Drum Circle Music
Training and Certification
2009 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 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, ability to perceive of and connect with musical sounds and rhythm, and to 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, skills, and expressive capacity. Elements include the use of vocal sounds, body percussion, as well as formal and organic music making and traditional and found instruments.

Technology & Techniques
Lecture/Demonstrations designed to share information and ideas that could serve to broaden and deepen your uses of DCM. They primarily include explanations of concepts, skills, and strategies.

Practicum
Student-led activities designed to provide opportunities for applying skills, knowledge, strategies, and activities 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 your 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 included.

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. Video recording is subject to instructor and participant approval.
Overview

What is DCM?
Drum Circle Music is an approach to facilitating a creative group process. It incorporates a wide variety of strategies, activities and modalities that together encourage self-expression, confidence, self-esteem, socialization, sharing, peer support, community building, stress reduction, fun, and a general sense of well being.

The DCM Curriculum has four main areas of Focus

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The DCM approach is built upon three pillars: **Inclusion, Cooperation, and Appreciation.** Together, ICA 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
- Your Favorite Instrument(s)
- Comfortable Clothes
- Note Paper & Pen
- Audio Recorder
Types of Group Drumming

Drum Circles
Drum Circles are a form of recreational music making, which means that the focus is not on performance, education, or therapy, but rather on doing something that is interesting and enjoyable. The word recreational actually means "refreshment of strength and spirits after work."

- the goals are recreational (to have fun, socialize, blow off steam, etc.)
- participants come to play improvised music and often bring their own instruments.
- the setting is often public and unregulated.
- participants often include walk-ins.
- other recreational activities happen around it (dancing, singing, socializing)
- the facilitator plays a supportive role.
- the facilitator may or may not have professional training, certification, and experience.

Guided Interactive Drumming
Interactive Drumming is a form of group music making that incorporates specific activities that are led by someone who is experienced in any number of disciplines, such as music education, music therapy, team building, and spiritual practices. Interactive drumming is structured by the facilitator and participants are guided through a variety of interactions that help them reach specific goal areas, such as socialization, elevation of mood, sensory orientation, expression of thoughts and emotions, learning objectives, and spirituality. No specific level of musical skill is required to participate, however, some education and skill-building may take place as part of the program.

- participants come to reach non-musical goals (educational, therapeutic, spiritual).
- instruments are usually provided by the leader and some musical skill-building may be provided.
- the setting is often institutional and structured.
- participants often consist of a pre-determined group.
- other activities may be included, such as singing, movement, art making, and group discussion.
- the facilitator takes a leadership role.
- the facilitator often has professional training, experience, and qualifications, such as in music performance, music education or music therapy.

Drumming Ensembles
Drumming Ensembles are groups of musicians who come together to learn, practice and perform various musical works. The primary goal of a drumming ensemble is to perform music for others or themselves.
Definitions and Keywords

Rolling, Riding, Riffing, and Resting

Rolling - A steady pattern of equally-spaced notes, often through an alternating movement.
Riding - An identifiable pattern that repeats. Playing an ostinato.
Riffing - Dynamic Riding - Changing patterns and/or phrases that relate to the pulse.
Resting - Not playing while actively listening to others. Removing sound to alter the music.

Matching, Echoing, and Answering

Matching - Doing what someone else is doing at the same time.
Echoing - Doing what someone else did, often at measured intervals.
Answering - Responding appropriately to someone else’s expression.

Reflecting, Supporting, and Guiding

Reflecting - Embodying the essence of someone’s musical and physical expression.
Supporting - Placing energy and resources behind someone’s efforts.
Guiding - Offering directions, options, and resources to help someone reach his goal.

Shaping, Prompting, and Fading

Shaping - A process of gradually changing behavior from general to detailed, often through prompting and/or reinforcement.
Prompting - A strategy for eliciting specific behavior by providing a stimulus to invite a response.
Fading - A strategy to increase independence by gradually decreasing a prompt.

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 has been described as a state of optimum human performance.

A State of FLOW 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 ®)
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 (at 60, 80, and 100 bpm).
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, MTI 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 for 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 to help someone reach his/her goal. We help people identify and use tools to help them become self-actualized in the creative process, not tasking them with activities that we want them to do.

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. We offer options for creative play, not personal opinions, judgements, or comparisons.

Process (not Performance): Process in this case referrers to the progression of developmental steps and experimentation that are inherent to creativity. This may include periods of “chaos” (simultaneous free-form experimentation), trial and error, risk-taking, brain storming, improvisation, and reflection/discussion. We expect it to be a process, not a performance.
Facilitator Qualities Matrix (FQM)
The eight Facilitator Qualities help to identify some of the key roles that are needed to produce the best possible outcomes. One goal in the DCM approach is to embody, apply, and balance these qualities as needed throughout a program to help participants reach their goal(s).

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

Observer (Understanding) - 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 (Witness) - Makes public, the past, present, and future goals and events of the group.
Example: Relates the recent music making activity and musical relationships to life in general.

Friend (Compassion) - 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 use 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 experience.
Six Rhythms
A set of elemental rhythmic concepts that form the core of most music. In addition to being found in 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, dreamlike, full of possibilities.
Oneness (Pulse) - Unified, direct, purposeful, organized.
Two (Divided Beat) - Alternating, balanced, paired, reciprocal.
Three (Triple Meters) - Graceful, flowing, circular, stable, grounding.
Four (Four-Beat Phrase) - Mature, complex, rich, flexible.
Wholeness (Sustained Tone) - Open, sustaining, releasing.

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 more to the progression of steps while presentation refers more to the general demeanor and effectiveness of the facilitator.

