

Village Music Circles 3-Day Basic Facilitator Playshop Global Trainers Manual



Written by Arthur Hull
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Prologue

Rhythm Care Giver

As a young man I had a furious passion for drumming, rhythm, music, and the power it had to connect people. As I pioneered rhythm-based events into many different populations, I met a number of people who guided and mentored me along the way. They directed me towards the realization that I was on a mission to serve community as a Rhythm Care Giver through the evolutionary power of facilitating rhythm based events.

My personal mission has been to help children of all ages to Uncover, Discover, and Recover their fearlessly innocent ability to express the natural rhythmical spirit that they once possessed as a child. Along the way, I discovered that group improvisational drumming events were a safe supportive environment where I could help them to be able to share that spirit with other people.

From these small mission seeds, an international recreational drumming community has slowly grown into a mighty tree. It has organically grown different branches to serve many diverse populations, from toddlers, school kids, kids at risk all the way to Health Rhythms, special needs, corporate and the well elderly. Our community of rhythm event facilitators now serve populations that range way beyond recreational drumming. This powerful liberating tool now serves populations that range from prenatal all the way to hospice.

I did not start this journey by making a specific decision in any point in time to become a rhythmical evangelist, a rhythmical caregiver or to help pioneer a rhythm revolution movement. The development of my personal mission in life evolved through hundreds of experiences, discoveries, realizations, ego deaths, and decisions. Though thick and thin, I have followed my bliss in such a way that I have somehow become an elder in an international community that you and I have helped build over the years. This journey has been my lifelong “elder in training” training. And I’m still in training.

To some extent in your own life’s journey, you have found yourself at somewhat the same place. Hopefully, along with the understanding of that cosmic position in your life, there is a realization that has come with it, that you are also an “Elder in Training”.

This Train The Trainer experience you are engaged in is obviously your next step on this journey.

Over the years, with the supportive help and guidance of students turned mentors such as Mary Tolena, Jim Boneau and many of you who are reading this manual, the development of Village Music Circles has evolved organically. By following the simple personal dictate of “Share Your Spirit”, and answering the question of “What can I do to serve this community?”, we have found ourselves here at the next evolution of what has always been the core mission of Village Music Circle mission; To Facilitate Human Potential Through Rhythm.

VMC is ripe for that next step, and you are the harbingers and pioneers of that evolution.

When you look at our small cadre of Certified VMC Training team members, you can see that through your actions over the years, you have chosen yourself for this next life’s challenge to be a VMC Drum Circle Facilitator Trainer.

My TTT plan was launched many years ago as I quietly vetted you as you walked your talk. All of you were invited to participate in this TTT training because of your integrity, commitment to your community, and to the mission. Jim Boneau and I started developing this program 6 years ago. It has finally evolved to the point of putting the plan into action.

My invitation for you to join Jim and I as VMC Certified Drum Circle Facilitator Trainers was just an observance of preordained etiquette.

By your actions and efforts, you have already helped me make the correct choice.

It was your own organic process that brought you to the Train The Trainers program and, hopefully (God, Buddha and Baba Willing), it will be through an organic process that we will all help VMC grow into its next phase and expansion.

Whatever that VMC expansion will turn out to be, I’m sure it will be a benefit, not just to our ever-growing international community of rhythmical evangelists and DCFacilitators that you will train, but it will benefit the thousands of people they serve by making those people’s lives just a little better, One Beat at a Time.

Introduction

To my students who have become my friends, regional organizers, counselors, mentors and who are now becoming my training partners in Village Music Circles:

This is an essential moment in the transitional history of Village Music Circles and in my own life and yours. Through this program, I am handing over to you a 3-day drum circle facilitation teaching system that has been a work-in-progress for over thirty years.

Although the 3-day Playshop program is based on a scripted training protocol, there is a lot of room for flexibility to “dance” with any particular population that is before you. There is also room for you to be yourself while sharing your own life experiences and stories that teach through metaphor and example.

Each of you have developed your own particular presentation, and teaching style over the years and I encourage your personality and style to shine through as you teach the VMC Playshop.

I am not looking to create little Arthurian look alikes. Instead, I hope to support and enhance the diversity of our personalities and teaching styles as we present a congruent VMC Playshop training protocol that has the same results and impact in every country and culture it is delivered.

Even while following my own training protocol for the 3-day Playshops, I have never taught any Playshop in the exact same way. At the end of any training I have taught, I always find things that can be improved. I hope that this will be the same for you.

As a VMC Training team, I hope that we can all share our learning experiences so that we can continue to improve the process of delivering a “5-day program in a 3-day box”.

Not only will the VMC critique technique help you in this learning, but filming your training and reviewing it will give you many non-judgmental, objective observer insights. Take all the tools that you will be teaching your students to use for facilitation, and use them in your own personal training as a trainer.

Please keep in mind that, just like the VMC Playshops are “Learning how to Learn” programs, so is this Train The Trainers program. As we do the VMG Global Trainings we will be applying that concept on another level.

The key to understanding how to be a successful VMC Playshop trainer is to take all the universal principles and concepts that I have taught you as DCFacilitators and incorporate and utilize them as teaching tools when you are teaching your own VMC Playshop trainings.

“All the universal VMC tools, concepts and principles can be applied inwardly and outwardly.” {}]]’;-)

The most obvious example of this is in the opening presentation of the Playshop training.

During the Playshop opening presentation, I draw a MAP of how the training will proceed. It is, of course, the Anatomy of a Drum Circle Event disguised as the Trainer/Student Playshop Process Map. In that presentation, I have replaced the DCFacilitator’s role with the Teacher’s role and DCParticipants’ role with the Student’s role. All the other elements; Dictator, Director, etc., and Individual-Group Consciousness, etc., remain in place, except the Teacher dictates, directs, and facilitates the student’s learning process, and the student's Individual-Group-Ensemble Consciousness become Individual-Group-Ensemble Learning Consciousness.

All the elements represented in “The Map” apply as clearly to the Teacher/Student relationship as the Facilitator/Participant relationship.

Take all the tools and techniques that you have fine-tuned and used as a drum circle facilitator and re-examine them. Expand and utilize your Radars, Kiss, Teaching without Teaching, Work with What they Give You, Transition Points and use them as DCFTeacher tools. I implore you to especially look at and use the concept of Platforming as a teaching tool.

“With Platform Teaching, you create one simple progressive learning step at a time for yourself, your students and the training process.” {}]]’;-)

But most importantly in your Playshop trainings, along with sharing all of the knowledge and experience that you have accumulated over the years, also remember to Share Your Spirit.

With deep trust and respect as we move into the future, Arthur Edwin Hull

This is a Living Document

My intention of writing this trainers manual to you and for you, is to never truly finish it. I hope that we, as a “learning how to learn to be a VMC trainer team”, will continually update this missive as we evolve into that international VMC training team.

Just like I used the roughly edited Participants Workbook on the 2016 VMC international Playshop tour to fine tune it for our training teams use, during the 3-day Playshops we have co-facilitate, we will be using and updating this training manual in preparation for the group Train The Trainers program.

I invite you all to contribute to it as we continue to fine-tune and develop the 3-day VMC Playshops as they continue to evolve.

Service-Community-Accessibility



Service

Service is the name of the game. No matter how you are using the Village Music Circles tools, technology, or concepts, you are doing it in the service of something:

your mission
your community
your constituency
yourself

Community

Facilitating human potential through rhythm builds relationships, communities, and teams.

Building community is a natural outcome of facilitating rhythm-based events.

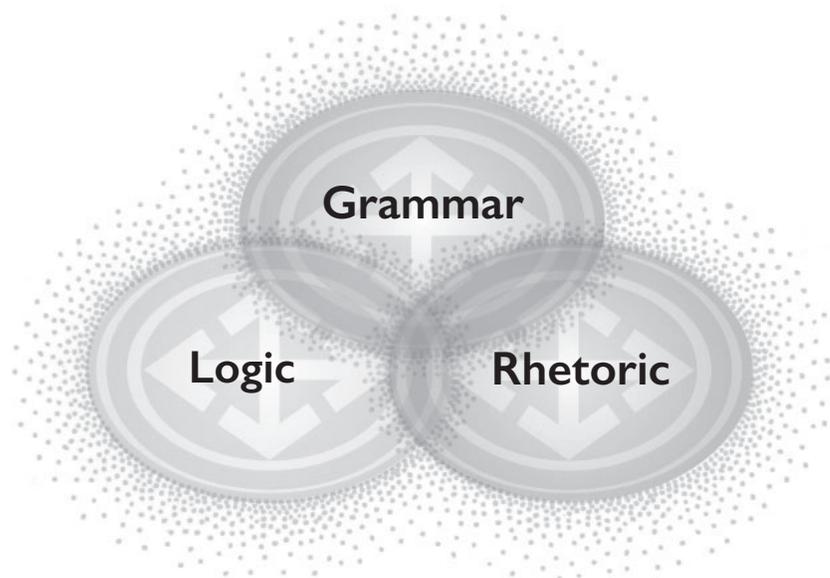
Accessibility

Just say yes!

Shared Spirit

The ultimate goal of rhythm facilitation is to create a safe environment for spirit sharing, and, as an extension of that, to feel free and safe to share your spirit through your whole life.

The Teaching/Learning Triplexity



- | | |
|-------------|---------------------|
| 1. Grammar | Learning the rules. |
| 2. Logic | Applying the rules. |
| 3. Rhetoric | Owning the rules. |

Grammar

A book containing the syntactic and semantic rules for a specific language. The basic principles of an area of knowledge; the grammar of music, the syntax of facilitation. Rules to learn and use.

Grammar is learning the rules.

Logic

Logic is the guiding principles of a discipline, school, or science. The relationship, element to the whole, in a set of objects, individuals or events. Reasoning conducted or assessed according to strict principles of validity; experience is a better guide to this than deductive logic. Techniques in which to apply the tools.

Logic is applying and practicing the rules.

Rhetoric

The study of elements as structure or style. The art of effective expression and the persuasive use of language. Concepts to empower and mentor.

Rhetoric is owning the rules.

Rhetoric is sharing your epistemology. Epistemology is how you see the world through Grammar and Logic in DCFacilitation and your personal experience.

This Teaching/Learning Triplicity is wrapped explicitly around adult education.

Teaching technology, Logic, is how “Technical” applies to the Neocortex, the logic center of the brain.

Moving hearts and minds is a whole different type of teaching. Teaching Rhetoric is to shift beliefs. How you get to express that word is by living it.

Signature Presence definition by Jim Boneau

“Signature Presence is how one presents them self in order to influence others. One’s own uniqueness and style which makes a difference in the world around them. It’s our voice, belief system, communication style, and behaviors.”

Where does “Signature Presence” fit into the Teaching/Learning triplicity?

Grammar? Not much. Grammar is the rules.

Logic? More because logic is the technical application of the rules.

Rhetoric ? A lot! Rhetoric is living the rules.

You Learn the rules of Grammar.

You Apply the rules in Logic.

You Live the rules in Rhetoric.

This Teaching/Learning Triplicity also fits into a progressive Platform Learning model.

Grammar is fundamental and foundational.

Logic sits on top of grammar and is expressed in your actions.



Rhetoric sits on top of both Grammar and logic and is expressed in how you incorporate Grammar & Logic in your life

The Larger Training Picture

Every once in a while, during your Playshop training, step back from the facilitator’s Playshop agenda, the exercise protocol and all the details in this trainers manual and look at the Bigger Training Picture.

The VMC Training Protocol encompasses the whole of the VMC DCFacilitators 3-day Playshop Training! The foundation of all the facilitator’s tools, technologies, and concepts are embedded in the VMC exercises and cognitive deliveries. The exercises and cognitive delivery explores and teaches how all the facilitator’s tools, technologies, and concepts fit into the VMC Facilitated Drum Circle Protocol.

The information content embedded in the VMC DC Facilitator Protocol Map is massive and deep. Trying to deliver all of that cognitive content, technique, and

concepts to your students in one lecture would be overkill. I know that fact, as I've tried it many times without success, nearly killing a few students.

Look at the breakdown of your VMC Training Protocol as eatable chunks of facilitation information. Then feed your Trainees the right amount at the right time, and leave room for proper digestion before the next feeding.

“Eat the elephant one bite at a time.” {}};-)

The 3-day Playshop Training Formula

In the “Old Days”, (6 years ago), I would get to the 3rd day of a three-day training and then look at the checklist, (Page 41 of the Workbook “Wapping it Up”). I would then discover training elements that I had forgotten to deliver or reinforce. That discovery would normally put me in a time crunch teaching crisis mode. I would have too many items and elements left to input, reinforce and teach properly before the scheduled end of the Playshop.

Now I have included the Checklist as an ongoing part of your Playshop Training Formula.

By developing a four step Training Formula overview of the 3-day Playshop training, (Sorry - I did try to make it only three steps!), I have been able to reduce any “Day 3 time crunch crisis mode” to a minimum.

My experience in applying the four step Training Formula during the 2017, eleven country TTT training tour has proven that the Playshop Training Formula works.

We developed this formula as the tour progressed, so I got to see the results when we didn't use it versus when we successfully applied the method to the 3-day Playshop. By the time I got to the Europe TTT Playshops, I stressed the use of the formula as part of our training overview and application.

In most of the 2017 European 3-day co-facilitated trainings, throughout each day we checked the checklist and marked off what elements that we had covered. That way, on day 3 we knew what we needed to deliver.

Doing these four steps will almost guarantee that on day 3 of your Playshop training you will not be in teaching crisis mode with a time crunch and to many elements left to input, reinforce and teach.

This is a simple training formula that, if followed, will successfully meet the necessary criteria for teaching a 3-day Playshop.

By utilizing the four elements listed below in the Playshop Training formula, it will simplify what sometimes seems to be a daunting and complicated task.
(Teaching a 5-day training in 3-days.)

Here are the four simple steps to teaching a successful 3-day Playshop:

1. Trojan horse presentations during Challenge critiques at the beginning of each Playshop day.

The Trojan Horse concept in the presentation delivery at the beginning of each day is your opportunity to deliver to the Trainees “Future Pacing” elements that you will focus and expound on later during the training day. You are using each opening presentation and critique to embed concepts, ideas and training elements that can be reinforced during the upcoming technical facilitation exercises.

2. Do all the exercises in their proper order. The first exercise, “The Looking Thing” and last exercise, “Run The Map”, are optional according to your assessment of the group’s need for them.
3. Refer to the Workbook as a guide for your participants, and, at the same time, a training delivery outline for you. The Workbook is not only a reference for the participants, but it also offers the VMC Trainer an excellent delivery outline to use.

By saying to your trainees, “Please turn to page _____”, it becomes a presentation outline for any given subject. By referring to it, and using it during the presentation, it has kept me on track, so I have less of a tendency to “stray” from the subject.

“Stories anybody?” {}}';-)

4. Regularly check the checklist, (Page 41 of the Workbook “Wapping it Up”). On that page is the Facilitators Playshop Training list of the Tools, Techniques, and Concepts that are intended to be presented and integrated into any 3-day Playshop Training.

By checking the checklist on a regular basis, you are making sure that you are covering and embedding the Tools, Techniques, and Concepts into your program delivery throughout the Playshop.

Even though this Facilitator Playshop Training list was created to be presented on day three of a 3-day Playshop as a wrapping up discussion with the trainees, it is actuality a checklist for you to pay attention to and review frequently during your training.

If you have delivered all the elements in the checklist fully during your Playshop Training, (detailed rumbles and sculpting are optional), then sitting

down with your trainees and going through the checklist on day three is an optional Module that you most likely won't have to deliver.

By "checking the checklist" a few times a day during your Playshop training you will see what has been covered and what Tools, Techniques or Concepts are left to deliver. That way when you get to the point in Day 3 of the protocol where you are supposed to run down the checklist with your Trainees, you won't be surprised to find that you have missed delivering some of the techniques and/or concepts during your training.

In fact, by checking the checklist a few times a day to make sure that you're delivering the elements listed, and making sure that your trainees have "Ownership" of those elements, you most likely will not have to spend the time running down the checklist with your Trainees on day 3.

You can use that saved time for more free-form Jump Time practice or be adding more "Musicality" elements into the training.

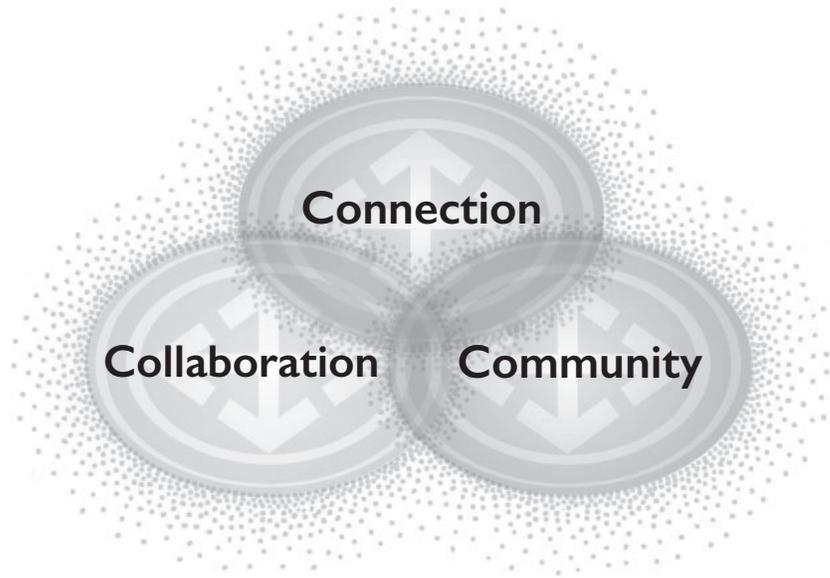
The Basic Overview of the VMC DCFacilitator Protocol

Used all over the world countless times in many situations, populations, and cultures, we know that the VMC DCFacilitator Protocol works.

