

Appendix A

The drumming programme: Workshop plans

Session guidelines and objectives

Workshops One and Two

“Welcome to Our African Village”¹

Workshop One

1. Ritual Opening

Journey to the Village

Invite the children to sit at the *djembes*, which have been placed in a circle beforehand. Welcome the children to the drum circle. Explain that they will be visiting an imaginary place, a small African village, each time they join the drum circle. Their village is nestled in a tranquil, beautiful region in the heart of Africa, far away from the noisy, bustling city where they live. In order to get there, they will have to climb over some steep hills, crawl through a few deep valleys, and even swim across a wide river – an expedition that is exciting but not dangerous. Ask the group whether they would like to make this timeless journey together with you. Once they have agreed, lead the group in pattering on their drums with fingertips. Explain that they are tip-toeing out of bed, out of the house and out of the garden. Continue to facilitate the journey using soft drumming to depict the valleys, and louder drumming (crescendos) to portray the hills. Guide the group in using sweeping, circular motions with the hands or fingernails over the head of the drum - the sound produced effectively depicts the din of rushing water.

Once the group has completed their journey, welcome the children to their village. Invite them to think of a name for their village, which encourages a sense of ownership for their drum circle.

Objectives

This opening activity introduces the participants to the drum circle and to the series of workshops. The children are welcomed into the drumming “space:” the physical setting of the drum circle and a metaphorical place of community, safety and support. Over the sessions, this space will evolve into a secure setting capable of accommodating the children’s creativity and containing and supporting their

¹ Please note that throughout Appendix A, a less formal, academic writing style is used to describe the workshop plans, guidelines and objectives.

musical/personal expressions. A further objective of this activity is to introduce the children to the drums in a way that is playful and not technical or intimidating.

2. Meet the Village Children

The Name Game

Suggest to the children that music, and especially rhythm, can be found in each of their names. Choose a child in the circle (or invite someone to volunteer), and ask for his or her name. Discuss this name in terms of pronunciation, the number of syllables and on which syllable the accent lies. Explain that the group is going to “play” each of the children’s names on the drums. First clap the chosen name with the group, clapping once on each syllable and emphasising the accent. Use patterns of soft and loud claps to practise the rhythmic patterns a few more names. Point out that the drums can be beaten loudly or softly, and that they, too, can be used to express names. Go around the circle, giving each child the opportunity to say his or her name, and then to translate it into its particular rhythmic pattern. Suggest that they first say and clap their names in order to discover the rhythm before transferring the pattern to the drums. Assist the children as needed. When each child has uncovered the rhythm in his or her name, invite the entire group to join in and play this pattern several times over, chanting the child’s name as they drum out the beat. Continue in this way until each name has been musically explored. If the children seem to find this activity very easy, it may be a good time to introduce the high and low tones that can be produced on the drums. The high tone can be effectively used to accent the dominant syllable of a name.

Objectives

The primary social objective of this activity is to introduce the children and the facilitator to one another. Each child is integrated into the drumming circle as he or she is individually validated and welcomed. Furthermore, the facilitator is efficiently assisted in learning the children’s names. The primary musical objective of the exercise is to acquaint the group with various simple rhythmic patterns. They are introduced to the concept of accents, or dominant beats, while experiencing the link between the rhythm in music and the rhythm inherent in spoken language. The activity presents a completely natural, non-technical introduction to rhythm and drumming.

3. The Village Call

The Attention Signal

“Waka Waka... Eh Eh!”

Play the “waka waka” rhythm (*ta-te ta-te*) on a cowbell (using the low tones) and ask everyone to clap and say the “eh eh” part (*taa taa*) with you (using the high tones). The rhythm produced is a four quavers and two crotchets pattern. Practise this a few times with the group at different volumes and tempos, assisting them to respond appropriately to your calls. Encourage the prompt and accurate placement of their response, resulting in a neat *ta-te ta-te taa taa* rhythm. Pass the cowbell around the group and give each child the chance to give the attention call while the rest of the group provides the response. Typically, children delight in hearing the powerful collective response to their calls. Allow for creativity; let them experiment with different tempi and volumes (Kalani, 2004:70; words from Shakira: *Waka Waka: This Time for Africa*. 2010. Sony & Fifa).

Objectives

During your programme, you can use the “Waka Waka” cue to obtain the group’s attention or bring them to a stop. The attention call represents a fun and playful (rather than formal or punitive) way of maintaining order and establishing necessary limitations and boundaries.

4. Grooving as a Group

Introduction to Guidelines

Speak briefly and affably with the group about the importance of certain guidelines which allow a group to play well together. Emphasise the word “play,” stating that music and drums are *played*, not *worked*. Discuss the difference between the concepts of work and play, stating that the drumming sessions essentially represent a kind of playtime. The workshops could therefore more accurately be described as “playshops” than as “workshops.” Use the former term from here on (when addressing the group), due to its more positive connotations (“work” may be strongly associated with school, homework, therapy and other “tasks” that may or may not be positive experiences for the children).

Explain that while you, the facilitator, are not “strict” or “harsh” like teachers at school may be, and that while the sessions are more like play than work, there must still be guidelines to ensure that everyone is able to enjoy their time together. State that you will not judge them, will not decide if any

behaviour is “naughty” or “bad,” and will not inflict “punishment.” However, explain that there will be an appropriate period of “time-out” if any child’s behaviour becomes too disruptive to the playshop and if their actions may potentially hurt themselves or someone else. While you accept the children just as they are at all times, “time-out” will ensure that the sessions are pleasant and safe settings for everyone involved, even for the individual who is not yet ready to participate at a particular time.

Announce that you are briefly going to go over a few guidelines with the group. State that the purpose of these is to assist members in staying “in tune” with each other and to help their drumming circle to stay in the “groove²” together. Ask if anyone knows what it means to “groove”? Explain that it implies being “on the same page,” same “wavelength,” “in tune,” in rhythm, in harmony, “gelling” together. Emphasise that guidelines are there to help ensure that everyone is accepted and safe within the group. Then introduce the following guidelines, according to the procedure described below point number five.

1. Treat each other with respect.
2. Do your best to join in and play along.
 - Try to understand the rules and objectives of a game or activity.
 - Join in wholeheartedly.
 - Have fun!
3. Listen to the others, and play *with* them, not *against* them.
4. Don’t play on your instrument when someone is speaking.
5. Help someone if he or she is struggling.

Discuss each guideline, and then use the following method to aid acceptance and internalisation of the rules and boundaries. After speaking about rule number one, briefly elicit the group’s ideas on what it means to “play along,” “join in” and “participate.” Ask if everyone understands rule number one, and if they do, to play one beat on their drum. Facilitate the group in drumming out one beat, in unison, or as close as possible. Do the same for each other guideline, first discussing what it means for the group, then eliciting their ideas about it, and finally letting them beat twice for rule two, three times for rule three, etc. in order to convey their understanding and agreement.

² To be “in the groove,” as the word is used here, refers to being in a state of mutual understanding. This word is frequently used as a musical term, both as a noun and as a verb. The groove (noun) refers to a strong, steady and on-going beat. To groove (verb) means to participate with others in, and contribute to, a shared and jointly created rhythm of this nature.

Objectives

The objectives of this discussion include the setting of appropriate boundaries and limitations. Boundaries that are consistently maintained, clear, simple, enforceable and not overly restrictive provide the children with a sense of security and stability, effectively reducing anxiety and freeing participants to explore their own creative, emotional and social processes. Your own role when working with the children (your approach, functions and expectations, etc.) will become increasingly clear. These limitations also serve to protect the physical and psychological well-being of the participants, preventing any child from harming either him- or herself or somebody else. In short, they ensure that the sessions are pleasant and safe for everyone involved.

5. Listen Up!

Impulse Control

This game is similar in principle to the popular children's game "musical chairs." You will use short excerpts of music and require swift responses whenever the music stops or starts. You may wish to use an ordinary song or piece of music, which you will then need to stop and start manually using the controls of the MP3, CD or cassette player. (You will need to do this as inconspicuously as possible, so that the children don't resort to watching you rather than listening to the music!) Otherwise, you may be able to find a ready-made compilation of such excerpts designed for the game musical chairs, or you could create such a medley yourself using manual or digital recording technology. Unlike the original game, the participants remain in their seats at all times. Invite everyone to sit with their *djembe*s in the drum circle. Explain that when the music plays, they are to play along (in any way that they like) on their drums, and that when the music stops, they must immediately stop and be quiet. Suggest that they listen very carefully and not begin to play until the music starts again. Encourage a swift response when the music commences. Furthermore, encourage sustained attention in anticipation of the music's return.

Objectives

This activity effectively improves concentration, listening skills and impulse control. These skills are fundamental to the children's ability to work together as a group. A sense of teamwork also evolves as the members become intent on working together to produce the desired effect. This exercise functions as an excellent ice-breaker and is instantly absorbing; it is a great "emergency" activity for times when the group's cohesion seems to be deteriorating.

6. Ritual Closing

A Journey

Engage the group in an imaginary journey back to the “real” world and daily life. First, guide the children into playing a very soft groove. Suggest that you are walking through a deep valley. Facilitate a gradual crescendo in the group’s playing, telling the children that you are now climbing over a very steep hill. Lead the group back into a decrescendo, and explain that you are descending into another valley. At first, you will need to guide the “traveling” group through the valleys and over the hills. After a while, however, nobody will need to lead this timeless journey to and from their village. The jointly-created rhythm itself will lead. Once you have all “arrived,” thank all of the children for their participation and allow them to thank each other for sharing this special time together.

Objectives

This closing activity (which is used ritualistically to close each workshop) serves to bring psychological closure to the participants as they prepare to leave the drum circle and return to “normal life.” Over-excited emotions are settled and the children are fully grounded in reality - well prepared to return to the classroom, playground or home.

Affirmation: “I am super!”³

Objectives

This energetic finale serves to end the session on a positive, “upbeat” note and provides the participants with an encouraging message to take with them for the following week. Together with lively rhythms and powerful collective playing of the group, messages such as these are more likely to be remembered and internalised.

³ Whenever an affirmation such as this is typed in bold under the workshops, guide the group in rhythmically chanting this phrase while drumming to the beat. The group is likely to accelerate to a final rumble which will appropriately cue everyone to stand up and leave the drumming room.

Workshop Two

1. Ritual Opening

Welcome!

Ask the children to wait outside and enter the drumming room only when they hear the “waka waka” call (which you will provide from inside the drumming room using the cowbell). As they provide the appropriate response to the call, allow them to enter the room and to take a seat at a drum. Wait until everyone is playing the “eh eh” response in time on their drums. Allow the call-and-response rhythm to continue for a few moments. Vary the tempo and volume of the call (and hence their response), stimulating everyone’s interest and focusing their attention on the activity at hand. When everyone is completely settled into the group, bring this exercise to an end.

State that the session will commence with a welcoming of each member into the drum circle. Choose one member (or invite someone to volunteer) and ask whether he or she would be willing to stand in the middle of the circle. Explain that the group is going to find a rhythm for his or her name (just as they did in the first workshop). While they play that rhythm (and rhythmically chant the child’s name), the participant in the centre is going to walk around the circle and shake each member’s hand. Facilitate the group into playing the rhythm and chanting the name for a short while and then gesture for the centre child to start walking around the circle to be welcomed by the group. Of course, each participant will have to stop playing for a moment while shaking his or her hand. (Mention that they use a traditional African handshake or other familiar gesture of greeting.) When the first participant has been acknowledged by everyone in the group, the child may return to his or her seat while the participant on the child’s left enters the circle. Continue until each member has been welcomed into the drum circle.

2. Meet the Village People

“Rhythmasize”⁴ Your Name

Remind the participants of the Name Game which they play in Workshop One. Suggest that the group now continues to explore the music that can be found within everyone’s name. The children’s names are a great source of simple rhythmic patterns that are already familiar to the group. Add to these

⁴ This word, used in the original text by Kalani, refers to speaking in rhythm, so that words and phrases are rhythmically articulated in accordance with the number of syllables, strong and weak beats, mode or expression, etc. (2005:36).

names the different nuances, accents, variations of pitch and phrasing (which constitute the musical elements of spoken language) and you have an abundant supply of potential musical material.

Gather the children together in a circle, seated with their *djembe*s between their knees. Pick one participant's name as an example. Remind the group how, in the previous workshop, they had found the rhythms inherent in everyone's names. Clap and play the chosen name a few times with the group. Then discuss with the group that when we say a person's name, we often say it in a way that communicates a meaning or expresses a feeling. For example, depending on *how* one says a person's name, one can infer whether the person is calling you, looking for you, angry with you, encouraging you or glad or surprised to see you. Explain that now you are going to build a short phrase around the name, creating an even more interesting musical pattern. For example, play "Ja-bu, where are you?" several times, and allow the group to join in with you. The rhythm of the phrase is as follows:

"Ja - bu, where are you?"

Taa aa taa aa; Saa aa aa aa; Taa taa taa aa

Emphasise elements such as pitch, phrasing, tempo and articulation as you interpret the phrase onto the drum. Continue around the circle, incorporating each child's name into a short, but expressive verbal/musical phrase. There are many typical children's chants from which to draw for this exercise. Think of the common "sing-song" expressions that often accompany children's play, e.g. "Come out, come out wherever you are!" Kalani (2005:36) suggests the following kinds of phrases:

Si- pho, come play!

Taa taa taa taa

"Me - ki Ma- le - ba" (the use of name and surname)

Taa aa taa a-te; Taa taa saa saa

"Lu - cy, Oh Lu - cy!" Oh...(etc.)

Taa aa taa aa; Saa aa aa taa; Taa aa taa aa; Saa aa aa taa

Ti-ny.....Hey, Tiny! Hey... (etc.)

Ta-te saa saa sa-te; Ta-te saa saa sa-te

(Kalani, 2005:36-37).

Objectives

This activity is a fun and non-technical introduction to the concepts of pitch, rhythm, tempo, phrasing, articulation and variation. The rhythms are learned quickly and easily because of the word connections. This encourages a sense of mastery among the members. Furthermore, use of their peers' names makes the rhythms more meaningful to the group. The rhythmic patterns of certain names may also be interwoven to create simple polyrhythms, and repetition of the particular names helps each group to maintain their own rhythmic part. It's also an appropriate way to express recognition and appreciation of the individual members of the circle or "village."

3. Fun and Friendship in Our Village

Keeping Safe in Our Village (Playing instructions)

This activity (described below the playing instructions) introduces several new percussion instruments to the group. Run through these instructions when each child has received an instrument (before commencing with the exercise) to promote safe and effective playing. During the activity, you may need to assist individual children with playing techniques for the different instruments.

- Hold your instruments at waist level, and play them below shoulder level (that is, keep instruments and beaters well below eye level).
- Don't point at anyone with an instrument or beater.
- Maintain a firm and steady grip on your instrument and/or beater.
- Give yourself enough space and be careful of others around you.
- Play your instrument gently.
- When playing the *djembes*:
 - Move your arm from the elbow (don't move the hand with just the wrist) and keep palm and fingers together.
 - Allow your hand to bounce, rather than landing flat or stiffly on the drumhead.
 - Don't hit the drum so hard that it hurts your hands. (Like one of the children said, "If you hit it too hard, it hits back!"). If your hands get sore or tired take a break or move to another instrument if possible (Kalani, 2004:71-72).

Objectives

These guidelines serve to protect the children's physical safety and to reduce any chance of injury, pain or discomfort. The children's experience of music making is made safe and enjoyable.

4. Pass it On!

Taking Turns

Ask the children to continue sitting in the circle. Walking around the circle, place each child's drum behind his or her chair (the drums won't be used for this activity). Ask the children to sit down on the floor just in front of their chairs, with their legs crossed. Place a small percussion instrument beside each participant. Instruct the children not to play on them until the activity has begun. Emphasise that each participant will play each instrument – they will be rotating the instruments to the child on their left after every part of the game. Explain that they will each play their instrument when you indicate for them to do so. When you indicate that it is time for the next person to play, he or she must become quiet again. The aim is for only one child at a time to be playing while the others listen. The turn to play is passed around the group.

For the first half of the activity, let the children play anything they like when it is their turn. After each round, allow them to rotate their instruments to the children on their left. Later, make the game more interesting by providing specific rhythmic patterns that they must play when chosen. As a final variation of this game, play a few lively, rhythmic tracks of music (indigenous or children's music) and indicate for individual children to accompany the music.

Objectives

The objective of this activity is twofold. First, the children are introduced to the various instruments, their different sounds and safe and effective playing techniques. Second, the participants gain valuable practice at controlling their impulse to act without thinking it through first. This ability is often fragile with children whose energy seems boundless and undirected, and who have difficulty sustaining good contact with the self and others. During this exercise, they practise waiting for their turn and listening to the contributions of others; greater awareness of others in the environment is thus promoted.

5. Affirmation Circle

Sounds of Celebration

Gather everyone into the drum circle. Begin by asking them what they like and enjoy about the drumming workshops. Try to generate as many ideas and descriptions as possible. Then encourage them to think of single words that aptly describe an aspect of their experience in the drumming group. Kalani suggests the words rhythm, joy, peace, love, spirit, fun or freedom (2004:48). Explain that each member of the group is going to get a chance to call out one such word. Inform them that it does not matter if more than one participant chooses the same word, and that the exercise can orbit more than once around the circle should they need more time to express their ideas.

The following method works well for facilitating and demonstrating the process. Each word called out by a child is going to form part of an eight beat phrase. More specifically, the word is going to fit into the eighth beat. The entire group will play seven beats and rest on the eighth beat, allowing space for the affirmation. First guide them into playing **1, 2, 3, 4, 1, 2, 3, rest** several times (without interruption between the last beat of each phrase and the first beat of the next phrase). They may remain silent on the final beat or may collectively call out the word “rest.” Then replace the rest with the word **HAPPY** (for example), resulting in: **1, 2, 3, 4, 1, 2, 3, HAPPY**. (To fit the word “happy” into the eight beat, it will need to be articulated as two quaver beats, or *ta-te*.) You may need to repeat the phrase several times before they fully grasp the flow of the beats and the word (which, because of its emphasis, creates a syncopated effect on the last beat). Ask if someone would be willing to begin the exercise by adding the first affirmation. Decide in which direction the affirmations will travel. Facilitate the group’s accurate playing and resting and assist the calling member to make his or her statement promptly on the eighth beat. Guide the group into repeating the phrase immediately following the affirmation (without skipping a beat), allowing the next member to fill the final beat with his or her affirmation. It may take a few rounds before the group is able to move seamlessly from one phrase to the next. This activity is fast-paced and requires the participants to think and act quickly.

Repeat the above steps, but alter the theme of the affirmations. For instance, each member could state a word describing a positive aspect about him- or herself. Perhaps each member could become the focal point of the activity as the other members make statements about what they like and value in that person. Alternatively, the theme may become “school,” in which all the positive aspects of school are rhythmically articulated. The same can be done with any aspect of daily life – ask the children for their

ideas. Finally, allow for non-verbal affirmations, statements or expressions as well as verbal ones (Kalani, 2004:48).

Objectives

This activity facilitates a celebration of life, of ourselves and of each other. It is a great way to spontaneously elicit positive expressions, serving to enhance the self-concept of participants. Children feel validated and accepted when they receive such affirmations from other group members. Furthermore, children seldom have the opportunity to celebrate their own positive attributes. Society typically prevents this, labeling such behaviour as “bragging” or “boasting.” But self-affirmation is vital to the healthy development of a child’s sense of self. Furthermore, this activity allows for any aspect of daily life (such as school, breakfast, bath time or bed time) to be reconsidered in a positive light, promoting adaptive perceptions and attitudes. Finally, the concept of phrasing is well illustrated, without a hint of technical reference to the concept.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I am good enough!”

Workshops Three and Four

“Our Village, Our Home”

Workshop Three

1. Ritual Opening

Welcome!

Request that the children wait outside and enter the drumming room only when they hear the “waka waka” call. As they provide the appropriate response to the call, allow them to enter the room and to take a seat at a drum. Wait until everyone is playing the “eh eh” response in time on their drums. Allow the call-and-response rhythm to continue for a few moments. Then choose or invite a member and ask the group to welcome him or her into the circle by chanting his or her name rhythmically while simultaneously playing the beat on their drums. Allow the centre child to walk around the circle and shake each member’s hand. When the first participant has been acknowledged by everyone in the group, the child may return to his or her seat while the participant on the child’s left enters the circle. Continue until each member has been welcomed into the drum circle.

