# Drum Circle Facilitator Training: Post Session Notes

Facilitating Drum Circles for Counseling, Psychotherapy, and Community

***Mary Knysh/ Rhythmic Connections (www.rhythmicconnections.com ) ~ www.musicforpeople.org***

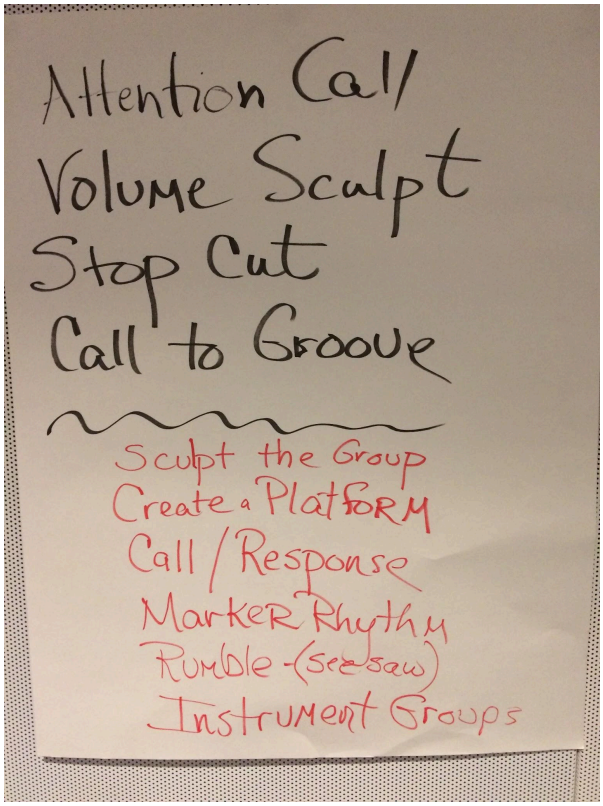
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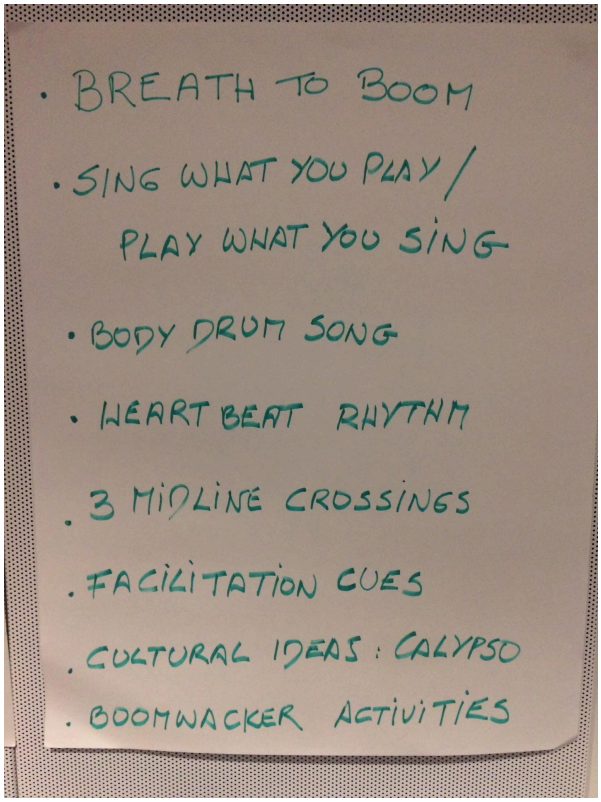
**Expressive Therapies Summit, NYC 11.10.16**

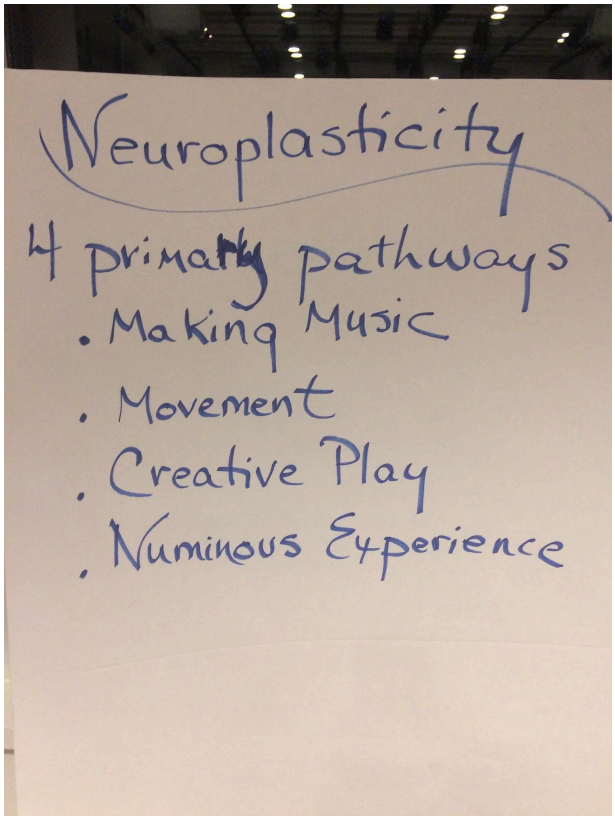
**Listen * Connect * Communicate * Collaborate/Create * Inspire * Transform**