The basic overview of the protocol flows like this

1. Get them rhythmically connected while teaching them the "Basic" drum circle facilitator body language signals. That is the first and foundational platform. (Dictator)
2. Now with a rhythmically connected group of players, you can identify interactive dialogue amongst specific timbres and pitches. (Director)
You can then help create interactive dialogue amongst mixed timbres and pitches. (Early Facilitator) There are lots of ways to do that.
3. Once dialogue between the players appears, that allows the platform for musical Melody lines to emerge. (Full Facilitator)
4. Once Melody line in the music establishes itself, that becomes the platform for Harmonics and Harmonies to appear. (Orchestra Conductor)

The 3 Cs = Connection, Collaboration, Community



These 3 Cs concepts are natural delivery platforms that can be built into the activity and intention of any facilitated community drum circle event.

The 3 Cs are also foundational concepts as to a facilitator's intention in facilitating a group rhythm event or a certified VMC Trainer teaching a Playshop training. You will find many ways and opportunities to implement them into the circuitry of facilitation in your training.

“Keep the 3 Cs in your mind and heart as you deliver your three-day Playshop.” {}}';-)

Their order of appearance that fits properly into a Triplicity is

Connection	Top	Circle Facilitation
Collaboration	Left	Musicality
Community	Right	Presence

In a Platform formatted drawing they would appear as

First layer: Connection as the foundation.

As the facilitator who is initiating Drum Call in your event, your first intention is to help the players in your circle start to notice what is happening around them and connect with other players as you educate them, in Director mode, towards Musicality.

Second layer: Collaboration as the heart of the matter.

Collaborative music sits on top of and is a natural result of, the group's interpersonal connection that you help generate. Once Musicality starts appearing in the group's interactions, your basic facilitation skills will come in handy to help guide the group to a more in-depth collaborative music making.

Third layer: Community is the intended result.

A sense of community is the top of the platform and is a result of both the connection and collaboration that you have helped generate among the drum circle participants.

Community in a drum circle appears as a group sense of ownership of a process that goes beyond the music that they are making. Playing together generates essential contact that enhances friendships and camaraderie among the drummers. The camaraderie and friendships created at your event can continue long after the drum circle is over, thus building even more community.

It would be harder for me to fall off a log that I'm trying to stand on that is floating in water than it would be to emphasize the 3 Cs in a drum circle or in a training.

Codify these 3 Cs into your metaphor delivery system and embed them in the rhythmical trance induction experience that is a drum circle or a VMC Playshop training.

“Says the little hatted Sneaky Vegetable behind the curtain.” {]]';-)

The 5 VMC Training Models

Each of these five models addresses different functional aspects that are not only universal to drum circle facilitation but to how you live your life as well. All of them should be embedded into your Playshop Presentations at the appropriate times.

The Map - The VMC Protocol

The VMC DCFacilitator's Protocol map is foundational and fundamental to the 3-day Playshop training. It is a big container that can hold all of the VMC Facilitation models in some way. The VMC Protocol map is the platform delivery model that contains all the other models embedded in the training.

Hopefully, you are referring to the DCFacilitator's Protocol map many times a day in many instances. It should specifically be referenced to at the beginning of all three training days.

Platform Consciousness, The Universal Step by Step

There are platform learning concepts to identify and utilize throughout the Playshop program.

The VMC DCFacilitators Protocol is also a platformed learning experience disguised as a progressive drum circle.

The What, When and the Why is also a platformed model of how to present what elements, in what order, in your progressive Playshop presentation. They can also be found and identified in many of the VMC DCFacilitation techniques.

The musical elements that can be identified, sculpted, showcased, and utilized in any drum circle are platformed, starting with Rhythm connection and topped with Harmonics.

This and other platform Learning Concepts are addressed and showcased on pages 39 & 40 in the Participants' workbook.

Triplicity Model, Three elements in Balance

The triplicities represented in the workbook and through all of my books are based on the concept of the Venn Diagram. I call them a Triplicity because all the models are based on three intercepting circles representing the interactive elements that have a direct relationship with each other.

A Venn diagram represents mathematical or logical sets pictorially as circles or closed curves within an enclosing rectangle, (the universal set). Common elements of the sets are represented by the areas of overlap among the circles.

One element does something in the related set of 3 elements that the other three doesn't do. When all three elements are properly balanced they lean into each other and hold each other up like legs on a camera tripod.

These Triplicities are the bones that hold up the VMC facilitation tools, techniques, and concepts.

Scattered throughout all my books as well as the participant's workbook, but hardly mentioned during the 3-day Playshop, are the VMC Triplicities. Since the triplicities are in the workbook, it would be good to give a brief explanation of their primary function somewhere during the beginning of the playshop.

Below are some of the elements that when first presented, you might want to place them in a triplicity map on the board

Rock	Paper	Scissors
What to do	When to do it	Why do it
Audio	Visual	Kinesthetic
Tools	Techniques	Intentions
Objective Witness	Circle Witness	Personal Witness

The Facilitation Mastery Triplicity - The Many in the One

The Facilitation Mastery triplicity is published only in the Facilitator’s handbook and the VMC Participants Workbook. In the participants’ workbook, it is an unexplained compilation of charts stemming from the Facilitation Mastery triplicity chart.

Toward the end of your Playshop, it would be good to refer to the Facilitation Mastery triplicity chart. Remind the students that there are four different triplicities that fit into each triplicity of the Facilitation Mastery chart. You don’t have to get too deep into the explanation of how it works, but you can ask the Playshop trainees to review the Facilitation Mastery triplicity chart every few months as they progress into their chosen field of professional development.

Emphasize that the more facilitation experience that they generate out in the world, the more the Facilitation Mastery triplicity charts will make sense to them.

VMC Logo, A Personal Compass

The VMC Logo is a universal mandala map that has many interpretations. It has guided me through most of my life as a symbolic reminder of balancing my personal needs with my personal mission.

The actual logo appears, subtly and not so subtly, twenty times throughout the Participants Workbook.

Even though I make light of the logo when presenting it’s meaning to the Playshop participants, I am laying down a metaphorical and moral compass that can be interpreted differently for each person according to their Iceberg.

“Not everyone’s true north is the same.” {}]]’;-)

“How many arrows do you see?”

“Do the black arrows make the white arrows, or do the white arrows make the black arrows?” YES!

“Do the dancers make the drummers drum, or do the drummers make the dancers dance?” YES!

“Is the energy that you give out, the energy that you give back?” YES!

“Are you coming, or are you going?” YES!

In the middle of a three-day Playshop training, I would draw the VMC logo in a flip chart in four progressive steps, and use those visual steps to deliver the more significance VMC message and mission.

Drawing It will take some practice, and the arrows do not have to be perfect.

Here are the four drawing steps

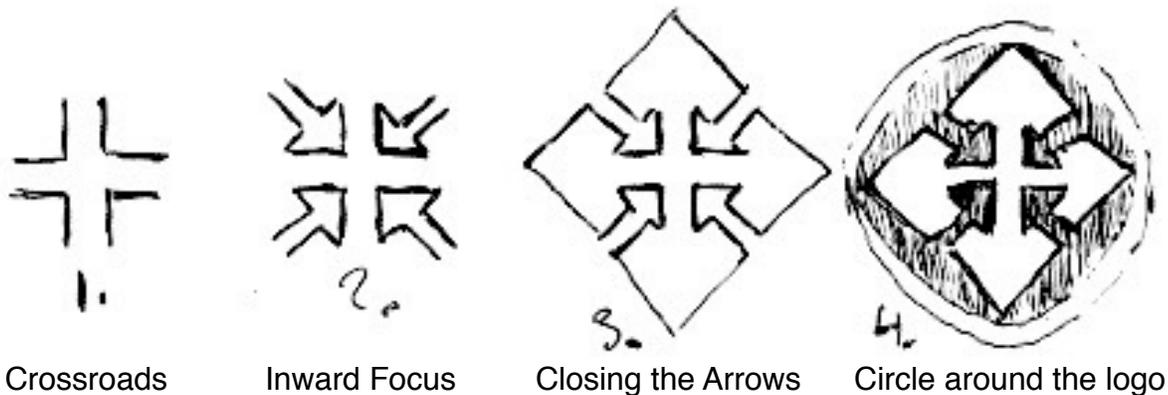
1. Crossroads
2. Inward focus arrows
3. Closing the outward Arrows
4. Circle around the logo, Coloring in the black arrows can come at your leisure during the rest of the Playshop.

The VMC Logo drawing becomes a metaphor for the trainees’ personal experience and can touch on many parts of their iceberg.

Many metaphors that can be applied to this drawing and there are a number of ways to deliver them.

Practice drawing the Arrows in these four stages below. As you can see by the examples below the drawings, a metaphor can be delivered at each step of the drawing.

The Arrows don't have to be perfect to make the point.



The four steps in the drawing.

Metaphors that can be used at each step of the drawing

1. Crossroads. Some people look for them, and some people get smacked in the face by them. Keep your radar on when you come to crossroads.
2. Inward Focus. Look into yourself and figure out what your passion and mission are.
3. Closing the Arrows. Send it out into the world with your intention.
4. Circle around the logo, It will cycle back around. Are you coming or going?
YES!

Or:

1. Crossroads. You are now here at a crossroads in your life
2. Inward Focus. You have come to this training to learn some new tools that you can use.
3. Closing the Arrows. Now we are at the point in the Playshop where we are learning how to send this information out in the world to facilitate human potential through rhythm
4. Circle around the logo, The type and amount of energy you give out to your community is the type and amount of energy you get back.

Or:

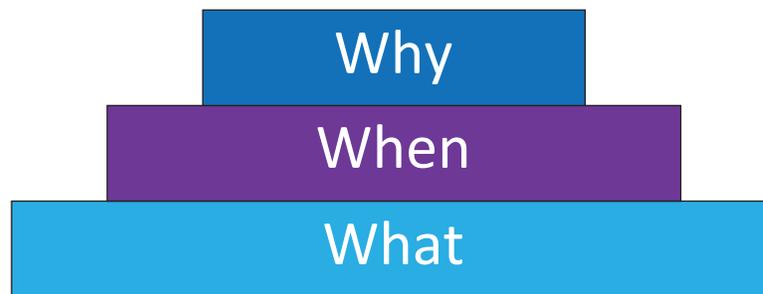
1. Crossroads. You are stepping into the orchestra spot at the crossroads/ transition point in the ever-changing in-the-moment music in a drum circle.
2. Inward Focus. All your radars are fully on, and you're receiving all the information you need from the players.
3. Closing the Arrows. You know what needs to be done to serve the circle at this moment, and you do it.
4. Circle around the logo, If it ain't broke, don't fix it! GOOW

Or:

1. Crossroads. Step into the center and listen to all the possibilities.
2. Inward Focus. Get all the attention you need to facilitate
3. Closing the Arrows. Direct that attention to their own musicality
4. Circle around the logo, It's all about you & It's not all about you
Your contribution here...

1. Crossroads.
2. Inward Focus.
3. Closing the Arrows.
4. Circle around the logo,

What, When and Why. The 3 Facilitation Platforms



What to do When to do it, and Why you are doing it is the essential training tripticity that will permeate the whole 3-day Playshop.

The exercise protocol, the delivery of all the elements in the 'MAP' and the presentation of the VMC facilitation concepts are all designed to deliver the What, When and Why of rhythm event facilitation.

It might be a good idea that you tell your Playshop trainees that at first, they're going to learn the What, (the Tools) and that you will be adding the When, (the Techniques) and the Why, (The Concepts), in a progressive fashion throughout the Playshop.

There is a foundational priority in the overall delivery of the What, When, and Why.

While using the basic Platform Learning concept you want to use your training radar and read the group's abilities and "Ownership" of their body language skills before adding the When on top of the What, and the Why on top of the When. Then make sure that they understand the purpose and function of that particular

modality and are competent and confident before moving onto the next learning platform.

In your 3-day Playshop training, these three elements smoothly merge from one to the other as the program and your trainees' progress.

What To Do

At first, your training focus is on the What. What to do is the simple practice and application of the facilitator's Body Language. What to do is the participants learning the most basic body facilitation skills such as Attention Call, Stop Cut Call to Groove, etc. The techniques in body language skills are what many participants in your training think that they came to get. The body language skills are most easiest to teach of the three Facilitation What, When, and Why Platforms and become the learning platform on which your trainees will stand to learn the more sophisticated techniques in understanding the When to apply the basic body language facilitation skills at the right time in the DCEvent and the deeper Why of their facilitation intentions.

When To Do It

As a facilitator, "When to Do" it will usually be determined by the players in any the drum circle by how they are responding to each other and their facilitator.

As the trainer in your Playshop, delivering the full concept of "When to Do It" comes later in the Playshop. It takes more listening and radar. It can't be taught until the trainees have some ownership of the What to do. It is a fact that needing to know What to do has to be in place before you can know When to do it. That fact makes this a Platform consciousness process.

When to apply the body language facilitation skills in an event is all about how a DCFacilitator instigates musicality into the participant's drum circle experience. As the Trainer, you are introducing how to facilitate and implement different interactions within the VMC facilitation protocol to enhance the participants listening and playing ability in a Drum Circle environment.

As to the When, timing is everything. Knowing when to implement a particular technique into the learning process of an ongoing drum circle is crucial to the progressive evolution of the musicality and playing consciousness of the group.

With the mindset of "Service to the Circle" and facilitating a family-friendly drum circle players to their highest possible form of musicality, the facilitator has to develop deep listening. The information that the facilitator gets from the music

that the circle is creating gives that facilitator the indications as to When and how to apply the different facilitation techniques, (the What), to meet the drum circle's and the facilitator's goals.

Why to Do It

Learning about the Why helps the trainees apply and attach their facilitation tools and techniques in relation to their intentions. If the understanding of their intentions is clear, (the Why), then their drum circle facilitation interventions will be well placed, and their rhythm events will be more successful.

Learning about the Why also helps the trainees have a look at their own personal Iceberg, their integrity, and their life priorities.

Understanding Why you are doing it has some technical elements to it as well. An example of this is in Facilitator mode in the VMC Protocol, when you are Layering in platform interventions to raise the playing group's musicality to Orchestration Consciousness.

Also Why you are doing it has some significant big picture Radar aspects to it and can only be learned by your Playshop trainees after they have somewhat mastered the What and the When.

“When you know the WHY you are doing it, then the WHAT to do and the WHEN to do it falls into place.” {}]]';-)

Unveiling and Revealing the MAP

The elements that are embedded in the MAP are also deeply embedded in the training during whole 3-day Playshop.

More of the VMC Protocol information and concepts can be integrated by the trainees when you're introducing those elements in smaller platformed chunks throughout the training.

This process of presenting the VMC Protocol in small platformed learning chunks is called a Reveal. You are revealing small chunks of cognitive information as the program progresses.

To present all of what the protocol has to offer at one time has proven to be “Cognitive Over Kill”, aka, the famous, or infamous, Arthurian Lectures.

Each part of the Protocol Reveal is a platform of information that the next reveal stands on.

Here is a list of the VMC Protocol reveals as they appear in the 3-day Playshop program

- Reveal 1. Planting the Seeds: Opening presentation
- Reveal 2. Watering the Sprouts: Drum Call Challenge critique
- Reveal 3. Weeding the Plants: Run The Map Challenge critique
- Reveal 4. The Harvest: Run The Map group exercise
- Reveal 5. The Feast: The Closing Community Drum Circle

The Three Looks

“Redundancy is boring but necessary and important” {}{};-)

As a Playshop trainer, one of your goals is to wake up the three RADARS in your trainees to help them be the best DCFacilitator that they can be.

Once implemented in your training, the three radar modalities, Visual, Auditory and Kinesthetic, are also universal elements that you can use throughout your training.

Delivering your Playshop content in the three radar modalities is the best way for your trainees to receive, retain and utilize that information.

Repetition embeds learning into knowledge, and more repetition embeds knowledge into useful experience. By using the concepts of “The Three Looks”, you can repeat your informational deliveries in many different creative, entertaining, and fun ways.

“The more fun you are having in your learning, the more you learn.” {}{};-)

Story: The Three Looks, Artwork Story.

Here is a different kind of “Three Looks” Concept that can be applied to your training.

When I was poster artist, I drew all my posters with “Three Looks” embedded into the artwork.

LOOK 1

The First look is Attraction, the big picture. The image/artwork is intended to grab their attention. For most poster presentations the image is more important than the words because without the image to grab their attention they would not stop to read the words.

If the potential customer could see the image/artwork on the poster tacked onto a telephone pole from a moving car, I would be satisfied, even if they couldn't read the words/printing as they drove past.

