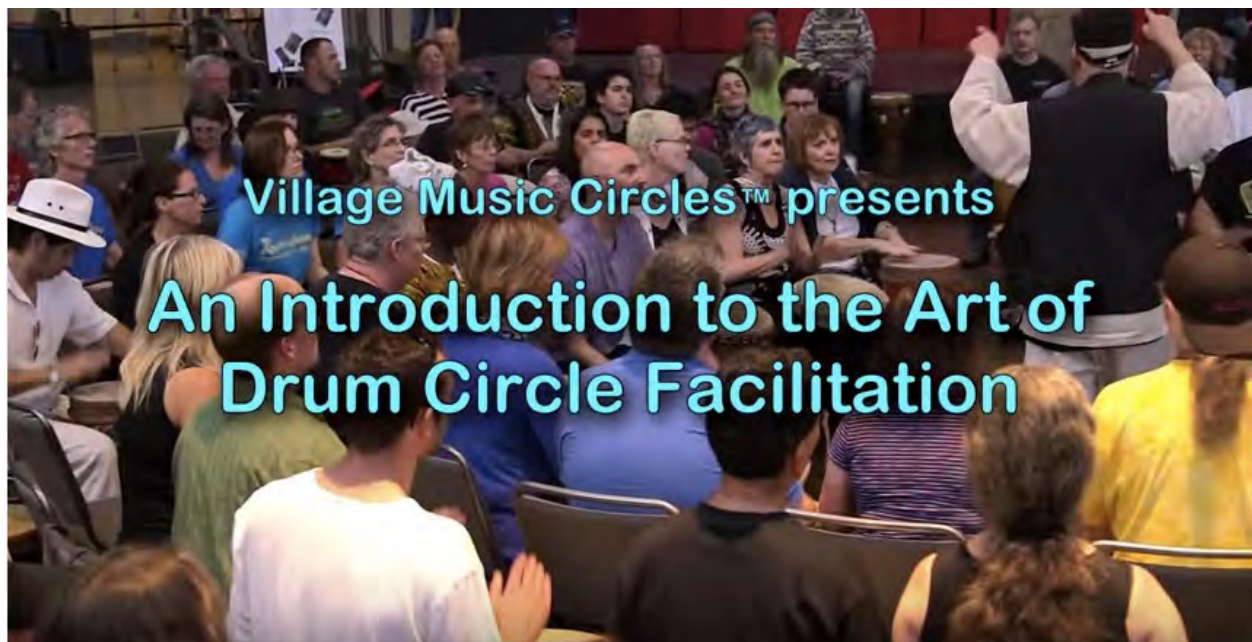
jim@therumblegroup.com

Facilitators' Intensive Playshop Objectives

- Acquire skills and knowledge to facilitate a family friendly community drum circle
- Explore the role of a facilitator in both leading and following the group
- Identify opportunities to adapt the Village Music Circle DCF skills and principles to your specific community needs

* Prior to attending your VMC Drumcircle Facilitation Playshop Training go to the VMC website and view the video “The Art of Drum Circle Facilitation.” www.drumcircle.com

Watch This Video Now



Arthur Hull narrates an overview of the 4-step Village Music Circles Drum Circle Facilitation protocol in this video featuring footage from drum circles at the Seattle World Rhythm Festival, Mac World and NAMM (National Association of Music Merchants) conventions, and Arthur's Playshop in Barcelona, Spain.

The Training Modules

Module 1: The Big Picture: An introduction into the world of a drum circle facilitator.

Module 2: The VMC Platform Learning Method for Basic Circle Facilitation

The learning protocol for basic drum circle facilitation technical skills.

Module 3: Musicality & Presence: An exploration of the art of drum circle facilitation.

Module 4: Concepts

A review of the concepts that apply across all aspects of circle facilitation (and Life).

Module 5: Wrapping It Up: Connecting with the Drum Circle Facilitation Community



Module I: The Big Picture

A. What is a Facilitated Rhythm-Based Event?

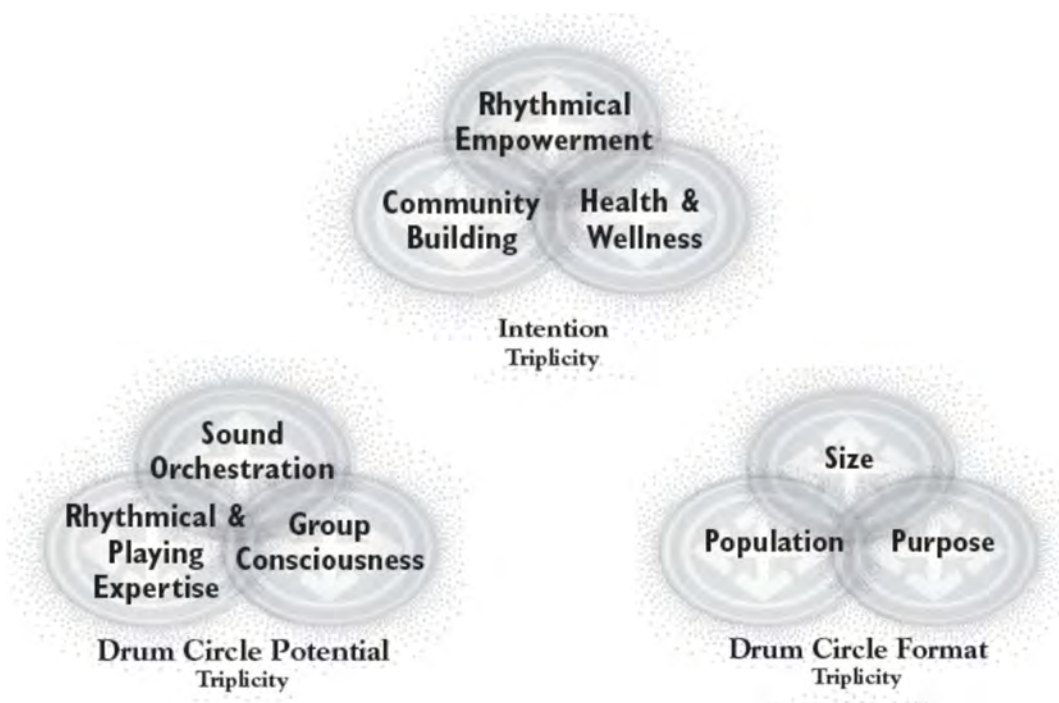
B. Understanding the Anatomy of a Rhythm-Based Event

C. The 3 Foundations of Facilitation Mastery

A. What is a Facilitated Rhythm-Based Event?

It is a convergence of music spirit, facilitation & community

- Music Spirit – Tapping into the innate rhythmical intuitiveness of humans (generating energy through collaborative rhythm making)
- Facilitation – Bringing a vision of potential to a group using tools and techniques that help develop the skills for participation and interaction and empower participation (metaphor implantation/message delivery)
- Community – Celebrating the moments of connection and the shared musical journey along the way



3 Types of Facilitated Rhythm-Based Events

1. Family-Friendly Community Drum Circle

2. Intention Specific Rhythm Event

3. Individual Rhythmical Intervention (a la carte or A Short Rhythmical Intervention)

1. What is a Family-Friendly Community Drum Circle?

The Community Drum Circle is the use of a rhythm-based event as a tool for unity. It is NOT a drum class. It's NOT using culturally-specific rhythms. A community drum circle is a fun, family friendly event, where people empower each other in the act of celebrating community and life through rhythm and music – all with the help of the drum circle facilitator. People of all levels of musical expertise come together and share their rhythmical spirit with whatever drums and percussion they bring to the event. They don't have to be drummers to participate. Everyone has something to offer the circle, and everyone is welcome.

- Has an anatomy (beginning, middle & end)
- Mixed population (age, gender, status, religion, etc.)
- Intention to create community atmosphere through shared rhythmical experience
- Intention to allow emergence of group consciousness as determined by each member's contribution
- Self-selected participation (participants are there because they choose to be there)

The Parts of a Community Drum Circle

- Physical Space
- Drums & Percussion
- Players
- Facilitator

(For information on logistics, setup, drum selection, etc., see The Facilitator's Handbook, page 18)

2. What is an Intention Specific Rhythm Event?

An Intention Specific Rhythm Event is any use of the basic Community Drum Circle format in conjunction with a pre-planned agenda intended to influence, inform or highlight a purpose beyond the community experience of a Community Drum Circle.

Attributes

- Contracted to accomplish a specific goal or work with a specific population
- Could be a closed or open invitation
- Could be a transient circle
- Could be a facilitator planned program using Community Drum Circle format as a roadmap

Examples

- One hour team building in a workplace
- Weekly sessions at an elder care facility
- School programs part of an on-going curriculum
- Festival Event
- Special Needs programs

The possibilities are endless – your guide is your contracted client.



