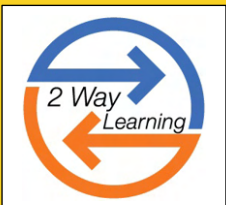
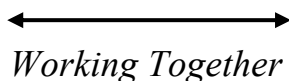




**RHYTHM2
RECOVERY**

Indigenous Training Workbook





Forward

For thousands of years, our Indigenous cultures have used music as a powerful tool for communication, education, and the cultural preservation of our heritage. Our songs and musical traditions have been integral in passing down our knowledge, stories, and cultural practices from one generation to the next. Music serves not only as a form of expression, but also, as means to teach moral values, historical events, and social customs within the community.

Yorgum and Rhythm2Recovery have a longstanding relationship based on integrating our traditional Aboriginal practices with contemporary therapeutic approaches. This collaboration has aimed to create culturally appropriate and effective healing programs that leverage the strengths of both organisations; and emphasizes the importance of respectfully combining our traditional wisdom with modern methodologies to support the well-being of our Aboriginal community and mob.

Our Yorgum Healing Model emphasizes a holistic approach to healing; addressing the physical, emotional, mental, and spiritual aspects of well-being. Rhythm2Recovery's model also adopts a holistic approach, using rhythmic activities and music therapy to support social, emotional and psychological health. The integration of these models creates a comprehensive healing framework that is culturally relevant and therapeutically effective, enhancing the overall impact on participants.

Yorgum plays a vital role in ensuring that all programs and activities are culturally safe and respectful of Aboriginal traditions and practices. We make sure that the cultural context and specific needs of our community are appropriately addressed. This acknowledgment highlights the importance of Aboriginal leadership and guidance in the development and implementation of these healing initiatives.

Continuous support is provided to services that incorporate these integrated healing models into their practice. This includes training, resources, and guidance to ensure the effective and sustainable implementation of the programs. Ongoing support helps to maintain the quality and integrity of the services, promoting long-term benefits for our communities.

Laurel Sellers, CEO, Yorgum Healing Services.

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Introduction

This manual has been developed from the resources of Rhythm2Recovery to meet the needs of Indigenous peoples interested in using the R2R model of participatory rhythmic music and reflective discussions, in supporting individuals, families and communities. It has been edited with input from members of the Yorgum Aboriginal Healing Service, based in Perth, Western Australia, and the Surrey School Board Indigenous Education Unit of British Columbia, Canada. As well as several individual practitioners of Indigenous descent working in community with the R2R model across Australia, Africa, North America & New Zealand.

The key focus of this modified instruction manual is on ensuring cultural safety, and in particular focusing on two-way learning that strengthens participants sense of cultural identity and belonging and serves to foster inter-cultural understanding and respect. The term 'Two-Way' represents a need for communication and knowledge to pass in two directions. Critically this helps to clarify language differences and meanings and provide explanatory bridges of understanding and awareness for both groups. This reciprocal relationship comes with responsibilities to each other informed by Aboriginal & 1st Nation's ways of being, whereby "you give to me and I give back to you." This involves such things as "attempting to understand each other's worldview, exerting efforts to trust each other, and making relations stable through transparent obligations and expectations.

In many situations non-indigenous people, teachers and therapists, will likely be the primary facilitators, due to the power and benefits bestowed on the dominant culture and those whose first tongue is standard English, including access to higher education. Facilitators from non-indigenous backgrounds will need the help of Aboriginal & 1st Nation's people to establish collaborations and conversations in order to ensure productive outcomes. This cannot happen unless Aboriginal & 1st Nation's people are willing and able to provide their frank advice and unless non-Aboriginal people make a genuine effort to incorporate such advice into daily practice.

Within the Rhythm2Recovery model, rhythmic music is employed using hand drums and percussion. The musical focus within the model is on improvisation, and not on teaching specific patterns/rhythms. When delivered in Aboriginal and other 1st Nations communities where there is a cultural tradition of drumming, permission from elders must be obtained before proceeding with the clear clarification that the program does not utilise or teach cultural rhythms. At the same time, many rhythmic cultures are happy to share their cultural practices and where authority is given, these may be incorporated into a program by a facilitator or participant who carries that permission. Working collaboratively and openly with local elders or community leaders will ensure you do not trespass on traditional practices and boundaries.

The focus on improvisation allows people to play at any level, and avoids the 'sense of failure' that may occur when participants struggle to learn a specific rhythm set by the facilitator. In Rhythm2Recovery the key musical focus is on connection and harmony with analogies linking these issues to participants personal and community life. In particular, the musical group represents a community – family, friendship circle, team, workplace school, sports-team etc. And within the community each member comes with their personal strengths and contribution, with this diversity enriching and strengthening the community's output and potential. At the same time, finding harmony amongst such diversity sits at the core of many individual and societal challenges, and what allows for and enables this can be examined through this same symbolism. Musical improvisation in group work allows you to be yourself but still find connection within your community and demonstrates the value and inter-dependence of both.

The other key component of this practice is the reflective element that has strong correlations to the narrative traditions of Aboriginal and 1st Nation's peoples. In Aboriginal Australia, 'Yarning' is a collaborative form of reflection involving the sharing of information, exploring ideas that leads to new understandings. These collaborations can involve both communicating from the heart and mind. Within the Indigenous worldview it is communicating on an intuitive deep level within one's self and others. Communicating on this level allows for a "shift" in belief systems to create change, and to be able to move into a third or "new" space where people can recognise, understand and accept different truths. This requires the right environment, good timing, and the establishment of a trusting, personal connection to start up the topic/yarn and keep each other on track.

First Nations cultures have long passed on knowledge from generation to generation through oral traditions, including storytelling. Storytelling is a traditional method used to teach about cultural beliefs, values, customs, rituals, history, practices, relationships, and ways of life. First Nations storytelling is a foundation for holistic learning, relationship building, and experiential learning. Oral forms of communication within Indigenous culture go beyond just language – drumming, song, dance, art and craft traditions also communicate important messages and record significant events. This is another strong synergy between the arts-based practice of Rhythm2Recovery and traditional education. Stories and parables can be incorporated into these sessions as pedagogical tools to teach concepts about life and serve as sources of strength and spirituality. The life lessons taught through these stories provide an essential way for young people and adults to make sense of the world and establish personal values, relationships and cultural beliefs.

With the right intention, this protocol, has the potential to engage, uplift and support Indigenous peoples of all ages and backgrounds face many of the challenges confronting them today – challenges that often stem from the dispossession, violence and ongoing prejudice that accompanied the colonisation of their lands; an ongoing inter-generational trauma that has left a lasting legacy.

Evidence Base

"Amid the current pressure for 'evidence-based practice' parameters, we should remind ourselves that the most powerful evidence is that which comes from hundreds of separate cultures across the thousands of generations independently converging on rhythm, touch, storytelling, and reconnection to community as the core ingredients to coping and healing from trauma".

Dr Bruce Perry, Child Psychiatrist & Researcher (2015).

Much of the power of music to transform lives lies outside our current scientific understanding, and we do a disservice to its potential when we limit our acceptance to what we can prove with scientific facts. But it is clear that scientific research is slowly revealing some of the mechanisms that have been observed by practitioners using music for developmental purposes for many thousands of years. These include reductions in psychological distress, improvements in mood, an increased sense of belonging and improved social & relational skills, (Faulkner, 2021.)

It is also worth noting that scientific research generally operates on the premise of the objective observation of calculable and measurable effects in a world-view based on an understanding that all actions happen for a purpose. Increasingly however new science (quantum physics, non-linear dynamics) is showcasing the shortcomings of this underlying philosophy which discredits anything unexplainable within these parameters. Rather than breaking things down into isolated parts impacting each other, the outcomes of rhythmic music circles may be better understood from a science of universal inter-connectivity.

Trauma Informed Practice

Although Social & Emotional Learning (SEL) is an important subject area for all people, programs like Rhythm2Recovery are often targeted specifically towards individuals struggling with social and emotional challenges – having difficulty forming healthy relationships with others, experiencing social isolation or alienation’ exhibiting challenging behaviours; defiance, dishonesty, aggression and sometimes violence and struggling with their emotions; anxiety, depression, anger and uncontrollable mood swings. These issues are also often associated with experiences of trauma or chronic stress.

For many people of Indigenous descent, the historical abuse of their peoples by the colonising powers has led to a cumulative emotional & psychological wounding across the generations. Land dispossession, forced relocation, epidemics, violence, forced assimilation and the loss of language and culture are some of the collective experiences that make their presence felt today in the high rates of inter-generational trauma. Ongoing racism, discrimination and low socio-economic status continue to embed such disadvantage.

Working with Indigenous communities thus requires an awareness of this history and sensitivity to its impact. An understanding of the way different structures, and settings can trigger behaviours deemed oppositional or dysfunctional and the importance of responding in ways that don’t exacerbate the trauma. The goals and expectations of any group should be proportional to the issues they face.

Key Points include:

1. Creating a Safe Environment

- Ensure the venue space itself is suitable – calming and not overstimulating
- Consider group make-up – avoid placing antagonistic members together
- Provide predictability – same facilitators, same times, same group membership
- Introduce regular routines – e.g., similar starting and finishing exercises
- Explain and enforce clear boundaries around physical & psychological safety
- Wherever possible work with a local co-facilitator who speaks the local language

2. Building a Trusting Relationship

- Learn people’s names
- Be supportive and friendly
- Use your voice to create a calm and respectful space – watch your tone.
- Stay calm in the face of difficult behaviour, validate and give people space to resolve their feelings
- Avoid shaming an individual in front of their peers
- Wherever possible work with a local co-facilitator who speaks the local language

3. Supporting & Teaching Emotional Regulation

- Model calm to co-regulate when people become overly emotional
- Use the drum to help people express their feelings – ‘Play How That Feels’
- Practice the regulation exercises in the workbook – ‘The Rhythmic Wave’ etc.
- Practice the ‘Grounding’ exercises in the workbook
- Use the Bass note to help center and connect the group
- Promote social skills through musical harmony – playing together, listening etc.
- Avoid reacting, validate and give people space to manage their feelings

Useful Resources

<chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://earlytraumagrief.anu.edu.au/files/ctq-rs21.pdf>

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.snaicc.org.au/wp-content/uploads/2023/09/121231_13_Healing-in-Practice.pdf

Using the Rhythm2Recovery Indigenous Facilitator Workbook.

The Rhythm2Recovery Indigenous workbook is designed for flexibility and enables the facilitator to utilise the different exercises in a wide range of contexts, including one to one work, family work, small group work and school classroom social and emotional learning programs.

The workbook is not a program but can be utilised to design a program addressing a wide range of social and emotional themes. The workbook is arranged in themes and these themes can be aligned to a program that addresses:

- Rhythm and its impact on our lives
- Values & Boundaries
- Controlling our feelings/Anger management
- Healthy Relationships
- Communication
- Teamwork
- Healthy Communities
- Managing Change/Resilience
- Social Responsibility
- Problem Solving
- Self-Belief
- Strengths
- Gratitude

Alternatively, the different resources can be used in conjunction with other types of activities to examine different themes on an individual basis. Many of the exercises can be played on a school desk to add a fun physical element to a normal classroom session. The exercise 'Rumble If...' is an example that is a fun one for answering questions. The numeracy and literacy games can also be done as part of a normal classroom session. Different exercises and indeed themes can be done as one-off sessions on a school camp or nature excursion – playing around a campfire after dinner. Using the body – thighs and stomach regions means you can take your drumming anywhere!

Participants who complete the two-day Indigenous focused Rhythm2Recovery workshop will receive 8 Indigenous-tailored lesson plans, that provide specific guidance to examining social and emotional issues in depth. Additionally, there are a comprehensive range of online resources, including over 200 training videos, themed templates, evaluation measures and best-practice guidelines that can be accessed, without any additional cost, to support implementation. *A username and password will be sent to each trainee upon completion of the 2-day training.*

In this training workbook there are general notes below each slide that will help remind you of how the exercise is run and guide you to initiate discussions with your group on the theme. Many of the slides also have a section on some of the ways you might introduce discussion from an Indigenous viewpoint (2 Way Learning Notes). There are also opportunities to bring in culturally relevant additions to many of the exercises in different forms. For example, several of the exercises have learning 'Affirmations' put to rhythm – these phrases can always be translated into local language, and will be more relevant when done so. Other opportunities exist for introducing cultural stories/legends/parables to assist with understanding; to introduce cultural instruments; to introduce cultural dance; and to introduce cultural rhythms – all of these additions have the potential to deepen the impact of this work but should only be introduced by local people with the cultural authority to do so. *See symbols in next section.*

Another critical element in delivering to Indigenous groups is the traditional preference for experiential learning through participation and observation rather than dialogue. The reflective part of the Rhythm2Recovery model is based up contemporary therapeutic practice and thus

closer aligned to western traditions of learning than Indigenous ones. Hence much of the learning, indeed a greater share than for non-indigenous groups, will involve the participatory music where a wide range of social skills, teamwork skills and relationship skills generally are modelled by the facilitators and developed over time by the participants as they improve their ability to make music together. The nature and quality of the music they make is generally a direct reflection of these skills. The same skills that are critical across the life-span in developing and nurturing the relationship needed for a healthy, productive and happy life.

For this reason, facilitators of the Indigenous program should take additional time to master a range of drum exercises before starting their first group, as they will need to fall back on these skills more often to keep the group engaged. A range of videos, under the section 'Rhythm Catalogue' on the video page of the Rhythm2Recovery website are available to help assist the facilitator extend their rhythm skills and repertoire. This YouTube video 30 Day lesson series is also a useful one <https://www.youtube.com/watch?v=MYCki5FI-kQ>

Finally, remember momentum is important in delivering a successful Rhythm2Recovery session. Being well prepared and where possible, working with a co-facilitator enables you to move quickly from exercise to exercise maintaining engagement. It is important in the early sessions not to stay on any one exercise or conversation too long and to add plenty of diversity to your sessions – games, rhythm practice, regulation exercises, improvisation, discussions, summarising – all these elements are alternating to maintain flow, so that participants don't get bored or frustrated. Good luck and remember to use the Rhythm2Recovery Facebook Forum to ask for help if needed. <https://www.facebook.com/share/5bjdAptKGGumVnsR/>

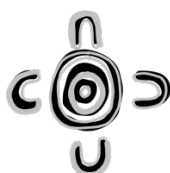
Symbols Used in the Workbook to Denote Cultural Opportunities



Translate into Language



Introduce Cultural Instruments



Introduce Local Stories



Introduce Cultural Dance

Wherever you see these symbols, there is an opportunity to increase the cultural relevance of the program by introducing one or more of these elements. Facilitators are encouraged to seek additional cultural input from elders or other community members to add benefit to a program wherever possible.

Key Strategies for Success

Engagement and developing a trusting relationship is always the first target when starting a new group program, and this can be influenced by a wide range of factors, but particularly important is the safety people feel in the group and the warmth and enthusiasm of the facilitators. Language is often a key barrier to connection, and one of the reasons an arts-based approach like Rhythm2Recovery is useful as it relies less on language than other types of programs. Still, being able to communicate with Indigenous participants who have a different language as their mother tongue and often utilise an English dialect or pidgin, can be

very challenging and requires patience, attentive listening and wherever possible, support from a local interpreter.

An emphasis on fun and using humour to relieve some of the tension that often accompanies people's initial entry into a group program can be helpful. Rumble games are also very useful for helping people release tension and lifting mood. Rumbles create an energy that brings a smile to people's faces. Keeping the music simple and accessible to all and ensuring that no competitive element enters the syllabus is also important. Many people have had bad experiences with music in school settings because it is taught competitively – in Rhythm2Recovery the emphasis is on encouraging participation by keeping the musical element simple and safe, particularly in the early sessions. More challenging musical exercises can be introduced as people's confidence grows but many facilitators have lost the trust of their group by teaching rhythm parts of high complexity too early.

The Drum & Cultural Safety

The drum is a sacred instrument and highly revered in many Indigenous societies, and should always be treated respectfully. In introducing a therapeutic drumming program like Rhythm2Recovery it is important to differentiate between culturally specific drumming practices which often have strict protocols around them and contemporary drumming. Drumming and other forms of rhythmic music are found in Indigenous cultures around the world and even for non-indigenous people there is often a strong drumming culture to be found in the lives of their ancestors. So, although we must respect different drumming traditions, drumming itself is not something that originated or belongs to any one source. It can be useful in the introductory sessions of a therapeutic drumming program to discuss drums, their variety and uses across the world, and to encourage people to respect the instrument – avoid putting your feet on it, using it as a table and playing it with anything but your hands (avoid sticks).

When working in Indigenous communities with a tradition of drumming it is imperative to seek guidance on the appropriate use of the drum and permission for bringing this contemporary form into the community. As mentioned, there are often strict protocols around drumming, who can drum, where, and how the drum is treated. My experience has been that when consulted, and the intent of the program clarified, even the strictest adherents to cultural drumming protocols will make an exception for this type of therapeutic program, if they feel they can trust the facilitators – thus working with a local co-facilitator can make a big difference.

Some of the key issues you may find relate to gender – in some 1st nations communities only the men drum. In some Aboriginal communities' boys and girls cannot drum together once they reach adolescence. Again, with consultation, I have often found exceptions are willing to be made for a therapeutic program. Other cultural issues can relate to the type of drum used and the skin of the drum. Avoiding using culturally specific drums can help reduce confusion between the different purposes of each approach, and artificial skins, rather than animal skins are often preferred as it is believed the natural skin carries the spirit of the animal within it, and a range of protocols need to be performed prior to its use, that can be avoided by using artificial skins.

Working Across Language Differences

Communication across language barriers is one of the greatest challenges for facilitators working with Indigenous people, particularly those for whom English is not their primary language. But even for many English-speaking Aboriginal and 1st nations people, the type of English often differs significantly, and in this difference, behavioural understandings differ as well – language can detail rules about such things as how to interact, how to respond to questions, how to narrate stories, how to listen, how to show respect, how to evoke humour and how to show group identification.

Some important measures to improve communication

- Develop relationship first – share stories, find topics of common interest
- Keep your language simple – avoid complex terms and long sentences
- Actively listen.
- Double check meaning – Am I understanding you right? Are you understanding me?
- Use local staff to help with language clarification
- Be careful not to single people out – shame job
- Take your time to explain – don't rush
- Get comfortable with silence
- Use the Rumble If... to ask questions
- Avoid direct questioning – frame questions in statements or use the drum
- Be conscious & respectful of personal space & touch
- Be alert to body language – yours and theirs.
- Remember 'Yes' doesn't always mean agreement

Core Facilitation Principles

- Keep it light & have fun
- Be non-judgemental and offer empathy
- Set and model clear boundaries around physical & emotional safety
- Get everyone involved, not just the dominant, confident group members
- Empower the group by offering them opportunities for leadership, decision making etc.
- Normalise the experience – adversity is part of life and can be overcome
- Honour and respect people's experience, perspectives and wisdom
- Instil hope – be positive
- Encourage self-responsibility

Managing Challenging Behaviours

Social & Emotional learning programs like Rhythm2Recovery are often targeted at people with behavioural issues, hence managing difficult behaviour is an important requisite of a competent facilitator. Equally, the most competent facilitator will struggle with a group where too many individuals are exhibiting behaviour problems. It is important to understand that some individuals are not ready for group work and can undermine and destroy the value of a group program if introduced to it prematurely. It is particularly important to consider the make-up of a group in relation to what might be the best mix for a positive outcome. And to ensure you are not setting yourself up for failure. In particular, facilitators utilising this model for the first time should avoid challenging groups until they have developed a degree of familiarity and confidence with the material.