LOOK 2

The Second look is Inquiry, the definition. What is it? Name it. Give it a title. I would sometimes do the title wording in an art-form that may not be so easy to read at first. So if the first look image got them, it put a question in their mind that they would investigate. What is it?

The second look would define the event that the poster was advertising. It's a what? In Facilitation, naming a technique or concept gives the trainee a handle which to grab onto and use.

LOOK 3

The Third look is Action and Application. The viewer would be making a decision coupled with an intent of action. In clear small and uncrowded print I would put on the poster the Where, When and How Much was the event. If they took that third look, they were curious enough to see if the event fit into their life, their schedule and their budget.

Throughout my VMC Playshop programs, I would apply my visual three looks concepts to some of the training elements I am delivering.

1. Draw for them the big picture.
2. Define and name the element.
3. Demonstrate that element could be utilized & applied in many different situations.

Planting The Seeds - Be the Farmer

At the end of the Playshop I would use a "Future Pacing" technique by saying to my trainees "We have covered a lot of information in just a few days and some of you might feel a little overwhelmed. Don't worry about not getting all of the information. Let go of what you might think that you did not get. It's waiting for the right time to appear. You have what you need for now, and the rest will show up just when you need it".

Nearly all of the information delivered in the Playshop is in their workbooks and the DCFacilitators Handbook. I tell the trainees not to go home and put their workbooks on a stack of neglected dusty papers to be forgotten. I say to them that as they use the tools in the real world facilitating rhythm-based events, to review the workbook from time to time. They will find new information that they

might have missed, or might discover a deeper understanding of what they learned in the Playshop Workbook.

The philosophy and concept material that this training delivers will be revealed to your trainees at the level and time that they are ready to receive it.

Some might get it on the surface as a specific technique application in facilitating a drum circle, while someone else gets it at a deeper level as a universal application of how to live an authentic life.

According to the receiving trainee in your Playshop, the VMC philosophies and concepts are seeds that you have planted that will sprout, grow and bear fruit in their own time. These seeds may not appear as realizations until later on in their life when their life experiences, (Icebergs), have created the right conditions for germination. “Oh My God! That’s what he/she meant back at the Playshop.”

“Hopefully the learnings that your trainees consciously walk out of your Playshop with will not be all that they carry.” {}};-)

Sharing your Biggest Learning

The biggest learning expressed by the trainees to the full group will always reinforce the group learning process. Creating biggest learning sharing moments throughout the training moves the curved line of the Anatomy of a VMC Drum Circle Facilitation Training map forward faster. That curved line defines the trainer’s control and the trainee’s control of the leaning processes. By moving that line forward, you move the group towards taking more responsibility for their own learning. That progression in the group learning consciousness, (Individual > group > ensemble > orchestrational consciousness) will allow you to direct the group towards the more sophisticated learning challenges.

Although there are specific places in the Playshop where biggest learning sharing are scheduled, use the biggest learning opportunity where ever possible.

Individuals sharing their biggest learning right after doing a free-form exercise will always reflect the learnings of other people in the group, including those that did not jump in.

An example of this process

After a free-form jump time session I would have all the “Jumpers” stand and remain standing until they shared their Biggest Learning of their jump experience with the whole group. I normally do this using the In-The-Round process of selection. “Thank you, have a seat. Next!”

Also to “Prime the Pump” at the beginning of the Playshop, I might first have the Challenge trainees do a Biggest Learning sharing right after they have completed the first Challenge exercise on Day one.

Here are the scheduled biggest learnings sessions at the end of day sessions in the Playshop + the Closing Ceremonies:

Day One	Two sentences.
Day Two	Pair Share/and then Full Group.
Day Three	Full group sharing and discussion.
Day Four	Closing Ceremonies – One word.

ALSO: If you have a review discussion with your participants after the closing Drum Circle, a biggest learning from your Trainees who jumped in would be useful for everyone.

The Sensei - The Senpai - The Kouhai

In the Japanese martial arts Dojo Culture there is the Sensei, the Senpai, and the Kouhai

The Sensei

Calling someone Sensei (Teacher) shows respect to a person who has achieved a certain level of mastery. The Sensei holds the big picture and the space for learning. The Sensei teaches the basic trainees at their level of comprehension and expertise while challenging his advanced apprentice students. As the VMC Playshop trainer, you are the Sensei.

The Senpai

The Sensei’s advanced apprentice students. They have proven their dedication and commitment to the art through their discipline, hard work and dedication to improving their skills. The Sensei’s assistants support him in training the basic students at the Dojo. While the Basic Trainees are being challenged to their level of comprehension and expertise, the Senpai become the basics Mentor and helpmate.

The Challenge trainees in your Playshop are returnee graduates of other VMC Playshop trainings. The real-time worldly facilitating experience that they created for themselves after graduating from a Playshop is the learning platform that they bring to your training. At some level, they are dedicated to improving their

facilitation skills and to the VMC mission of serving community through rhythm. In that spirit of service, while they are learning from their Sensei, hopefully, they are mentoring and supporting the Basic trainee learning experience. The Challenge Trainees in your Playshop are your Senpai.

The Kouhai

The Kouhai are your basic beginning students who are working through progressive levels of advancement into the art of facilitation. These are basic trainees who are participating in your VMC Playshop for the first time. They are at the Playshop because of their dedication to whatever population that they are serving out in the world. They see that the art of facilitation can be a useful element that they can add to their toolbox and use to serve their chosen population.

Some of these basic have some level of facilitation skill. Some have been mentored by previous VMC Graduates and have been sent to the basic Playshop for more development. Some of the basics have been “Internet Trained” by watching YouTube videos and bring bad habits and misconceptions to your training. Some were inspired to come because they saw you facilitating at a conference program or a public drum circle. All of your basic Kouhai trainees bring with them a mixed bag of knowledge, experience strength and weakness.

Be curious. Find out what they need and what they already bring with them to the training, and you will learn from them.

Your job at the beginning of the Playshop is to put your Kouhai on the same page as to what the facilitation training is about and then move them, with the help of your Senpai’s, towards ensemble consciousness and community learning.

Day One, Day Two, & Day Three Overview

Jim and I have written the VMC Participants Workbook in a Modular fashion to give you lots of flexibility in how you can present this material. This VMC Global Trainers Manual has been written, following the VMC 3-day Training Protocol as a guideline as to when to present the material.

Below is a short logistic break down of the Playshop schedule. But remember the Playshop schedule is only a MAP, and the map is never the territory.

Day One: Priming the pump.

After doing the opening Call to Grove and delivering the Playshop introduction, the overview of the training and Future Pacing is the primary focus of the start of the program.

Future Pacing is setting certain expectations as to the Playshop outcomes and establishing the teaching and training patterns that will be repeated throughout the program.

The Playshop programs can start on day one as early as 3 PM or as late as 7 PM after dinner, going to 9 PM. My attitude is, “The earlier, the better”.

The objective of the opening day is to do orientation, future pacing, team building and to deliver at least the first two exercises in the VMC Protocol. The more exercises in the protocol you can deliver on day one means that there is more room for practice jump time and musicality drum circle games on day two.

Day Two: Delivering the basic technique

The What to do and When to do it is your training focus. The basic facilitation techniques are delivered in the VMC exercise protocol throughout the day.

This is the heart of the training and usually takes up the whole day from 9 AM to 9 PM. Due to different situations, other Program schedules have gone from 9 AM to 5 or 6 PM for all three days. The scheduling is flexible, just as long as you get your 20 hours of training time in.

Day Three: The When to do it

Musicality and re-enforcing the Why is your training focus for Day three.

Although you have been subtly presenting the “Why” facilitation concepts and Musicality concepts throughout the Playshop, on day three it is not so subtle.

Depending on the logistics, the circumstances and the culture of the group, the day three schedule would be 9 AM to 3, 4 or 5 PM. (Not including the closing ceremonies and the family-friendly drum circle)

If the Playshop is “On Schedule” or “Ahead of Schedule”, OR the day two Late-Night went longer into the night than planned, I would announce that we would start day three at 10 AM

Lately, with the efficiency of the training protocol improved, the Playshop organizers can just schedule day 3 to start at 10 AM

Day three would typically, but not always, include the Run the map Challenge task + Critique, the 3 Point Radar exercise, The “Run The Map” Group exercise, (Optional), Musicality, free-form Jump time, Wrap Up (Optional), and the Closing Ceremony. (But when we are able to do the 3 Point Radar exercise on day two, the day three schedule opens up to all kinds of experimentation and fun)

A lot of factors would influence the closing family-friendly drum circle, such as:

Your training schedule.

The culture that permeates the geography where your Playshop is held.

Logistical considerations in about the DC being located at you training venue or at another site.

Sometimes there is room for debrief with the group after the DC event.

On some occasions we have held the closing Community Drum Circle in the AM Sunday morning with debrief and closing ceremonies afterwards as part of the training.

As you can see, the further you get into your Playshop Training Protocol, the more flexibility there is to accommodate the needs of any particular group that you are training.

The Three Cognitive Delivery Chunks

At the beginning of each day’s session you will want to create a cognitive delivery window and deliver the essential information that will then be presented, experienced, and reinforced throughout the rest each day in and around the exercises.

These cognitive delivery windows can be used as “Trojan Horses” to embed Future Pacing information that you will expound on during the rest of the day.

Day 1 The Opening Presentation includes

- Basic Map of the projected training experience.
- Introduction to the VMC Facilitation Protocol Map.
- Future Pacing - Expectations.

Day 2 The AM Challenge and Critique includes

Introduces the 7 elements of Drum Call.

Delivers basic Drum Call intentions.

Covers VMC Facilitation Protocol job descriptions of Dictator, Director and a little of Facilitator.

More in-depth description of protocol Concepts.

Day 3 The AM Challenge and Critique includes

What to do, When, and Why.

FAC Platform Learning Concepts

In-depth breakdown of Facilitator job description of Moving the group toward higher Musicality Consciousness through Layering in a song techniques.

Delivering the critiques after the AM challenges of Drum Call and Run The Map immediately reinforce what the players and Trainees had just experienced.

The AM challenges can become the foundational “Future Pacing” that sets up many training reinforcement opportunities throughout the rest of the day.

Lately, in my 3-day Playshops, I have found Challenge participants who are at a level of development, that I can assign them to do the scribing and public AM critique of the assigned AM challenges of Drum Call and Run The Map.

Modules - The Delivery Packages

The key to understanding the workbook is in the application of the Module Concepts to the 3-day Playshop training protocol. The Modules are also helpful to your understanding of how to use and teach from the Workbook.

(It’s a Yin Yang situation, the seed of one is inside the other.)

With the workbook presented in a Module format, you have a lot of flexibility in what you use and when you use it in your training to meet your goals as the trainer.

Use and refer to the Workbook as many times as possible during the training. Choose an element in the Workbook that you want to deliver and say, “Turn to page...”. Now that the students have opened their workbooks, you and they are

looking at an outline of the presentation that you will be making. (It's a disguised PowerPoint Presentation)

On Page 4 of the Workbook, you will find two things:

1. The Facilitator's Playshop Agenda chart
2. The definition of what is in each module.

The Facilitator's Playshop Agenda chart

Warning! Warning! Warning!

Do not be too attached to the Playshop Agenda Chart. Following the people who are following you, with the Playshop Agenda Chart as a general guideline is the best way to go.

Following the Playshop Agenda Chart as a specific map for your 3-day Playshop training has proven to be disastrous and can be the worst way to go.

This chart is only a suggestion, and you should adjust your REAL schedule according to the Trainees' progress in that particular training.

The Facilitator's Playshop Agenda chart breaks down the 3-day Playshop schedule according to the application of the Modules.

Flexibility is an essential factor to remember while reading and following the Facilitator's Playshop Agenda chart.

Flexibility is also an important factor to remember while reading and following this Trainers Manual.

“Like a Stop Sign in Southern Italy, The Facilitator's Playshop Agenda chart is just a suggestion.” {}{};-)

Although we expect you to facilitate the “Platform Learning Exercises” in their sequential order during the Playshop, how and when you deliver the Module elements that surround those exercises are subject to the “Dance” between you and your trainee groups' learning dynamics. The Playshop trainee group and their learning dynamics will never be exactly the same.

The Playshop Agenda chart is a good map to follow, but always remember that, “The Map is not the Territory”. {}{};-)

Definition of what is in each of the Modules

The Module definitions help you design and deliver the Playshop content effectively in your progressive program delivery.

Module 1. The Big Picture

An introduction into the world of a facilitated drum circle and the drum circle facilitator.

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

This exercise protocol helps the trainees to learn the basic drum circle facilitation technical skills in a progressively “Platformed” sequential manner.

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

This module takes the trainees’ understanding beyond the technical aspects of facilitating a rhythm-based event and into the potential of facilitating musicality in a drum circle.

Module 4. Concepts - A review of the concepts that apply across all aspects of drum circle facilitation. (and Life) Module 4 encompass a general understanding and application of certain universal concepts.

Module 5. Wrapping It Up - Connecting and collaborating with the Drum Circle Facilitation Community

All of the most important facilitation elements are wrapped up into two charts.

Facilitator’s Playshop Training chart. (The checklist)

(Page 41 in the Workbook)

The Triplicities chart.

(Page 42 in the Workbook)

Slow Learners and No Shows

Do not move on to the next exercise in the protocol until the majority of your trainees “Own” the facilitation technology being delivered in the previous exercise. Ownership of a particular facilitation technology; Stop Cut, Attention Call, Call to Groove, etc, is represented by the trainee’s ability to execute that technology, and to understand its use.

Once your trainees have ownership of the facilitation technology embedded in that particular exercise, it becomes the learning platform upon which the next exercise stands.

There will almost always be a slow learner on the Playshop learning curve. They will usually have “finding the pulse” challenges in the beginning.

“Move your feet and step on the pulse of the rhythm when you are in the middle of the circle.” {]]’;-)

With your trainer’s radar you can move the general population forward while mentoring that slow learner or you can monitor their progress when you have assigned one of your Challenge trainees to befriend that person and work with them. In many of my Playshops, I have seen the group mind learning consciousness not move forward and deliberately hold back their progress until the group has helped the slow learner move forward with them.

No Shows

Do not confuse a slow learner in your program with a person who is not “Showing Up”. These types of Playshop participants are the people who are not being fully present or they are not fully participating in the Playshop. They are not “Showing Up” in your program because of something that is in their “Iceberg” that is not allowing them to feel safe enough to put themselves fully into the Playshop experience. They may do all of the break-out clapping exercises but may have avoided jumping in during the full group jump time part of the exercises and the free-form Jump Time exercises until they feel comfortable enough to do so.

I can remember back when I had not developed a radar that could detect participants who were not showing up until they did show up. When they did become comfortable enough to “come out of hiding” and start to participate on Day two or three fully, I would ask myself “Where did she/he come from?”

A helpful hint for dealing with people that are not “Showing up”, (YET!), is to find an opportunity to sit down with them, make relations and be quietly curious. Build a relationship. You don’t have to ask them why they are not jumping into the self-selected parts of the jump time circles. They are usually very aware that they are holding back and a question like that could just put them under more pressure to “perform”. Being “Quietly Curious” is a way to connect and create a friendly relationship and possibly a safer environment in which to participate.

One way to help them to “Show Up” sooner in the Playshop is to “Future Pace” them by asking questions that remind them why they signed up for the Playshop

in the first place. “What are you going to do with the learning from this Playshop when you get back home?” Or “How do you see yourself using this technology?” or “Are you having fun yet?”

DAY ONE - Priming the Pump

Opening Drum Call - Teaching the protocol (without teaching)

A story for Internationals

60 something years ago, by the time I was four years old, the electricity line had finally reached grandpa’s very rural farming region in Northern Utah. We had electric lights, but we couldn’t afford an electric stove or one of those new fangled black and white television sets they had in the city.

Neither could we afford an automatic electric pump for the well.

We got our drinking water for the farmhouse from the groundwater well that my grandfather dug, long before I was born. Connected to the well was an old-fashioned mechanical hand pump with a big push-n-pull handle on top.

Before grandpa could afford to install an electric water pump to the well, we had to use the mechanical hand pump to get water out of the ground. It took a lot of physical pushes and pulls on the handle of the pump to draw water up the pipe and into the house water tank.

Grandpa showed me how to make it easier to get the water out of the ground by pouring one or two quarts of water down the pump before we started pushing and pulling on the pump handle. The action of pouring water into the pump’s mechanics is called “Priming the Pump”. Pouring the water IN makes it easier to get water OUT. When you Prime the Pump, you put in a little water to get a lot of water back.

“Priming the Pump” is what you are doing when you are facilitating the Drum Call at the beginning of your Playshop. By sharing your essential spirit and enthusiasm when you are facilitating the Drum Call. You are offering the Trainees some of your water/spirit to get back more of theirs later.

In Drum Call you are giving the first of many looks of the facilitation techniques and protocols embedded into the training. Also by sharing your spirit in that processes, it gives them permission to share theirs.

Opening Drum Call Flexibility

I have used the opening drum call as a training tool in different ways. All of these drum call training uses are options for you to use on your Playshop training.

