

# 5 Ways to Bring



## Rhythm to your Workplace

And why it matters.





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## OUTSTANDING HIGH PERFORMANCE

**A High Performance Team...** a group of people, committed to a common purpose, working with high levels of respect and collaboration, producing superior results.

### **This doesn't happen by accident.**

Great teams live and breathe a commitment to excellence, to mutual respect and support. You only get excellence by **consciously investing** in your team's development. **Train your team for the success you envision.**



## Customized Programs to develop Critical Skills for Outstanding Teams

In the [American Management Association's Critical Skills Survey](#), 2,115 managers and executives (across a spectrum of industries) detailed the skills teams need to succeed.

- Critical thinking and problem-solving skills
- Collaboration skills
- Communication skills
- Creativity and innovation skills

Organizations like Google and Southwest do what it takes to sustain high performance.

*They invest time developing these skills. Where do you want to invest?*

## How We Do It: Experiential | Team building should be *real* skill building.

**Enjoyable yes - AND, it's about real, functional skills.** We go beyond 'good ideas' and build real skills - the skills for excellence. Our training is activity-based and experiential. It facilitates real learning for real behavior change, not just good ideas. We equip *your team* to move past mediocre and into excellence. **Training is designed around your unique needs** and helps you establish a high trust culture with effective, and engaged people - where team members align, collaborate, commit and innovate. It becomes *the* everyday experience, not a training high. **Don't settle for OK, reach for Outstanding.**

## The Elements of Program Excellence | Proven Learning Process Is Built into Every Program

- **Experiential:** Active/simulation-based learning & initiatives (minimal talk, maximum engaging)
- **Reflective:** Using compelling activities for relevant personal/team awareness development
- **Honest:** Utilizing twenty+ years of skills in holding people accountable and inspiring excellence
- **Sustainable:** With take-back materials, and a true commitment process as part of the design
- **Transformative:** Think different, behave different; overcome limits, redefine what's possible!

**We reinforce skills with brain-based scaffolded learning.**

## We'll help you Reach High Performance

*"Our experience with Source Consulting was a much-needed breath of fresh air, and I can honestly say we are a stronger, more productive team because of it!"*

M. Fordney | Executive Director, AZ Children's Advocacy Center

### **Think you Can't Afford It? Think Again...**

**Let's be clear about costs and budgets. It's simple:** We've chosen to make a difference in the world and serve our community. We pride ourselves on delivering world-class training you *can* afford. Call us.



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## Rationale

Core to excellence in a successful organization is the ability to team: cooperative process. A culture where cooperative action is the norm, means more capacity for innovation, higher productivity, and deeper work fulfillment. Helping teams practice and concretize the seemingly simple concept of cooperation can be challenging. Using an engaging process such as group rhythm making offers a activities that allow for expanding/building skills while being energizing and engaging.

## Music: What and Why?

We believe music is a 'learning hook.' It evokes emotions, activates readiness, can provide energy and engagement, and is a natural part of almost everyone's life in some way. It's no accident music of all genres create such a massive following and impact.

There are basically two things that can be done with music: One can *listen* to music, or one can *make* music. Though making music can seem a complex process, we'll simplify the art to its basic components using this definition: ***Music is sound and silence organized in time.***

These are the two primary elements for creating music:

- 1) ***Rhythm*** (a repeating pattern)
- 2) ***Melody*** (a flow of notes - a 'tune')

That is as far into music theory as we'll go! We'll only use ***very basic rhythm*** for these activities.

The only elements of rhythm you'll need to know are:

- ***Pulse***: A pulse is the heartbeat of the rhythm/music that you hear (and feel) when listening to music and this is what people usually tap along to when listening. Though *beat* and *pulse* are often used interchangeably, we'll use *pulse*.
- ***Tempo***: the speed of the pulse.