Some Key Behaviour Management Strategies:

- Work with a co-facilitator who has a good relationship with the participants
- Work with a co-facilitator who speaks the local language
- Ensure a suitable venue with few distractions
- Model calm and respectful communication
- Involve the participants in establishing clear guidelines for behaviour within the group
- Avoid Blaming & Shaming Individuals
- Avoid Power-struggles
- Encourage participants to find solutions to behaviours that negatively impact the group
- Focus on the behaviour impacting the group, not the person
- Validate all feelings
- Provide an avenue for people to leave the room, under supervision, if they become overly emotional

- Place drums behind chairs during the discussion segments of a session
- Ask people to tap on the rope of their drums (not the skin) if they need to for their anxiety
- Maintain momentum – keep things moving.
- Celebrate successes & build confidence.



Setting Up Guidelines/Boundaries for Group Management

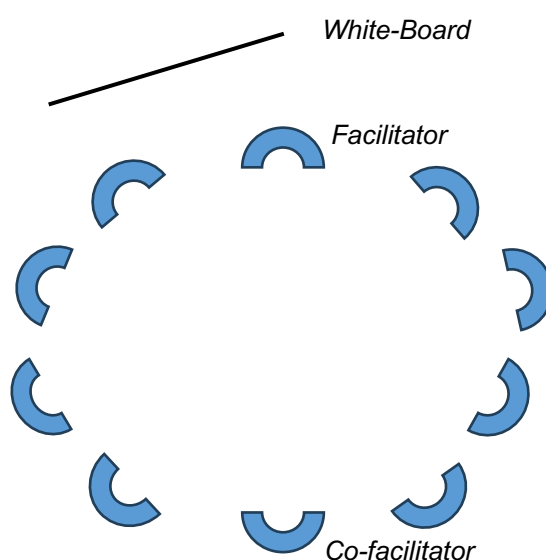
In the first session of a group program, we often set up guidelines that serve as a reminder of what behaviour will support the group process and what will undermine it. It is vital in doing this that every person contributes, so they have ownership of the process. Given this is the first session of a program and people may be anxious or shy, this can sometimes be challenging.

Wherever possible it is useful to relate the guidelines you come up with to cultural protocols, or 'Lore' using local stories and examples. This can be particularly valuable in introducing the exercise, for example – "We have our Lore of what we can and cannot do to keep our community & country strong & healthy" "Here we will decide what will keep this group strong and allow us to work well together".

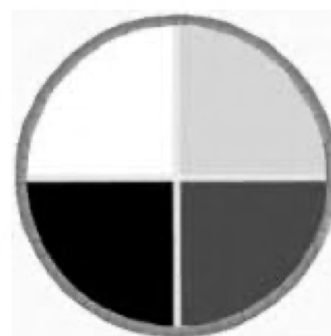
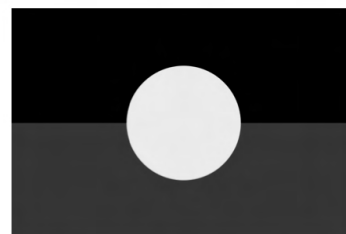
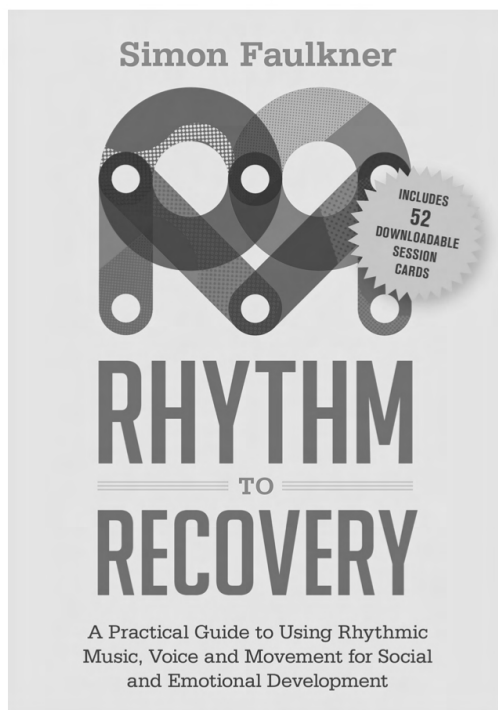
If people are confident enough to contribute you can ask one person at a time to think of something that they would like to see in the group to make sure it went well and they felt safe and write these down. You may start by offering a few examples – try to phrase these as things you want to see rather than things not to do. If people are reluctant to engage, the facilitator can use the 'Rumble If.....' to look at a range of guidelines and allocate them. "Rumble if you think respecting each other is important in this group?" You can choose someone who rumbled strongly to be in charge of this guideline – placing their name next to it, as you write it up on the white-board.

It can be useful to draw this list up as a chart and have it on display throughout the sessions of the program, coming back to it whenever a problem behaviour arises and getting the participants to discuss solutions, starting with the individual allocated to each rule. Always ensure prior to doing this that you emphasise discussing the behaviour and avoiding blaming any individual.

The Room Set Up



*Drums behind chairs initially
Room cleared of too many distractions*



Welcome to this adapted version of the Rhythm2Recovery Training Program, focused on working respectfully with Indigenous peoples. This training has been informed by consultation and collaboration with Indigenous support services in Australia, New Zealand & Canada

An Indigenous concept of health is holistic, encompassing mental health and physical, cultural and spiritual health. This holistic concept does not just refer to the whole body but is in fact steeped in harmonised inter relations which constitute cultural well-being. These inter relating factors can be categorised largely into spiritual, environmental, ideological, political, social, economic, mental and physical. Crucially, it must be understood that when the harmony of these inter-relations is disrupted, ill health will persist.

This manual recognises that in order to support people struggling to bridge the gap between Indigenous and Western cultures there needs to be respect, learning, understanding, compromise and adaption from both sides.



“Before we begin proceedings, I would like to acknowledge the Traditional Owners of the land on which we meet today. I would like to pay my respects to the Elders past, present and future and extend that respect to all Aboriginal & 1st Nations People here today, wherever you may come from.”

We recognise the traditional owners of the land on which we gather here today, rights never ceded.

Paying respect to elder’s past, present and emerging.

Paying respect to ancient knowledge and wisdom.

Acknowledging (truth telling) the resilience of Indigenous culture in the face of colonisation and oppression.

Note the use of rhythmic music, song and dance is prevalent across all indigenous societies and has been used to heal and pass down knowledge for thousands of years.

When we talk about healing through music we are not just talking about physical ill-health, but healing in a holistic sense to include social connection, joy, creativity and emotional release.

Today, there are over 5,000 separate Indigenous people’s living across 90 different countries today, most of whom practice rhythmic music, dance and voice as part of their healing traditions, including utilising these art-forms to connect and celebrate their community.

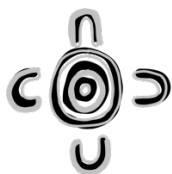
This is not coincidences, but represents the greatest evidence-base supporting the use of rhythmic music in therapeutic practice.



Social & Emotional Wellbeing Everything is Connected



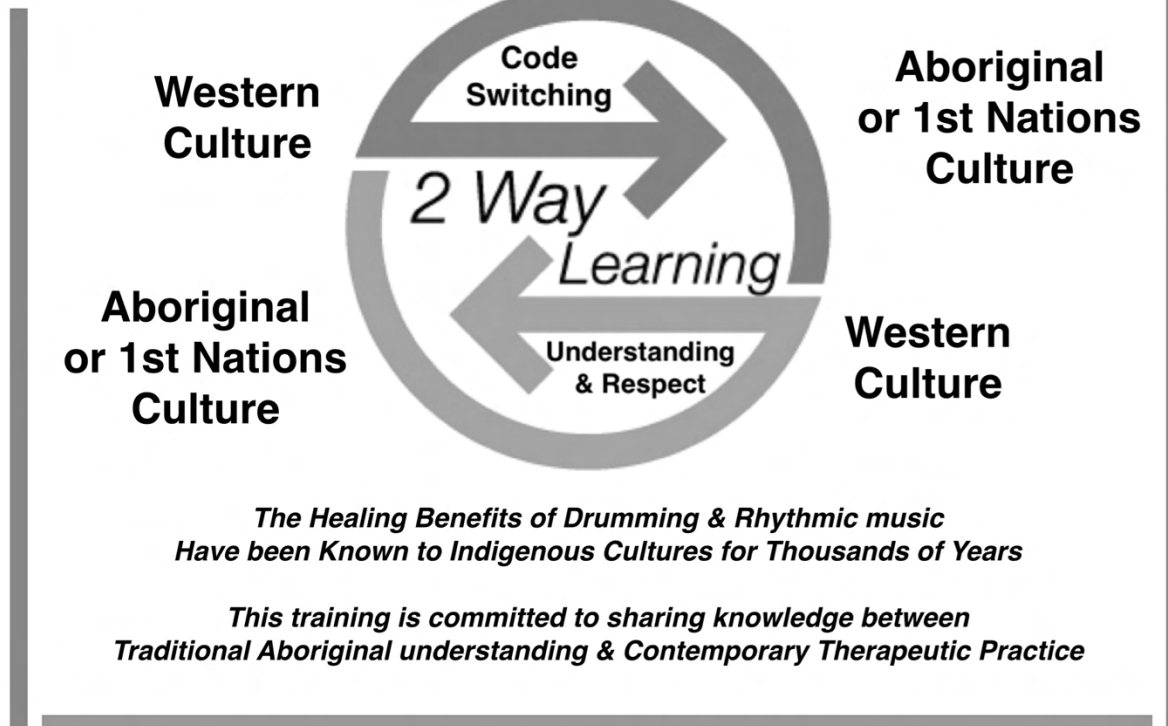
Requires healthy connection to mind, body, culture, spirit, country, family, & community



2-Way Learning

The diagram shows that the social and emotional wellbeing (SEWB) of individuals, families and communities are shaped by connections to body, mind and emotions, family and kinship, community, culture, land and spirituality. The term 'connection' refers to the diverse ways in which people experience and express these various domains of SEWB throughout their lives. People may experience healthy connections and a sense of resilience in some domains, while experiencing difficulty and/or the need for healing in others. In addition, the nature of these connections will vary across the lifespan according to the different needs of childhood, youth, adulthood and old age.

If these connections are disrupted, and for many Aboriginal and Torres Strait Islander peoples and families some of these connections have been significantly disrupted in multiple ways as a result of past government policies associated with colonisation, then they are likely to experience poorer SEWB. Conversely, restoring or strengthening connections to these domains will be associated with increased SEWB.



In this training we seek to enshrine two-way learning.

The term 'Two-Way' represents a need for communication and knowledge to pass in two directions. Critically this helps to clarify language differences and meanings and provide explanatory bridges of understanding and awareness for both groups. This reciprocal relationship comes with responsibilities to each other informed by Aboriginal & 1st Nation's ways of being, whereby "you give to me and I give back to you." This involves such things as "attempting to understand each other's worldview, exerting efforts to trust each other, and making relations stable through transparent obligations and expectations.

We present a range of fun and engaging musical exercises that can be used to raise awareness of important issues that impact cross-cultural harmony.

As well as an individual's ability to negotiate two different world views.

We are particularly interested in promoting inter-cultural learning and exchange, recognising that there is much to learn from Indigenous knowledge and practices.

Each subject area asks questions of how these issues are managed or negotiated in both settings, what they share in common, how they differ and what we can learn from each.

As we draw strength in our identity and sense of belonging through our culture, so this knowledge helps ground us, prior to negotiating the compromises that allow us to traverse both worlds.



Rumble Ball

Introductory Sports in 'Slow Mo'



**Introduce yourself to your neighbour
& find out three things about them:**

Their Name

Who they work with

A Passion outside of work

**Pass the ball between players
in slow motion
Rumbling as the ball is in the air**

**When a ball is caught by either one of
each pair they introduce each other**



Rumble Ball - Introductory Sports in Slo' Mo'.

First pair people up and ask them to get to know each other - highlighting the three things on the slide

- Their name
- Who they work for and with
- A passion outside of work

Then choose a sport - Basketball, netball, football etc.

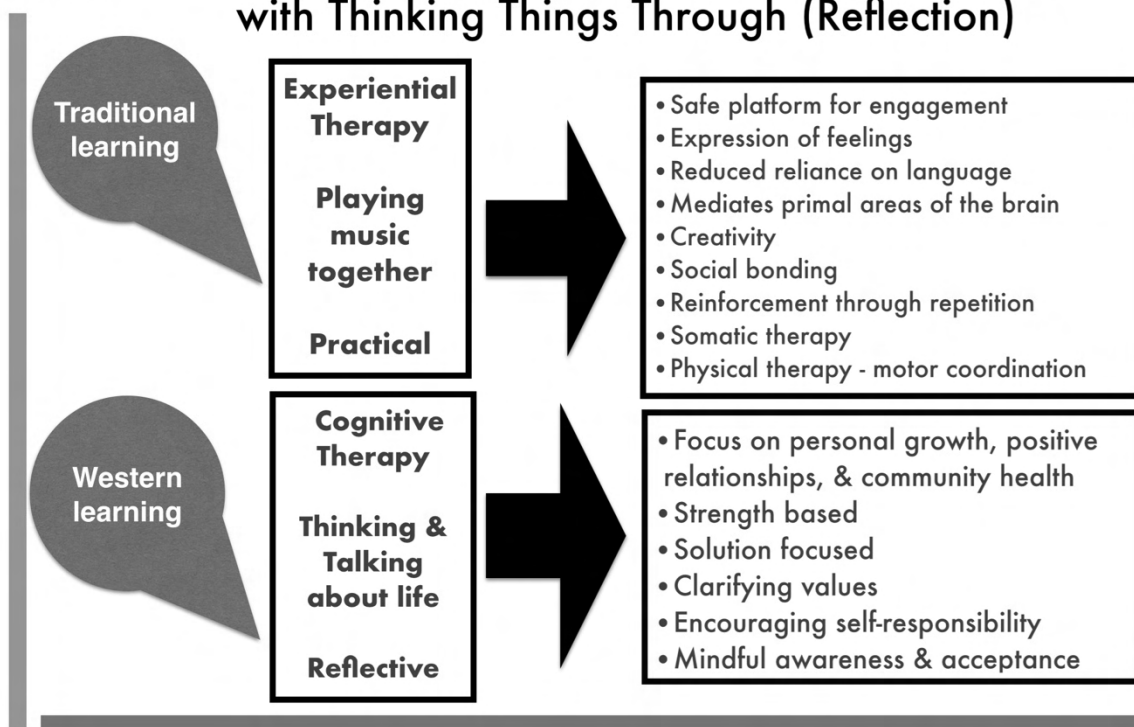
When the ball is passed between participants all rumble - when it is caught the rumble stops and the pair introduce each other.

HIGHLIGHT THE IMPORTANCE OF SLOW MOTION SO ALL GET A CHANCE TO RUMBLE
If the ball goes to someone who has already been introduced, they just send it on.

Note this exercise can be used to ask any question at any time e.g., Name one thing you like to do on the weekends, Name one thing you find difficult at school.



The Rhythm2Recovery Model Combining Rhythmic Music, Movement & Voice with Thinking Things Through (Reflection)



Introducing the model that supports this work.

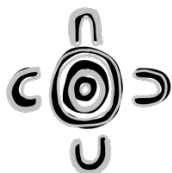
Two key elements - Experiential and 'Talking' therapy - different outcomes attached to each.

In many Indigenous cultures experiential learning was the key form of instruction - western education preferences learning through reading and writing.

Research has shown that many young people, especially boys, need a higher level of experiential learning to thrive at school.

When we work with Indigenous cultures using the R2R model it is generally the experiential process that dominates, and the reflective element is reduced.

This is often a challenge for people who lean towards traditional western 'talk-based' approaches as they have to shift their skill set to the musical element.



2-Way Learning

Indigenous peoples are amongst the world's best story-tellers. This model is a combination of experiential (doing/action) and reflection (story-telling). Using stories to showcase examples of how the drumming exercises link to the real-world experience of participants creates a deeper learning experience. Myths, legends, parables and personal stories can be used in this way to draw connection to real life and teach social and emotional concepts and traditional culture at the same time.



What instruments do I need & why?



Understanding Cultural Sensitivities



A range of different types of drums can be utilised in this work.

12" Djembes, Remo Versa drums (stackable), Frame drums (for those unable to hold a large drum - disability groups & aged care groups). A large Bass drum for an individual with severe motor coordination issues (e.g., FASD).

Drumming can be found in almost all Indigenous cultures. In order to separate this contemporary approach from traditional cultural drumming we:

- **Do not teach or play traditional cultural rhythms - instead we use universal rhythms and focus on improvisation**
- **Where possible avoid using traditional cultural drums, unless given permission - instead using contemporary alternatives or home-made instruments made from recycled materials.**

If budgets are small you can use of recycled instruments - amongst which are the conversion of 15 litre plastic office water containers: No cutting necessary - just decorate with coloured tape or paint. See examples and instructions on the 'Resources' page of the R2R website – you can access this with your username and password.

A small percussion collection is useful - bells, shakers and clave (tapping sticks)

It can be Important to offer everyone the same type of drum in some group situations, particularly youth groups, to avoid power conflicts.



Playing the drum Posture and the Somatic experience

For many people dealing with severe emotional pain, the body serves as a containment vehicle, & their posture is often indicative of their struggle.



Focusing, without shaming, on a correct posture whilst playing drums can help reinforce positivity.

Posture

A focus on posture allows us to assist people whose body carries the weight of their pain, and who are often disassociated from their physical self. **Good posture, impacts both physical and emotional health, and can act to reinforce positive changes in self-acceptance and general optimism.** Where possible, good posture for playing hand drums means sitting up straight, with the natural inward curve of the spine. Sitting at the front of the chair with the head level and arms relaxed. Bringing yourself forward on the chair allows a space for the drum between your legs, but is unnecessary when playing smaller drums held on the lap or in the hand.

A lot of trauma work is now focused on somatic (body) based awareness and healing.

Note: Emphasising correct posture should not be done at the expense of inclusion - don't stress about it if it is likely to shame a participant and make them self-conscious or defensive.



Bass, Tone, & Flam

3 Techniques



Bass



Tone



Flam

Focus on softer, slower drumming
& avoiding sharp sounds.

Recommend removing rings – rings can damage drum skins.

Emphasise a relaxed hand and bouncing off the drums as though the skin was hot.

Demonstrate the three different strikes above

- **Bass - important for the whole hand to hit the drum in the centre of the skin.**
- **Tone - important to use the whole length of the fingers, closed together, and avoid the thumb hitting the edge.**
- **Flam - two strikes played almost simultaneously (Slaps or Tones).**

In R2R we tend to use the Flam instead of the Slap as our accent note as it is easier to master.

Bass, Tone, and Flam Exercise

Issue addressed – Hand-drum technique, Motor coordination

Introduce the technique of playing the Bass, Tone, & Slap – then tell everybody that in this next game the key rule is that they can only be played in this order (Bass, Tone, Slap).

We are going to pass one strike of the drum, in that order, around the room

Jump Game - Try a Bass note representing move the strike to the person next to you, the Tone note means skip one person, the Flam means skip two people and any double strike means swap direction (note each player can only double strike once).