1. After the opening drum call, I have sometimes done a quick and very simple “KISS” description of each of the job descriptions that I demonstrated.
Dictator teaches the whole group basic facilitator body language.
Director directs the groups attention to musical elements, (pitches, timber half group sculpt), in the circle
Facilitator facilitates the group’s music by sculpting songs
Then I start the MAP presentations
2. As I do the opening drum call, at the end of each intervention, I will GOOW and scribe the intervention with shorthand symbols on the board sitting outside the circle.
When I’m done with the drum call I ignore my scribed interventions and start the MAP presentation:
1st the Anatomy of a VMC Playshop Training
2nd the Anatomy of a Facilitated Drum Circle
Then at the end of my presentation of the Anatomy of a facilitated drum circle, I use the shorthand symbols on the board to give a very KISS description of my Drum Call
By describing the jobs in Anatomy of a Facilitated Drum Circle first, I can then more easily connect Drum Call interventions to the trainee’s experience.
3. Depending on the time available and the situation at a particular playshop, I have done a mini-Drum Call and, without any explanation jumped right into the Anatomy of a VMC Playshop Training followed by the Anatomy of a Facilitated Drum Circle

Anatomy of a VMC Drum Circle Facilitation Training - The Trojan Horse

The opening “Anatomy of a VMC Drum Circle Facilitation Training” presentation is the Trojan Horse that delivers the essential foundational elements of VMCs drum circle facilitation protocol.

Directly after Drum Call, you are welcoming the group to the Playshop and talking about the training that is to come.

The Trojan Horse concept is utilized in the presentation delivery at the beginning of each day. It is your opportunity to deliver “Future Pacing” elements to the

Trainees that you will focus on later during the program. You are using each opening presentation and critique to imbed concepts, ideas and training elements that will be reinforced in the upcoming technical facilitation exercises.

You let them know that the training will be based on the model of facilitating a “Family Friendly Community Drum Circle”.

You emphasize that all the elements represented in the community drum circle model can be easily adapted and modified to meet the needs of many drum circle populations, including the wide variety of specific populations that many Playshop participants serve as professional caregivers, teachers, trainers, etc.

During your opening cognitive presentation part of the Playshop training, you, the VMC Trainer, will be delivering the Anatomy of a VMC Drum Circle Facilitation Training.

What you are doing is actually introducing the basic universal elements of the Anatomy of a rhythm-based Event, BUT! You have disguised it by first presenting to your students the Anatomy of a VMC Drum Circle Facilitation Training and the Map chart that accompanies the presentation.

Your trainees will be very interested in this delivery as you show the progression of their potential learning development during the 3-day program and how your trainer job description changes as they progress in their learning development. By then drawing the curved Control Line on the map, you are showing them how the learning responsibility is transferred over to them as a learning community as the Playshop progresses.

By describing how the training will progress while drawing The Map on the board, you are revealing the same basic universal elements of The Map that you will be presenting in Anatomy of a Rhythm-Based Event right after your Anatomy of a DC Facilitation training presentation is over.

You are first exposing the trainees to the basic Map framework in your opening DC Facilitation training presentation. This is the first step in a Reveal as you use your Anatomy of a VMC Drum Circle Facilitation training presentation as a simple Trojan Horse that sets the platform to help the trainees to understand the more sophisticated Anatomy of a Rhythm Based Event.

By doing both MAP presentations, Back-To-Back, you are demonstrating the universal elements that exist in this map.

As you make your presentation, draw The Map on the board/flip-chart.

Save drawing the curved line that demonstrates the trainer's and the trainee's control, towards the end of your presentation of your Anatomy of a VMC Drum Circle Facilitation Training.

It does not matter if the participants have already looked through the workbook and have seen The Map. Your Map presentation of the DC Facilitation Training will help them make the connection to the universal principles embedded in all the Maps later on.

The Anatomy of a VMC Drum Circle Facilitation Training presentation explains the evolving functions of the VMC Playshop Trainer in relationship to the changing roles of the participants as Playshop trainees. The intention of the trainer is to discuss the progressive changes in consciousness of both the trainer and the trainee as the Playshop unfolds and evolves. These changes are the same ones that function within the primary job descriptions in the Anatomy of a rhythm-based Event protocol Map.

Delivering the Anatomy of a VMC Drum Circle Facilitation Training presentation on Day One and using The Map to describe how the training progresses actually reveals the basic universal elements of The Map. You are Priming the Pump for the Anatomy of a rhythm-based Event presentation.

You will be doing the Anatomy of a rhythm-based Event presentation several times over the 3-day Playshop. You will also be referring to some of the elements in the map in many of your critiques, demonstrations, and deliveries of the exercises.

By presenting the Anatomy of a VMC Drum Circle Facilitation training first, you have given your trainees a big picture "First Look" at The Map.

The presentation of the Anatomy of a rhythm-based Event is their "Second Look" that reveals more detail into the universality of the application of the MAP in the VMC Playshop Training. Their "Third Look" is most of the elements that will be presented in the rest of the three-day training.

"Be a Sneaky Training Vegetable!" {}';-)

Now its time to do the Reveal!

Reveal 1. Planting the Seeds: Opening presentation

Either connected to, or right after your Anatomy of a VMC Drum Circle Facilitation Training presentation you want to do a Big Picture overview of the Anatomy of a rhythm-based Event, but not in too much detail.

It's their first night, and you don't want to overwhelm them with too many details and concepts. You are just planting the seeds.

Change Teacher to Facilitator and Trainee to Participant.

Also change Individual, Group Ensemble and Orchestration Learning Consciousness to Individual Consciousness, Group Consciousness, Percussion Ensemble and Orchestration Consciousness.

SO! If you have scribed your Opening Drum Call on the board, then you have a good representation of what you do as a facilitator in the first three protocols represented on the MAP.

At the end of your opening presentation, use your Shorthand symbols to give a very KISS presentation of those first three protocols. You will be connecting your actions in your opening Drum Call to the job descriptions that you have listed on the Anatomy of a rhythm-based Event MAP.

It's all apart of the first look.

Exercise 1: Building Relationships: The Looking Thing

The focus of this aspect of the training is to emphasize that building Rapport and Relationship with your drum circle participants is the foundation of a successfully facilitated rhythm event.

Run the "Looking Thing" relationship exercise with the group.

Caution!

If you are in Asian cultures or some Islamic cultures, you may find that it is disrespectful or offensive to look at someone directly in the eye. If this is part of the social structure that you find yourself in, then address and utilize the concept of "Visual Radar" in your presentation and emphasize "People Contact" in the exercise as opposed to eye contact.

Exercise 2: Call to Groove - Attention Call - Stop Cut: Basic Technique

The intention and purpose of this exercise is to teach the fundamental facilitation tools; Starting a full group groove with a count in, learning the basic “all circle” attention call, making a full group stop body language signal.

This exercise is foundational to all facilitation technique in relation to timing and body language communication. Body language “Telegraphing” should be emphasized in the presentation of this exercise.

First, have the whole circle practice from their seats at the same time, by counting them into the group “Call To Groove”.

Then have the group verbalize the groove, using what ever sounds they want to make.

“Boom gada gat gada boom boom bada bada” (Lots-O-fun)

Have them do the attention call from their seats while vocalizing the groove and then, at the beginning of the Stop Cut measure, tell them to do the Stop Cut at the end of that cycle.

Facilitate the group practice from their seats 4 or 5 times.

Stress Body language, explain and demonstrate “Telegraphing”

There is no need to “Countdown to stop”

Emphasize stepping on the pulse of the rhythm to find where to make the Stop Cut in the rhythm.

Break-outs

Hand Clapping. For this exercise use the “In The Round” Selection.

Full Group “Jump Time”

Before starting the full group Jump time exercise, explain and demonstrate A and B Personalities

A’s can Help the B’s into the Circle Because the A’s will always get their turn.

With a full orchestra of mixed drums and timbers, have them self select themselves to jump in and do the exercise. They walk into a circle that is in full

groove, do a full group stop cut and then a call to groove and GOOW, leaving the group playing in full groove for the next “Jump” Volunteer.

Challenge Exercise; Creative Starts & Stops

Do a creative groove start or stop without doing a full group start or stop.

When the last Challenge person starts a groove & GOOWs, the next person immediately jumps in and brings the groove to a creative close.

OR! When the last Challenge person has stopped a groove & GOOWs, the next person jumps in immediately and does a creative start to a group groove.

Drum Circle games for the closing of the day

If you have time, facilitate a team building RAP DC Game for the closing.

Remember KISS as this is the first day. Some possibilities:

Start drumming and find someone who is not looking at you. Let their rhythm influence the rhythm you are playing. If they start changing their rhythm (and they will because they are following someone else), then make adjustments.

Layering in a rhythm Game. Do level 1, save levels 2 and 3 of the game for musicality.

By the numbers

Groove to solo

Flexibility

Although you are following the progression of the Exercise Protocol Sequence throughout the 3-days, the exercise placement into day 1, 2 or 3 is dependent on your discretion and of the progress of your group in the Playshop process.

So if you have enough time towards the end of Day 1 then you can add the next exercise in the sequence “Half Group Sculpt - Call & Response” into the program, thus creating more time on Day 2 for freeform jump time, more drum circle musicality games or extra challenge tasking.

Close the first day with some light processing and biggest learning sharing.

The Universal Concepts of the MAP

The basic structure and concepts of The VMC MAP is universal.

There are many similar presentation/facilitation maps used in educational, corporate, and sociological environments to illustrate how groups progress from individual to group consciousness, from inability to mastery, from dependence to independence, etc.

John Hagedorn delivered a masterful presentation at the 2013 Drum Circle Facilitators Guild Conference that compared several different maps to DC Facilitation in a corporate setting. Among them was Bruce Tuckman's Stages for Group Development model (1965), which explains how groups, particularly corporate teams, move from a lack of clarity about the team's purpose or objective to a shared vision and autonomous operation.

The four stages identified

1. Forming Learning about each other
2. Storming Challenging each other
3. Norming Working with each other
4. Performing Working as one

If we compare participants in a drum circle to members of a new corporate team, we can see similarities in how these two groups develop. And, when we overlap Tuckman's model with the Anatomy of a VMC Drum Circle, we can see that for each stage of group development, there is a corresponding role for you as the DCF:

The Tuckman Hull Paradigm

Tuckman	Hull
FORMING	DICTATOR
Training Content	
STORMING	DIRECTOR
NORMING	FACILITATOR
Facilitation Process	
PERFORMING	ORCHESTRATOR

Because of the universal structure of maps in general, this paradigm makes it easy for you to understand which role you need to take on as the trainer, (intervention), when you detect, (radar), precisely what it is that your group needs.

DAY TWO - What to Do, When to Do It, Tools & Techniques

The second day is a very full day, so “Pace and Lead” your trainees. Watch their energy level and be ready to let go of your agenda and throw in a simple musicality game, an in-the-moment Challenge or an extra break for cognitive relief.

Drum Call, Day 2 Morning Challenge Volunteer Assignment

This is a real-time jump time exercise. The challenge volunteer has 15 minutes to do a real drum call. A real drum circle event drum call is a process that usually takes 15 minutes or less, and you have given the volunteer 15 minutes to complete the task.

The Volunteer is assigned to demonstrate the 7 elements of drum call while completing the job descriptions of Dictator, Director and the beginning of Facilitator.

When you find your Challenge volunteer (or when you assign the Challenge task to someone) emphasize to the Challenge trainee who has “volunteered”, to do the Drum Call as a “real-time demonstration”. In other words, they have 15 minutes to demonstrate what a drum circle facilitator does in the first 15 minutes of a drum circle event.

“Don’t just pretend to do Drum Call in the AM Challenge exercise, do a real Drum Call with this group. You have the time.” {}};-)

Their Challenge task is to integrate the “7 elements of Drum Call” as they go through the job descriptions of the Dictator - Director and then begin to do the basics of Facilitator before bringing the group rhythm to a completion and welcoming the drum circle participants to the event. They do not have to complete the full facilitator role in this assignment, as a normal drum call is usually brought to a close when the group is fully educated in the facilitator’s body language, and they have experienced the basic sculpted musical elements; pitch, timber, section, etc, of a functioning drum circle.

While the trainee is doing the drum call, you are doing shorthand notation on a flip chart of the specific interventions taking place during the Challenge demonstration.

Reveal 2. Watering the Sprouts: Drum Call Challenge critique

After the Challenge task is complete, you pass out the Shorthand cards to the Trainees and give a 15 minute critique using your notes. In your critique, you want to present when to apply which Tools and Techniques during each job description in the protocol. You are focusing on the specific facilitation tools that are appropriate at each progressive stage of a drum circle event.

In your critique you will be emphasizing

1. The 7 steps and purpose of drum call.
2. The first three job descriptions in the Anatomy of a drum circle.
3. The Critique technique process.

The purpose of your critique is threefold

1. To give the Challenge trainee the information that they can use to improve their facilitation timing, technique, and style.
2. For education purposes you are delving deeper into the concept of the Anatomy of a drum circle and the MAP than you did in DAY 1. You are identifying the Challenge trainee's interventions as they relate to their intentions and the job descriptions in the VMC protocol. You are describing what did she/he did when, and why did she/he did them at that particular time in the protocol.

Your now delivering the What to do When and a little of the Why.

3. After passing out the Shorthand Cards, or drawing the trainee's attention to the Shorthand page, you describe the "Critique Technique" process for self learning. (Page 32 in the Workbook)

The Critique Technique Process

Use a Video camera and record your drum circle facilitation. Take it home and review it three times.

1. While scribing the facilitation process in shorthand you assume the position of the Objective Witness. Standing outside of the circle next to where the video camera was placed.

With no judgment, the question to ask is, "What Happened?"

2. Review the video a second time as you assume the position of the Circle Witness sitting in the drum circle participating in the event. The Circle Witness observes and experiences the event from the DC players' perspective.

The question to ask is, "What Worked and What Needs Work?"

3. Review the video a third time and assume the position of the Personal Witness, you, standing in the middle of the circle and facilitating.

The question to ask is, “What will I do differently next time?”

The Next Reveal of the Map

Here is your 2nd Trojan Horse opportunity

You will also have an opportunity to delve deeper into your ongoing presentation of the Anatomy of a rhythm-based Event when you critique the Challenge Trainee who delivered the Drum Call at the beginning of Day 2. Now you can focus on a more detailed breakdown of job descriptions in the Facilitation Protocol. Your focus of critique is directed up to the beginning of the Facilitator job description.

You will have excellent examples of the job descriptions given to you by your Challenge trainee who just demonstrated the beginning of the protocol in the Map.

In your critique, you want to set the platform for the learning that will be taking place in the exercises that they will be doing on the rest of Day 2, up to and including Sculpting a Song. That will be enough for them to connect the protocol concepts to the basic exercises that you will be doing that day.

The Day 1 & Day 2 exercises cover the first three facilitator job descriptions up to and including the beginning interventions in Facilitator mode.

With only three exercises to do on Day 2; Half Group Sculpt, Sculpt a Song and 3 Point Radar, you will have plenty of time for challenge exercises and free-form jump time. You want to give your trainees lots of drum circle facilitation practice time.

During the 3 Point Radar Exercise, your trainees are going to be so involved in the technical and mechanical aspects of deep listening that you do not want to force them to overthink about how to use that technology while in Facilitation Mode. They will be too focused on making the right sculpting selection to have to worry about how they might apply that technique to guide their drum circle participants towards Orchestra Mode.

You can reinforce that aspect tomorrow on Day 3. Right now you are watering the plants to help strengthen their root system.

Demographics

“Demographics are as much for your training assessment as it is for the groups’ education and networking.” {]]’;-)

Somewhere during Day 2, it would be good to do the Demographics with your group.

Doing the demographics entails calling out different job descriptions, and the people related to those descriptions raise their hands to be counted.

Doing the demographics is as good for the trainer in assessing the population to whom your delivering the training, as well as the trainees who will discover other people in the training that are doing the things that they are doing out in the world.

The trainer asks the people who are raising their hands, in response to a particular job description, to look at and note the other people whom raising their hands at the same time so that they can connect and network with each other at a later time during the Playshop.

The trainer also lets the participants know that they can raise their hand as many times as needed when a job description they are affiliated with comes up.

The Demographics list

- School Teachers
- Music Teachers
- Drum Teachers
- Music Therapist
- Elderly related Professionals
- Adults At Risk Professionals
- Kids at Risk Professionals
- Special Needs Professionals
- Corporate Facilitators
- Psychotherapist
- Infant-Toddler Facilitators
- Medical related, Doctors, Nurses and Healthcare Professionals
- School Rhythm Event Facilitators
- Community Drum Circles Facilitators
- Drum Makers
- Professional Musicians
- Cultural Specific Drummers
- Recreational Drummers
- People Connected to non-profit organizations

This exercise will connect people who are doing the same type of work in their community. It educates the participants as to the variety of applications that rhythm-based events have to offer. It is also a visual team building exercise and a chance to take a cognitive delivery break.

Exercise 3: Half Group Sculpt, Call & Response: Multi-tasking

The intention and purpose of this exercise is to learn how to sculpt and showcase a section of your circle and how to direct the attention of the non-playing participants to that playing group. There are lots of uses for this technique in any type of rhythm event.