3. What is Individual Rhythmical Intervention (a la carte or Short Rhythm Intervention)?

Attributes

- Use of a series of DCF techniques (a sequence of rhythmical interventions) to illustrate a similar point
- Does not follow community drum circle format
- Short in time (less than 15 minutes)
- Part of a larger event where the objective is not musically dependent but instead, uses rhythm to metaphorically make a point, ask a question, energize a group, synergize a group or entertain

Examples

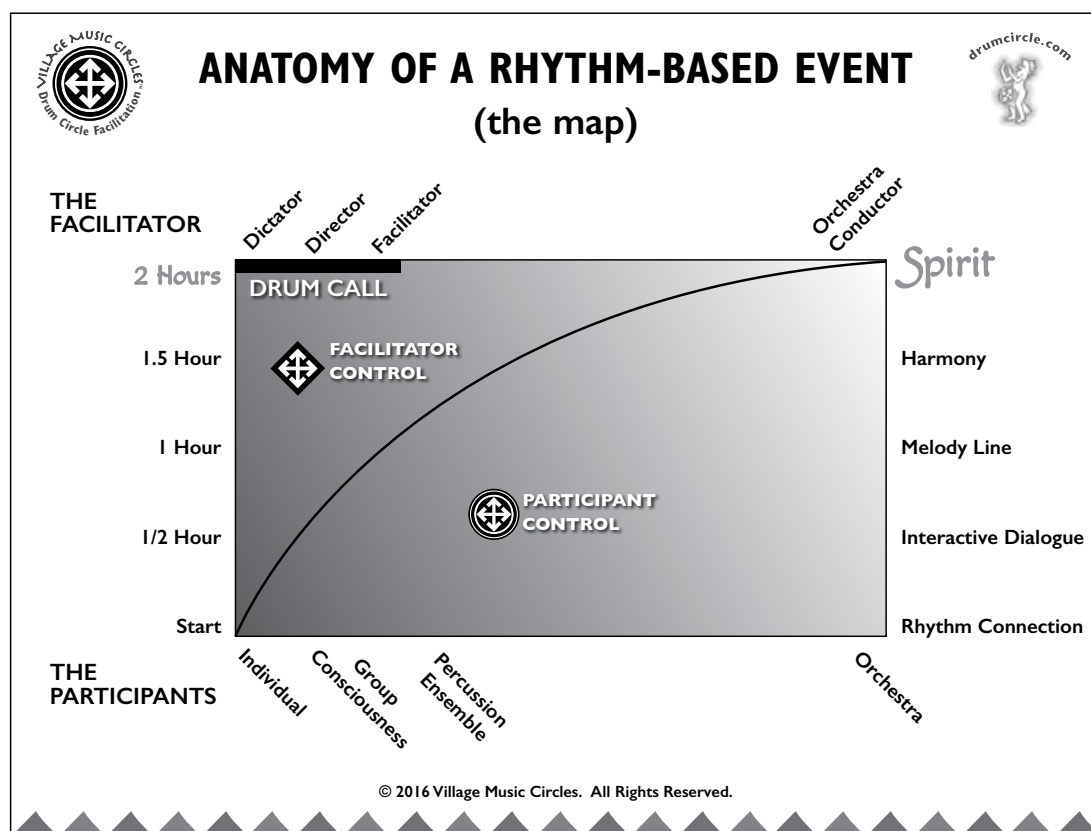
- 5-minute warm up of a group before a keynote or session
- 10-minute activity in an interpersonal communication class to explore dialog or listening
- 15-minute activity to draw out current team dynamics
- 5 to 10-minute opening or closing for a cognitive, intensive strategy meeting



B. Understanding the Anatomy of a Rhythm Based Event

- The anatomy of a facilitated rhythm event chart is commonly referred to as “The Map” (but the map is not the territory)
- The life cycle of a facilitated rhythm event
- Identifies the facilitation interventions that are appropriate in each phase of the anatomy protocol
- Maps the progression of roles of the facilitator, level of awareness and potential of the group, and types of drumming and music making technology that may be appropriate at each stage
- The progression will be dependent upon the intention and potential of the group, the time frame of the event and the facilitator’s ability to continually adapt to the unique needs and capabilities of the group at any given moment
- Facilitators should move through Dictator and Director in the first 15 minutes or so of a Family-Friendly Drum Circle, and spend most of the remaining time in Facilitator and eventually Conductor

(For additional info read DCF Handbook P. 8; Drum Circle Facilitation P. 179 – 185)





FACILITATORS ROLE



DICTATOR

Direct the individuals in the group toward **Group Consciousness**

- Using **Full Group Interventions**
- While teaching the **Facilitators Body Language**
- With these facilitated interventions:

STOP CUTS • VOLUME UP & DOWN • ACCENT NOTES
TEMPO UP • CALL & RESPONSE • RUMBLES

DIRECTOR

Direct the group towards **Percussion Ensemble Consciousness**

- By sculpting using these **“Teaching Without Teaching”** Techniques:

SCULPTING BY FULL GROUP **PITCH • TIMBRE** or **DRUM TYPE**

- And by simple 1/2 group sculpts for:

LISTENING • CALL & RESPONSE • APPLAUSE • RUMBLES

FACILITATOR

Direct the percussion ensemble towards **Orchestrational Consciousness**

By Creating Small Successes and Musical Dialogue thru:

- Sculpting **Songs** as **Platforms for Improvisation**
- Sculpting the circle as a platform for more Sophisticated **Musical Interactions**

ORCHESTRA CONDUCTOR

With **Their Permission**, play with and orchestrate the group's music:

- **Following the People who are Following You**
- **Working with What They Give You**
- **Constantly Use Your Radar**

At the end of the event, create an **Emotional Feeling of Completion** and **Closure**.

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What is a Drum Circle Facilitator?

A Drum Circle Facilitator's main job is to create a safe environment for musical, rhythmical expression regardless of expertise. She empowers a group of people to experience the benefits of expressing rhythmical spirit through drumming and percussion.

“The term ‘facilitate’ literally means ‘to make easy.’ ”

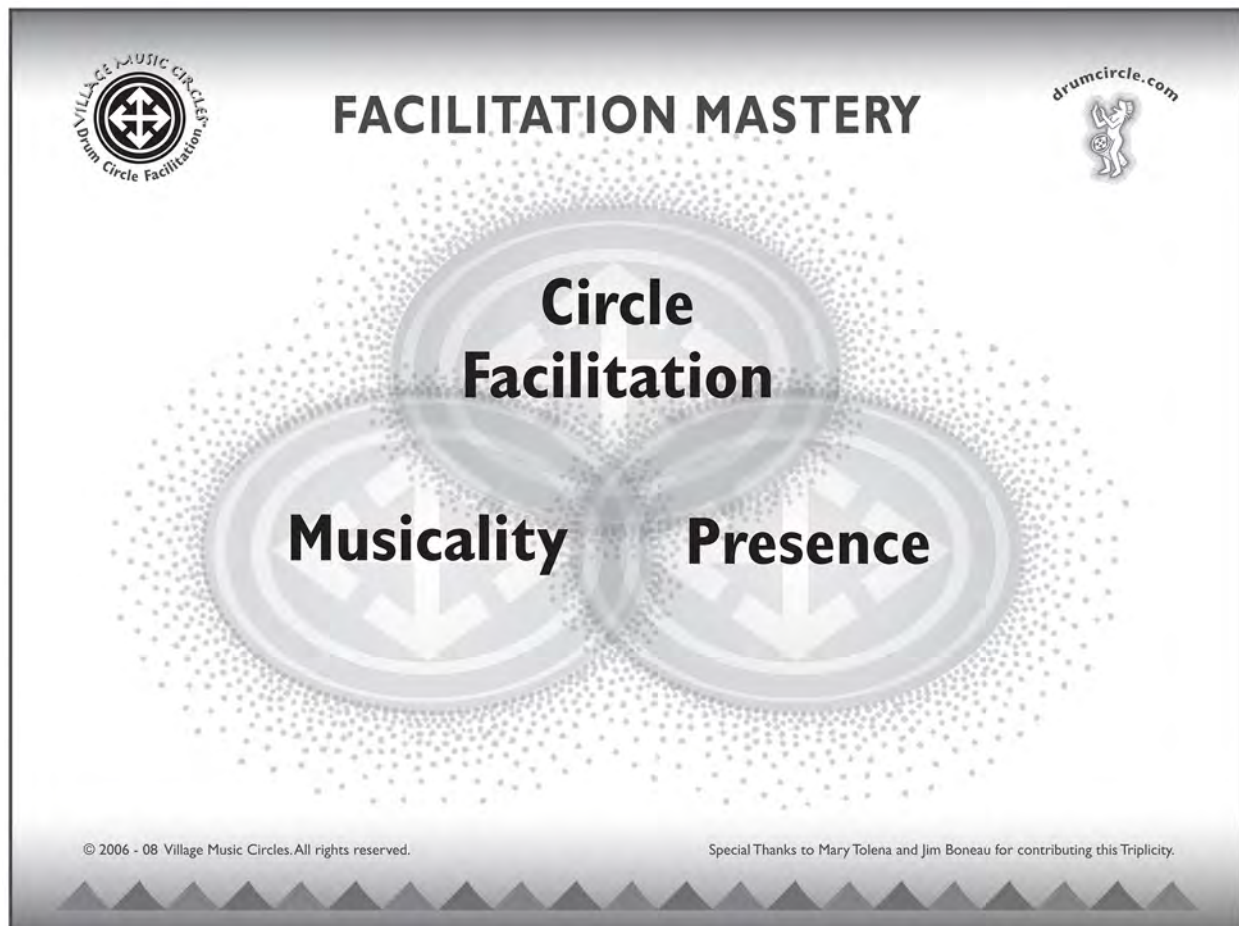


What does a Drum Circle Facilitator do?

