

Explore worldwide facilitators !

追踪全球齐鼓乐导师



How do drum circles benefit the individual and therefore our living environment, our relationships, our society?

The benefits that come with participating in a drum circle are both Personal and Community oriented. On the personal level, drumming with other people offers a creative outlet that reduces stress and creates opportunities for musical improvisation and expression. On the community level a family friendly drum circle event is an opportunity to do community team building.

A drum circle event brings people from all walks of life together to share their spirit through creative music making. This In-The-Moment musical improvisational process creates a "Be-Here-Now" playing consciousness that melts the social, age, gender, and economic differences of the participants, allowing personal spirit sharing.

How do drum circles benefit the music industry?

Community drumming is an entry level experience that opens doors to many types of specific recreational drumming activities that require many different types of instruments. A drum circle is not just for professional drummers musicians. It is a creative event that is accessible to everybody. Many music instrument manufactures are creating new products to meet this vast population. So it is not just musicians and professional drummers that are your potential customers, it is the whole population of the world. Do the math!

Do you see a change in the general populations' relationship with music as a result of the drum circle movement?

A drum circle is an entry level rhythm experience that invites people of all ages to explore all kinds of musical and rhythm expression. Just one drum circle experience is enough to convince a participant, regardless of their rhythmical expertise, that they are not "rhythmically challenged". Instead most people experience that they have enough rhythmical spirit to confidently contribute to the ongoing group music collaboration.

Do you see a change in the general Asian populations' relationship with music as a result of the drum circle movement?

As the drum circle movement expands into the general population throughout Asia, more people are exploring their rhythmical spirit in a family friendly improvisational environment. This experience helps create more people willing to explore other modes of musical and rhythmical expression. The result is that the population of people who are becoming recreational musicians is increasing exponentially.



Arthur Hull

A talented musician and performer, Arthur Hull is recognized as the father of the modern day community drum circle movement. He is a facilitation trainer, motivational speaker, experiential keynote presenter and an internationally acclaimed master at facilitating groups of people through a common experience using music and rhythm. Arthur has used the Village Music Circles™ metaphor to build team spirit and promote unity in corporations, schools and communities world-wide. With a mission to make the pleasure and the power of rhythm accessible to everyone Arthur brings his fun and inspirational rhythm experience to communities from corporate executives to kids at risk.

A gifted rhythmist and charismatic facilitator, Arthur leads diverse groups through a joyful and inspiring experience using music and rhythm. From small groups to groups of thousands, English speaking to Mandarin, youngsters to elders, 'rhythmically challenged' to experienced musicians; Arthur's wit and humor motivates people beyond cultural and personal barriers inspiring full, enthusiastic participation and community building. An ethnomusicologist and accomplished world-beat percussionist, Arthur brings audiences both insight and knowledge of our world musical heritage and how this history affects modern people of all cultures. Arthur has instructed over 7000 students at the University of California, Santa Cruz.

As founder of Village Music Circles™, he brings experiential team building and leadership events to organizations internationally. Apple Computer, Silicon Graphics, Patagonia, Kinko's, Motorola, McDonalds, Microsoft, The Wall Street Journal, ExonMobile, World Bank, Sony, and Toyota are among the thousands of corporations who have found the spirit of community through Village Music Circles™ events.

Arthur originated and defined the field of modern day Drum Circle Facilitation. In 1990 he established professional trainings for Community and Drum Circle Facilitators. Trainings are currently offered in the US, Canada, China, Japan, Germany, Norway, UK

Arthur's playshops and experiential keynote presentations have been a featured part of personal growth conferences including: Omega Institute, Naropa Institute, Esalen Institute, The Association for Humanistic Psychology, Noetic Science, The Prophets Conference, and The Yoga Journal Conference.

What is your philosophy about drum circles and other similar rhythm-based activities?

I believe that human beings are unique and that each possesses an expressive voice that longs to resonate and be shared with others. Drum circles create a safe and nurturing environment where understanding, communication and respectful celebration of our differences are at the core. Robert Fulghum's book, "All I Need to Know I Learned in Kindergarten" wisely illustrates how children gain most of their basic and essential life skills during their first year in school. I find that our work with drum circles offers these same fundamental, yet profound, life lessons.

Mary Knysh

The first thing one circle is to "choose instrument that they Some choose the others gravitate shaker. "Listening drum circle; when another the rhythm then requires participants so that the music to a including silence! - the quietest, most

In a drum circle, as in speak to the group they may do the same. we can learn much community, respect joyful interactive



does when they enter a drum their voice" by selecting the will speak with during the circle. biggest drum they can find while toward the smallest, quietest to others" is a necessary skill in a we are not listening to one deteriorates into chaos. This "flexibility" on the part of all they may recalibrate and move cohesive place. "Dynamics"- are also necessary so that even subtle voices can be heard.

life, we have the chance to step up, and offer support to others so that I love drum circles and believe that about communication, teamwork, and support – all while having a experience.