2. Play Together, Stay Together

Group Drumming Exercise

Allow participants to remain seated in their drum circle. Explain that to begin today’s workshop, they are going to engage in an activity designed to help a group of people “tune in” with one another. Ask the participants what they think it means for people to be “tuned in” with one another, “in touch,” “on the same wavelength” or “on the same page?” Get their ideas. The group may conclude (in fewer words) that these sayings refer to a state of common or shared understanding, an empathetic togetherness or a connection between individuals’ ways of being and perceiving. State that they will be putting these ideas into action with an exercise designed to assist the group in connecting and positively interacting with one another.

Invite someone to start off the activity. Explain that he or she will begin by expressing something on the drum – a feeling, state of being or a musical idea – anything that portrays an aspect of his or her way of being at that moment. Everyone in the circle will have the chance to reflect this expression

back. The originator of the particular piece of expression will repeat it as necessary, ensuring that everyone is able to reflect or mirror it accurately (as best as they can). Accuracy is most important in terms of the tone colour, dynamics, tempo and overall mood and “feel” of the expression, and not so much in terms of rhythmical or technical precision. Then, the participant to the left will have the chance to express something that is salient to him or her at that moment. This will also be reflected or matched by each member of the circle. The exercise will continue in this manner until everyone has had a turn to share his or her social/emotional/musical expression and have it matched or reflected back by the rest of the group (Friedman, 2000:156-157).

Objectives

As stated above, this exercise effectively assists group members to become “tuned in” with one another. The activity is modelled after a counselling technique known as “active listening.” While the term “active listening” may have several meanings depending on context, in counselling it refers specifically to listening (without judgement or question) and hearing what a person is actually saying (verbally and/or non-verbally). Deep understanding or empathy is then conveyed through an accurate reflection (verbal and/or non-verbal) of what that person has expressed. There is great therapeutic value in the experience of being heard, understood and accepted (validated). This exercise gives each member of the group an equivalent and yet unique voice. Furthermore, each expression is affirmed by the other group members.

This activity promotes sensitivity to non-verbal communication and expression. Members practise sensitivity and empathy as they attempt to grasp and then match the expression of each member. Conflicts and tension may be resolved as feelings are shared openly and appropriately. In this way, feelings of harmony and an enhanced sense of community and group cohesion may be nurtured.

3. The Web of Life

Have a Ball

Ask the children to continue sitting in the circle. Walking around the circle, place each child’s drum behind his or her chair (the drums will not be used for this activity). Ask the children to sit down on the floor just in front of their chairs, with their legs crossed. Guide the group in patting their thighs to a steady beat (*patschen*). While they are all patting, explain that they will each be introducing themselves with a short sentence, and that their statement should fall into the rhythm created by the group (e.g.

“My name is Wonderful” or “I am Angela”). Take the first turn in order to provide an example. Then walk around the outside of the circle and tap the children on the shoulder when it is their turn to make a statement.

Once each child has had a turn and they have grasped the flow of the game, place a set of claves or a “three-seed” shaker next to each child. Start the group patting their thighs again. Take a ball and roll it to someone. Explain (as they continue to pat softly) that when someone receives the ball, he or she must hold it and think about something positive to say about themselves or someone else in the group. This may be something that they enjoy doing or eating, or simply a favorite colour (e.g. “My name is Jabu and I love playing soccer”). Allow the child as much time as he or she needs in order to formulate a meaningful statement about him- or herself. This statement will then be said in rhythm with the group’s patting. Once he or she has made the statement, the child may roll the ball to someone else and pick up his or her instrument(s) and begin to play it/them in rhythm with the group. The next child to receive the ball does the same, and so on until every child has made a statement and is playing on an instrument. (You may need to remind the group to be conscious of the noise level as more and more instruments are added while other children still need to make their statement.) Reverse the exercise, allowing each child to make another statement, until everyone is once again patting their thighs.

When the exercise has been completed, ask the children whether they would be willing to do some preparation over the next week. Ask them to take note and remember any positive incidents or good things that they noticed about themselves (e.g. “I can tell good jokes and make my friends laugh” or “I am a caring person”). Ask them to write these down so that they can use them for next week when this game will be played again.

Variation

Instead of using a regular ball, use a ball of string. Let the first person hold the loose end under his or her foot before rolling to the next participant. When the next child receives the ball, have him or her secure the end of that section under his or her foot, before rolling it on. When everyone has had a chance to acquire the ball and secure the string, there will be a web pattern joining each member of the group. Allow the children to hold their ends in their hands and to lift them up into the air, creating a vivid visual metaphor of togetherness, harmony and village life (Kalani, 2005:28-29).

Objectives

One objective of this activity is to create an awareness of rhythmic patterns as they are found in words and sentences. A sense of pulse is also promoted by the group's steady patting or playing. Moreover, each child has the chance to make an affirmative statement about the self (or someone else in the group), while receiving the rhythmic support from the group. Such self-statements help promote the sense of self of the group members. Participants learn something significant about each other as they receive validation from the group.

4. *Ubuntu* Beats: Home is where the Heart is

The Heartbeat Rhythm

Explain to the group that the simplest rhythm to play together is called the “heartbeat” rhythm. Demonstrate the steady *taa taa taa taa* beat on your drum. Briefly discuss the nature of a heartbeat: it is steady and even, without major fluctuations in tempo and dynamics. It is not overly loud and has a moderate, walking tempo. Allow all the participants to sit comfortably with a *djembe* held between their knees. Ask them to close their eyes to decrease their chance of becoming distracted. Invite any one of the group members to initiate the rhythm, and then allow the others to follow. Soon, a common group rhythm should begin to emerge. If the group has difficulty staying together in the beat, assist them by playing along on a cowbell or set of claves. Frequently, the group's rhythm will gradually increase in tempo, getting faster and faster, before finally falling apart completely. Reassure the group, stating that this is perfectly normal at first. Explain that, despite the rhythm's apparent simplicity, it is actually very difficult to play and stay together in the heartbeat rhythm, and that mastery of this rhythm will take a good deal of practice. Allow them to repeat this exercise several times; typically they will be able to keep a steady rhythm for increasing lengths of time. The longer a steady rhythm can be sustained, the greater the relaxation and concentration benefits of this activity (Friedman, 2000:146).

Objectives

Firstly, the objective of this exercise is to introduce to the children the essential, inner rhythm that is fundamental to all human life (the heartbeat). They will begin to realise that rhythm is something that is inherently theirs, something that just needs to be brought out and nurtured. This activity also aims to promote the children's capacity for keeping a steady pulse. The pulse is fundamental to all rhythmical activity, and a group with a firm sense of pulse will find it easier to stay together when learning other, more complex rhythms. A good sense of pulse is also what grounds the group within the beat and

allows them to improvise and explore their creativity. In other words, the stronger the pulse is, the greater the freedom. Furthermore, the heartbeat rhythm is considered by many music therapists and drumming facilitators to be one of the most healing and restorative rhythms to play on the drum. The sense of being “grounded” in the beat may transfer to a psychological state of stability and increased awareness. This rhythm also aids concentration while helping to reduce stress and promote relaxation.

5. Village Gathering

Tempo, Pitch and Dynamics

Introduce the free rumble¹, a dynamic and simple tool ideal for acquainting the group with three major elements of music: tempo, pitch and dynamics. Allow the group to use the rumble to explore the dynamics of loud and soft, fast and slow and high and low playing. For this last set of pitch dynamics, first explain that two tones, a high tone and a low tone, can be produced on the drum. Once the group has become familiar with these dynamics, stand up and introduce the various sets of body language and gestures that you will be using to facilitate the different kinds of musical expression. To facilitate loud and soft drumming, raise your arms to your sides. The lower and closer your arms are to your sides, the softer the group should play. The higher your arms are (closer to your head and facing up in the air) the louder they need to play. Raising your arms vertically as though reaching for the sky designates extremely loud playing, while placing your arms flat against your sides indicates complete silence (a rest).

Facilitating pitch involves pointing up in the air for high notes and pointing down to the group for low sounds. Try to use as much of your body as possible when making these cues, ensuring that they are clear and unambiguous for the group to interpret. (This includes bending down low when pointing to the ground and stretching your entire body upward when signaling for high sounds.) Finally, guide the group’s tempo with clear, exaggerated stepping motions. Start by stepping at a moderate pace, and the group should soon synchronise. Gradually increase the tempo of your steps, and the drummers will automatically increase their tempo to match yours. Similarly, progressively make your steps slower and heavier, and watch the entire group slow down with you. In this way, running “on the spot” would call for extremely fast playing (almost a rumble), while a complete stop will request silence (again, a rest).

¹ Hull states that “A group of people playing very fast and non-rhythmically on their instruments will make a rumble sound” (2006: 42) and that “A rumble happens when everyone goes into musical chaos and makes a group noise” (1998:164). He adds that “A musical term for a rumble is a *tremolo*” (2006: 42).

Use these signals to guide the group's playing for a few minutes. You can create interesting rhythms and drumming patterns by combining loud and soft, high and low and fast and slow playing, especially when creatively including the rest.

Objectives

Three fundamental elements of music (tempo, pitch and dynamics) are introduced in this exercise. The participants also learn more about the *djembe*'s range of expression, in other words, the different kinds and qualities of sound that it is capable of producing. Techniques needed to produce these different sounds are also discovered and practised. Finally, the participants are introduced to the concept of body language as a means of drum circle facilitation. Three basic signals or cues are learned and practised. They begin to understand the importance of carefully watching the facilitator's movements and gestures in order to know how to play along with the rest of the group.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I like you and I like me!"

Workshop Four

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two and Three. The “waka waka” call will assist in assembling, seating and gaining the attention of the participants. The group hand shakes, accompanied by the rhythmic playing and chanting of the members’ names, will define the drum circle space, mark the beginning of the new session and create a sense of belonging.

2. The Web of Life

Have a Ball

Repeat Exercise 6 of Workshop One, using the ideas that the children were able to think of during the previous week.

3. Born to Belong

Affirmations

Discuss the rhythms that naturally exist within words and phrases. Ask them to recall how they have already found the rhythms for their names, as well as in the affirmations already introduced in previous sessions, such as “I am super” and “I am good enough”. Ask for an individual volunteer to find the rhythm in a specific sentence (see below for examples). Guide him or her into playing one beat for each syllable and accenting those which are dominant; the underlying rhythm should emerge quite easily. Explain that sometimes there can be several different rhythms for one verbal phrase, but that one or two patterns are usually the most obvious. Once the child has successfully found a complementary rhythmic pattern, let the group repeat it several times on their drums while saying the words out loud. Give each child a chance to create a rhythm for the different affirmations. The following statements are suggested by Friedman (2000:153-154). The ones I found to be most effective when working with children are in bold print.

I forgive myself and release my past.

I embrace the new.

I am good enough.

I am powerful, wise and strong.

I love myself, exactly as I am.

Joy flows into my life right now.

I am worthy and deserving.

I accept myself exactly as I am.

I love to love myself.

Peace is within.

I feel peace.

I deserve love.

I am a great success.

I forgive myself.

I release the past and embrace the new.

I am a drummer – powerful and strong.

Everything I do, makes me feel brand new.

When each participant has had a turn, allow the children to create their own positive statements. Ask them to think about the things that they most like and admire about themselves and each other. Guide them by suggesting everyday situations, such as being at school, on the sports field, with their friends or at home in the Village and the way they look, feel and act. Positive statements created by the group members themselves will be the most meaningful and the most influential. Allow the entire group to join in with and thus further validate each member's personal affirmation (Friedman, 2000:153-154).

Objectives

Drumming out the rhythms of affirmations while they are being repeated promotes their reinforcement and internalisation. As Friedman explains (2000:153),

When the hypnotic power of the drum is combined with powerful positive statements, or affirmations, the effects can be deep and long-lasting. Through focusing on a rhythm that echoes an affirmative statement, the subconscious is often able to internalise the positive statement, allowing an individual to more quickly access the change of thought or behaviour desired... [It] reinforces the affirmation and helps to imprint it in one's consciousness.

Such affirmations may represent positive self-statements, which may assist in the promotion of self-esteem and self-concept.

4. Family Ties

Expression and Validation

Have everyone sit in a circle with their *djembes* in front of them. Explain to the group that they are each going to have a turn to “say something” to the group using their drums. This musical statement could be some soft pattering or a loud hammering. It could be a rhythmic pattern or any series of fast or slow, loud or soft, high or low tones. When they have “said” something to the group, the group will echo their expression as accurately as possible. Give each child a few call-and-response cycles before moving on to the child on his or her left. Continue in this way around the circle. Two or more rounds of this exercise may be needed to facilitate the children’s self-expression.

A variation of this game may be attempted when the children have had sufficient practice with the exercise as described above. This is a fast-paced version in which each member of the circle plays only one statement or call (which is echoed by the group) before passing the “call” role onto the member on his or her left. Ideally, each call should fill one measure, or musical cycle, allowing for the response to begin on the first beat of the next measure. The new call of the next participant should then begin upon (or as close as possible to) the first beat of the following measure, and so on all around the circle. As members orbit the call, a groove should start to emerge. The aim is to keep as steady a groove going as possible, for as long as possible, without missing any beats. Start with simple rhythms such as two crotchets, which are easy to remember as they get passed around the circle (Kalani, 2004:77; Hull, 1998:162-163).

Objectives

Appropriate and creative self-expression is encouraged as each member musically reflects an aspect of him- or herself in a context that is accepting and supportive. Simultaneously, the exercise promotes sensitivity, empathy, peer reinforcement and validation from the members listening to and mirroring the expression. Call-and-response represents an exceptionally effective dialogue tool which can empower participants to “have their say” in the group. They have the experience of being listened to and having their voices count. When the group sensitively echoes the expression of each child (in terms of dynamics, tempo, rhythm, etc.), the individual’s contribution is effectively acknowledged. Musical memory is also practised as participants learn and repeat each others’ rhythmic motives. If the second part of the activity is performed, the children’s sense of pulse and phrasing is promoted as they attempt to maintain a steady, coherent rhythmical progression.

5. Ubuntu Beats: Home is where the Heart is

The Relationship-Heartbeat Rhythm

Allow the children to remain sitting with their *djembes* in a circle. Assist them in forming pairs, by letting every two adjacent participants turn so that they are facing one another. Explain that one pair at a time will be practising the heartbeat rhythm. Emphasise that it is crucial for the members not playing to remain quiet and to listen carefully to the drumming of the pair that is playing.

Choose one couple in order to demonstrate the process. Guide both participants (preferably the entire group) into breathing deeply and evenly. They may close their eyes if they choose. Suggest that one child begins by playing a moderate and steady heartbeat rhythm, and that the other should first listen, “connect” with the pulse and fall in when he or she feels comfortable. Suggest that they aim to sound as though one person were playing the drum. Encourage the children to try and maintain a steady beat for as long as possible. You may want to use another drum, set of claves or cowbell to steady the pulse, should they begin to accelerate or become unsure of the pulse. It works well to use a stopwatch in order to time their groove, and see which pair can play for the longest time without stopping or without their rhythm falling apart. Another idea is to use an alarm and allow the children to play for a preset length of time.

Because this relatively unstructured exercise requires a great deal of rhythmic sureness, focus, self-control and a relative degree of calmness, and in light of the chaotic behaviour of many of the children, it may be a good idea to facilitate it in shorter fragments. Allow each pair to practise for a preset thirty seconds, during which you will use a time-keeping instrument to steady their pulse should this become necessary. Then allow each pair to attempt to play for a full minute, during which they will try to stabilise their own and each other’s playing. The objective is to see if they can reach the sixty second mark with a moderate, controlled pulse. This should about stretch the limit of their attention span for this activity. If not, a further variation is to ask if any of the pairs would like to set a record for the longest length of time obtained (you will be timing their attempts) (Friedman, 2000: 146-147).

Objectives

The primary objective of this activity is to induce a relaxed, meditative state of mind. The repetitive nature of the drumming induces a sense of calm as the participants’ heartbeats and breathing patterns become increasingly even. As the children entrain with one another through the shared pulse, they also

connect in a very fundamental way. This technique is highly effective in assisting a group and group members to become more in tune with each other. The deep awareness of the other participants' musical process, the intimate non-verbal communication and the sustained cooperation that is required makes this an exceptional exercise in collaborative teamwork. Concentration and focus are also enhanced as the participants need to remain attentive to each other's playing.

6. Village Gathering

Tempo, Pitch and Dynamics

Remind the participants of activity 5 of the previous workshop, and perhaps lead them in some revision of the exercise. Once everyone is comfortable with the three physical cues, invite each participant to take the lead and facilitate the group for a few minutes. Encourage the participants to pay close attention to the movements of the leader as they attempt to follow his or her signals.

Objectives

This exercise is great for developing leadership skills as each member stands up and takes the role of facilitator. Shyness or anxiety usually falls away quickly as the facilitating child hears the vibrant sounds that he or she is helping to create. This activity is especially valuable for children who seldom receive the attention of others or who shy away from social interaction. They experience being listened and responded to in a setting that is positive and non-judgmental. Children feel validated and accepted when responded to in this way. Finally, the musical elements of dynamics, pitch and tempo are fully grasped and internalised when coupled with the physical movement.

7. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music.

Affirmation: "You belong, I belong!"

Workshops Five and Six

“The Rhythm of Life”

Workshop Five

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two. This process helps define the drum circle space, mark the beginning of the new session and create a sense of belonging.

2. What Goes Around Comes Around

The Egg-Shaker Pass

For this activity, you will need to assist everyone in placing their *djembe*s behind their chairs. Once this is done, ask all the children to sit on the floor, legs folded, in front of their chairs. They should still be in a clear circle formation. They should sit near enough to each other (roughly so that they would be able to hold hands) but leave enough space for the egg-passing activity.

Hand one egg-shaker to each child. Ask them to place it in their left hand (take time here to ensure that each child remembers correctly which is his or her left hand). Then ask them to hold it in their left hand with that hand facing palm up. It is important that nobody grips or clutches the egg in any other way. Explain the following procedure while simultaneously demonstrating the actions slowly and clearly. Direct them (with a large, sweeping motion of the arm) to lift their right hand and to place that hand over the egg (which is held in the left hand). Wait until everyone is correctly cupping the egg with their right hands. Then instruct them to slowly pick up the egg with their right hand (again illustrate with a clear, large arm movement). Show them to carry the egg over to their right hand side and to place it in the left hand of the child sitting on their right. This latter child’s hand should still be open and facing palm up, ready to receive the egg. Very slowly, repeat this sequence of steps while making clear statements such as “hold your egg... pick it up slowly... put it down” or “pass it on” (into the next person’s hand). It is essential that each participant performs each step (including the final passing on of the egg) at exactly the same time. This is because it is the collective placing of the eggs into the next

members' hands that creates the satisfying percussive sound which, when occurring at regular intervals, will form the group's groove.

You will probably need to add to the above step "put it down" or "pass it on *nicely*". The most common problem children have when playing this game is that (1) they loosely throw the egg to the next child, (2) they do not take the egg properly from the previous child and (3) they are not holding their left hands ready (open and palm-up) to easily receive the egg. Be patient: this may take some time for the group to master.

Eventually, as the group begins to grasp the flow of the exercise, a group pulse will gradually emerge as the eggs are passed from one participant to another. Once this rhythm has become a solid groove, introduce the words "Goes around, comes around" (one word per beat) in order to form regular, four beat measures. This short phrase should be said rhythmically and will help to strengthen the group's rhythm. Once the group has mastered this activity, they will probably want to experiment with increasing its tempo. They children always have tremendous fun when the eggs are orbiting very quickly, the rhythm is hopelessly disintegrating and eggs are beginning to fall and fly everywhere (Kalani, 2004:78).

Objectives

The primary objective of this game is to have fun. It would serve as a wonderful ice-breaker, and may be used whenever the group is feeling anxious or stressed. The children are encouraged, in a completely playful way, to work together toward a common end: a steady pulse. What is wonderful about this shared objective is that it is so intrinsically motivating – no one needs to be told that it is fun to find a common rhythm and everyone knows when it starts to fall apart. The children (younger and older ones) frequently become very involved in making the game work and often help those who are struggling. A strong sense of pulse is further internalised as the children *listen* and *move* in order to find it and then maintain it.

