

Utilization of Drumming for American Indians and Alaska Natives with Substance Abuse Disorders

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Agenda



- The role of drumming in AI/AN cultures and Indigenous cultures around the world
- The biological effects associated with drumming
- The therapeutic effects of drumming
- Drumming benefits as shown in research
- The potential role of drumming in substance abuse treatment for AI/AN
- Drum-Assisted Recovery Therapy for Native Americans (DARTNA)

Historical Perspective of Drumming



Rock Art (Univ. Arkansas)



American Indians/Alaska Natives and Drumming

- The drum is a sacred instrument within AI/AN cultures.
- The drumbeat symbolizes heartbeat of Mother Earth, the heartbeat of Indigenous Nations.
- Used in religious rituals, social dances, sporting events, feasts, special ceremonies, in preparation for hunting.
- It was and still is used to help heal the sick and as a way of carrying songs and prayers.
- The original purpose of the drum may have been to communicate, many times over long distances as a warning or signal.
- A way of bringing people together.
- It provides the beat for dancers to offer their thanks and praise to the Creator and the Mother Earth during ceremonies.



Drumming and AI/AN



- May offer a connection with the spirit world, a connection with ancestors, connection with your culture and identity.
- Certain types of beats are said to carry special healing powers into the human body.
- A sick person's psychological and physiological states are believed to be altered by the rhythmic drumbeats and accompanying song.
- “They say when an unborn child is developing, the first thing they hear is the heartbeat of the mother —so when babies go to powwows and hear the music, it is just natural” (anonymous tribal elder).



Drumming and its cultural significance

- Many view their drum as a relative, signified by terms within tribal languages that refer to drums as “grandfather.”
- Drums are used in nearly every aspect of Native culture, from births to funerals.
- Every tribe, and even clans within tribes, have their own sets of rules when it comes to how the materials for drums are gathered, who has the right to prepare a drum, and what types of behavior are allowed and not allowed near a drum.
- There is also a ceremonial protocol and prayers offered during the drums’ preparation to ensure that drums emit positive energy to all those who are honored to hear its power.
- The drumbeat evokes many powerful forms of energy and is an aid in helping to focus one’s attention and to see clear intentions.



HEARTBEAT OF MOTHER EARTH

BY HARLAN MCKOSATO (SAC & FOX)

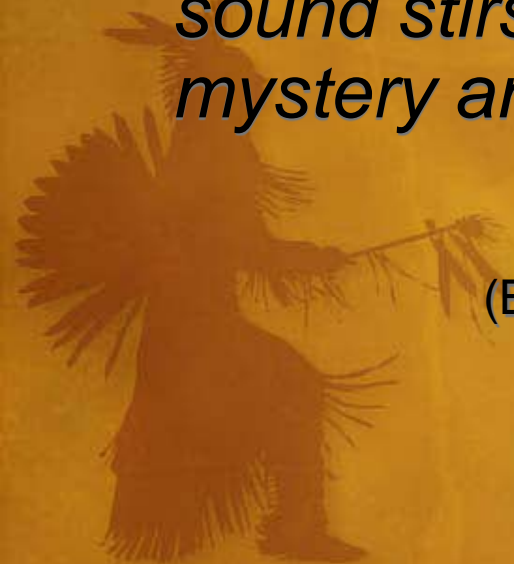
(Native Peoples Magazine, 2009)

"The drum connected me with something I hadn't known before, and I felt a huge lump in my throat that was equal parts sorrow, gratitude and joy. When I was coaxed out for my first inter-tribal dance, I closed my eyes and felt the drum and began to move my feet. It was magic. I could dance. It would be a few years before I was graced with the drum teachings of my people, but there was a spiritual connection nonetheless. Once I felt the drum in my chest, the hollowness I'd carried as a displaced Indian kid was gone. In its place was belonging."

From the book *One Native Life*. © 2008, by Richard Wagamese.
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“Since the drum is often the only instrument used in our sacred rites, I should perhaps tell you here why it is especially sacred and important to us. It is because the round form of the drum represents the whole universe, and its steady strong beat is the pulse, the heart, throbbing at the center of the universe. It is the voice of Wakan Tanka (Great Spirit), and this sound stirs us and helps us to understand the mystery and power of all things.”

(Black Elk, from John Neidhardt's book Black Elk Speaks)



*“The Native American people consider the drum beat the heartbeat of Mother Earth,”
As you listen, you become part of that beat,
and it’s almost as though you can feel it
(spreading through Fort Ancient). It just
brings a sense of unity.”*

(Indian Country News, 2008)



Drumming and Alaska Natives



- The drum, called the *suayaq* or *kilaun*, has a driftwood frame which is steamed and bent into an oval shape, then covered with a stretched walrus stomach, the lining of a whale's liver, or scraped caribou hide.
- The handle may be bone, ivory or antler, and the drumsticks are driftwood or baleen. In some areas a box drum is used on certain occasions.
- The songs are short and are may be sung twice.
- For some songs, the first time through the drummers lightly hit the frame of the drum, and the second time they hit on the skin from the bottom of the drum with increasing volume and impact.