How do drum circles benefit the individual and therefore our living environment, our relationships, our society?

Drumming and improvisational music making offers a form of non-verbal communication that transcends language barriers and promotes "global" conversations and collaborations amongst any group mix. In a drum circle a group of strangers assemble and through the guidance of a thoughtful facilitator, can find a common pulse that brings them instantly into community. Once in agreement of their shared rhythm, participants begin to engage in active listening, responding to one another as they co-create music together. All voices have value. As everyone becomes engaged in creative communication, each has the opportunity to discover and express themselves in sound, joining together toward the shared goal and vision of creating music together. Similarly to life, when the rhythm becomes messy and chaotic, it is up to the group to listen and work collaboratively to find their way out of the chaos and back to the shared goal, the "heartbeat" rhythm. To my mind, drum circles are the perfect metaphor for the best that environments, relationships and societies can offer.

How do drum circles benefit the music industry?

The drum circle and recreational music making communities are bringing music back into the lives of people of all ages - from the elderly to the very young. As people discover the joy that drum circles and recreational music making can bring into their lives, they will want and need instruments of all kinds to play and explore. Thus the music industry gains the opportunity to meet these needs and to bring the joy of music making into all kinds of communities including healthcare, education and business.

Do you see a change in the general populations' relationship with music as a result of the drum circle movement?

I have seen a remarkable, evolutionary change in this regard over my twenty-five years of drum circle and music improvisation facilitation in academic, health care and business communities. The growing body of research in the areas of the impact of drumming upon health and drumming upon brain-compatible learning in education are indicative of the changes I have seen. In the field of education teachers are discovering the value of integrating drumming activities into their current curricula as a tool for experiential learning within a wide variety of subjects that include math, language, history, world culture, science and even as short "brain breaks" during the day. Music educators embrace drum circles as a wonderful way for students to learn music experientially and to practice the skills of teamwork, collaboration and improvisation.

Do you see a change in the general Asian populations' relationship with music as a result of the drum circle movement?

I have just returned from my second opportunity to work in Japan with educational, community and business communities. What I noticed in my recent work with DCFT (Drum Circle Facilitation for Teachers) in Japan is the wonderful array of unique drum circle facilitation ideas that are emerging in this community. It is fascinating to witness how varied cultures bring their own personalities and sensibilities into the field of facilitation. What impresses me most about this community is the “heart” that they bring to their circles and music improvisations. In my drum circles I love to include vocals and melodic instruments and the groups in Japan have been some of my most memorable melodic and harmonic experiences. I cannot speak to the change that has taken place over many years in Japan, but I can say that I am honored to know and learn from this wonderful group of facilitators.

Mary E. Knysh

Rhythmic Connections

www.rhythmicconnections.com

Mary Knysh is a professional musician, multi instrumentalist, recording artist, innovative workshop facilitator, facilitator trainer and educator. Mary is a Remo endorsed drum circle facilitator, a white belt in NIA movement, a Music Together teacher, and an Orff Schulwerk clinician.. She is a teaching artist and professional development specialist with the Pennsylvania Council of the Arts, Young Audiences of New Jersey, and New York state BOCES. Mary travels nationally and internationally offering facilitator trainings, conference presentations, corporate seminars and trainings, performances and workshops.





Hashida “Pecker” Masahito

has performed for more than thirty five years as a professional percussionist. In 1978 he formed “Orquesta Del Sol” the very first salsa band in Japan and released many albums and singles. Through full coordination with Bob Marley & the Wailers, his solo album was recorded in Jamaica and released worldwide in 1980. As a recording artist, he has performed on more than 25,000 songs and also produced many artists. He is famous as a voice-over talent as well and heard in television commercials for and number of large Japanese companies as such as Honda, Mazda, Nestle, Hitachi, Tokyo Disney Sea. Mental health care is a major concern and a large part of his work. He advocates “Walking Therapy” as an action to defeat depression and has recorded two CDs on the subject.

Since 2002 when he first came to know about drum circles (a very new movement in Japan at that time) he has been a very active and creative facilitator. After he became the board chairperson of the Drum Circle Facilitators Association (DCFA) in 2004, he has educated many

facilitators. DCFA is a wonderful and effective association organized by more than 100 facilitators in Japan. More than 20,000 people have experienced drum circles facilitated/hosted by its members each year. The association supports members’ activities offering opportunities to learn about drum circles. Their annual “Drum Camp” event has been held over eight years and “Drum Circles for Teachers” training over five years. Christine Stevens, Arthur Hull, John Fitzgerald, Paulo Mattioli, Mike DeMenno, Johnny Lee Lane, John Scalici, Kumi Masunaga, Kenya S. Masala have all been featured as guest facilitators/trainers.

What is your philosophy about drum circles and other similar rhythm-based activities?

We become one as we sympathize and synchronize with the rhythm of the individual, and resonate with all in the group. And as we do, we become aware of the connections we are making.

How do drum circles benefit the individual and therefore our living environment, our relationships, our society?