Around the Circle Warm-Up Games

Play in order of drums around the circle - 4
players at a time

1. Bass, Tone, Tone, Clap - B, O, O, Clap & repeat.
2. Bass, Tone, 2xTone, Clap - B, O, Oo, Clap & Repeat
3. Bass, Tone, 3xTone, 3xClap - B, O, OoO, Clap, Clap,
Clap etc.
4. Bass, Tone, 3xTone, 2xFlam plus Clap - B, O, OoO,
Flam, Flam, Clap, etc.

Around the circle games are great starting exercises for groups and promote focus, teamwork and concentration. These are just a few examples – make up your own or get your group members to suggest sequences.

At the beginning of each session write one combination on the white-board and practice it around the circle, starting slowly and gradually speeding up.

Remember the number of sounds in the sequence should not be divisible by the number of people in the circle, so that every time it goes around each person will play a different element of the sequence.

When mistakes are made, the facilitator should normalise this – mistakes are part of life and how we learn. Rumble on your drum if you have ever made a mistake?

If the group 'shame' (put down) individuals who are making mistakes by laughing at them, then segue into the next exercise '**Don't Drop The Rhythm**'.



Don't Drop The Rhythm



When you drop the ball, how do you respond?

An exercise that looks at how we respond when we drop the ball, make mistakes, and the feeling of shame that often arises.

This exercise is often introduced early, after the 'around the circle games' when someone makes a mistake and others laugh.

Discuss with the group the feelings you get when you make mistakes (give examples) and feel embarrassed (give examples). Ask people to reflect on how they personally deal with mistakes. In particular, this exercise is used to focus on the feeling of 'shame' - ensure this is discussed. What are some of the different ways we might respond to feelings of shame - healthy or unhealthy? *List in 2 different columns on a white-board.*

Exercise – Don't Drop the Rhythm'

Start a rhythm sequence involving different parts played in order around the circle, for example - Bass, 2 x Tone, Clap, Flam, Snap and repeat. Slowly speed up. When anyone loses the sequence, they have to say one way they might respond in life when feelings such as shame arise from mistakes generally (drawn from the pre-discussion content), and whether this is a useful response or not.

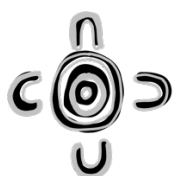
The first step in dealing with shame is to acknowledge what you're feeling. It's not always obvious that what you're feeling is shame. Sometimes you experience it as anger, irritability, defensiveness, procrastination, or depression. It may take some introspection to realise shame is behind some persistent challenging emotions.

Shame likes to hide. There's a good reason people often say after telling an embarrassing story, "I wanted to crawl in a hole." You want to protect yourself from those who would deride you. Unfortunately, when you feel shame, you are often the one deriding yourself.

It's also important to distinguish shame from guilt. Guilt is a useful emotion. It's our conscience letting us know we've let ourselves down in some way. Feeling guilt prods us into fixing our mistakes and improving our behaviour. The important distinction is that guilt applies to our actions and shame applies to our inherent value. Shame actually makes you less able to improve your behaviour. It implies that you're permanently, inherently bad, rather than affirming that you're capable of growth.

Shame has other functions as well. For example, an overt display of shame can signal remorse to the people around you. If you're beating yourself up, they feel more inclined to let you off the hook. In this case, shame performs a social function, preserving your connection to the community after you've done something bad. Of course, after a certain point, this no longer helps.

Shame may also be a way of keeping yourself stuck. You may feel like you don't deserve to be happy because you're so rotten. Conveniently, this also spares you the effort of trying to make positive changes in your life. After all, you can't fail if you don't try. The thought of failure or really any kind of change may be so frightening that even living with shame seems preferable.



2 WAY LEARNING

Shame in Aboriginal society is not the same as in the traditional western meaning but involves the same sense of embarrassment and can be overwhelming. It generally refers to the breaking of a cultural taboo or grandstanding - actions that draw attention to oneself.

Shame is a cultural necessity upholding egalitarianism and ensuring balance, groundedness and protocol.

In Indigenous education, shame stems from other issues - being singled out, not knowing the rules or expectations, being forced to act outside of cultural norms and obligations and other power dynamics.

Schools have been characterised as **'sites of shaming for indigenous students. There is a need to recognise these cultural conflicts and adapt appropriately.**

Recognising there are situations where shame can be useful and others, particularly around learning, where it might be problematic



Call & Response - I play & you echo back to me



Call & Response - Add Voice & Body Percussion

A good exercise for building confidence on the drum. Participants should be encouraged to lead. This exercise may also be used to examine communication skills.

The facilitator plays a brief rhythm phrase on their drum & the individual or participants echo it back (it is important to keep these rhythm short & simple). As the response becomes more assured swap roles – again emphasising simplicity. Take it in turns for different people to lead the exercise, and introduce changes in volume.

Variations of this exercise can be done with voice, movement & body percussion.

Call and Response over a Rhythm

Divide the group in two and have half play a steady foundation (BOBO) while you lead 'Call and Response' with the other half. then swap roles.

Call & Response to a Rhythm – starting new rhythms using call & Response

Ask one person to do a call and repeat the same call three times.

The group answer each time, echoing back the call.

On the third time the teacher encourages the group to keep the phrase going as a continuous loop or rhythm.

And then encourages people to play around that, alter it a little without losing connection, and make it their own.



Rumbles

The R2R model uses the rumble to:

- Increase participation
- Release tension
- Promote connection
- Provide an alternative option for responding
- Have fun

Play 'Rumble If.....',
'Rumble Wave' exercises
& 'Pass the Bass'.

Rumbles are particularly useful in the early sessions - avoiding competition, answering instead of words, releasing feelings



Rumble If..... *Used regularly across a program to ask questions*

This is our primary questioning technique. When we need to ask a question, we use 'Rumble If....'

Ask some different 'Rumble If....' questions of the group and then have each group member ask their own question.

Rumble Facilitation – Conduct a Rumble

Demonstrate a rumble and change between parts of the drum, volume and tempo to explore different effects. Conduct the rumble so that it changes in dynamic. If working in a group experiment with different parts of the group playing louder and others playing softer and alternating these like a wave. Allow your participants to have a turn at conducting the rumble. Use this exercise to explore communication and leadership issues as well as to allow people the chance to release pent up energy.

Rumble Waves – eyes open vs eyes shut

Passing the rumble from one drum to the next around the circle and sometimes changing direction (Switch) Examine differences between eyes open and eyes shut - how does this inform your understanding of communication? What did you miss with your eyes open that you recognised with your eyes shut?

Pass the Bass

Everyone rumbles on their finger-tips (self-control) and one at a time a loud Bass note is passed between players using just brief eye contact. Remember to look at who you will send it to before passing the Bass.



Rumble in the Jungle



Exploring strategies to avoid conflict and aggression.

You can't lose a fight when you avoid it in the first place

This exercise is used to discuss violence and aggression. We can all get drawn into other's aggression. Rumble on your drum if you have ever found yourself getting caught up in other people's anger or frustration. What are some of the things that make you more likely to become aggressive? e.g., tiredness, alcohol, driving etc. What can we learn from Indigenous culture in managing conflict and aggression?

Rumble in the Jungle

Play 'Call and Response' but with the proviso that a loud rumble represents aggression - the aim of the game is not to be pulled in by other people's aggression. So, if you hear a loud rumble you must respond with a very soft rumble.

This exercise requires a degree of regulatory control.



2-Way Learning

What can we learn from Indigenous conflict resolution approaches?

One of the most important mechanisms for maintaining social harmony in a traditional Aboriginal camp was that people would move their dwelling away from those with whom they were experiencing friction, often taking the opportunity to do so when the whole camp moved (Helen Ross 1987, Michael Heppell 1979). This both signalled and helped to resolve a difficulty without requiring confrontation.

Sometimes the very fact of airing a grievance publicly can bring about solution. The offender is publicly "shamed" by the airing, and the aggrieved gets the matter off their chest so that reconciliation can proceed once feelings are cleared.

Often other members of the extended family or community take the initiative of mediating, at a point where the initial conflict threatens a wider set of interests. This approach suggests that it can be beneficial to have those with the underlying interests and their representatives (rather than the disputants) actually initiate the resolution process.

Indigenous time-tables for conflict resolution are often extended, and require pauses for intracultural consultation and building of consensus. In the resolution of some issues, this timing is important. It would often be better to communicate and learn of potential tensions early, than to allow them to escalate. There may be occasions, however, when the parties are not ready to address the issues and would prefer to wait.



Balance Me

Five sounds representing five different moves

- One Bass note - stand on one leg
- Two Bass notes - stand on one leg with your eyes closed
- One Tone note – stand on one leg with the other at 90 degrees, or as close as you can get to it
- Two Tone notes – stand on one leg & hold your other knee high - karate Kid - crane stance
- Any three notes – rest/relax.

Ask for volunteers to enter the circle and each remaining person plays one of the four sounds to challenge the balance of those in the middle

Discuss Balance both as an important factor in life and in relation to the challenges faced by certain populations - those individuals with sensory integration issues, physical challenges, and the elderly. Good physical balance gives you a sense of stability and grounding.

Balance Me

Have a select number of your group enter the middle of the circle. On a specific signal from the drum, they must change their stance:

- One Bass note - stand on one leg
- Two Bass notes - stand on one leg with eyes shut
- One Tone note – stand on one leg with the other at 90 degrees - flying dragon
- Two Tone notes – stand on one leg & hold your knee - crane stance (Karate Kid)
- Any three notes – rest.

One at a time, each remaining member of the group plays one of the signals on their drum & the people in the middle respond. Adapt these movements to the capacity of your group members.

Extension - After going around the circle ask those participating if there is anything before them, they could use to improve their balance (each other). Why do we often feel we have to balance on our own in life and not ask for support or offer support? When life becomes unstable, we should be able to ask for help within our family and community.

Try the exercise again, this time leaning on each other for support.

Discuss the importance of balance to health, including both physical & psychological health. How do you know when your life is out of balance?



2-Way Learning

What do Indigenous societies have to offer us in understanding the importance of balance in life? Health to Indigenous people encompasses every aspect of their life, control over their environment, their dignity, community self-esteem and justice. Because of this, to Indigenous people “life is health is life” there was no word in Indigenous language for ‘health’ as it is understood in western society.

It is considered that when the factors that influence social wellbeing and harmony within groups are maintained, people are healthy, but when harmony and social wellbeing are disrupted, ill health results. as health depends on social and spiritual wellbeing and the harmony that is a result of these.

Thus, balance between the social and the spiritual is one key requirement to Indigenous health.

A balance between our outer and inner lives. We also see this concept transferred to Indigenous relationships with the natural world, balancing their need to harvest for survival against respect for the sacrifice of that which is harvested. No more is taken than is necessary, and many cultural laws protect elements of the natural world from exploitation and greed.



Foundation Rhythms for the rhythm exercises

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Foundation 1	B O B O	B O B O	B O B O	B O B O
Foundation 2	B B - -	B B - -	B B - -	B B - -
Foundation 3	B B O O	B B O -	B B O O	B B O -

Extensions to these rhythms are practiced later in the workshop and allow the participants to develop a rhythmic vocabulary, and practice putting the parts together to form **Rhythm Songs**

The R2R program utilises three accessible rhythms as foundation platforms for many of the exercises within the program.

It is important to provide participants with rhythms they can master quickly in order to build confidence and maintain engagement.

Note the importance of aligning the rhythms to the developmental capacity of the individual or group mean.

Practice each part separately first - play one handed first & then showcase two hands – optional. In part one practice alternating different hands across the ‘midline’ – this is good for balance and coordination.

These foundation rhythms all stress a strong Bass on the first note of every bar (be careful not to over- emphasise music notation). This helps participants locate the pulse and timing of a 4/4 rhythm.

Rhythm Songs

This connection through the Bass also means they can be played together to form a **Rhythm Song** of three harmonising parts. Divide the group into three and give each one of the parts aligning them to each other through the Bass note on the first beat of the bar.

Extensions to these three rhythms are developed across this training program and similarly across a program delivered to participants.

B – Bass note

O – Tone note

Visit the online videos on the Rhythm2Recovery website to practice these and other rhythms



Finding Your Base

In our drumming, the Bass note holds it steady
What holds your life steady?

The Bass note holds the rhythm together and represents
a place of safety to return to if we get lost.

When you feel lost, what do you return to?

Exercise: Find your Bass - Find your Place.

Base = Foundation = Stability & Security - key analogy

This concept of base or foundation links closely to the importance given to value formation in the Rhythm2Recovery format, which is also a key part of the ACT model. Clarity of Values provides us with a foundation for life. Knowing what is important to an individual helps provide a direction and purpose that many people find missing from their lives, as well as profoundly influencing behaviour.

Discuss the key analogy around a stable Bass in your life and how that connects to values, healthy relationships, belonging & identity.



2-Way Learning

What are some of the things within your culture that give you a sense of identity, safety, security and belonging? When you think of the Bass note, think of these things grounding you.

- Home
- Country
- Culture
- Lore
- Land
- Friends
- Family
- Values

As we draw strength in our identity and sense of belonging through our culture, so this knowledge helps ground us, prior to negotiating the compromises that allow us to transverse both worlds.



Rites of Passage



'Rites of Passage' – Social Responsibility

Begin by discussing how different communities initiate youth into adulthood and why. Examine and name a list of important community responsibilities followed by individual freedoms - ways people can express their individuality without impacting others negatively.

Represent the former by the Bass note (we all have a responsibility to meet here) and represent individual freedom on the edge of the drum (give people the freedom to play accents on the edge of the drum however they wish). Start a Bass pulse and allow people to join as they wish.

How important was it to connect on the Bass? Did you recognise a balance between the two elements? What happens when we lose that balance?

Part 2

After a little while repeat without the Bass and look at what happens to community and relationships generally without recognition of our obligations towards each other and our environment.



2-Way Learning

All indigenous societies mark the transition from childhood dependency to adult responsibility within their communities using specific rituals and processes. These transitions have been lost to most western societies and with them a clear understanding of social responsibility to the community as an adult, so that juvenile and selfish behaviours are common in many mature adults.

What are some of the responsibilities of adulthood within your culture? How do these benefit the wider community?



The R2R Model Resources

1. The R2R Manual Vol 1 - theory and detailed description of 75 exercises

2. Session Plans - 50 - 60mins

- GETTING STARTED
- VALUES & BOUNDARIES
- HEALTHY RELATIONSHIPS
- TEAMWORK
- COMMUNICATION
- RESILIENCE & PROBLEM SOLVING
- STRENGTHS & MANAGING ADVERSITY
- MANAGING OUR EMOTIONS
- SELF-BELIEF & ENACTING A BRIGHTER FUTURE



3. VIDEOS - 200 ONLINE VIDEOS SHOWCASING BOTH GROUP AND ONE TO ONE APPLICATIONS OF THE DIFFERENT EXERCISES.

The practitioner adapts the different R2R resources to the needs of the Individual or group.

The manual details the theory behind why we do what we do with detailed explanation of all the exercises and discussion starting points.

The session plans provide the practitioner with a simple template for a one-hour Rhythm2Recovery session, addressing eight themes that can be run individually or together as a program. These templates are flexible, & additional games, drumming exercises, mindfulness practice and discussion can be incorporated where necessary to meet the needs of the participants.

After completing the training, you will be sent a link to access the videos from the R2R website - you'll see parts of some of these videos in this presentation. And a range of other resources, including how to make drums and percussion from recycled materials.

Additional resources, including a second workbook (Volume 2) can be found on the 'Product' page of the Rhythm2Recovery website

<https://rhythm2recovery.com/products/>



Rhythm Songs - The Heartbeat Rhythms

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Part 1	B B - -	B B - -	B B - -	B B - -
Part 2	B B O -	B B O -	B B O -	B B O -
Part 3	B B O O	B B O O	B B O O	B B O O
Part 4	B B O o O	B B O o O	B B O o O	B B O o O
Part 5	B B Many as you like	B B Many as you like	B B Many as you like	B B Many as you like
Part 6	B B with Clapping	B B with Clapping	B B with Clapping	B B with Clapping
Part 7	B B with rubbing or scratching	B B with rubbing or scratching	B B with rubbing or scratching	B B with rubbing or scratching
Part 8	B B add vocal sounds	B B add vocal sounds	B B add vocal sounds	B B vocal sounds
Part 9	B B add whatever combination you like	B B add whatever combination you like	B B add whatever combination you like	B B add whatever combination you like

The Heartbeat Rhythms

Universal patterns that can be used to build confidence. Useful starting rhythms for improvisation, & as underlying rhythms for many of the R2R exercises.

Discuss Scaffolding for success - building on, one element at a time, starting from the foundation B B.

- In Part 1 - Count in the silence to assist those who struggle with timing.
- In Part 6 – Take people through different numbers of claps – 1, 2, 3, “any clapping you like”.
- In Part 8 – Make up funny sounds to add to the double Bass – deep growls and guttural sounds are good for reducing tension. Or split the group in two and do vocal ‘Call & Response’ around the Bass pulse – one side says Yeah and the other answers Na.

After taking participants through the different parts (1 – 8), layer in one person at a time (Part 9), asking people to maintain the double Bass but add any inflection they like to it (Tones, Claps, Flam, Scratching, Voice etc.).

Once the group are playing together lower the volume – **whenever we play quietly, we listen better!**

Do a half group sculpt – divide the group in two. Then ask one side to keep playing and count the other side down – 4,3,2,1 to just play the Heartbeat (B B) - then reverse.

Finish with a ‘Fade to Nothing’ – the group slowly fading their volume to silence.

This is an excellent way of giving people a quick catalogue of different rhythm parts they can draw on for improvised playing later in the course.



Losing Your Foundation



Sometimes things change unpredictably in life and the foundations that have supported us previously start to wobble. Moving away from the safety of home may be an example of this for many, or losing a job, or a mentor or close friend.

The COVID virus has taken the foundation away from many people and left them feeling shaky.

In these times we have to avoid panic and work towards finding a new source of stability, a new rhythm. This may not come quickly, but will appear with time. How do we manage that transition and find our way through that period of uncertainty to a more stable future.



2-Way Learning

This concept can be applied to code-switching moving between two cultures with differing norms. Things that you rely on in one no longer exist in the other.

What are some of the foundations within Indigenous cultures that may not exist in western culture? What type of things can we substitute for these missing elements or what can we carry over to help us regain our balance?

Losing Your Foundation Exercise

Start with the facilitator/s playing a steady pulse in 4/4 and layer everyone in.

After a period of stabilisation, the facilitator/s purposely loses consistency and the group must adapt themselves to either steady the rhythm or transition into a new rhythm.

Discuss with the group the feelings they encountered when the stable Bass died away. What strategies did they call on to help find their feet once more? How could these same things help you in times of loss? How important was it for people to listen to each other and pull the same way?

Note – In these discussions we are not seeking to give concrete answers but rather to enlarge perspective and help people find their own answers/truth.



AFFIRMATIONS & The Four Bass Break

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
4 Bass Break	B - - -	B - - -	B - - -	B - - -

Affirmations to rhythm lock in social & emotional concepts at a deeper level.



On a white-board brain-storm things the Bass might represent in your community – things that help you find stability, safety and connection. Whittle these down to a priority of **Four** things.