You are teaching the practice “Chunk Sculpting”. In this case, the Chunk is a half circle sculpt.

Also to be learned in this exercise is the Continue To Play signal and the “I Play - You Play” signal.

The trainees are also practicing Call And Response phraseology and cycle timing.

Some of the concepts delivered are the “Sound Bowl”. Standing in the sound bowl, while doing the Call And Response sequence, will attract the attention of the non-playing group to the playing group on the other side of the circle.

In your introduction, you define a “Sound Bowl” and why you would Step Back and in the Sound bowl to do a half group call and response.

1. For you to attract the focus and attention of the non-playing side to the playing side of the circle.
2. Easier for you to “Feel - Hear - See” and play your “Calls” by standing IN the sound bowl rhythm.
3. Easier for the non-playing group to see you
4. Easier for you to have peripheral vision of your sculpted group that you will facilitate.

Also present the three ways to enhance the response to the call:

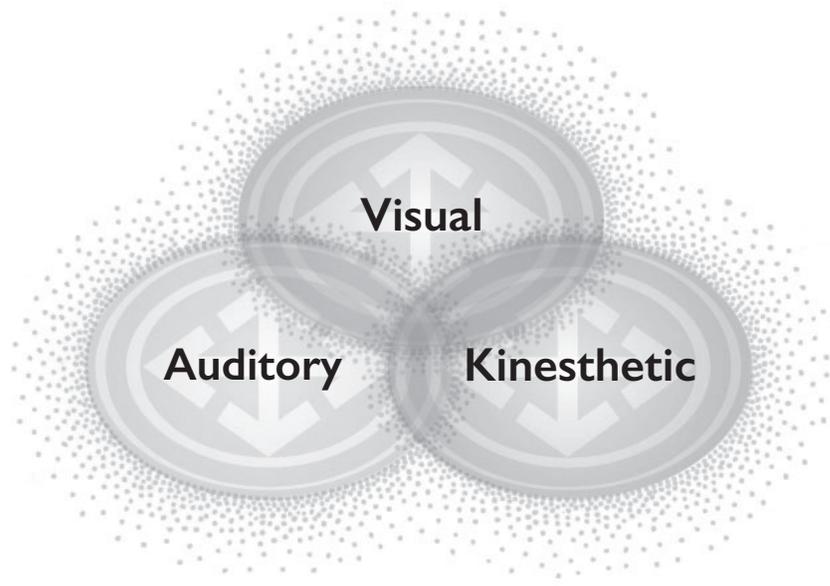
1. Invitation! In-between your call and their response, make an inviting gesture with your hands.
2. Modeling or Marking the call pattern with your hands while they are responding.
3. Letting them know that you are done with the C&R series, by making a Stop Cut on the last note of the response pattern of your last “Call”.

Challenge Exercise, 1/2 group or section sculpt

Facilitate anything that you want, but it has to have some sort of half group or section group sculpt in your intervention sequence.

The usual Jump time rules apply. 2 minutes or less in the circle. Always leave the participants playing their own groove.

Exercise 4: Sculpt a Song: Radar Consciousness



The Exercise Sculpting a Song is STEP ONE in my not-so-secret “Waking up your Radar” plan. The primary intention of this exercise is to help make the Playshop participants aware that they actually have a radar. This is where the VMC Trainer presents the radar triplicity (Visual-Auditory-Kinesthetic) and asks the trainees to be mindful of what primary radar they are using in their sculpting and in their Life. (Little Picture - Big Picture)

Also introduced in this exercise is the concept and understanding of what a Song is in a circle and how to identify a song in the player’s musical interactions of an ongoing drum circle event.

The Sculpting a Song exercise is always initiated before the 3 point Radar Exercise in the Playshop Exercise Protocol. The VMC Trainer deliberately initiates the exercise with very limited indications of how to sculpt that song. This puts limited pressure on the participant to perform and allows them a lot of leeway in how they make their selection. It is a very Kindergarten version of the 3 point Radar exercise without the 3 points. Keep it KISS as you are just Priming the Pump for the REAL 3 point Radar exercise.

ALSO! If there is time towards the end of the Playshop, I will throw in a Sculpting a Song exercise after the 3 point radar exercise, and emphasize that they use the circuitry that has been generated in the 3 point radar exercise.

More than 40 people in your playshop?

Break your group into to circles.

Do the Sculpt A Song breakouts with hand percussion and have them listen to

1. The “Spots In Time” represented by the percussion strikes in relation to the pulse.
2. The space between the notes.

At the end of the exercise, I might ask “How many combinations of Songs did you hear at any one time when you entered the circle?”

Challenge Exercise: Sculpt Songs with single and mixed pitch.

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

This would be the place in the training where you plant the Layering in a song technique seed that you will water tomorrow during your Run-The-Map Critique.

Exercise 5: three-point Radar, The Circuitry of Song Selection & Deep Listening

As far as the Playshop exercise protocol goes, I usually jump quickly from the Song Sculpt exercise to the 3 Point Radar exercise to utilize the facilitation circuitry generated in the Song Sculpt, using it in the 3 Point Radar Sculpt.

The three-point radar exercise is where you reinforce the use of the three radars in receiving information from the playing circle about what to do.

It is also where the trainer emphasizes the importance of instrument layering on top of a Song Platform as the best way to get the non-playing participants to listen to the song and join into the groove in such a way that their contribution will enhance and raise the musicality of the whole playing group.

Remind the trainees who are doing the exercise that they are to Look, Listen, and Feel for these elements of connection between the players:

1. Rhythmical Connection
2. Interactive Dialogue
3. Melody Line
4. Harmony

Let the trainees know that after the exercise is completed, you will tell them why you want them to select a few Random players on top of the first three specific people that they selected.

The 3 Point Radar Exercise intends to wake up the radar circuitry in a facilitator that can detect rhythmical/musical connections across the circle. This exercise is designed to help the trainees See-Hear-Feel and Identify essential rhythmical relationships related to the Musicality made by the Players in their circles. This exercise also helps them understand that these interactive connections are consciously or unconsciously accessed and responded to by the players across the circle.

I have accented the words ACROSS THE CIRCLE, because when you select a song for showcasing musicality, it is easier for the non-players, to whom you have Stop-Cut, to hear the ongoing interactive musical and rhythmical connections around them, rather than if you sculpted a song that consists of group of players in the circle who are in close physical proximity.

As always, there are many exceptions to that strategy (See the story “Lemons to Lemonade” below, that I pulled out of my story stash) but in my opinion, it is “usually” better to sculpt a song from the outside-in rather than the inside-out.

Also, the wider the cross connections in a sculpted song are made by the facilitator, the bigger the “Song Hug” for the non-players to appreciate and join.

The intention of the 3 point radar exercise is to generate this kind of Across the Circle Facilitator’s Radar.

Reinforce that a sculpted song is a Platform for improvisation for the listening non-players.

The sculpted song can be the platform for layering players and instruments in such a way that the level of musicality of the group is raised in the process.

Remember that at some time during any Playshop, usually at the end of the 3 point Radar exercise, I always say, “Start with 3 points to exercise your radar muscles and add more players until every player in your circle is a point on your radar”.

This is the start of the process on learning how to use your radars in order to “quantify” many of the elements functioning in your drum circle.

Quantify can refer to the measurement of quantity and also a measure of value to assign to a particular drum circle element or to determine the value of something in that circle.

At the end of the three-point exercise, I have the trainees that jumped in review their sculpted song. I invite them to notice that at least one or more of their “randomly selected” players were perfectly connected to their first three specifically chosen players in relationship to Rhythmical Connection - Interactive Dialogue - Melody Line - Harmony. I tell them that the reason that they were able to do this without “thinking too much” was because they had achieved a degree of unconscious competence in the “circuitry” of song selection and deep listening.

During your group processing at the end of the 3 point Radar exercise.

You might say...

1. Your “Random” selections may not have been so random.

You may have tapped into the “Circuitry” of your Radar and unconsciously selected other players who were all connected to the song that you were sculpting. (Without thinking)

2. This three-point exercise is just a start in the never-ending development a “Song Selection Radar”.

Once you “own” your 3 Point Radar to the level of being able to walk into the center of the circle and immediately find 1, 2 or 3 different 3 point musical connections, then expand your radar by starting to do the 5 point exercise in your circle.

Once you own the 5 point radar, work on your 7 point radar and then your 9 point radar, etc., etc., expanding your Song Selection Radar until every player in your drum circle is a point.

Challenge Exercise: Three-point Radar

This task is accomplished through:

1. The selection and showcasing of the best representation of Song musicality being played at that time.
2. The use of different layering in techniques to help the non-players to join into the sculpted song.

The Three-point Radar Challenge Task indications

Sculpt as many rhythm/musical connecting points as you would like to make, to showcase the best representation of musicality being played at that moment.

Stop Cut the Rest Of the Circle (ROC) and showcase that song. Then do any variety of layering in to induce group listening. You invite that particular layer of non-playing participants to join into the ongoing song.

You may also just say to the no-playing part of the group, “At you leisure, Join this song”.

A good example of this facilitation technique is in the Platform Learning Concept section in the Trainee Workbook under the title “Instigating a Progressive Facilitation Sequence in Your Drum Circle”. (Page 40 of the Workbook)

This is the beginning of introducing the concept of Layering In, rather than using a full group Call To Groove. Layering In can be used effectively to get the non-playing participants in a song sculpted circle to join into that song while raising their level of musicality and listening.

Free-form Jump Time

After the 3 Point Radar Exercise is completed, create as many free-form jump time situations during the Playshop as possible. The more free-form jump time you can offer, the better and deeper the learning.

The basic parameters of the jump time are:

Spend 2 minutes or less in your circle

You can do anything you want such as:

Practice one of the previous VMC exercises.

Try anything that you saw the returnee VMC Graduates do during Challenge tasking exercises.

Experiment with any facilitation idea that you might have.

You can even stop the circle and say, “I want to try this”. Then set up the circle any way you want to achieve your goal in two minutes.

The Three Parameters of This Exercise

1. Facilitate anything in any way that you want.
2. Do it within a 2 minuet time window.
3. Always leave everyone playing their own rhythms (Especially if you have passed out rhythm parts as Platforms for Improvisation)

Flexibility

Given the time available, the logistics and your specific training situation, there are many varieties of free-form Jump time you can instigate:

Open to all, Challenge included.

Basic Participants only, Challenge support.

Separating the Basics and Challenge participants into two simultaneous jump time circles, happening in different breakout rooms.

In-the-round selection, having everyone take a turn, one at a time — seat by seat. (That will also cover the people who have not yet voluntarily jumped into the large circle)

By Day 3, my Trainer's radar has let me know who is doing the exercises but not jumping in the big circle. I sometimes do a demographic of who has jumped in, and how many times. Then I put the challenge players on the outside circle and do a freeform jump time, in-the-round with the person who has jumped in least going first. (They can do anything they want including just the looking thing.)

“Create as many learning moments as possible.” {}';-)

Late Night: Transition Points

Late Night events in a 3-day Playshop are optional according to your logistics and scheduling agenda.

In your Playshop trainings, remember to emphasize (at least twice during the event) that to move the practice forward faster in this Playshop training, we have eliminated the need to wait for transition points to jump in.

Let the participants know that the use of transition points are essential elements in the successful facilitation in a real family friendly drum circle.

The Transition point chart can be found on Page 35 of the Workbook.

All throughout your Playshop you have been talking to your participants about the Transition Point in the rhythm music what it is how it is manifested in the rhythm and the three things that you can do with it to facilitate.

1. Bring rhythm to a close
2. Fix something
3. Help facilitate a rhythm transition

Now we are in the realm of “Why you are doing it.”

But because you are in the middle of an intensive Playshop training, the Trainees are encouraged to jump in, one after the other in the exercises and not wait for transition points to appear in the music. You want to let the group know that there have not been many, if any, opportunities for the Transition Point to appear in the group’s musical interaction for them to identify.

When a Transition Point does happen in your Playshop circle grab it and identify it even if you have to stop the exercise and say, “Did you Hear-See-Feel that?”

One of the larger points to make in the later part of your Playshop is that although transition points are indicators and invitations as to when to jump into the circle to intervene, they are also a powerful information conduit to let the facilitator know what to do when they do jump in.

The reason for instigating the mantra “What can I do to serve this circle at this moment” as you walk into a transition point to facilitate the circle, is to slow down your mind so you can hear and use all the information coming from the interactive drumming that can tell you exactly what needs to be done.

By creating a late night situation where the group gets an extensive time to play with each other without any intervening facilitation you will be setting up a rhythmical environment where Transition Points are allowed to happen, so that they can experience them.

You have been to enough 6-day Playshops to know how this works.

Setting up a mini Late-Night session at the end of the second day of the Playshop creates an experiential training that gives your Playshop students an opportunity to experience Transition Points. Even one hour of late night can do the trick. It will also give them an opportunity to “Just Play” without being interrupted by facilitation. By the end of the very full Day two, I can almost guarantee that there will be some Facilitator burn out in your group. A mini late-night will massage the burnout away.

The trainer sets up the basic Late-Night parameters to help create rhythmical interactions amongst the players that will allow for Transition Points to occur in the rhythms.

Transition Point Rules

Enter and leave the circle at any time. Come and go as you like. Butterflies are welcome and encouraged!

Deep listening is going on, so no conversations in or near the circle.

Feel free to change instruments at any time.

Let the group rhythm groove go where ever it wants to.

No Facilitation from the center of the circle or from the side of the circle using your instrument.

(If someone forgets and does do facilitation from the side with their instrument I will come up behind them and give them a gentle reminder not to instigate.)

Challenge trainees can facilitate the expansion and contraction of the Physical Circle to eliminate empty seats and facilitate better connection amongst the players.

Flexibility

There are many ways to implement Late night:

A standard In-House Late-Night could be scheduled at your training venue at 8 PM and going to 9 PM (Or later if the group energy is good and you have venue flexibility.)

If you are in a well established recreational drumming community, you can invite outside community drummers to participate. Your local training participants can ask their recreational drumming to join you for a non-facilitated freeform drum circle. It is important to announce and reinforce the Late-Night parameters at a Mixed Community Late-Night event. (Be prepared for extra “Random Factors” to come into your Late-Night circle with the outside community.)

If you want to keep your Late-Night experience more focused, but want to add some new, but experienced energy, to your Playshop participant group, you can invite only past VMC playshop graduates who are living in your area to participate. This activity has proven to be very successful, leading to “Hawaii like” late night grooves and flowing transitions.

In some situations where we have included outside community, we have moved late night to a larger or more appropriate venue.

Also in some cultures where they eat late dinners, we would break for dinner and have the late night when the group returns to the venue.

In some situations we have accessed another venue not too far from our training site to be able to play into the night.

DAY THREE: Reinforcing the When - Why & Musicality

Once your Playshop trainees have practiced all the Tools & Techniques up to this point in the training, you are now ready to mix and match these facilitation elements as appropriate in any manner that you see fit to move the group to Orchestration Consciousness.

On Day 3 your training focus will shift from basic facilitation technology to the complex nuances of listening for transition points, identifying the potential of the group, and balancing enjoyment of the current music with the challenge of facilitating the group and their music to a higher potential of understanding of the “Why” a particular facilitation intervention would be used at that time.

Day 3 AM Challenge Volunteer Assignment: “Run The Map”

Reveal 3. Weeding the Plants: Run The Map Challenge critique

During the critique of the Challenge volunteer who will “Run The Map” at the beginning of Day 3, your focus will be less on Dictator and Director modes, and more on the use and intention of Facilitator mode.

It is always good to reinforce the basic understandings of the VMC Facilitator Protocol job descriptions.

BUT! The real intention in your critique is to instill the concept of “Facilitated Platform Interventions” to raise the musicality of the group, step by step, musical platform by musical platform, to the highest manifestation of musicality that that group of players could create in the short time that they have been playing together.

Always remember and remind your Playshop participants that the 3-day Playshop uses the family friendly community drum circle as the training model with the intention to facilitate a drum circle event to its highest musical and rhythmical potential as possible. By day three, you are also encountering and addressing the many uses of special population rhythm based events who’s many outcome intentions puts music making in a much lower priority, and where the VMC protocol does not always apply.

In the Day 3, AM “Run The Map” Challenge, the objective of the task given to your volunteer Challenge trainee is to demonstrate the basic activities and interventions described in each of the four steps in the VMC drum circle facilitation protocol. The trainee is representing, in a collapsed fashion, what a DCFacilitator does over the course of a complete family-friendly drum circle event. But remind your Challenge volunteer to deliberately sculpt some songs for showcase and then “Layer In” the non-players back to a new groove.

The “volunteer” has 15 to 20 minutes to complete the task, so the demonstration is not a real-time event. Although the volunteer facilitator needs to GOOW after each intervention sequence, there is no time to wait for a transition point during the demonstration.

To help the process, I tell the Challenge volunteer to have their workbook sitting outside of the circle with the page open to the Facilitator Role description for reference if need be. (Page 10 of the Workbook)

We call it in the US an “open book test”.

This Challenge exercise is about following the dictates of the descriptions of the specific actions that need to be taken in each step of the Protocol to help move the players in that event to a place where they are actively expressing and sharing their interactive rhythmical/musical spirit. As a result, the group is manifesting their highest musical expression possible within the time allowed.