- Creates a safe, collaborative community atmosphere
- Acts as a role model
- Takes charge of the facilitator job description
- Sets Intention
- Uses DCF Tools to help get the drummers playing together
- Encourages the participants to take chances and experiment rhythmically
- Teaches without teaching by
 - ~ Body language communication
 - ~ Sculpting and showcasing sounds, tambours, pitches
 - ~ Utilizing the 7 elements of Drum Call
- Applies DCF Techniques to facilitate, assist and nurture the group in adapting and enhancing their musical experience
- Creates more listening and collaboration. Enhance the level of Musicality amongst the Players
- Manages all the setup logistics and client/host relationships



C. The 3 Foundations of Facilitation Mastery



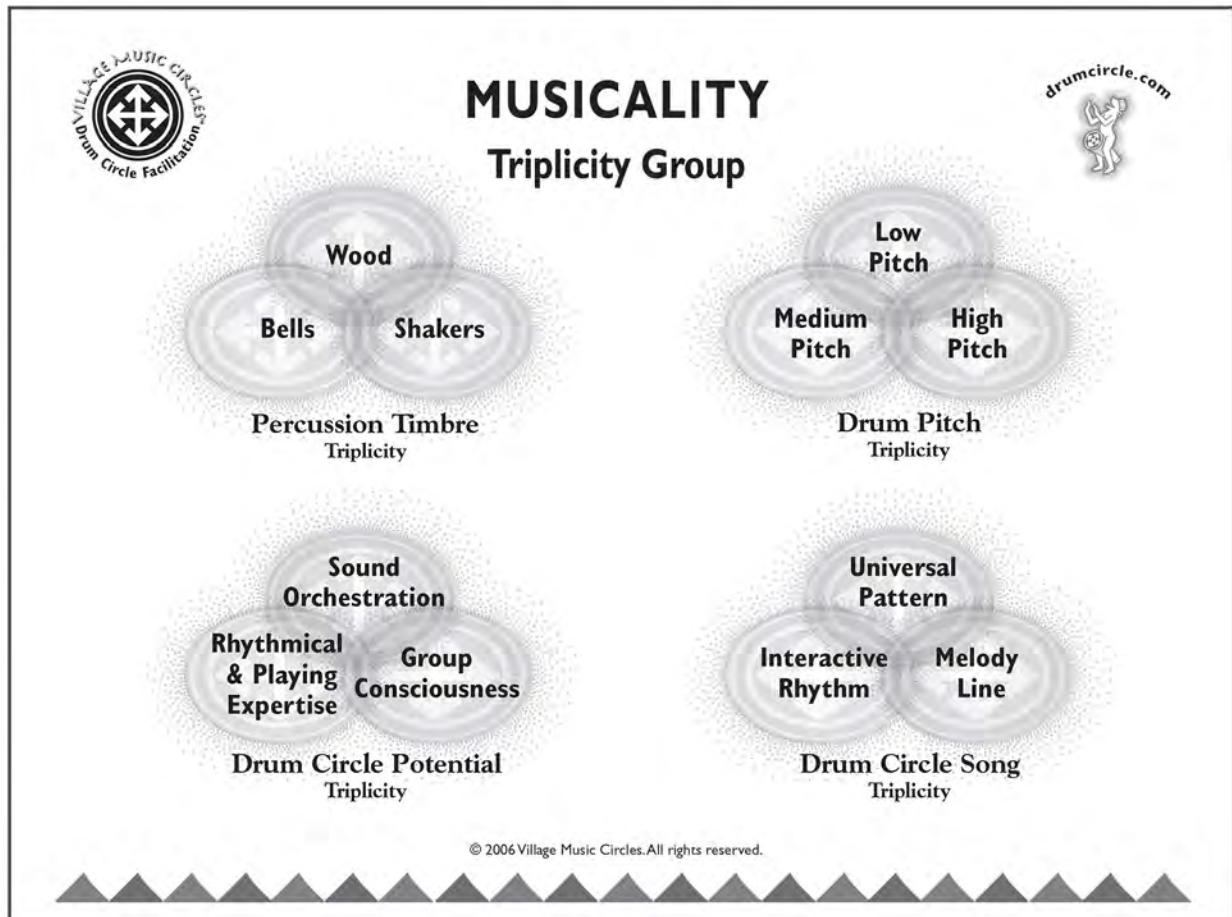
I. Circle Facilitation

The technical elements used in facilitating a rhythm based event (Tools)



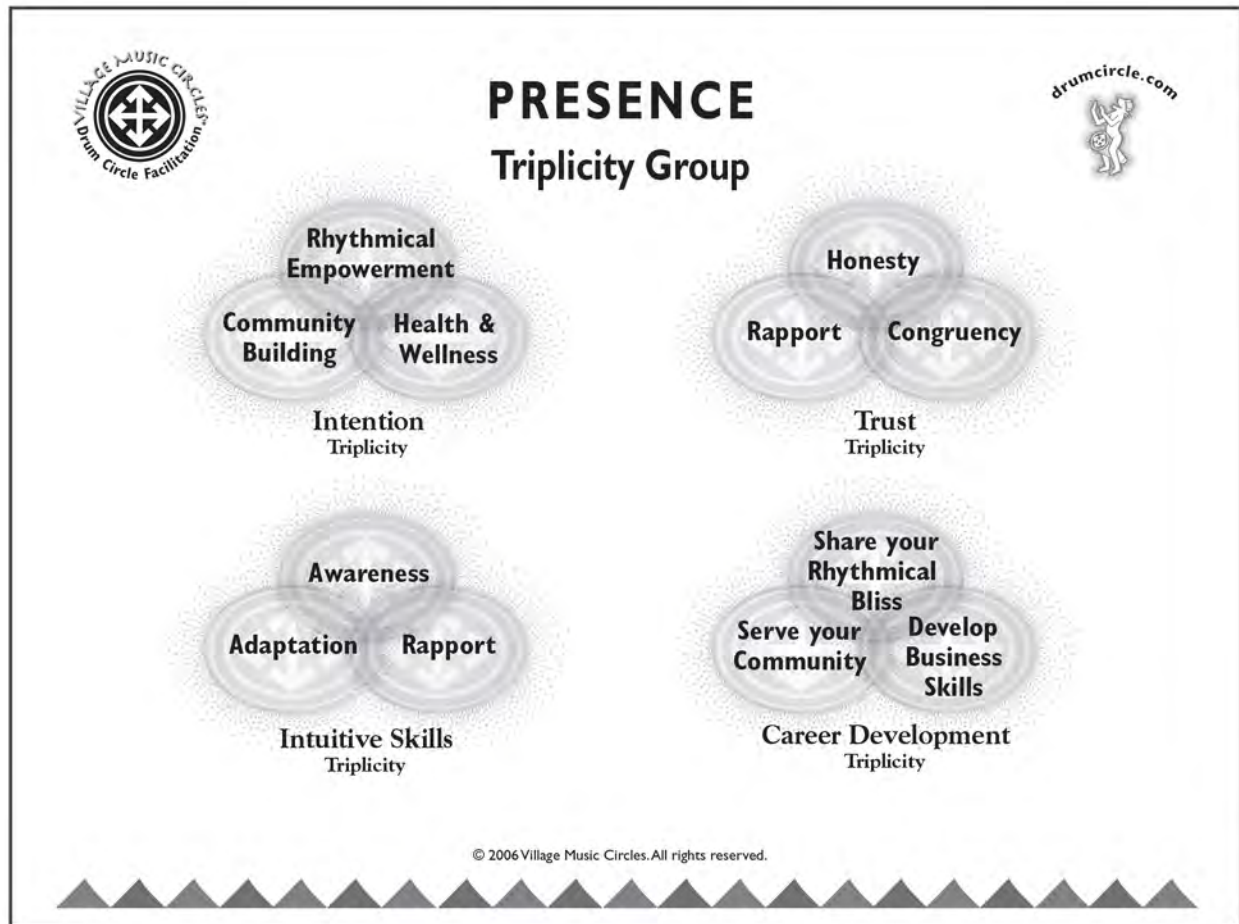
2. Musicality

The elements, that when facilitated, turn interactive rhythm making into interactive music making (Techniques)



3. Presence

The act of being totally congruent between your intentions, your values and your actions



Module 2: The VMC Platform Learning Method for Basic Circle Facilitation Skills

We will use this layered approach of VMC interactive exercises to learn and practice the DCF Tools, Techniques & Concepts that make up DCF Facilitation Skills. Each individual layer provides an opportunity to watch a demonstration of the basic technology and opportunities to practice that technology in small groups and in the full circle. Once the basics have been practiced, other approaches to accomplish these basics can be demonstrated by the ‘Challenge’ participants or the trainer. This layered exercise process is called the “Platform Learning Method” and will appear in other facilitation technologies throughout the training.



“Create Small Successes.” 

Building Relationship

Establishing trust and rapport through eye contact with the playing participants is foundational to facilitating a rhythm based event. Making eye contact is logistically important in making sure that everyone is watching you before you make a full circle stop cut. Eye contact helps you remember where it was that you sculpted a certain section of the circle for a facilitated intervention.

- Relationship is key to successfully facilitating a rhythm event, including your relationship to the circle, the circle's relationship to you, and the members' relationship to each other.
- Establishing rapport and eye contact as a facilitation technique. In cultures where too much eye contact is seen as aggressive, change the words eye contact to "Visual Radar."

The Orchestration Spot

That most powerful, yet delicate, physical place from where most group facilitation takes place.

Questions

How do Honesty, Rapport and Congruency help you build a relationship with your group?

How do you demonstrate these as a facilitator?

What else helps you build rapport?