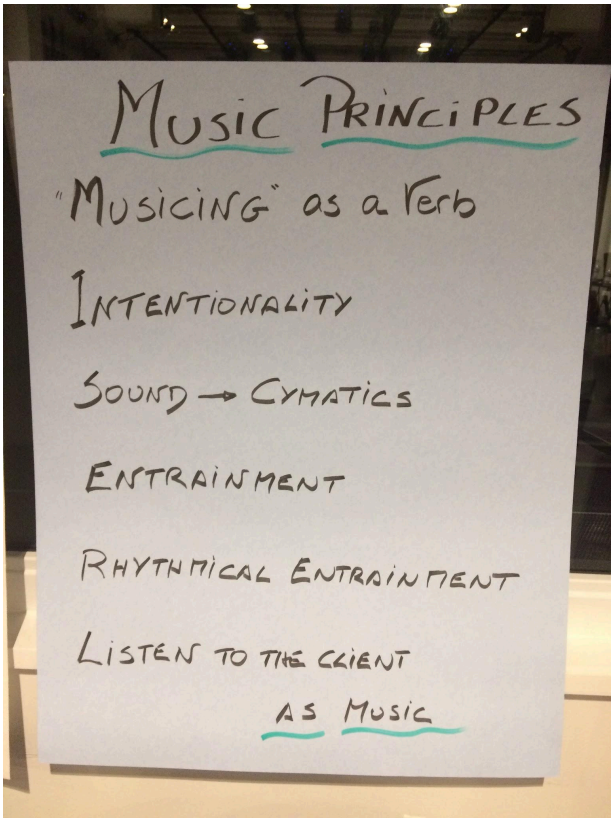
*Thank you to each of you for joining our course, it was a great pleasure to spend this time with you. Here are the post session notes we promised last week. These are to bring back the memories and ideas from our leading together. Many of the activities include the page number link to the resource book, Innovative Drum Circles, which is foundation for much of what we did on Thursday.*

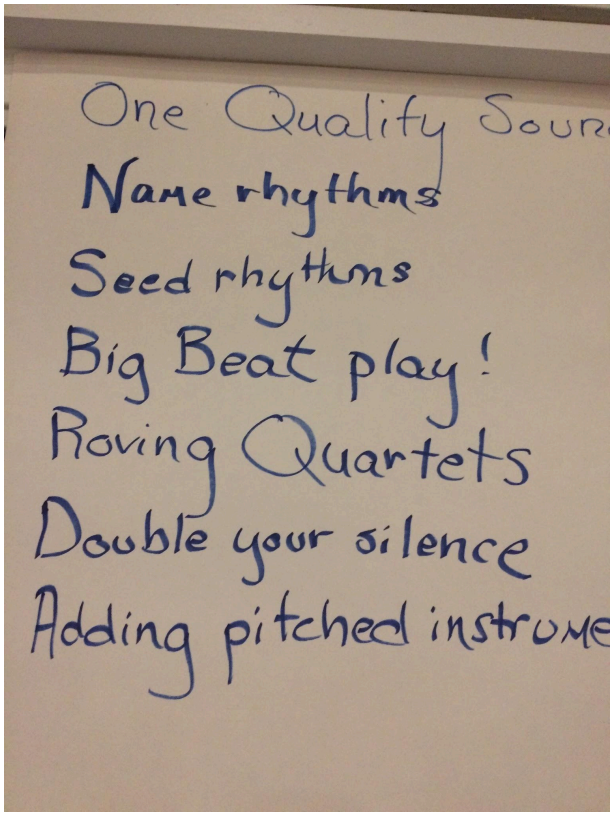
Here is the video clip I referred to from TMEA (Texas Music Educator's Conference) with the keynote speaker, Karl Paulnack - (Dir - Boston Conservatory of Music) where he spoke about the powerful connection between music and neuroscience. It is called: Music Saves Lives. In his presentation he presents the effect music has on neuroplasticity. The four elements that have the most important effect are: music, play, physical activity/movement and the fourth is..numinous experiences. "Numinous experiences are those in which our sense of self is absorbed into something bigger than we are...Those of you who teach music (or facilitate music making experiences) think about this: music, exercise, play, and being part of something greater than yourself. That's the recipe for creative brains." Video link http://www.tmea.org/resources/advocacy/materials/2013-keynote