When introducing this activity, which I have named "What Goes Around Comes Around," it may be a good idea to have a short discussion with the group about the meaning of this saying. Ask for their input as much as possible. The primary idea to be conveyed is that when one passes on good things (nice thoughts, kind words or caring, sharing and helpful deeds), they have a way of coming back to you. Maybe not right away, perhaps not even during the same day or the same week – but they will

most certainly find their way back to you. The same is true about nasty words or hurtful actions. The message of the day could thus be: We should always be passing around nice, kind words and deeds, and then happy things will be finding you wherever you go.

3. Move It or Lose It

Accent Jumps and Accent Stomps

These activities are related to and can be used effectively to enhance Exercise 3 of Workshop Six below. Allow the children to remain sitting in the drum circle. Explain that the group is going to continue to explore the relationship between sound and movement. They will learn another two signals which they can use when facilitating the group. First introduce the “accent jump” by jumping into the air and simultaneously indicating that the entire group should hit their drums as your feet hit the ground. Jump several times, checking that you have the group’s attention. Then allow your jumps to become more evenly spaced and finally settle into a solid groove. Thereafter, experiment with creating different rhythmic patterns with the group by varying the timing of your jumps. Accent jumps are particularly useful for indicating the accents occurring in a rhythmic phrase.

Next introduce the “accent stomp.” Do this by taking clear, slow, heavy march-like steps. Guide the group into playing one strong beat on their drums each time one foot hits the floor. Continue to walk “on the spot” like this for a few moments, subtly changing the tempo and metre of your movements and of their resulting drumbeats. Accent stomps are particularly helpful in illustrating and facilitating syncopated rhythms, which have quick and irregularly spaced accents. When the children have a firm grasp of these two signals, allow each child a chance to facilitate the new techniques. Assist the group in following accurately to help support the facilitator’s efforts (Hull, 1998:161-162).

Objectives

This activity aims primarily at illustrating the intimate connection between movement and sound. A thorough conceptualisation of the accent is gained through visual, kinesthetic and auditory associations. Leadership qualities are honed as children take turns providing cues for the group to follow.

4. Rhythms of the Universe

The Cosmic Orchestra

This activity is adapted from Friedman's "Scat Orchestra" exercise (Friedman, 2000:149-150). Rather than using scat words (nonsense or humorous words without any real meaning), as Friedman did, this activity uses words and phrases depicting natural, cosmic rhythms. This is in keeping with the theme and objectives of the workshop. Words and phrases (whether sung or said) and the rhythms inherent therein represent an ideal means of acquainting participants with their natural rhythmic capabilities. This activity introduces not only various rhythmic patterns, but also polyrhythms, in a way that is enjoyable and not technical. The concept of polyrhythmic music is introduced in a natural and accessible manner.

Ask the participants to think of and suggest a few natural rhythms that structure the continuous flow of time that we experience as life. Many of these rhythms arise from the steady movements of planet Earth and surrounding heavenly bodies. Examples are the division of time into night and day, months and years, and the four seasons. Using words and phrases relating to these natural rhythms, interesting rhythmic patterns and polyrhythms can be created.

Prior to the workshop, make a list of several words or short phrases that describe or relate to such natural rhythms. These words may depict the heavenly bodies themselves, such as "sun" "earth" or "moon," or they may describe the motions resulting in the rhythms, such as "spin," "orbit" or "rotate." The words chosen may also represent the results of these rhythms, such as "time," "day," "night," "seasons," "Summer," "Autumn", etc. Select a variety of individual words and combinations of words, ensuring that all the words and phrases can potentially fit neatly into four-beat measures. Write these words and phrases onto small pieces of paper, which are then folded up and placed into a box. Make sure that there are at least as many words/phrases as there are participants.

Round one

Allow the children to remain seated at their *djembes* in the drum circle. Hand out one piece of paper to each member. Ask each child to read out their word or phrase, assisting them, where necessary, to articulate it as rhythmically as possible. Next, designate one child as the starting point of the circle. Explain that he or she will state his or her word/phrase clearly and rhythmically, after which the child to his or her left will call out his or her word/phrase in a similar manner. Emphasise that the objective is

to go around the circle as many times as possible without skipping a (vocal) beat. Then transfer this activity to the *djembes*, allowing the children to play their patterns on their drums while continuing to chant the words or phrases. This will constitute round one of this activity. A fair amount of practice may be necessary before a steady groove begins to emerge. On the other hand (especially with older children), the members may not find this sufficiently challenging. Should this be the case, encourage the group gradually to increase their tempo.

Round two

The next step (round two) is to return once more to the designated starting point of the circle. As in round one, the first member says his or her word in rhythm. This time, however, when the member to the left begins his or her rhythm, the starting member must continue to say (and later, play) his or her rhythmic pattern. As each member to the left adds his or her rhythm, the prior members must continue to say (or play) theirs, until all members have joined in the unique composition. As in round one, perform this activity by using spoken words/phrases first, thereafter adding accompanying rhythms on the *djembes*. As all the words or phrases are similarly structured (rhythmically), a dominant beat will begin to emerge before too long and will become increasingly clear. If their underlying beat is fragile or irregular, you may wish to support it by providing a steady pulse on the cowbell or claves. Allow the group to enjoy their joint composition for a few moments. Should round two of this activity be too fast-paced for the group or for some of its members, allow each child to state his or her rhythm two or four times before the next participant adds his or her pattern. The different rhythms will thus be layered in more gradually (Friedman, 2000:149-150).

Objectives

This activity encourages children to think about rhythm as something that exists (has always existed and will always exist) in the physical world. It is a natural and inherent part of the world around us, not something that people created or thought up. Our rhythmical activities merely tap into that vast source of rhythm which is the universe, and our inspiration is constantly all around us. Round one of the exercise enhances children's sense of pulse as they attempt to create a steady sequence of rhythms out of their individual patterns of beats. Round two is an informal and accessible introduction to the creation of polyrhythms. The rhythm played by each child is supported by a corresponding verbal phrase and is continuously repeated. This makes it easier for the group to stay together in their rhythmic diversity. Finally, teamwork is encouraged as everyone needs to work in close cooperation in order to create music that is coherent and enjoyable.

5. Ubuntu Beat

Entrainment Exercise

With the children still sitting in a circle with their *djembes*, explain that they will now be engaging in a relaxation exercise. Explain that they will be paying careful attention to their breathing. State that you are going to lead them into breathing slowly and deeply, and then drumming according to this pattern of inhalation and exhalation. Describe the process as follows. You (the facilitator) will start breathing deeply and evenly. Each time you exhale, you will play one beat on the drum. Facilitate the group into following your actions. Visibly exaggerate your inhalation, encouraging the group to take a slow, deep breath with you. Guide them into playing one beat on their drums as you all exhale (again exhale in an exaggerated fashion so that they are able to follow your breathing). When they understand the exercise, invite them to continue with it for about one minute. It is often a good idea to use an alarm to time this activity. A preset duration of one minute to ninety seconds works well. In this way, everyone can relax and focus on the rhythm being created.

Next, guide the group (with your clear breathing motions and other gestures) into playing one beat on every in-breath and one beat on every out-breath. Continue in this manner for approximately one minute. Congratulate the group on their focused participation, and ask if they'd be willing to repeat this exercise for another minute or two. Variations of this exercise may be introduced, such as playing two steady beats on each in-breath and two on each out-breath. The longer the duration of this activity, the more psychological benefits will be the result (Friedman, 2000:151-152).

Objectives

The primary purpose of this activity is mental relaxation, although physical relaxation is also induced. The focus on breathing and the steady, rhythmic playing of the *djembes* promotes a calming, meditative state of mind. Body and mind are entrained to the slow, steady rhythm, regulating brainwaves and thus counteracting the negative effects of stress, anxiety and anger. The children's auditory awareness is increased as they focus on their breathing and the accompanying drumbeats. Internal, personal awareness (of their own breathing and playing) and external, social awareness (of the playing of the rest of the group) are both promoted. This activity may effectively be used for team building and anger management, depending upon the specific needs of the participants.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “Life is neat when you stay in the beat!”

Workshop Six

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. What Goes Around Comes Around

The Egg-Shaker Pass

The children will definitely want to play this game again. Please refer to Exercise 2 of Workshop Five for the procedure and objectives of this activity.

3. Move to the Groove

Beat My Feet (Play to my steps)

Gather the children into a circle. Engage them in a discussion about the infinite amount of rhythm and music that is contained within their own bodies (the beating of their hearts, their breathing in and out, their sleeping and waking, etc.), as well in the extraordinary range of movements and gestures that the body is capable of performing. During this game, allow them to explore this rich and endless form of inspiration. Step into the middle of the circle and walk, march, skip, step and dance to any musical beat. Allow them to play the rhythmical equivalent on their drums. Their patterns do not have to mirror yours exactly; their music will be their interpretation and exploration of your rhythmical movements. Experiment by stepping with different rhythmical patterns and end with a steady pulse. This will help to get them all playing together, in addition to exploring their own creativity. The end result will be a (mostly) coherent, joint composition of a unique piece of in-the-moment music.

Turn the compositional process around and ask one or two of the participants to create a beat to which you will add the physical movements. As their groove solidifies, the rest of the group will join in to create the groove that is guiding your physical expression. Try not to be too inhibited, as your careful attention and accurate and sensitive responses to their musical nuances will encourage their creativity.

After you have demonstrated how music (especially rhythm) and movement are vitally connected and mutually inspirational, allow the group to take over the process. Let the role of solo performer/composer orbit around the circle. In this way, each child will have the opportunity both to physically interpret and facilitate the composition of the group's music.

Objectives

This activity will allow the students to generate rhythmical patterns and many musical ideas from movement. Children, and especially many children of African origins, love to dance. It is a familiar medium of socialisation and expression within these cultures. This exercise may help to unleash latent musical ideas and assist children to access their inner rhythmic abilities. Because of the strong link between music and dance in many indigenous African cultures, the children may be exceptionally responsive to this lively method of music making.

This exercise also enhances the participants' awareness of one another's body language and of the close link between music and movement. Music and rhythm can be understood as phenomena inherent in human beings, and not as something "out there" that must be learned or otherwise acquired. Rhythmic ability and appreciation are effectively internalised.

4. Rhythms of the Universe

Clapping to Drumming

This activity is similar in principle to Exercise 6, "Rhythms of the Universe: The Cosmic Orchestra," which can be found in the previous workshop. Instead of using the voice, this exercise employs another natural, human, in-built instrument – the hands. Hand-clapping is conceivably the oldest form of percussion and is used to great effect in the following rhythm game. You, as facilitator, begin by clapping various rhythmic patterns (derived from words or phrases) to the group, who will then respond by clapping the patterns back to you. Have several words and combinations of words already written down on small index cards. Continue with the "rhythms of life" theme and make use of phrases pertaining to natural rhythms (those confined to the human body as well as those permeating the cosmos). (Examples of such words, which can be combined or otherwise used to create phrases are "heart," "heartbeat," "life-blood," "lung," "life-breath," "life," "walking," "dancing," etc.). The words and phrases should be of a similar rhythmic structure (i.e. capable of fitting evenly into a 4/4 time signature).

Next, hand one card to each member of the drum circle. Assist each child in finding a clapping rhythm corresponding to the verbal word or phrase. The different clapping rhythms will form coherent polyrhythms when played together. It may be helpful for the group to have one member (or yourself) playing on the claves in order to maintain the underlying pulse, around which the different clapping patterns will be weaved. Allow the children to close their eyes while playing in order to fully experience the polyrhythmic music being created. Finally, repeat the entire procedure described above, only this time using the *djembes* as opposed to clapping (adapted from Friedman, 2000:151).

Objectives

This activity is ideally used to promote feelings of group coherence and teamwork. While each member has a unique part to add to the group's rhythm song¹ it is the combination of all the parts that results in a unique in-the-moment composition. Should one person stand in opposition to the group's efforts, the entire process will be thwarted. Furthermore, polyrhythmic playing is introduced in an enjoyable, accessible manner. The merging of the various individual rhythms into something far more complex and aesthetically appealing is also metaphorical for the social processes of diversity, integration, unity and synergy.

5. Ubuntu Beat

Entrainment Exercise

Explain to the group that what follows is a breathing and relaxation exercise similar to the one presented in the previous workshop. They will once again be focusing on deep, even breathing, and coordinating their in-breaths and out-breaths with the steady rhythms of the drums. This activity requires that children are divided into pairs. Each child will have a chance to focus on the partner's breathing and attempt to match it on the drum. Should there be an odd number of children, either you, the facilitator, can pair up with one child, or one of the children can volunteer to form a pair with two other members, thus performing this exercise twice. Assist the children in arranging their chairs and *djembes* so that the children in each pair are facing one another. Choose one pair, and ask if they would help you in demonstrating this activity for the rest of the group. Ask them to decide among themselves who will be the first to drum while paying attention to their partner's breathing patterns.

¹ While pieces of improvisational drum circle music are technically not defined as "songs," I frequently refer to such rhythmical creations as "rhythm songs," "drum songs" or the "group song" (partly for lack of a better word and partly because of the descriptive value of these terms).

Guide the partner doing the “breathing” into sitting comfortably, closing his or eyes, taking deep in-breaths and slow, steady out-breaths. Encourage the drumming partner to pay close attention to the other’s patterns of inhalation and exhalation. Suggest that the drummer play one beat on each of his or her partner’s out-breaths. Wait until the breathing and the drumming become synchronised, resulting in a steady pulse and deep, even breathing. Allow them to continue in this fashion for approximately one minute. Once again, a timer or alarm may be helpful.

Next, suggest that the drummer plays one beat on each in-breath and another on each out-breath. Ask if they’d be willing to attempt this for one minute, and then set the alarm. Finally, invite them to try one more variation on this exercise, and suggest that the drummer plays two even beats for each in-breath and another two for each out-breath. The longer the children are able to participate in this activity, the greater the physical and psychological benefits. Allow the children to alternate their roles, so that each has the experience of being the drummer and of being entrained to the drumbeat (Friedman, 2000:152).

Objectives

This activity is useful for mental and physical relaxation, and the calm, meditative state of mind induced can assist with the management of stress, anger and anxiety. The child being entrained experiences enhanced internal and external awareness as he or she becomes increasingly attuned to his or her own breathing and the drumming of his or her partner, respectively. The same is true for the child doing the drumming, whose internal awareness (of the steady pulse he or she is keeping) and external awareness (of the partner’s breathing) are both promoted. This exercise is thus ideal for children who have a weak or fragile awareness of the self and/or of others in the environment. The rhythmic connection between the two children during this exercise may effectively serve to strengthen their contact functions.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “Our hearts are young and strong!”

Workshops Seven and Eight

“A Day (and a Night) in the Village”

Workshop Seven

An African Day

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Playtime

Rumble Ball

Allow the participants to remain seated in the drum circle, but suggest that they spread out a little and thus leave a larger open space in the middle. Walk into the centre of the circle with a medium sized, soft, bouncy ball. Begin by playing around with the ball in the following three ways: bouncing it, tossing it and rolling it. Then ask the group members to help you think of descriptive words for the three different actions (bouncing, tossing and rolling). For example, bouncing could be “hard,” “thumping,” “low,” “fast” or “sudden.” Tossing could be “soft,” “high” or “gentle,” while rolling may be described as “long,” “slow,” “low” or “smooth.” Next, suggest that the participants consider how they could play their drums according to these descriptive words for each of the three ball actions. Invite them to experiment with hard, soft, thumping, gentle, low, high, fast, slow, long and sudden drum sounds.

When they have decided on which drum sounds best match the three modes of ball play, suggest that they accompany your playing with the ball with an appropriate “soundtrack” of drumbeats. For example, when you are bouncing the ball let them give a sudden “thump” on their drums each time the ball hits the ground. If you are tossing the ball, let them make soft pattering sounds while the ball is in the air. When you are rolling the ball, they may want to make long, smooth “swooshing” sounds with the palms of their hands against the drumhead. Once they are in the flow of this game, the participants are usually very impressed by the effectiveness of the movement/music synchrony. Invite one of them

to join you in the centre with the ball. This will allow you to bounce, toss and roll the ball to one another, considerably quickening the pace of the activity. When this format has been established, invite another participant to take your place. Seat yourself at the latter child's drum, leaving the two participants with the ball. When the original participant has had sufficient chance or appears to be getting tired, allow him or her to exchange places with one of the drummers, who will then be the next co-leader in the drum circle centre.

As an interesting variation of this game, substitute the drums with variety of small percussion instruments. Ask the participants which instruments they think are best suited (in tone colour, pitch and volume) to the three different ball actions. Then allow them to accompany the ball play with these instruments in the same way as was explained above. Similarly, use different body percussion sounds to perform the activity. A final variation may be to use an "invisible" ball. Suggest that the two leaders in the centre of the circle use an imaginary ball to bounce, toss and roll. The drummers will need to carefully watch their physical cues to ensure the appropriate timing and timbre of their beats (Kalani, 2005:16).

Objectives

This activity provides participants with a dynamic experience of timbre and tone colour (as well as volume and pitch), in a way that is natural, spontaneous and non-technical. They are also introduced to the intimate relationship between music/sound and movement in a similar manner. This activity is ideal for a drumming group as it allows for the full participation of all members at all times. Full cooperation between the drummers is essential for creating an effective soundtrack to accompany the ball play, thus promoting teamwork.

3. Together in Weather

Rain

Let everyone sit in a circle with their *djembes*. State that you are all going to create a thunder storm right there in the drumming room. Ask everyone to get out their imaginary umbrellas and get ready to make some imaginary rain.

Ask the group where rain comes from. Agree that rain comes from the sky, and more, specifically, from the clouds. What brings the clouds? Wind sweeps the clouds through the sky and thus brings the

rain. Lead the group into creating “wind” sounds by making sweeping, circular motions with the palms of their hands over the drumheads. Suggest that the wind begins to blow stronger and stronger and starts to howl through the trees. Make the same circular motions over the head of the drum, but this time use the finger nails to scratch over the surface.

Suggest that the first drops of rain are beginning to fall, and get everyone to snap their fingers. When the drops begin to get bigger and faster, guide the group into patting their thighs (*patchen*) to imitate the sound. As heavy rain begins to fall, use fingertips on the drumhead to create the sounds of increasingly noisy rainfall. When everyone has settled into the “raindrop” groove, suggest that the group creates some thunder for their storm. Impressive thunder claps can be produced by a sudden, one-handed “whacking” of the drumhead. When the “whacks” of the entire group are produced concurrently, you’re guaranteed to get a startled but delighted response from the group. Cue thunder sounds by calling “three, two, one, thunder!” or use large gestures to indicate thunder claps. Participants may also want to cue in some thunder sounds. Return to creating “heavy rain” sounds on the drumhead between each crash of thunder. Allow the storm to be in full force for a few moments as the participants experiment with different ways of creating thunder. Remind them that thunder may be a low rumble, a deafening roar or a loud clap. The musical storm will gradually begin to die down. Guide the group into playing heavy rain (finger tips striking the drumheads), softer rain (*patchen* on the thighs) and finally, gentle, pattering rain (finger clicking). Allow the wind (sweeping hands over the drumhead) to return and take the rain clouds away. Be sure to discourage talking during this activity. Advise the children to be completely silent (except for their drumming) and that they listen attentively to the sounds that they and their group are creating. Suggest that they perform this activity with their eyes closed to reduce distractions and enhance the listening, auditory and imaginative experience (Kalani, 2005:14).

Objectives

The above activity is primarily an exercise in exploring and experimenting with timbre and volume. This is accomplished in a manner that is truly playful and not at all technical. The children also practise careful listening, both to the facilitator’s narration and to the expressive sounds that they are making. Creativity and lively use of the imagination are promoted. Teamwork and cooperation are naturally facilitated as the group work together to create a vibrant, memorable musical experience.