Drumming and Alaska Natives



- The oral history of Inupiaq has survived in songs, stories and legends passed on from one generation to the next on dark winter evenings, accompanied by the drumming.
- The Shaman's use of the drum in Inupiaq cultures to cast spells and communicate with the spirits disturbed missionaries and was promptly “forbidden.”
- Songs and drumming are often used to tell of stories and hunting traditions.

Pow-Wow Drum



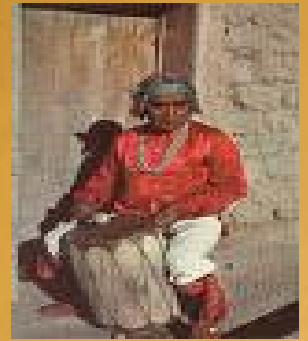
- Pow-wow drummers and singers provide the music to which the dancers move in cultural celebration of their heritage.
- There are two basic singing styles - Northern or Southern - named for their geographic divisions.
- In Northern Style, singers maintain a higher pitch, whereas Southern Style singers keep a lower key.

Alaska Native Dancing



- The Iñupiaq people of Alaska have been trading and sharing songs and dances for thousands of years.
- A style called bench dancing features the men singing and drumming on the floor of the *qargi* (community house) and the women sitting on the benches behind them dancing with arm and hand movements.
- In some dances, women remain stationary, bending their knees while swaying and gracefully moving their hands to the drum beat. The men dance more aggressively with firm motions, stomping either foot to the drum beat.
- Some songs tell a story, some may have set motions and no significance, and some, called "common dances," are danced freestyle.
- Men and women wear *atikluks* (cotton parkas), gloves, *kamiks* (skin boots), and occasionally masks while dancing.
- The composers of Inupiaq songs or dances may give permission to any number of groups to perform their songs and are always credited before the performance.

Women and drums



- In many tribes, drumming is not the “role traditionally prescribed for women.”
- Men usually are seated in a circle around a drum, while women stand around the outside of the circle and sing.
- Red Drum Women Society Singers, an all female American Indian drum group was created after four years of prayer at Bear Butte near Sturgis, S.D.
- “Culture always changes. It’s controversial, and it’s something I think is pretty interesting,” Amber Annis, president of UND’s Indian Studies Association.
- Women drummers are not wanted at powwows because they break tradition, but they are making headway – some female groups are invited and do drum at some powwows.
- Greg Gagnon, an associate professor of Indian Studies at UND, said female drum groups are comparable to women seeking positions as priests in the Roman Catholic religion. It’s a break from long-held tradition and values.
- “We don’t compete against our men; we are equals with our men,” she said. “This drum is about women healing.” Jermaine Tremmel, Red Drum Women Society Singers.

(Indian County News, 2008)

Mankillers



- The Mankillers drum group started in 1991 at a gathering at Captain Jack's Stronghold in Northern California by women who were at the time singing with the Humboldt State University Indian Student Drum and the Red Cedar drum of Arcata, California.
- There have been forgotten traditions of women's warrior society singers, as evidenced by early etchings of Cree women's drum societies as far back as the early 1700's.
- The role of women has changed in tribal societies since contact. In our Nations, women have remained strong, vital parts of society, existing in harmony with men and in our many roles: wives, mothers, daughters, children, aunts, sisters, cousins, and granddaughters. While we respect traditions in which women do not sing around a drum, we maintain that women have been singing around a drum in the traditions of many tribes and Nations.
- The name "mankiller" is a traditional Cherokee warrior name given upon successful completion of battle.
- The Mankillers represent many tribes and Nations from across the U.S.

Therapeutic effects of drumming

- Evidence suggests that drumming enhances various biological mechanisms.
- Several studies have demonstrated physical and psychological effects associated with drumming (Winkelman, 2003).
- Drumming has been shown to have specific therapeutic applications to addictions recovery through altered states of consciousness and meditation (Walton & Levitsky, 1994).
- Drumming may also have biological effects that may mitigate various behaviors.
- Rhythmic auditory stimuli (including drumming, singing, and chanting) may generate auditory drive leading to increased alpha and theta wave production, which may contribute to a desired meditative state (Wright, 1991; Maxfield, 1991; Winkelman, 2000; Mandell, 1980).
- Rhythms corresponding to theta frequency have been identified in Native American drumming (Wright, 1991).