## Why Collaboration?

Ensemble music making requires collaborative behaviors and engages core EQ (emotional intelligence) skills. The cooperative learning process can provide concrete opportunities for skill development with:

- 1) **Essential Ensemble Skills**: playing of ensemble music, whether percussion based or multi-instrument, requires the skills inherent in collaboration. Every ensemble performer (team member doing their part) needs these skills for success in any endeavor.
- 2) **Self and Other Awareness**: understanding and identifying feelings; knowing when one's feelings shift; understanding the difference between thinking, feeling, and acting; and understanding that one's actions have consequences.
- 3) **Management of Feelings and Emotions**: handling and managing difficult feelings; controlling impulses; and handling anger constructively.
- 4) **Empathy**: being able to put yourself 'in someone else's shoes' both cognitively and affectively; being able to take someone's perspective; being able to demonstrate care (builds trust).



## Atlassian's Cooperation in Teams

An Atlassian article "*The importance of teamwork (as proven by science)*" shared these 10 critical outcomes of cooperative teamwork:

*"A growing body of research confirms that when people work together, smartly, it can unleash energy that boosts creativity, productivity, engagement, communication, and efficiency."*

<https://www.atlassian.com/blog/teamwork/the-importance-of-teamwork>

1. Great ideas don't come from lone geniuses
2. Diverse perspectives help you come up with winning innovations
3. Teamwork can make you happier
4. When you work in a team, you grow as an individual
5. Sharing the workload eases burnout
6. Dividing the work lets you grow your skills
7. Recognition from other team members can improve your productivity
8. Working in a team helps you take risks that pay off
9. When you work in a team, you'll feel less stressed
10. Good communication boosts your creativity

<https://www.atlassian.com/blog/teamwork/the-importance-of-teamwork>

Team activities using rhythm serve as an energizing way to practice all ten of the team concepts.

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## Further Research

Is there science behind using rhythm to enhance team process? The short answer is yes.

A 2011 study shows that Synchronized Drumming Enhances Activity in the Caudate and Facilitates Prosocial Commitment.

Read the summary here: <https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0027272>



## THE INSTRUMENTS | Egg Shakers

Egg-shaped shakers are ubiquitous these days. Companies like X8 Drums, LP®, Meinl®, and Rhythm Tech® make great eggs, and they are all pretty much the same in size and quality. REMO®, makes fun small shakers called Fruit Shakes® and Veggie Shakes®. Check your local music store for egg shakers; they are really easy to find. Or shop online by searching for ‘egg shakers.’

**NOTE:** It’s best to purchase egg shakers with a name brand (vs. generic egg shakers at places like Oriental Trading Company). *For extended use, avoid eggs and other shakers made of wood or rattan - they will not last!* Plastic is best and even then you can expect to lose a few per year.



### Do It Yourself (DIY) Egg Shakers!

It’s really easy to make your own egg shakers. Art supply and craft stores sell hollow plastic Easter eggs in various sizes and colors. You can open them up, fill them with things that rattle, then snap them back together. They’re really inexpensive, and right after Easter, you can buy a dozen for as little as \$2.00. Have fun exploring types of fill (our favorite is unpopped popcorn). It’s fun to have players try to guess what’s inside the eggs as part of your first activity.

For DIY egg shakers, you **must** glue the eggshells together at the seams so they don’t explode with vigorous play.

Some DIY Easter eggs are made of soft plastic and we’ve yet to find a glue that will hold them together. We suggest winding strips of duct or Gorilla™ tape around the seam, with a dab of super glue where the tape overlaps. This extra step will help keep soft plastic eggs together and also prevent the tape from premature peeling (do this ahead of time - *not* with students). For easy storage and transport, we recommend keeping your small shakers and eggs in a “stuff sack” as found at camping supply or craft stores.

### Decorating the Shaker

For the at-inclined, here’s an activity make your own egg shakers: decoupage (Day-coo-PAH-j) them. Here are the basic steps for decoupage:

- 1) Fill the eggs with your choice of media (popcorn, etc.).
- 2) Dip strips (about 3” long by ½” wide) of thin cloth in a decoupage medium like Mod Podge or Collage Pauge.
- 3) Wrap the strips around the egg shakers to cover all the plastic.
- 4) Give the eggs a few days to dry, then use a basic spray varnish or similar to clear coat them (optional) and you’ll have a pretty durable egg and a creative build-your-own-shaker activity. A *YouTube* search for ‘decoupage eggs’ will offer more directions and ideas.