Outcomes

1. Concepts practiced: Eye contact, relationship building, being present
2. DCF Tools & Techniques
 - Orchestration Spot
 - Marking the Pulse
3. Listening and Developing Radar
 - Look for anyone not watching you just before a stop cut
 - Use eye contact as a part of selecting and sculpting individual players for showcasing
 - Helps you remember where you sculpting “cut” is while doing half-group sculpt or section sculpts
 - Using visual radar to access information from the group’s body language
 - Using visual and auditory radar look for individual relationship interaction challenges
 - Micro observations (player trouble shooting for another, player under stress, player not participating or playing over participating)

Questions

What do you need to do to fully tap into your radar and expand your awareness of what’s happening in the circle?

How adaptable are you when you have a plan?



Call to Groove - Attention Call - Stop Cut

1. The first three basic body language facilitation techniques (Call to Groove, Attention Call, Stop Cut) using “Full Group Interventions”
2. “Telegraphing Body Signals”
3. Helpful Hints
 - Stepping to the pulse of the rhythm and stomping on the beginning of the cycle (The I) will kinesthetically help the Beginning Beginner know where to make the “Stop Cut”
 - Establishing clear body language to get group’s attention, starting the group and stopping the group is the starting place to entrain the group to play together
 - Remember to Telegraph your body movements so they are well seen
 - As a new facilitator, in the beginning of the training, follow the body language as demonstrated. As you practice, find a way to incorporate your own style and character into your body language.

(For additional info read DCF Handbook P. 26–27; Drum Circle Facilitation P. 52-55; RAP P. 33, 42; Drum Circle Spirit P. 91, 157-160)

Outcomes

- Concepts practiced: feeling the cycle of the groove, playing together, learning body language, in the round facilitation and strengthening radar
- DCF Tools & Techniques: Call to Groove, Full Group Attention Call, Stop Cut, Marking the Pulse

Questions

Of these 3 aspects of Body Language, which is your strongest?

Which could use the most work?

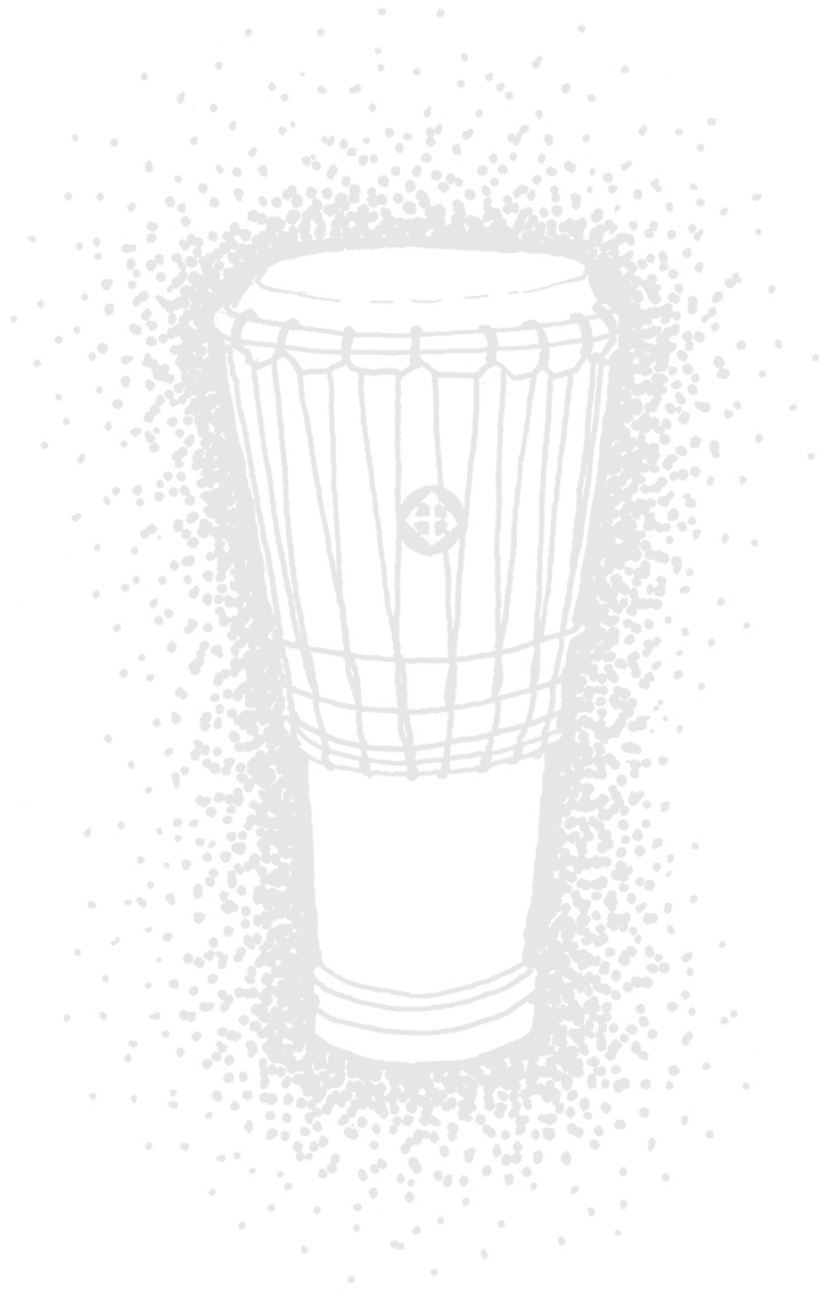
What are ways you can improve your body language outside of the drum circle?



****Facilitator Challenge****

Creative Ways to Start and/or Stop a Group Groove Without full group starts or stops

~ Notes ~



Half Group Sculpt Call and Response

Demonstrate the use and purpose of sculpting, the “Continue to Play” signal, and the Call and Response “I play and You Play” signal. In addition, we will use a musical platform of half of the circle rhythmically supporting the other half of the circle being facilitated.

Remember the advantages of Standing in the “Sound Bowl” (the half of the circle still playing) while facilitating the other half of the circle.

Emphasizing the difference between the teaching tool “Echo” = “You play exactly what I play or you are wrong” and the Arthurian version of “Call and Response” = “I play and you respond. It doesn’t have to be exactly what I play, and you are never wrong”.

- Call & Response is a powerful intervention where the group repeats and/or interprets the pattern you play. It’s an approach that allows the group to play in one voice for a moment in time.
- Call & Response can be used as a full group intervention or in conjunction with a half group sculpt and can be used to start and/or stop a group
- Half-group sculpt – Sculpting the group extends the awareness of the group’s consciousness. When you sculpt, you are segmenting out some portion of the group and having them “Continue To Play” (creating a playing Platform) while using a stop cut for the remainder of the group to stop playing. When you do this, you make the group aware of the others in the circle.
- You can also sculpt
 - ~ geographically (half group, quarter group sculpt)
 - ~ demographically (all the women)
 - ~ sound (tambour, pitch)
 - ~ a song
- For the purposes of this exercise, we will focus on half group sculpt with call & response

(For additional info read DCF Handbook P. 27, 36; Drum Circle Facilitation P. 72; RAP P. 35, 49; Drum Circle Spirit P. 85)



Outcomes

- Concepts: Phraseology, patterns for repetition, space in the pattern, awareness of other parts of the circle, awareness of a platform, different sounds, interactive pattern awareness, KISS.

“Kiss: Keep it Stupidly Simple”



- DCF Tools & Techniques: Call & Response, half group sculpt, Body Language, multitasking, facilitate circle members not playing in the platform group

Questions

How can you most effectively use Vocal Skills when the group is in full groove and/or playing louder than you can speak?

What does Group Leadership mean to you in your role as Drum Circle Facilitator?



****Facilitator Challenge****

Creative interventions using the showcased, half-sculpted group OR section sculpted group as platforms



Sculpt A Song

This exercise teaches you how to listen, identify and showcase a group of players in the circle who are contributing to a specific harmonic interaction, resulting in a “melody line” or “Song.” Make eye contact with the subject you are choosing. Make a “Disneyland point” (Open hand) with the persons that you are choosing. This exercise expands your radars all around you instead of just in front of you. “In the center of the circle, wherever you’re facing, there will always be one half of the participants behind you.”

- This exercise identifies and demonstrates a playing platform that is scattered throughout the circle of participants
- A drum circle song is a facilitator’s selection of a sub group of players that represent, Rhythmical connection, Interactive dialog, A melody line
- We create orchestration when we sculpt by song

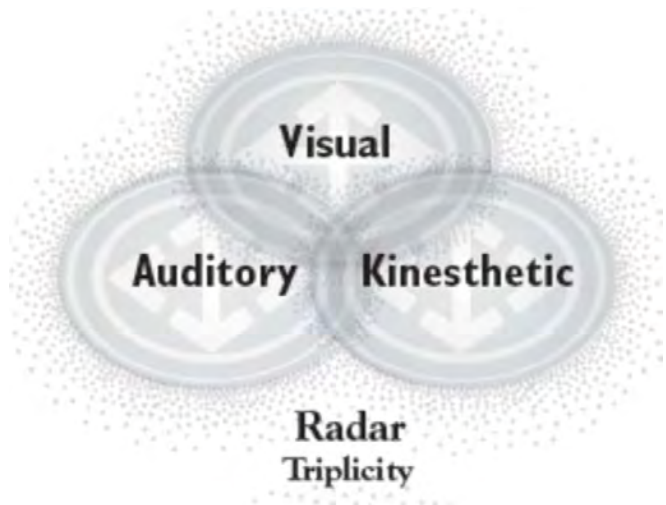
(For additional info read Drum Circle Facilitation P. 101-106; RAP P. 35, 49; Drum Circle Spirit P. 66-68)

Questions

As you use your radar to identify and quantify the song, you are using some or all of the types of Radar in the Radar Triplicity.

What is your strongest radar?