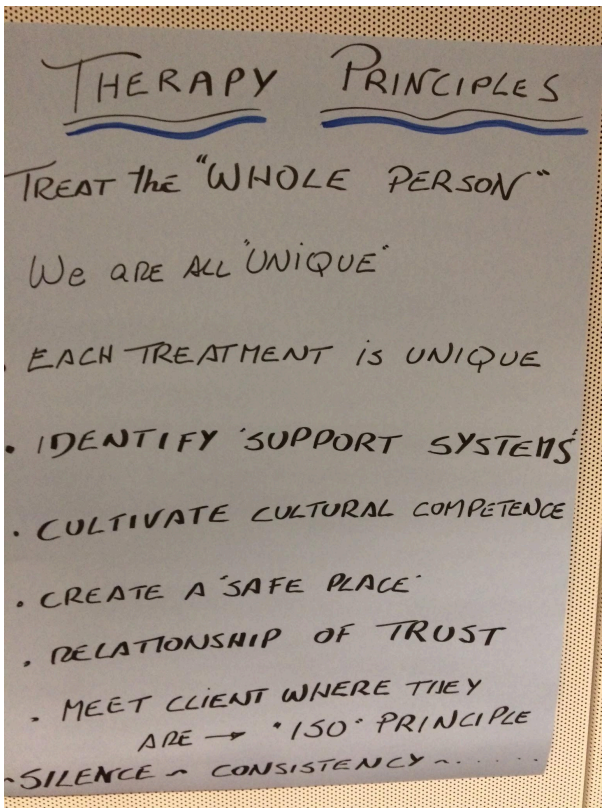


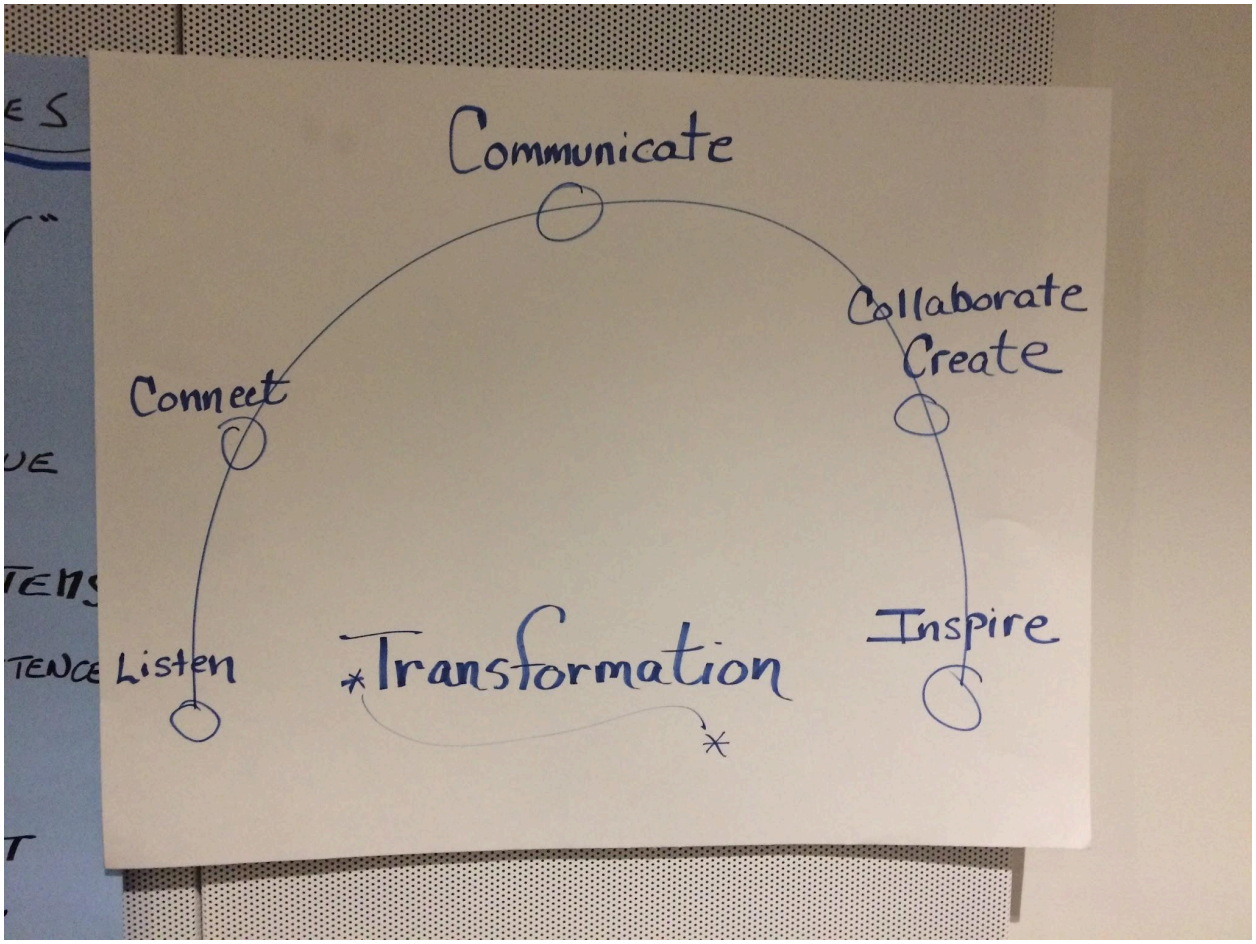




Neuroplasticity
4 primary pathways
. Making Music
. Movement
. Creative Play
. Numinous Experience


Music Principles
"Musicing" as a Verb
Intentionality
Sound → Cymatics
Entrainment
Rhythmical Entrainment
Listen to the client
as Music


One Quality Sour
Name rhythms
Seed rhythms
Big Beat play!
Roving Quartets
Double your silence
Adding pitched instrume


Therapy Principles
Treat the "whole person"
We are all "unique"
Each treatment is unique
. identify 'support systems'
. cultivate cultural competence
. create a 'safe place'
. relationship of trust
. meet client where they
are → "ISO" principle
-Silence ~ consistency ~




From Suzanne's articles
What is Toning?
https://drive.google.com/file/d/0B8RH7YhDqfmQZ3ZORWdWVTJsSms/view?ts=582eac4d
Cymatics article
https://drive.google.com/file/d/0B8RH7YhDqfmQZFFQWUJCdGhvdGs/view?ts=582eac73

**DRUM CIRCLE JUMP TIME: Practice skills**
Attention Call
Stop Cut
Call to Groove
Volume
Keep Playing
Call and Echo
Call and Respond
Marker Rhythms