## THE INSTRUMENTS | Sticks

If all you had were “drumsticks,” you could rock on for days! By sticks, we mean any 10- to 12-inch long cylindrical object with a diameter of  $\frac{1}{4}$  to  $\frac{1}{2}$  inch. Wood is best, as it’s safe for hitting almost any surface, though some types of plastics may work well (just be sure it doesn’t shatter at high impact).



Bona fide drumsticks work best. Being designed for impact, they can take much more ‘abuse’ before they splinter, and there is a mystique to real drumsticks that makes them immediately engaging. Local music stores sometimes have buckets of sticks on sale. Large stores like American Music Academy or Guitar Center have great sales from time to time and will usually discount for bulk orders. The best deals we’ve found are on line at [www.x8drums.com](http://www.x8drums.com) or [www.musiciansfriend.com](http://www.musiciansfriend.com) (search for promotional drumsticks).

We recommend getting a large enough “stuff sack” from a camping supply store to keep your sticks together. It makes them easy to store and travel and lasts much longer than a cardboard box.

### Do It Yourself (DIY) Drumsticks!

Dowels make good drumsticks. Though they tend to splinter and not last as long as factory-made sticks, dowels can give you a good year of use if treated well. For longer lasting sticks, select hardwood dowels like oak, no thinner than  $\frac{3}{8}$ ". Dowels should be 12" to 14" long and you may want to get a few thicker dowels (say  $\frac{1}{2}$ " to  $\frac{3}{4}$ ") for use with more rugged playing surfaces. Round the ends with sandpaper and as soon as you see any cracks or splinters, discard the dowels.





1

Connecting  
with Rhythm



## ACTIVITY 1 | Connecting with Rhythm

**Rhythm, as with many artistic and creative expressions, can be a learned skill.** Whether or not you rank yourself along the narrow spectrum of zero to little groove capability, whether you've had minimal musical experience or a lot, these simple exercises will get you connected to rhythm in a way you may not have experienced before. *Simple is stressed* as some exercises take only 5 or 10 minutes.

### Purpose

These warm-up exercises are designed to connect you with and strengthen the *internal metronome* - the internal sense of pulse where every rhythm begins and which keeps every rhythm on track. The exercises increase in complexity as they progress. They do not need to be done sequentially each time; simply move to or begin at the next exercise once 'mastery' has been attained. If students struggle as you progress, encourage them to practice the previous exercise, and simplify the process as necessary (to meet their abilities) and practice until they can progress.

### Warm Up Overview

**Formation:** *Your group stands in a large circle (standing is best). Everyone works on the same exercises with the same pulse simultaneously.*

**Time:** *5-10 minutes per day (more time speeds up results)*

**Materials:** *You will need a music playback system and pre-selected music; Groove Practice 2 requires one pair of sticks per person but can be done with one egg shaker per person as well.*



## ACTIVITY 1 | Section 1: Listening

### Groove Practice | Listening

- 1) Turn on your favorite music with a steady, constant pulse. Instrumental music (as in music that has no words) is best at first so the words don't distract from the pulse. Songs, like *Whirl-Y-Reel* by Afro Celt Sound System, are good choices. Songs in the genre of 'Trance' or 'House' music work well as it's mostly constant, simple pulse, instrumental music (e.g.: *Children* by Robert Miles).  
*NOTE: Though the music will work, some videos in this genre might be inappropriate for the workplace. Always listen to a song completely before selecting it for use!*
- 2) Simply tap your foot or clap your hands to the pulse you hear – no need to hit all the beats, just the main pulse of the music. If you find yourself tapping to the words (syllables) or other parts of the music, that's OK. Just find something in the music that helps you keep a steady, regular connection.
- 3) Bring your focus to feeling the pulse of the music without having to think about it. Just let your natural response to the pulse guide your tapping or clapping. If you lose the pulse, no worries: stop, re-find the pulse and jump in again. Re-finding the pulse is a critical skill.
- 4) If the music gets too complicated or the pulse varies inconsistently, try another song –set yourself up to succeed. As you keep practicing, you'll soon be able to track various beats in different music.
- 5) As you feel yourself staying on pulse, experiment with different music. Your favorite tunes are best, as you'll have natural familiarity with the pulse – in fact, you may surprise yourself with how well you already know the pulse.
- 6) Finally, add foot stepping, so you can more kinesthetically connect to rhythm (via body). Try to do at least 5 minutes per day – 10 if you can.