4. Village Gathering

Play and Stop

This part of the workshop provides participants with the chance to improvise and to create their own group rhythms. The earlier workshops contained predominantly structured activities. Some of the more recent activities (such as “Rain,” just above) have exposed the children to guided improvisation. Now is the children’s first real chance to take complete responsibility for their musical creation. Give the students the space they need in order to be creative and to explore their rhythmical abilities, both as individuals and as a group. However, by providing appropriately timed “play” and “stop” cues, you will also be providing a certain degree of structure that the group can fall back on when and as they need.

In this introduction to free-play, you will be facilitating the group’s playing with just three body language cues: the play signal, the stop cue and the stop cut. Allow the group to engage in free improvisation while you provide them with the “play” and “stop” cues and signals as needed. This will give them the opportunity to practise responding to these physical cues while exploring their own creativity. If the group struggles to establish themselves in a regular groove, assist by providing a steady pulse on the claves for as long as is needed.

Play:

Start the group off playing by calling out “one, two, let’s all play!” or “one, two, three, play!” This establishes a four-beat rhythm for them to continue with. Alternatively, start walking with slow, even and emphatic steps (more or less “on the spot” or around the inside of the circle). One by one they should fall in with your rhythm until everyone has joined the groove.

Stop:

Stopping the group requires three phases: getting their attention (the attention cue), preparing them to stop (the stop cue) and then actually leading them to a neat, simultaneous finish (the stop cut). In order to give the attention call, raise a finger up into the air, do a 360 degree turn on the orchestrational spot¹ and connect with each player. Then provide the stop cue by crossing your arms over your chest and giving them three warning beats by counting aloud “three, two, one ...” Finally, lead the group to a

¹ The orchestrational spot is a particular position in the circle (usually in the middle) from which the group is facilitated. The facilitator enters this area each time he or she wishes to provide the group with a signal or cue (Hull, 2006: 69).

complete stop by calling “Stop!” on the fourth beat and bringing your arms down in a clear, sweeping motion.

Step into the orchestrational spot to facilitate only as the group needs. Be wary of over-facilitating during this time, as this would inhibit the group’s creativity and prevent the development of personal and group agency. On the other hand, begin gently and provide as much facilitation as the group appears to need. This is only an introduction to free improvisation, and it may cause the group to feel nervous or uncertain of what to do. Furthermore, each group is different. More frequent interventions² will be required with a group that seems to require a greater amount of guidance and containment.

Divide the activity into short segments. For the first segment, you take the role of facilitator and lead the group into “playing” and “stopping.” Provide one member with the set of claves or a cowbell (their choice) which will help the rest of the group to play around the pulse. Emphasise that they should listen to each other, to the pulse and to the overall music that the group is creating. They should try to create the most interesting and pleasant music that they can as a percussion group. As facilitator, you may want to use the basic signals to guide them through transition points³, segue⁴ them into a new groove, or stabilise their beat. For the second segment of the exercise, give the facilitator role to one of the participants, and at the same time pass the time-keeping role on to the next child. Invite the rest of the group to engage in free play, following the facilitator’s guidance and creatively weaving their own rhythms around the pulse. Structuring the activity in this way should help maintain the group’s interest for a longer period of time. Make sure that each member has a turn to be both facilitator and pulse keeper (Kalani, 2004:31, 33-34; Hull, 2006:55-56). (If the role of facilitator is too intimidating for some of the more shy or withdrawn children, do not coerce them into the position. There will be other opportunities to help them improve their confidence and musical/social independence.)

² In the context of drum circle facilitation, the term “intervention” refers to the facilitator stepping into the orchestrational spot and actively guiding or leading the group in some way (often with a signal or cue). This usually occurs when a group enters a transition point (see footnote no. 3) or when the facilitator wishes to segue (see footnote no. 4) the group into a new activity.

³ A transition point occurs when the group’s groove weakens, becomes irregular or unstable, rendering it in need of additional support from the facilitator.

⁴ To segue means to facilitate a neat transition from one state or activity to the next (Kalani, 2004:101).

Objectives

This in-the-moment music activity allows the children to create original music that they can truly call their own. This promotes a sense of agency within the group and among its members. The children's musical and social independence is also fostered as they are encouraged to express their own individuality within the group setting. Nothing that they play can be "wrong," and this affords an ideal climate for musical and personal discovery and expression. The children have the opportunity to create vibrant, metaphorical "I-statements" and to explore and experiment with different "ways of being" as individuals and with one another. Furthermore, everything that is played is supported and guided by the steady pulse of the time-keeper. There is thus always a steady, secure beat to fall back on should they need to.

Finally, there is also a dynamic illustration of social harmony. It should be emphasised afterwards in a short discussion that each child was playing something different, and yet everyone's part sounded good together. They were all held together by a common "heartbeat." Also, draw their attention to the fact that when one child stopped playing for a few moments (which usually happens), one could immediately hear the difference, the empty space, within the group's music. This vitally illustrates the significance of every child's individual contribution. End the informal discourse by drawing their attention explicitly to the fact that while each and every person is unique and different to those around him, together they can be something far more interesting than just one person on his or her own. And within that group, each person has something exceptional and "one-of-a-kind" to offer.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "We all stand together!"

Workshop Eight

An African Night

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Beneath the Starry Sky

Froggie Song

Assist the children to place their chairs and *djembes* out of the way, preferably against the walls of the drumming room. They will not be needed for this activity. Form a large circle, with everyone sitting cross-legged on the floor, and give each participant a wooden scraper frog⁵. Briefly go around the circle and assist each child in the correct playing technique of these unique scraper instruments. Most importantly, the frog must be placed upon each child's open hand with their palms facing up. (It should be placed on the left hand if the child is right-handed and on the right hand if he or she is left-handed.) If the frog is gripped or held by the sides, the sound will fail to resonate. Also, the sound produced is most effective when the wooden stick is scraped starting from the bottom to the top of the ridges. Lastly, the stick should be held quite loosely in the hand as it is dragged against the frog's ridged back. This will prevent dampening of the sound and loss of resonance. Then return to your space in the circle. For a moment, discuss with the children where frogs normally live ... near ponds, waterfalls, in marshes, and the like. Dim or switch off the lights and/or close the blinds or curtains. Ask the children to close their eyes and to imagine themselves under a leaf, besides a pebble or at the water's edge. Then suggest that the participants imagine they were frogs talking with one another across a small pond. They may use only "ribbet" sounds, and are thus going to create a "froggie" song.

Describe the process as follows. The exercise must begin with a moment of complete silence. One child will open the song with soft "ribbeting," or a gentle scraping of the frog across the ridges of its back. Propose that one child at a time should enter the music being created. This should be a gradual process;

⁵ This is a kind of scraper instrument hand-crafted in many regions of Sub-Saharan Africa. A piece of wood is fashioned into the figure of a frog and hollowed out on the inside to allow for resonance. Ridges are carved all the way down the frog's back, and these produce a convincing "ribbet" sound when the wooden stick is dragged over them.

let the group listen to the individual frog calls and to the frog-pond dialogue that is slowly emerging. Gradually, the frog dialogue should develop into a groove of its own. Encourage the children to experience the changes in texture and volume as each of the frogs is layered into the music they are making. Emphasise that they should listen to the whole song, as well as what they are each playing, and to contribute a part that adds beauty and interest to the group composition. State that they do not necessarily need to be playing all of the time, and that they can layer their instruments in and out of the composition in order to experiment with timbre, tone colour, texture, volume, etc. Allow the children time to listen, play and fully experience the music being created around them. The song should eventually come to a natural close. Guide one member at a time to stop playing, or simply fade out the entire group, until there is complete silence.

Encourage them to pay close attention to the “song space” - to be aware of where the different sounds are coming from, the overall balance that is being achieved, the overall volume produced, the quality of the texture being attained (i.e. does the music feel “cluttered” and “dense” or “spacious” and “transparent”) and, importantly, the musical/social dynamics that are at play in their improvisation. This last point can be discussed with the children as follows: “Does it sound as though everyone is talking at the same time and that nobody is really listening at all?” “Does your own ‘voice’ fit into the musical conversation, or is overly loud and dominating, or, on the other hand, too soft to be heard?” “Does your part fit in with the rhythm of the piece?” “Is a groove or a ‘oneness’ (a steady rhythm) beginning to emerge within the group? In other words, are the different voices (strains of the song) being added in a harmonious fashion?” Allow the group to experiment for a while with the balance and texture of their music (Hull, 2006:155-156).

Objectives

This activity represents an exploration of tone colour, timbre and texture. The participants gain awareness of how sounds can be patterned, layered or otherwise arranged onto a tonal “canvass.” Although the music is structured spontaneously (that is, without predetermination or design), the children still learn valuable lessons in orchestration. They learn that the overall sound of the composition can be light and transparent or dense and cluttered. They learn that certain timbres and rhythms sound better together than do others. They also realise that their own contribution can either enhance or spoil the effect being achieved by the group as a whole. As mentioned in the previous paragraph, both social and musical patterns of interaction can be practised in this form of ensemble

playing. Social skills such as listening, thoughtful collaboration and sensitive participation are all enhanced.

3. Fireside Sing-Along

Folksongs

Assist the children with moving the chairs and drums back and recreating the drum circle. State that you will be sharing a few African folk songs with them. (Please see the last paragraph of this section for the list of songs I used for this activity.) Folk songs are usually ideally suited to children of all nationalities and at all ages. When introducing the songs, emphasise the rhythmic patterns that are present. Teach the songs to the children line by line. Make full use of the rhythmic patterns and the metres intrinsic to the words, lines and stanzas in order to guide the learning process.

Begin by chanting the words of the first song to the children. Once they are familiar with the song, you may begin to teach it to them in the manner here recommended. The songs that were chosen (please see below) are ideal for setting in a call-and-response format. State the first line of the song rhythmically (the question, or call, phrase) and facilitate the group in echoing what has just been called. At first, you may need to say the words with them, to guide them in their response. Do the same with the second line, and then the third and the fourth and so on until the song is complete.

Next, continue to chant the words while providing a rhythmic accompaniment on your drum. Do this with the first line and facilitate their vocal and rhythmic echoing of your call. Encourage everyone to continue reciting the words while they are playing the appropriate beats on their *djembe*s. This will ensure that all members play in unison, even if the volume level becomes such that it drowns out the sound of their voices. What will result is a highly effective call-and-response composition inspired by the rhythms inherent to that particular song. As is the case with the folk songs suggested below, each line often results in a different, interesting and complete rhythmic phrase. A complete verse will thus produce a unique rhythmic composition, which is frequently coherent and well-structured due to the underlying rhythmical logic of the lyrics. When this has been mastered, divide the group into two and allow half of the group to play a steady pulse while the other half plays the rhythms of the song. Then invite the two groups to exchange roles, giving each the opportunity to experience the foundational and supportive pulse-keeping role. Repeat the above steps with the other four folk songs (Kalani, 2004:51).

Yoo, Yoo (A Kenyan lullaby)

Dance while the Music Sings to You (A children's dance-song Sierra Leone)

Nanu, Nanu (An Ethiopian work-song)

Tekele Lomeria (A Kenyan war-song)

Sing Your Praise (A Somalian praise-song) (Floyd, 1991: 2, 7, 12, 18, 21).

Objectives

The intimate connection between rhythm in music and rhythm in spoken language is beautifully illustrated in this exercise. A unique and rewarding rhythmic composition is inspired by each folk song, which presents a natural and easy way to get children playing. (They do not have to laboriously “learn” and memorise the different rhythms in order to perform each composition. Rather, playing is made as natural and spontaneous as singing.) Furthermore, the call-and-response format in which this activity is presented provides participants with a vibrant, non-technical experience of ensemble playing. Perhaps most importantly, this activity exposes children to their cultural legacy. The folk songs of any culture contain a wealth of knowledge and insight into the values and wisdom of that population. Most modern African children no longer sing, dance and participate in traditional social gatherings in the way their predecessors used to, and they are in danger of losing touch with their rich cultural heritage (and the vast amount of collective experience and knowledge therein). It is essential that these children are helped to gain a deeper understanding and appreciation of their cultural history, as this has the potential to effectively inspire their lives in the present and in the future.

4. Grandmother's Story

Sound Effects

Allow the group to continue sitting in a circle at their *djembes*, and invite them to listen to a traditional African story. For your activity, an indigenous folk tale containing plenty of words suggestive of interesting sounds works best. Explain that although you will be narrating the story, you will require their help in telling it, in bringing it to life. State that the story contains many sounds which they can emulate on their drums, thus creating a soundtrack to accompany the action. Read the story expressively, providing clear cues indicating where they are to add the sound effects. Encourage the participants to experiment with the various elements of timbre, articulation, tempo, volume, etc. as they attempt to match the action being narrated. Including moments of complete silence into the narrative can also be very effective and illustrate the importance of silence in music.

The story (more precisely, the excerpt) which I used for this activity comes from a book called *African Sky Stories: A Collection of African Folk Tales* (R. Marsh (Ed.), 2008:7-9) and is called “Why the Sun and the Moon Live in the Sky”. However, any folk tale can be used, so long as it provides ample opportunity for the listeners to create a variety of interesting sound effects to accompany your narration.

Objectives

This activity promotes active listening, as the group needs to listen to the story and be alert for the sound cues. It is also a playful exercise in the production and exploration of different timbres. They are encouraged to be creative and to use their imaginations to find different ways of producing the various sounds. This exercise also represents a wonderful way to expose children to their cultural heritage and traditions. Children learn valuable lessons about, and gain a deeper appreciation of, their culture, their history and the way of life of their ancestors through the folk tales of their homeland (Kalani, 2004:54).

5. Village Gathering

Lullaby

This is the group’s opportunity for guided improvisation. Set the theme (the village lullaby) and ask someone in the group to start playing what they think a lullaby would sound like. Let the others gradually join in as they create rhythms that (more or less) fit in with the first one. Encourage the group to stay within a gentle, swaying groove. Allow the music to come to its natural conclusion, and then end the circle quietly, in the usual ritual fashion.

Objectives

This activity gives the group a chance to improvise, creating music that is truly original and truly their own. They are encouraged to be creative, imaginative, cooperative and collaborative in their attempt to jointly create an in-the-moment composition suggestive of a lullaby.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I am a drummer, wise and strong!”

Workshops Nine and Ten

“Don’t Say It, Play It!”

Workshop Nine

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Interactive Music Making

Our Talking drums

Echo Me

Answer Me

Match Me

Assist the participants in placing their chairs and *djembe*s along the walls of the drumming room, leaving an open space in the centre. Invite them to stand around you in a circle formation. To introduce the activity, you, as the facilitator, stand in the middle of the group with a ball. Pass the ball to each of the children, first orbiting around the circle in one direction, and then randomly to anyone in the group. Bounce, roll and toss the ball, and gesture for them to return the ball to you in a similar fashion. In other words, if you roll the ball to them, they should roll it back to you; if you toss it, they should toss it back, and so on. Vary the speed at which the ball is passed.

Now hand each of the children a drum or other percussion instrument. Explain that you will be “throwing” a rhythm to each of them, and that they should “throw” it back to you. In the first part of the activity, they will return the rhythm to you exactly (or as closely as they can) as you gave it to them. They will be echoing you. Make eye contact with the first student and play a simple rhythm. Indicate for them to play it back to you. Then look to the person to the left of him or her, and “throw a rhythm” for him or her to “catch” and return. If a child struggles to reproduce the rhythm that you played, play “throw” it back to them until they are able (more or less) to play it back to you. After

orbiting the circle once or twice, turn to the children in a random fashion, and, making clear eye contact, provide them with various patterns to echo. This will encourage sustained attention.

The second part of the game will involve you “throwing” a question phrase to each child, which they can then answer in any way that they like. They may have more than one turn if they struggle to articulate an answer that is satisfactory to them. As in the previous round of the game, present question phrases first in an ordered and then random fashion. In the third part of the exercise, the group will respond to you as a whole. You will introduce a musical setting (any dynamically nuanced pattern, motive or rumble) and then they will match it. Continue to play along with them, so that your playing will overlap with theirs. For example, you could play a beat very loudly, and then signal for them to join in with you until you are all playing loudly together. You could then play a very soft rumble, and let them match your expression, and so on. Experiment with many different tempi, pitches, dynamics, timbres and tone colours. Finally, allow each student to take a turn to stand in the middle of the circle and to play loudly, softly, fast, slow, high, low, etc. and to be matched by the rest of the group.

Objectives

This playful game is great for promoting rapport among the members of the group, including yourself as facilitator. It should be a fast-paced game that effectively gets the attention of all the participants. Concentration, awareness and careful listening are all promoted. Specifically, the first part of the game aims at improving musical memory, the second part encourages a greater degree of creativity, while the third promotes the children’s capacity for matching the playing and expression of the facilitator and the rest of the group. In this way, three interpersonal processes are illustrated metaphorically through three different modes of music making.

3. Drum Call

You Say It, We’ll Play It!

Allow the group to remain seated with their *djembes* in the drum circle. Tell them that you will be playing a simple game requiring them to listen very carefully to the verbal cues you will be giving them. Explain that if you call “one,” they should play one full-length beat (*taa*). Demonstrate a few crotchet beats on your drum as you steadily call out “one, one, one, one” etc. Then explain that when you call out “two,” they need to play two short beats on their drums (*ta-te*). Again, demonstrate by rhythmically playing several sets of two quaver beats on your drum counting “one two, one two” etc. It

is often helpful to provide the group with mnemonics and the traditional French syllables of *taa* for a crotchet beat and *ta-te* for two quaver beats tend to work well. Next, introduce the rest. Explain that when you call “rest,” they should be quiet for one beat. The French syllable *saa* may be used. Allow the children to practise responding to these cues by using the following format. Say the following to the group: “When I say ‘one,’ you play [*taa* response on the drums]. ‘One’ [*taa* response]. ‘One’ [*taa* response]. When I say ‘two,’ you play [*ta-te* response]. ‘Two’ [*ta-te* response]. Two [*ta-te* response].” Use the same sentences to practise the “rest” cue, substituting the word “rest” where appropriate.

By now the children will be familiar with the three vocal cues and their responses. Lead the group into creating different patterns by calling out “one” and “two” steadily and rhythmically. At first, you may need to assist the group with their responses so that the resulting stream of notes has a steady pulse. Begin with simple patterns and progress to more interesting ones once the group has a good understanding of the game. Once they have mastered this, they may enjoy (either individually or as a group) working out more complex rhythmic patterns. Provide them with a combination of a maximum of four cues, allowing them to figure out the “hidden” rhythm. For example, “one, one, two, one” will translate into a rhythm of crotchet - crotchet - two quavers - crotchet. Lead them in each new rhythm several times so that they settle into each new groove before moving on to the next pattern. Say the cues slowly enough so that what results is a steady flow of rhythmic patterns (Kalani, 2005:21).

Objectives

The objective of this activity is primarily to promote active listening and to increase the children’s responsiveness to auditory cues. The game also introduces three basic rhythmic building blocks – the crotchet, the quaver and the rest – in a manner that is fun rather than technical, and illustrates how they can be combined to create many different patterns. The activity represents a highly structured format which can assist the participants to begin playing together and to find a common groove. Listening skills are practised, attention is effectively promoted, reflexes are honed, impulse control is strengthened and the group’s rhythmic ability (awareness and accuracy) is developed. The facilitator can present the game as simple or quite challenging, depending upon the needs of the specific group.

4. Groove to My Moves

Signals: Hands

This activity follows on neatly from the previous one. Instead of listening for verbal cues, the participants will need to watch your body movements. Your gestures will signal the beats they should play. Allow the group to remain seated with their drums in the circle. Stand inside or at the edge of the circle, so that everyone can see your movements. Start stepping in rhythm, at a moderate pace, and clap once with each step. As you step and clap, call “one, one, one, one” etc. (in a *taa, taa, taa, taa* rhythm) in order to guide the group. Soon they should be playing one drumbeat for each clap. Then, instead of clapping, place one hand in the air (signaling one beat) and continue to mark the crotchet beats with clear motions of that hand.