Explain how to add in a Four Bass break, counting down the rhythm and hitting the Bass note on the first note of the bar while leaving the next three silent. Do this four times.

Start a rhythm and introduce the break, after each Bass note in the break the group shout out one of these four, in order, before returning to their foundation rhythms.

Note this exercise can be used regularly across a program to highlight a range of themes:

- **Four things that connect you to your culture**
- **Four things good friends do for each other**
- **Four things central to healthy relationships**
- **Four things that help you overcome adversity**
- **Four things you can do to stand up to bullying**
- **Four things that provide you with a sense of safety**



Values & Boundaries

are an essential part of healthy relationships, and personal safety and provide us with a sense of purpose and direction in life.

Values and Boundaries are also closely tied to the development of a moral compass, social justice and ethical conduct

In Rhythm2Recovery defining values is a central part of helping people develop a sense of self, purpose and belonging.

Discuss the importance of values within the R2R model - why is a focus on values important? Research shows that having clear values provides people with a sense of direction, a moral compass, and a template for behaviour. **Point to article on website 'about' page**

There is a close association between values and boundaries. Boundaries serve as markers of our values. One important opportunity to assist people explore their values is to examine their boundaries. Having few boundaries generally means having few values.



2 - Way Learning

Respect and Responsibility are the two universal values taught across Indigenous communities. Respect has multiple intersecting meanings - to give honour, to go slow, to take responsibility and to think before acting. Respect for nature - observing and learning from our interactions with the natural world is another core value and central to Indigenous law.

Moving slowly with humility, these observances and values of underlying respect and humility maintain healthy community relationships and discourage behaviour that is selfish, aggressive and destructive. This type of respect is embedded in ancestral ceremonies - the formal education system used by Indigenous Australians for 65,000 years.

Many people suffer from lax boundaries that get them into trouble with others and the law, and make them vulnerable to abuse. In therapeutic work clear boundaries are critical to developing a supportive, trusting alliance.

Discuss the following: Why are boundaries important? What sort of boundaries might you want to maintain in a healthy relationship? How do your values influence your boundaries? If you weren't sure of your values would that mean your boundaries might be uncertain? How do you know what's right or wrong? How do you tell someone when they have crossed your boundary? Do you know people who don't really understand boundaries?



Crossing the Line



Looking at Boundaries & Moral Reasoning

What are boundaries, like the double line in this photo for? (Safety)

Sometimes we need to abide by these to stay safe, sometimes boundaries change.

Rumble on your drum if you've ever crossed this line while driving? What are some good reasons for doing this and what are some poor reasons why you might do this?

Crossing the Line Exercise

Discuss the concept of 'crossing the line' or going too far (out on a limb) – What are some examples of things you may have done or seen others do that 'crossed the line' (Be careful to avoid blame and not name people). What sort of pressures make people do things that are cruel, dangerous, unwise or otherwise compromise their values? How can you stay on the right side of that line? How does crossing the line relate to honesty?

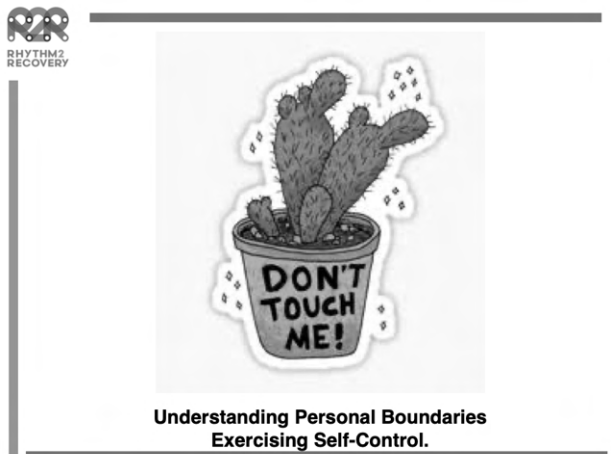
Play crossing the line exercise - *May not be suitable for aged care and people with physical disabilities.*

Post exercise discussion: What does listening have to do with staying on the right side of the line? Listening to our conscience, Listening to others? What about our values – How do they help us stay on the right side of that line?



2-Way Learning

What are some of the boundaries prioritised in your culture? How are these taught? How are these enforced? Different cultures prioritise different values/boundaries and sometimes these clash, this is particularly common between Indigenous cultures that have a collective sensibility and the western focus on individual rights.



This is an exercise for 2 – 4 persons, often used in family therapy, but applicable to larger groups by breaking into groups of three or four. It is used to examine personal boundaries and teach self-control.

Don't Touch Me Exercise

Divide the group into smaller sub-groups of three or four people. Place their drums close together, almost touching opposite each other in a triangle or square and have people sit behind them. Start with each person playing a simple Heartbeat rhythm on their own drum and doing some collaboration exercises: one to the right, one to the left (that is adding one tone on the person to the right's drum and then one tone on the person to their left's drum).

Then call "Random" and everyone maintains the Heartbeat on their own drum but can play tones or other accents in anybody's drum as long as there is no body contact.

"Keep your body safe and respect others personal space".

The idea is to play this exercise multiple times across a program or series of sessions, with the aim of continuing longer each time without transgressing onto another person's body, or being touched yourself - you have to be respectful of others and keep yourself safe. If you have multiple groups, it can become a competition.

Questions – What helped you avoid being touched? What did you do to keep yourself safe? How important is it to respect other people's boundaries? In particular their personal space.

Boundaries should reflect or encompass your core values, beliefs and expectations whilst setting clear physical and emotional limits to safeguard you from manipulation, negativity or violation by others.

Have ever experienced any of the below scenarios? If you answer yes to the majority then you may need to strengthen your boundaries:

- You find yourself saying 'yes' even though you know you should have said 'no'
- Guilt overwhelms you when you do put your foot down and say 'no'
- You go quiet, retreat and don't communicate your feelings when someone around you is being rude or disrespectful
- Fear of saying 'no' due to the fear you won't be liked or valued by those around you, due to the fact you have put your needs first.



2-Way Learning 2-Way Learning

What are some of the boundaries you have in your own culture that help keep you safe?

What are some of the boundaries you have in your own culture that respect the rights of others in your community?



Human - Nature Reciprocity



Caring for our planet

Purpose - to address the significant levels of anxiety related to the demise of our natural environment, particularly in young people. [https://www.thelancet.com/journals/lanplh/article/PIIS2542-5196\(21\)00278-3/fulltext](https://www.thelancet.com/journals/lanplh/article/PIIS2542-5196(21)00278-3/fulltext)



2- Way Learning

Throughout human history, Indigenous and local communities have stewarded the natural world through an ancestral principle of reciprocity.

An understanding that all elements of the natural world, including mankind, are interconnected and interdependent. In practical terms it means a mutual respect for all elements of the natural world, maintaining balance and nurturing this connection, by taking only what is needed to ensure the natural resources of the world are never exhausted. These reciprocal relations underscore the mutual caretaking obligations held between and among nature and society, as intertwining entities that sustain one another.

In contrast in the modern western world, we are learning the huge cost of devaluing, disrespecting and exploiting nature without giving anything back. Western religions and philosophical thought often placed humans above nature, allowing people to exploit it unreservedly.

Ask people to think of one object, plant or animal they have a special affinity with. Suggest examples - maybe you love cats or spending time near the ocean or you love gardening, working with wood or walking in the mountains.

Then consider one thing you can do to care for, safeguard and protect that element you identify with. Maybe you take in stray cats, pick up plastic off the beach, collect seeds from rare plants, defend old growth forests from logging or plant trees to reduce erosion in the mountains.

We will play '**Rumble Ball**' - I choose someone and throw them an imaginary ball - when the ball leaves my hand everyone rumbles (on drum, table, lap) and when the catcher catches the ball the rumble stops and they share one element of the natural world they feel a special bond with and one thing they can do to help care for it. *Note - ensure the ball travels in slow motion, so don't catch it too quickly which allows people plenty of time to rumble*

Extension - I often replay this game in subsequent weeks and ask people to share one lesson in life they have learned from the element they have bonded with.

Note in ACT (Acceptance & Commitment Therapy) - *taking action is a critical element in empowering change and taking action helps reduce the powerlessness people often feel in the face of environmental challenges.*

Note – *It can be useful to discuss the concept of 'Totem' in this exercise and some people may feel comfortable doing this, but for others it is a private area and thus permission should be obtained first.*



Examining Values

Exploring values helps provide people with direction in their life, & serves as a template for behaviour.



A simple way to start young people thinking about their values is by asking them how they treat their friends. This is generally how all of us want to be treated.

Values guide our interactions with others. Values can be vulnerable to peer influence. Values change with awareness and maturity. Being true to your values can be challenging.

What Does a Good Friend Do?

This exercise starts with a preliminary discussion on what good friends do for each other.

Over the top of a basic foundation rhythm played softly by the whole group, the practitioner plays a rhythm phrase that symbolises the question 'What Does a Good Friend Do?', (FI-OoO-o-O) encourage participants to play this phrase with you each time. One at a time, each participant answers that question with one of three sounds - one Bass note, two Bass notes or three Bass notes - the number corresponds to how many different things they can think of.

After answering with their drum, the responder states their answer/s & the rhythm resumes.

These answers can be written on the white-board for further discussion after the exercise has been completed.

Sometimes in larger groups (or in subsequent weeks) I will go around half the group asking this question and then for the second half ask a different question "How do you make your friends smile? Or "How do you show respect".



**Developing Presence &
Increasing Awareness**
whilst also improving regulation

The Rhythmic Wave Exercise

**Moving between loud and soft volume
& fast and slow tempo
down to a single Bass pulse played around 60bpm**

**Relaxing the Body &
Aligning the breath to the Bass pulse.
Maintaining focus on the breath, whilst allowing other
thoughts, feelings and sensations to come & go**

It can be useful to have a deep Bass drum and mallet for this exercise

This is a key exercise utilised to improve emotional regulation and increase focus.

The Rhythmic Wave Exercise

The group or individual oscillate between high energy drumming and fading to a soft, slow Bass pulse at between 60-100bpm.

Start off fast and furious and then give a hand signal to bring the intensity down - usually a descending arm.

This change represents changes in emotional intensity with participants learning how to transition gradually between these extremes.

Do this three times - each time you come down to the slow pulse ask people to slow and deepen their breath and relax any tension in the body.

Hold the slow pulse for approximately 90 seconds before building the intensity again.

After the third descent finish with a 'fade to nothing'.

For younger clients the impact of this exercise is primarily through the change in drumming intensity. For adult individuals or groups this exercise can be extended into mindful breathing and other focused meditations using the Bass pulse as a focal point.

Once the individual or group have mastered the rhythmic wave oscillation technique, the periods of soft, slow drumming become the back drop to the introduction of mindfulness routines. The single Bass pulse is played between 40 and 60 bpm (replicating & inducing Alpha brainwaves), and in the initial sessions the practitioner helps the individual focus on aligning their breath to the pulse and maintaining that focus.



2-Way learning

What are some of the ways you have in your community for managing strong feelings?



The Speaker's Chair

4,3,2,1,
STOP



ONE , TWO
Let's all
play

Encouraging Reflection in a fun way

First practice the two phrases and examine language translations for these in Indigenous cultures represented by your participants:

- Stopping the rhythm - 4,3,2,1, Stop!
- Starting the rhythm - 1,2, Let's all Play!

These are timing counts and both should be articulated clearly - have the group say them together, accented by the Bass note on their drums.

Note - in practice these counts can be done individually or as a group together.



The Speaker's Chair Exercise

This exercise is used to foster participation in the reflective element of the program. Rather than ask direct questions to individuals, putting them on the spot and potentially shaming them or inducing panic, we ask a general question and each person answers as part of a rhythm game.

Any question can be asked using this technique e.g., Name one thing you value in a healthy relationship? Name one boundary that you keep to keep you safe?

This game has everyone playing a foundation pattern and the facilitator counting down to stop and each person moving one place in an anti-clockwise direction. A specific chair is marked out and each time someone sits there they must answer the question before resuming the rhythm with the phrase "1,2 Let's all play". Once they understand the routine have the person who has just vacated the chair do the countdown rather than yourself as facilitator.

NOTE - This exercise can be used to discuss the boundaries that will allow for a trusting group process - individual or group and how these are often formulated early on in the process and written up as a form of agreement.



Building a Trusting Relationship Using Rhythm

“It is all about the Relationship”

**Music can help overcome resistance,
fear and suspicion, and
allow people to connect to each other
(when taught at a level to foster success & avoid anxiety).**

Other things that help develop Trust include:

- **warmth & support**
- **clear boundaries that protect physical**
- **emotional safety,**
- **opportunities for having your say,**
- **and a focus on fun.**

What are some of the things that determine whether you trust someone?

What are some of the things that stop people from trusting others?

How many people here have had their trust abused?

What if trust in others was something you could never rely on, from your earliest experiences?

How can we help people learn to trust again?

Can you have a healthy relationship without trust?



2-Way Learning

For most Indigenous people there's a long history of broken promises and deceit in dealing with representatives of the dominant culture, it's a timeline of broken promises, exploitation and disrespect that dates back to first contact. Trust requires a history of good will, positive action, reliability and consistency. Thus, developing trust will not happen overnight, but takes commitment to working respectfully and in open consultation over time.

'Respect, Connect, Reflect and then Direct' is a process advocated by elder Doris Shillingsworth

- **Respect** – the values, rules and boundaries of the people
- **Connect** – forge strong relationships and means of exchange that are equal for all
- **Reflect** – thinking as part of the group and a collective knowledge; available as your guide for action
- **Direct** – acting on the knowledge through shared negotiation.



Friends



Exploring the ways friends can help steer us through the obstacles of life

Friends are often the people that help us through the hardest challenges of our lives. We have previously explored some of the things 'Good friends do'. Rumble if you have got through a challenge in your life with the help of friends. Would anyone like to give an example. Ask the group to name some of the situations where it might be useful to have a close friend. What does the term 'fair weather friend' mean?



2-Way Learning

You know what they say about trust: it takes years to build, seconds to break and forever to repair. In terms of trust in relationship to working in Indigenous communities – it is often the most challenging issue to be faced, as the history of oppression renders trust difficult to establish.

'Friends', (A trust Exercise).

In this game, we ask for two people to volunteer who believe they can trust each other to negotiate a maze blind-folded. Pair up and work together to negotiate a maze, made up from other participants standing still like pillars. First the chosen pair agree on four sounds:

- One for walk straight ahead – steady pattern
- One for step sideways – right (maybe a scratch)
- One is to step sideways – left (maybe a rumble with the fingertips)
- One for Stop – sharp sound.

Bring 5 or 6 others into the circle and arrange as a maze.

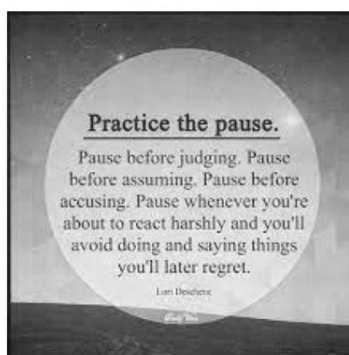
Then from the chosen pair, one person is blindfolded while the other steers them by walking closely behind them playing different signals on a small drum.

Play the game once.

Discuss: "How important is trust between friends?" "What is trust built upon? (time, risk, reliability etc.). "How important is the context (risk factor) to how deeply you trust?". "Who has had a close friend help them avoid problems in their lives? How important is communication in developing trust? How hard is it to listen to friends who want you to change your behaviour?"



Pause Before You React



A mindful pause gives us the space to see a situation clearly and choose a response, rather than automatically reacting with ingrained patterns that may not serve us, others, or the situation well.

Pre-exercise Discussion

Many communication and relationship problems start because we react to stimuli from others around us. Our reactivity often stems from our primal survival mechanisms reacting to perceived threat. Our sympathetic nervous system reacts immediately and thoughtlessly to real or imagined dangers in our environment. When the danger is physical this is often a useful response - we may not have time to contemplate a thoughtful response, but when the danger is psychological and emotionally charged, these reactions can often worsen a situation.

- Firing off an email you wish you never sent
- Responding to a text
- Belittling a partner
- Blaming a colleague
- Abusing another.

Rumble if you have ever reacted and said something you wish you could take back.

Rumble if in hindsight you recall overreacting to something someone has said about you.

In this next exercise we are going to **practice a mindful pause**.

Pausing before we react allows our feelings to settle a little and for us to be more conscious of what we are feeling and why.

It gives us a better chance of evaluating a situation and responding appropriately

Pause Before You React

Start a simple rhythm. Start the rhythm quietly, like you're talking to someone reasonably, then get louder as you move towards the pause, like you've started shouting.

Then count down to a 'Pause'

- During the pause, ask people to take a deep, long breath before they re-enter the rhythm.
- Then ask people to focus on identifying any internal feelings in the pause.
- Then ask people to focus on the tone they will make on their drum when they re-enter the rhythm.
- Emphasise it is up to them to determine when they are ready to RE enter the rhythm and how.

Repeat this process two or three times before finishing and the associated discussion.

Question - What are some strategies we can use to bring 'the pause' into the way we respond to others, particularly when we're upset.



Healthy Relationships = Happy Life

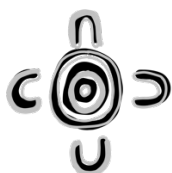
How good our lives are, often comes down to
how good our relationships are

Think about rhythm -
what rhythms or patterns of behaviour support
good relationships?

Where do values and boundaries fit into this picture?
How important is Teamwork?
How important is Balance?

Good quality relationships promote positive experiences and positive emotions (such as happiness) as well as buffer us against negative experiences and protect us from stress and depression. Good quality social support is integral to resilience; it helps us cope with the tough times & enjoy the good times.

Focusing on others' strengths enable our relationships to be at their best.



2-Way Learning

Indigenous cultures are generally collectivist in nature, recognising the inter-dependence of people within a community.

Families are pivotal to the wellbeing of Indigenous communities and their culture and survival. Families are also important in defining identity and a sense of connectedness to kinship and culture.

What are some of things that keep your family strong?

What are some of the things that undermine your family bonds?



Giving and Receiving



Examining the Rewards and Challenges of Giving and Receiving

Giving and Receiving are closely connected. Your ability to give is often commensurate to your ability to receive, but sometimes the two get seriously out of balance. People who give or take too much often have ongoing relationship problems. Can you think of people you know that fit either category?

There are challenges and rewards in both giving and receiving. Can you name some of these? Not all giving is generous - examples?

Often by graciously receiving the gifts of another you are being generous.



2-Way Learning

Within Indigenous communities, kinship networks are based on relationships of blood, marriage, association and spiritual significance. Sharing is a strongly promoted value. There is a strong obligation to share if others are in need. The family, and one's obligations to the family and community, are more important than material gain. In contemporary times kinship and cultural obligations can place significant burdens on members of the family.

What are some of the benefits of this way?

What are some of the things that might go wrong?

Giving & Receiving Exercise *Use chimes if you have them, otherwise drums & percussion.*

Hand out Tonal chimes to half the group and ask them to focus on giving the gift of their music to the other half. Then swap roles. You can also do this with an assortment of drums and percussion.

What insights can you draw from this exercise about the challenges of giving and receiving? Who judged their gift as not adequate? How often do we undervalue what we have to offer others? How difficult was it to receive without judgement? How important is the way we receive the gift to those who give?

