

Drum Magic

Learning life skills through interactive drumming

Jana Broder / Drum Magic, LLC



An Educator's Guide

Welcome to the show!

Drum Magic provides educational and interactive hand drumming for schools throughout the country. We bring authentic African hand drums called **Djembe's** to your location and facilitate interactive, 30 minute, sessions of drumming for groups of 60-80 participants including teachers, students, and administrators. A full day in your school is educational, affordable, and filled with community building opportunities. This program will be the talk of the school for days following our visit. Drum Magic is suited for all school age children and adults.



This program is presented as part of the Artists-in-the-Schools Program, which is funded and jointly sponsored by the Hillsborough County Public Schools and the Arts Council of Hillsborough County.

Before the Show



Your classroom or multi-purpose room will be transformed into a community drum circle where everyone participates. Each participant will be given a djembe' to use during the program. There will be lessons of the instrument including its origin and the regions of the world the drums come from. They will learn what the drum is made from and about the village they are made in. The children will then be directed into a rhythmic connection that is totally facilitated.

A community drum circle in your school teaches the importance of teamwork, self-expression, and communication. You can expect much laughter and smiling as well as concentrated effort being made to belong in the rhythmic creation of the group.

Besides being an excellent educational tool, the power of the drum can relax the tense, energize the tired, and heal the emotionally wounded. The hand drum has the extraordinary and consistent ability to create states of euphoria, promote play, release anger and promote feelings of community, unity and promote well-being.

Children's drumming is used for expression. Most children really do have the urge to bang on something and in this safe environment, children are encouraged to learn patterns and play together in a group. Without many choices on where children may release anger, drumming suits those needs. Children find a sense of belonging in a drum circle. They belong to the band for that space in time and are challenged in a healthy way to discover this form of expression.

Florida Standards connected to the Drum Magic experience.

LAFS.K12.SL.1.1 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

WL.K12.AH.6.1 - Discuss practices and perspectives of the culture(s) studied and describe how they are interrelated to topics of philosophy, social issues, regionalisms, and traditions of cultures other than own.

SS.3.G.2.6 - Investigate how people perceive places and regions differently by conducting interviews, mental mapping, and studying news, poems, legends, and songs about a region or area.

SS.6.W.1.6 - Describe how history transmits culture and heritage and provides models of human character.

MU.1.S.1.1 - Improvise a four-beat response to a musical question sung or played by someone else.

MU.2.S.1.1 - Improvise short phrases in response to a given musical question.

MU.3.S.1.1 - Improvise rhythms or melodies over ostinati.

MU.4.S.3.2 - Play rounds, canons, or layered ostinati on classroom instruments.

MU.5.S.1.4 - Sing or play simple melodic patterns by ear with support from the teacher.

MU.68.S.1.4 - Sing or play melodies by ear with support from the teacher and/or peers.



Drum Magic arrives well before your first group is scheduled to drum. It is necessary to pre arrange the appropriate spot for the trailer to be unloaded. This process takes time and requires a handful of capable helpers (usually early arrivers or safety patrols). The chairs should be pre-set the day before so that drums can be placed directly in front of each chair.

Proper seating arrangement for Drum Circles in classrooms with 60 chairs and drums

Drum Magic
with **Jana Broder**
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Outer circle has 40 seats (2 groups of 20)
Inner circle has 20 seats (2 groups of 10)

Seating for 60 drummers with two walking aisles and the open center

Discipline and Expectations

1. It is best if the students know in advance that Drum Magic is coming for the day. Girls should NOT wear short skirts or dresses that day since all drummers will be sitting in a chair with a drum between their legs.
2. Everyone will be asked to remove metal rings/watches/bracelets from their hands prior to drumming. It is best that they know in advance NOT to wear lots of metal jewelry the day of Drum Magic.
3. Drum Magic will be extremely clear with the expectations prior to the children entering the drum circle. The children will be asked NOT to talk during the session and therefore be asked NOT to sit next to their best friend. During Drum Magic, we communicate with our drums, not our voices.
4. Teachers will be asked to participate. There is no “watching” area of a drum circle. Everyone in the room will be expected to participate in the drum circle.
5. Drum Magic facilitators are excellent at keeping the attention of our participants. We have very little problems with discipline and will look to teachers for guidance if needed.