Next, continue stepping rhythmically, but this time clap twice for each step. Call “one two, one two,” etc. (in a *ta-te ta-te* rhythm) steadily with each step. This should guide the group into playing two drumbeats for each step. Then place two hands in the air (signaling two beats) and “conduct” the new quaver rhythm with both hands. Finally, become completely silent and place both arms at your sides signaling the rest (continue to step in time – silence must be measured too!). Practise these signals with the group for a few minutes. Begin by creating simple patterns they can follow easily. Stay with one pattern for long enough so that a solid groove can emerge, and maintain a tempo that is easy for the group to keep up with. These considerations are important, as this exercise is somewhat faster-moving than the previous one. In this activity, the group must react *while* you are giving the physical signal, rather than providing a response *following* a verbal cue. Once the group has a sufficient grasp of the game, and if there is time, allow each participant to take up the conducting role in the centre or the circle (Kalani, 2005:38).

Objectives

As in the previous activity, three different rhythmical elements (the crotchet, quaver and rest) are being practised. Attention, impulse control and reflexes are developed. The principal difference is that the children are required to pay attention to visual rather than verbal cues. Enhanced awareness of and accurate responsiveness with regard to non-verbal communication are also promoted. Should each participant have the opportunity to lead the circle, leadership skills and a greater degree of teamwork are also encouraged. Finally, this activity could present a fun, non-technical introduction to the concept of notation.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I am good enough, you are good enough!”

Workshop Ten

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Our Drums Can Talk!

Call-and-Response

First discuss with the group the concept of an echo. Is an echo the same or different to the original sound? Explain that in this activity, you will be playing a short rhythm, which the group will then try to echo. (Their response doesn't have to, and very likely won't, accurately mirror yours. That is fine, so long as they understand the idea of reflecting back to you the musical idea you gave to them.) State that you will be using only low tones for the first round. Practise several simple and some slightly more involved rhythms with the group using the low tones. Do the same with the high tones. Proceed by introducing a few easy patterns using both high and low tones. Each pattern should fill one measure, so that your call is followed naturally by the group's response (you may still, at first, need to indicate the point at which they come in). You may support the group's response with rhythmic gestures, movements, verbal cues or imaginary playing.

Once the group has grasped the flow of the exercise, transfer the call to the cowbell, with its corresponding high and low tones. Once again, provide the group with calls using only low tones, only high tones, and then simple combinations of both. Begin with simple rhythms consisting of only a few beats. Gradually introduce more intricate patterns, employing rests, accents, dynamics, changes in tempo and metre, etc. Continue for a few minutes in order to give the group plenty of ideas with which to work during the second part of this exercise.

Hand the cowbell over to the participant on your left-hand side. Guide him or her into creating a rhythmic pattern of his or her own. Give the child sufficient time to create a rhythm that he or she is happy with. Encourage the participants to stay with a single pattern for the duration of their turn in order to prevent confusion among the players. Then facilitate the rest of the circle into responding rhythmically and attentively to the leader's call. Allow the leader and the group to establish a solid

groove before concluding and orbiting the leadership role to the member on the left (Hull, 2006:62-63; Hull, 1998:162-163).

Objectives

During this activity, you will be providing the group with the tools and rhythmic “vocabulary” needed for the more creative and improvisation-oriented activities that follow in subsequent workshops. By providing the group with plenty of calls to echo, they are learning and practising new rhythms. Then, by passing the cowbell around, you give them the opportunity to create their own patterns. Thus, their musical independence and creativity are nurtured. An additional objective is the validation of each participant. Children love to hear their call being responded to in this way. The call they send out is returned powerfully by the rest of the group, promoting feelings of acceptance and personal agency. Furthermore, the group has a vital experience of supporting their peers.

3. Groove to My Moves

Signals: Feet

Allow participants to remain seated in their drum circle. You, as facilitator, stand in the middle of the circle with a hoola-hoop (which should be lying flat on the floor). (Three more hoola-hoops should be kept ready for use somewhere outside of the circle.) Remind the group of the game Signals: Hands (Exercise 4) which they played in the previous workshop (Workshop Nine). Explain that this new activity is similar in that they will need to attend to your physical movements as their cues for what they should play. This, time, however, it is your feet that they will need to watch. Begin the activity by spontaneously demonstrating the different cues. Step inside the hoola-hoop, place your feet together and clap once (in a *taa* rhythm). Then, with a small jump, place your feet apart, all the while clapping twice (*ta-te*). Keeping strict time, continue with this pattern: feet together, apart, together, apart, etc. This should result in your clapping the following rhythm: *taa ta-te taa ta-te*, etc. Soon, the children will be drumming along to your steps and claps. With another small jump, land just outside the hoola-hoop and place your hands at your sides. This is the signal for the rest. (Indicate for the group to be silent on this cue.) Continue to work with these three signals, maintaining a strict pulse with your clapping through the even spacing of your movements. When they have mastered the three signals, give each member a turn to stand in the centre with the hoola-hoop and lead the group.

Then place another hoola-hoop in the centre, beside the first one. Choose two participants to demonstrate the process (assuring the group that everyone will have a turn). Designate one child as “beat number one” and the other as “beat number two.” Invite “beat number one” to stand in the hoola-hoop to the left and “beat number two” to stand in the hoola-hoop on the right. (You may wish to group the drummers in a semi-circle facing the two leaders, so that they can “read” the signals from left to right.) Explain that the two leaders will take turns in providing a signal, starting with “beat number one.” They need to watch each other and coordinate their movements, making sure that their movements result in a steady 1, 2, 1, 2, 1, 2 rhythm for the drummers to play. Assist the leaders and the drummers by providing a slow and steady pulse on a cowbell and counting the beats out loud. Encourage the leaders to stay with one pattern for long enough, giving everyone a chance to settle into a steady groove. Choose two new leaders, and make sure that everyone has a chance to signal the group. If the group is big enough, the above steps can be repeated with three or four hoola-hoops placed alongside in a straight line, creating three- and four-beat patterns. It may be helpful to keep all hoola-hoops the same colour, except for the one on the far left which represents the first beat. This will help the group to remember where each measure starts.

Kalani (2005:40-41) suggests the following tips for the leaders, which make it easier for the drummers to respond rhythmically to their cues:

- A leader’s foot position must be clear.
- A leader should try to give the group as much time as possible to adjust to the new position by moving right after their beat and not just before.
- A leader can help the group adjust to the new pattern by holding the same position for at least four cycles.
- A leader can help the group by making a subtle movement on his or her beat such as bending the knees or nodding the head.

Objectives

This activity introduces participants to a number of various social and musical skills and concepts. Attention to non-verbal signals is promoted, as participants need to be completely aware of each other and what they are doing (e.g. drummers watching the leaders, leaders watching the drummers and concurrent leaders watching each other). Body awareness (when leading) and awareness of others are both promoted. Teamwork is encouraged as the end result (interesting and coherent rhythmical patterns) depends upon everyone working cooperatively together. Leadership skills are promoted as each child takes a turn to signal and direct the group, as is careful and observant following. Musically,

careful attention to the pulse is required as participants attempt to maintain a steady beat. Finally, joint creativity is encouraged through a fun and compelling form of in-the-moment notation.

4. African Villages

Our Talking Drums

This is essentially a free improvisation activity, with a strong emphasis on communication of thoughts, feelings and ideas through the medium of drumming. The communication occurs at two levels: on an individual level as each person expresses an aspect of his or her own way of being; and on a collective level, as these expressions merge together to produce a dynamic shared conversation, or, in the words of Friedman (2000:148), “an African conference call.”

Allow the children to remain seated in their drum circle. Dim the lights, and suggest that everyone closes their eyes. Invite them to imagine the bushveld, planes, valleys and hills of the African countryside. Discuss with the group how the native people of old (and some traditional communities of today) used to live in villages, together with a relatively small group of people (compared with the towns and cities of today). A village would typically consist of several families, close and distant relatives, friends, a traditional healer and a leader or chief. When someone wanted to let the entire village know about something, such as an important event like a marriage, birth of a child or death of an elder, he or she would make the announcement on one of the Village’s big drums. Certain rhythms or songs had special meanings, signalling specific events. When everyone heard the coded rhythmical message, they would know exactly what was happening in their village. There were also other villages, each with their own community of people. The villages might be situated quite far apart, perhaps in the valleys below or on the distant hills. It would take a very long time to walk from one village to another. So, if one village wanted to send a message to another village, they would use the biggest drums and skilfully beat out the coded drum message. The sounds would travel over an open plane, or perhaps echo around a group of small hills, and then arrive for the next village to hear very swiftly, in fact, “at the speed of sound!”

Thus, drums were used to convey messages within each village and between distant villages. Different rhythmic patterns had different meanings, as did the different kinds of drums used. Invite the participants to imagine that they are each far away in their own African village. They will be sending messages to one another by playing different rhythms on their drums. Explain that they are free to

create their own rhythms, to respond to the rhythm of someone else (as an echo or as a response to the call) or contribute to a steady, rhythmic foundation for the joint musical dialogue. Each participant is free to participate in a way that is comfortable for him or her.

Lead them into the activity (all eyes still closed), stating that the exercise begins with a few moments of complete silence. Typically, one member will offer a tentative message to the other “villages.” Someone will respond to it. And then another. Perhaps two participants, or “villages,” will become engaged in a mutual conversation, only to be joined by a third. In this way, the “conversation” will evolve. Eventually, everyone will have joined in and a dominant rhythm or group song will have emerged. If this isn’t the case, it may be necessary that you, as facilitator, provide a steady pulse or some other simple pattern to rhythmically ground their improvisation. (If their eyes are still closed, they may not even realise that it is you!) Allow the in-the-moment composition to develop fully, and gauge where the group is in the creative process. When they appear ready to finish, lead the group into a soft, low rumble. Quite spontaneously, this will either dwindle into silence or escalate into a dramatic finale. Leave it up to the group. When there is complete silence again, invite everyone to open their eyes. Allow a few moments for the group to discuss their experience of the “African village.” Were they at any stage aware of themselves responding to someone else’s rhythm? Or of someone else responding to them? Did they notice the initial crescendo as participants gradually joined in the “dialogue?” How did it feel when everyone was drumming at the same time, resulting in vibrant, spontaneous polyphony? (Friedman, 2000:148-149).

Objectives

The use of drumming as communication in and between African villages provides a powerful metaphor for non-verbal contact – the feeling, hearing, listening and expressing which, transcending the utility of words, places humans vitally and dynamically in touch with one another. This exercise is particularly well-suited to team-building. The children experience each other in new, different and completely authentic ways. Musical and social awareness and sensitivity are practised as the participants carefully add their own contributions to the greater “whole” that is being created by the entire group. Creativity and spontaneous self-expression are also promoted. Furthermore, the participants gain understanding of spatial awareness, the location of different sounds on the “acoustic canvass,” tone colour and orchestration. The latter objectives can be enhanced by adding a variety of small percussion instruments into the “acoustic mix.”

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I’m the best at being me!”

Workshops Eleven and Twelve

“Playtime in the Village”

Workshop Eleven

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Being a Village Child

Call the Others

With all the participants sitting in a circle with their *djembes*, play a simple rhythmic pattern consisting of one measure. Motion for the group to echo you, and then motion for silence as you repeat the question phrase. Gesture for them to echo the phrase again, whereafter you repeat it, and so on, until a steady groove of call-and-response is achieved. After a short while, you, the facilitator, stop playing during your measure. Assist the group in counting four beats (one complete measure) before repeating their part. Guide the group into listening to the silent spaces that are being created in the music. Continue for a while in this manner; the children are often intrigued by the effectiveness of the music thus created, and compelled by the force of the strong down beats which follow each measure of silence. There is something about the innateness of everyone knowing exactly when to strike the first beat that is generally captivating and demonstrates the naturalness of human musicality.

Once everyone has completely settled into the pattern of playing for one measure and resting for one measure, improvise a short rhythmic pattern within the empty measure. Some of the members may be inclined to echo what you have played; remind them to continue to play the same question phrase. Play short, improvisational solos within the open spaces until the circle understands the flow of the activity. Then pass the solo role to your left and allow each member the opportunity to improvise short answer phrases in response to the group’s question phrase.

This activity is a variation of the call-and-response exercise. It is an excellent way in which to reinforce the group's understanding of the length and feel of a measure without introducing any technical concepts. The group is given the role of counting (usually) four beats while someone plays a solo, and it thus effectively provides structure for the music being created. Each member has the opportunity to explore different rhythmic patterns in the open spaces that are provided for them. There is something very reassuring (and thus liberating) in having such clearly demarcated beats within which to experiment. This is an ideal prelude to more unstructured improvisational activities to follow in later workshops. Confidence and musical independence are gained gradually within firm musical and social support structures (Kalani, 2004:40).

Objectives

Listening skills are learned as participants pay attention to the contributions made by others. They also have the experience of being listened to and supported when it is their turn to solo. This can be very validating for children who are frequently overlooked or marginalised due, for example, to disability or excessive withdrawal. Similarly, children who often act out or are excessively demanding benefit from the exclusive (and appropriate) attention given them. Each child is literally given space in which to have their say and be acknowledged.

3. Drum Circle Game: Passing the Pulse

Taking Turns, Sharing and Sensitive Leading

Invite everyone to remain seated in the drum circle. Explain that in this activity, each participant will have the opportunity to be the pulse-keeper while the rest of the group creates improvisational music around the pulse being provided. In this way, each participant will also be facilitating a group song by (1) initially providing a supportive pulse, (2) deciding when it is appropriate to stop that pulse and allow the group to continue on its own, (3) supporting the group by returning the pulse should the group's rhythm become fragile or unsteady and (4) leading the group in an effective cut-off.

State that you will be the first pulse-keeper and thus facilitate the first song. Choose either a cowbell or clave to later pass around the circle as the time-keeping instrument. Suggest that everyone just listen for a few moments while you play the pulse, allowing them time to connect with and internalise the beat. Then propose that one drummer at a time joins in and adds his or her part, allowing for space and transparency within the rhythmic fabric.

Begin playing the steady pulse. One by one, the group members should layer in their rhythmic patterns, weaving their motives around your pulse and the rhythms provided by their fellow drummers. When everyone has joined in, listen for the group song to solidify. They will become gradually less reliant on your pulse, as they come to listen to and depend on the group song for guidance. The participants' drumming may become increasingly interactive, as they echo, answer, support or otherwise respond to one another's rhythms. The group's music may even increase somewhat in tempo. When this happens, cease to provide a pulse and time the song to last for another three or four minutes. Should they at some stage begin to flounder rhythmically, reinstate the pulse until the group's rhythm becomes steady again. When the time is up, and when the group composition has had sufficient chance to develop fully, lead the group into a rumble and finally into a close. Pass the cowbell or clave to the participant sitting on your left. He or she will facilitate the next group song. Each rhythm song will be different and unique.

This game can be effectively varied by using small percussion instruments instead of the *djembes*. Make sure that only one person (the leader) has a time keeping instrument such as a cowbell or clave. Several different tone colours combining into a single unique, in-the-moment composition is usually very effective (Hull, 1998:53).

Objectives

Several important musical and leadership skills are practised in this game. A sense of personal and musical independence is required for the child to provide the initial pulse, and then to maintain that pulse as others begin to weave their own rhythms around it. It can be challenging not to be distracted by the others' music. In this way, concentration is enhanced. Furthermore, active listening and sensitivity are encouraged as the leader listens carefully to the group song, judging when it has gained independence of the added pulse. Thereafter, further careful listening and evaluation of the group's creative process are required for the leader to know when to step in and provide rhythmic support. The facilitator will need to be completely engaged with the group and involved with the music being produced in order to know when the drum song can appropriately be brought to a close. As such, this is a good exercise for sensitive leading.

4. Orbit

Follow the leader

Invite the participants to remain seated in the drum circle. Ask them what they think it is that causes the four seasons. Is the sun moving around the earth? No! It is the earth that is orbiting the sun. This is what provides the endless rhythm of the seasons. What other rhythms do we find in nature? Planet Earth is also spinning around on its own axis, and this is what gives us the rhythms of day and night. Explain that the group is now about to create their own rhythms as different musical patterns orbit the drum circle.

Briefly describe the activity's process, saying that they will be passing a sound or a pattern of sounds around the circle. Ask if they know the ever-popular children's game "broken telephone." Most likely they will, in which case you can use this existing knowledge as a basis for the new activity. Decide in which direction the rhythm will travel. Start off simply and provide four even beats (crotchets in a *taa, taa, taa, taa* rhythm) for the group to orbit. Initially, you may need to facilitate the process. Point out that the beats need to be steady and evenly spaced. This applies not only to the four-beat pattern played by each member, but also to the continuation of the pattern as it is passed from one member to the next. Explain that the end result should sound like one steady string of beats, and that one should not be able to discern when the rhythm is being passed from one member to the next. Invite them to repeat this activity with their eyes closed, which will heighten their auditory awareness and provide them with a whole new experience of pulse-keeping. Without looking, are they still able to hear when the beat is being passed over?

Repeat the above steps, but this time use patterns of three, then two, and then single crotchet notes. The game will become progressively faster as the patterns become shorter. You may need to remind the children that the objective is to maintain a steady rhythm as the pattern orbits the circle. Allow them to experiment with how fast they are able to orbit the various rhythms. As they send the rhythms flying around the circle (accompanied by a great deal of giggling) expect the increasingly bumpy rhythm to break down completely at some stage. Another interesting variation at this point would be to change the direction in which the rhythms are traveling.

Next, introduce a number of different four-beat patterns for the children to orbit. These may contain rests or could be syncopated to make the exercise more challenging. Then give each child an

opportunity to create his or her own rhythm to orbit the circle. When the rhythm returns to its creator, the child to the left takes a turn to invent a new pattern for the group to orbit. Once again, allow the children to experiment with different directions and tempos, as well as playing with their eyes open and closed.

This exercise may be varied in several ways. Firstly, small percussion instruments with a variety of distinct sounds could be used instead of the *djembes*. This adds life and colour to the game as rhythms gain a new quality and character each time they are played by a different instrument. To add to the challenge, an agreed-upon cue can be used to signal a spontaneous change in direction for the orbiting rhythm. A verbal cue like “boing” may be effective in sending the pattern in the opposite direction, requiring quick thinking and acting. Alternatively, the game can be used as a tactile activity, with rhythms being tapped on the next child’s shoulder rather than played on the drum. Furthermore, the rhythms could be passed haphazardly from one member to the next as participants randomly choose the next person to whom the rhythm will go. This can hone non-verbal communication skills because facial expression, eye contact, a nod of the head or some other gesture will send the rhythm bouncing around the group (Kalani, 2005:25-26).

Objectives

The first part of this activity is useful for strengthening a group’s sense of pulse. Teamwork is also promoted as participants work together to keep the rhythms orbiting steadily around the circle. Sustained attention and focus is enhanced as the children need to be aware of where the rhythm is and when it approaches them so that they can respond promptly on their turn. Furthermore, each child practises creativity and self-expression by inventing an interesting pattern, which is then affirmed and validated by the rest of the group as it is shared and passed around.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I can do it, I can do it if I just stick to it!”

Workshop Twelve

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Living and Learning

Sharing is Caring

In this activity, the participants will all share the solo space, within which they will have the opportunity to improvise. However, every child will be completely involved all of the time. While each member has a turn to create his or her own music, the others will all support this endeavour by listening carefully and playing a steady pulse.

Allow the participants to continue sitting with their *djembes* in the drum circle. Explain that each child is going to have the chance to take a solo while the rest of the group plays the heartbeat rhythm. Discuss briefly what it means to perform a solo or to be “showcased” within a group. Soloing or showcasing allows an individual to express him- or herself fully, in both a musical and personal capacity, while receiving the support and encouragement of the rest of the group. It is a music-based opportunity simply to be oneself while at the same time being accepted and validated by everyone else in the drum circle. Discuss also the supportive role of the other members who provide the base or foundation upon which the solo is built. Emphasise the importance and the complementary nature of the two different functions.

Choose or invite a participant to start off the activity by being the first soloist. First, turn to the rest of the group and guide them into playing a steady pulse at a moderate tempo. Once they are all in the groove together, soften their volume somewhat so that the rhythms of the soloist will be easily heard against this background. When a soft and steady group pulse has been established, turn to the first soloist. Give him or her time to listen to and connect with the beat before joining in. Typically, the solo will commence with a few tentative beats that fit loosely into the pulse. Eventually, however, the child will settle into the groove and his or her playing will become increasingly steady, inventive and even

daring. Give the soloist sufficient time to settle into a groove and to establish, develop and creatively explore his or her rhythmic ideas. When the solo is complete, the child often spontaneously retreats back into the group pulse. The child on his or her left may then take a turn to solo.

