

When The Drummers Were Women A Spiritual History Of Rhythm Layne Redmond

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When The Drummers Were Women

WHEN THE DRUMMERS WERE WOMEN - ZIST gemeinnützige GmbH

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When The Drummers Were Women - η-Τάξι EKΠΑ

Glen had collected hundreds of images of frame drummers and to my surprise almost all of these drummers were women I noticed that many of the images were of goddesses or priestesses From the civilizations of Anatolia (Old Turkey), Mesopotamia, Egypt, Greece

layneredmond.com

WHEN DRUMMERS WERE WOMEN CONTINUED Nineteen years ago I was awestruck by the sight of Glen Velez playing a col- lection of unusual hand drums The drums were beautiful, from many differ- ent cultures and most of them belonged to the family of frame drums I was blown away by Glen's playing and made a point of introducing myself after the concert

The Drum - School of Shamanic Womancraft

In her book, When the Drummers were Women, Layne Redmond traces the drum back to the goddess traditions of these ancient cultures and shares many images from temples, wall paintings, vases and reliefs depicting women playing the frame drum "Priestesses of the Goddess were skilled technicians in its (the frame drum) uses They knew which

When The Drummers Were Women A Spiritual History Of Rhythm ...

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Women's History - AAUW Illinois, Inc.

song which sings of twelve drummers drumming, has its roots in Christian doctrine As a young girl, Layne Redmond wanted to be a drummer, but was told by her parents that drumming was for boys In her book entitled When the Drummers Were Women, (1997), Redmond writes that the earliest known religions rituals revolved around the beat of frame

Heartbeat, Drumbeat: A Women's Frame Drumming Experience

Layne Redmond, When the Drummers Were Women (optional, not required) About Heather Sloan * 20 years teaching experience in this subject * First year teaching at Ghost Ranch * 25 years general experience with this subject Heather Sloan holds a Doctor of Musical Arts degree in Percussion Performance from the State

Women in percussion: the emergence of women as ...

When the Drummers Were Women, Layne Redmond educates readers on the role of women drummers in ancient societies and explains "In Modern times, drummers have been almost exclusively men, but more and more women are rediscovering their ancient birth right" 7 Redmond believes that connecting with predecessors is important

Women Drummers: Embracing a tradition and moving forward ...

Drummers", "In the olden days in Ghana, it was not the custom for women to drum but nowadays women like to drum" (8) There were many beliefs and myths surrounding the idea of female drummers, making it a taboo for women to even touch the drums, let alone ...

PARTICIPATION OF WOMEN IN THE TRADITIONAL MUSIC SCENE ...

Participation of women in drumming is generally prohibited in both Akan and Ewe societies (Anku, 2009) Meanwhile, women constitute the core of the chorus and dance in several ensembles for mixed groups while men lend a supporting hand as drummers in female ensembles Ampene (2005) also highlights a similar cultural experience among male

Pots and drums STUDIES Pots and drums: an acoustic study ...

the Drummers were Women', (1997), demonstrates that evidence for such drums, is common in the Near East and Southern Europe in depictions of goddess cults which date from the Neolithic until they were banned under Christianity References to frame drums also ...

Music, Dance, Drumming Women & Daughters of Song in ...

Music, Dance, Drumming Women & Daughters of Song in Ancient Israel Adams, Doug Dance as Religious Studies Alp, S Song, Music and dance of Hittites; Grapes and Wine in Anatolia During the Hittite Empire Apostolos-Cappadona, D "Martha Graham and the Quest for the Feminine in Eve, Lilith, and Judith" Dance as Religious Studies, Doug Adams, ed Apostolos-Cappadona, D "The Lord has ...

Drums, Women, and Goddesses: Drumming and Gender in Iron ...

In contrast to the women drummers' tradition, the Canaanite Orchestra was specifically cultic in its function, and it comprised a number of different instruments, including the ...

Experience West African Drumming: A Study of West African ...

Experience West African Drumming A Study of West African Dance-Drumming and women Drummers Leslie Marie Mullins Carnegie Mellon

University Independent Study Project School for International Training Spring 2003 Ghana, West Africa Submitted May 5, 2003 Adviser: Michael Osei- Kaplong

Cr e a t i v e Ar ts - Brandeis University

Yet for thousands of years, women were forbidden to drum—they could only dance “Rumor has it that the fi rst drummers were women,” says Rich “The fi rst drum was made by a woman, and she taught her sisters how to play Eventually the music inspired dance, and ...

Selected works for solo frame drums by B. Michael Williams

Nicholson, Jason Eugene Selected works for solo frame drums by B Michael Williams Doctor of Musical Arts (Performance), August 2009, 66 pp, 54 figures, bibliography, 29 titles In 1993, American percussionist and composer B Michael Williams published Four Solos for Frame Drums This collection is considered the first work written

The Healing Power of Dance for web

the world into being, riding a lion As Layne Redmond indicates in When the Drummers Were Women, “All of these lion goddesses are associated with the drum that leads the initiate deep into the labyrinth of the mind in search of expanded states of awareness” In her discussion of animal

Women in intangible heritage - UNESCO

“scene” of life where the “women were not allowed to participate and men were part of it all” Apart from the group actually playing the drum, the characters in the parade are also key - the Escobero (Sweeper), the Mama Vieja (Old Mama) and the Gramillero (Medicine Man) -, ...

The Gender Stereotyping of Musical Instruments in the ...

The gender stereotyping of musical instruments—that is, the labelling of instruments as being primarily male or female—is an aspect of the sociology of music which has had an enormous impact on the role of women in music history¹ The question is often put: why were there no great women composers?

complementary world RHYTHM TO RECOVERY

the drummers were women New York: Three Rivers Press Simon Faulkner is a leading practitioner in the design and delivery of evidence based interventions utilising rhythm to assist with social and emotional learning and recovery from trauma Simon has created numerous programs for different populations, including young people