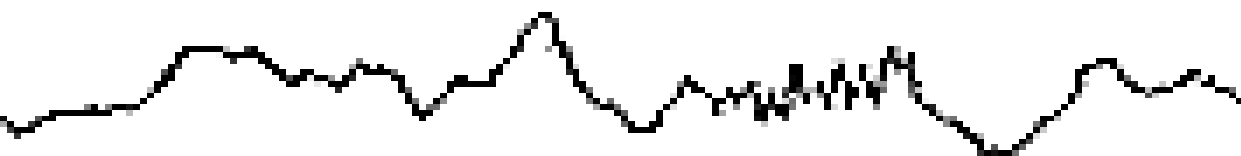
BETA:
Alert/Working



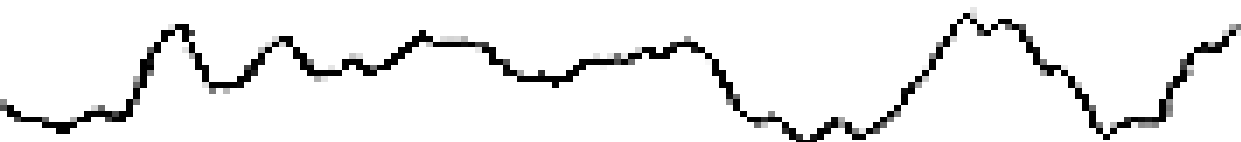
ALPHA:
Relaxed/Reflecting



THETA:
Drowsy/Dozing



DELTA:
Sleep/Dreaming



DELTA:
Deep, Dreamless
Sleep

Physiological Effects of Drumming

- Drumming produces a variety of physical and psychological effects.
- The positive effects of drumming are evident in the treatment of a wide range of physical conditions, mental illness, and personality disorders.
- Drumming enhances hypnotic susceptibility, increases relaxation, and may induce shamanic experiences.
- Drumming and other rhythmic auditory stimulation impose a driving pattern on the brain, particularly in the theta and alpha ranges.
- Altered States of Consciousness (ASCs) involve a mode of consciousness, a normal brain response reflected in synchronized brain-wave patterns in the theta (3-6cycles per second [cps]) and alpha (6-8cps) ranges.
- This response is produced by activation of the limbic brain's serotonergic circuits to the lower brain. These slow-wave discharges produce strongly coherent brain-wave patterns that synchronize the frontal areas of the brain with ascending discharges, integrating nonverbal information from lower brain structures into the frontal cortex and producing insight.

Physiological Effects

- Physiological changes associated with ASC facilitate healing and psychological and physiological well-being through:
- Physiological relaxation
- Facilitating self-regulation of physiological processes reducing tension, anxiety, and phobic reactions
- Manipulating psychosomatic effects; accessing unconscious information in visual symbolism and analogical representations
- Inducing interhemispheric fusion and synchronization
- Facilitating cognitive--emotional integration and social bonding and affiliation.

Group drumming Research by Barry Bittman, M.D.

- Natural Killer cell activity and Cytokines activity were compared between a group of group drummers vs. controls.
- Results revealed natural killer cell activity was boosted in subjects who drummed compared to controls.
- Natural killer cell activity stimulated by cytokines (orchestrators or modulators of immune function) was boosted in subjects who drummed compared to controls.

Group drumming Research by Barry Bittman, M.D.

- A study analyzing burnout and mood states hypothesis was conducted among employees at the Westbury United Methodist Retirement Community workforce (providers and staff)
- Results revealed a reduction in personal turnover (11 employees/year).
- More satisfied and effective workforce
- A unique interdisciplinary process among employees and a sustainable organizational culture.

Activities conducted by Winkelman/Seaman among non-American Indians/Alaska Natives

- Seaman's programs begin with his drumming as people enter the room. They pick up drums and are free to play them as they choose.
- He then introduces warm-up exercises to make people feel comfortable with the drums, teaching people how to hit the drums without emphasizing anything technical.
- A vocal element is introduced to engage the group in coordinated chanting/singing activities to get their energy going. He allows people to play spontaneously to lay the groundwork for nonverbal communication and asks participants to show how they feel through playing a rhythm on the drums.
- Call-and-response activities are used to connect the group. A subsequent activity gives each participant the opportunity to briefly use the drum to express feelings.
- The group engages in the creation of improvisational music that produces a feeling of great accomplishment and engages a "letting go" process through visualization.
- Seaman ends his program with an application of the Alcoholics Anonymous' 11th step (meditation), using meditation music and a variety of percussion instruments to reinforce a visualization process to connect with a higher power.

Winkelman/Seaman's Drumming Effects Observed

- Participants enthusiastically receive drumming.
- Drumming pulls a group together, giving a sense of community and connectedness. The terminal meditation activity induces deep relaxation, eases personal and group tensions, and often leads to strong emotional release.
- Drumming produces an altered state of consciousness and an experience of a rush of energy from the vibrations, with physical stimulation producing emotional release.
- Because addicted people are very self-centered, are disconnected, and feel isolated even around other people, the drumming produces the sense of connectedness that they are desperate for, he says. "All of us need this reconnection to ourselves, to our soul, to a higher power. Drums bring this out.
- Drums penetrate people at a deeper level. Drumming produces a sense of connectedness and community, integrating body, mind and spirit."
- Meditation, "letting-go," and "rebirthing experiences" allow people to leave behind the things they don't want (e.g. their addictions) and engage the themes of recovery within the dynamics of group drumming.

(Winkelman, 2003)

Drumming effects example among youth

Mark Seaman is recovering from addiction; he began drumming as a way to express himself and become part of a community. He was searching for natural altered states of consciousness. His engagement with drums led to a personal transformation and an involvement with the recovery industry through counselors he knew at the Caron Foundation in Wernersville, Pa. They wanted to expose adolescents in substance abuse treatment to drumming. The counselors said that these shut-down, angry, disenfranchised youth came alive as drumming gave them an avenue of expression. Initially, his programs were closely tied to the therapeutic process. Now, however, they are offered as recreational activity, and use drumming to create healing energy.”