Affect, Gesture, and Body Language
Affect - Facial expressions that indicate a general mood or state. (i.e., normal, blunted, or flat)
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 Appendix)

Drum Circle Music Iconography (DCMI)
A collection of visual symbols used to notate concepts, actions, and objects within the context of music making.
(See Appendix)
Archetypes

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

**Oblivious Distracter** - Someone who’s activities interrupts the flow of the music, and possibly their mental and emotional state, for others, without realizing it.

**Rebel** - Someone who’s 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 Cues

**Grouping**
- By Location
- By Trait

**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 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. Gestures may be performed separately from names. Participants may be sequenced by the # of syllables in names. Name rhythms may be played on BP. 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 identity a secret.

**Multi-Beat Group Dance** (musical form, beat, phrasing, teamwork)
Participants create distinctive movement ostinatos 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 “plains” of movement:
1. Horizontal - moving side-to-side or sideways.
2. Vertical - Moving up and down

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.
Music-Oriented

**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 timber 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.

**Clapándele** (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 places in the circle, with their eyes closed or blindfolded, by listening to the sounds and sequences of 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” 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 notated rhythms 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.

**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).

**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)

**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 turn around the circle. Stomping feet to the beat might help keep the pulse steady. (TIR P. 40)

**Multi-beat Instrumental Piece** (musicality, techniques, musicianship)
Participants transfer the movement ostinatos to instruments, creating a piece that outlines whole, half, quarter and eight-notes.

**Adding Timbre Groups** (leadership, verbal and non-verbal cues, musicality)
Grouping instruments by timbre, then stopping and staring 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)

**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 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)
Key Concepts

Drum Circle Facilitation
- Support and Guided 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, but only if they ask.

- 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, solicit and reflect the participants’ ideas, both musically and through ®.

- Observe, Assess, Intervene (IF needed), Evaluate

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 one or two objectives that relate to the goal.

- 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 what was learned or gained 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.

- Mix drumming with movement activities to refresh people’s energy and mix things up.

- Keep the instruments, bodies, and egos safe at all times.

- Attend to both the objectives and process as well as creative expression.
Appendix

Rhythm Basics
Steady beat ("quarter-note") - A pattern of distinct pulses that recur at equal intervals over time.
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.

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Reinforcement - ®
The process of encouraging or establishing a pattern of behavior, often through verbal, visual, kinesthetic, and musical actions, statements and gestures.
® can be either positive (adding) or negative (removing).

Example of verbal ®
“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 ®
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 ® :
Stopping the music during undesirable behavior.
Goals and Objectives
Goal areas are general and broad in scope (socialization, anxiety, relaxation, social skills) Goals involve increasing/improving, decreasing/reducing or maintaining the goal area.

i.e., Increase socialization, decrease anxiety, improve social skills, 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 looking at 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 the music.
- May use orbit activities effectively.
- 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 conducting “platform.”
- Use visual conducting as guidance.
- Give verbal cues during breaks in the music.
- Use orbit activities in sections (arcs).
- Focus on Parallel Play (echoing, call & response, unity 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.

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<th>DURATION</th>
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<tr>
<td>CARESS</td>
<td>Circuitous</td>
<td>Sustained</td>
<td>Gentle</td>
</tr>
<tr>
<td>RATTLE</td>
<td>Circuitous</td>
<td>Sustained</td>
<td>Strong</td>
</tr>
</tbody>
</table>

**ONE HAND SKILLS**

<table>
<thead>
<tr>
<th>MODES</th>
<th>ONE HAND SKILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General</strong></td>
<td>(entire hand or mallet)</td>
</tr>
<tr>
<td>Moves from the shoulder or elbow</td>
<td>Single (One motion)</td>
</tr>
<tr>
<td><strong>Zones</strong></td>
<td>(palm, fingers, thumb)</td>
</tr>
<tr>
<td>Moves from the wrist</td>
<td>Reciprocal (To and Fro)</td>
</tr>
<tr>
<td><strong>Digital</strong></td>
<td>(fingers)</td>
</tr>
<tr>
<td>Moves from the knuckles/joints</td>
<td>Rotary (Circular)</td>
</tr>
</tbody>
</table>

DCM  www.drumcirclemusic.com
Drum Circle Music Iconography (DCMI)

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

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Drums</th>
<th>Wood</th>
<th>Shakers</th>
<th>Metal</th>
<th>Pitched</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Grouping</th>
<th>Whole Circle</th>
<th>Half Circle</th>
<th>Small Section</th>
<th>Individual</th>
<th>Group (verb)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Action Cues</th>
<th>Start</th>
<th>Stop</th>
<th>Continue</th>
<th>Rumble</th>
<th>Pause</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Dynamic Cues</th>
<th>Louder</th>
<th>Softer</th>
<th>Faster</th>
<th>Slower</th>
<th>Accent</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Modes</th>
<th>Match</th>
<th>Echo</th>
<th>Answer</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Combinations</th>
<th>Wave</th>
<th>Orbit</th>
<th>Echo Play</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Other</th>
<th>Facilitator</th>
<th>Segue</th>
<th>Setting</th>
<th>Sharing</th>
<th>Count In</th>
<th>Count Down</th>
</tr>
</thead>
</table>
### Assessment of Participant Satisfaction

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I was satisfied with the instructor(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I was satisfied with the overall program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Training met my expectations for:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A. Quality of information</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B. Relevance of information</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C. Amount of information</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The Instructors are knowledgeable</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The program was well organized</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>What I learned will enhance my professional practice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The instructor(s) were friendly and supportive</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>I am encouraged to learn more from the instructor(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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:___________________________________________