

A SUPPLEMENTAL GUIDE FOR EDUCATORS



CREATING LEARNING AND CONNECTION
THROUGH INTERACTIVE DRUMMING.

WELCOME!

Path To Rhythm provides educational and interactive group drumming programs for schools. We bring authentic African hand drums called Djembes to your location and lead interactive, 30-minute sessions of drumming for groups of 25-50 participants including students, teachers and administrators. Path to Rhythm is suited for all age groups and grade levels of children and young adults. A full day of drumming in your school is educational and filled with community building opportunities. This program will create a buzz and excitement that will be the talk of the school for days following our visit. Students will be inspired and feel a new sense of community and school spirit.



Your classroom, gymnasium 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 that it comes from. Students will be given specific instruction on the way to handle and play the instrument in an appropriate way. After basic instruction and call and echo activities, the group will be empowered to improvise and play on their own while being lead by a Path To Rhythm facilitator.

Through age appropriate activities, participants will learn will learn the importance of teamwork, self-expression and communication. You can expect much laughter and smiling as well as concentrated effort being made to be a part of the rhythmic creation of the group.

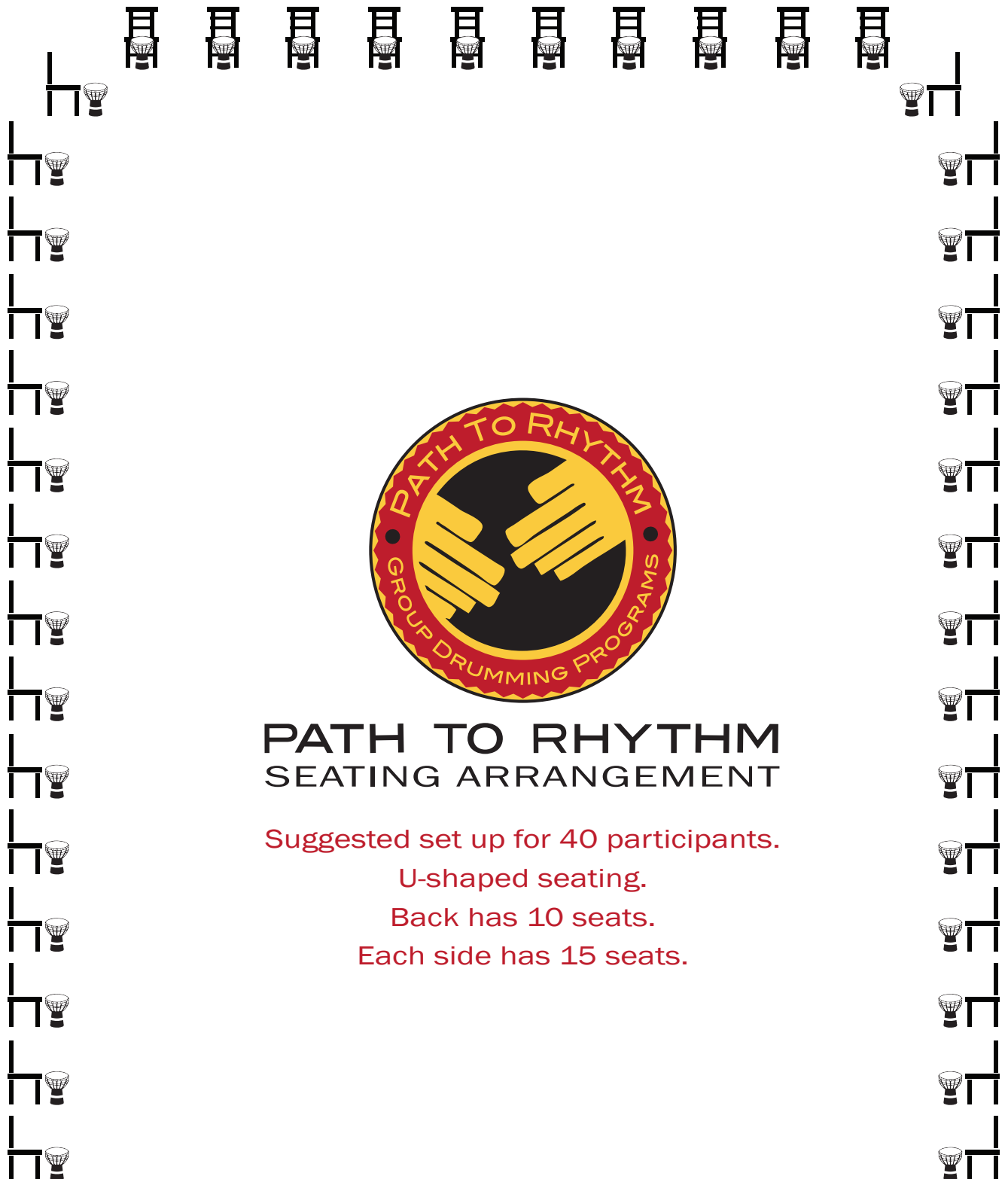
Besides being an excellent educational tool, the power of the drum can help to relax the tense, energize the tired, and heal the emotionally guarded. The hand drum has an extraordinary and consistent ability to create states of euphoria, promote play, release emotion, and promote feelings of community,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