(Winkelman, 2003)

Activities as Observed by

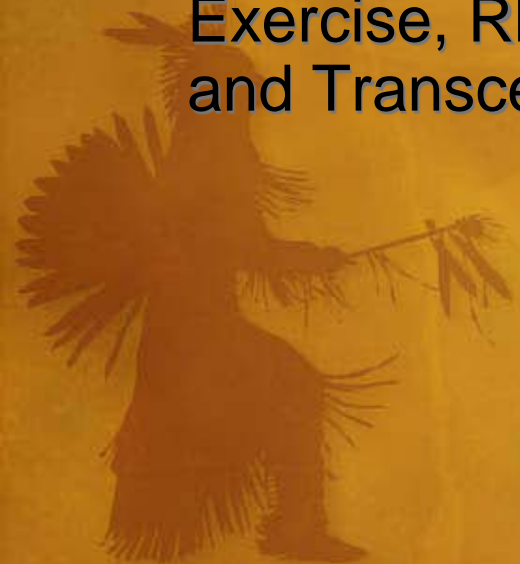
- Activities. Mikenas uses group drumming in substance abuse counseling to activate and reinforce the recovery process.
- Participation as a group leader or follower induces experiences that can mirror the recovery process-confidence, uncertainty, insecurity in leading, security in following, desire for change, or novelty.
- Drumming activities allow spontaneous expressions of leadership skills.
- Sessions begin with warm-ups on bass tones to give safe and easy exercises and to coordinate the group. These are followed by edge tones at greater acceleration and the use of stop and start signals.
- More complex movements (heel-to-toe, switching hands, slap tones) are then introduced, emphasizing the use of the non-dominant hand. Mikenas uses Afrocentric traditions, particularly Afro-Cuban and Brazilian rhythms and the Afro-Caribbean Yoruba-based religions.(n25)
- The gods are used as representations of archetypes to help people access their unconscious dynamics and connect their experiences with spirituality and community.
- Mikenas says that these spiritual experiences connect clients with a "higher power" and reestablish connections with their "natural selves."

(Winkelman, 2003)

Health RHYTHMS Drum Program

- Created by Remo Belli “as a complementary strategy that can be incorporated into an individual’s whole person approach for maintaining or reestablishing the gift of a healthy life.”
- Used for the general public (all racial/ethnic groups) as an opportunity to utilize drumming for empowerment: Enjoyment, Music-Making, Personal, Opportunity, Wow, Exercise, Rhythm, Mastery, and Enlivening, Nurturing, and Transcendence”

(Remo, Inc.)



7 Evidenced-Based Elements of Group Empowerment Drumming (Health RHYTHMS)

- Nurturing/Support
- Camaraderie
- Self-expression
- Exercise
- Guided Imagery
- Spirituality
- Music-making

(Remo, Inc.)



The making of drums

- Each drum, like each person, has a unique spirit and energy.
- Each drum is made slowly and carefully, taking into account the uniqueness of its materials, form and spirit.



Making of drums



- Different tribes have different traditions about the drum and how to play it, but the basic construction is very similar in most tribes: a wooden frame or a carved and hollowed-out log, with finely tanned buckskin or elkskin, stretched taut across the opening by sinew thongs.



The making of drums

- Elk is generally the preferred hide for a quality drum head with a rich but mellow sound, but the other hides mentioned above are also acceptable substitutes and will probably be more readily available.
- Commercial rawhides are usually pre-stretched by a machine. Since they are usually sold by the square foot, producers of commercial hides try to stretch them as much as possible. This makes them somewhat less desirable for drum making and a little harder to work with.
- Pre-formed cedar drum hoops can be purchased at specialty craft stores.
- Making of drums from raw materials is ideal with the assistance of elders and cultural leaders.

The making of drums

- If you are starting with dried rawhide, you will need to soak it in a five gallon bucket of water or your bathtub for about twenty-four hours to soften it and make it stretchable again before you start working with it.

Cut the rawhide with ordinary scissors into a circle approximately two inches larger in diameter than the frame of your drum.

Cut the remaining scraps of rawhide in one long strip about one-half inch wide. This may seem excessively wide, but as you work with your rawhide for lacing, you will be stretching it and your strips will get thinner as you work.

Be careful you don't get the rawhide strips too narrow, or they are likely to break while you are stretching them.

Start on the inner edge where you cut the circle and keep going around until you run out of rawhide. Cut off three sections about one foot long and braid them together to form a circle approximately two to three inches in diameter. Weave the remaining tails back into the beginning of the braid to form this circle. Take the remaining long strip of rawhide and cut it into four pieces.

Using a leather punch to make the holes or a leather needle, fold the head into quarters and insert one of the strips of rawhide through the head at each fold of your drum head.

Doing one loop at a time from each strip, bring the ends over the bottom hoop of your drum and through the ring of braided rawhide about one half inch apart and back up to the head and through it about two inches over on each side of the first stitch.

Repeat this around the hoop alternating strips and pulling the head tight until the entire head is secured to the frame. Weave the remaining ends back through the braided ring.

You want the head to be taut so there are no wrinkles, but not excessively tight because it will shrink as it dries. If you pull it too tightly your lacing may rip out the sides of the rawhide head, or you may end up with a flat sounding drum.