## ACTIVITY 1 | Section 2: Sticks

### Groove Practice 2 | Sticks

- 1) Get yourself a pair of sticks (dowels or drumsticks).
- 2) Crank up your favorite music with a steady, constant pulse.
- 3) Hit the sticks together to the pulse of the music. Soon, you won't need to think about it. Let the pulse guide the hits. Keep coming back to the pulse if you think you've lost it: stop, breathe, re-connect, jam on! Go for a full 5 minutes of sustained pulse hits (pick a song that's at least 5 minutes long or repeat a shorter one to give you the full 5).
- 4) Practice until you know you've stayed on pulse for the full 5 minutes, then go for longer stretches.
- 5) As you feel comfortable, begin to let the rest of your body move to the pulse of the sticks (e.g., starting with foot tapping).
- 6) As with the last exercise, experiment with different music.
- 7) When you feel ready, sing along with the music while you hit your sticks. A moment will come when you actually play sticks and sing at the same time! This is what you're working towards.

**These two simple exercises will get you ready for the process ahead. Remember to have fun! The spirit of fun you bring to your own development will be the spirit you bring to your students – that spirit is a significant learning tool.**





## ACTIVITY 2 | Discussing High Performance Collaborative Teaming

### Purpose

In order to make a concrete connection between the rhythm activities and the behavioral/teaming concepts inherent for cooperation, it's necessary to define and establish understanding of the concept and the actual experience of collaboration. The following is simply a way to help teams concretize specific behaviors and create a touchstone for dialogue about high performance collaboration.

### Benefits

- *Helps conceptualize and level-set understanding of collaboration (creating a shared mental model)*
- *Helps tap pre-knowledge as a step towards relevance with respect to high performance collaboration*
- *Helps set the stage for the rhythm processes to follow and creates a touchstone for reflection during and after the rhythm processes*

### Notes

**Formation:** Preferred discussion setup

**Time:** 10-15 minutes

**Materials:** Flipchart or whiteboard

### Directions

- 1) Open the process by stating, *"Everyone here knows the word collaboration, it can seem obvious – so to be clear let's create a shared definition."* Take responses and clarify what people share. For example, if a someone says, *"Collaboration is working together..."* ask a follow up question, such as, *"What makes it working together?"* Get granular. Capture the words and create definition to which everyone agrees.
- 2) Next, ask, *"What kinds of behaviors would lead to high-performance and excellent collaboration?"* Capture the responses on blank flipchart paper or whiteboard. If necessary, probe further:
  - a. *When you are in excellent collaborating with someone, what behaviors are present?*
  - b. *When someone is in excellent collaboration with you, what behaviors are they demonstrating?*As you capture responses, help to reframe negative suggestions to positives before writing them down. You want a list of **things to do** vs. things *not to do*. For example, if someone says, *"Don't flake on commitments,"* help reframe by asking, *"How does, deliver on your commitments capture that?"*
- 3) More than likely people will have brought forth many of the core elements.
- 4) Display your word capture and review as necessary to clarify and establish understanding.
- 5) Engage a discussion with the question, *"How can we as a team get better at excellent collaboration?"*
- 6) Explain that the team will be practicing collaborating using rhythm activities – paying attention to and using as many of the collaboration elements as they can will support the development process.

**Team Reflection |** Reflection is built in to this activity above, and here are additional questions.

- Where have you seen great collaboration happening in our team?
- In your life what have been some stories of great collaboration?
- How will you link collaborative behavior definitions with ongoing team activities?
- What other questions could you ask, to ensure teammates are considering excellent cooperation?