NEW YORK STATE LEARNING STANDARDS CONNECTED TO PATH TO RHYTHM GROUP DRUMMING PROGRAM:

- **ELA.1.S.2.D** – Students respond to stories, legends, and songs from different cultural and ethnic groups.
- **SS.1.1D.1.b** – People and families of diverse racial, religious, national, and ethnic groups share their beliefs, customs and traditions which creates a multicultural community.
- **SS.2.1D.2.a.3** – Students will identify (and participate in) common events that help promote a common community identity.
- **SS.3.MOV.5** – Communities share cultural similarities and differences across the world.
- **ARTS.M.E.1.1.E** – Students identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.
- **ARTS.M.E.1.1A** – Students create short pieces consisting of sounds.
- **ARTS.M.1.4** – Develop an understanding of the persona and cultural forces that shape artistic communication and how the arts in turn share the diverse cultures of the past and present society.
- **ARTS.M.Alt.1** – Explore and perform music in formal and informal contexts and improvise, create and perform music based on their own ideas.

FACILITY PREPARATION

On the day of the program, Path To Rhythm arrives well before the first group is scheduled to drum. It is best to prearrange the appropriate location for the drums to be unloaded from our vehicle. The process of unloading and setting up 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 in front of each chair.



DISCIPLINE AND EXPECTATIONS

Path To Rhythm facilitators are excellent at managing behavior and engagement of participants. We will give the students clear instructions and state expectations from the start to the end of a program. From the moment participants arrive, they are greeted and taught a call and answer rhythm that will serve as a “call to attention and silent signal”. This will be used through out the duration of the program.

Below are a few guidelines that can be put into place prior to our arrival.



1. It is best if students know in advance that Path To Rhythm 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 drumming.
3. Teachers will be asked to participate. This is an opportunity to set an example for the students and connect in a way that is not usually presented in the school setting.

THE HISTORY AND CULTURE OF THE DJEMBE

The drums used during your Path To Rhythm experience are called Djembe (pronounced jem-bay) drums. It is an African drum, carved out of a single log, with a goatskin stretched over the open top and held tightly in place by a metal hoop that in turn is tied with rope and pulled tightly around the drum. The instrument is made to be played with hands, and therefore sticks are not used to play this drum.

Path To Rhythm uses Djembes that were carved and skinned in one village in Ghana, Western Africa. These drums are carved from a tree called tweenaboa. This tree is used because it is renewable. When a tweenboa tree is cut down, two grow back.

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. Despite the association of the djembe with the Nemu, 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 (pitched wooden instrument played with mallets), kora (similar to a harp), and ngoni (stringed instrument). The djembe is not considered a griot instrument. 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, which dates back to 1230 AD and included parts of the modern-day countries of Guinea, Mali, Burkina Faso, Cote 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.

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 1990's, djembes started being produced elsewhere, such as in Ghana, Nigeria, South Africa, and Indonesia, often using modern machinery and substitute species of wood. A number of western percussion instrument manufacturers also produce djembe-like instruments, often with fiberglass bodies, synthetic heads, and a key tensioning system.

GLOSSARY OF TERMS

Djembe are 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.

Djabara are gourd rattles (a form of shaker), gourds that have the seeds and pulp removed, covered in a woven net of cord and seedpods or beads.

Bell – The bell is made of metal. It is usually struck with a wooden stick. The bell is common in music of Africa, and South America. It keeps the pulse of the rhythm. In the drum circle it represents the metal sound.

Shaker – A shaker is an object that is hollow on the inside and filled with seeds, brans, pebbles or any other small material. The shaker adds to the pulse of the music and represents sounds of nature in the drum circle.

Bongos – These drums are of Cuban origin. Traditionally they are made of wood. The bongos are two drums attached together; one of the drums is slightly larger than the other. They are usually played held in the lap or between the legs while sitting.

Clave Sticks - these are two short wooden sticks that are struck together to create a sound. In the drum circle they represent the wood sound.