Note – *This can be a good exercise to look at issues of staff burnout. It is also very relevant for elderly and disabled people who must rely on others for physical care, and for people experiencing grief who often find solace in giving.*

Other games for use with the Tonal Chimes can be found in the Appendix.



Teamwork - People in good relationships work together & help each other out.



What are some of the skills we use when we work well with others?

Teamwork: Effective team members are good communicators, active participants, respectful & supportive collaborators, problem solvers & are committed to the team goal. Working with others in teams allows you to achieve things you never could on your own.

‘One To The Right, One To The Left’

Bring the circle in tight, so that each person’s drum is close to those on either side. In individual work, sit closely, opposite each other with the two drums touching on their outer rim. Play the double heartbeat on your drum (BB--BB--) and then add one Tone by hitting it on the person sitting to your right’s drum followed by the double Bass again on your own drum and one Tone on the person sitting on your lefts drum (BBO - BBo -) and then go back to the heartbeat on your drum x 2 then repeat. Call out the instructions:

My drum, One to the right, My drum, One to the left

Try different variations 2 tones (BBOO,BBoo) each side or 3 (BBOOO,BBooo), soft/loud, slower/faster. Always come back to your own drum for 2 x double heartbeats in between. My drum, Two to the right, My drum, Two to the left

Try this with the pattern two right, two left and two sets of five half notes on your own drum (BBOO,BBoo, OoOoO-OoOoO). My drum, two to the right, My drum, Two to the left, My drum - five plus five. Do this three times and then on the fourth time add two sets of three flams (fl fl fl - fl fl fl-) instead of the five half notes – repeat at different tempos. Ask your participants to come up with their own patterns.



2-Way Learning

In Indigenous communities across the world people work collaboratively for the good of the community. What are some of the ways you see this happening in your own community? What about within your family – where do you see the benefits of teamwork? How do you contribute to this?



Weaving Hands



Cooperation, Collaboration & Coordination

Weaving Hands

Cross hands over the midline improves cognition. Run the 'Weaving Hands' exercise. The drums remain in a tight circle – touching each other. They do not need to be angled, but can remain flat on the floor.

Individuals are asked to cross their arms over their chest so that their hands rest on the drum to either side of them – crossing over this way activates increased neural activity across the brain's hemispheres and can improve cognition.

Part 1. With hand resting on drums the group tap in hand order around the circle – if mistakes are made, start again, aim to increase speed and fluency.

Part 2 – Any member can tap twice (but they can only do this once) and that reverses the direction of the movement of tapping hands around the circle.

Part 3 – This time if anyone taps their hand out of order, they must remove that hand from the circle.

The number of hands reduces until only a few or one are left.

In R2R exercises we generally try to avoid competitive exercises – be alert to the potential for feelings of shame & resentment if doing part 3.

Note – the drums need to be of a similar height.

You can also make up simple drum rhythms and play them around the circle with the hands in this position.



Fun - Makes People Feel Safe

& balances some of the seriousness attached to the discussions



Fun motivates people to attend - don't get too serious!

Fun is connected to safety.

Fun reduces self-consciousness

Fun stimulates the release of endorphins and serotonin that promote a healthy immune system and act to balance the side effects of stress and anxiety.

ZOMBIE Exercise

Discuss a theme – culture, identity, family, strengths etc.

Then come up with one question that needs to be answered in order to avoid infection by the ZOMBIE e.g., name one strength.

Ask people to share their best ZOMBIE face and pick a winner

That person will enter the middle of the circle and moves (lurches) towards others in the group, aiming to infect them by touching them on the shoulder – **to avoid becoming a zombie you answer the question before they touch you.**

Everyone plays their Bass note as a pulse.

If you get touched by the ZOMBIE before you answer the question, you join them in the middle of the circle.

Marco Polo



Marco Polo

Enlarge the circle if necessary - in larger circles have several people in the middle
Warning to the blindfolded individual not to swing their arms wildly.

One person is blindfolded and has to touch the remaining players in the circle while they must avoid being touched. The drummers support the blindfolded individual (or people) in the middle by rumbling whenever someone is sheltering near them - be alert to too much rumbling confusing the person in the middle and the need for the drummers to work together and only rumble when someone is right opposite them.

Adaption: Instead of rumbles the blindfolded person calls out "Marco" and the drummers closest to those hiding in the middle reply with two Tones (Polo).

Hot & Cold

In the circle, or room, position a number of drums in a maze-like configuration. Choose a volunteer to be blindfolded and then ask the drummers to see if they can guide the blindfolded volunteer through the maze using their drums to signal direction.

Players drum only from the direction in which the person needs to travel.
No drumming means stop and stand still.

These exercises can also be used to examine the way the drummers worked together, & the trust required by the blind-folded person in the drummers to guide them



Musical Chairs - Parts 1 & 2



Seeing things from a different angle

Musical Chairs Exercises.

Version 1 – put percussion on every second chair if available.

Teach the group how to count down to STOP (4,3,2,1 Stop) and then have a count of silence for seven beats (count the silence out aloud 2,3,4,5,6,7,8) before returning to play – practice a few times. Once this is perfected each person has to move to a new chair in the silence and try to resume playing on the one. Avoid competition – don't take chairs away

Post exercise questions – What issues might you use this exercise to draw attention to?

- The need sometimes to change your position in order to see another perspective.
- The need to get out of your comfort zone to experience new opportunities.
- The mad scramble to find your place in life, when really there is always a place for you – you just need to find it.

Again, **be careful not to make this into a competitive exercise** – don't take chairs away! Rhythm2Recovery exercises are about social connection & working together with others, not who is better than who.

Version 2

Introduce a second signal - this time using the hands - practice counting down with the fingers 4,3,2,1 clenched fist (for stop). Now you have two signals - the verbal call means swap seats in the break (version 1). The hand signal means drummers only stop, donuts move seats, and percussion players keep playing. Then bring the drummers back in softly so they don't drown out the percussion.

Shifting Your Viewpoint

Play version 1 and when people are in one place ask them to focus on what they are seeing, hearing and feeling from there. Then when they shift position ask people what they see, hear or feel that is different. **Discuss how** sometimes when we have a problem, we need to shift our position to see a way forward.

Note: *this is also a good exercise to change the seating of your group if you have two people together who are always talking or arguing.*



Stories link the drumming to understanding



Team Harmony

Playing music with other people helps us
learn how to work together.

'Harmony' exercise

The skills we use to play music in harmony together are similar to the skills we need in other situations where we work together with other people.

Harmony Exercise

The group are given a verbal description of harmony and then told the challenge of this exercise is to each play their own thing but still harmonise with each other.

They must start all together playing their own thing with their heads down, (it will sound wild & disconnected), then after 20 seconds raise their heads & modify their rhythms to connect with each other in harmony – same volume, same tempo, and leaving space for each to be heard.

Before starting you may decide to warn the group not to try and "force people into your rhythm". if you decide not to warn them, this can often happen, and serves as an interesting discussion point, in relation to this theme. Explore the steps they took to find a harmonious connection in relation to the steps people might need to take to connect with others.



2-Way learning

Indigenous people around the world are known for their ability to live harmoniously with the natural world around them.

What are some of the elements from this relationship that can be used to build strong and healthy social relationships?



Stories link the drumming to understanding



Community Drum

The drum-circle represents a community.
Drumming in the circle allows us to look at how we connect to
community and what makes community work

'Layer in your rhythm' exercise

The drum-circle group represents a community.

In our community everyone is different, but each person brings their strengths together to make the community richer.

In our modern world we come from all different cultures and backgrounds and when we work together with respect and understanding we combine our many talents to enrich our lives and the communities we live in.

'Layer in Your Rhythm' Exercise

Each member adds their own rhythm to the mix, one at a time – this exercise can be used to: Showcase the importance of diversity in enriching community; Explore and the different elements required in finding harmony with others in society; Examine the issues of connection and acceptance that provides people with a sense of belonging

Discussion: How easy is it to connect with others if your rhythm is running to fast? Can you see that timing impacts connection? If you are struggling to connect with others, how important is it to be prepared to change? What things might help you find a better rhythm, so that you can meet people & find harmony with them?



2-Way Learning

This exercise examines how we find our place within different communities.

We make adjustments for each other in order to find connection.

What are some of the adjustments non-indigenous people need to make to find harmony with Indigenous people?



UNCOVER TO DISCOVER



*Sometimes when we look deeper, we discover hidden truths,
about ourselves, others and life in general*

**Sometimes we only see what separates us from others,
When we look deeper we can find what connects us all.**

Play this as an extension to the 'Community Drum' exercise above – once the group is connected, playing their own rhythms in harmony, teach them how to showcase an inner song by asking four or five members to keep playing (signal - rolling the hand away from you in an ongoing movement). Then stop the rest of the players. Listen to the new song for a while and then bring back the rest of the group. It is preferable to bring back the rest one by one rather than together – this way the exposed song influences each person and the nature of the group sound changes in relations to it.



2-Way Learning

This technique uncovers a wealth of hidden connections and dialogues going on between members of the same group. Sometimes we cannot see our connection to others – we are blinded by prejudice or ignorance. Sometimes we have to look deeper to understand our common humanity. When we recognise this connection, it allows us to benefit from what each of us has to offer each other.

Sometimes we rush to judgement and don't see the whole picture. It can be important to look a little bit deeper before we make up our minds.

Discussion: Can you think of things that you once disliked or mistrusted that you are now OK with? Can you think of situations where your first opinion was wrong and you had to change your mind at a later date? What are some situations where rushing to judgement might not be a good idea? Who here knows somebody that they formed an opinion about and later changed that opinion? What are some situations where it might be wise to take your time and look a bit deeper before making up your mind about something or someone?



A New Adventure



Sometimes, we need to try a new track

Introduction.

It is easy to get comfortable in life, staying safe by holding onto old patterns. At the same time, most of us also appreciate the rewards of breaking the status quo and trying something new. Think back to some of those moments when you went out on a limb and tried something new and the sense of adventure that invoked in you

‘A New Adventure’ Exercise

In this exercise we are going to start with a stable rhythm that represents the status quo - comfortable and safe.

Then in your own time we are going to ask you to ‘take a risk’ and alter your rhythm, maybe just a little to start with, so you don’t lose connection, but gradually moving further away from the old pattern to something completely new - a new pathway, a new adventure! As you experiment with this new direction, try also to stay connected to the underlying pulse that the facilitator will emphasise through the Bass drum. And remember that setting out on a new adventure often require the courage to try different trails before you find the right path.

The group start a foundation rhythm together (e.g. B B O O) and while the facilitator maintains a strong Bass pulse the group members are encouraged to adapt their individual rhythms to something new. Lower the volume at times to help people connect.

Post group discussion questions:

Rumble on your drum if you enjoy a new adventure

Rumble on your drum if you sometimes feel stuck in the same patterns of life

What are some of the safe patterns in your life that you might like or need to break free from? Breaking away from safe patterns that are problematic takes courage - what can help you find the courage to take on a new adventure?

What might the Bass pulse represent in this exercise?

Extension

Identify people who have changed their pattern and a holding it steady.

Ask them to keep going (don’t stop).

Then stop everyone else and ask them to all play the pattern of the person who has continued.

Then encourage them again to break away from this new rhythm and ‘make it their own’.

REPEAT.



I've Got the Power



**When you doubt your power,
you give power to your doubt.
- anonymous**

AbsenceofAnxiety.com

**Many people lose hope and
don't believe they can change their life around
Discuss areas where people feel powerless
& brainstorm ways they might resume control**



This is an affirmation game that explores personal power or agency over one's life - many individuals inR2R sessions experience a sense of powerlessness.



2-Way Learning

Most Indigenous cultures and peoples have suffered tremendous disempowerment from the dominant cultures that subsumed them.

And still today many of the decisions that govern Indigenous people's lives and that of their communities are beyond their control or responsibility.

There is often a paternalistic attitude 'we know best' applied to governing the lives of Indigenous people.

What are some of the things you recognise that maintain this disempowerment?

What are some of things we can do to reduce it?

'I've Got The Power' Exercise

Start with the discussion: How can we help people find a sense of power over their own destiny? What are some of the ways you do this for yourself and are they transferable?

It is important that prior to embarking on this game we have established that people do have different ways to assert power over their lives, through the choices they make - often attending an R2R program is one of those choices.

The group practice the two phrases: (look also at language translations)

TT-TT-T (I've got the power)

FI,FI,FI. (Yes, you have)

Then everyone plays a foundation rhythm - demonstrate it once yourself and then announce anyone can play the drum phrase for: I've got the power, at any stage - when they do it is answered by the group with the drum phrase 'Yes you have'.

Remind them to make their affirmation 'Loud & Proud'.

Finish the exercise with everyone playing and saying the two parts together.



Call - My Name is
Response - Their Name is
Everyone - What's Your Name?



The Name Game *(Also, an opportunity to introduce one another)*

The facilitator explains the sequence in three steps:

1. An individual plays the phrase - My name is (add name) *matching the number of beats to the number of the syllables of the words*
2. The group respond with - Their name is (add name) *matching the number of beats to the number of the syllables of the words*
3. Everyone finishes up by saying - What's your name? - *playing three flams at the same time, and directing this question to the next person in the circle.*

Then repeat, one at a time, in order around the circle

Note: you can break the sequence between numbers 2 & 3 and have people say a couple of additional things about themselves

e.g., favourite hobby, favourite movie, favourite game, favourite food etc. before counting in sequence 3

Before starting ask people to work out how many syllables in their name - give some examples. Remembering people's name is an important part of building trust in a group or between individuals.

A syllable is a single, unbroken vowel sound within a spoken word. They typically contain a vowel, or two if one is silent, and perhaps one or more accompanying consonants. So, syllables are always A, E, I, O, U or sometimes Y when it makes a vowel sound. All words are made from at least one syllable. Syllables are sometimes referred to as the 'beats' of a word that form its rhythm and breaking a word into syllables can help English learners with phonetic spelling. Another way to describe a syllable is a 'mouthful' of a word.



Communication

More than anything else - poor communication destroys relationships



Key Analogy - The Drum as Your Voice

Drumming is communication; an emotional language, that reaches beyond words

*What are some of the things that help good communication?
What are some of the things that wreck good communication?*

Call and Response Exercise

Efficient communication with the drum relies on a number of factors which each have relevance for communication generally. These include the clarity of the message itself as it is relayed, and the level of attention it receives from the recipient. Details that impact these two core aspects of the communication cycle can be seen in musical language and how readily it is interpreted correctly and responded to, or not. The complexity of a message has a clear correlation to how well it is understood, as does the timing of when it was sent. Correct timing helps align the musicians as they play together and poor timing does just the opposite - how much communication fails due to poor timing?

Play '**Call & Response**' and ask the group what made the communication effective.

Try it again as part of a rhythm - each person having a turn at counting down the group rhythm to stop, and then doing a short rhythm phrase which is answered by the group before the group rhythm returns.



2-Way Learning

Listening in Indigenous cultures is often done more deeply than in western culture - it is normal to consider a question from another for some time before responding. In Indigenous languages there are also many words for different ways of listening - e.g., listening with true understanding, listening with the heart, listening for the silence. In western society there is often a fear of the silence that undermines good listening. We can learn much about the value of deep listening from Indigenous cultures. There are many elemental differences in communication patterns between Indigenous and western cultures and these have led to significant problems in the past, and continue to pose problems in understanding.

- Different languages lead to misunderstanding
- Different body-language signals (e.g., eye contact)
- Different world views

What are some of the ways we might reduce misunderstandings between people of different cultures?



Dadirri - Listening to one another.

An inner deep listening, and quiet, still awareness



A reflective, non-judgemental, consideration of what is being seen & heard in order that action is informed by proper learning, wisdom and the informed responsibility that comes with knowledge.

Dadirri is an Aboriginal word from the language of the Ngangikurungkurr people (Daly-river area) but similar concepts exist across many Aboriginal groups and languages.

It refers to a deep contemplative practice of listening to one another in reciprocal relationship (Ungunmerr, 1993). Dr Miriam Rose refers to it as a special gift from the Aboriginal people - from this reciprocal listening we learn and grow together, share knowledge and understanding. Didirri also means listening to and observing the self - to know oneself, particularly in relationship to others.

Source - Judith Atkinson - 'Trauma Trails' - This practice is central to supporting people facing social and emotional challenges, central to trauma recovery and central to cross cultural understanding

Listen Closely Exercise

Using tonal chimes or any other resonating instrument (the longer the resonance the better). Play one note each around the circle – don't initially ask for people to wait for the resonance to stop but each time ask them to listen more closely before coming in. See how long it takes before they are listening to the full resonance.

Discuss the challenges of listening well; what gets in the way (barriers) and what helps, and how this impacts relationships. Who here feels they are not listened to well by other people around them? Who here has been found guilty of not listening well to other people? What are some of the consequences of poor listening skills? What are some of the skills of good listening? How can mindfulness help improve our listening skills?

Dialogue

Pair people up, opposite each other in the circle, (divide the group in two and give each person a number up to the half-way point and repeat for the second half). Then choose someone to demonstrate with and have a conversation with them on the drums – taking turns – four rounds each.

Then start the whole group on a soft foundation rhythm (B O B O), and one at a time each pair have a conversation with each other – four rounds each.

Discuss with the group some of the things you noticed that assist good communication e.g., turn-taking, listening, attunement, body-language etc. If necessary, repeat the exercise with a closer focus on one of these skills.



Coping, When Things Go Wrong

3 Key Ways

- **Acceptance** - Being able to accept that not everything goes right without giving up.
- **Self-Belief** - Finding our strengths and using them to overcome problems
- **Social Support** - Having reliable friends and family to help us when we need it

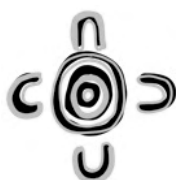


Building Resilience within the Rhythm2Recovery Model – 3 Core Strategies.

Acceptance is encouraged through mindfulness practice - instead of fighting against our inner demons we acknowledge their presence and learn to work with them, rather than be beholden to them - we can separate thoughts, feelings, obsessions and physical sensations from our core self, and observe them dispassionately.

Self-Belief and self-Acceptance is encouraged through a focus on our positive character strengths, and the utilisation of these in pursuit of a more meaningful and fulfilling life. Clarifying our values and developing empathy and altruism also improve self-regard.

Social Support is encouraged through an awareness of the factors that underpin healthy relationships and the practice of social & emotional skills.



2-Way Learning

Indigenous people are among the most resilient of all, having faced and survived the destruction and oppression that accompanied the colonisation of their lands, and the inter-generational trauma that continues as a result of this today.

For young indigenous people a strong sense of cultural identity and safe, stable and supportive family environments are important in promoting resilient behaviours.



A Few Good Friends

*Listening out for those stable people
in your life when times are uncertain*



Discuss the importance of having people who are stable and who you trust, people who you can turn to when times are uncertain and you need advice or support

Who might those people be? What do we mean by stable? Where might you turn if you had no one like this in your life? What would you be listening for?

Note - *This is also a useful 'sound localisation' exercise for people who struggle with identifying where sound is coming from and react inappropriately at times - be alert and sensitive to people with hearing issues who may be 'shamed' by failing this exercise.*

'A Few Good Friends' Exercise

One person is blindfolded and told they have to come into the circle and find the two or three people playing steady Bass rhythms.

Everyone else will play chaotically and randomly.

Start by silently nominating two or three people to play a steady Bass Rhythm (don't let them start until the chaos gets underway. Then bring everyone else in and motion for the Bass players to begin. Finally bring the chosen participant into the circle to attempt the challenge.