## ACTIVITY 3 | Section 3: The Rhythm of Cooperation - Egg Pass



Adapted from Barry Bernstein MT-BC, (author of *Group Rhythm and Drumming with Older Adults: Music Therapy Techniques and Multimedia Training Guide*) whose contributions to the world of music therapy live on.

### Purpose

This is a rhythm-based activity to support learners in understanding and practicing cooperative behaviors to build classroom culture. It offers development in both rhythm skills and social-emotional learning.

### Benefits

- *Helps teams concretize their practice of collaboration*
- *Helps teams operationalize knowledge of collaborative skills through a fun activity*
- *Helps teams build skill in keeping a unified constant rhythm (steady pulse)*
- *Helps teams practice working as an ensemble*

### Notes

**Formation:** Large circle, sitting or standing, depending on the logistics you have

**Time:** 15-20 minutes

**Materials:** Egg shakers or similar small shakers easily held in the palm of the hand, one for each person

### Directions

**Note that depending on your group's abilities, it may take several sessions to progress through the following steps (though adult teams tend to move through them pretty quickly).**

- 1) Distribute egg shakers by sliding them along the floor or placing them directly in hands. *Note to participants that **we always and only slide shakers or hand them directly to someone, not throw or toss them – this is part of safety in collaboration.*** (When tossed/thrown, eggs can hit someone or easily drop and break – creating a hazard.)
- 2) As shakers are distributed, invite participants to explore the many ways to shake them and the subtleties of sounds they make.

Egg Pass has two basic actions: the **take** and the **pass**.

First, we **take** the egg by shifting it from one of our own hands (typically right) to the other one (typically left). Secondly, we **pass** the egg to the person next to us.

- 3) *Note – silliness ahead.* When demonstrating how to play Egg Pass, do a little play-acting by pretending to do a magic trick.

A simple script goes something like this:

“See...I have an egg in my right hand!” (Hold egg up in right hand).

“Now I say the magic words, **One-two-three-take-an-egg!**

(On the word **take**, shift egg to your left hand).

“Voila! The egg is now in my left hand!”

Of course, it's not actually a magic trick; just a fun way to get attention and show the ease of the pass.

- 4) After your demo, participants imitate your “magic trick.” Starting with the egg in their right hand, everyone chants together in rhythm. “**One-two-three-take-an-egg.**” On the word **take** they shift the



egg to their left hand. Re-set and repeat this right to left hand shift (passing from their own right hand to their own left hand for now). Do this as many times as needed to get everyone aligned on the rhythm.

- 5) Next, we do some prep to get the group ready to *pass* the egg. Proceed slowly, to get everyone on board. Everyone does the *take*, and immediately after they've moved the egg from their right to left hand, they keep their right palm up and open and extend it slightly toward the person on their right. Now everyone looks to the left to practice seeing their neighbor's right palm outstretched in readiness to receive an egg. Repeat until you can see the group's palms are in receptive position.
- 6) You're now ready to demonstrate the actual pass movement. Show it first before having the class do it. Start with the egg in your right hand, chant: "*One-two-three-take-an-egg*," and transfer the egg to your left hand. Then chant: "*One-two-three-pass-an-egg*," and on the word *pass*, place the egg in the outstretched right hand of your neighbor (the neighbor on the left). *Remind the team: "We're successful when everyone collaborates in passing!"*
- 7) Now have the team try it. Remember, everyone chants! Stop to check and 'troubleshoot' this first pass.
- 8) Repeat step 7. Pause between each pass to offer coaching until passes are smooth. Remember, reset eggs by handing or sliding and *everyone chants!*
- 9) When your team is ready, try passing eggs smoothly all the way around the circle with a slow cadence. Before you start though, let students know when an egg drops (as it will!), instead of picking it up, they should continue *taking* and *passing* a pretend egg until too many have fallen to keep going (your discretion). Give your starting signal, "Ready!" while holding an egg in your right hand. Chant, "*One-two-three take-an-egg; one-two-three-pass-an-egg*." Make sure the whole group is chanting along with you, taking, and passing with the pulse of the chant. After a minute or so, stop and check in.
- 10) Ask questions such as, "Are passes going smoothly? If so, what's making them work?" If not, what do we need to do to make sure they are? How are we using (or how can we use more of) our collaboration behaviors?
- 11) The next step is a change in the rhythm and the chant from three counts to two counts. Say, "Instead of *One-two-three-take-an-egg*, it will be, *One-two-take-an-egg, one-two-pass-an-egg*."
- 12) Once there is success with rounds of two counts, take it down to just a one count: ***One-take-an-egg, one-pass-an-egg, One-take-an-egg, one-pass-an-egg***, and so on.
- 13) Finally, stop counting. The movement and the chant simply becomes, "*Take-an-egg, pass-an-egg*," as the eggs go around and around the circle. If a number of eggs fall, remind the class to continue *taking* and *passing* a pretend egg (it's your discretion as to when too many have fallen and you need to stop). The challenge is to work together using the rhythm keeping the eggs moving without being dropped. *Remind the team: "We're successful when everyone collaborates in passing!"* And as always, chant!
- 14) When your team successfully sends all the eggs around the circle at least once without a drop, celebrate! And - even if it hasn't happened in the time allowed, still celebrate. This is collaborative skill development and learning process