Allow the solo role to orbit the circle in this manner. It may orbit twice, should the participants show sufficient interest. If this is the case, you can vary the music created in the subsequent round by allowing the pulse-keepers to play slightly faster, slower, louder or softer. They may even wish to play a simple ostinato pattern rather than just the pulse. A rhythm such as *taa aa taa ta-te* (two quavers, a crotchet and a minim) is easy to improvise over and the overall result can be very effective. Notice the minim beat in the beginning of the measure. Patterns containing a long beat or rest are ideal as they provide openings (or create space) which the soloist can creatively fill.

Objectives

This activity introduces solo improvisation in a context of creative freedom, acceptance and support. Whatever the soloist chooses to play will be supported by the reliable and consistent group pulse. It is far easier to be creative when there is some form of underlying structure to work with than when one has no guidance or supportive underpinning. For example, the soloists have the pulse or ostinato pattern within which to ground their playing, making this exercise an ideal introduction to musical “free play.” Turn-taking is encouraged as everyone has an equal chance to create their own solo. Each child has an opportunity to take the lead, unleash his or her creative spirit and feel supported by the rest of the circle (which is a metaphor for the village or community life). Furthermore, each child has the opportunity to support his or her peers, providing a stable base or foundation upon which they can build. The activity illustrates the extent to which we need the support of others in order to accomplish our goals and objectives. Similarly, we are needed to support and encourage others. Much more is possible when we work together.

3. Let's All Play Our Drum!

Part 1

Allow the participants to remain in the drum circle, but invite them to stand behind their drums for a few moments. Ask them to follow you in a series of action statements. Facilitate the action on the last word/beat of each phrase (most are self-explanatory).

Let's all *clap* our HANDS.

Let's all *snap* our FINGERS.

Let's all *pat* our THIGHS.

Let's all *stomp* our FEET.

The rhythm for these phrases is *ta-te ta-te taa aa* (four quavers and a minim) according to the French time names, except for the phrase "Let's all snap our fingers," which has a *ta-te ta-te taa taa* rhythm (four quavers and two crotchets). Work through each phrase a few times before moving on to the next one. Then invite the group to suggest other action statements: "Let's all _____ our _____." Give each child a chance to lead the group in one or two actions. Let the facilitator role orbit the circle.

This activity is easily adapted to involve an assortment of percussion instruments. Once the participants have a variety of shakers, claves, bells, drums, etc., statements such as the following can be used:

Let's all *ring* our BELLS.

Let's all *clack* our CLAVES.

Let's all *shake* our SHAKERS.

Let's all *scrape* our SCRAPERS.

Let's all *beat* our DRUMS.

Part 2

Invite everyone to be seated at their *djembe*s in the circle. Make the following statement: "Let's all play our DRUM," beating your drum once on the word DRUM and inviting everyone else to do the same. Repeat the action statement a few times. Then, continue to repeat the statement, but vary the tempo and dynamics of your talking and playing. You will probably notice how everyone becomes quiet and attentive as they try match the speed and volume of their playing to yours. They will need to pay special attention to your tempo, in order to know exactly when to come in with their drumbeat. Then, transfer your verbal statement to a pair of claves, beating out the notes instead of saying them. Continue to vary the tempo and volume of each phrase.

Next, add to the challenge and the fun by shortening the phrase to "All play our DRUM" and then "Play our DRUM" (they still play one drumbeat on the word DRUM). This changes the metre and thus the entire feel of the phrase. Each time they become accustomed to the rhythm of the verbal phrase, transfer it the claves. Once again, vary the phrase in terms of dynamics and especially tempo.

Part 3

Finally, you can make the game even more interesting by lengthening the phrase to “Let’s all play our drum because it’s so much FUN!” Now, everyone plays a beat on the word FUN. (The rhythm for this phrase is two groups of four quaver beats, two crotchet beats and a minim. Written according to the French time names, it looks like this: *ta-te ta-te, ta-te ta-te, taa taa taa aa.*) Next, take away one word at a time starting at the end of the phrase. Participants will then need to feel the beat and carry it mentally in order to know when to play their drumbeat (at the end of the phrase). An example could look like this:

“Let’s all play our drum _____ FUN!”
(be- cause it’s so much)

This will become more and more challenging as the cue becomes shorter and shorter. Continue until the cue consists of just one word:

“Let’s _____ FUN!”
(All play our drum be- cause it’s so much)

Vary the tempo of the phrases, requiring participants to mentally adjust their rhythms in order to correctly place the final beat. When the group is ready, transfer the spoken statement to a corresponding rhythm played on the claves. Repeat the above steps. Invite the group to play the game with their eyes closed. This may assist them with the mental time-keeping (Kalani, 2005:30-31).

Objectives

The primary purpose of this activity is to assist in the internalisation of a strong, accurate sense of rhythm and pulse. Participants cannot simply follow a rhythm provided by the group or facilitator - they need to feel and maintain the beat internally and independently. Active listening is essential for this game, and concentration and sustained attention are encouraged in a way that is challenging and fun. Additionally, leadership skills and rhythmical independence can be nurtured if participants have the opportunity to facilitate certain activities found in parts 1 and 2.

4. Let’s Make Some Noise!

Clang, Boom, Tick-a-Tick-a Ostinato Patterns

This activity represents a fun and easy introduction to simple polyrhythms. Crotchets, quavers, minims and rests are played and experienced without reference to any technicalities.

Ask the group to gather into a circle, and then help them to divide themselves into three (roughly) same-sized groups. Let the members of each group stand close together. At first, this activity will take the form of a vocal or chant exercise. Begin by working with the entire class, still standing in their groups. Ask them all rhythmically to say “Clang... Clang...,” with each word taking the space of a minim (resulting in a *taa aa taa aa* rhythm). Indicate the two counts given to each word with body movements or clapping. Then let the group take one slow step (on the spot) with each vocalisation of the word “Clang.”

Next, ask the whole group to say, rhythmically, “Boom Boom Boom Boom.” Now each word should take the space of a crotchet (resulting in a *taa taa taa taa* rhythm). Indicate the single count given to each word again by using movements, gestures or claps. Then lead the group in taking one quicker step (on the spot) every time they repeat the word “Boom.” Next, let the group say “Tick-a-Tick-a-Tick-a-Tick-a,” with each word or syllable taking the space of a quaver (resulting in a *ta-te ta-te ta-te ta-te* rhythm). Assist the group by indicating the half beats with your movements or clapping. Finally, let them step to this beat by taking one quick step for each syllable.

When the whole group is familiar with the different rhythms, it is time to work with each of the smaller groups. Begin with one group, leading them in the minim beat (that is, in playing two minim beats per bar). Let them take slow steps as they say the words. “Clang...Clang....” Ask them to keep chanting the words and stepping as you go on to work with the next group. Lead the next group in the crotchet beat (in time with the first group). Let them take quicker steps in time as they say the words “Boom Boom Boom Boom ...”. Ask them to keep chanting the words and stepping as you move on to the last group. Assist the next group in saying the quaver rhythm (in time with the other two groups). “Tick-a-Tick-a-Tick-a-Tick-a ...”. Lead them in stepping rhythmically to this quicker beat. Step back and move, clap, or play on a set of claves in order to keep the groups together around the pulse.

Now, let the groups exchange rhythms. Repeat the above steps, but with each group saying and stepping a new rhythm. Alternate until each group has experienced each of the rhythmic patterns (and has played minim, crotchet and quaver beats).

Next, keeping the children in their three groups, provide them with instruments. Give one group the “Clang” instruments, which would be the cow bells. Give another group the “Boom” instruments, which would be the drums. Finally, give the third group the “Tick-a-Tick-a” instruments, which would

be the shakers. Follow the above steps in bringing the group into the same set of ostinato patterns (i.e. the bells will play the minim beats, the drums crotchet beats and the shakers quaver beats). Let the groups exchange instruments, so that each will have a turn at playing the different instruments and their accompanying rhythms (Tillman, 1983:15).

Objectives

Essentially, this activity represents a fun and light-hearted exploration of polyrhythm. The word-sound connection and later the word-sound-instrument connection facilitate the group's playing in three parts. The three parts, whether said, sung or played together, create a simple yet dynamic experience of polyrhythmic music. Teamwork and cooperation are of course promoted as one unruly member would prevent the success of the activity. However, the emerging rhythms are so appealing that this exercise possesses a great deal of intrinsic motivation.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I like being me!"

Workshops Thirteen and Fourteen

“You, Me and Us”

Workshop Thirteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Passing the Solo

Community Support

Allow the group to remain seated in their drum circle. Invite them to participate in an improvisation-based exercise in which each child will have the opportunity to play a solo. Remind them of the first improvisational solos they performed in the previous workshop (exercise 2 of Workshop Twelve). State that today’s soloing or showcasing activity is similar to that of last week, with one major difference. In the previous activity, the players supporting the soloist kept a steady pulse (or a simple ostinato pattern) over which the soloist improvised. This time, the supporting players are also going to be improvising. One member will provide the pulse on a set of claves, and together, the group is going to create a solid rhythmic foundation upon which the soloist can improvise. The key is for the supporting group to listen carefully to the pulse-keeper, to keep their playing as rhythmical, regular and stable as possible and to keep their overall volume down so that the solo part is highlighted rather than drowned out.

First, choose or invite a participant to take the role of time-keeper (this role will orbit the circle throughout the activity). Hand the claves to this member. Suggest that once the pulse has been established, the other members join in one by one, improvising in and around the pulse. Once everyone has entered into the group composition and a groove has solidified, signal for the entire group to continue playing, but to lower its volume considerably.

Choose or invite one member to take the first solo. Cue him or her to prepare before beginning, and allow this participant sufficient time to listen to and connect with the music being created within the

group. When ready, the soloist can begin to express him- or herself rhythmically by playing over and around the music being provided by the others. Encourage the soloist to pay attention to the different strands of music provided by individual drummers as well as to the overall effect and the dominant rhythm being produced. The soloist may choose to interact musically with a particular drummer and/or rhythmic motive or may opt to fit his or her solo over the dominant beat and the music as a whole. When the solo is complete, he or she can soften his or her playing so that it blends back into the rhythmic “cushion” or background being produced by the group. The child to the left can then prepare for and take his or her solo in a similar manner. Orbit the solo role around the circle until everyone’s playing has been showcased. Once everyone has had a turn, facilitate a full-group improvisation before signaling a rumble and leading the group to a vibrant and dramatic close with everyone participating (Hull, 1998:84).

Objectives

The primary objective of this activity is to increase the children’s confidence and independence within the supportive setting of the drum circle. Playing a solo is not only a musical milestone, but also a personal and social accomplishment. Gains are made in the child’s sense of agency and efficacy. The participants are also given the opportunity to assume a supportive role, which, once again, is a social stance and attitude as well as a musical function. Finally, the children are encouraged to be creative and spontaneous as the exercise is based largely on solo and group improvisation.

3. Layering in a Rhythm: Improve Our Groove

Your Music Matters!

Allow the participants to remain seated in their drum circle. Explain that the following activity will illustrate the significance and value of each member’s individual input. Whether or not they realise it, they all have something meaningful to add to the group’s music. Ask whether someone would be willing to open the activity. Explain that he or she will start by playing a rhythmic pattern (no longer than two bars) of his or her choice. He or she will play this pattern in a looping fashion, or in other words, will play the rhythm over and over again without stopping or skipping a beat. Once this pattern becomes established, the person to his or her left creates another pattern that fits in coherently with and supports or complements the first rhythm. Give that child sufficient time to create suitable rhythm and to integrate it with the pattern of the first child. The next child to the left hand side will follow suit, and so on until the entire group is participating in the unique, in-the-moment composition. Allow them to

experience the interesting rhythms and full, polyrhythmic texture of their music for a while. When appropriate, signal for a group rumble to conclude the exercise. Ask the child sitting on the left of the first child (of round one) to initiate the second round, which will proceed in precisely the same manner. It will be interesting to note that this next improvisational composition will be of an entirely different character to the first one. Give each member the opportunity to initiate a unique group composition.

Choose an appropriate time during the above activity in which to speak to the participants concerning aesthetic aspects of the composition process (which naturally involve group music-making dynamics). Encourage the group to create sufficient space within the musical structure, likening the composition process to a painting within which everyone can make their mark while not overcrowding the musical “canvas.” Direct their attention to different layers that often occur naturally in music, art or scenery, such as the background, the foreground and central or focal points. Encourage the members to layer in patterns containing different timbres, for instance, high or low pitched motives. This will allow for greater clarity within the overall sound.

Next, repeat the above activity with a percussion circle. Ask the children to place their *djembes* behind their chairs, and then to be seated again. Hand a distinctly different sounding hand percussion instrument to each member. Then continue in a manner similar to that described above. When working with an all-percussion ensemble, there are more variations for layering in the instruments. For example, begin the composition with a wood block motive, and then layer in all the shaker instruments. Add the bell sounds next, and then the scraper instruments. Allow the group to experiment with the different combinations of timbres, perhaps allowing them to decide and communicate among themselves which instruments should come in next within the ongoing music. Once everyone is contributing, the music is fully developed and the group has enjoyed their composition for a while, lead them into a closing rumble. As an alternative, let the member who started the improvisation cease playing, and then, one by one, allow the other players to layer out. The order in which this happens is not important, and the result will be a sensitively nuanced finale to the composition (Hull, 1998:142; Hull, 2006:73).

Objectives

This activity dynamically illustrates the value of each individual’s contribution to the group effort. As each member adds his or her part (be it a new rhythm and/or instrument) to the group composition, the effect of this contribution is clearly audible. A child’s sense of agency and efficacy is fostered when he or she recognises his or her capacity to influence the environment, which, in this instance, is both

musical and social in nature. It is necessary for children to feel that their voices count, to have the experience of being heard and listened to, in order for a healthy sense of self to develop. Furthermore, the group gains a better understanding of the aesthetic aspects of music-making, such as the creative manipulation of rhythmic structure, texture and tone colour. Finally, each child must pay focused attention to accurately maintaining his or her own motive within the complex texture of the polyrhythmic piece. This takes a great deal of concentration and a sure sense of pulse.

4. Better Together

Groove and Echo

In this exercise, half of the group will provide a supportive beat while the other half engages in a call-and-response dialogue with you, the facilitator. Each half will perform both roles. Divide the group into two halves, ensuring that each section contains one or two stronger drummers who can help support their group. Arrange the chairs and *djembes* in such a way that each half forms a semi-circle or “half-moon” formation facing the other. Choose one group and explain that they, for the first round of the game, will be maintaining a supportive rhythm. The heartbeat rhythm (a steady pulse) will be the easiest to start the exercise off with. Turn to the other group and explain that while the others provide a rhythmic foundation for the music, they will be echoing the patterns provided by you, the facilitator. Together, they will be producing a unique two-part, in-the-moment composition.

Guide one half into playing a steady pulse. Wait for a while until their beat is firmly established. Then, using a set of claves or a cowbell, play a simple rhythmic pattern consisting of one bar. Make sure that your motive fits strictly into the pulse being provided by the supporting group. As you play the last beat of that pattern, signal for the response group to begin their echo on the very next beat. Immediately after they have completed the echo, play the next rhythmic motive beginning on the very next beat. Alternatively, leave one measure open in between each call-and-response pattern, creating a different effect and slowing the activity down considerably. When this has been mastered, invite the supporting section to play a variety of other ostinato patterns (such as two crotchets and a minim, a minim and four semi-quavers, two minims, etc.). This will allow for more interesting polyrhythms to emerge. Minims in the ostinato patterns provide “space” for more intricate call-and-response motives. Finally, repeat the entire exercise, allowing the groups to exchange roles (Kalani, 2004:38).

Objectives

The primary objective of this exercise is the creation of two-part music in a manner that is easy and spontaneous (i.e. no parts have to be learned in order for a successful performance to ensue). Considerable and sustained focus is required on the part of both the supportive and response groups in order to keep their parts together in the groove. Concentration is thus enhanced. On a musical and on a social level, the children get to perform both primary (call-and-response) and secondary (supportive) roles, and to experience each as important and necessary.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “If at first I don’t succeed, I’ll try, try and try again!”

Workshop Fourteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Pieces of Four

Gestalt Principle

This game was adapted from Kalani's (2005:34-35) activity "pieces of eight" in order to increase its suitability for a smaller group. Open this activity with a brief and simple discussion of the concept of synergy. This is a complex and abstract concept not easily grasped by younger children. However, the following concrete examples may help them to appreciate the basic meaning of the principle. Ask the participants if they know what happens when one plus one equals three. Do not be too surprised if this statement is met by a few puzzled faces. Appropriate examples from everyday experiences include the phenomena of baking a cake: seen separately, flour, milk, eggs and sugar hardly resemble the final product, that is, a cake. Similarly, soil, water and a packet of seeds scarcely resemble a flower garden. Explain that in this activity, each member will be adding a small part (one ingredient) to the music. However, the end result will not be a bunch of little bits, but a beautiful, unique piece of music. The "togetherness" of the drum circle is analogous to the heat of the oven or the warmth of the sun which facilitates growth and change in the above two examples.

Have the children remain in the circle formation, but place their *djembes* behind their chairs and provide them each with a small percussion instrument. Give each member a number from one to four. Depending on the size of the group, a particular number may be assigned to several members. Explain that you will be counting steadily from one to four over and over again in a looping fashion. When their number is called, they are to play one beat on their instrument (a crotchet, or *taa* rhythm). Begin the activity by clapping as you count, assisting them to produce a steady pulse. Provide them with sufficient time to appreciate the unique combination of sounds making up the repeating four-bar rhythm. Next, suggest that they each play two (quaver, or *ta-te*) beats every time their number is called. Repeat the exercise, perhaps reassigning numbers to the children in order to maintain interest.

Next, invite the children each to choose a number from one to four. Again, repeatedly call out the numbers in numerical order. In addition to creating new and interesting combinations of instruments, different rhythms may emerge due to the potential presence of rests (should a particular number(s) not have been selected by any of the members).

Try this activity as “Pieces of Three” to create rhythms that are in $3/4$ time, and then as “Pieces of Two” to create rhythms in $2/4$ time. In order to do this, allow the children to choose numbers (or assign numbers to them) between one and three and one and two respectively. This will effectively illustrate the different characters of three basic time signatures (adapted from Kalani, 2005:34-35).

Objectives

This game effectively illustrates the value of working together. When each member adds a seemingly small, insignificant part in a coordinated fashion, the result is a very effective rhythmic pattern. The children’s sense of pulse is also strengthened as they constantly need to feel and sense the pulse and place their individual beat(s) accurately within that pulse. In this way, sustained attention and active listening are also enhanced. The creative process is explored as the children experiment with putting different building blocks (beats and sounds) together in different combinations. The activity can thus be seen as an introduction to group composition. Finally, the participants gain practice in working with three different time signatures ($4/4$, $3/4$ and $2/4$) and become increasingly familiar with the different character and “feel” of each one.

3. The Hole in the Whole

Finding the Whole

For this exercise, it is important that the children are sitting in a complete, evenly spaced circle. Help the participants to position themselves in a neat circle and place a *djembe* in front of each of them. This exercise works equally well with a percussion circle, in which case you will hand various small percussion instruments to each of the children. Describe the procedures of the exercise by physically demonstrating each step in a silent version of the game. Begin by remaining in your seat in the circle. Explain to the group that they will be playing a steady, continuous groove throughout the duration of this exercise. With younger children, suggest that they begin with the heartbeat rhythm. State that each participant will have the opportunity to stop playing and to listen to what he or she hears. Point out that for this demonstration, you, the facilitator, will act as the listening participant. Stay in your seat in the

circle and state that you are “listening” to the music that the entire group is making. State that you are paying close attention to the sounds that are coming from your left, then from your right, and then from the entire circle as a whole. Explain to the group that you are attempting to create a “sound picture” of what you hear.