Direct awareness of equality within drum circle is a metaphor for equality in life. There is great non-verbal communication, and deep ties with the tradition of rhythm and our ancestors.

Desired outcome: Arts as a vehicle to portray the community as a society

Full smiles, social skills, Awareness of the relationship of equality
 Learning to listen to the rhythm, to the “voice”, of the other people. The repair of human relations
 Listening to the our inner rhythm, our true self.

How do drum circles benefit the music industry?

Children, adults, both enjoy the drum circle and will enjoy the group experience. The fun of drum circle will bring happiness to all and give people a sense of wellbeing. This leads to instruments being recognized as a valuable tool that creates a happy society there rather than only being used to make music. This I believe will stimulate and interest in buying a drum, a percussion instrument for their personal use.

Do you see a change in the general populations' relationship with music as a result of the drum circle movement?

Drum Circle since was introduced to Japan 10 years ago. Although it is not yet widely popular in Japan they have begun to spread in field of education, business, and medical care.

Do you see a change in the general Asian populations' relationship with music as a result of the drum circle movement?

Knowledge can be shared in Asian countries due to the spread of the Internet now. Language barriers and cultural barriers, the walls still exist in reality. Drum Circle movement will it easier to remove that wall. I witnessed such scenes over and over again. It gives them the courage to live with pride in the Asian community.



Christine Stevens is the founder of UpBeat Drum Circles, music therapy consultant to REMO Inc and author of the The Healing Drum Kit, and the Art and Heart of Drum Circles book/DVD.

www.ubdrumcircles.com

Philosophy - Drum circles are a fast growing trend world-wide. It's not because people want to "learn" to play drums; its because people want fun, stress-reduction, and community building experience.

Benefits – there are 7 documented benefits to the drum circle; Stress-reduction, Community building, Joy, Energy, Self-expression, Exercise, Unity

Music Industry – drum circles are a key to creating more music makings, more customers, and lead to buying other instruments. All stores should hold drum circles.

Drum Circle Movement effect – Because of the work of Arthur Hull and Remo, drum circles are spreading worldwide. Statistics have increased according to NAMM. More people make music today than 10 years ago. The percussion and drum industry have maintained sales despite the recession, because of drum circles, educational drumming programs, and health drumming programs like HealthRHYTHMS. Not only the music industry, but also education and health are being changed by drum circles.

What is your philosophy about drum circles and other similar rhythm-based activities?

Drum circles and rhythm-based activities serve to build community, support personal development, and foster empowerment, all while being fully-accessible, with no “learning curve,” and appropriate for all ages. If your heart is beating, you can drum!

How do drum circles benefit the individual and therefore our living environment, our relationships, our society?

Participating in a drum circle provides a rare opportunity for an individual to connect to multiple realms simultaneously – within themselves, with others around them, and with the spirit that inspires them.

How do drum circles benefit the music industry?

Drum circles benefit the music industry by bridging the gap between self-perceived “non-musicians” and musical instruments, in this case drums and percussion instruments.

Do you see a change in the general populations’ relationship with music as a result of the drum circle movement?

I have personally witnessed thousands and thousands of people discover the joy of rhythm for the first time in their lives – and hands on at that – by participating in a drum circle. There are hundreds of drum circle facilitators across the globe, and the DCF profession continues to grow. The math indicates that certainly, the general population’s relationship with music is indeed changing through the growth of the DCF industry!

Toni Kellar, founder and Rhythm™, is a teaching artist, providing programs to community groups, and private events. She specializes in that integrate the mind, rhythmic metaphors that success through the making process.

Toni has completed training with Circle Music™, Unity Journey, and KDK

Music™ Practitioner, Facilitator, Artsbridge presenter, member of and the international Guild, and has Percussive Arts Society

Toni is a Remo Facilitator, and uses her programs.

Roots To Rhythm ~ Toni Kellar



www.rootstorhythm.com

director of Roots To professional facilitator and rhythm-based development conferences, workplaces, wellness agencies, schools,

interactive rhythm events body and spirit using enable a group to achieve improvisational music

drum circle facilitation HealthRhythms™, Drum With A Beat, Rhythm Learning Circles. She is a Drum Circle Trained HealthRhythms™ Arts Education Program the Percussive Arts Society Drum Circle Facilitators presented at the International Convention.

Endorsed Drum Circle primarily Remo products in

Toni has been a percussionist and performer since her youth. She has studied frame drumming with renowned percussionists Layne Redmond, Randy Crafton, and Glen Velez, and has shared the stage with many artists including Glen Velez, Bob Bloom, Babatunde Olatunji, Alvin Carter, Layne Redmond, Jonathan Edwards, Bonnie Devlin, Christina Boiano, and Groove Project.

She is a graduate of Ohio University’s College of Communication, School of Journalism.

Toni brings a wide range of life experiences into developing Roots To Rhythm™ programs, creating individualized programs for each client with the goal of assisting groups in achieving "Outcome From Within!™"