In your “Run The Map” Challenge critique, you will reinforce the delivery of the four-step protocol, but the main focus of the critique is to introduce the platforming of musicality during the “Facilitator” Protocol job description.

Day 3 is the place in the Playshop where your trainees are ready to receive and understand the “Platform Learning Concept”. Your intention is to help them to understand how to apply the Platform Learning Concept to the interventions that a facilitator would do in “Facilitation” mode. They will be using the Layering-In technique on top of a sculpted song to help guide their drum circle players toward “Orchestrational Consciousness”.

Layering in a Song Technique

This Layering in a Song technique is accomplished through using the same facilitation elements in the Three-point Radar Challenge Exercise. But it is designed for the use and education of the whole playshop population.

1. The selection and showcasing of the best representation of Song musicality being played at that time.
2. The use of different “layering in” techniques to help the non-players to join into the sculpted song.

I would explain it to my Playshop trainees this way:

The “1 - 2 - Lets All Play” Call to Groove is a great way to get a group rhythm started, but a full group Call to Groove it is not the best way to help a group of non-playing participants in a drum circle join in to a sculpted and showcased song to which they are listening.

In fact, it is the least effective way to create space for the non-playing participants to join into a sculpted song.

When you do a full group Call To Groove, everyone starts playing at the same time and then as the groove progresses the players have to make adjustments to what the other players are doing.

There is a better way, Layering-In!

The most effective way to allow space for the non-playing participants to join into a sculpted song is to say to the group, “At your leisure, join this song”.

At your leisure implies, “Take your time and come in when you are ready”. This invitation allows the player to relax and listen and join into the rhythm song when they are comfortable. The typical result of this type of invitation is that a more significant percentage of your non-players actually listens to the sculpted/ showcased song and their rhythm contribution is genuinely supportive to that level of musicality in the song.

In between those two extremes, Call to Groove, and At Your Leisure, there are an almost limitless variety of ways to “Layer in” your participants into the ongoing Sculpted Song.

Layering-In allows the non-playing participants in a drum circle the time and space to take a breath and enjoy what they are hearing. That action also lets the rhythm-music that they hear effect positively what they will play when they join into the music.

Also using the Layer-In technique allows the groove to slowly evolve as you bring in more players by pitch, timber, drum type, etc.

The result is that when the non-players do join into the Platformed drum circle song, they will be much more connected to the music than if everyone started playing at once.

Also by waiting and listening before they start to play, the level of musicality exhibited in their rhythmical contribution is usually a little higher than their last contribution. And that is the ultimate objective of the facilitator when the group has reached the Facilitation Mode of the VMC Drum Circle Protocol.

Whenever there is a facilitated sequence of song sculpting with layering in techniques that gets the Rest Of the Circle (ROC) to join into the Platformed Song, the level of musicality in the whole drum circle rises little by little.

So in Facilitator mode, in the progressive VMC DC facilitation Protocol, the step by step - Song sculpt by Song sculpt, will slowly raise the level of musicality of the group from Percussion Ensemble to Orchestra.

When there is a sculpted and showcased song foundation in the drum circle with a lot of non-playing participants listening and waiting to join in, there are many ways that the facilitator can Layer in the ROC.

One of the easiest ways is to have the group “Self Layer”.
Here is how you would do that:

After you have sculpted your selected song you:

1. Direct their attention to the music being played by saying something like, “Isn’t this a beautiful song?”
2. Then say to the whole group, “At your leisure, come on in.”
3. Or “At your leisure, join this song.”

The result is that the non-players in the circle listen to and join into the continuous groove when they feel comfortable and most inspired. You will get a qualitatively more sophisticated response from your players from an invitation to start when they feel like it, rather than start because someone told them to with a Call to Groove.

Here are some examples of Layering-In techniques: (Page 40 in the workbook)

Sculpt and showcase a Song - Layer in percussion — layer in Low “Bottom” drums - Layer in the rest of the drummers - GOOW (p40)

If you have a good representation of percussion and drum pitch in your drum circle you can; layer in wood blocks, layer in shakers, layer in bells, layer in small drums, layer in hand drums, layer in mallet drums and GOOW.

If you have a good representation of drum types and drum pitches in your circle you might; layer in the frame drums, layer in the doumbecks, (Daqrbukas), layer in talking drums, layer in the high pitch hand drums, layer in the medium pitch hand drums, layer in the low drums and GOOW.

One of the keys to successfully layering the ROC to a higher musicality is layering-in until there is no need for a Call to Groove, so GOOW. You leave the group playing at the next highest level of musicality, without stopping them.

There are an endless variety of Layering-In techniques that will give your non-playing drummers a chance to take a breath, listen, and join into a sculpted song with new and fresh contributions.

The more layers of pitch, timber, or drum type you can identify and layer-in to the evolving musical groove, the more “Teaching Without Teaching” musicality you can induce into your drum circle event.

In all the ways that you might do a facilitated platform Layering-In sequence with your drum circle, always remember to pay attention to any player or instrument that you might have missed and invite everyone to join in before you GOOW.

Free-Form Jump Time - Experiment

After the AM Run the Map debrief and critique your trainees, need a cognitive/ mind break.

Given the amount of critique and cognitive material you have just delivered to your group, if you have the time in your schedule, some free-form Jump Time would be good right now for integration of the material just covered and for a change of pace.

“In free-form Jump Time Experimentation - There are No Mistakes.” {]]';-)

Exercise 6: Run The Map, The Big Picture

This Exercise is now optional and can be instigated at your discretion. The Run The Map jump time exercise, was developed as a last look at, and a reinforcement of the job descriptions in the VMC DCFacilitation Protocol.

It has been my experience that during the last four years of development of the 3-day Playshop as we started scheduling three successive Trojan Horse deliveries, the participants have consistently achieved a good understanding of the VMC Facilitator Protocol.

Because of the newly enhanced program design, by the time this exercise is scheduled to take place, in most playshops there is not a need to deliver it. In the last few programs that I have taught, I have been using the closing Community Drum Circle as the “Real Time” Run The MAP exercise, and referring to the running the map protocol elements in preparation for the event. Read the group to get the answer.

Except in Kiev, Ukraine.

In the Playshop in Kiev, there were no Challenge participants to model advanced technique applications, except me. Since I had lots of “Internet Trained” participants who had never seen a facilitator leave the center of the circle, the Run The Map Jump time exercise was essential to their understanding of the protocol.

As we have introduced the “3 LOOKS” formatting and the “Trojan Horse” in the AM Challenge assignments in the current Playshop curriculum, the group understanding and ownership of the protocol has increased to the level that in most Playshops, this exercise has become more redundant than needed.

If at this time in your Playshop Training, you see a need to reinforce the VMC DCFacilitation Protocol concepts and applications to a progressive drum circle event, then the Run The Map jump time exercise would be appropriate to do here.

On the other hand, if you See-Hear-Feel that your trainees have ownership of the VMC DCFacilitation Protocol Map and all that it implies, then move on and use that exercise time for more musicality games or free-form Jump time.

Reveal 4. The Harvest: Run The Map group exercise

The “Run The Map” group exercise is intended to be an experiential demonstration of the facilitation protocols that are emphasized in the Anatomy of a VMC Drum Circle map.

By the time the “Run The Map” exercise takes place in your VMC Playshop training, your trainee’s radar will have a good “Read” of your group and where it sits on the learning curve.

There is a lot of flexibility available to you as to how to present this last exercise to the group. We will explore those possibilities in the “Run The Map” group exercise detailed in the Day 3 section below.

There are many times in my Playshop that I discover a trainee “Just doesn’t get it”, until they see people jumping into the circle and demonstrating the simple individual interventions that are part of each VMC Protocol job description.

The critique process at this stage of the training is essential.

By the time you are doing this exercise on Day 3, your trainees should know that your critiques are not criticisms, but instead reflections that are foundational to their “Learning Moments”.

The critiques that you give to the trainees that jump in to accomplish a basic protocol task inform the whole group, not just the volunteer jumper, so don’t make it too personal and address the group as much as you address the “Jumper”.

By letting your trainees know that this is the final rehearsal for the community drum circle that they are about to facilitate you are not only solidifying their protocol learnings, you are also “Future Pacing” their education into the upcoming DC event.

This final exercise is the harvest of the training and will determine the essential content that they will take out into the world and use as their learning platform as they move deeper into the job description of a Rhythm Care Giver.

I set up this exercise by telling the Participants that we are going back to the Beginning of the Playshop and the beginning of a rhythm-based event. We are starting over to review the job descriptions listed in the VMC DCFacilitators Protocol MAP.

I would remind them that after hours of playing together, they have unconsciously achieved orchestrational consciousness as a group of players. And that they have been doing very advanced facilitator and orchestra conductor interventions with each other. I would explain that almost no one in a family-friendly community drum circle would be able to respond to them if they attempted an orchestrational facilitation at the beginning of a drum circle drum call.

So start your drum circle at the beginning of the MAP.

My presentation would be something like this

In this exercise, imagine that the group is a family-friendly drum circle full of people who have never participated in a group drumming event before.

With such a beginning beginner group of drummers to work with, following and using the VMC Drum Circle Facilitation Protocol becomes very important to create a successful rhythm sharing event.

For the last time in your Playshop training you have a chance to deliver in real time, the “When to apply which Tools and Techniques” at what time during a drum circle event. This exercise allows the trainer to showcase what specific facilitation tools would be appropriate at each progressive stage of a drum circle event.

As the VMC Trainer you will define each job description before each step in the protocol, then let the trainees know that they do not have to demonstrate all of the interventions in any particular Facilitator role job description. That way many of people can jump in and do an intervention that correlates with that specific Facilitator protocol role.

For instance

While Defining the Dictator job description, remind the participants that when they jump into the exercise, to KISS, and to do only one or two FULL GROUP interventions at each jump.

Basic Descriptions from the Facilitator role chart in the Trainee workbook

Dictator

At the beginning of drum call, direct the individuals in the group toward group consciousness, using full-group interventions with these basic facilitation tools:

- stop cuts
- speedups
- volume up and down
- call and response
- accent notes
- rumbles

Director

By the middle of drum call, the players will understand your body language, and you can direct the group toward percussion ensemble consciousness by sculpting, using these teaching-without-teaching techniques:

Full timbre song sculpts—for example, all the bells, all the shakers or all the wood toys

Full pitch song sculpts—for example, all the low-pitched, medium-pitched or high-pitched drums

Full drum-type song sculpts—for example, all the Djun Djuns, all the djembes or all the congas, etc.

One-half circle platform sculpts for listening, clapping, call and response, and rumbles.

Facilitator

Once your group achieves clarity in their rhythmical interactions, you can direct the percussion ensemble toward orchestrational consciousness by following the people who are following you. Use what they give you.

Sculpt songs with mixed timbres and pitches. Layer the groove back in.

Sculpt a partial circle, such as half, or one-quarter of the circle as a platform for more sophisticated musical interactions. Layering the rest of the circle back into the groove.

Orchestra Conductor

As the group focuses more on the harmonies they are creating, they will achieve musical synergy. With their permission, play with and orchestrate the group's music using everything you've learned.

Now the facilitator can “Compose” musical interactions and expressions into their circle of players.

Wrapping It Up: The Tools-Techniques & Concepts checklist

(Page 41 in the Workbook)

I would advise that you to review the checklist a few times each day during your 3-day Playshop. That way you won't surprise yourself when you turn to this section in your workbook at the end of day 3 and find out that you have to cover something that you missed.

If you are going to deliver the checklist as a part of the Playshop, start the presentation by defining the Triplicity elements in which the list is categorized; Tools, Technique, and Concepts.

Tools

the body language signals — the What to do.

Techniques

utilizing the tools - When to apply the tools, the MAP is a guideline for when to utilize what tools.

Concepts

the overview and the Why in applying the tools and techniques

“If you know the WHY, then the What and When fall into place.” {]]';-)

Go down each listing and assess their knowledge.

Show me a Continue to play Signal, Great!. Now show me “Stop Cut” etc.

Generally, the Tool category can be passed over quickly. Try not to get lost in each different sculpting and rumble listing.

That will give you more time to focus on and deliver the Technique and Concept elements that you feel might be reinforced.

Although you are addressing your trainees as you take them through the checklist, you're also assessing what elements that you have delivered in the 3-day Playshop that need to be reinforced with this particular group of trainees. According to each Playshop group's strengths and weaknesses, you will find that doing this Wrapping it Up element in the training will be different for each Playshop training that you do.

It is easy to turn this presentation into a one-hour cognitive delivery piece so be careful in your presentation. Checking on you checklist from time to time will remind you of techniques and concepts that you can deliver around specific exercises and critiques throughout the 3-days, so you don't have to spend a lot of time on having to deliver any particular element on this checklist in depth during this Wrapping up session.

If you have been checking on this checklist as you have progressed through the VMC DCFacilitator Training Protocol in such a way that your Trainees have ownership and understanding of the Tools, Techniques and Concepts, then this delivery of the list becomes an option that you can use at your discretion. You can deliver whatever elements that you think need to be reinforced, or put that delivery time to better use. It is your training and ultimately your call.

Flexibility

This list represents all the basic elements that the trainer needs to deliver to the Playshop Trainees during the 3-day Drum Circle Facilitator Playshop training.

So first of all, this list is in actuality a checklist for you, the trainer. It covers the essential elements that the DCFacilitator Playshop Trainer needs to deliver to the trainees during the playshop.

If during your Playshop, you have delivered all the critical elements listed in the Tools, Techniques and Concepts to your Playshop trainees, and you have done so in such a way that you are confident that they have a cognitive understanding of those elements, then you don't need to deliver a cognitive session where you sit-down and run through that checklist with your trainees.

Closing Ceremonies

1. One Word Closing with string.

It is my understanding that most people agreed to keep the One Word Closing as part of the ceremonies.

Collecting String.

We have all decided to keep the string thing in the closing ceremonies. Thinner than rope thicker than thread. 3 feet/1 meter long.

We will save it for Arthur when he comes around for a 6 Day program. The Big Ball of Participant string will stay at the VMC headquarters office.

After adding the 2017 Playshop tour Participant string to the ball, it is now 20 inches in Diameter and weighs 39 pounds.

2. Secret Handshake

We have also decided to keep the Secret Handshake in the closing ceremonies.

There are many ways to approach this in a number of different cultures.

The "Politically Correct" opening that I am currently using is:

There are some of organizations around the world that are dedicated to doing good things in service to their community but want to remain anonymous.

To this end when they want to greet special friends whom are apart of their organization without gaining attention. They do so with a "Secret Handshake".

Tell the Playshop Participants to watch carefully and then demonstrate the handshake with a challenge person while walking towards each other as you are crossing the center of the closing ceremonies circle.

Once the demonstration is complete, (And the Newbies stop laughing), you break down the three basic elements in the Handshake for the participants.

1. Lock your knees when jumping so you won't kick your partner.
2. Eye contact is essential so that you don't run into each other while in the air.
3. Achieve the "Lightness Of Being". Demonstrated by an innocent child, or elf-like creature.

"Sometimes the result of this is pointed ears". (You may be lucky enough to be able to find someone in your circle who already has long pointed ears.)

If you have elderly or physically disabled people in you group, you might want to demonstrate the "Old Mans Handshake".

Now Practice...

Reveal 5. The Feast, Closing Community Drum Circle

As you know, the Closing Community Drum Circle at the end of a 3-day Playshop is not a "real" drum circle. And as part of your drum circle set up and future pacing demonstration/lecture, you need to stress that reality to your participants.

In a family-friendly community drum circle, there is usually only one facilitator with, (if they are lucky), one or two shills, (Shill = A competent helper playing a low Sordo or Jun Jun)

In a closing Playshop drum circle event, numerous facilitators will have lots of supportive shills available.

In a family-friendly community drum circle, the single facilitator is using the groups' transition points and reading the groups energy to decide when to enter the circle and intervene in the groups playing.

In a closing Playshop drum circle event, the facilitators are waiting to enter the circle at intervals of at least 12 measures from the time the last facilitator left the circle.

This situation results in many more facilitation interventions than in a regular single person facilitated drum circle. That means that there could be as many as

2 or 3 times the amount of interventions facilitated than in a “Normal” Community drum circle. This situation can cause “Facilitator Burn Out” in the population attending the closing Playshop drum circle. Facilitator Burn Out will be addressed below.

Prior to the drum circle, the trainer sets up the facilitation parameters of the drum circle event with the students.

Designated “greeters” will welcome guests entering the event and seat them. It is OK to ask a seated “Shill” to move from their seat in order to accommodate seating for a family to sit together.

The greeters will fill up all the seats in the circle before adding another extra row of seats for more guests.

Before the drum circle starts and the guests arrive, shills will be occupying all the low stick drums, Surds, Jun Juns, etc.

(This protects the low drums, and the circle, from the small kids who, while entering the circle, would automatically gravitate to them if they were not occupied)

Shills are to have one or two extra percussion instruments at their disposal while sitting in the circle. That is to support the instrument mix of the circle as it goes through changes during the event. Also, the shills have extra percussion available to accommodate the facilitator who might say, “All the bells, or any percussion, continue to play”, and the shill sees that more bells are needed for the attempted sculpting to be successful and changes instruments to accommodate the facilitator.