What can you do to strengthen your other Radars?



Outcomes

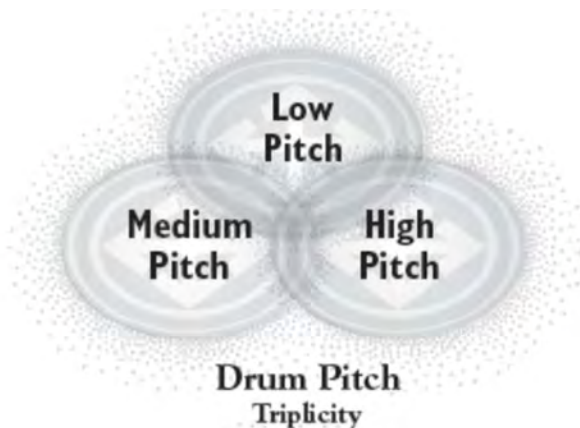
- Concepts: phraseology, patterns for repetition, space in the pattern, awareness of other parts of the circle, awareness of a platform, different sounds, interactive pattern awareness, potential for deeper listening for musicality within a particular sculpted song. Facilitating the non-playing group in rhythm with sculpted song platform
- DCF Tools & Techniques: Body Language, multitasking, facilitating members not playing in the platform group towards a higher level of musicality

(For additional info read DCF Handbook P. 42, 50; RAP P. 64)



****Facilitator Challenge****

Demonstrate that the “Full Timbre & Pitch Sculpts” are also Song Sculpts. Showcase the DIRECTOR’S Job description by Sculpting and showcasing full pitch, full timbre, and/or full drum type songs. Then use creative ways, (No Full Call To Grooves), to bring the rest of the players in the circle back into the sculpted groove.



3 Point Radar

This exercise teaches you how to listen, identify and showcase a specific group of players in the circle who are connected in some way and consciously, or unconsciously, contributing to an interactive rhythmical or musical dialogue.

You are looking, listening and feeling to showcase these following elements:

- Rhythm connection
 - ~ The rhythms being played by the participants are in alignment and congruent
- Interactive dialogue
 - ~ There is a sense of pattern exchange amongst the players, such as pattern call and response
- Melody line
 - ~ The pattern exchange creates a repeated identifiable musicality in the rhythm
- Harmonics
 - ~ The overlapping notes being played create harmonic content in the rhythm music (Angels in the music)



This platform chart shows the steps needed to create drumcircle music

The focus of the exercise is to expand your radar abilities. Emphasize making eye contact and the use of the open handed “Disneyland point” with the players that they are choosing to continue to play.

- 3 point radar challenges the facilitator to listen across the circle 3 times to find 3 players who are connected rhythmically (rhythm connectivity, interactive dialog and melody line). After choosing the 3 players as a musical “Platform,” add a few more players before making the stop cut for “Listening”

- Facilitators should continually be using their 3 point radar to assess the circle and determine what intervention could best be used to serve the circle.
- Focus on the “Radar” triplicity - Visual - Auditory – Kinesthetic
- DCF Tools & Techniques: 3-Point Radar, Sculpt, Body Language, continue to play, Multitasking, facilitating circle members not playing in the platform group

(For additional info read Drum Circle Facilitation P. 106)

Outcomes

- Concepts: Using the SONG as a model of a higher musicality for the non-playing players to listen to and join, phraseology, patterns for repetition, space in the pattern, awareness of other parts of the circle, awareness of a platform, different sounds, interactive pattern awareness, potential of the music listening, potential of the music, listening, joining at their leisure for personal empowerment. As you enter the facilitator phase in the VMC drumcircle protocol you will find that using the layering-in technique is a more powerful music enhancement tool than call to groove.

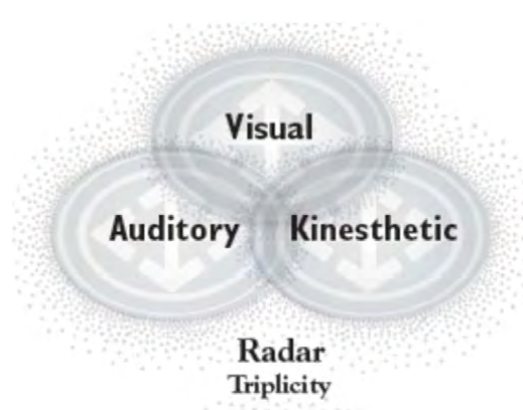
“As you develop your awareness skills, every person in your circle will become a point on your radar.”



Questions

How do you use your radar differently in the 3 Point Radar activity versus the Sculpt a Song activity?

What types of rhythmical connections do you notice with each radar?



Facilitator Challenge

Sculpt a song (5-7-9-Point radar), demonstrate different techniques to entice the non-players to join the Musicality of that song.

Run the Map

The basic four phases of the Village Music Circle Drum Circle Facilitation “Protocol” is demonstrated in this exercise. We emphasize that the Village Music Circle Drum Circle Facilitation “Protocol” is appropriate for family-friendly community drum circles and adult-oriented and corporate events. It may not be appropriate for special needs or school events but all of the elements in the VMC protocol can be adapted to meet the needs of any particular population.

- Once you have practiced all the Tools & Techniques to this point, you are now ready to mix and match these facilitation elements as appropriate to move the group to Orchestration. See “Anatomy of a Drum Circle.”
- Your training focus needs to shift from basic technology to the complex nuances of listening for transition points, identifying the potential of the group, and balancing enjoyment of the current music with the challenge of facilitating the group, and their music, to a higher potential.

Running the map provides a full example of each of the steps necessary to facilitate a group from Individual Consciousness to Orchestra. The Participants doing the exercise are asked to enter the circle and, use DCF skills appropriate for that phase of the Village Music Circle Protocol. They will facilitate an intervention, facilitation sequence or orchestration to demonstrate what DCF Tools are best used to support the group and the music they are making.

In the run the map exercise, the participants will enter the circle and facilitate the players with a simple intervention, congruent with the progressive facilitation protocol job description that is assigned to them.



“Follow the people who are following you.”



(For additional info read Drum Circle Facilitation P. 179-185)



Remember this?



FACILITATORS ROLE

DICTATOR

Direct the individuals in the group toward **Group Consciousness**

- Using **Full Group Interventions**
- While teaching the **Facilitators Body Language**
- With these facilitated interventions:
STOP CUTS • VOLUME UP • ACCENT NOTES
TEMPO UP • CALL & RESPONSE • RUMBLES

DIRECTOR

Direct the group towards **Percussion Ensemble Consciousness**

- By sculpting using these **“Teaching Without Teaching”** Techniques:
SCULPTING BY FULL **PITCH • TIMBRE** or **DRUM TYPE**
- And by simple 1/2 group sculpts for:
LISTENING • CALL & RESPONSE • APPLAUSE • RUMBLES

FACILITATOR

Direct the percussion ensemble towards **Orchestral Consciousness**

By Creating Small Successes and Musical Dialogue thru:

- Sculpting **Songs** as **Platforms for Improvisation**
- Sculpting the circle as a platform for more Sophisticated **Musical Interactions**

ORCHESTRA CONDUCTOR

With **Their Permission**, play with and orchestrate the group's music:

- **Following the People who are Following You**
- **Working with What They Give You**
- **Constantly Use Your Radar**

At the end of the event, create an **Emotional Feeling of Completion** and **Closure**.

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Module 3: Musicality & Presence

Considerations for Musicality

- Relationship with the Pulse
- Listening
- Spots in Time/Space
- Rhythmical and drumming basics
- Rhythmical Alchemy Playshop (RAP) Games - specific games referenced below
- Passing out simple (KISS) rhythm parts as platforms for improvisation
- Passing out simple (KISS) interconnected vocal parts as “ Platforms for Improvisation”
- Quantify pitch

(For additional info read DCF Handbook P. 40-50; Drum Circle Facilitation P. 165-166; RAP P. 114-117; Drum Circle Spirit P. 173-184)

Facilitator Playshop Freeform Jump Time

- The intention of Jump Time is to allow you to practice the DCF skills without having to wait for a transition point.
- Anyone can facilitate
- Facilitate a sequence, intervention or creative idea in less than 2 minutes
- When you leave the circle, ensure the group is in full groove and making it's own music

Facilitator Playshop Late Night

- The intention of Late Night is to experience a non-facilitated drum circle where transition points arise naturally. Facilitators need to experience what a transition point feels like and how the group responds without a facilitator.
- Late night rules of engagement:
 - ~ No facilitation from the center of the circle, or with your instrument from the side of the circle
 - ~ Drumming only – save talking for later
 - ~ Food, beverages, talking and smoking all happen away from the circle

- ~ Come and go as you please
- ~ Facilitation of the physical space (circle set up, chairs, drums) is encouraged to help in the connection and musicality as the drum circle population changes.

Drum Circle Games for Musicality

- Rumble by pitch to Groove
- Pass out Patterns by pitch or defining pitch groups
 - ~ Have a volunteer from each pitch group play a part that everyone from that pitch group will model and then use for improvisation.
- Layering in a rhythm
- Layering in a Dialog
- Layering in an ensemble
- By The Numbers
- Groove to solo
 - ~ 3 measures of groove, then one solo measure. Repeat until everyone solos.

(For additional info read Rhythmical Alchemy Playshop Book Volume I)

Questions to Develop Presence

- What can I do to serve the circle?
- How do I find and acknowledge small successes?
- How do I work with what they give me?
- What is my understanding of the Transition Point?
- Do I get out of the way (GOOW)?
- Do I see mistakes or opportunities for learning?