Then stand up in front of your chair, continuing to “listen” to what you are hearing. Walk slowly toward the centre of the circle, and as you do so, explain that you are still listening to the different parts of the circle as well as to the whole circle, but that what you are hearing is changing as you walk. When you reach the centre of the drum circle, “listen” to what you hear. Turn around and face your empty chair, and describe how the drum song sounds different now to when you were facing away from your empty seat. This is your starting position. Explain that you are again trying to form a “sound picture” in your mind of how the circle sounds from where you are standing. Explain that you will now be closing your eyes. Point to your empty chair, and then turn yourself around very slowly. Comment out loud that the sound of the drum song changes as you turn around, and that you are listening carefully to how the music sounds as you face different parts of the circle. Explain that you’ll keep turning until you think you recognise your starting position. Because yours is the only empty chair in the circle, you should be able to identify the space from which no sound is coming. Open your eyes and see where you are pointing. As this is a silent demonstration, accuracy is not important. Tell the group that the objective is to try to find the empty seat, or the hole, in the circle. Emphasise that in order to find the *hole* in the circle, they will need to pay close attention to the *whole* circle.

Choose or invite a participant to be the first listener. Lead the entire group into playing a full, steady and preferably unchanging groove. The groove may consist of several different parts being played by individual members (polyrhythmic) or it may consist of one rhythmic pattern being played in unison by the entire group (e.g. the heartbeat rhythm). Indicate for the chosen participant to stop playing and to listen to what he or she hears. Then lead him or her through all the steps that you have just demonstrated. When the listener has opened his or her eyes and is pointing at a place in the circle, they will see how well they were able to remember the sound of the music from that position. Then allow the child to return to his or her seat and to join in the drum song. Once his or her playing is fully reintegrated within the group groove, indicate for the group member to his or her left to be the next listening participant (Hull, 2006:103-104).

Objectives

The primary objective of this activity is the promotion of active listening. A great deal of focused attention and sustained concentration is required for this exercise. Auditory and spatial awareness is enhanced as group members are required to listen carefully (and from different angles) to the diverse sounds being produced by various sections of the circle. Peripheral hearing is encouraged as the participants attempt to create “sound pictures” of what is happening musically around them.

4. Better Together

Your Gift to the Group

Gather everyone together, sitting in a circle. Give all participants the opportunity to silently think up a positive statement about themselves, either about the way they are or about the way they would like to be. Let everyone attempt to find the rhythm of their phrases, by playing the syllables and figuring out the accents on their drums. You can expect some noise as everyone plays on their drums together - just make sure that the noise level stays relatively low so that each child can hear his or her own playing. You may offer assistance to anyone struggling to make rhythmical sense of his or her phrase.

Because of children’s innate capacity for musical phrasing and their natural “understanding” of accents, many of their phrases/rhythmic patterns will lend themselves easily to a 4/4 metre and span roughly one or two measures. Allow each child to practise their special rhythm. If they would like to, they may write the phrase down on a piece of paper to keep in front of them. When all the students are confident with their rhythms, choose or invite a member to play their pattern on the *djembe*, proclaiming their message, but without saying the words. Then the person to the left will play his or her rhythm, and so on. Let the “proclaiming” role orbit the circle several times until there is little break between each “message.” Allow the children to become confident with their playing so that they can enjoy the unique creation that is being produced by the “gifts” which they have brought to the circle. When they have fully experienced their composition, bring the activity to a close with a rumble and an accent jump.

Suggest to the group that they play another variation of the above game. Explain that it is very similar in principle. This time, however, a participant will verbally declare as well as play his or her message, and the group will echo it back (by playing it and saying it). Let the rhythm go back and forth between the leader and the group several times until a solid groove has formed between them, and the individual

has been completely validated by the drumming “community”. Next, the participant to the left of the first child will have a chance to say and play his or her message to the group, which will then echo it back. This rhythm will then go back and forth between the new leader and the group until a groove begins to emerge. Continue in this manner (orbiting the circle to the left) until everyone has had a chance to declare their message and have it validated by the group.

Present a final variation of this activity. This time, each child will continue to repeat his or her rhythm in a looping fashion while the person to his or her left adds theirs. As such, layers will form and a polyrhythmic composition will result. As the group continues to play, a dominant pulse should begin to emerge. They may need help in identifying and establishing this pulse. Allow them time to enjoy their own composition – their own special, one-of-a-kind, in-the-moment collective gift to one another. Bring the groove to a dramatic close with a loud, long rumble and a well cued accent jump.

Objectives

The primary aim of this exercise goes without saying. Each participant is encouraged to think of a positive and meaningful self-statement in an attempt to build self-concept. By discovering and repeatedly playing the corresponding rhythm of this message, its meaning is hopefully grasped and further internalised within the child’s sense of self. When each child declares (and plays) this message (and its rhythm) to the others, he or she is sharing this positive self-statement with the group. When the group echoes it back, they are confirming the validity of those messages for each child. Finally, when the group uses these individual rhythms to create complex and compelling polyrhythmic music, they are metaphorically combining all their strengths to create something truly beautiful and unique.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “We are super kids!”

Workshops Fifteen and Sixteen

“The Circle of Life”

Workshop Fifteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Happy Feet, Pass the Beat!

Chain Reaction (Music Pads)

This is a lively, energetic game using a variety of small percussion instruments and hoola-hoops (which serve as the music “pads”). As such, begin by placing all the *djembes* and chairs out of the way for a while (preferably lining the walls of the drumming room, creating as much open space as possible). Then place a number of hoola-hoops flat on the floor in the centre of the room. The number of hoops called for depends upon the size of the group – the bigger the group, the more hoops you’ll need (roughly, you will need one hoop for every two to three children, but the exact ratio depends on the availability of hoops, size of the group and your preference). If you are using five or more hoops, a circle formation works well. If using three or four, position the hoops so that they resemble the leaves of a three- or four-leaf clover. If only two hoops are needed (for a very small group), place them directly beside each other. Next, you will need to place one small hand-held percussion instrument within each hoola-hoop. Invite or choose one child to sit in each hoop with the instrument (explain that each child will have a chance). Invite the remaining children to stand in a circle around the hoops. This is the starting position for this activity.

Explain that the surrounding children are going to “visit” the children sitting in the music pads by stepping into their hoola-hoops (one “visitor” at a time per pad). When a child sitting in a pad gets a visitor, he or she must play his or her instrument for the duration of the visit. The visit may last for just one beat or for several measures of playing. When the visitor leaves (hops out of the pad) the seated child immediately stops playing. When a child is standing outside of the hoops, he or she is effectively

signalling for a rest. Begin the activity with just one visitor stepping into the pads (giving each child a turn). Give the child time to experiment with different kinds and patterns of movement and with the different timbres at his or her disposal. He or she may move quickly or slowly from one hoop to the next. The visits may be brief (one or two beats) or drawn out (over a couple of bars) They may hop directly from one hoop to the next, producing a stream of different sounds, or creatively explore the use of repeated notes and rests. Encourage them to keep their movements regular and rhythmical, producing a steady beat from the children sitting in the pads. It may be helpful for you to support this beat by playing an even pulse on the claves or cowbell and by letting the “spectators” clap along.

When each child has had a turn, divide the visiting group into pairs. Allow each twosome to visit pads and thus produce music together. Encourage them to coordinate their movements with one another in order to create interesting rhythmic patterns. For this they will need to watch each other carefully, communicate through facial expressions and body language and pay close attention to one another’s non-verbal signals and cues. Again, you may wish to provide an underlying pulse in order to guide their movement and the resulting music of the group. Do the same with groups of three and four visitors. Finally, invite all the children standing in the circle to walk around the pads, visiting whichever ones they choose and thereby “activating” the various instruments. Encourage the participants to listen to the different sequences and combinations of sounds that result from the spontaneous movement of children from pad to pad. Allow the visiting group to exchange places with the playing group, until both roles have been experienced by all participants.

Objectives

This activity represents a fun, animated illustration of the relationship between movement and music. Rhythms and a sense of pulse are internalised as rhythmic movement of the entire body is required for their production. Leadership is promoted when individuals work independently to create rhythms. Cooperative teamwork is essential for creating rhythmic patterns when two or more members work together. Attention to non-verbal expression is thus also enhanced. Finally, physical coordination is promoted due to the rhythmic, agile, dance-like movement required to produce music from the pads (Kalani, 2005:45-46).

3. The Village Cocoon

Solo Improvisation

Gather the children into a drum circle. Place one extra *djembe* in the circle's centre. Explain that this circle represents a cocoon. Ask the children if they know what a cocoon is. What kind of creature spins a cocoon around itself? Why? What other kind of creature emerges from the cocoon a few months later? What was the purpose of the cocoon? Warmth? Protection? A safe place to grow and change? Ask for one child to volunteer, and to sit at the *djembe* in the centre of the circle (everyone will get a chance). Ask all of the others, who represent the cocoon (which in turn represents the community as a whole) to play a soft, steady, heartbeat rhythm. This is the safe, supportive environment in which the individual can fully express him- or herself, and grow into his or her full potential.

The improvisational solo of the individual child will probably start off as a soft, tentative rhythm. However, given the constant support and encouragement of the group, his or her confidence is likely to improve, along with the capacity for creative expression. Allow the child to emerge into a rhythmic butterfly, and then give him or her a few moments in which to enjoy the freedom and acceptance that is typically experienced. When the child has fully experienced the musical "metamorphosis" allow him or her to return to the circle. The child to the left can then enter the circle and engage in the process of musical and personal metamorphosis. Continue in this way until the circle consists only of magnificent butterflies.

Objectives

This activity uses the life cycle of the butterfly as an analogy for personal growth and transformation. It presents a powerful musical metaphor for the healing and transformation that so many children require after stressful and traumatic experiences. While such processes usually require a great deal of time and intensive intervention, this exercise aims to provide each child with an experience of being fully supported and nurtured. They have a vital experience of freedom, agency, growth and development through unbounded creativity. Furthermore, each child has the experience of supporting others along this journey. Finally, solo improvisational skills and musical independence are nurtured.

4. Ubuntu Beats

Releasing Emotions into the Drum

Gather all participants into the drum circle. Begin this activity with an exploration of emotions generally. An emotion chart with faces depicting the four primary emotions (happy, sad, angry and scared) may be useful at this stage. Sometimes children may have a poor understanding and awareness of emotions; traumatic experiences (including severe neglect) may powerfully undermine this capacity. Ask the group how they would drum “happy.” This usually results in a succession of quick, moderately loud, animated and perhaps syncopated beats. When asking the group to express “sad” on the drum, they are likely to produce slow, heavy, moderately soft sounds. “Angry” is frequently characterised by loud, harsh energetic playing. “Scared” is typically expressed as a series of rapid, moderately soft, often irregular staccato patterings. You may wish to orbit the circle, giving each child the chance to present his or her interpretation of the different emotions. However, presenting this as a group activity usually frees the children to feel less inhibited in their expression, and allows them to hear the total effect of their collective expression.

Next, engage the children in a brief discussion of the different emotions. What makes one feel happy, sad, angry or scared? What does one feel like doing when experiencing each of these emotional states? What are appropriate and inappropriate ways of handling these emotions (especially the negative states such as anger)? Ask the participants if they can remember a time when they were experiencing one of these affective states, or if they are presently experiencing one (or more) of these emotions. Allow some time for reflection. When someone responds, invite that child to play out that feeling(s) on his or her drum. Invite the rest of the group to support this individual by matching his or her playing by maintaining a steady, sympathetic heartbeat rhythm, or simply by listening. (In this form, this activity can be used spontaneously within any session as the need arises.) By inviting a child to “play their sadness” or “beat out their anger” they are encouraged to become increasingly aware of, to express and finally to release that emotion. Suggest to the child that he or she beats, plays or otherwise releases his or her feelings *into* the drum. By allowing the drum to be the recipient of the child’s emotions, he or she is assisted in the externalisation and creative transformation of those feelings. No verbal discussion or interpretation is necessary. However, the child may be referred to the therapy team or school counsellor if the problem seems to be serious or persistent (Friedman, 2000:154-155).

Objectives

This activity aims at assisting children to release negative and harmful emotions. It is particularly useful for the management of anger and stress. Children seldom experience an environment in which it is safe and acceptable to express freely emotions such as sadness, anger or anxiety. As such, these feelings are often “bottled up” and internalised. Their effects, however, can be persistent and pervasive. By providing a safe, supportive and empathetic environment, children can be assisted in acknowledging and expressing emotions that are either being suppressed or, alternatively, inappropriately expressed through a variety of problematic “acting out” behaviours. As children gain in emotional understanding and awareness, they are empowered to manage these feelings more effectively. Finally, this exercise also encourages sensitivity to and the appropriate management of the feeling states of others, particularly their peers.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Remember, they are butterflies now, and they can fly up to the highest heights of their imagination. Upon arrival, thank all of the members for their participation.

Affirmation: “I believe in me!”

Workshop Sixteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Polyrhythms

The Countless Circles of Life

The theme of the final two workshops is “The Circle of Life.” To be more accurate, however, life does not consist of one circle, but of many, many coexisting, interlinking, overlapping, mutually dependent circles. Could we continue to breathe without a beating heart? Would we have day and night if the earth stood still? Would there be seasons without the sun? Would there be a “you” if there wasn’t a “me?” Of course not! This activity is designed to illustrate the necessity and the beauty of the many unique rhythms that come together to create the Great Rhythm that is life. Life is polyrhythmic, and one very clear example can be found within each one of us.

Heartbeat/Breath Syncopation

Allow the participants to remain seated in the drum circle. Invite them to place a hand over their chests in order to feel their heartbeats. What does the heartbeat rhythm sound like? Is it fast, slow or in between? Is the beating of the heart loud or soft? How do they know that their hearts are beating - can they hear it? Or are they actually *feeling* rather than *hearing* it? Then, suggest that they focus their attention on their breathing instead. Draw their attention to the steady rhythm created by the pattern of inhalation and exhalation. Is it faster or slower than the heartbeat? Similarly, is it louder or softer? Do they hear it or feel it? Are the rhythms of the heart and lungs the same? Are they similar? Finally, which rhythm are they able to change – that of their breathing or that of their heartbeats? Of course, we can control our breathing to an extent, while our hearts beat according to a predominantly fixed rhythm. Explain that the group is going to create beautiful and interesting rhythms by juxtaposing (putting together, or layering) the heartbeat rhythm with the breathing rhythm.

Divide the children into two groups of roughly the same size. Let the members of each group assemble close to one another, while the two groups sit some distance apart. Invite all the participants to sit in silence for a few minutes. Choose or invite one group to play the heartbeat rhythm and the other the breathing rhythm (both will experience each role). Guide the former group in finding a common heartbeat pulse. This need not be an actual pulse, as a real heartbeat can be quite slow and difficult to discern. Therefore, simply facilitate a moderate, steady pulse with a moderate, even volume. Allow them to continue playing rhythmically and evenly for a few moments in order to establish their groove. Warn them to stay focused on their beat and not to become sidetracked by what the other group is about to play.

Then move over to the second group, and suggest that they play the breathing (inhalation-exhalation) rhythm. They can begin by vocalising the rhythm of their breathing in and out. Give them a moment to entrain their breathing and drumming until the group is (more-or-less) in sync with one another. Point out the difference between the rhythm of their breathing and the rhythm of the heartbeat being played by the other group. Once again, playing an actual breathing rhythm might be impractical as it is somewhat too sluggish for this polyrhythmic activity to be effective. As such, simply assist them in finding a rhythm that is slightly slower than that of the “heartbeat” group. Remember, this rhythm can also be somewhat more flexible than the heartbeat pulse. Encourage the members of the “breathing” group to keep together as much as possible, and encourage them not to be distracted or overly influenced by what the other group is playing. This will take considerable focus on the individual parts at first. However, as each group becomes established in their own rhythm, they will be able to listen and hear the music that is jointly created. Encourage them to accept whatever rhythm emerges and to appreciate it (Friedman, 2000:148).

Polyrhythms

Use the exercise described above to lead the group into the next activity, which involves a more structured layering of complementary rhythms. Once again, allow the participants to remain divided into two smaller groups. Teach the entire group two complementary rhythms before ascribing one pattern to each group (both groups will have the opportunity to play both rhythms). Typically, it is easier for the children to learn the rhythmic patterns if they are coupled with words, phrases or sentences. Use phrases that are meaningful and in keeping with the workshop’s theme, such as “Summer, Autumn, Winter, Spring”, *ta-te ta-te ta-te taa* (three sets of two quavers and a crotchet) for the one layer and “Round the sun, Ev-ry-one” (two sets of two quavers and a crotchet, resulting in a

ta-te taa ta-te taa rhythm) for the other layer. These two rhythms will be overlapped in the end result, so it is essential that they both contain the same number of beats per measure(s).

Proceed by allowing each half to play one rhythm while the other half is playing the other rhythm. The following procedure works well to get the groups playing together. Invite one of the two groups to play their rhythm in a continuous, looping fashion. While they are steadily repeating their rhythm, turn to the other group. Guide them in chanting the words of their phrase in time with the rhythm of the other group. Lead them in carefully so that the first beat of their cycle corresponds with the first beat of the other group's cycle. When they are steadily and rhythmically chanting the words, allow them to transfer the rhythm from their voices to the *djembe*s. You may need to guide them for a few measures until they are confident. Thereafter, the pulse may be played on a timekeeping instrument should the overall group require assistance in "staying together" and maintaining rhythmic stability. When the group has mastered this piece of polyrhythm, invite the groups to exchange rhythms. Then repeat the above steps. Present the exercise using several different rhythms. The following are other examples of phrases, which, once converted to rhythms, are effectively juxtaposed to produce interesting two-part pieces:

Layer 1: "Sun is setting, sun is setting" (*ta-te ta-te ta-te ta-te*)

Layer 2: "Moon, moon, see you soon" (*taa taa ta-te taa*)

Layer 1: "Breathe in, breathe out" (*taa taa taa taa*)

Layer 2: "Heart is beating, never sleeping" (*ta-te ta-te ta-te ta-te*)

Layer 1: "Twenty-four hours in every day" (12/8: *ta-te-ti ta-te-ti ta-e-ti ta-e-i*)

Layer 2: "Time for sleep, for work and play" (12/8: *ta-e-ti ta-e-ti ta-e-ti ta-e-i*)

Layer 1: "Time for be-d" (*taa taa taa aa*)

Layer 2: "Tip-toe tip-toe sleepy head" (*ta-te ta-te ta-te taa*)

Layer 1: "Time to wa-ke" (*taa taa taa aa*)

Layer 2: "Hurry hurry you'll be late" (*ta-te ta-te ta-te taa*).

Objectives

This activity provides participants with more practice and experience in playing two part rhythms. The heartbeat/breath syncopation exercise presents a simple illustration of polyrhythms that occur in nature. The children also reflect on other polyrhythms occurring in the natural world (e.g. the earth orbiting on its own axis every seven days while simultaneously completing a trip around the sun every 365 days). Polyrhythms can thus be understood as a regular, essential part of daily life, rather than as an abstract, complex and unfamiliar concept. Furthermore, many personal and social benefits are proffered by such ensemble playing, including independence, self-confidence, self-efficacy, patience, opportunities for positive interaction and constructive participation, mutual cooperation and the ability to actively listen to others.

4. Reasons for the Seasons

Metamorphosis

This activity is similar in principle to The Village Cocoon (Exercise 3) of Workshop Fifteen, except that now the entire group works together to produce a joint experience of creativity, growth and transformation. Allow the group to remain seated in the drum circle. Engage the group in a discussion of the four seasons. Which are their favorite seasons? Why? What is the weather like in summer? What about in the winter? What happens to the trees, plants and grass in winter? What happens to them in the springtime? What do the birds and animals do in autumn and winter? In this way, continue to facilitate a rich, descriptive discussion of the different seasons. Then, transfer the expressive process to the *djembes*. What would winter sound like? This may, for example, result in ponderous, heavy, slow drumming. Encourage the children to depict (musically) the other seasons of spring, summer and autumn, as expressively as they can.