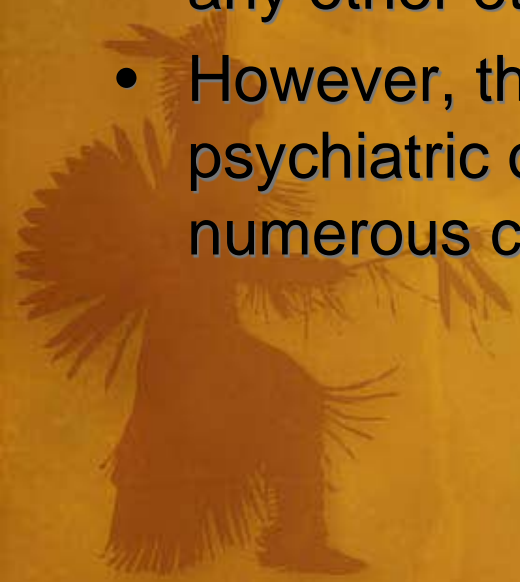
Allow the rawhide to dry thoroughly, and you now have a drum. Enjoy!

American Indians/Alaska Natives and Drug/Alcohol Abuse

- American Indians/Alaska Natives have the highest rates of using alcohol, marijuana, cocaine, nicotine, and hallucinogens compared to any other racial/ethnic group in the U.S.
- AI/ANs also have the second highest rates of methamphetamine abuse, with another indigenous group, Native Hawaiians, having the highest rates (USDDH, 2005).

American Indians/Alaska Natives and Mental Health Problems

- AI/ANs experience significantly high rates of depression, posttraumatic stress disorder.
- AI/ANs have the highest rates of suicide compared to any other ethnic/racial group in the U.S.
- AI/ANs have the highest rates of smoking compared to any other ethnic/racial group in the U.S.
- However, the majority of AI/AN do not have significant psychiatric or substance abuse problems, partly due to numerous cultural strengths and protective factors.



Effects of alcohol/drug abuse among AI/AN adolescents



- 78% of AI aged 12-17 have tried alcohol, compared with 53% of the general population (Cabape and Howley 1992; Spicer et al. 2003, Dixon, 2007).
- 51-62% of AI youths have tried marijuana as compared to 28-50% from other racial/ethnic groups, although rates varied accordingly to tribe (IHS, 2005; NIAAA, 2002).
- Deaths attributable to alcoholism among AI adolescents and young adults, ages 15-24 are more than 15 times the general U.S. population (Mitchell et al., 200*).
- AI/AN may be more likely to use a wide variety of illicit substances (Novins et al., 1996).

Historical Trauma and AI/AN Cultural Identity



- Many U.S. historical actions, i.e., removals and relocation acts, have resulted in a fragmented AI/AN community
- Many AI/ANs may have “lost” some of their cultural identity.
- Lost of cultural identity may contribute to increased drug and alcohol use.
- Conversely, strong cultural identification may help youth and adults to be less likely to use drugs/alcohol.
- AI adolescents who identify with Indian culture may be less likely to be involved in alcohol use than those who lack this sense of identity.

American Indian/Alaska Native culture

- Very unique and something to treasure among AI/ANs!!!!
- Comes from thousands of years of history and tradition.
- Very diverse. In the U.S. alone, there are 562 federally-recognized tribes.
- A lot of built-in strengths and positive attributes.
- A particular need to sustain and enhance our culture in rural and urban areas.
- Re-identification with your tribal affiliation may help in mental health and substance abuse recovery.

AI/AN and cultural identity

- Many American Indians strongly believe that their problems with alcohol stem from their sudden disconnection with traditional American Indian culture
- American Indian traditions, customs, rituals, and values may assist in discovering positive coping strategies during recovery.
- Denying AI/ANs the opportunity to rely on those strategies may contribute to ongoing drug/alcohol use.



Incorporation of traditional healing services

- Incorporating traditional aspects of healing has been recognized as being important in substance abuse recovery for AI/AN.
- Participating in traditional activities may enhance and renew AI/AN sense of personal and cultural identity.
- Studies have shown a renewed pride in AI/AN cultural heritage, feeling motivated to learn more about their cultural heritage, and coming to feel “worthy” of participating cultural events among AI/ANs in recovery.
- Opportunity to learn about healthier cultural ideals, views, and traditions which may aid in recovery.

Prevention programs



- Many clinics offer drumming activities, drum circles, and drum education to adolescents for at-risk for mental health, substance abuse, and HIV/AIDS.
- Few clinics specifically provide drumming opportunities for adults, women throughout Indian country, and integrated into their treatment programs.

Drumming and substance abuse prevention



When you talk about the drum you are really talking about societies and roles as young people mature to be responsible adults, and you use the drum as king of that teaching tool. Every one of the singers [on their student drum], those young boys understand what their responsibilities are when they sit at that drum, and each one of them are very responsible young men. And so this is a part of the curriculum that we have, that the boys understand that it is an honor to have them sit down at the drum.