Conga Drum - has its origins in Africa, Cuba and South America. It is a long cylindrical shaped drum with a head that is played at the top. This drum can be made of wood or fiberglass.

Frame Drums - there are many different origins for frame drums, many cultures from around the world use some variation of this drum for their folkloric music. The drum is round and made of wood with a shallow body. It resembles the American tambourine without the jingles.

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 in the cactus that crisscross throughout the length of the rain stick causing the enclosed pebbles to bounce when rotated, giving off a rain sounding effect.

SUPPORTING ACTIVITIES

Create a Shaker:

- Materials:
- Empty can
 - Duct tape (colors and patterns are ideal!)
 - Rice
 - Dried peas, lentils, or similar

Directions:

1. Clean the empty can, remove the label, and remove any jagged edges from the lid. Discard of the lid.
2. Fill it up with rice and beans, approximately one inch deep. You will get the feel for the right amount as you practice and experiment.
3. In general, use more rice than beans.
4. Cover the open top of the can using duct tape; the top should now be completely sealed.
5. Tape around the side of the can to add decoration.
6. Shake and have fun!

Create a Rain Stick:

Materials:

- Cardboard tubes (from paper towels, wrapping paper, mailing)
- Straight pins (if using thin tubes like paper towel or wrapping paper)
- Nails (for thicker tubes, nails should be shorter than diameter of the tube)
- popcorn, seeds, beads for filling
- hammer (if using nails)
- masking tape or duct tape
- materials for decorating the outside (fabric, tape, 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 a circular piece of cardboard.
3. Pour in filling (experiment using different ingredients to create different sounds)
4. Close off the other end of the tube.
5. Decorate the outside of the tube using fabric, tape or paint.
6. Play your rain stick by holding it upright and then slowly turning it upside down.

NEW YORK STATE LEARNING STANDARDS CONNECTED TO THE SUPPORTING ACTIVITIES:

- **ARTS.M.E.2.1.B** – Students construct instruments out of material not commonly used for musical instruments.
- **ARTS.M.Alt.1** – Explore and perform music in formal and informal contexts and improvise, create and perform music based on their own ideas.
- **ARTS.VA.E.4.1.C** – Students create art works that show the influence of a particular culture.
- **MST3.PK.CN.3** – Students recognize and apply mathematics to objects.

Press Release Template

For Immediate Release: (Date)

{Your Contact Name}

{Your School or District Name}

{Your Phone Number}

{Your Email}

Students Participate in Group Drumming Program

{Your City}, {Your State}: We are excited that Path To Rhythm will be coming to our school to work with students and teachers. Classes will each get a chance to drum together and learn through interactive playing on hand drums. Drumming together creates an awareness of community, enhances school spirit and honors cultural awareness.

Founder of Path To Rhythm LLC, Adam Issadore, will be leading interactive drumming sessions for students. Path To Rhythm works with children and adults in diverse settings ranging from educational programs for young children in schools and summer camps, to teambuilding for adults in the work place and at live events like conferences and retreats.

We are fortunate to have Adam joining us at our school. Adam is quoted as saying, “I am honored to be able to use my gift of rhythm and to share drumming with the world to help people create opportunity for learning and connection.” Path To Rhythm promotes working together as a group, as well as being an outlet for creative expression. Visit the website at www.pathtorhythm.com

{About Your School or district: This is a placeholder for a short description about your school, district, PTA or organization that is sponsoring bringing this program to the students.}

ADAM ISSADORE

founder of Path To Rhythm,



is a drummer, an educator and facilitator whose passion is to share his rhythm with the world and create connection through drumming.

Adam views facilitating and teaching as his mission in the world and is committed to exposing people to the power of drumming together in community. He brings his years of experience as a performer, teacher, and his charismatic personality to creating remarkable programs that engage participants. He honed his teaching skills during his 13 years as a faculty member at The Third Street Music School in NYC. Adam is experienced working in urban and suburban schools, with elementary, middle school and high school students.

Path To Rhythm was created in 2008, and since that time has drummed with populations ranging from children in summer camps to adults in the corporate workplace. Recently, Adam and Path To Rhythm have devoted time to several teaching artist residencies in collaboration with The Rockland Conservatory of Music.

Adam lives in New City, NY,
with his wife Tara and their son Jackson.



BIBLIOGRAPHY / RESOURCES:

Books:

Interactive Rhythm, by Dave Holland, lulu.com, 2011

Together In Rhythm, by Kalani, Alfred Publishing Co., 2004

Drum Circle Spirit, by Arthur Hull, 1998 White Cliffs Media

When the Drummers Were Women, by Lane Redmond, 1997, Random House, NY, NY



Acknowledgements:

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