**Warming Up Body and Voice**
Here is the series of clapping rhythms in the event you do not have many instruments. I modeled (with minimal talking- these three clapping variations):

**The Star clap:** fingers are spread out and as you clap your hand together, keep the hands mildly tight, this will capture the air and create quite a loud clap sound
**The Cup Clap:** hands are cupped and as they clap together you capture the air between the cupped hands, creating a deeper resonant sound
**The Side Clap:** One hand is held open and flat and the other hand taps the finger tips on the edge of the open hand opposite the thumb

I led the group in a few call and responses as I shared the "clapping" vocabulary.
Then created four different interlocking parts- I make these on up on the fly, but always begin with a very simple pattern that has open spaces in it so that the other parts can be interwoven into it.
I then asked you to make up simple vocal rhythmic sounds that matched your clapping pattern, "sing what you play" I modeled a few ideas but let you know that you had complete freedom to explore your own ideas.
I then went back and forth between just clapping, then just voice, then featuring different parts of the room and your vocal ideas.
Finally I invited each of you to create your very own clapping pattern (taking simple tools and applying them)
Again I featured different parts of the room and encouraged the rest of the room (the listeners) to cheer and give support to those sharing their patterns.

**<u>Warming Up on the drums</u>**
PLAY it YOUR way! Listen and imitate someone else's idea

Inside each of us is a genius- what if education was focused on bringing this genius to light?

Waiting for the next BIG idea to take us somewhere NEW! (group rumbles and listens)

If someone has a BIG idea, they say it louder and the rest of the group say YES and follows along, the entire collective composition changes as this happens over and over again!

As quiet as you can play, stay in the game, but very quietly, listening constantly…waiting for the next inspiration to take you to a new place-

A BIG idea can move the ensemble off into an entirely new direction if everyone agrees to the game of YES!!

Someone offers a new inspired idea and the game is YES and…...everyone plays the new idea, the new leader tells the group to go free and explore- then brings that idea back to the quiet rumble...and the group waits for the next BIG idea to be offered. (this could be done by moving around the circle or could emerge more organically just as we did on Saturday.

Numinous experience: anytime people step outside of themselves and are willing to step into a greater group awareness and collaboration. (group composition)

FOCUS is necessary for the group to stay together: if one person loses focus, the entire group feels it and are affected by it.

**RUMBLE-FIRECRACKER game**
Began with one BIG sound on the cue, then 2 sounds, then a little phrase, then the phrase became a CALL and the group responded and then returned to their quiet rumble on the drums

**Breath to BOOM - Babble to Freeze (page 8 in IDC book)**
I shared my favorite warm up activities for all ages first- begin with the word "prepare" and then take a deep breath, voice sirens down to a boom on the lap - see if everyone can boom at the same time (three times)
Then say "prepare" again and take a breath but stop hands in the middle in front of the body- say "ready" or the fun Italian version "Pronto" and then wiggle your fingers fast (virtuosity) FREEZE and hold shape when leader counts to four and says Freeze!
without a sound- second time add a sound with voice, free and fast babble - third time track the high and low od hands with your voice
I handed the leadership off to other people in the group, they had the opportunity to lead the STOP (empowerment of even the very young)

I had you find the drum that lives inside your body, heart, and had you tap this beat with walking hands over your heart, saying "heartbeat" as you did this. Then we moved this steady beat to the legs and said the same word
Then we added a cross the midline activity by saying and playing "Legs X legs X" over this we sang my "Hello, Hello" song - (this song is on my Rhythms All Around CD/Activity book)

**Heartbeat rhythm: invite participants to find their internal rhythm (page 12 in IDC book)**
I then showed you another approach that I use with older groups, which is written up in the Innovative Drum Circle (IDC) book.

Openings and Team Building
**Body Drumming/Vocal Percussion while stepping pulse (page 18 in IDC book)**
Once you were stepping the heartbeat I invited you to echo several body drum calls- again illustrating simple tools and rhythmic language.
Once you had called back several patterns, I then split the room into six groups and created interlocking parts that were sung and tapped on the body, all done while stepping the steady beat.

I invited everyone to continue their drum song quietly and then featured various groups around the room- conducting the volume up and then back down-

Finally (and always my favorite activity) I invited you to create your own body drum song, and even to create your very own syllables- participant driven music, you now have ownership of the group drum song!

**Say It and Play It (page 36 in IDC book)**
You then were invited to take your song and walk into the middle of the circle and get an instrument to

move your song to. (Sing what you play, Play what you sing)
*This is a most remarkable moment in the sequence, if you consider the fact that I invited you to choose an instrument and take YOUR body drum song and put it on an instrument, in any way that you wanted to - when the instrumental music begins, it belongs to the group completely.

Drum Circle Basics
**Basic drum circle facilitation: volume, rumble, sculpting, stop/cut,ect. (page 32 in IDC book)**
We then moved into a drum circle experience
Sculpted out particular parts to feature all of the instruments in the circle (woods, drums, bells, shakers)

**Game of Imitation (page 44 in IDC book)**
Imitation across the drum circle (find a person find a common pattern)
I invited you to listen closely to various parts that were being played and to imitate those parts on your instruments.

**Musical Conversations (page 40 in IDC book)**
Musical conversation across the drum circle (eye contact to find a person to converse with)
We went one by one around a small section of the circle, having one person be the INITIATOR of the conversation and the second person be the RESPONDER, this is a great activity for making the important music-communication connection.
Then we added the emotional component by inviting the group to provide the INITIATOR in the conversation with an emotion to express.