Take an Egg...



Pass an Egg!





## ACTIVITY 4 | My Sticks, Your Sticks - Part 1

### Purpose

This is a rhythm-based activity to support learners in understanding and practicing collaborative behaviors to build team culture. It offers development in both rhythm skills and EQ.

### Benefits

- *Helps teams concretize their practice of collaboration*
- *Helps teams operationalize knowledge of collaborative skills through a fun activity*
- *Helps teams build skill in keeping a unified constant rhythm (steady pulse)*
- *Helps teams practice working as an ensemble*

### Notes

**Formation:** Large circle, standing (works best in groups of max 20)

**Time:** 20 minutes

**Materials:** 1 pair of drumsticks (or dowels) per student

*Optional:* The Pulse Track MP3's (<http://bit.ly/27iP5UI>), a music playback device

*Recommended:* Facilitator should use an instrument that can be heard above the group (claves, a cowbell, or jam block) to reinforce the pulse. This activity works best with an even number of participants – facilitators can join a circle as necessary to make an even number.

### Directions

**Note that depending on your group's process, it may take several sessions to progress through the steps and the parts (this activity has four parts).**

### My Sticks, Your Sticks - Part 1

- 1) In a standing circle, distribute a pair of drumsticks to each participant. Play a simple pulse to get the group connected and focused; hold it for at least a minute. You can also use the MP3 Pulse Tracks if necessary. Explain that the pulse will help the team focus on the rhythm and speed of the process; listening to the pulse helps with success, and the pulse will always be there – either played by yourself or on the music playback system.
- 2) Divide the group in half and have them form concentric circles. You should have concentric circles so that participant on the inner circle will find and face (stand in front of) a partner on the outer circle-- each inner circle participant faces an outer circle participant.
- 3) For safety, ask participants on the outside circle to hold their sticks horizontally, gripping the sticks at the far (outside) ends, with the points of the sticks touching in front of their chest (like holding handlebars in front of their body). Participants on the inside circle will hold their sticks vertically gripping the bottom of the sticks with points towards the sky. Since partners play each other's sticks, they we hold them this way to avoid hitting fingers. Remind participants that each partner is actively playing the other's sticks, not just holding them up for their partner to hit.