Bibliography/Discography:

The Art and Heart of Drum Circles by Christine Stevens 2003, Hal Leonard Corporation

When the Drummers Were Women by Layne Redmond 1997, Random House, New York, N.Y.

Music of the Whole Earth by David Reck 1977, Charles Scribner’s Sons, New York, N.Y.

World Music-The Rough Guide 1994, Rough Guides Ltd.

The Art and Joy of Hand Drumming (Video) by John Bergamo 1990, Interworld Music Associates Inc., Brattleboro, VT

The Fantastic World of Frame Drums (Video) by Glen Velez 1990, Interworld Music Associates Inc., Brattleboro, VT

Mondo Beat Masters of Percussion 1998 Narada Productions, Inc.

The Best of Mickey Hart 2002 360° Productions, Inc.

Thunderdrums 1990 Nature Recordings/World Disc Productions, Inc.

Drum Prayer Steve Gordon 2002 Earth Vision Music, Inc.

Drum Circle Spirit Arthur Hull 1998 White Cliffs Media, Inc.

The History and Culture

The Drums used during your Drum Magic experience is called a Djembe'; an African drum, carved out of a single log, with a goat skin stretched over the open top. The instrument is played with your hands and sticks are not used.

Drum Magic uses Djembes that were carved and skinned in one village in Ghana Africa. These drums are carved from a tree called tweenaboa. This tree is used because it is renewable. When a tweenaboa tree is cut down, two grow back. Every person that lives in the village participates in making drums.

There is general agreement that the origin of the djembe is associated with the [Mandinka](#) caste of blacksmiths, known as [Numu](#). The wide dispersion of the djembe drum throughout West Africa may be due to Numu migrations during the first millennium AD.^[2] Despite the association of the djembe with the Numu, there are no hereditary restrictions on who may become a *djembefola* (literally, "one who plays the djembe"). This is in contrast to instruments whose use is reserved for members of the [griot](#) caste, such as the [balafon](#), [kora](#), and [ngoni](#).^[6] (The djembe is *not* a griot instrument.)^[7] Anyone who plays djembe is a djembefola—the term does not imply a particular level of skill.

Geographically, the traditional distribution of the djembe is associated with the [Mali Empire](#),^[8] which dates back to 1230 AD and included parts of the modern-day countries of [Guinea](#), [Mali](#), [Burkina Faso](#), [Côte d'Ivoire](#), [Gambia](#), and [Senegal](#). However, due to the lack of written records in West African countries, it is unclear whether the djembe predates or postdates the Mali Empire. It seems likely that the history of the djembe reaches back for at least several centuries, and possibly more than a millennium.^[6]

The goblet shape of the djembe suggests that it originally may have been created from a [mortar](#). (Mortars are widely used throughout West Africa for food preparation.)^[9]

Most djembes from Mali, Guinea, Burkina Faso, and Senegal are still hand carved from traditional species of wood, using traditional tools and methods. In the 1990s, djembes started being produced elsewhere, such as in [Ghana](#), [Nigeria](#), [South Africa](#), and [Indonesia](#), often using modern machinery and substitute species of wood, such as [tweneboa](#) (*Cordia platythyrsa*) or [mahogany](#) (*Swietenia mahagoni* or *Toona sureni*). However, these woods, being softer and less dense, are not as suitable as the traditional woods.^[32] A number of western percussion instrument manufacturers also produce djembe-like instruments, often with fibreglass bodies, synthetic skins, and a key tuning system.

Glossary of Terms:

Djembe (Malinke), Sanbanyi or Yembe (Susu) Carved from a single piece of wood with goat skin stretched across the open top, the three primary notes it produces cover a large sonic spectrum making it both a solo and accompaniment instrument. Although fast becoming one of the most popular percussion instruments in the world, the djembe originates from the present day countries of Guinea, Mali, Ivory Coast, and Burkina Faso.

Djabara are gourd rattles; dried gourds of the right size, seeds and pulp removed, covered in a woven net of cord and seed pods or plastic beads.

Ksink Ksink

Come in a set of three, the Ksink Ksink are placed around the djembe head and provide a shaker-like sound while playing your drum. The Ksink Ksink are representative of the shields that were used to protect drummers during battle as they oversaw the battlefield and drummed messages to the soldiers.