Sharing your Biggest Learning

- Day 1 – 2 sentences
- Day 2 – Pair Share/Full Group
- Day 3 – Full Group

Module 4: Concepts

“There are no mistakes – just learning moments.” 

That is the mindset that best serves the Drum Circle Facilitator. To bring that mindset to life, use the Critique Technique to learn from your facilitation of drum circles.

Capture the experience of your facilitation. Setup a camera in the corner of the room and record your facilitated event. Use the Critique Triplexity to look at the video three separate times using the following:

Critique Technique

Reflect on your previous facilitation 3 times using this approach:

1. Objective Witness (scribe from the video using the DCF Shorthand notation chart)
 - What happened in the circle? Refrain from judgment.
2. Circle Witness (based on your scribing and reviewing the video)
 - What worked?
 - What needs work?
 - This turns mistakes into learning moments. Remember, there are no mistakes—only learning moments.
3. Personal Witness (your personal intention on how to apply what you have learned)
 - What will I do differently next time?





Drum Circle Facilitation SHORTHAND NOTATION



ACTIONS

+	Start of Sequence
G→	Call to Groove
→	Group in Groove
G	Continue to Play
!	Attention Call
⊗	Stop Cut
~	Rumble
↶	Call and Response
⊘	Sculpt
⊘	1/2 Circle Sculpt
⊘	1/4 Circle Sculpt
⊘	1/3 Circle Sculpt
✋	Clap
👂	Listening
///	Layering In
\\	Layering Out
✓	Accent Downbeats
↗	Volume Up
↘	Volume Down
↑	Speed Up Tempo
↓	Slow Down Tempo
☆	Showcase
△	Pass Out Part
↕	Teeter Totter
↶↷	Switchback
~	Modulation
~	Wave

THINGS

○	Whole Circle
⌑	Platform
V	Vocal
♂	Men
♀	Women
K	Children
ROC	Rest of the Circle
P	Percussion
B	Bell
S	Shaker
W	Wood
T	Tambourine
Bw	Boomwhackers
◎	Window of Communication
D	Drums
L	Low Pitch
M	Medium Pitch
H	High Pitch
A	Ashiko
C	Conga
Dn	Dunnun
Dj	Djembe
Dk	Doumbek
F	Frame Drum
Ss	Sound Shape

Special thanks to Johnathan Murray for card design and lexicon.

Use the Critique Triplicity to look at:

- Your presentation (DCF skills, vocal communication and presence).
- What relationship did you build with the group?
- What's the result of your facilitation of this circle?



Recognize that we are using this time to practice the DCF Tools and DCF Techniques and the order of when to use these techniques based on the Anatomy of a Drum Circle (The Map).

Basic participants must remember:

- Your facilitation in this training is in service of your learning.
- Your facilitation in your own circles is always in service of the circle.
- Your facilitation in any circle creates opportunities for improvement through “learning moments”
- There are no mistakes

“This is a learning-how-to-learn playshop training.”



Transition Point

A Transition Point is your invitation, as a DCF, to enter the circle and use the DCF Tools to support the musicality of the circle and group's experience. A transition point is often described as when the rhythmical groove the group is making becomes ragged and unstable. Based on your radar you might:

- Feel the groove is ragged because the pulse doesn't seem to easily flow and move through your body
- Hear the groove is ragged because the rhythmical connection or melody line you were hearing is fading or collapsing
- See the groove is ragged because the participants are looking for you (or someone) to help the groove

When this happens, the shaky rhythm groove is inviting you to enter the circle. You are being invited to do one of three potential actions as a DCF to help guide the group and the groove:

1. Fix something

Your Facilitators Radar tells you that there is a particular activity or person that is creating a distraction or disruption in the group rhythm.

2. Segue from the current groove to another

Your Facilitators Radar tells you that the group has explored the groove to the fullest but is energized and is looking for another rhythmical direction or expression to explore.

3. Help bring that particular rhythm to a close or a completion

Your Facilitators Radar tells you that the group has explored the groove to the fullest and is ready for a drumming break to re-group.

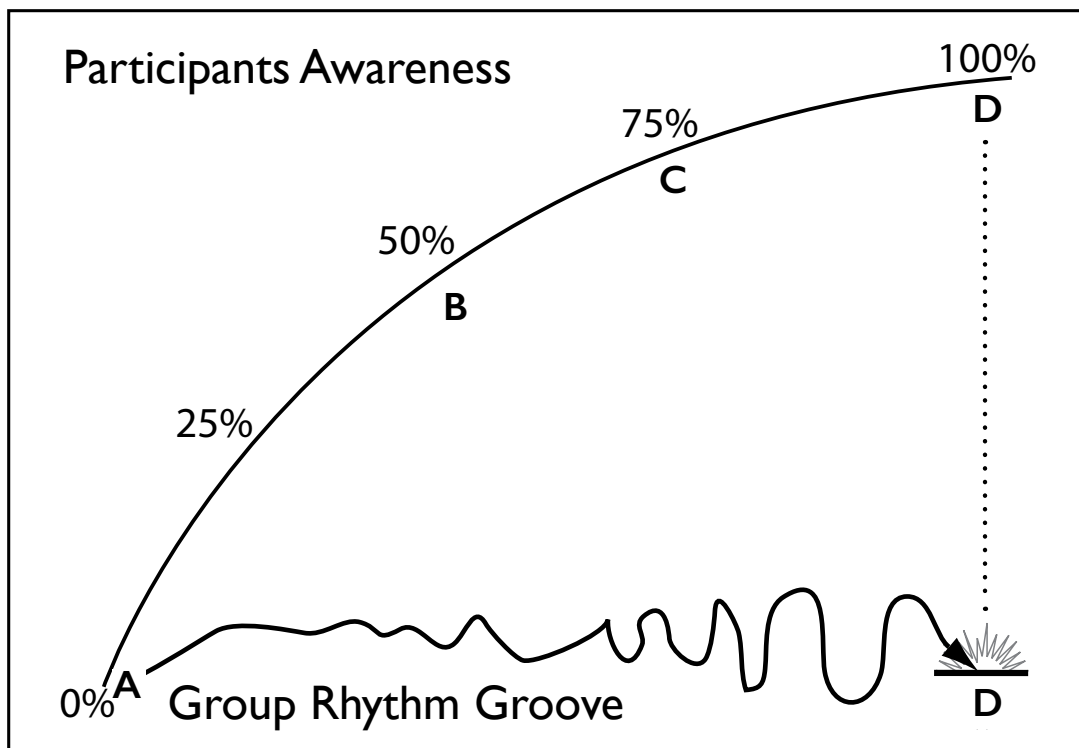
“What can I do to serve the circle at this moment?”



(For additional info read Drum Circle Facilitation P. 132-134 Drum Circle Spirit P. 71)



Transition Point Awareness



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- The wavy line at the bottom of the Transition Point chart runs from 0%-A to an increasingly wavy/bumpy line 100% - D. This line represents a group rhythm groove that begins to deteriorate without facilitated intervention, until it falls apart and crashes into cacophony or silence.
- The curved line arching over the “Groove” line represents the level of awareness that the group has as the Transition Point develops and the group Rhythmical/Musical connection deteriorates. We will call it the Transition Point Awareness line.
- The percentage numbers on this curved arch line represents the amount of awareness the group might have at certain points during the disintegration of the group groove, SUCH AS;

Point A, 0%.

At the beginning of the rhythm Transition Point, no-one in the group may be aware, but the facilitator, that the rhythm or group connection is shaky.

Wait to go in before facilitating. Jumping into the circle at that point makes it appear that you have arbitrarily decided to jump in to intervene on a personal whim, rather than to serve the group's rhythmical interest. Let the Transition Point develop a little to get more information about the Players in your circle and to allow them to become more aware of the transition Point.

Point B, 50%.

At point B along the Transition Point Awareness line, the rhythm has become more disconnected and 50% of the players in the circle are aware of the Transition Point.

This would be the recommended place for a facilitator to jump in and facilitate the rhythm, using the information the group has given you during that Transition Point. With that information you would facilitate the groove towards one of the three basic directions listed above, 1 - Fix the rhythm, 2 - Segue the rhythm in a new direction, 3 - Bring the rhythm to a close/completion.

Point C, 75%.

At this point, the group rhythm is so “Shaky” that 3/4 of your playing participants are aware that the groove is about to Crash, Burn and Die.

For “Teaching Without Teaching” purposes, Veteran Drum Circle Facilitators would allow the group groove to deteriorate this badly once or twice during “Drum Call” and also possibly once again as the group reached “Orchestration.” At the beginning of a drum circle event, waiting to intervene at point C during a Transition Point teaches 75% of the drum circle participants just what a Transition Point is. It also teaches them that when they are in rhythmical trouble, it their facilitator's job to jump in and help guide them from “Rhythm Death,” towards a more solid rhythmical/musical experience.

Towards the end of your Community Drum Circle event, when your drummers have reached Orchestration Consciousness, you can give the players the opportunity to direct themselves “through” the Transition Point to a new rhythm all on their own. If the group can't quite get through the Transition Point and are heading for a rhythm crash, they have given you enough information for you to see what rhythm direction they were trying to work towards. Then you can *Jump In* and help them get there.

“Use What They Give You.” 

If the drum circle group is successful in playing all the way through the rhythmical transition point and have segued to a new rhythmical/musical expression without crashing, then shed a happy tear. Your kids have “Flown the Nest.”

Now you can just “Play” with them in the rhythmical sand box that you have help them build.

Point D, 100%.