The Playshop trainer will be the first facilitator and will do the Drum Call for the event. The Playshop participants are to stay out of the circle if the facilitator/trainer GOOWs for what may seem a more extended time than the students have been used to in the Playshop training.

The Playshop participants will know that the Drum Call is over when the facilitator/trainer brings the group to a full close and does the welcoming and opening announcements.

Part of those initial announcements is to for the trainer/lead facilitator to acknowledge that the drum circle is the closing part of a weekend-long DCFacilitation training and that some of the students who attended the training will be sharing some of their facilitating skills during the event.

When the Drum Call and opening announcements are completed, that will be the time for the Playshop students to take turns facilitating the event.

The trainer can intervene and facilitate in the circle any time that she/he feels the need to make adjustments in the group energy or groove.

The students are to pay attention to the person facilitating that they will be following and also pay attention to the energy and group groove that the facilitator has left in the circle.

Let the group rhythm go of at least 12 rhythmical cycles, or 12 Measures, after the facilitator leaves before the next facilitator enters the circle to facilitate.

The usual rule of facilitating is applied; a two minute, or less, sequence of interventions, along with “always leave the group playing their own music”.

KISS, keep your facilitation sequences simple and follow the VMC DCFacilitation protocol.

For facilitation team congruence, all students are to enter the circle through the same designated aisle-way. Usually it would be the aisle-way directly facing the main entrance doorway of the room. You might call that place, the facilitator’s entrance.

The trainer will establish with the students, a “Teachers Orchestration Spot” on the outside of the circle near the aisle-way that is opposite of the facilitator’s entrance aisle-way. Placing the Teachers Orchestration Spot in line with the aisle-way is for easy visibility from the center of the drum circle to the Teachers Orchestration Spot.

The trainer would only stand on the Teachers Orchestration Spot if they wanted to communicate with the student who is facilitating the event at the time. The trainer would use body language signals for their communication.

Three typical examples of the teacher to student body language communication

1. To let the student know that their 2 minute time is up or they are over facilitating and should wrap up their facilitation sequence and get out of the center of the circle.
2. To have the student facilitator include a Volume down single in their sequence.
3. To remind the student facilitator to smile while they are in the circle. I sometimes carry a cardboard cartoon smile and hold it up to my mouth while

standing on the Teachers Orchestration Spot until the frowning student facilitator notices me.

I would remind the students to do the more simple interventions in the beginning of the event and that they can repeat or reinforce anything that I did in the Drum Call.

Also, I would advise them to save the more complicated orchestrational sequences until the end of the event. In some cases, I would designate some of the Challenge participants to do the last few sequences. At times I would also assign a particular Challenge participant to do the final closing sequence.

You, as the trainer, have total responsibility for the event and will be monitoring the whole drum circle as it unfolds.

If you see that the students are entering the circle too soon in-between facilitations, or that the DCGrooves are taking more time to develop than the designated 12 measures, you can go into the center of the circle and give a predesignated single to the facilitating students to “Let the soup simmer”.

Sometimes it is good to let the “Soup Simmer”, meaning to let the group groove settle down and develop before another facilitator should take a turn. Giving the designated “Let the soup simmer” signal to your students is telling them to let the group grooves go for a longer period of time before jumping in to facilitate.

My “Let the soup simmer” signal is

To enter the circle and with both hands grasping my facilitators stick pointing downwards. I then pretend to use my stick as a big spoon to stir the ingredients in a giant pot of invisible soup in front of me and then I walk out of the circle. The participants might think that I’m crazy, but the student facilitators would know exactly what I mean.

As a last resort, if there is too much Jumping in and facilitating with not enough grooving in-between, then the trainer can designate a responsible Challenge person to be the “Gate Guard” to stand at the facilitator’s entrance and while reading the group energy, determine when to allow the next waiting facilitator to go in.

To avoid a big line of facilitators waiting on the outside of the circle to go in, you allow only three persons to line up at the facilitator’s entrance at a time.

The advantage of this strategy is that the next person to facilitate is standing at the facilitator’s entrance watching the facilitator who went in before them do their

thing. That helps the next facilitator create continuity from one person to the next when it is their turn to jump in.

Because you are having a large number of excited students jumping and facilitating sequences, there is a big chance that “Facilitator burn out” can accrue in your drum circle playing group. This is the point where your players in the circle could be fatigued from over facilitation. Stop — start — go faster, etc.

Facilitator burn out usually occurs in your Closing DC event right about the time that the “7th inning stretch” would be called for in the event.

International!, The seventh-inning stretch is a tradition that takes place between the halves of the seven thing inning of a nine inning baseball game. In the middle of the 7th inning, the baseball fans generally stand up and stretch out their arms and legs and sometimes walk around.

In some cultures, about 2/3rds through a drum circle, the group would take a tea and cookie break before finishing the event.

During a closing Playshop drum circle, this would be a good time to step in and use the space in-between facilitated grooves as a “Window of communication”. That in itself will give the players an opportunity to rest their hands.

As the lead facilitator, you can go in a use team building and community building metaphors as to what rhythm events can do and how they are used around the world.

I usually let the participants of the event know that they are being facilitated by people who are from a wide variety of professions, School teachers, Music therapists, etc., who are going to take what they had learned from the just completed Playshop training and become rhythm caregivers to their different constituencies. Then I would facilitate a drummers hand stretch and finally start up the next rhythm.

Usually, a closing Playshop drum circle is facilitated at generally the same tempo throughout the event, so I would start up the 7th inning rhythm at a slower, more leisurely pace to give the players a groove break.

Sometimes I would use the ending of this 7th inning stretch break as an opportunity to invite the challenge people to take over the drum circle and facilitate the last few grooves of the event.

The Sequence of Steps within each Exercise

The following is a breakdown of the sequence of steps that you would apply to exercises 2, 3, 4 and 5. This Training Exercise Sequence does not apply to the first and last exercises in the VMC training protocol. Except for the Building Relationships exercise 1, and the Running the Map exercise 6, there will always be a Challenge task exercise assigned at the end of each training exercise sequence.

1. Introduction

Communicate about what is the purpose and learning outcomes of this exercise. How would this facilitation technology be applied in real drum circle situations?

2. Demonstration

Walk and talk through the exercise at least twice. In exercise 2, I might verbally talk them through the exercise and then have them practice from their seats, using vocal groove making as a group, and talking them through doing Call to Groove, Attention Call, and Stop Cut.

Both the Introduction, the Demonstration and the seated vocal groove exercise can all happen in one smooth delivery.

3. Small Group Jump Time Breakouts

For the small group jump time breakouts use hand clapping. No instruments means more individual and group focus on the facilitation technology being taught. Group focus generates “Ensemble Learning Consciousness”.

Take turns “In-the-round”. Every participant gets at least two turns. If someone didn’t “quite” get it correct, ask what part they missed and, if they clearly identify it, have them immediately do the exercise again. Caution! Having a participant immediately repeat the exercise again does not always apply to people that are still struggling to find their pulse or the “ONE”. Use your trainer’s radar.

If there is no extra break out room available at your venue and you only have one room to work in. Then when doing the hand clapping exercises, place your break out groups in the four corners of the room and have one or two challenge persons play pulse orientated low stick drums, emphasizing the 1 of a 4 beat measure, while the different breakout groups do their exercises.

4. Full Group Drum Circle Jump Time

Use an orchestrational mix of drums and percussion.

Use self-selection jump time, sometimes call “Pop Corn”.

The trainer demonstrates a type “A” personality and then a type “B” personality self-selecting, with the admonition to the type “A” people to help the type “B” people jump.

Type “A” person = confident while jumping into the circle.

Type “B” person = tentatively getting out of their seat while willing to give up their turn.

In your introduction and demonstration of the A and B type personalities, ask the A people to help the B people to get into the circle when they see a B person start to get up when the A person is jumping for their turn. The A person brings the B person into the center of the circle then takes their seat, because, “A people! You know that you will always get your turn”.

Trainers! Put your training radar on and pay attention to the jumpers and especially the non-jumpers. Most of your non-jumpers will “Show Up” eventually, but there are ways to help them feel comfortable enough to show up sooner. Relationship is the key. Save some of that personal attention you give to your “Star Pupils” for the trainees who are not yet showing up.

5. Challenge Tasking

The trainer sets the task perimeters for the VMC Returnee Graduates and jumps first to demonstrate.

"Experiential learning does not require words." {}}';-)

The Training Exercise Protocol

The Training Exercise protocol is the fundamental foundation of the VMC Playshop Training. The training exercises are presented in a specific Platformed Sequence where the next exercise in the sequence is dependent on the success of the exercise that preceded it.

Because of this, the Training Exercise sequence is about the only thing that has to be strictly adhered to in the VMC Playshop training. The Training Exercise

sequence is the bones of the Playshop, and have to be properly connected and in alignment for the rest of the training elements to fit into place.

BUT! There is a lot of flexibility as to how you might deliver the other training elements and concepts into and around those exercises.

Depending on many of factors in your training environment, you can make the Building Relationships exercise and the Run the Map exercise optional. But if you skip the Building Relationships exercise, you must deliver the Building Relationships, eye/people contact concepts into other parts of your training. Also if you are going to skip the Run the Map exercise, you need be sure that your Playshop participants have Ownership of the basic concepts of the facilitator job descriptions built into of the VMC protocol.

Exercise 1: Building Relationship

(Optional) (Sometimes called The Looking Thing)

Enter the circle in full groove. Turn around slowly making people contact or eye contact until you end up where you started. GOOW.

The focus of this aspect of the training is to emphasize that building Rapport and Relationship with your drum circle participants is the foundation of a successfully facilitated rhythm event.

Not only does the “Looking Thing” relationship exercise help the trainees understand the importance of making contact and relationship with their group, but in the process of doing the exercise, you are actually helping your new trainees make contact and build relationships. The “Looking Thing” exercise also helps you accomplish a team building objective.

Although you are placing the beginning beginners in the center of a fully functioning drum circle with a very straightforward and simple task. This exercise will immerse those people in an experience that teaches them the power of being in the center of the circle. It does so as a kinesthetically experiential event rather than a lectured concept. This simple exercise prepares them for the next time they will enter the circle to do a facilitation skills task.

Beyond rapport and relationship, there are practical uses of your visual radar and eye contact with the participants in the circle that you can address. Such as:

When you make an Attention Call in preparation for a Stop Cut, and you see or do not see, someone NOT watching you. That will make the difference in making a “Clean” noiseless stop of the groove or a sloppy and noisy groove stop.

Half Group Sculptures are another excellent example of good use of the “looking thing” relationship builder. Eye contact is essential when you are sculpting out your 1/2 circle for your “Continue to Play” signal, or you are sculpting out the other half of your circle for your “Stop Cut” signal.

By making eye contact with the people you are sculpting, there is no confusion as to which side they are sitting in, Continue to Play or Stop Cut.

The Flexibility of the Looking Thing

There is a lot of flexibility available in how you approach this exercise. Reading the group as you do the Drum Call will let you know how this exercise can be successfully facilitated. Also, you can ask how many have never stood in the middle of a drum circle before.

If only a handful of your trainees are beginning beginners, then this exercise also can become an opportunity for veteran facilitators to stand in the middle of the circle and “Just Be There” making contact and relationship with the newly forming group of players.

In China I regularly have 75 to 100 participants in my Playshop trainings, many whom are first timer beginning drummers & facilitators. There is no way I could do the “Looking Thing” exercise with a group that size as it would take one to two hours to complete.

In those situations, I would skip the exercise and integrate the elements intended to be educated and delivered into the participants’ consciousness in other exercises.

There are other programs where I would inquire, “Who in the Playshop has never been in the middle of a drum circle before?” In Bangalore, India, out of 35 participants, we had only four who qualified to jump in and do the exercise. In the last Japan Playshop, out of 40 people, we had only 6.

So I had the people who raised their hands in those particular Playshops do the exercise.

The result was that I used their activity to deliver the Radar, Rapport, and Relationship elements to the whole group without having each participant get in the middle of the circle and twirl around. I was able to task the beginning

beginner drummers and facilitators, giving them the experience of the power of the center of the circle without eating up a lot of jump time that could be used more effectively later on in the Playshop. Plus I could check “Orchestration Spot” off of my Wrap Up checklist. Yippee!

Exercise 2: Call to groove, Attention Call, Stop Cut

Enter the circle with no one playing, (Clapping). While marking the pulse, give a verbal Call to groove. When the group is in full Clapping Groove, give an Attention Call and then make a Stop Cut. GOOW.

Exercise 3: 1/2 Group Sculpt – Call & Response

Enter the circle in full groove. Sculpt 1/2 of the circle participants & give them a Continue to Play signal. Sculpt the other 1/2 of the circle and make a Stop Cut. Back up into the Sound Bowl facing the non-playing part of the circle. Give the non-playing part of the circle an “I Play-You Play” signal. Do a series of 4 or 5 Calls & Responses and then give a Call to Groove. GOOW.

Exercise 4: Sculpt a Song

Enter the circle in full groove. Select 5-6-7 players and give them a Continue To Play signal. Stop the Rest Of The Group & Listen to the result. Give a Call to Groove. GOOW.

Exercise 5: 3 Point Radar

Enter the circle in full groove.

FIRST, select three people playing across the circle from each in a triangular fashion. The three people have to be rhythmically connected to each other and in rhythmical dialogue, or creating a harmonic or melodic song amongst themselves. Then give them a Continue to Play single.

SECOND, quickly select at random 3 or 4 more players and give them a Continue to Play signal. Make a Stop Cut and listen to the result. Give a Call to Groove. GOOW.

Exercise 6: Run the map

(Optional)

The trainees take turns jumping in and demonstrating one of the facilitation elements represented in each of the progressive job descriptions in the VMC DCFacilitation Protocol.

Optional Exercise: Layering in a Song

I have added a new exercise into the 3-day Playshop training Protocol, called “Layering in a Song”.

This exercise can be placed anywhere in your training, after the Sculpting a Song exercise is completed.

In this Jump Time exercise trainees are invited to “Sculpt a Song” and then choose one of the following options:

Say, “At Your Leisure, Join This Song”

Layer in the ROC in any way they would want to in such a way that there is no need to do a Call To Groove at the end of the exercise. All they have to do is GOOW.

(The two minute maximum jump time rule applies)

We have been placing this exercise in different places in the Playshop curriculum, and it is still a work in progress.

I have used it as a separate exercise in between the “Sculpt a Song” & “3 Point Radar” exercises or after the “3 Point Radar”, depending on my “Radar Read” of a particular Playshop groups’ progress.

I have also used it as the “3 Point Radar” Challenge exercise.
(Page 26 in the Workbook)

Musicality

Musicality is the quality of being melodious and tuneful. It is the sound sensibility that appears in a drum circle when all the right elements are in the right place, i.e., Rhythm Connection, Interactive Dialog, Melody Line, and Harmonies.

Musicality can be facilitated in any family-friendly drum circle, even if all the participants are beginning beginner players.

There are experiential training methods built into the VMC DCFacilitators Playshop training that can teach your trainees how to facilitate musicality into their group.

The trainees in your 3-day Playshops come from all walks of life. They will range from professional musicians and drummers to people with minimal musical experience.

Concerning rhythm event facilitation, some music teachers and musicians sometimes know too much and may unconsciously be carrying “musical blinders” with them into your Playshop. There may be some things they may have to un-learn as musicians, in order to facilitate non-musicians into a safe place, allowing beginner players to explore rhythmical and musical improvisation without performance anxiety or fear of being judged.

I remember in one Playshop, during a free-form Jump Time session, an excellent drummer attempted to pass out some standard rhythm parts to the players. He passed out a Clave part, some up beats, etc., without “Reading” the player’s ability to perform the syncopated parts he assigned. The result was a rhythmical mush that soon fell apart and crashed.

Not only did the experience give him some “musicians ego death” but it taught him an important lesson about “Reading The Group” and “KISS”

“To successfully facilitate beginning drummers, generate Beginners Mind.” {]]’;-)

Learning the VMC Protocol will also help the trainees begin to understand, identify and facilitate musicality in the rhythms they are playing in the Protocol exercises.

Learning how to identify and facilitate the basic elements, (timbre volume, tempo, pitch, drum and percussion type and tone), will teach the Playshop trainee about the functioning elements that make a drum circle work.

Once the trainee can hear those elements in an ongoing drum circle, they will be standing on a foundational “Musicality Radar Platform”. That platform will help them facilitate the players in their drum circle towards creating interactive rhythm, melody line, and harmonics. When those elements are identified and facilitated, it allows musicality to emerge in a drum circle event.

Musicality Games

The best way to teach your trainees about musicality is to create situations where they can experience it. That is called “Experiential Teaching”. The best way to do experiential teaching is to facilitate musicality rhythm games.

Each of the musicality games that you can play with your trainees will identify one or more basic elements that would be instigated, showcased and utilized as the learning platform for that game.

These musicality games are all very interactive. The games are controlled by the dictates of the parameters of the game. These parameters direct the players awareness to the specific musicality elements that are being focused on and played within the rhythmical/musical interactions of any given game.

In actuality, these are musicality “education” games, but the player’s are having too much fun to care. It does help the group learning process if you point out the elements being showcased in any particular game from time to time.