- 4) Demonstrate with a participant.  
*"We will chant along while playing our sticks."*  
 Chant: *"My sticks,"* (and hit your own sticks together on the pulse of the syllables).  
 Then chant: *"Your sticks,"* (and play your partner's sticks on the pulse of the syllables as she plays yours).
- 5) Ask each pair to try it, chanting continuously now, *"My-sticks-your-sticks, my-sticks-your sticks, etc."*  
 Keep the pulse with sticks and chanting so the group locks into the cadence and chant. Practice a few times until everyone's together.
- 6) As you practice step five, you'll probably notice the group speeds up the tempo (totally ignoring the pulse). Stop them, point it out, and bring focus back to staying with the pulse. Remind them, ***"We're successful when everyone collaborates by listening to and staying with each other on the pulse."***  
 Start slow - you'll be adding elements to the process and slower tempos make it easier. Try it again just for pulse practice (reinforce the pulse with a cowbell or jam block).
- 7) Now we'll add more!  
 Tell the outer circle to stay where they are – they will chant, but not move.  
 Ask the inner circle to step to the right as they play sticks and chant.  
 Demonstrate with a participant, chanting, *"My-sticks-your-sticks-(then)-step-step-step-step."*  
 You'll begin as before, hitting your sticks twice, (*my-sticks*) and then your partner's sticks twice (*your-sticks*). Then you take 4 steps to the right (hit your sticks together on the pulse with each step) and arrive in front of a new partner (the person to your right on the *outer* circle).
- 8) Have participants line up with partners again. Tell them you will cue verbally to help get them started and they should also say the chant. Get everyone on the *"my-sticks-your-sticks"* pulse.  
 Start by counting the pulse so they all hear and feel it  
*"One, two, three, four (then)- my-sticks-your-sticks-step-step-step-step!"*  
 Stop when they get to the new partner...was everyone together? Discuss what's working or not.  
 Remind them, ***"We're successful when everyone collaborates by listening to, supporting and staying with each other on the pulse."***
- 9) Try again, and this time if they've got it, keep going around until participants line up with their original partners, then stop.  
 NOTE: The facilitator will continuously chant, *"My-sticks-your-sticks-step-step-step-step,"* and always invite the group to say it as they play it; this helps to keep everyone in the rhythm.





5  
My Sticks | Your Sticks  
Movements



## ACTIVITY 5 | My Sticks, Your Sticks - Movement 1

### My Sticks, Your Sticks | Movement 1

- 1) Now we increase the challenge. The inside circle will step to the right, and now the *outside* circle will *also* step to the right.  
Yes, to the right: participants may want to say left, but it's got to be the right so the circles move in opposite directions. Participants will end up standing in front of the *next* outer circle person directly to their right (not skipping a person).
- 2) Start with the pulse, *"One, two, three, four, One, two, three, four."* Then count them in to begin the movement: *"One, two, three, four - my-sticks-your-sticks-step-step-step-step!"*  
There may be a bit of confusion here as some folks move to the left, but that's O.K.; this is where we work on helping each other in a respectful way!  
Remind them, *"We're successful when everyone collaborates by listening to, supporting and staying with each other on the pulse."*
- 3) Try again, but this time tell the group, *they* will need to keep the chant going (you'll be holding the pulse but only helping with the chant as necessary). For older students, select someone to help lead the chant.  
Have participants work on this level until they can successfully go around at least three times, then celebrate!

### Movement 1 | NOTES

When you introduce the two-circle stepping, some participants may feel that they need to skip a person in order to move to the right and end up with a new partner. Keep in mind that it's not necessary to skip someone for this to work.

Once they've achieved success with the activity, ask the group, "What made this work?" Or, "What elements of collaboration helped us succeed with this challenge?" If necessary, download and use the pulse track to help keep the pulse (<http://bit.ly/27iP5UI>).



Step, step, step, step...



## ACTIVITY 5 | My Sticks, Your Sticks - Movement 2

### My Sticks, Your Sticks | Movement 2

1) Demonstrate with a participant.

The first part of the sequence remains the same: *“My-sticks-your-sticks-step-step-step-step.”*

However, when you arrive in front of the new partner, the sequence changes.

It now becomes: *“My-sticks-your-sticks-switch-switch-switch-switch.”*

What you’ll now do is trade places on the right side, from outer circle to inner circle in 4 steps.

The person on the outer circle moves to the inner circle and the person on the inner circle moves to the outer circle. They will be switching places instead of stepping to the right. After the switch, all the inside people end up on the outside circle and vice-versa. They will have just done a basic “dosie-do.”

**NOTE:** For safety and ease, have participants keep the stick positions they started with; that is, if they had them horizontal in the beginning, they will keep them that way no matter where they end up in the circle. The same for the vertical position.