Full cacophony to silence. A teaching Moment in itself.

And sometimes its 99% where 1 or 2 people keep on playing with their heads down, completely unaware that the rest of the group has stopped.

A full group Crash, Burn and, Die rhythm experience is a teaching Moment in itself. Some facilitators allow it to happen just for that purpose. It is used as a teaching moment for group processing in experiential corporate team building drum circle events.

“Respect and Use the Transition Points.” 

Drum Call

- Community Drum Circles normally start with Drum Call. Drum Call is the facilitator’s first impression with the group. It allows the facilitator to initiate the relationship with the group and to begin the rapport building process.
- Consider what you are doing to create a welcoming, safe and musical feel from the very beginning of Drum Call.
- Drum Call is a two way street: (Follow the people who are following you)
 - ~ Facilitator reads the group and first educates through full group body language
 - ~ And progresses to sculpting percussion timbres, drum pitches and drum types





THE 7 ELEMENTS OF DRUM CALL



DICTATOR

- ⊗ Take responsibility for the physical circle.
- ⊗ Teach the facilitator's body language.
- ⊗ Define the roles.

DIRECTOR

- ⊗ Establish trust.
- ⊗ Teach without teaching.

FACILITATOR

- ⊗ Orchestrate self-facilitation.
- ⊗ Read the group.

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(For additional info read DCF Handbook P. 25-28; Drum Circle Facilitation P. 122-135; Drum Circle Spirit P. 134)

Platform Learning Concept

The Platform Learning concept appears universally throughout the Village Music Circles Facilitator training playshop as well as in a number of its Facilitation Techniques. The Platform Learning works by the teacher/facilitator introducing or using a fundamental teaching element as a foundation for more sophisticated elements to be sequentially added on top.

By applying the concepts of KISS, (Keep It Stupidly Simple), and “Create Small Successes,” Platform Learning can be seen utilized in:

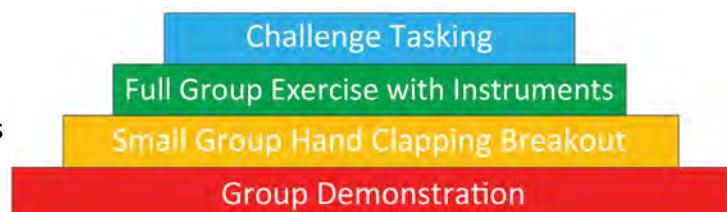
The overall VMC Drum Circle Facilitator Protocol.

- Dictator
- Director
- Facilitator
- Orchestra Conductor



A VMC Playshop exercise sequence.

- Group demonstration
- Small group hand clapping breakout
- Full group exercise with instruments
- Challenge tasking



Introducing the elements that foster musicality in your drum circle.

- Rhythm connection
- Interactive dialog
- Melody line
- Harmonics



Instigating a progressive facilitation sequence in your drum circle.

- Sculpt and showcase a song
- Layer in all percussion
- Layer in low “Bottom” drums
- Layer in the rest of the drummers
- GOOW



“GOOW = Get Out Of the WAY”



Module 5: Wrapping It Up



FACILITATORS' PLAYSHOP TRAINING



TOOLS

The Body Language Signals

Call to Groove
Continue to Play
Call & Response
Volume Up/Down Tempo Up/Down
Accent Notes
Attention Calls

- Full Group Attention Call
- Tempo Up/Down Attention Call
- Call & Response Attention Call

Stop Cut

Sculpting

- Sculpt a Percussion Song
- Sculpt a Full Group by Timbre or Drum Type
- Sculpt a Full Group by Gender
- Sculpt by Sections
- Sculpt by Concentric Circles

Rumble

- Rumble Wave
- Stadium Rumble Wave
- Layering in a Rumble to Start a Groove
- Layering in a Rumble from Full Groove
- Layering Rumble by Instruments
- Teeter-Totter Rumble
- Rumble Jumps to Groove

TECHNIQUES

Utilizing the Tools

Drum Call: The Elements
Orchestration Spot
Marking the Pulse
Transition Point
Platform
Pacing and Leading
Layering In or Out
Teeter-Totter
Modulated Sequences
Passing Out Parts
Showcasing
Creating Musical Dialogue
Telegraph
Layering In
"At Your Leisure"
RADAR-Read the Group
Quantify Your Group
Taking Responsibility for the Physical Circle

CONCEPTS

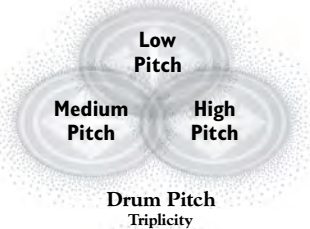
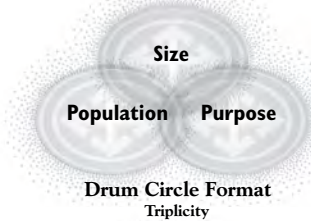
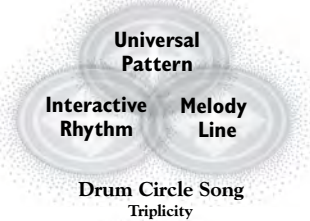
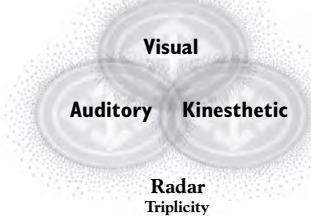
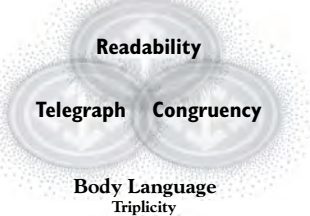
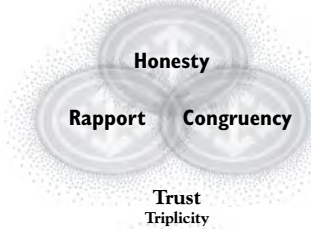
Orchestrating Spot

What Can I Do to Serve This Circle?
Create Small Successes
Work With What They Give You
Respect and Use the Transition Points
Get Out of Their Way (GOOW)
Constantly Use Your Radar
There Are No Mistakes
Teaching without Teaching
KISS, Keep it Stupidly Simple
Follow the People Who Are Following You

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TRIPLICITIES



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Closing Assignment

Please be sure to join the Google Group Drumcircle Facilitators List. This list represents the combined experience and wisdom of the many facilitators subscribed to the list who are discussing topics of interest to all DCF's and are accessible to you. A high percentage of the members of these lists are Village Music Circle Playshop graduates.

You can find and join the Google group here:

<https://groups.google.com/g/drumcircle-facilitators>

Once you are subscribed to the list here are your assignments:

Assignment #1:

Say hello, introduce yourself, and write about your biggest learning experience from your recent VMC Training.

Assignment #2:

Use the critique in the book to review and critique the first circle you facilitate after our program.

- What happened?
- What worked?
- What needs work?
- What would you do differently next time?

Also, check out the Global Drum Circle Facilitators Facebook Group here:

<https://www.facebook.com/groups/31308365701>

And now... "Take it to the kids." 

*They will be your best teacher and the best way
to spread the rhythmaculture in your community.*

*"You will always meet your Fears and your Courage In the Center of
the Circle. Your Ignorance and your Knowledge also await.*

Embrace the Moment and Share Your Spirit!" 



Universal Grooves Playalong

Find it here: <https://itunes.apple.com/us/album/universal-grooves-playalong/id946932110>

James Asher and Arthur Hull has collaborated to design this CD specifically for drum circle facilitators, participants in drumcircles and drummers of all skill levels. This recording has been created to provide basic examples from which DCFacilitators can learn and use universal rhythms in their events. Also drummers of all levels of expertise may listen to the grooves and enjoy exploring and and developing their playing.

For drum circle facilitators, the Universal Grooves that you will find in this CD are based on patterns found in many rhythmacultures throughout the world. When used in a community drum circle, these simple and accessible patterns can empower participants of all musical levels to explore and express their rhythmical sensibility, while improvising.

We have created these play along jams, based on some of the specific universal grooves that can be found all around the world. You can just listen to and enjoy the music created on the Universal Grooves CD, or as a drum circle facilitator you can play-along with the rhythms on your drum until you have enough “Ownership” of them to use them in you drum circles.

As a drum circle facilitator you can instigate these universal grooves into your drumming event and use them as rhythmical foundations for group improvisation. The players in your drumming circle can add their own rhythmical contributions on top of or inside the universal grooves and create beautiful, in-the-moment music together.

Drum Circle Facilitation Hints

Hint #1

In a drum circle, a universal groove can be created by adding different drum or percussion parts, one at a time into the groove, generating a powerful musical experience.

Hint #2

Another way to use the universal grooves in your drum circle is to instigate it into the whole group of players until it is a solid groove and then invite the players to make up their own variations as they play.

To make this an easy “Play Along” CD, we have separately layered in and introduced each foundational rhythmical part and instrument on all of our musical pieces. That way you can hear the simple development of the complexity of the rhythmical and music interactions that James and I created as we as we add one groove on top of another one. Feel free to join in and play with us on your drum or percussion.

Also, to keep the album “Organic,” 90% of the instruments that we played on this project were acoustically recorded in James’s Starfield Studio. As you can see by our CD album cover, all of the drums that we played on the CD were made by REMO.

Hint #3

I have actually used this CD to get rhythms started in a drum circle by playing it on a PA system as drummers enter the room and start to play along with it, contributing their own rhythms. “Hint” If you do this, be sure to monitor the volume of the PA as the group finds their own expression of the universal grooves. Turn down the PA, and finally turn it off as the group takes “Ownership” of their rhythm Groove.