Beyond the Basics
**Basic concepts we covered while engaged in our drumming warm ups**

- Facilitating the **BIG BEAT** while the group is playing, then cut to only the BIG BEAT: a good example of this would be: BIG-BEAT 2 3 4 BIG-BEAT 2 3 4 (I like to use the word "heart-beat" here as it helps people to connect to the inner pulse that we all have.) Once the group is comfortable with this Big Beat concept and with quietly tracking the silence, now invite them to explore their own ideas within the framework of the Big Beat. ***(Innovative Drum Circles pg. 54)***
- **TALA holding space for solo** (solo/ostinato): group plays either a specific groove or a specified 4 or 8 beat feel, then participants use hand gesture (Indian TALA) to track 4 to 8 beats of silence. Invite participants pass the solo (over the TALA held by the group) around the circle, noticing how different rhythms evoke varied solo responses. ***(Innovative Drum Circles pg. 68)***
- **DOUBLE YOUR SILENCE:** facilitator asks the participants to Double the Silence or take half of their pattern out, this is done several times until only a skeleton rhythm remains: invite participants to notice who they depend upon to hold their part. Slowly fill the pattern back in with plenty of imitation and awareness of inter-locking parts. ***(Innovative Drum Circles pg. 64)***

**Drumming across the midline** to engage the brain in three fundamental ways: ***(featured in brand new book "1 2 Let's All Play" page 37)***
**Forward/Back** - The Earth is Our Mother: Native American chant ***(on Walk About CD)***

Forward/Back - in in out out (we sang The Earth is Our Mother over this pattern that moves the body forward and back in a rocking motion.) Singing over this rocking pattern is engaging brain, relaxing body into the dance of the rhythm and bringing in the voice as a responder- this is powerful engagement of the body and the brain!
**Side to Side** - Ishe Oluwa (African chant over the 6/8 pattern)
**Up/Down -** Calypso (ride the donkey) we sang "Day O" and "Tingalayo" ***(featured on WalkAbout CD)***

**BIG beat meter play! (page 54 in IDC book)**
2 syllable name, 3 syllable name, 4 syllable
Connection to personal names as a means for building relationships/memory
We had the two people whose names we used come to the middle of the circle and step on their big beat - this created a visual image for the group as the what a polyrhythm looks like, I often have the entire class step this as well so that they have a kinesthetic connection to the rhythmic experience.
Poly Rhythms- 2's and 3's - 4's and 3's

**Boom Whacker Play**
One note game around the circle-
Free Play
Featured various colors (sculpting chords such as C= C E G, F=F, A, C G7= G, B, D, F
DOUBLE your silence, listen closely to the new collaborative composition that is created as people listen
Stop/cut ½ of the group and send them to get a melodic instrument
Create an ostinato with two notes, simple with plenty of silence in the pattern
Move to one note and play it like a drum, lock it into a rhythm, you are drumming on your instrument
There is great beauty and many possibilities in ONE NOTE! We become a support system with our ONE NOTE for people to tell a story over around the room.

**Breath to Sound: One Quality Sound (page 14 in IDC book)**
Another idea as to how to start a group: we are always in the process of improvisation- music is a language that we use to express ourselves

*There are no wrong notes* concept - notes, like people, live together in the universe
Some notes live close together (I offered a new take on dissonance from the Balinese perspective: they consider the beating between two sound waves as a sort of "shimmering" to the music and equate that to the music being alive.

One quality sound- simply take a breath and make a sound- use to hands to illustrate the breath- release at the exact same time.
THERE are NO WRONG NOTES! Any note that emerges in your voice is the exact authentic note of your expression for this moment in time.
LOVE the shimmering- harmony is a kinesthetic experience….harmony is felt and experienced
The entire group does this at the very same time, articulating the release of each note.

ONE quality chords: smaller groups around the circle do this, they conduct themselves and listen with curiosity with the amazing chords that emerge (this is one of my all time favorite group activities) always fresh always new

A simple gesture can help the group create an emotional one quality sound, with a variety of different variations
How do we easily and naturally get into our voices?
ONE QUALITY SOUND
"Living in the land of unpredictability"
How do we get people comfortably into their natural singing voice?
ONE QUALITY sound: take a breath and at the top of the create release a sound and hold that pitch
ONE QUALITY CHORD: four people conduct themselves into a one quality chord, we explored groups of four, five and six! Your combinations were amazing!

ONE QUALITY SOUND that moves into a groove with your one-note, put pulse in body so the group entrains
Once groove appears and becomes organized, someone can solo over this, the solo can move around the circle, each person sends it along to the next person in the circle.

"SEED" OSTINATO game: First person is asked to put what they are feeling "in the moment" into a short ostinato- everyone imitates this "seed" idea and then they go freely their own way, the first person then solos over this support system.

Take a breath, one quality note, move this note into a groove (drum this note) find a pattern and stay with it, listen closely around the circle – the group leans in and continues their support part-
Each person has the opportunity to tell a short story over these ostinato patterns

The support group pulls a vowel sound out of the solos story, the entire group responds by adding this vowel sound to their support groove

Brought the entire group to imitate or harmonize one of the parts at the end of the improvisation. This is a great way to feature smaller ensembles but to keep bringing the listeners back into the music making.

I love the concept of improvised music being fresh and spontaneous, and the music that is created is always new and always an adventure! What if clients and their families were invited to call and respond during a group session, or to tap a rhythm out on their bodies, or to join in on parts? How might that change the music making experiences within families and communities?