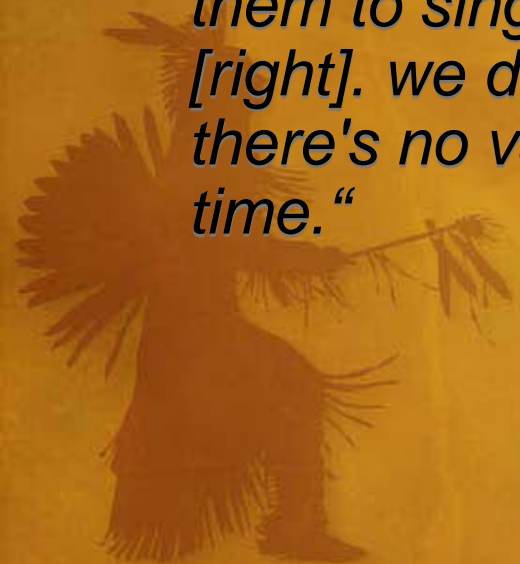
(Anonymous elder)



Importance of education and drumming

There is also fear in the Indian community that formal education cannot address the traditional values and sacred aspect of singing at a drum. Jim Clairmont elaborates: "A lot of these young boys are willing to learn how to sing, and I say humorously, they might know four or five intertribal songs, and all of a sudden they become professional? If somebody asks them to come and help them to sing, right away their hand is out. That's not [right]. we don't do that. If you are just singing it, and there's no values in it then you are just wasting your time."

(Clairmont, 1999)



Example of Drumming and education for AI/AN



I sat in on a song and dance class at Johnson Senior High in St. Paul taught by a singer and teacher from Pine Ridge, South Dakota. He started off the class describing the Eagle Feather ceremony that has been adapted on some reservations for high school graduation, discussing with the students whether they should begin one there. In his description of the ceremony, he covered the cultural significance of eagle feathers, the importance and value of giving (in this instance, a Pendleton blanket is given to each graduate), and finally, the prevalence of honoring ceremonies among the Lakota. The rest of the class was dedicated to learning a new drum song. "You learn the language from the songs," he explained, going over the pronunciation of each word and its meaning. He explained again to them the role of honor beats and their placement within a song, and etiquette for when a drum is being honored by a grass dancer, who blows a whistle to indicate that the song should be played through again. Through all of this, the students received cultural knowledge about ceremonies, responsibilities, language, and music.

Example of Drumming Class Announcement

Join us in exploring and learning more about pow wow songs, drumming, and today's dance styles from instructors who drum and dance at pow wow's all around the US. Class will be held Jan 9th - March 27th 2010 at Hill Elementary School Gym from 11:00am-2:00PM every Sat.

Class is limited to 30 participants all ages welcome.

Must register by contacting Keepers xxx-xxx-xxxx to get a form or by stopping by Keepers Gift Shop in Pipestone, Minnesota West College Pipestone Campus or Hill School's Community Education Department.

This program is made possible by grants from The Blandin Foundation, Active Living Partnership in Pipestone and Keepers of the Sacred Tradition of Pipemakers.

Prevention/Community programs: example

- On Tuesday nights, Andrade, a Luiseno Indian from the La Jolla band, can be found in the center where, for a few hours each week, he and other American Indians teach youngsters the songs and life-ways of their ancestors while seated around a huge cowhide drum.
- When I arrived last week, the parking lot of the former Washington School library, which now houses the center, was sprinkled with cars, pickup trucks, jeeps and a lone cattle truck. A 12-foot wall of windowpanes was ablaze with light.
- But even if it had been pitch-black, I still could have found the entrance, guided by the mystical, magical drumbeats and plaintive male voices that joined in "the Creator song" emanating through the open windows.
- Upon entering, I was greeted by the sight of women and girls dancing clockwise around the men and drum, the foot-long silken fringes of their shawls undulating to the tempo.
- Andrade said his wife, Annie, lends to women dancers shawls that she has received as a token of esteem from various pow-wows she has attended. "And everyone makes his own drumsticks," he added.

(LA Times, 1993)

Drumming and its potential role in your spiritual journal and path to wellness

- So how can one prepare for participating in drumming that is culturally-appropriate and meaningful?
- Can we utilize drumming within treatment setting to produce improved treatment outcomes for AI/AN with substance abuse problems and other medical conditions?



Preparing for drum participation

*Prepare for a journey within
where mystery unravels into Self.*

*This is where the listening must begin.
In order to plug into the spiritual dimension,
you must first reconnect to your own essence,
to where your attachment to the Mother
of this physical dimension was conceived.*

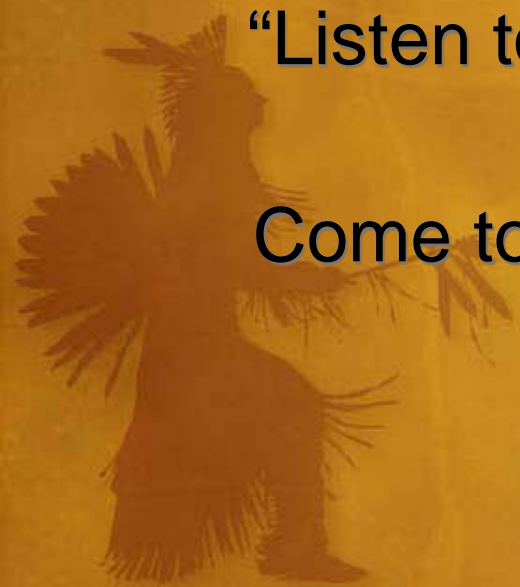
Blackwolf Jones, Gina Jones



Tuning-in Spiritually

“Hear your own heartbeat.
Put your ear to your own heart and
listen with a sharp ear.”