Post Discussion: Not everyone will succeed in this exercise, some may only find one person - when there is a lot of chaos around you it can be difficult to find those people who are strong and steady. What might help? Remind them of the Bass analogy representing healthy relationships and healthy values. Sometimes if we can't get help from others, we may have to come back to following our own values.

Note - *this exercise can be a useful one for people who may not understand the world of a child with auditory processing difficulties - put them in this position, blindfolded amongst the chaos.*

Note - *not suitable for children with hearing loss such as glue ear.*



Find Your Voice

Break into Pairs and come up with a short Rap Lyric, two verses, four phrases each, that expresses some of your thoughts about the 'Recovery Journey'



E.G.
When I'm Low
I got no Flow
And all my friends,
Don't wanna know

Two verses - one about the issue faced and one about overcoming that challenge

The Power of Song



Ensure people have pen & paper - work in pairs or groups of three with those next to you.

'Find Your Voice' Exercise

First choose a theme to write about e.g., loneliness, poverty, despair etc.

Using the universal heartbeat rhythm as a back-beat, participants, working in pairs or groups of three (sitting next to each other), come up with a short RAP Rhyme to punctuate the 2-beat silence in-between the double Bass pulse. The theme should be something related to an aspect of the 'Recovery journey'. Each pair contribute at least two verses (8 lines). The first verse is about dealing with the issue and the second is about a pathway through the issue to a better future.

Space out the Heartbeat rhythm (BB) and showcase an example: BB When I'm low BB I've got no flow BB And all my friends BB Don't wanna' know. In practice this exercise can be extended to a range of themes e.g., self-belief/survival/friendship etc.

After about 10 minutes check to see each group has their verses. They either rap/sings one line each or they can rap/sing their lines together. Start the pulse (BB - -) and layer in each vocal part around the circle, one at a time – if it sounding good repeat or try stopping again. Then see if the group can agree on a group chorus from one contribution and start again this time adding the chorus between each group's verse.

Discuss the way music impacts people's lives and the way lyrics can inspire the best from people and lead to social change.



2-Way Learning

Music lodges deeply in the memory centres of the brain and is more resilient than other forms of memory. Indigenous people have used song to pass down learning, stories, and law for thousands of years as a way of ensuring the integrity of the message remains intact.

Words spoken in stories will change, but when they are sung to a rhythm the words (knowledge, learning, law) remain the same over countless generations.



Bounce Back

How do people find a way back after suffering adversity?

What builds resilience?

Examine personal stories of people who have bounced back and made the most of their lives despite facing serious challenges

Sometimes, you have to get knocked down lower than you have ever been to stand back up taller than you ever were.

kushanwood.com/lumber.com

'Bounce Back' Exercise

Rumble on your drum if you can think of one thing that helps people get back on their feet after a set-back in life. Share ideas.

In this exercise we are going to hear one rhythm phrase representing a crisis that knocks you down and play one rhythm that sets us back on our feet (resilience). As you slump low think about the types of things that 'Get you down' and as you rise up out of your chair think about what helps you 'Bounce back'.

The group practice the crises call - long rumble on the edge of the drum ending with a flam.

We start with a simple, steady foundation rhythm and when you hear the facilitators crises call (12 quick Tones followed by a sharp Flam) you have to stop playing and slump in your chairs as low as possible – after an 8-count pause (practitioner counts these out aloud) you stand up straight and play three strong Bass notes (Back on Track) and then resume your seat and resume the group rhythm.

Facilitator demonstrates the timing of the break.

Repeat this with different people doing the crises call and then finish with people saying "Back on Track' and playing the three Bass notes at the same time.



2-Way Learning

What are some of the things that have helped your mob stay strong when times have been tough?



Drop It

Sometimes we have to let go of things that hold us back, things like unhelpful behaviours, thoughts and feelings; sometimes even friends and family



This exercise looks at how we sometimes hold on to things that hold us back in life - disappointments, frustrations, blame, resentments, negative self-perception etc.

Only when we let these go do we have room to bring in more positive thoughts and feelings into our lives.

'Drop it' Exercise - Use Tonal Chimes if available (ACDEG) or drums and mixed percussion.

Explain that we will all start playing together and that each time you hold one finger high in the air., everyone is to make a little more space between their notes (drop something).

Start everyone playing very fully to a rhythm tempo you set (no gaps). Give some examples of how a rhythm might sound as you pare back the notes.

Each time you hold your finger up, hold this new incarnation for a while. Follow this routine until you have a sparse, ambient rhythm.

Once the rhythm is very sparse, ask people to think of one thing they might like to bring into their lives e.g., a new friend, a new hobby or a new resolution.

Fade slowly away.

Discussion: Sometimes when we let things go, we bring more clarity and peace into our lives. How easy is it to let go of things in your life that are stressing you or are not really necessary? What about the influence of others that might be hurting you in some way - can you let them go? What about your thoughts & feelings that bring you down - how might you reduce their influence? Discuss the use of mindful acceptance here.

'By the Numbers' Exercise - Use Tapping Sticks & Mixed Percussion.

Set up a clicking clock using tapping sticks – count aloud 1,2,3,4,5,6,7,8 & repeat

Ask participants to pick any one number between 1 and 8 and bring their chime or other percussion instrument in on that number.

Count out aloud for 3 or so rounds and then let the pattern take over.

Finish and try it again with people picking two numbers and playing only on those.



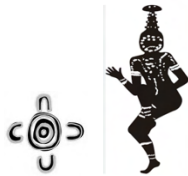
Shake In The Break



Dr Peter Levine looked at the way animals release trauma through the body, literally by shaking it off.

Examples - bird caught by a cat or a deer by a leopard if they survive, they often send a shiver through their body before going about their business.

Dr Levine also postulated that talking about trauma risked ingraining it further.



2-Way Learning

Indigenous cultures around the world have used dance and movement in their healing rituals and ceremonies.

Rhythmic movement and dance releases tension in the body and is also good physical exercise.

Unfortunately, western culture has often repressed issues related to the body and left people uncomfortable and self-conscious around their physical self.

'Shake in the Break' Exercise

In this exercise we divide the group in two and introduce a break in the rhythm where only one side continues to play (and they play fast – eighth notes) while the other half shake. After the break the group rhythm resumes.

First practice playing 8 notes to the bar – twice as fast as usual – on your tone notes

Timing	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Beats	o o o o o o o o	o o o o o o o o	o o o o o o o o	o o o o o o o o

Do this a couple of times and then reverse roles.

Note - *shaking is a more comfortable term than 'dance'.*

1st Break - shake your hands and arms

2nd Break - shake your legs and feet

3rd break - shake all over.



Looking for the Positive - The Lookout. Recognising room for growth - The Ego Trap.



In these two exercises, we will look at some of the positive things in our lives as well as our strengths and things we might be working on to improve ourselves.

Showcase a 'speaker's chair' - Then re-explain the Speaker's chair routine - *in the next two exercises we will play a rhythm, count-down to stop and move one place around the circle in an anti-clockwise direction. The person who has just vacated the 'speaker's chair' counts down the rhythm to stop it – “4,3,2,1, STOP”. Each time a new person reaches the 'speaker's chair', they complete the exercise & then count back the group into the rhythm with the words “1,2, let's all play”.*



2-Way Learning

Our experiences shape our understanding.

Many Indigenous people have suffered immeasurably through the impact of colonisation. This suffering can lead to feelings of despair and hopelessness - patterns (rhythms) of negativity infuse their lives. Helping people recognise their strengths, the strengths of their culture and other positive parts of their lives provides a balance to these negative thoughts and feelings. And gives people a starting platform from which to build upon.

‘The Lookout’ Exercise – encourage people to use the phrase “I am grateful for....” each time.

Once you reach the Speaker’s Chair (Lookout) answer this question- name 3 things you are grateful for in your life, or substitute the question with “Name three things you are proud of in your culture”

Note – Gratitude is something that should become a regular practice.

In successive sessions you can explore:

- 3 things money can’t buy
- 3 things that comfort you
- 3 things you find beautiful
- 3 memories you’re grateful for
- 3 things in nature you’re grateful for
- 3 Things that provide you with a challenge
- 3 things that make you laugh (not laughing at people)
- 3 things you recognise as a strength you own.
- 3 things you find really interesting
- 3 things that brings you peace
- 3 things that bring you joy
- 3 things that energise you

Discussion: How challenging is it to appreciate the positives in our lives? How can we change our focus away from needing more to accepting what we have? Does the company we keep influence our ability to do this? How is this related to balance?



‘The Ego Trap’ Exercise – this is an adapted version for the ‘Speakers Chair’.

Discuss the fact that life is about growth – a tree starts small and grows to put down roots and soar into the sky, spreading its branches – so too, we start small and across our lives will learn and grow.

Each person who enters the ‘Speakers Chair’ says one thing they do well (strength) and one thing they know they can work on (lesser strength).

Focus where possible on character traits, but skills can also be mentioned.

Note - It can be useful to have a list of ‘strengths’ on a white-board or use ‘Strength’ cards.

Note – avoid negative language e.g., I’m no good at etc. Use the phrase – I’m working on.....



A Strengths Based Approach

The R2R model focuses on helping people find their strengths and the strengths of their culture to meet the challenges of life

Strengths might include:

Curiosity	Love of Learning	Open Mindedness
Street Smart Practicality	Social & Emotional Intelligence	Seeing the Big Picture
Courage & Bravery	Perseverance	Kindness & Generosity
Teamwork & Loyalty	Fairness	Leadership
Humility	Creativity	Gratitude
Forgiveness	Optimism	Humour & Playfulness
Athleticism	Story-telling	Musical
Cultural Knowledge	Dancing	Hunting/Fishing
Sharing	Knowledge of Country	Spirit

Find Your Strengths Rhythm Game

Ask each person to think about one of the core strengths (from a list on a white-board or hand out strength cards) that they do well. Play a 4/4 rhythm of your choice and teach the group how to count down to a break of B - B - BB - - (4,3,2,1, B-B-BB- -). There is a two-count rest after the final Bass note before the rhythm resumes.

One at a time have each participant count down the rhythm and in this final gap have the participant shout out their signature strength, before the group resume the rhythm. Finish with everyone yelling the word 'Strengths' together in that gap.

Discuss: What brings you to life? • What energises you? • What do you do that comes most easily to you? • On what do other people compliment you? • What is the very best in you? • When do you feel most yourself?

How can your strengths help you in life? How can your strengths help your friends and community?

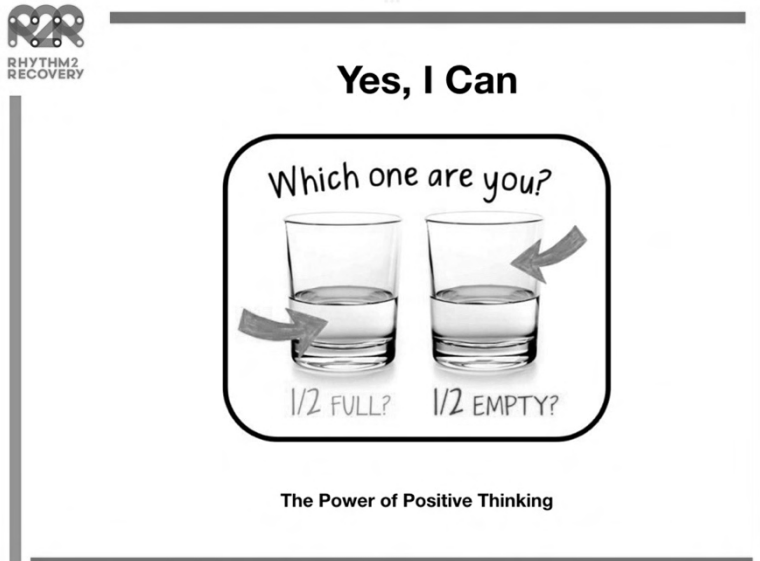
In answering these questions, reflect upon some specific, real-life situations and then look for times you have utilised one or more of the strengths listed. Building character comes as a direct result of building on and living by your strengths, which by definition means (in very simple terms) using what you are best at to do what's best for you and for others. Remember, the use of strengths cannot have a negative impact on or cannot diminish the happiness of any other person, which means that by doing good we're spreading good.



2-Way Learning

Adapt this exercise to look at 'Cultural Strengths' - draw up a chart with a range of cultural strengths and repeat the exercise with this alternative focus. Use this also to examine community leaders – who are the leaders in your community/ What are the strengths of a good community leader?

Extension – Find Your Neighbours Strength – *Sometimes we need others to alert us to our own strengths.* Ask people to look to their neighbour (allocate a direction) and think about a strength you see in that person then play the 'Find Your Strengths' Game in the same way except when it is your turn, you will face your partner and say one strength you see in them, rather than your own. Finish in the same way as above.



Our thinking patterns (rhythms) have a big impact on how we see and negotiate the world and the people around us. Most of us have a way of looking at life that see things as broadly positive, there are set backs of course when we get disillusioned, but these periods don't generally last that long. For others life is often viewed very negatively and this rhythm of thinking dominates their lives.

Blaming yourself for events outside of your control or viewing these unfortunate events as a persistent part of your life can have a detrimental impact on your state of mind.

Positive thinking is linked to a wide range of health benefits including:

- Longer life span
- Less stress
- Lower rates of depression
- Increased resistance to the common cold
- Better stress management and coping skills
- Lower risk of cardiovascular disease-related death
- Increased physical well-being
- Better psychological health

'YES I CAN' Exercise

Ask each person in your group to think of one goal they often find themselves thinking that they can't achieve. Perhaps it is stopping drinking, or forming a good relationship, or passing an exam, making the sports team or being a good mum.

How does this frame of mind determine its own outcome?

How does it stack up against the idea of a life of learning and mistakes being learning opportunities? Can you think of situations where you struggled initially but went on to succeed?

In this exercise we are going to practice the drum break FI BB, FI BB, FI. Standing for Yes, I can, Yes, I can, Yes! Keeping your goal front of mind each-time we play the break.

Practice the break - not too fast at first, then gradually speed up.

Then tell people if they recognise they sometimes give themselves a hard time and slip into negative thinking, they should count down the rhythm to introduce the break. *They don't have to share what it is they put themselves down about.*

Then start a foundation rhythm and demonstrate counting in the break - 4,3,2,1. Invite anyone to do this again.

When no more people volunteer to introduce the break, finish with the break one last time and people saying the words Yes, I can, Yes, I can, Yes!



Rhythm & Life.

Talking about issues for people using the Rhythm Analogy

Analogy is like story telling - it makes it safe for people to discuss sensitive things

**Life is full of patterns of behaviour,
the rhythm analogy can be used to explore a
wide range of different areas.**

***Think about the people you work with, and find one area
that involves patterns of behaviour - discuss.***

Rhythm permeates every aspect of life; we are rhythmic beings living in a rhythmic universe. As such rhythm provides the perfect metaphor for describing life and the way it interacts in all its complexity. Rhythms are patterns and patterns (including habits, & routines) dominate human behaviour.

In the Rhythm2Recovery model this metaphor can be explored in dimensions limited only by the facilitator's imagination and its relevance to the needs of the individual/s they are working with:

Rhythms/Patterns that are healthy; Rhythms/Patterns that are dangerous; Rhythms/Patterns of strength; Rhythms/Patterns of deceit; Rhythms/Patterns that conflict; Rhythms/Patterns of stress and anxiety; Rhythms/Patterns that are in balance with each other; Rhythms/Patterns in nature; Rhythms/Patterns of comfort and security; Rhythms/Patterns of fear & distress; Rhythms/Patterns in our communication; Rhythms/Patterns in our parenting; Rhythms/Patterns in leadership; Rhythms/Patterns of conformity; Rhythms/Patterns of rebellion



2-Way Learning

What are some of the rhythms you notice around you?

Think of the natural world and the cycles of nature, the seasons, etc.

What about some of the patterns in your own life?

Name one healthy rhythm in your life – something you do regularly that is good for you?

Name one unhealthy pattern in your life – something you do regularly that is not so good for you? (we all have them).

How hard is it to shift an unhealthy pattern?



Exercises for Focus & Attention

The R2R model uses specific games to improve focus levels as well as mindfulness exercises to develop awareness



An exercise designed to reduce omission and commission errors for those with in-attention or impulsivity issues

Attention Exercise

Low level of focus and attention are symptomatic of many behavioural conditions, including ADHD, & Autism, and significantly impact an individual's life chances. The state of flow achieved during many R2R exercises is a state of pure focus. Fun activities that also promote attention can help increase both engagement & performance.

Play 'Call & Response' but first showcase one rhythm (OoOBB) that represents problematic patterns in life and instead of answering this, the group must ignore it (silence).

Try this with a focus on positive behaviours with one rhythmic phrase representing the positives in people's lives (discuss these first) E.g., B b B b B – this time if you hear this phrase, you play it back twice – representing focusing twice as hard on the positives in your lives and not always getting drawn into the negatives.

***This exercise is useful for people with inattention and impulsivity issues (e.g., ADHD).
Omission errors (no response) indicates inattention
Commission errors (wrong response) indicative of impulsivity.***



Who's out And What's it all About?

Use also to address discrimination



Who's Out & What's It All About?

Play this initially as a lateral thinking game

Tell everyone we are going to play a 'Lateral Thinking' game where they have to guess the reason people are barred from the rhythm - that is, you don't worry about being barred but focus instead on who will be next and why?

We will play together and then I will stop the drumming and ask the question "Who's out and what's it all about?" Then people can suggest reasons. In the first round you will have no clue and have to guess randomly - after that you will guess on what are the common factors about those being chosen by the facilitator - is it all the people who wear glasses, all the people who have on sneakers, all the people wearing black?

Choose a factor e.g., hair colour or drum type, and discriminate against people because of it - **this exercise can also be used to look at discrimination.** It should take 2-3 rounds before they get it. Each time you stop the group rhythm allow two guesses on who will be out next and why. Then if they haven't guessed correctly, name one person - they should lower their drum to the floor and not play when the rhythm resumes. But they are still in the game of guessing who & why, when you stop the rhythm next time.

Eventually someone should recognise a common theme and guess correctly.

Play this over several weeks and **then introduce the theme of discrimination, focusing on a physical trait e.g., hair colour to help initiate the discussion.**



2-Way Learning

Indigenous people are among this who are discriminated against most in our society.

They suffer financially - living in poverty, physically - with poorer health outcomes, and legally - with very high internment rates and deaths in custody.

Why do we single some people out based on characteristics and leave them out of power or deliberately make them suffer?

We can all fall into patterns of discrimination without even being aware of it.

What are some of the ways we may discriminate unknowingly?

How can we respond to discrimination?



Saying it, Helps me Believe it Self-Belief, Self-Responsibility & Hope



If It Is To Be - Then It Is Up To Me,

This is an exercise that looks at behavioural change and self-responsibility.

Start with a discussion on Blame & Responsibility as they relate to change.

Blame outsources solution and responsibility. It is often used to divert attention from ourselves, and hands control over our life to something or someone else.

Blame amplifies anger and moves us away from responsibility toward victimhood

Discussion: What are some of the ways blame defeats you in real life? How can you take responsibility for your life if you are always blaming others for what goes wrong? if you blame someone for something that happened to you are you in effect saying they have the power to control your life? By avoiding blame, you take back that power. What about self-blame? How is our life affected when we are continually down on ourselves? How can we change that?