2) Now let’s all try!

Get participants set in front of their partners and talk them through it slowly so they get the steps. *“One, two, three, four, my-sticks-your-sticks-step-step-step-step,”* (now they are in front of a new partner).

*“My-sticks-your-sticks-switch-switch-switch-switch,”* (now they have traded places with that new partner). Everyone together? Practice it slowly until the group has got it.

3) Staying where they are in front of the new partner, the process repeats.

*“One, two, three, four, my-sticks-your-sticks-step-step-step-step,”* (now they are in front of their original partner).

*“My-sticks-your-sticks-switch-switch-switch-switch,”* (now they have traded places with their original partner and are back in their starting position). Everyone together? Re-set, and repeat slowly until the group has got it. Point out the collaborative behaviors you see emerging in the problems solving process. ***“We’re successful when everyone collaborates by listening to, supporting and staying with each other on the pulse.”***

4) Remember, the sequence is:

*My-sticks-your-sticks-step-step-step-step,*

*My-sticks-your-sticks-switch-switch-switch-switch*

*My-sticks-your-sticks-step-step-step-step,*

*My-sticks-your-sticks-switch-switch-switch-switch.*

The step and the switch alternates.

5) If it’s being done correctly at this point, the group should notice that they are only trading places with 2 people; their original partner, and the partner to the right. You’ll help by keeping the pulse and accompanying the chant until they get it, then give the leadership of the pulse and chant to the group once they have some mastery. Celebrate as they get it and always name the cooperative behaviors you see them using for success.



## Movement 2 | NOTES

Remember, for safety and ease, have participants keep the stick positions they started with; that is, if they had them horizontal in the beginning, they will keep them that way no matter where they end up in the circle. The same for the vertical position. As the group succeeds with this phase of the activity, bring in more reflection. Ask again, *“What collaborative behaviors made this work?” “How does collaboration help our success?”* .



## My Sticks, Your Sticks | Movement 3

- 1) After your group has mastered *My Sticks, Your Sticks*, and gotten the flow of the dosie do, it's time to offer the next level of problem solving.
- 2) As mentioned in the previous level, if they've done it correctly (given the directions outlined in the activity) the group should only be trading places with 2 people; their original partner and the partner to the right.
- 3) Now comes more fun! Ask the students to figure out how to create a flow such that:
  - a. *They are still having a switch (e.g., the inner and outer circles are trading places) and,*
  - b. *They end up moving around the circles so that they connect with everyone, not just two people.*
- 4) This *is* in fact possible to do. Your job will simply be to facilitate so that ideas get shared and tried. Let the group come up with the solution. Remind them to use cooperation, chanting, and a pulse to keep the team together.

## Movement 3 | NOTES

One answer (there are a few) lies in the group realizing that they must use an alternating left step and right step, and not just step to the right each time they move. This activity offers some great teamwork and cooperative problem solving opportunities, and is not recommended for learners younger than 6<sup>th</sup> grade.



## ACTIVITY REFLECTION | My Sticks, Your Sticks

### TEAM REFLECTION

- How are we using collaborative to be successful? Justify by sharing what you saw/heard/experienced.
- When our process did not work, what did we need to do to make sure it worked? How is that related to high-performance collaboration?
- When we do this again, what can you do differently (or more of) to support better collaboration?
- How will our collaboration learning help our team be more successful in our daily work?



Switch, switch, switch, switch...again!



Tapping into 25 years professional experience and an engaging magnetism, Solomon Masala delivers the antidote to the usual team development and people training. He's pioneered a captivating blend of experiential, innovative processes, designed to get people ignited for excellence, have an inspiring time doing it, and sustain breakthrough learning for the long run. His programs are masterfully experiential; meaning, people get up out of their seats, they experience, they engage, and they 'do' what's being learned. Learning not only sticks and keeps expanding after the training, excellence gets hard-wired. Whether it's people and organizational development processes, interactive keynotes, corporate training, or large scale experiential and percussion programs, Solomon brings dynamic

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