“Listen to the voice of the Great Spirit
In your Heartbeat.
Come to the center of your existence
and Listen”



Preparing for drum participation

This is a sacred drum. When you sit at a drum, you're all equal, you're all at the same level. If somebody donates something to that drum you divide that equally with the other singers. You are brothers. You put tobacco down on the drum, say your prayer, put something under the drum, that's to Mother Earth, because this drum has to stand on Mother Earth, and you start to learn how to sing and how to drum. This is what we want you to do.

(Thompson, 1994)

What could be barriers to drum circle participation?



- Being reserved or shy.
- “No one ever taught me to sing!”
- “Even though I’m Native, I’ve never done this and others may not approve of me doing this. It would be uncomfortable.”
- “I’m not Native enough.”
- “I’m not a musician.”
- “I don’t know the Native language.”
- “It seems very difficult.”
- I’m Christian and this doesn’t follow my beliefs.”
- I’m a woman and this isn’t allowed in my culture.”

Blackwolf Jones & Gina Jones

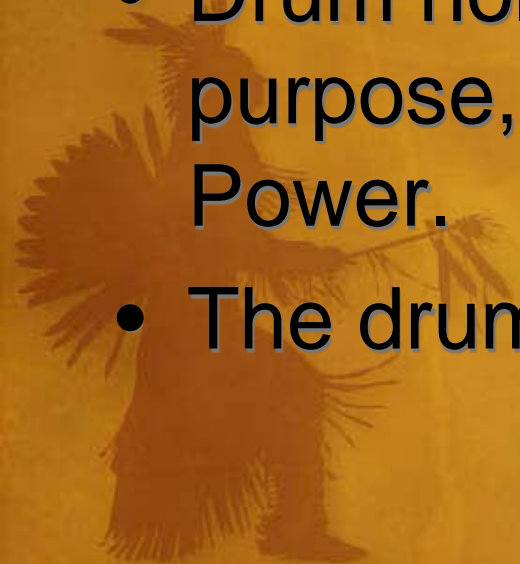
- The following 9 slides are based from Blackwolf Jones and Gina Jones' book, "Listen to the Drum: Blackwolf Shares His Medicine."
- Publisher: Commune-A-Key Publishing, 1995



The drum as medicine



- Many types of Medicine Bags may be available to you.
- The drum may your Medicine to use for yourself.
- Drum holds power, tradition, a sense of purpose, and connection with your higher Power.
- The drum helps us to “collect our identity.”



Addressing your “light and dark sides”

- In order to grow in your spiritual connections and in balance, addressing the following may assist in your drum-healing journey:
 - 1) truly know yourself
 - 2) discipline yourself
 - 3) be yourself
 - 4) give of yourself



Strengths and Weakness



- Write your strengths and weaknesses on a blank sheet of paper.
- Allow yourself to celebrate your strengths
- Explore your weaknesses.
- Explore what is underneath your weaknesses.
- Be willing to be honest and to experience a level of discomfort with your weaknesses



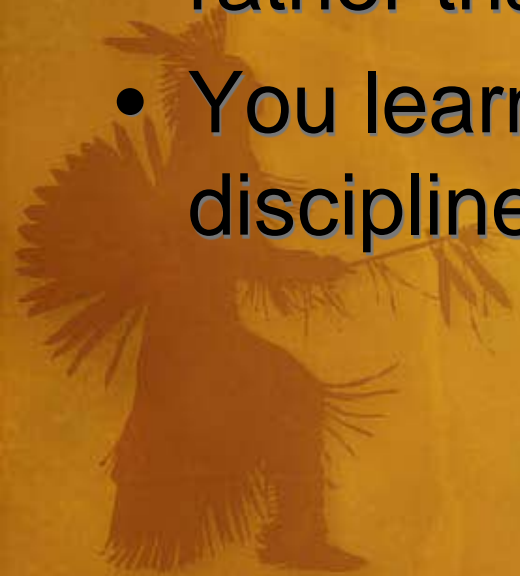
Defining your Values

- Acknowledge what you value most in your life, i.e. your God/Creator, spouse, children, job, home, etc.
- Spend some time with yourself
- Get acquainted with yourself, with no distractions, no excuses.



Discipline yourself

- In order to maintain your higher ideals, you now need to learn to discipline yourself.
- You learn to become your own responsible authority, learning to become responsive, rather than being reactive.
- You learn to take care of yourself through discipline.



Be Yourself

- Be Yourself
- Be Yourself
- Be Yourself
- Be Yourself
- Be Yourself
- Be Yourself
- Be Yourself!!