Another way of looking at blame is to discuss the actions of others that upset you as being lessons for you in patience and tolerance. Wherever possible, moving away from blame reduces the negative impact of others actions on your life.

The group is divided in two and the phrase - O o O - o O , B b B - b B is practiced, which represents the theme 'If it is to be - Then it's up to me'. One side play the Tones and are answered by the other on their Bass.

A flowing rhythm starts (which represents the flow of life), & the practitioner tells the group that he/she will interrupt that flow with a count-down 4,3,2,1, STOP, just like problems or challenges that surface from time to time in our own lives. To resume the flow, the group will play the break like a 'Call & Response', 3 times – 'If it is to be, then it's up to me' (taking responsibility to find the solutions, make the right choices or seek help), before resuming the rhythm. Finish by having everyone say the phrase over the top of the break. Discuss the importance of positivity, hope & self-belief to survival.



2-Way Learning

In Indigenous culture personal choice and responsibility are not emphasised as much as in western cultures but there is still strong recognition of our responsibilities, particularly in regard to the community as a whole. This exercise can be adapted to examine the ways we can act to support our broader community, rather than just our own futures.

If our family, our community and our country is to change, grow strong and healthy, what can I do to assist it?



From Little Things, Big Things Grow



Examining the importance of small steps, and achievable goals, in moving towards significant change

A fun memory game that also looks at goal setting.

From Little Things, Big Things Grow.

One person starts a rhythm with one beat. All Play.

Each subsequent person layers in, adding one extra sound each, to grow the rhythm.

So, each person must remember the sequence before them and add to it. The whole group plays the new version each time it changes.

At any stage when adding your new sound, you can:

- **Ask for silence**
- **Ask for the rhythm to slow down**
- **Ask for help**

Note – it is important to consolidate the sequence between each additional step.

And also keep it fun and non-competitive.



2-Way Learning

Discuss the way small steps can lead to great achievements, with relevance to personal or community growth.

Use this exercise to look at 'Goal Setting' for an individual or community in relation to addressing a specific issue & moving forward in life.

What are some of the small steps you might take to change your situation or that of your family or community for the better?



Managing Our Feelings is critical to managing our lives

Rhythmic music can help - you notice that when sometimes you listen to music and it calms you right down.



R2R exercises help people to get control when things are building up around them & then look at how they use these skills in real-life

Research is clearly showing how rhythmic music can impact and improve our mood.



2-Way Learning

This is not new learning but restores a broken line of knowledge dating back thousands of years across Indigenous healing practices. Western science is slowly validating this traditional understanding. How often do we ignore the wisdom of Indigenous peoples to our detriment? Think of the Indigenous knowledge of medicinal plants, or the indigenous knowledge of land management etc.

Rhythm2Regulation

The Heartbeat rhythm is used across the Rhythm2Recovery model at tempos aligned to a relaxed body state (60 -100 beats per minute). For most of us the womb was a secure place and the heartbeat remains a comforting rhythm that can reduce stress and aid relaxation. Leading trauma advocates hypothesise that the influence of the rhythmic vibrations of the heartbeat on the brainstem and midbrain regions during the time of their formation and organisation in the womb, and across the first years of life, makes a case for the use of similar somatosensory rhythmic interventions for people whose homeostatic systems require realignment (Perry, & Hambrick, 2008).

Rhythmic music has been shown to impact areas of the brain closely connected to movement, emotional memory, and impulse control. Brain stem neurones have been shown to fire synchronously with tempo leading to theories that music may modulate a range of brain-stem mediated areas, such as our heart-beat rate & blood pressure levels; and in so doing, may be utilised to assist in the regulation of stress and arousal (Chanda & Levitin, 2013). Musical rhythm and tempo, likely affect central neurotransmissions that maintains cardiovascular and respiratory control, motor function, and potentially even higher order cognitive functions (Chandra & Levitin, 2013).



Many people struggle with rejection, the antithesis to the human need for social connection, recognition, love and belonging. And it is normal to sometimes feel intense feelings of hurt and sadness when people turn away from us. Most of us can manage these feelings, understanding that not everyone is suited to each other, (not everyone's rhythms align) and find companionship elsewhere.

However, **for some people these feelings manifest into shame, anger and violence.** The rejection becomes highly personalised and the feelings intensify and become all-consuming to a point where they are beyond rational control. 'Rejection Sensitive Dysphoria' is one form of this issue impacting many people. And a significant amount of violence towards women stems from these uncontrolled emotions.

Discussion: Rumble on your drum if you've felt the pain of rejection. Rumble on your drum if that has led to anger. What are some of the ways you might experience rejection? How easy is it to see this as a personal affront/attack rather than just a normal part of life? What are some of the feelings you get when you're rejected by others? How difficult do you find it to manage these feelings? Does understanding that very few people get along with everyone, and it's normal for many relationships in people's lives not to work out make sense to you? *If we recognise this, perhaps we don't need to take it so personally, and start to take more responsibility for our feelings rather than blame others.*

If Our Rhythms Don't Meet exercise

Divide the group in two & teach the break 7 Tones answered by 7 Basses – use your co-facilitator to lead one half each.

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Pt 1 - Rhythm	O o O o O o O	B b B b B b B
Pt 1 - Words	If Our Rhythms Don't Meet	You Don't Have To Bring Your Heat
Pt 2 - Rhythm	O o O o O o O	B b B b B b B
Pt 2 - Words	It Can Really make You Blue	But Don't Let Those Feelings Stew

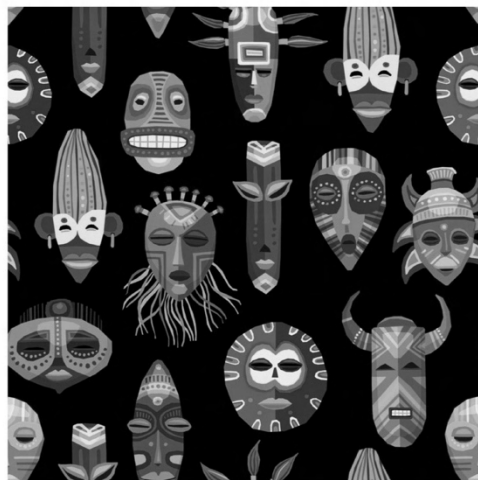
Give one side a rhythm in 3 Time – e.g., B OoO and the other in 4-Time – e.g., B Oo – Oo and ask them to play together. **Note that these rhythms don't always meet, just like sometimes we don't get along with everyone. Then after every four bars bring in the break.**

Discussion: *We saw in this exercise that sometimes it is hard to always find harmony with others, but that doesn't mean we need to blame each other or get angry, even though we all felt the frustration when the rhythms didn't meet.* What are some ways we can manage these feelings of rejection, frustration, shame and anger? How can we remind ourselves not to take it too personally and respect other people's decisions to walk away from us even when it hurts?



Play Some Emotion

Expressing and Naming Feelings Using the Drum



Many people with low emotional control struggle to identify their feelings - research has shown that just being able to name a feeling increases your control of it - moving from the reactive primal brain to the planning control of the frontal lobes.



IF YOU CAN NAME IT, YOU CAN TAME IT!

Alexithymia is the term given to the condition of being unable to recognise one's emotions and feelings and often this extends to being unable to read or identify with others feelings and a concurrent lack of empathy.

When we recognise our feelings, we have a better opportunity to manage them constructively.

'Show Some Emotion' Exercise

In this exercise one person starts a rhythm (everyone joins them) and plays it with a single emotion, after about 40 seconds they name their emotion and the next person joins them, but changes to a new emotion (everyone changes with them), and again after 20 seconds, names the new feeling and then the next person comes in until all have had a go. It is OK for people to repeat feelings in larger groups.

Note – it can be useful to have a feeling chart on display or use 'Feeling Cards'

You can start or finish this exercise by listing the range of feelings expressed on a white-board.



2-Way Learning

Discuss – What are some safe ways to release our feelings and what are some unsafe ways – write in 2 columns on a white-board. Are you aware of any traditional ways people release feelings in your culture? e.g., at funerals. Rumble on your drum if words don't really do justice to your feelings?



The Emotional Detective

Recognising our own feelings, helps us control them.



Recognising others feelings helps us respond to them in a better way

'The Emotional Detective'.

Ask one person to play an emotion on their drum and the person opposite to guess what it is. Ensure the person expressing the feeling does not say what it is they were expressing until you have asked the further question – Did anyone perceive anything different? Do this a few times until there are clear differences in the way some people interpret feelings. Then discuss the implications of misjudging how someone feels.

Rumble on your drum if you have ever had anyone misjudge your feelings. Rumble on the drum if this left you feeling bad.

The detective can be blindfolded or not and differences in comprehending emotional signals can be discussed between the two senses. How might body language confuse your understanding of how someone is feeling?

Discussion: What sort of clues do you look for to work out how people are feeling? How much of this is unspoken? How often do people misinterpret your feelings? Does this give you any insight into how you might sometimes misread others? What are some of the consequences of this form of misunderstanding? How can we improve our performance in this area?



2-Way Learning

Different cultures have different ways of expressing their feelings. In some cultures, people are very open emotionally (Italian) while others are very closed (Japan).

Cross-cultural differences in emotional arousal levels have also been found. Western culture is related to high arousal emotions, whereas Eastern culture is related to low arousal emotions. These cultural differences are explained by the distinct characteristics of individualist and collectivist cultures. In Western culture, people try to influence others. For this purpose, high arousal emotions are ideal and effective. By contrast, in collectivist culture, adjusting and conforming to other people is considered desirable. To meet this goal, low arousal emotions work better than high arousal emotions.

Indigenous cultures as collectivist cultures also reflect this diversity.

Much cultural confusion and antagonism has stemmed from the misinterpretation of feelings between people of different cultures. **Discuss** some of the ways we might reduce the likelihood of this error?



A Storm of Feelings



A Storm Of Feelings

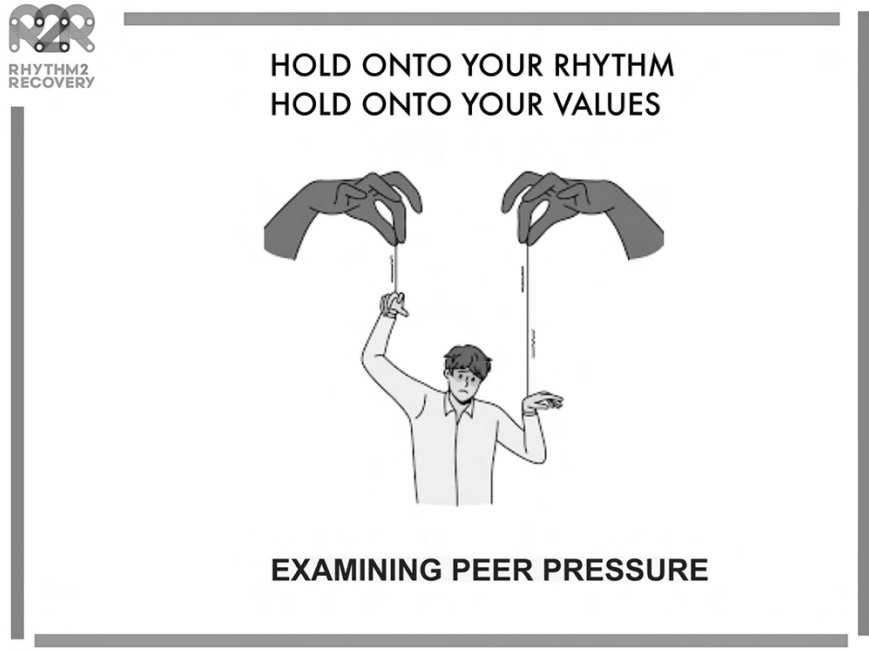
In individual or group work we can play through a surge of feelings using the analogy of a storm.

As we move through the stages of the storm we can examine - triggers, feelings and calming strategies

When we recognise the build-up before the storm, we may have options for avoiding it all together

Emotional awareness - a first step to emotional control.

What are some of the signs a storm is brewing?



A Peer Pressure or Kinship Pressure Game



2-Way Learning

All of us are vulnerable to the influence of people close to us, and this is especially true in Indigenous cultures where family belonging is core to identity and kinship obligations are a central part of the culture. These pressures are mostly positive - our friends and family try to influence us in positive ways. But sometimes they can become distorted and problematic when people close to us pressure us to do something against our values and those of our community.

What are some of the things people close to you may push you towards that are not healthy?

As an individual it is very hard to resist as we all wish to belong. In order to resist it is often better to enlist other people who share your values for support.

'Hold Onto Your Rhythm' Exercise

Ask for one volunteer to try and hold onto playing a two-handed foundation rhythm in 3-time - B OoO while everyone else plays BOoOoO, thus trying to pull the lone person away from their rhythm.

Then name each part as something you want to hold onto and something you don't want to get drawn into. Then get the volunteer started (someone with not too much drumming experience) with the first part and after they are secure in their rhythm bring in the rest of the group to try and draw them away. The group can also be encouraged to distract them with verbal taunts but no physical touching.

If the individual struggles, pair them up with one or two others close to them and try again, looking at what difference it makes when you get support.

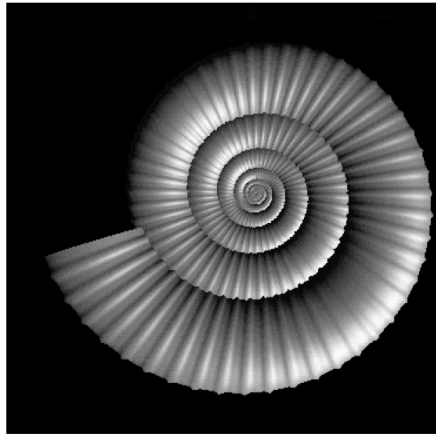
Examine these exercises in relation to the way people get pulled in (influenced) emotionally by others around them, sometimes into situations that they might be better off avoiding.

Discussion: How can we better resist this pull? What was the first thing you needed to know in order to hold your part? (*your rhythm - intention*). *if you don't know your intention first then you will never hold on to it.* How important was focus? How important was self-belief? What other strategies did you use? How big a difference would it make if you were not alone? (if time permits try one exercise with 2 or 3 people trying to resist in the face of the rest of the group).

Note that over time, these exercises, when practiced regularly, in conjunction with simple metaphors around holding onto your values, beliefs etc. can powerfully impact an individual's level of self-control.



The Echo Wave



Regulation & Collaboration

The Echo Wave

One at time we repeat a musical phrase of three Bass notes (BbB) - each person getting softer until it almost disappears, then reversing it so that each time it gets louder.

The challenge is for the increments to be as even as possible.

This is challenging as each player has a different technique and each drum a different resonance, so it can take quite a few goes to get even changes in volume - usually done across several sessions with a client.

Two More Emotional Regulation Exercises

1. Try practicing the exercise '**Play it Slow, Play it Fast**' with one member the group (ask for a volunteer).

Start off together at a slow speed (playing a simple pattern and ask them to hold steady, then very gradually increase your speed.

2. **Play It Fast, Play it Quiet** – with the whole group playing around the Heartbeat rhythm (making up their own accents) bring the volume down low and speed up, without getting louder.



Grounding Exercises

Grounding means feeling solid - in your body and mind.



Grounding exercises are useful for people who feel unbalanced, and insecure, and people who have problems with physical balance and coordination.

Many people, particularly those who have experienced trauma, struggle with balance and a connection to the earth leaving them anxious and unbalanced physically and emotionally.

Heartbeat Grounding

Practice the Heartbeat Rhythm with a push into the ground (focusing on your connection to the ground through the feet) as you lean forward on the out-breath, then a pause where you play the Heartbeat (BB) and then pull back on the in-breath and hit the Heartbeat rhythm at the apex of the in-breath before repeating. Change the nature of the intervals to longer durations each week - 3 second breaths, 4 second breaths, 5 second breaths.

Lower Diaphragm Breathing

Ask participants to stand up, in front of their chair and position their legs at shoulder width, with knees slightly bent - take them through a brief breathing exercise with a **focus on breathing low in the belly**, just below your navel. Focus on your diaphragm extending in this area on the in-breath and hollowing out as you exhale.

"In through the nose – and on the outward breath, push into the floor imagining your feet connecting to the earth, as though roots are growing down from your feet and cementing your connection". After a couple of minutes of this ask people just to push lightly on the shoulder of the person standing next to them to see how connected they are.

Mindful Walking

Then have them do some mindful walking to a slow Bass pulse with one pulse for every step. Again, focus on the connection between your feet and the floor - the whole foot kisses the floor with each step - avoid putting down heels or toes.

Note – Emphasise balance & grounding over force. When we are balanced, we are stable and can better resist change and instability around us.



THE RISKS WE NEED TO TAKE



SOLO EXERCISE

This exercise is used to discuss risk taking and the need sometimes to step away from our comfort zone in order to improve our lives and discover new opportunities. It can be easy to get stuck in a rut.

When was a time that you took a risk to try something new that improved your life or led to a new opportunity?

Equally, when we take these risks – we don't want to risk everything and we should always have a back-up plan or safety net in place if things go wrong or some unintended consequences ensue. *In this exercise the group holding the Heartbeat (Double Bass) behind the soloist represents the safety net.*

Remind people of the basics of the Heartbeat rhythms (Page 32), then layer in one at a time.

Heartbeat Solo exercise – 4 On & 4 Off

Once they are happy improvising tell them that we will play rounds of four - e.g., 4 x the Heartbeat plus accents, and then 4 rounds of silence – practice this a few times until they get the timing.

Once comfortable with this sequence (you can still count what round they are up to out of 4 so they all know when the gap is coming), get them to improvise in pairs in the four rounds of silence – one pair at a time, before everyone returns for the next 4 bars.

Then finally call for soloists to play in the silence.

Try not to use technical musical language – notation etc. – just help them get a feel for the timing.



We are, We are Drumming (adapted from S.Hollands)

1st Chorus

**We are, we are, drumming,
cmon everybody now.
We are, we are, drumming
We are, we are, drumming (list
student name 'sing out now')
We are, we are, drumming**

2nd Chorus

**We are, we are, learning,
cmon everybody now.
We are we are learning
We are, we are, learning (list
student name 'sing out now')
We are we are learning**

Verse 1

**Here we are drumming and having
some fun,
Sharing our rhythm as we beat our
drum,
Playing together, and learning to,
Come on everybody,
Let's see what we can do**

Verse 2

**Here we all are, at school today,
Ready to learn, and ready to play,
Working hard and learning to,
Come on everybody,
Let's see what we can do**

Adding voice to drumming.



2-Way Learning

Singing and chanting are powerful cathartic additions to drumming and are common across Indigenous cultures.

Encourage the use of the voice (song) wherever possible.

Singing locks in memory far deeper than talking – many Indigenous cultures have used singing to pass down knowledge across generations

Some people use these words on top of the Heartbeat rhythms to emphasise the importance of learning across the lifespan.

Equally, you can write your own words to address other important themes.



The Drum can be used to help people with literacy & numeracy



Alphabet Memory Game

Using the syllables of a word to make a beat, one person starts playing:

E.g., A is for Apple

o o o o o

The next person chooses a word beginning with B, but first repeats the A rhyme before adding their B rhyme and so it continues.

People can offer assistance to help others remember the sequence.

What's That Number?

The facilitator plays a number of beats on the drum (not too fast) and one at a time the group members must guess the correct number.