**Instrument making Ideas:** I spoke about this amazing fabric that makes wonderful drum heads- and I have also discovered that clear packing tape makes great drums too. Here are some links to give you more ideas as to how to create instruments with your groups. A personal instrument can offer a very intimate connection to the music making experience:
small #10 can drums:

https://docs.google.com/document/d/1fyXSF3VGO73MSfJBBktvi5pc3bWGCL0UWpSz5fv_9xU/edit?usp=sharing

**DRUM WALL:** contact me for more information on the making of the drum wall if you are interested. maryknysh@gmail.com

**Basic drum circle facilitation: PRACTICE**

**RUMBLE VOLUME GROOVE**
I facilitated a group rumble and then counted in changes in volume (as in call to groove) 1 -2 – everybody soft; 1 -2 – everybody loud (instead of using hand signal for louder and softer). This is another option for our drum circle facilitator tool box.

1 - 2 – Everybody Rumble (rumble) + 1 – 2 – rumble soft + 1 – 2 – rumble loud … medium …

**SCULPT BY DRUM TYPE or DRUM PITCH**
In our ALL DRUM circle we had Tubano drums (red), Djembes (brown and black) and Timbau drums (green). I sculpted the different drum types by color and in this way participants could hear the different timber and pitch (medium, high, low pitch) of each drum type.

1 – 2 – only the RED drums (red/tubano drums play); 1 – 2 only the BROWN drums (brown/djembes drums play); 1 – 2 – only the GREEN drums (green/timbau drums play).

You can also review the names of the different drums with your group and then sculpt by name (timbau, tubano, djembe, etc). Another option is to sculpt by low middle and high pitch sound and let the players decide what group their drum belongs to.

**TEMPO UP**
While we were in full groove I pointed to my drum and played faster and all the group followed and we took the tempo up. This can also be done from the center of the circle using a cowbell and clear body language. Personally I find the latter to work well with larger drum circles, and when I work with smaller groups I find it more effective to signal from my drum.

**VOCAL GROOVE SCULPT**
After facilitating a CALL AND RESPONSE where I used a cowbell and the drum circle responded on the drums, I led a VOCAL TO DRUM call and response with called out vocal rhythms and you responded on your drums. This led to a VOCAL TO VOCAL call and response where I called out vocal rhythmic patterns and you called back vocally. You were then led into a GROUP VOCAL GROOVE followed by a VOCAL GROOVE SCULPT. I sculpted half of the group to continue their vocal groove while the other half listened and then we switched. I facilitated volume dynamics and some accents. You can be creative here and showcase vocals, include hand-clapping and stomping, etc.

**SHOWCASING PITCHED PERCUSSION SONGS**

During the afternoon when we moved to our pitched percussion instrument and the group was in full groove, I walked round the circle and listened to what each of you were playing. I chose some players and gave them the keep on playing sign and did a stop cut for the rest of the group. This uncovered a percussion song that was not easy to hear when all the group was playing. I then called the group back to the groove and continued listening for different combinations till everyone had been showcased. Once this was done I layered you back into the groove in small groups. This created new percussion songs in an evolving way.

**** TONING ARTICLE AND EXERCISE**

We practiced toning (making elongated vowel sounds) and I shared that we can direct the sound to different parts of the body ascending or descending. At Beth Israel in the pediatric department we would use toning to help children deal with pain. One of you asked about the relation between areas of the body, pitch and vowel sounds. Toning is an ancient practice and different cultures use different configurations. I include an article I wrote on toning with my findings related to this.

***Article on Toning***: "What is Toning? By Suzanne Tribe

Personally, as a voice coach and with my experience in exploring toning I have come to adopt what I have called the ***"WAY OF THE LARYNX"***, lower larynx vowels with lower pitches for the lower parts of the body, going upwards to higher pitches and higher larynx vowels for the upper parts of the body. (Feel free to contact me if you want more information on or practice with this. Suzanne Tribe sutribe@gmail.com)

***Toning Exercise***: We toned together 3 times for each area of the body, or chakra (root, navel, solar plexus, heart, throat, forehead and crown) with specific vowel sounds and different pitches for each. We stood in silence at the end to take in the effect. This exercise can also be practiced individually or in small groups.

**MY MUSIC PRINCIPLES**

**1- Music as a Verb**

'Musicing' (music making and music listening), has the potential to stimulate people's creative processes and connect them with their own creative self and with the living creativity of the whole cosmos, which includes intrinsic self-organizing and self-transcending dimensions and drives. I am using the term 'musicing' in the sense that David Elliot writes, music as music making, music as intentional human activity, rather than its end product or an object. "Fundamentally music is something that people do" (Elliot, p. 39). In my words, I like to view music as a verb rather than a noun: "let's music!", "would you like to music with me?"