Agogo Bell - Popular in Brazilian samba rhythms, agogo bells are made up of 2 attached conical shaped bells, one slightly lower pitch than the other. They are played with a stick and some can also be pressed together to create an additional rhythm when the bells meet.

Bongos - These drums are of Cuban origin. In Latin music they are typically played sitting down, held between the knees. In pop settings they can be seen played on a stand. Traditionally they are made of wood but can also be found in fiberglass.

Clave Sticks - These are 2 short wooden sticks that are struck together to give a sharp crack. The African style clave usually has one thicker stick with a scooped out center that allows for sound variation. They can be made of exotic woods or synthetic materials. Clave is a fundamental sound in most Latin music.

Conga Drum - With its origin in African & Cuban tradition, Conga drums are probably the most popular hand drums today. They come in a variety of woods as well as fiberglass, and are available in different sizes and contours.

Frame Drums - There are many different origins for frame drums, from Celtic to Native American. They are all similar in that they are all single headed hand drums, like large tambourines (w/o the jingles). The "Bodhran" is of Irish origin, made with a traditional goatskin head, hardwood cross braces, laminated hardwood shell and played with a wooden beater.

Rainstick - Rainsticks are traditionally made of cactus but can be found made with different materials including plastic. There is a series of toothpick like spines inside the cactus that criss-cross, throughout the length of the rainstick causing the enclosed pebbles to bounce when rotated, giving off a rain like sound effect.

Supporting Activities

Create a Shaker

Materials:

- a can (soup, tuna, or something otherwise)
- some duct tape... preferably colorful
- some rice
- some dried peas, or lima beans, or something similar

Clean the can, remove the label, and remove any jagged edges from the lid

Fill it up with rice and beans (1-2 cm deep). You'll get the feel for the right amount as you practice.

1. In general, there's more rice than beans.
2. Make an "x" with duct tape on the lid.
3. Fasten the lid to the top of the can.
4. Tape around the side of the can. This is for looks, so make it look good. Feel free to use multiple
5. colors of duct tape and/or make stripes. Shake, rattle and roll.

Create a Rainstick

Materials:

- Cardboard tubes (from paper towels, wrapping paper, fabric, mailing)
- straight pins (for thin tubes like paper towel or wrapping paper)
- nails (for thick tubes - nails should be shorter than the diameter of the tube)
- popcorn, seeds, beads for filling
- hammer (if using nails)
- masking tape
- materials for decorating the outside (fabric, colored masking tape, paper mache', paint)

Directions:

1. Insert pins or nails into the side of the tube in a spiral pattern. Cover the nail or pin heads with tape to keep them in place.
2. Close off one end by taping on a circular piece of cardboard.
3. Pour in filling (Try different ingredients for different sounds)
4. Close off the other end of the tube.
5. Decorate the outside of the tube with colored tape, fabric, markers, paint or paper mache'.

Florida Standards connected to the activities:

MAFS.K12.MP.5.1 - Use appropriate tools strategically.

MAFS.K12.MP.6.1 - Attend to precision.

MU.2.H.2.1 - Discuss how music is used for celebrations in American and other cultures.

MU.3.H.1.1 - Compare indigenous instruments of specified cultures.

MU.4.H.1.3 - Identify pieces of music that originated from cultures other than one's own.

MU.5.H.1.3 - Compare stylistic and musical features in works originating from different cultures.

VA.3.H.1.3 - Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

Jana Broder – the Drum Lady



Jana Broder, founder Drum Magic, is an enthusiastic drum circle facilitator whose passion is to create fun, engaging, and powerfully transformative community drumming events where anyone, regardless of experience, physical abilities, age or talent can participate.

Jana sees community drumming as a unique, engaging, physical, and primal vehicle for fun, learning, self-expression, and team building. She is deeply inspired to continue to bring this experience to the community. Jana, an active member of the Tampa, Florida community, is currently facilitating drum circles with a variety of groups and agencies, such as Project Promise, The Athena Society, Pepin Academies, The YMCA, Camp Faces of Courage, Camp Braveheart and many fortune 500 companies throughout the country.

The Arts Council of Hillsborough County, a major supporter of Drum Magic's efforts, is sending Jana to regular drumming programs in senior centers, schools, and many other special interest groups in need, throughout Hillsborough County.