You can also do multiplication this way.

Reading

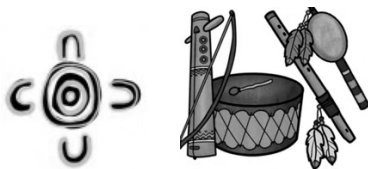
Fluency in reading can be enhanced by having a steady drum rhythm in the background



Free Play and Community Connection



JUST THE PIGS



2-Way Learning

Connection to land, community and culture is at the heart of positive social and emotional health for Indigenous people.

For many these connections have been torn away and broken, leaving people isolated and unwell.

How do we promote reconnection?

Free Play - use a mixture of drums and percussion.

At the end of each session, we encourage free play **with a focus on connection using the Bass which symbolises those things that connect us to community, country and culture.**

One person starts off with a rhythm of their choice - simple is best. Then each person layers in with their own part, whilst maintaining harmony (connection) to what has come before them. The facilitator may help stabilise the rhythm by emphasising a steady Bass pulse if things get out of sync.

Ask people to listen before they enter, be prepared to adjust your rhythm if it is clashing and leave space for others. if you are losing connection, come back to the group Bass and start connecting there.

A new person starts this exercise each week.

Finish with a 'Fade to Nothing' – reducing the volume gradually until silence.

Just the Pigs

Hand out some toy pigs (dog toys that make a pig sound when squeezed). Ask people with the pigs to solo in the break and try and do something musical/rhythmic with their sound.



SAFETY

Building Confidence in Non-Drummers & people with low self-confidence

Strategies

- **Focus on the Bass note (pulse) as a place of rhythmic connection**
- **3 simple foundation rhythms able to be played one handed**
- **Heartbeat rhythms as an intro to improvisation**
- **Call and Response as the key to timing**
- **Layering in as the key improvisation technique (adding percussion to the mix when available)**
- **Simple facilitation routines (stop the rhythm; 1,2 lets all play; volume changes; tempo changes; half group sculpts)**
- **Opportunities to lead these rhythm exercises & facilitation techniques**
- **Repeating the use of the same rhythms and games across the training and avoiding too many new rhythms or techniques.**
- **Same space, same time, same day, same facilitators.**



2-Way Learning

Feelings of safety differ between peoples of different cultures depending on the situation.

Enforcing a western education system with its academic focus, on Indigenous people has left many fearful and confused as the system conflicts and contradicts Indigenous ways of learning (experiential). Similar issues exist with health initiatives.

What are some of the ways we can make a program culturally safe for attendees.

Cultural safety is about:

- Shared respect, shared meaning and shared knowledge
- The experience of learning together with dignity and truly listening
- Strategic and institutional reform to remove barriers to the optimal health, wellbeing and safety of Aboriginal people. This includes addressing unconscious bias, racism and discrimination, and supporting Aboriginal self-determination
- Individuals, organisations and systems ensuring their cultural values do not negatively impact on Aboriginal peoples, including addressing the potential for unconscious bias, racism and discrimination
- Individuals, organisations and systems ensuring self-determination for Aboriginal people. This includes sharing power (decision-making and governance) and resources with Aboriginal communities. It's especially relevant for the design, delivery and evaluation of services for Aboriginal people.

Other Strategies for Successful Implementation

Emphasise importance of teaching slowly

Building on success

Encouragement

Facilitator playing simply and not showing off

Ensuring other participants do not laugh at another's mistakes - groups do provide some protection for mistakes, as they do in real life.



Set Yourself Up for Success



Much of the success of a program comes down to preplanning

- Group Makeup - start off with a winning chance
- Organisational support - co-facilitation & duty of care
- Venue considerations
- Evaluation and general recognition



2-Way Learning

Open a discussion on some of the things that might help a group program work in your community context.

Discuss:

- The importance of having input into group make-up
- Not taking on too hard a population first up
- Getting the support of other staff and a good co-facilitator
- Ensuring the venue is appropriate
- Evaluating your work so you can improve it in response to feedback



Flow

When you are in 'Flow' you are caught up in what you are doing and time disappears.



**When we think about managing challenging behaviours in our groups it often comes down to a lack of flow
Creating 'flow' requires momentum, moving seamlessly between activities, avoiding boredom, not doing too much of the one thing.**

Working effectively with 'challenging behaviours' is a very important skill of a professional facilitating team. The introductory sections of this workbook have some important information on this subject and there is further information on our website - see fact sheet – 'Working with challenging behaviours'.

One of the most important lessons is ensuring your sessions have 'Flow' (momentum).

- Keep it moving, don't get bogged down, have fun,
- Throw in some challenge, but not too much and
- Don't get too caught up with behaviour unless it is threatening physical or emotional safety.
- Don't plan your sessions too strictly and be prepared to alter your plans in response to the needs of your group members.

Being in 'Flow' is like being absorbed in the moment.

Flow is a dynamic rather than static state, since a properly constructed flow activity leads to increased skill, challenge, and complexity over time. Since one's skill doesn't remain static, repeating the same activity would fall into boredom; the flow reward inspires one to face harder challenges.

One key aspect of flow is that, while in flow, nearly all of the brain's available inputs are devoted to one activity. This is why the perception of time changes, discomfort goes unnoticed, and stray negative thoughts don't enter the mind. The brain is too busy focusing on one thing to keep track of all those other things. We see here an obvious link between flow and the Buddhist concept of mindfulness.



Coordination & Teamwork

The Two Way Shuffle



The Two-Way Shuffle

Allocate people into pairs and arrange so they sit opposite each other and the drums touch. Then teach the following routine, breaking it down very slowly (you sit opposite your partner with your drums touching). Both people count out an ongoing 1,2,3,4, during the exercise and must start together. Choose who will be 1 and who will be 2.

Sequence 1

1. Person 1 – Two Tones (O-o-) on their own drum while person two plays two pats on their legs
Person 2 - Two pats on their own legs while person 1 plays two Tones (as above)
2. Person 1 – Two pats on their own legs while person two plays two Tones on their own drum
Person 2 - Two Tones (O-o-) on their own drum while person 1 plays two leg pats (as above).

Practice this until it is fluid.

Sequence 2 - move your leg part to your partner's drum.

1. Person 1 – Two Tones on their partner's drum while person two plays two Tones on their own drum
Person 2 - Two Tones on their own drum while person 1 plays two Tones (as above)
2. Person 1 – Two Tones on their own drum while person two plays two Tones on their (person 1's) drum

Person 2 - Two Tones on their partner's drum while person 1 plays two Tones on their drum (as above)

Keep it nice and slow to start with.

Adjust volume and speed.

Once people are settled into the second routine ask them to improvise.

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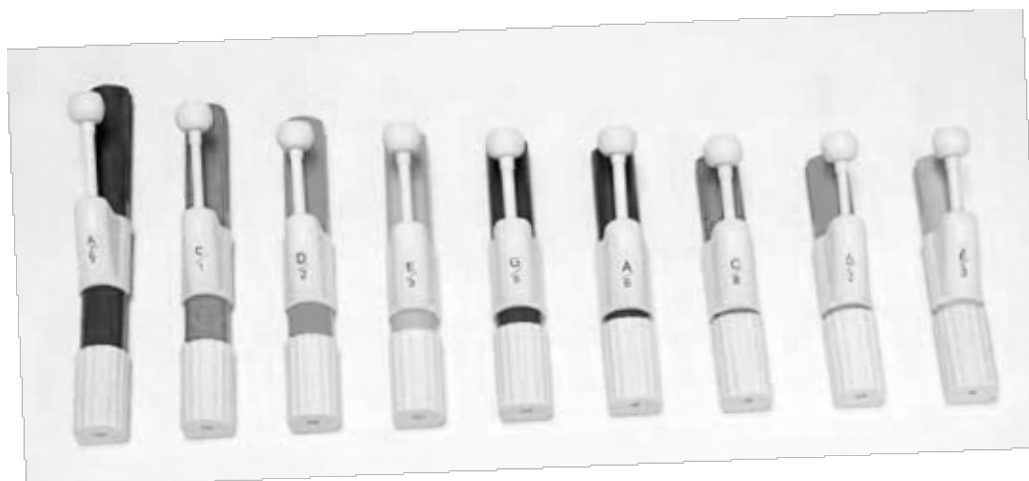
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TONAL CHIME EXERCISES

PAIR PLAY

Hand out the chimes equally around the circle – if you have less chimes than participants, hand out other percussion instruments. The facilitator plays a drum. Pair people with chimes up across the circle from each other (if you use 9 chimes you will have one group of three).

Start a pulse and foundation with the drums and percussion and then instruct those with chimes that they can bring their sound in at any time, but they must coordinate with their partner so they 'chime' together.

Remind people to leave some space between their notes.

TONAL TENNIS

Showcase some tennis strokes – serve, volley, backhand, forehand.

One person serves to anyone else with a chime and the receiver then send it onto another in the group who has a chime using a different stroke. The sound ten passes one at a time between participants.

If you have more participants than chimes then they can join in using other percussion sounds.

Note – be careful of becoming too energetic and damaging the chimes by hitting them against something.

DRUMS & CHIMES

Pass out the chimes to every second person in the circle, so you have half drums and half chimes. Start an improvised groove and then give the signal for chimers to continue to play (continuous rotating hand away from the body in their direction) and then stop the drummers – listen to the chime song for a while and bring the drummers back in. Reverse the process by asking the drummers to keep going and stop the chimers. Have Fun!

'BY THE NUMBERS' – see video on website

Start a simple clock using one or more people on clave

Hand out Tonal chimes or use drums and percussion

Tell people you will count out loud to the clock – 1,2,3,4,5,6,7,8 and repeat

Ask people to choose a number between one and eight (just one number), and bring their note in on that number. After a while stop counting out loud and let the patterns take over.

Finish together on a Stop Cut.

APPENDICES



Extending Your Foundation Rhythms

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Foundation 1 Extension 1	B O B Oo	B O B Oo	B O B Oo	B O B Oo
Hands	R R R RL	R R R RL	R R R RL	R R R RL
Foundation 1 Extension 2	B O B O	B OoOoO	B O B O	B OoOoO
Hands	R R R R	R RLRLR	R R R R	R RLRLR

Written for Right Handers, Reverse if you are Left Handed
 Upper case - Dominant Hand, Lower Case - Non Dominant



Extending Your Foundation Rhythms 2

TIMING	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Foundation 3 Extension 1	B B O O	B b B O -	B B O O	B b B O -
Hands	R L R L	R L R R -	R L R L	R L R R -
Foundation 3 Extension 2	B b B OoO	B b B O -	B b B OoO	B b B O -
Hands	R L R R L R	R L R R -	R L R R L R	R L R R -

Written for Right Handers, Reverse if you are Left Handed
 Upper case - dominant hand. Lower case - non-dominant

Additional Rhythm Songs

Four on the Floor

This rhythm can be used to assist individuals with grounding by slowing the tempo down and emphasising pushing the feet into the floor on the Bass notes

Timing	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Part 1	B O B O	B O B O	B O B O	B O B O
Part 2	B b O -	B b O -	B b O -	B b O -
Part 3	B o O b	B o O b	B o O b	B o O b
Part 4	O o B -	O o B -	O o B -	O o B -

Feel Your Bass

This rhythm has an earthy feel, which is useful for grounding, and teaches the basic skill of using triplets.

Timing	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Part 1	B b B -	B b B -	B b B -	B b B -
Part 2	O o B o	O o B o	O o B o	O o B o
Part 3	fl B b -	fl B b -	fl B b -	fl B b -
Part 4	O o B b B	O o B b B	O o B b B	O o B b B

One, Two, Three and A Place for Me

This rhythm introduces participants to a three-time pattern, and has some useful hand patterning to improve coordination and motor skills.

Timing	1 2 3	1 2 3	1 2 3	1 2 3
Part 1	B O O	B O O	b o o	b o o
Part 2	B b O	B b O	B b O	B b O
Part 3	O o O B	O o O B	O o O B	O o O B
Part 4	B b O	b B o	B b O	b B o

Swing Time

This rhythm has a swung feel that gives the first note of every bar a little extra length before you bring in the following notes.

Timing	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Part 1	B O o B -	B O o B -	B O o B -	B O o B -
Part 2	B o B o B -	B o B o B -	B o B o B -	B o B o B -
Part 3	fl fl B -	fl fl B -	fl fl B -	fl fl B -
Part 4	B b S B -	B b S B -	B b S B -	B b S B -

The different parts of the three foundation rhythms & these rhythm songs can be combined into rhythm songs – one third of the group playing each part. Playing rhythm songs can be another teamwork activity to balance the more intensive therapy exercises,

Making Recycled Instruments For Rhythm2Recovery Sessions

In many situations, making drums and percussion instruments from recycled materials is a useful alternative to purchasing these new. Apart from the obvious saving financially, making instruments is a useful collaborative and creative exercise and the instruments can often be given a personalised design that expresses some of the character, and personality of its creator. Additionally, these instruments can be given to participants to take home at the end of a course, so they can continue to play.

I usually spend the first session of the program making instruments with people working in pairs to design, construct and decorate the items.

Hand Drums – Preferred item – 15-19 litre (5 Gallon) water bottle



No cutting is required, simply remove any remaining plastic that covers the outlet spout and decorate.

Some bottles, like the one pictured have handles, which can be used to tie on a cloth strap, allowing people to play as they march or walk around, or simply to help stop the bottle from slipping when it is positioned between the legs.

There are a number of ways you can decorate:

1. Use different coloured tape - use a white-board marker to sketch out your design on the bottle and then fill in with different lengths of wide coloured tape.
2. Wrap a lightweight hessian around the bottle and fix with a suitable craft glue. Then paint with water colours.
3. Provide the participants with a pile of 'youth culture' magazines and ask them to cut-out headlines that resonate with them. Or pictures of celebrities they identify with. You can also do this with nature magazines and ask them to identify animals they have an affinity with. Cut out the magazine headings or pictures and glue onto the drum directly.
4. Provide lengths of coloured cloth and wrap these around the drum using craft glue.





Bass Drums

You can make larger Bass drums from buckets and similar containers. Remo makes a bucket lid that is specifically designed to fit onto a 5,6, or 7 gallon bucket and these sound great - <https://remo.com/products/product/rhythm-lid-skydeep/>

But you can also buy your own containers from your local hardware shop or container supplier and either turn them upside down or cover these with a plastic or cloth membrane and staple or tie down with a strong rubber band. Decorate the container itself with cloth or paper designs using plastic adhering craft glue.



Wooden Mallets

You can fashion wooden mallets for your Bass drums from 35cm (14") lengths of 6mm (quarter inch) dowel or old drum sticks. Start by wrapping electrical tape around one end until it is quite thick and then cover with either yarn or cloth, tying it off tight.



Shakers

You can make a wide range of shakers and maracas from recycled instruments and different grains. Some of the easiest ones are made from card-board toilet rolls, capped at either end with plastic bottle caps (use tape to seal) and filled with rice, beans or corn before decorating. Small plastic juice bottles work equally well.

Use steel cans for a louder sound.



Tapping Sticks

You can make tapping sticks or clave from 1" or 2.5cm thick hardwood dowel, around 8" or 20cm long. Readily available from your local hardware or timber supplier – cut into the right length, sand the edges to avoid splinters and either oil with linseed oil or paint in different colours and designs.





Certificate of Attendance

This is to confirm that

Has successfully completed a
Rhythm2Recovery
Social & Emotional
Development Program

*Utilising Rhythmic Music and Cognitive Reflection
In Support of Social & Emotional Health*

.....

Date

.....

Signed

Pre-Program Questionnaire

Circle the number that matches your feelings about each of the statements below. For example, if you strongly disagree with a statement circle '1', If you are unsure circle '3' and if you strongly agree circle '5' etc. There are no wrong answers.

Most of the time I feel good about my life	1	2	3	4	5
Sometimes I feel nobody really likes me	1	2	3	4	5
I feel different from other people	1	2	3	4	5
I'm happy with my life	1	2	3	4	5
Often, I feel unwell	1	2	3	4	5
My physical health is good	1	2	3	4	5
I have strong, supportive relationships	1	2	3	4	5
I don't have anyone I can count on in times of trouble	1	2	3	4	5
I would call myself 'popular'	1	2	3	4	5
I can't remember the last time I went out with friends	1	2	3	4	5
I enjoy physical exercise	1	2	3	4	5
I like being outside	1	2	3	4	5
I spend a lot of time alone, in my room	1	2	3	4	5
I spend more than four hours a day playing computer games	1	2	3	4	5
I get anxious easily	1	2	3	4	5
I'm pretty easy going and relaxed	1	2	3	4	5
I find I run into trouble a lot	1	2	3	4	5
I don't find it easy to get on with other people	1	2	3	4	5
I use drugs and alcohol to make me feel better	1	2	3	4	5
I'd rather be by myself than with other people	1	2	3	4	5
I get angry easily	1	2	3	4	5
I have trouble concentrating on things	1	2	3	4	5
I often feel sad	1	2	3	4	5
I am hopeful for my future	1	2	3	4	5

Name _____ Date _____

This questionnaire is formulated to give an idea of how an individual fares on a range of issues that may be prevalent at the onset of a Rhythm2Recovery intervention. It is not a validated scale.

Post-program Questionnaire

Circle the number that matches your feelings about each of the statements below. For example, if you strongly disagree with a statement circle '1', if you are unsure circle '3' and if you strongly agree circle '5' etc. There are no wrong answers.

Most of the time I feel good about my life	1	2	3	4	5
Sometimes I feel nobody really likes me	1	2	3	4	5
I feel different from other people	1	2	3	4	5
I'm happy with my life	1	2	3	4	5
Often, I feel unwell	1	2	3	4	5
My physical health is good	1	2	3	4	5
I have strong, supportive relationships	1	2	3	4	5
I don't have anyone I can count on in times of trouble	1	2	3	4	5
I would call myself 'popular'	1	2	3	4	5
I can't remember the last time I went out with friends	1	2	3	4	5
I enjoy physical exercise	1	2	3	4	5
I like being outside	1	2	3	4	5
I spend a lot of time alone, in my room	1	2	3	4	5
I spend more than four hours a day playing computer games	1	2	3	4	5
I get anxious easily	1	2	3	4	5
I'm pretty easy going and relaxed	1	2	3	4	5
I find I run into trouble a lot	1	2	3	4	5
I don't find it easy to get on with other people	1	2	3	4	5
I use drugs and alcohol to make me feel better	1	2	3	4	5
I'd rather be by myself than with other people	1	2	3	4	5
I get angry easily	1	2	3	4	5
I have trouble concentrating on things	1	2	3	4	5
I often feel sad	1	2	3	4	5
I am hopeful for my future	1	2	3	4	5

Name _____ Date _____

This questionnaire is formulated to give an idea of how an individual fares on a range of issues that may be prevalent at the onset of a Rhythm2Recovery intervention. It is not a validated scale.

Tell Us How You Think We're Going

Circle the image that fits.

Do you think this process is helping you?



Do you think we are working well together?



How are you doing generally – do you feel you are moving forward, standing still or going backwards?



How are your relationships going with other people – do you feel these are improving, standing still or getting stronger?



How are you doing emotionally – do you feel more stable, just the same or more vulnerable?



On a scale of 1 to 10 with 1 being poor and 10 being great, how would you rate this work we are doing together? Mark a point below.



1

2

3

4

5

6

7

8

9

10

Name _____ Date _____