(and let others be themselves)

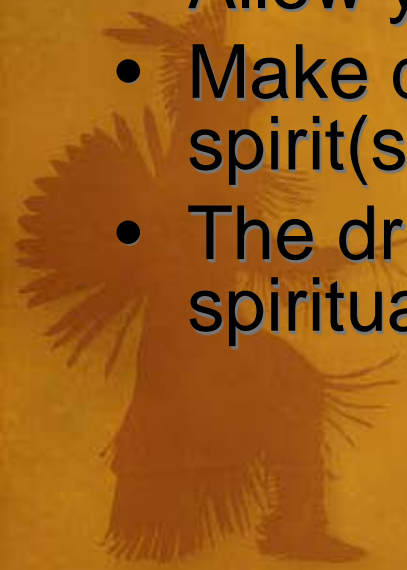


Letting Go

- Free yourself from others and from stressful situations in your life.
- Learn just to be free.
- “It is what it is.” “What is, is”
- Experiencing yourself, your culture, your identity is infinitely special...
- Isn't being ourselves a part of the reason why we're here in this life?

In early recovery and weakness moments

- When you need to collect yourself, you can collect (or recollect) your identity through your drum.
- You can add to, change, or eliminate certain energies and priorities through your recovery path.
- Allow your drum to be fluid.
- Make drumming a meaningful invitation for the spirit(s) and ancestors to join you.
- The drum can help to ground you to your spiritual center.



Spirit World

- Approach the spirit world humbly and earnestly.
- Ask what is expected of you, what its will is for you.
- Return to the sound of Earth Mother's heartbeat.
- What you choose to practice, you are choosing to become.
- Listen to the silence between drum beats. Notice the is and this is not.
- Your weaknesses can become your strengths and your teams can become your joy.

(Blackwolf Jones & Gina Jones)

Questions

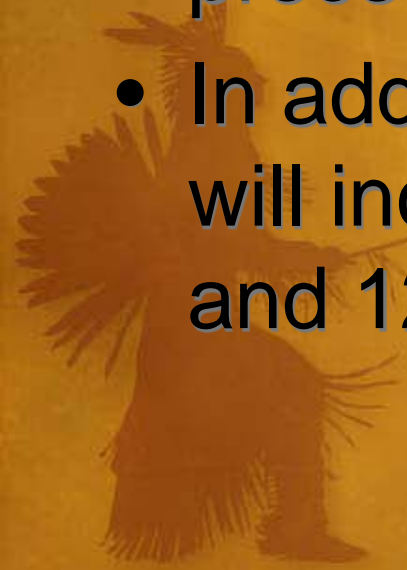
- Can the use of the drum be used in a culturally-appropriate manner within the substance abuse and mental health clinical health care setting?
- For alcohol and drug use disorders?
- For substance abuse treatment programs?
- For recovery from other medical problems?
- How important culturally is it to accompany singing with drumming?
- Can there be a drumming circles without anyone singing as their journey of drumming beings?

Drum-Assisted Recovery Therapy for Native Americans (DARTNA)

- Daniel Dickerson, D.O., M.P.H. and Anthony Robichaud developed an substance abuse treatment approach utilizing drumming for AI/AN with substance abuse problems.
- A grant submitted from Dr. Daniel Dickerson (Inupiaq) and Tony Robichaud, CADC II, CSAC II, is currently being considered for funding thorough the National Institutes of Health (NIH), effective, summer 2010.
- Community-based approach: Through UCLA to take place at United American Indian Involvement, Inc. (UAI), Los Angeles, CA

DARTNA

- Grant activities will consist of the final development of the approach and a pilot study analyzing its effectiveness.
- Utilizing education, drumming, and group processing within a treatment protocol.
- In addition to drumming, particular focus will include cultural and drum education and 12-step philosophy.



DARTNA

- Utilizes Drum/Cultural Education
- Culturally-relevant drum circles
- Processing Groups
- For American Indians/Alaska Native natives with alcohol and drug use disorders.

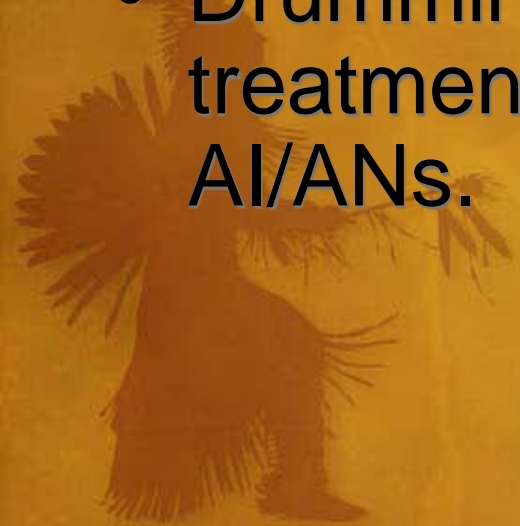


DARTNA

- Will seek to utilize drumming in a culturally-relevant context.
- Substance abuse providers will be trained in our approach which will utilize drum circles.
- Final development of actual drumming activities will be finalized through focus groups with community elders, drummers, and providers.

Conclusion

- Drumming among AI/AN is inherent.
- Drumming has profound positive effects both culturally and physiologically which could result in a sense of wellness and connection with your cultural identity.
- Drumming may have a role in the treatment of substance abuse among AI/ANs.



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