Different musicality games identify and utilize one or more of the following elements.

- Pitch consciousness.

- Timbre consciousness.

- Drum type.

- Interactive rhythm dialog consciousness.

- Volume dynamics.

- Pulse consciousness.

- What a rhythmical measure is in real time.

- Notes being played in relation to the pulse. (Spots in Time)

- Using your notes to make space, rather than filling up space with your notes.

 - (Tapping)

- Listening across the circle.

- How different tempos changes the shape and feel of a particular rhythm.

- The use of interactive rhythm parts in relationship to pitch.

Musicality Game List

Musicality games are designed to improve the playing and listening skills of the trainees.

These games help the trainer single out and identify that they will always be presenting a high functioning and well-facilitated drum circle.

I have listed some games below that showcase basic elements which when learned and played by the group, can be foundational to other musicality learning activities.

Air Drumming

Start with the whole group then subdivide by section pitch, drum type, gender, etc.

Defining drum pitch in the group

Have the whole group rumble in the tonal area of their drum while listening as to how the pitch of their drum fits into the drum pitch scale. Then define drum pitch groups by asking each pitch group to rumble separately: Low Pitch, Medium Pitch, High Pitch.

Once pitch is defined in a group of players there is a long list of pitch type musicality games that can be played.

Passing out patterns and parts by pitch

Have a volunteer from each pitch group play a part that everyone from that pitch group will model and then use for improvisation.

Groove to Solo

3 measures of groove, then one solo measure. Repeat until everyone solos. (If you have time, do the whole series)

Rumble by pitch to Groove game

Sculpting and showcasing grooves by pitch

Following the player who is following the player who is following you

Layering in a rhythm

Layering in a Dialog

Layering in an ensemble

By The Numbers

Besides the games listed above, other musicality games can be found in the book Rhythmical Alchemy Playshop, Volume 1 - Drum Circle Games.

The Challenge Program - Expanding Possibilities

The two objectives for the VMC Trainer running the Challenge Course with return VMC Graduates are:

Objective 1

To give the returnees graduates the learning opportunities that come with experimenting with advanced facilitation ideas while taking chances and playing on the edge of their knowledge and experience.

Objective 2

To teach the Basic Participants, by the examples created by the Challenge trainees in the Challenge Tasking Exercises. In these Challenge Tasking exercises the Challenge trainees will present to the Basic Trainees many sophisticated applications of the use of the primary facilitation techniques that the Basic Trainees are learning.

The Challenge processes also offers your VMC returnee graduates an opportunity to serve the group learning process by developing and using “Mentoring Consciousness”. Keep your radar on for the Challenge participants who start developing Mentoring Consciousness in your programs. They will become your protégés.

If you do not have enough challenge people, (Returnee Graduates) signed up to your Playshop, then as you get closer to the program, do some personal contact outreach and make some deals, such as work scholarships or discounts, etc., to get the Challenge Bums-in-the-Seats.

You will find that having a healthy group of VMC returnee graduates, (Both my old ones and your new ones), in your Playshop trainings will move the training along faster. The Challenge people will model advance uses of the facilitation techniques that the Basic participants are learning. They will also be mini-mentor leaders in your Playshop breakout groups.

If there are no Challenge people in your Playshop training, then you’re IT! You will be the only Challenge Person!

If you are the only Challenge Person in your Training, at each Challenge Tasking Exercise, you would announce the challenge task parameters that you are going to demonstrate to the group. Then you jump in and out of the circle multiple times doing different variations of the task at hand. You will be showing your trainees

some of the many uses of the facilitation technologies that they have just learned from you.

Flexibility

Also if you are the only challenge person, then you have the time to offer your basic participants the opportunity to jump in and do the Challenge Task at hand.

“Good Luck.” {}{};-)

Challenge participants as beginning mentors

Give your Challenge trainees an opportunity to support the Basic trainees in the smaller breakout clapping groups by:

1. Being first into the practice circle to model the basic exercises for the Basic Trainees.
2. Giving advice and support to the basic trainees as they jump into those exercises.

This is a basic initiation of their mini-mentor training, in preparation for their 10 day Mentor experience.

“Shhhh, But don’t tell them that. We don’t want to spoil the surprise.” {}{};-)

In the bigger picture, as a VMC Certified DCFacilitation Trainer, you are becoming the “Elder in Training” in the community that you are naturally building.

The Challenge protocol in any VMC playshop is a place to find and nurture your potential community builders and outreach persons for you Playshop Trainings.

Use your Community Building radar as you facilitate the Challenge part of your training. Find those needles in the haystack.

Pay attention as to how the Challenge people in your training act as support leaders and mini-mentors to the basic participants learning process. This is especially true in the beginning breakout exercises. Throughout your Playshop program you want to monitor your Challenge participants who are developing, or have developed, “Group Process Radar”. You want to observe how they are using their Group Process Radar to support the group learning process.

By the way, how is YOUR “Group Process Radar”? It is an important tool if you are going to be a teacher who “Teaches Without Teaching”.

As the VMC representative in your region, it is vital to “Connect The Dots”, meaning it is both good business and good community building to monitor, support and help connect the VMC graduates in the community that your building. A stronger connected and empowered VMC graduate community will make healthier VMC Playshops for you to train.

Scripted and Non-Scripted Challenges

Scripted Challenges are built into the Playshop training protocol and are attached:

1. To the end of a particular training exercise sequence.
2. As a volunteer assigned to a scripted morning, (AM), Challenge task.

In the Challenge Exercises, there is a specific facilitation task assigned to the Challenge Trainees. Those tasks are always directly related to the particular protocol exercise that the Basic Trainees have just completed. The Challenge Tasks are given with broad parameters that allow lots of flexibility for creative facilitation sequence design for the person being challenged.

Except for the Building Relationships exercise 1, and the Running the Map exercise 6, there will always be a Challenge task assigned at the end of each training exercise sequence.

The basic parameters of all Challenge Exercises

1. Facilitation time in the circle is 2 minutes or less.
The reason? Over two minutes of facilitation in the circle starts to feel more like manipulation and less like facilitation.
2. Leave the circle with all players making their own music.
The reason? I say, “leave the circle with all players making their own music”, is that in my opinion It is never a good idea to make someone play what you want them to and then leave the circle without inviting them to make their own contribution. That action would seem to be less about rhythm empowerment and more about rhythm control. It sends the wrong message to a drum circle player. That message would go something like this, “You can play any improvisational rhythm you want, except when I tell you exactly what to play and then leave the circle?”

Scripted Challenge Exercises

Challenge Exercise After Call to groove, Attention call, Stop cut

Creative Starts & Stops

Do a creative groove start or stop without doing a full group start or stop. Full group Starts or full group Stops are not allowed.

When the previous person starts a groove & GOOWs, the next person jumps in and immediately brings the groove to a creative close. OR When the previous person has stopped a groove & GOOWs, the next person jumps in and immediately starts a groove.

Challenge Exercise After 1/2 group Sculpt – Call & Response

Do whatever you want in your facilitation, but you have to include half group or section sculpting in your facilitation sequence.

Challenge Exercise After Sculpting a Song

Sculpt a full group pitch or timber or drum type, OR Sculpt a song consisting of mixed pitch, timber and drum type. Then layer in the Rest Of The Circle, (ROC).

At this point in the Challenge exercise Protocol, you have the discretion of which one of the following two sculpting assignments to instigate. It depends where on the Playshop protocol learning curve your participants are, at this juncture of any particular Playshop Training.

Use your Trainers Radar. What needs to be reinforced or emphasized at this time?

Having the Challenge trainees sculpt full pitch, Timber or Drum Type represents a demonstration of the job description of a Director.

Having the Challenge trainees sculpt a mixed Pitch, Timber or Drum Type Song represents a demonstration of the job description of a Facilitator.

Challenge Exercise After three-point Radar

Normally at this point in your Playshop Training, you would be emphasizing musicality. Your training focus would be on how to raise the level of musicality in a drum circle by Song Sculpt and layering in the ROC.

Depending on where your group is in the Training Protocol learning curve, your exercise options are pretty much infinite. Give the Basic Trainees whatever model you think they need observe in the tasking of your Challenge Trainees.

Or just tell the Challenge Trainees that this is a Free-form jump time specifically for them. (But keep track of the time and leaving the group making its own music.)

The Challenge Exercise that usually goes with the three-point Radar Exercise is Sculpt a Song (Using 5, 7 or 9 point Radar), and use different layering techniques to entice the ROC to join the Song.

Challenge Exercise After Run The Map

This Challenge exercise is Optional according to how well the group understands the MAP at this stage of the program.

It has been my experience that in the last few years while using the new VMC Playshop Training Protocol, that this exercise has become redundant and is not needed most of the time. BUT! I keep it in the training Protocol as an optional “Back Up” exercise in case your trainees need Run The Map Facilitation Protocol reinforcement.

You have the option of having only your Challenge Trainees doing the run the map exercise, as a demonstration for the Basic Trainees, or you can invite the Basics to jump in as well.

Doing the Run The Map Exercise as a specific Challenge Exercise will give you the opportunity for public critique at the Challenge level participants which helps educate the Basic Trainees as well. Warn the Basic Trainees not to worry. You will be critiquing the Challenge Trainees at their level of expertise and experience, which would be at a “Medium” to “Spicy” level. Assure the Basics that you would be critiquing them at their level of expertise and experience which would be at a “Mild to Medium” level.

If you do the exercise as a mixed level exercise with Challenge and Basic participants together, pay attention to the level of critique and feedback that you give to each individual. Make your evaluation and feedback appropriate to the learning and experience level of the person who you are critiquing.

“What is the next critique that they need to take the next step forward?” {]]’;-)

Non-Scripted Challenge Exercises

Although there are specific scripted volunteer Challenge assignments and Challenge Jump Time Tasking scheduled as part of the training exercises,

throughout the Playshop, there are a lot of non-scripted creative ways that you can give the VMC Graduate Returnees opportunities to challenge themselves.

You can throw Non-Scripted Challenges into the training mix when the opportunity arises or when you see a need.

Some examples of Non-Scripted Challenge jump time assignments

A quick drum call at the beginning of a training session after a break or lunch, as the participants are coming in the room to sit down.

During full group freeform jump time for the Basics, Challenge participants can also jump in and “Experiment” at the edge of their knowledge and experience.

Separating the Basics and Challenge population into different breakout rooms for freeform jump time.

Asking Challenge participants to demonstrate the use of a particular facilitation technique not covered in the Challenge exercises.

Flexibility

Flexibility for the VMC Trainer is a key component in a 3-day Playshop and has been addressed throughout this Trainers Manual. Here are some flexibility suggestions regarding the Challenge part of your program.

“Follow the Trainees who are Following You.” {}};-)

Different Challenge Exercise Options are available. You can invite the Basic participants to jump into a particular Challenge exercise. Inviting the Basic participants will be determined by various circumstances such as:

You have a small group of Challenge Participants so when they are done you can ask the basics if they have any ideas on how they would like to try in accomplishing a particular Challenge Exercise Task.

You have extra Challenge exercise time not used by Challenge participants so you can open it up any basics who would like to try.

You see that the Basic participants “get it” and have challenge exercise ideas of their own, so you open the Challenge Exercise to them.

As the Challenge Exercises progresses during the Playshop, you may find that the Basic Participants have become more confident and are more prone to Jump Into the Challenge Exercises when invited.

The Morning, AM, voluntary or assigned Challenge Exercises

I use the words “or” when describing the AM Challenges because as an elder in the community that you have helped build, and as the VMC Facilitator Trainer, you may have someone in your training whom you are mentoring. You may want to challenge them by tasking them with one of the AM challenges. Or there may be someone in your Challenge group that you feel can give a good demonstration of the elements required for the task to be represented successfully to the Basic Participants in the Playshop. You are looking for a person whom the AM Exercise will challenge but who also has a level of competence to complete the task successfully, (Drum Call or Run The Map), in such a way that it is also a learning experience for the Basic Trainees who are experiencing the event.

You can also create a “Blind Date” situation for yourself by announcing the challenge Task the night before the AM Challenge and asking for a volunteer.

I usually choose the former.

Remember that there are two reasons to include the tasking challenges in your training:

1. To offer your graduate/returnee students an opportunity to experiment and test themselves in the middle of the circle and,
2. For the Challenge Students to show examples of the use of VMC facilitation elements and protocols that the Basic Trainees are learning in the Playshop.

Logistics

Scheduling Overview

In the last 25 years, 95% of all 3-day DCFacilitators Playshops were held on the weekends. Friday evenings, all day Saturday & 1/2 of Sunday.

Depending on a combination of situational, religious or cultural factors, about 5% of the Playshops have been held on the weekdays instead of the weekends.

To accommodate different combination of days for the Facilitator’s Playshop, the Agenda Chart in the workbook, and in this trainers manual, is broken down by Day 1, Day 2, Day 3.

Flexibility

Although we break down the delivery of the VMCPlayshop training material in this manual into Day 1, Day 2, and Day 3, the placement of the exercises are not set in stone. They can be moved forward or set back in the schedule, according to the training process and the learning progress of the participants in any particular Playshop.

The standard amount of Playshop time has been set at 20 hours. In the beginning, I had a hard time trying to cram all of the VMC training material into a 20 hour weekend. As the effectiveness of the Playshop Protocol has improved over the years, the same result of the old 20-hour Playshops can now be achieved in a 15 hour, or less, training. But by keeping the schedule at 20 hours, I have flexible options. I can schedule extra “free-form Jump Time” or extend the late night experience usually planned at the end of Day 2, or have the participants come in one hour later on Sunday after a Saturday night Late Night.

The more free-form Jump Time “kinesthetic learning experiences” you can create in your training, the better. More practice time in the circle translates into a deeper integration of the tools techniques and concepts that you are teaching.

Although most of the Playshops are scheduled Day 1 = Evening, Day 2 = All day, Day 3 = Half a day + closing ceremonies and Community Drum Circle, there are a lot of situations that call for various schedules that spread the 20 hours of Playshop training throughout the three days differently.

For instance, in China, all of our Playshops have been scheduled from 9 AM to 6 PM for each day.

Also at the end of a very full and successful Day 2, IF we are ahead of schedule, I might read the group’s energy and call for a 10 AM start for Day 3 instead of 9 AM

Venues

Some of the best Playshop trainings have been held in “Inclusive” venues that accommodate the Playshop group with food, lodging and, training facilities.

When the group is staying, eating and training together it establishes the best group camaraderie and “Learning Community” possible. Staying at a training venue also gives you the extra time to do some individual, one on one, teaching and mentoring interventions. And the late night can go later.

Venues that are separate from food and accommodations are usually cheaper than the integrated sites but then there are food and lodging logistics that have to be considered.

You are sometimes able to find a school or community center, etc., in a metropolitan area that is near hotels and restaurants. Sometimes we have catered lunch or ordered out for pizza. The venue cost, with nearby accessible food & lodging, might outweigh the cost of an “inclusive” “everything is onsite” type of venue.

My opinion? For the best all-around outcome, I would recommend an all inclusive venue, but work with what they give you.

Personal Training Notes

Here is a reminder to send out a communiqué to the Playshop Registrants reminding them to go to the VMC website, www.drumcirlr.com, and view the video “the Art of Drum Circle Facilitation” BEFORE attending your Playshop Training.

It has been my experience that there is a big difference in the group learning processes when most of the Program population sees the video before the Playshop starts.

Find your “Edges” and smooth them out.

As a trainer, find your delivery “Edges” and smooth them out. That may take a lifetime.

Each trainer’s personalities, styles, and Icebergs are entirely different. We want to celebrate those differences and incorporate your unique presentation styles into any Playshop training.

Also, it is my experience that we all have “edges” in our presentation styles that may need smoothing out for us to be more effective trainers.

Some of my edges, (issues), that I have been working on have been control, performance, and verbosity.

We each have different strengths and weakness in our presentation styles.

Some of those weaknesses can manifest as edges in our delivery that can sometimes interfere with the smooth transmission of information, concepts and wisdom from the Trainer to the Trainees.

It would be good for us all to contemplate on our presentation style to see what works and what needs work.

In your trainings, keep your radar on for any individual student learning moments that could also apply to the whole groups learning process.

Then point out and reinforce it in your program.

Grab a learning moment created by a trainee in any exercise, breakout or full group, then extrapolate it to the whole group. Be careful not to embarrass the instigator with too spicy of a critique while applying it to the general population learning.

Content Delivery

Feed little bits and pieces of information in different ways.

Delivering too much of one thing in one way makes for a dull presentation.

Once you get the VMC teaching protocol and technique down and you are comfortable with your technical and cognitive delivery, start working on your “Spirit Induction” technique.

“Be the genuinely spiritual Sneaky Vegetable that you are.”
{}};•)

In your Presentation, Balance

1. The needs of the VMC Training agenda
2. The needs of the group
3. The needs of the individuals

While Applying content to Tools - Techniques - Concepts and your own personal Philosophy

For me, it has always been about using the universal principles of life to teach the universal principles of rhythm event facilitation.

Find those universal principles in your own life experiences and use them in your trainings.

It's my experience that being a leader is less about ability and more about responsibility.

Good Luck {}';-)