I have found this CD to also be good “Driving Music.” It will get you down the road.

Please enjoy.

Below you will find a breakdown and explanation of my personal experience of each Universal Groove on the CD. Also you will find some useful facilitation hints that you can utilize in the drum circles that you facilitate.

Track #1 THE PULSE

The pulse is an evenly spaced note, spaced evenly in-between each strike on a drum. This universal foundational rhythm can be found in any music that is played on this planet. That “spot in time” where you tap your foot when you listen to music is, where you are hearing the pulse. This pulse is the beat that connects the music of the drum circle with all its different parts together in harmonious agreement. For the beginning beginner player, the pulse is the simplest and safest continuous pattern to play within a rhythm circle.

Even when the pulse is not physically present in the music, because it is not being played by any particular instrument, it is implied in the musical relationship being created between players. When the players in a rhythm circle are listening to each other, a magical thing happens between the different parts. The pulse is the glue to that magical musical relationship.

Hint #4

As the most basic and simple universal rhythm, the pulse is often used first in a rhythmical event to bring the rhythmical sensibilities of the group into synergistic agreement.

Have your “Jun Jun Shills” play simple interactive pulse orientated patterns, then you, as the Drum Circle Facilitator, can instigate more sophisticated rhythms as foundations for jamming and improvisation.

Track #2 ROCKER RHYTHM

What I call the Rocker Rhythm is a call and response melody line that can be found in many culturally-specific rhythms throughout the world. Sometimes the pitch moves from high to low, or low to high, but it will always be an evenly-spaced back and forth movement in the bodies of the players and in the sound of the fundamental Rocker Rhythm rhythms on the drums. One player can play a complete rocker all by themselves on their drum, or a rocker rhythm can be created by a number of players while drumming in dialogue.

The Rocker Rhythm universal groove played on this CD is a composition that begins using three simple Nigerian highlife parts to play a version of a basic Shiko rhythm. Based on the different pitches of the drums, from low to high, we layer them in, one at a time. The simplicity of the parts empower participants to improvise within the composition. This freedom supports their rhythmical and musical exploration. As the piece evolves, it can also be represented in the teeter totter movements of the drummers.

When you see someone playing the low pitched bottom drum part to the Shiko rhythm, you can actually see their body rock back and forth. They move their hands back and forth, in and out of the drum as they access the tones and the bass notes. So the Rocker Rhythm is not just the teeter totter dialogue between sounds and drummers, it is also represented in the teeter totter, or see-saw movements of the drummers.

This type of rocking rhythm sets up a foundation for safe rhythmical exploration. If a player gets rhythmically lost, it is easy for them to find their way back to the rocker rhythm.

Hint #5

I sometimes set up the rocker rhythm simply by having two players sit across from each other in the circle with differently pitched djun-djuns. I ask them to create a rhythm that has a teeter totter dialogue between them.

Track #3 ROLLING TO THE ONE

The Rolling To The One rhythm universal groove is a widely used rhythm found all over the world, from Japanese Taiko drumming to the Caribbean Merengue rhythms. There is an opening pattern that starts before the first pulse of a rhythmical cycle and ends on that first pulse. The Rolling-To-The-One pattern starts on the fourth pulse of the preceding rhythmic cycle and hits every sixteenth note between the fourth pulse of that cycle and the first pulse of the next cycle. The opening phrase of this rhythm rolls to the first pulse, suggesting the name of the rhythm, Rolling To The One. The patterns, after the first five notes, vary widely in many culturally-specific rhythms, but the introductory melody of this universal rhythm is always the same. It is constantly rolling to the “beginning” of a continuous rhythmic musical cycle.

This rhythm can be recognized as the Merengue rhythm from Puerto Rico, but it can also be found in many Polynesian log drum rhythms as well as in the Congo, South Africa, and Nigeria.

On this track you can hear the Rolling-To -The -One rhythm being introduced on the first conga drum part being played.

Track #4 CLAVE

The three-two clavé is a universal rhythmical expression of call and response in music. It represents the push and pull of the never ending rhythmical question and answer. Clavé is a Spanish word meaning keystone. A keystone is the foundational stone used in the construction of a building. It is a basic reference point in relation to the placement of the other building elements. In Afro-Cuban music, the clavé serves the same purpose. It is a basic rhythmical reference point in relation to the placement of the other notes played in the music.

In Cuba the 3/2 clavé that is the foundation for the Clavé groove on this CD is called the Son Clavé. There are other clavés, but this is the most universal of them all and can be found in music all over the world.

Track #5 UPBEATS

Up beats are the exact opposites of down beats or the pulse notes. When up beats are played in any rhythm pattern they create a sense of floating through a groove. Up Beats also can create syncopated patterns inside a rhythm groove.

You can hear in the beginning of this CD track that all the parts are up beat oriented. Before you we could play upbeat oriented rhythm parts, we had to first establish where the down beat with a shaker. The bright wood sound you hear being layered on top of the shaker and played next is played on the 2nd - 3rd - and 4th - up beat of a four measure rhythm cycle.

Track #6 TO-THE-BEAT

When the To-The-Beat rhythm is played on a drum, using three basic tones, it creates a melody line that can be heard in the rhythms, songs, and musical parts of many cultures throughout the world.

As a drumming style we drummers collectively call it highlife bottom. This is frequently found as a bottom drum part when played in the context of a multi-part, culturally-specific drum ensemble.

The To-The-Beat rhythm is related to the Rolling-To-The-One rhythm in the sense that there is an opening pattern that precedes the first note of each rhythm cycle. The first two notes are played just before the first pulse in a rhythm cycle, and the third note in the series is played on that first pulse. Thus the name of the rhythm: To-The-Beat. Sometimes it is called the To The One rhythm. The musicians call it the “Pick Up Notes”

After the first three “To The One” notes, the patterns vary widely in many culturally-specific rhythms, but the introductory first three “To The One” notes in the rhythm melody of this universal pattern is always the same. It constantly reinforces the beginning of a continuous musical cycle.

This rhythm encourages the drum-circle players to take risks in exploring their rhythmical improvisations, because if they fall off the beat, it is easy to find where to get back into the rhythm. The beginning beginner drummers call it “Where’s The One?” or “To The One.” Then they play it as they say it. “To The One - To The One - To The One.”

Track #7 SIX EIGHT TRIPLETS

The patterns that most people call 6/8 are based on 12 triplet-eighth notes or 12/8. They are commonly found in the music and rhythms of most African cultures, and are the foundations for polyrhythmic music heard throughout the world.

This piece on the CD is based on a 6/8 rhythmical cycle: it is, what I call, the only “round” triplet-form rhythm on this album. All the other rhythms are played in the 4/4 time signature, or what I call the “square rhythms.”

Track #8 MEETING THE CIRCLE

Neatly all universal grooves work well together:

On all the other cuts on this CD, the pieces are based on one particular universal rhythm. On creating the Meeting The Circle jam, James and I enjoyed locking together a number of the basic universal grooves.

We layered on to this track one by one:

Pulse on the shaker bells and shaker seeds

Clave on the Cow Bell

To-The-One on the low pitched Conga

Up Beats on the middle pitched Conga

Double Spaced Heartbeat on the Taiko Drum

Hint #6

There has been many a drum circle where I have sculpted the circle into 2, 3 or 4 sections and passed out a different universal groove to each section as foundations for rhythmical improvisation and as a way to create interactive rhythm and music dialogue.

Keep it simple. The more space you make in-between the patterns you pass out to your players, the more room there is for rhythmical improvisation.

Hint #7

Passing out universal grooves by pitch. Many times I have passed out different universal grooves to the groups players scattered around the drum circle who are playing low pitched, medium pitched and high pitched drums.

James and I had so much fun layering in universal rhythm parts on this track that we couldn't help but add some musical elements onto this great rhythmical alchemy piece.

The usual result of universal rhythm parts passed out by drum circle section or by drum type and or pitch, is that you are able to create amongst the players, one of the basic elements found in culturally specific ensembles. That is Inner active dialogue amongst players.

Enjoy the musical result.

Track #9 THE HEARTBEAT

This is the most universal pattern of all. You can find it beating inside all of us. I have found this rhythm somewhere in the music of almost every culture that I have studied or visited. It is widely used as a call to community, or within a community context in drumming circles.

This simple two-note pattern leaves a lot of space for group interpretation and expression, The Heartbeat rhythm, played in the drum circle, connects the participants in that timeless place where the never-ending search for the one has brought us together as one.

Hint #8

I sometimes use the Heartbeat Rhythm as a closing rhythm for community drum circles. But instead of first instigating the rhythm by playing it for them I would take them on a visualization Journey.

I would have them get in touch with their heartbeat pulse by feeling with their fingertips of one hand, their Medial Artery on the underside wrist of their other hand.

I would then have them close theirs eyes, as I took them on a verbal journey inviting them to get in touch and meditate on their own Heartbeat.

As they paid attention to their Heartbeat, I would let them know that it wasn't just their heartbeat, but their mother's heartbeat as well. She was the one who gave it to them and taught it to them while they were in her womb.

Then I would let them know that it wasn't just their mother's heartbeat but their mother's-mother's-mother's-mother's-mother's heart beat that went back to the very first mother.

As I added the last audio-visual suggestion above, and with their eyes still closed, I would have my Jun Jun support player gently start a Heartbeat rhythm.

Then I would invite the group to slowly open their eyes and invite them join into the groove "At their leisure." And away we go. {}';-)