2 – **Cymatics: sound, vibration and vocal tones shape and organize matter into visible forms.**

Cymatics studies the effect of sound and vibration on matter. I built a homemade 'tonoscope' and started experimenting with vocal tones and saw how certain pitches and vowel sounds would organize matter into

geometric shapes. You can watch a Cymatics and Mozart video I made on youtube at (Tribe, S. 2010) http://www.youtube.com/watch?v=KU84ckD1AcA

*Clinical example: In the Neonatal Intensive Care Unit (NICU) as a trained music therapist I use 'vocal toning' to soothe premature infants and help them transition into calm states and/or into sleeping, so they can conserve energy and use it for growth and self-regulation. The tones are long, smooth vowel sounds, with a gentle descending line, which clinical practice has shown to soothe and relax premature infants.*

### 3- Entrainment and Rhythmical Entrainment

**Entrainment** was discovered by the Dutch physicist Christiaan Huyguens in 1665 and is "a phenomenon, in which two or more independent rhythmic processes synchronize with each other" (Clayton, Sager, Will, 2004, p. 1). Rhythmical entrainment takes place naturally when a group of people drum together, in a matter of a few minutes there is an assimilation of the beats. This happens even with people who have never drummed before. Migrating geese fly 70% percent more efficiently when they entrain their wing strokes to the leader, so they cover longer distances with much less effort.

We have biological rhythms, our homeostasis depends on rhythmic balance and synchronization; our circadian rhythm is entrained to modulation in light and darkness in our environment, to day and night; there are rhythmic patterns in the activity of our neurotransmitters, hormones and the brain. And of course, our heart-beat and our breathing rate have rhythm and can be entrained.

As a music therapist I entrain to my client's rhythms, breathing, music and work to facilitate a journey towards balance, regulation and wellness of body, mind, emotions, and spirit.

*Clinical example: In the NICU, premature infants have not yet regulated their heart rate and/or breathing rate and as a music therapist I connect with them through rhythmical entrainment and support them to stabilize their vital signs.*

*****MY THESIS***

I have written in detail about this in my thesis "Music Therapy in the Neonatal Intensive Care Unit" which I share with you. Please let me know if you have comments or questions on this aspect of my work.

### MY THERAPY PRINCIPLES

1 -Take into account the 'whole person' (not just the diagnosis);
2 – Use the ISO principle – meet each person where they are;
3 - Notice each person's unique needs and resources; find each person's support system;
4 - Develop cultural sensitivity and competence;

*Clinical example: from "Caring for the Caregiver" drumming program at a leading hospital in the NYC area. I facilitated a relaxation group drumming experience for a dad and his daughter who were waiting for the mom to come out of surgery. Through drumming together they experienced a sense of family bonding by connecting to their cultural lineage while at the same time they were coping with the stress and uncertainty of the mom being surgery. With our radar we can assess the needs and resources of each*

*group and each individual and facilitate experiences of stress release, emotional bonding and enhance our client's sense of self and sense of (family) belonging.*

***Music Therapy: a health profession promoting health, wellbeing and quality of life***
And for those of you who are therapists, the facilitated drum circle can be an assessment tool.

***Clinical Process: Assessment, Treatment and Evaluation***
As music therapists we work with people across the lifespan from birth to end of life in different settings: medical, psychiatric, nursing homes and with different conditions and diagnosis. The goal is to promote health and well-being and optimize quality of life. Music therapy, as a health profession that addresses physical, emotional, cognitive and social needs of individuals consists in a clinical process that includes: ASSESSMENT, TREATMENT and EVALUATION.

**Assessment:** is the part of the clinical process where the therapist observes the client and identifies client's areas of need, functioning level, strengths and resources, and musical preferences within clinical domains (motor, physiological, emotional, cognitive, psychosocial, communicative, spiritual).

**The facilitated drum circle can be a wonderful assessment tool from which to develop a treatment plan which includes both group drumming and individual sessions.**

**In your handouts I included a comprehensive list of questions you can ask/observe as you facilitate a drum circle. These questions act as a guideline to help you formulate an assessment of your patients/clients.**

*Clinical case – drumming in psych setting … group drumming and individual music therapy sessions in the case of a young patient with poor impulse control. I wrote a paper on this case study and will share with you.*

**References:**
**Remo HealthRTHYHMS** evidence based group drumming program that showed how group drumming done can strengthen the immune system.
Bittman, B., Berk, L.S., Felten, D.L., Westengard, J., Simonton, O.C., Pappas, J., Ninehouser, M. (2001). Drumming strengthens immune system: composite effects of group drumming music therapy on modulation of neuroendocrine-immune parameters in normal subjects. *Journal of Alternative Therapy 7*. 38-47.

**Tribe, S. (2014). *Music therapy in the neonatal intensive care unit* (Unpublished master's thesis). New York University, NY.** Clinical examples of entrained vocal tones, pitch matching (ISO principle) and entrained rhythms to support premature infants to transition to calm, growth-promoting states.

**Tomaino, C. M. (2008).** Using rhythmic auditory stimulation for rehabilitation. In J. Berger & G. Turow (Ed), *Music, science and the rhythmic brain* (pp. 111-121). London & New York: Routledge.

*Dear participants, we would love to hear from you how you are using the things you learnt during the class with your clients or for your own self care. Please feel free to share with us what worked for you, what you resonated most, what you were able to put into practice and what you came up with! Thank you and much joy to all!*

**Instrument Resources:**

I have compiled various group kits that include all of the instruments I generally use with groups.
These kits are available through Rhythm Band Instruments: http://rhythmband.com/
These kits include an assortment of Boom whackers, Remo drums and small percussion, rhythm sticks, shakers, bells, and resonator bells.
For more information and pricing contact:

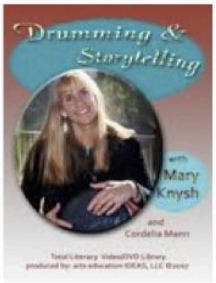
# Rhythmic Connections Products

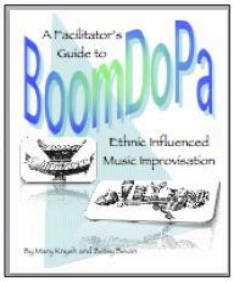
## Mary Knysh

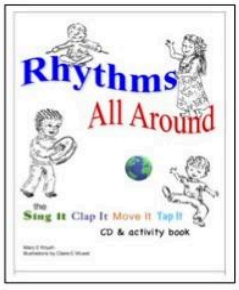


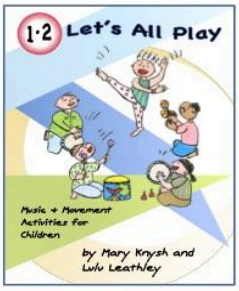
***Rhythmic Connections products*** are user-friendly activity guides designed to teach, encourage and inspire its readers. With over 25 years experience, Mary combines her unique background in music improvisation, drumming and movement into activity guides, CD's and DVD's brimming with ideas for enriching music classrooms, drum circles and facilitating spontaneous music-making with all ages and experience levels. Mary shares ways to expand your tool kit and advance your facilitation and teaching skills to their fullest potential.




$24 **Innovative Drum Circles** is a user-friendly activity guide designed to teach, encourage, and inspire its readers. With over 30 years experience, Mary combines her unique background in music improvisation, drumming and movement into this guide brimming with ideas for enriching drum circles and facilitating spontaneous music making with all ages and experience levels. Activity pages include links to current brain research, detailed activity outlines and a collection of best practice facilitation tips designed to expand your tool kit and advance your facilitation skills to their fullest potential.

$25 **1 2 Let's All Play** is an engaging and user-friendly collection of music and movement activities designed for educators, facilitators, parents and anyone working with children. The accessible step by step activities in this book present drumming, singing, and movement strategies designed to enhance rhythmic skills, creativity and self-expression in children. Rekindle your own musical spirit while bringing the joy of music, drumming and dance to children!

$25 ***DRUMMING and STORYTELLING DVD!*** This DVD presents the interactive and improvisational work of Mary Knysh in a setting with the first grade classes in Princeton, NJ. The activities in this DVD will show you how to develop basic rhythmic and drumming skills, including techniques for music/movement improvisation. This DVD is a terrific resource for those working in early childhood and primary grades.

$20 BOOM DO PA: A Creative Guide to Ethnic Influenced Music Improvisation – Facilitator Guide
By Mary Knysh and Betsy Bevan. A remarkably user-friendly guide and powerful teaching tool for teachers, music educators, human resource personnel, health care workers, camp directors and staff and all who are interested in self-expression through music improvisation.

$25 **RHYTHMS ALL AROUND:** Sing It, Clap It, Move It, Tap It -- CD & Activity Guide by Mary Knysh - featuring songs for young children and an activity guide full of rhythmic games, chants, and simple, accessible activities to accompany each song. Designed to encourage educators, parents, and children to experience the rhythm and music, this collection nurtures the creative spirit!

$15 ***A Day in the Forest - Story Through Movement:*** This CD is presents a narrated movement story for children. Children take a journey through a day in the forest as the animals wake up, then play tag with one another in the woods, then a huge storm blows in and they scurry home, the storm ceases and a rainbow emerges, and then night comes and they return to slumber. A great classroom tool for creative movement!

**FROM YOUR ORIGINAL NOTES:**

**Session Goals:**

- **Ice Breakers:** To provide simple rhythmic language tools and interactive games that break the ice and get participants to explore the creative process collaboratively.
- **Build Community:** To create sense of trust, community, and equality among participants.
- **Team building:** To learn to work together more effectively as a team.
- **Communication:** To encourage various forms of non-verbal communications and self expression
- **Creative Thinking/Problem Solving:** To invite exploration of rhythm and creative process in a fun, relaxed, and accessible manner. To enhance creative thinking and problem solving skills.
- **Leadership:** To explore leadership skills in new and innovative ways
- **Transformation:** To reflect/debrief upon the experience of creative process and make the connections to workplace and personal growth

**Clinical Application of Drum Circle Facilitation**

**Some therapeutic and musical principles to consider:**

-Creating a safe place/atmosphere of trust/non-judgmental/holding environment/safe container
-The ISO principle: meeting clients where they are
-Rhythmical Entrainment
-Music and 'musicing'

**Music Therapy: a health profession promoting health, wellbeing and quality of life**

The American Music Therapy Association defines music therapy as a health profession that addresses physical, emotional, cognitive and social needs of individuals, and includes assessment, treatment and research. Ken Bruscia (1998) defines music therapy as a "systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces of change". The World Federation of Music Therapy (2011) expands the definition to include the goals of optimizing quality of life and improving health and well being.

**Health:** Pathogenic Orientation (either/or condition) / Salutogenic Orientation (continuum including all degrees of health)

**Clinical Process: Assessment, Treatment and Evaluation**

**Assessment:** The assessment is the part of the clinical process where the therapist observes the client and identifies client's areas of need, functioning level, strengths and resources, and musical preferences within clinical domains.

**Clinical domains according to CBMT 2015**

* Cognitive * Psychosocial * Motor * Communicative * Physiological * Emotional * Spiritual

**Balance between STRUCTURE and SELF-EXPRESSION to promote health and support clients' transition to states of well being**

**Drumming and Metaphor in Healing:** find the metaphor that supports the healing proces