Then, in story form, revisit the life cycle of the butterfly. Discuss which phases of this life cycle take place during the different seasons. For instance, in which season is the butterfly in the cocoon stage? In which season does it emerge as a butterfly? In which season does it fly from flower to flower helping to pollinate them? Explain that the group will now be “playing” the life cycle of this amazing creature. Provide a simple narrative for the children, encouraging them to creatively imagine and express the different phases and seasons. The group’s in-the-moment composition will start out with a winter setting, where the caterpillar has just enrobed itself in a soft, warm cocoon. Facilitate soft, slow music that would portray this. Gradually, pace the group into the spring portion of their impromptu

composition. Lighter, livelier music would be appropriate at this stage. Lead the group through a dramatic, joyful musical transition as the butterfly emerges from its cocoon. Now, the new butterfly waits as the wind dries its unfurling wings. Can the group “play” the sound of the gentle breeze (perhaps by making slow, circular movements with their hands on the drumheads)? Next, the butterfly is ready to spread its wings and fly ... Involve the children in the narrative, inviting them to suggest words that describe the butterfly at this stage of its life ... free, strong, courageous, curious, enthusiastic, hopeful, etc. Encourage them to “play” out on their drums how they think the butterfly might feel. When the group has fully developed their drum song, lead them into a dramatic, triumphant rumble to appropriately end the improvisation.

Objectives

This activity encourages children to use their imaginative and expressive skills. They are guided in visualising and depicting the changing of the seasons and the transformation of the butterfly. The setting of guided improvisation facilitates children’s creativity by supplying an appropriate amount of structure while affording a liberating degree of freedom. The participants explore the use of timbre, tempo, dynamics, pitch, articulation and tone colour as they join the butterfly in its journey through the seasons.

5. *Ubuntu* Beats: Helping Hands

Improvisational Heartbeat Rhythm

Allow each child to form a pair with another child sitting next to him or her in the circle. Every two participants should then face each other, while remaining in their position within the circle. Remind them that in the beginning of the series of workshops (Exercise 5 of Workshop Four), they played the heartbeat rhythm in this manner. Explain that today one child is going to play the steady, repetitive heartbeat rhythm (i.e. the pulse) while the other child will engage in complementary free-play (improvisation around the pulse). They will then exchange roles, allowing the previous participant to improvise creatively and the other to maintain the pulse.

Choose one pair and allow them to decide who would like to begin by playing the heartbeat rhythm. Once they have decided, allow the child playing the pulse to commence with a moderate, steady beat. Give that participant as much time as is needed to establish his or her rhythm. Similarly, allow the

second participant sufficient time to “feel” and connect with the pulse that is being provided. When ready, the second child may fall in with the heartbeat and co-create new and interesting grooves.

Emphasise that the participant whose turn it is to improvise may play whatever and however he or she may want to. That participant may freely explore his or her creativity. However, gently encourage the child who is improvising to listen carefully to the beat being provided by his or her partner. It makes it easier to be creative when accepting the rhythmic support being provided. Then remind the child playing the pulse to keep his or her heartbeat rhythm as steady as possible – it is easy to become distracted by what the other participant is doing. This child must focus on maintaining a strong rhythmic foundation for their jointly created music. Both partners also need to pay attention to each other’s tempi, volume and tone colour. When the improvisation comes to an end, allow the children to exchange roles. Follow the above steps for each pair of drummers in the group.

Objectives

This exercise is wonderful for promoting a constructive connection between two children. They establish a form of contact that is exceptionally dynamic and vibrant, facilitated by the intensely expressive, yet wordless, musical and personal communication. This activity effectively encourages group members to connect and “tune in” with one another. Furthermore, active, attentive listening is promoted, along with increased concentration and enhanced awareness of each individual part and the joint creation. Finally, each child has the opportunity to occupy two different yet crucial roles: a supportive role and a leading, creative role. It is vital that children develop the emotional and social flexibility required to alternate between the two positions, and to successfully negotiate their way through numerous challenging social situations (Friedman, 2000:147).

6. Power-play

Drumming to Feel Your Power

Let the children remain seated in the drum circle. Invite them to close their eyes and embark on an expedition, along with their drums as their faithful companions. This will be a quest to seek and discover their inner strength, which they will find with the help of their *djembe*s. Guide them in taking deep and even breaths, feeling their chests expanding on each in-breath and relaxing on each out-breath. Let them begin by hitting their drums slowly but forcefully, and as they do, to visualise themselves as feeling strong and courageous. Give them a few moments to listen to and feel the

powerful sounds which they are collectively producing. Suggest that they imagine the power of the drum as coming from deep within them. Suggest that they are releasing their own power into the drum, and that the glorious, resounding sounds produced are merely a reflection of their own innate power and strength. Lead the group into a steady groove, and let them stay there for as long as possible. Typically, children become intensely involved in the activity, intrigued by the force of the sounds they are creating. They are compelled to remain in the driving rhythm as they increasingly entrain with the collective beat. In order to bring this activity to a conclusion, you could lead the circle into a full group rumble for a dramatic climax. Alternatively you may choose to layer out members of the group one at a time, resulting in a gentler ending.

Objectives

This activity is designed to create a feeling of inner strength and to put children in touch with their aggressive energy. Not to be confused with aggression or anger, aggressive energy is a vital, positive and constructive force which children require for daily living. If correctly understood, harnessed and expressed, it can be a vital source and energy, strength and resilience. This is essential if children are to cope adaptively with the after-effects of trauma as well as with the stress of daily living (Friedman, 2000:155-156).

7. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: “I am powerful like the drum!”



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Appendix B

Initial letter of consent from Epworth Children's Village



Physical Address: No 47 9th Avenue Extension 1 Lambton Germiston 1401
Postal Address: P.O. Box 1613 Germiston 1400
Email: admin@epworthvillage.org.za
Telephone Numbers: 011 827- 5860/0135/1072/5732/5733/9857
Fax Number: 011 827- 5734

RE: African drumming workshops, 2010

To whom it may concern:

I, PENNY - ANN LUNDIE....., filling the position of DIRECTOR..... in the management of the Epworth Children's Village, hereby, on behalf of the management of the aforementioned institution, give consent for Kim Flores to facilitate African drumming workshops in partial fulfillment of the degree Doctorate of Music at the University of Pretoria. I further grant permission for the children participating in the project to be assessed via the Beck Youth Inventories of Emotional and Social Impairment.

We have been made aware of the following:

- The names of all participants (children and staff members) will be replaced with pseudonyms and full anonymity thereby maintained.
- All research findings will be treated confidentially.
- All video recordings will be stored in a secure place and access to them will be limited to Kim Flores, her supervisor and co-supervisor.
- Research findings will be documented in a thesis which will be disseminated for academic purposes.

Name: PENNY - ANN LUNDIE..... Date: 05/11/2009.....

Signed:



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Appendix C

Letter of consent for legal guardians



**CONSENT LETTER FOR GUARDIANS
OF PARTICIPANTS**

Contact details of study leaders

Prof. C. van Niekerk and Dr. L. le Roux

Tel: 012-420 2600

email: caroline.vanniekerk@up.ac.za

Liana.leRoux@up.ac.za



Department of Music
Faculty of Humanities
University of Pretoria

July 2010

RE: Participation in and Video Recording of Workshops
To: Legal Guardians: Penny-Ann Lundie and Robyn Anne Hill

Dear Legal Guardians:

The following children have been selected to participate in a series of African drumming workshops which will be presented at the Epworth Children’s Village:

- First name surname¹
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname
- First name surname

¹ In the original letter to the legal guardians, the names of participants selected for the study were provided in this section. These names have been omitted in order to protect the identity of children involved in the project.

First name surname
First name surname
First name surname
First name surname
First name surname

This project will form part of a research-based study in which the emotional and social benefits of African drumming will be investigated. The study will be conducted in partial fulfilment of the Doctorate degree in music (with specialisation in music education) at the Department of Music of the University of Pretoria.

Your consent for these children to participate in this research project would be sincerely appreciated. Should you reply in the affirmative, each child would participate in a series of carefully designed and continuously monitored sessions of African drumming. These workshops are intended to be educational, emotionally and socially beneficial as well as a great deal of fun. The project will take place throughout the third and fourth terms of 2010. Hour-long workshops will be facilitated on a weekly basis on Saturday mornings. Each child will be assessed using the Beck Youth Inventories before and after the project. In this way I hope to monitor the psychological development of each participant.

The only information to be used for the project is that gathered from the assessments (using the Beck Youth Inventories) and from observation of the workshops and video-recorded transcripts thereof. (Please see the final section of this letter in which the matter of video-recording is dealt with separately.) Please note that no confidential information will be passed on to me by any of the staff members. If at any stage and for any reason you should wish to discontinue a child's involvement in the project, he or she will be withdrawn immediately, without any ill-consequence to yourself or the child.

Regarding all documentation and reporting of observations and findings, the names of all participants will be replaced by pseudonyms in order to ensure anonymity. All information gathered during the course of the project will be treated confidentially. During the course of the project, only my study supervisor, Professor Caroline van Niekerk, my co-supervisor, Dr. Liana le Roux, and I will have access to the data. After completion of the thesis, the document will be disseminated as an unpublished academic work.

Each drumming workshop is to be video recorded. This should allow for a more in-depth study into the processes and effects of the sessions. This additional medium may provide invaluable insights into the value and expediency of African drumming as an educational activity. Video recordings of the workshops will be stored in a secure place at the University of Pretoria for the duration of fifteen years. Only my supervisor, co-supervisor and I will have access to them.

It is my hope that investigation within this area will lead to the acceptance and eventually the provision of such workshops within residential places of care. For now, I will do my best to ensure that these children have a worthwhile, meaningful and memorable musical experience.

Should you have any questions or concerns, please do not hesitate to phone me at 011 907 1858 or 082 725 4987.

Sincerely
Kim Flores

Please keep the first two pages for future reference.
Please complete and return the following page:

I, and I,
....., legal guardians of the
above-mentioned children, give consent for these children to participate in the research project
described above.

I have been made aware of the following:

- Names of all participants will be replaced with pseudonyms.
- All information will be treated confidentially.
- Participants can be withdrawn at any stage with no ill-consequence.

Signature of legal guardians

Date

Please complete and return with the above section:

I furthermore give consent for the above-mentioned children to be video recorded during the sessions
of African drumming.

I have been made aware of the following:

- The video-recordings will be stored in a safe place.
- No one but the study supervisor, co-supervisor and workshop presenter will have access to the recordings.

Signature of legal guardians

Date



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Appendix D

Letter of assent for participants

ASSENT LETTER FOR PARTICIPANTS

Contact details of study leaders

Prof. C. van Niekerk and Dr L. le Roux

Tel: 012-420 2600

email: caroline.vanniekerk@up.ac.za

Liana.leRoux@up.ac.za



Department of Music
Faculty of Humanities
University of Pretoria

July 2010

RE: Participation in and Video Recording of Workshops

To: Participants

Dear Participants:

I am very happy to tell you that you have been invited to participate in a series of African drumming workshops which I will be presenting right here in your Village. This project is a part of my doctoral research study. It will help me to understand the ways in which drumming can benefit children in various areas of their lives, such as the way they feel about themselves and the way they get on with others.

I would be very grateful if you were to join us in this project. However, you do not have to. If you do choose to participate, you will attend drumming workshops that I hope will be educational, beneficial and, of course, lots of fun. The project will take place throughout the third and fourth terms of this year, 2010. Workshops will take place every Saturday morning and each session will be one hour long. Finally, you will also be assessed using the Beck Youth Inventories before and after the project.

You will be allowed to stop participating in the project at any time, and nothing unpleasant will happen should you choose to stop. When I write up the findings of the project, your name will be changed to protect your privacy. Nobody, except for me and my study leaders, will be allowed access to any private information. When the project is finished, the findings will be available to other students and researchers who wish to learn more about the benefits of drumming with children.

Each drumming workshop will be video recorded. This will give me a closer look at the way you experience the sessions. Nobody, except for me and my study leaders, will be allowed to view these recordings. They will be kept in a safe place.

I earnestly hope that that this project will be fun, relaxing and inspiring, and that you'll have lots of good memories for a long time to come. I'll do my best to make sure we have a wonderful time together!

Kindly,

Kim Flores

Please keep the first two pages for future reference.

Please fill in and return this page:

Yes, I, (your name and surname) would like to participate in the African drumming project.

I know that:

- My name will be changed to protect my privacy.
- All information will be treated confidentially.
- I can stop participating if I so wish.

Please also fill in the following:

I, (your name and surname) give my permission for the African drumming workshops to be video-recorded.

I know that:

- The video-recordings will be stored in a safe place.
- The video-recordings will be treated confidentially.

Date



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Appendix E

Themes for focused observations

A. Self-esteem and self-confidence

1. Willingness to take risks in the musical context
2. Independence within the group
3. Capacity for the taking of initiative
4. Ability to be assertive in an appropriate manner

B. Pro-social behaviour

1. Capacity for effective turn-taking
2. Ability to occupy a following role
3. Capacity to fulfil a leading role
4. Voluntary engagement with other members of the group
5. Willingness to cooperate with the shared goals of the group
6. Contribution to group cohesion and team spirit

C. Enjoyment

1. Anticipation of the drumming workshops
2. Expression of enjoyment by smiling, laughing, excited gestures, etc.
3. Tendency to be comfortable with and relaxed during the sessions
4. Voluntary and enthusiastic, as opposed to coerced/obligatory, participation

D. Concentration

1. Active engagement with the musical aspects of the sessions
2. Capacity to resist being easily distracted
3. Ability to learn and recall musical motives
4. Capacity for focused, on-task behaviour
5. Capacity for impulse-control

E. Musical Capacity

1. Sense of rhythm and metre
2. Ability to maintain the pulse
3. Musical memory



4. Ability to improvise creatively
5. Awareness of musical elements such as tempo, dynamics, phrasing and tone colour
6. Ability to explore these various elements in own playing
7. Ability to match own playing with that of the group as a whole



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Appendix F

Letter of assent for participant focus groups



ASSENT LETTER FOR PARTICIPANT FOCUS GROUPS

Contact details of study leaders

Prof. C. van Niekerk and Dr. L. Le Roux

Tel: 012-420 2600

email: caroline.vanniekerk@up.ac.za

Liana.leRoux@up.ac.za



University of Pretoria

Department of Music
Faculty of Humanities
University of Pretoria

November 2010

RE: The Conducting of Focus Groups with Participants
To: Participants

Dear Participants:

First of all, I would sincerely like to thank each of you for having joined me in this exciting project. Your company has been fantastic and I value all the hard work and time you gave to make our African drumming workshops such a success. I trust that this has been a meaningful and worthwhile experience for you and that you all had as much fun as I did!

I would like to find out more about how you experienced the workshops. For this reason, I would be very grateful if you would be willing to join me for a focus group. You will be divided into small groups for these discussions and will be able to share your thoughts and ideas about the workshops with me. The focus groups will take place from 9:30 to 11:30 am on Saturday the 13th of November, and will each be about 20 minutes long.

You do not have to join in the focus group discussions, and if you do, you will be allowed to leave at any time. I would, however, be grateful if you could join me. When I write up the findings of the discussions, your name will be changed to protect your privacy. Nobody, except for me and my study leaders, will be allowed access to any private information. When the project is finished, the findings will be available to other students and researchers who wish to learn more about the benefits of African drumming with children.

Each focus group will be video recorded. This will aid my later interpretation of everything that was said and done. Nobody, except for me and my study leaders, will be allowed to view these recordings. They will be kept in a safe place.

Once again, thank you for allowing me to work with you over the past four months. It has been an enormous pleasure and I will always remember each of you and the wonderful times that we had together.

Sincerely yours,

Kim Flores

Please keep the first two pages for future reference.

Please fill in and return this page:

Yes, I, (your name and surname) am willing to participate in the above-mentioned focus group.

I know that:

- My name will be changed to protect my privacy.
- All information will be treated confidentially.
- I can stop participating in the focus group at any stage if I wish to.

Please also fill in the following:

I, (your name and surname) give my permission for the above-mentioned focus group to be video-recorded.

I know that:

- The video-recordings will be stored in a safe place.
- The video-recordings will be treated confidentially.

Date



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Appendix G

Schedule for participant focus groups

Please comment on the questions and provide reasons for all of your answers. You may discuss the questions with your group.

1. How much did you enjoy the African drumming workshops?
2. What did you enjoy most about the sessions of African drumming?
3. How much did you look forward to the workshops?
4. Would you want to be a part of such a project again in the future?
5. What did you learn from the workshops?
6. Did you experience most of the activities as understandable and easy to participate in (albeit somewhat challenging) or difficult and frustrating?
7. Did you get to know and understand each other better through the drumming sessions? Did you learn something new about some of the members in your group (including the participating “Aunties”)?
8. Did the drum circle help you to get along better (to be friendlier, to work together, to be more patient with each other, etc.)?
9. How did you feel after the workshops? Did the drumming sessions affect your mood or feelings in any way?
10. Did you feel that the project (the series of African drumming workshops) was too long? Did you feel that it was too short?
11. Do you think that such a project is best presented on a once-off basis (as was the case with the project just completed), or do you feel that such a programme should rather be presented on an ongoing, permanent basis?



12. Did you find that the groups were too big, too small, or just right?
13. How did you feel about the “Aunties” joining you for the workshops?
14. Thank you very much for spending this time with me and for sharing your thoughts and ideas about the African drumming sessions.



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Appendix H

Letter of consent for staff interviews

CONSENT LETTER FOR STAFF INTERVIEWS

Contact details of study leaders

Prof. C. van Niekerk and Dr. L. Le Roux

Tel: 012-420 2600

email: caroline.vanniekerk@up.ac.za

Liana.leRoux@up.ac.za



Department of Music
Faculty of Humanities
University of Pretoria

November 2010

RE: The Conducting of Interviews with Members of Staff
To: The Staff Members of Epworth Children's Village

Dear Sir/Madam:

Firstly, I would like to thank you for the opportunity of working with the children of Epworth Children's Village. I trust that it has been an enriching and worthwhile experience for all involved.

In addition to the quantitative form of data collection (assessment via the Beck Youth Inventories), I have been and will continue to conduct qualitative research in order to gain further insight into the value and effectiveness of the African drumming workshops. Part of this aspect of the research includes interviews that I would like to conduct with appropriate members of the staff. I hope to conduct these interviews soon after completion of the study. Suitable dates and times will be arranged with each staff member individually.

I hereby ask your permission to conduct these interviews with you. Your consent would be greatly appreciated and would enable me to gain important information concerning the potential of African drumming as an intervention. No confidential information will be requested, and all information provided during the interviews will be treated with strict confidentiality. No one except my study supervisor, co-supervisor and I will have access to information derived from the interviews. Regarding the documentation and reporting of information, the names of all interviewees will be replaced by

pseudonyms, thus ensuring anonymity. You will be able to withdraw from any the interview at any time, with no ill-consequence whatsoever.

Once again, thank you for the wonderful, unique opportunity of working at the Epworth Children's Village. Should you have any questions or concerns, please do not hesitate to phone me at 011 907 1858 or 082 725 4987

Sincerely yours,

Kim Flores

Please complete and return the following section:

I,, hereby give my permission for the conducting of the interviews described above.

I have been made aware of the following:

- All information will be treated confidentially.
- Names of all interviewees will be altered.
- Interviewees can withdraw at any stage with no ill-consequence.

Signature

Date



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Appendix I

Schedule for staff interviews

1. Do you feel that the sessions of African drumming fitted in with the general educational and recreational programme of the residence? Please comment on your answer.
2. Were the sessions in any way disruptive of the overall organisation of the Village?
3. Did the sessions disrupt any particular activities or events usually scheduled at the residence? If yes, in what way? How would you have liked to see this changed?
4. Have you found that the children's behaviour was influenced in any way by the facilitation of the drumming sessions? If yes, has that influence been mostly of a positive or a negative nature? Please comment on your answer.
5. Do you perceive the children as having enjoyed and having looked forward to the drumming sessions? Please comment on your answer.
6. Did the presentation of the sessions at Epworth Children's Village increase your workload with regards to time, effort, preparation, organisation, administration, etc? If yes, please comment on your answer.
7. Do you feel that the sessions should have been offered more or less frequently than was the case in this project? (For example, twice a week or once every second week?) Please provide reasons for your answer.
8. Do you believe that sessions of African drumming are best offered on a once-off basis (as they were presented in the current project) or do you feel that they could be incorporated as a permanent part of the residence's programme? Please comment on your answer.
9. Finally, many thanks for your time and the valuable sharing of your thoughts and ideas.



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Appendix J

DVD of children's participation in the workshops