



## **Sound Healing Summit™**

### **Drumming as a Transformational Tool for Healing the Splintered Soul**

**Anthony Rodriguez**

**Phyllis:** Hi, everyone. I am so excited to welcome our guest today. His name is Anthony Rodriguez or Walking Crow. Walking Crow is a transformational shamanic intuitive healer, life coach, mentor, medicine man, curandero, drum maker, seer, storyteller, philosopher, speaker and media host, whose emphasis is working with those who want to change their lives. As a shamanic drummer, he uses shamanic drumming to help others journey into other dimensions to find their spirit guides, spirit animals, gifts, healings, or just to find answers in an organic way. Welcome, Anthony.

**Anthony:** Thank you very much, Phyllis. Thanks for having me.

**Phyllis:** It's wonderful to have you. You titled your session "Heart Drum and the Emotional Body: How to Heal the Splintered Soul." Can you tell us about how you were first introduced to working with the drum as a transformational healing tool? What started you on this path of discovery that created the guide and facilitator that sits before me today?

**Anthony:** Well, it was suggested by somebody that I was emotionally involved with that I become an energy healer. I was like, well, what's that? They said, you know, like Reiki. I'm like, I don't know what that is. For our year anniversary together dating, she gifted me a healing, energy healing with a friend of hers. It was the reason that I'm talking to you here now. I signed up for classes at Lionheart Institute. I don't even know if they're around anymore and learned energy healing, learned the chakras, learned the subtle body. Then as I moved into that area, the drum, I was asked to go drum for Sara Eaglewoman, who is a shaman from Los Angeles. I didn't know how to drum in this way at that time. I went to go do that. The third time I did that, I stepped into the sacred circle with a pow wow drum and I was dancing, which is not something native peoples do. The pow wow drum stays outside circle. While I was doing that, I ascended. I left the room.

This is powerful medicine for me so I get emotional. I met the Great Spirit. The Great Spirit said, you, your heart, your mouth, your voice, your hand, the mallet, and the drum are one. Okay, yes. I came back into the room. We finished the sacred circle. We lined up and usually Sara Eaglewoman anointed us with oil and sometimes she blows it to your chest. She anointed me, and she blew into my chest. I've had that done before. I do that with my clients. I blow into their chest and their head. When she did that, I felt the breath enter my chest cavity and spiral around. She says, "Where did you go? Who did you bring back? You brought back giants." What had happened was the Ancient Ones that had come into the room, they were giants. I hadn't had that kind of experience before. If I did, I didn't remember. What started to happen from that point forward is I started to remember. I had a pow wow drum made for me, so I could continue doing that. Then I made my first drum which was 12 inches.

That drum has since gone to a young boy who says he's sitting bull. I believe that to be true. I gifted that drum to him. Then I made a second drum, elk drum. I started aligning my heart with the drum as I drummed. What I started to hear from the guides and spirit was this is the sound I heard in utero. The first sound I heard in utero was the sound of my mother's heart. It was a mother's heart. I got pushed out into the light at nine months which is spiritual completion. I got pushed into light and my mother and most people's mothers take them except for nowadays because they're breastfeeding, they're eating whatever, took me right to the breast, heart, lungs. I was taught heart, lungs, air I love. I'm love. Heart, lungs, air, I don't have the capacity. Love don't have the capacity to be love. During my lifetime, I made a choice about that. What I ate from my mother's breast, memory, right? Memory. This is the place that I was birthed to be in the heart space my whole life. I go off into my life. I'm doing what I'm doing. This medicine comes to me about the heart. I live in my duality, by the way. Divine Feminine, Divine Masculine. I don't question it.

There are things that I teach that I don't understand where they came from, but I understand I use the word remembering for. I am remembering who I was, how I was, the things that I was taught, because the things I teach in this lifetime I was never taught except for energy healing. I wasn't taught those things. I wasn't taught to play the drum. I wasn't taught to make the drum. I wasn't taught to any of it. As I went along and was doing my own healing using the drum and understanding the connection of mother and not just mother mom, but Mother Earth, Gaia, Pachamama and how important that is, it's what pulses through my veins, I started to heal the little boy. Where I went to get trained as an energy healer for Lionheart was at a place called Poverello Retreat Center in San Fernando, California. I was born in California, in San Fernando. I went back to that place. That place, at five years old in 1967, was a kindergarten where I was originally abused by the nuns, hit, slapped, called names, labeled, you name it. That's where I was abused. That's when Lionheart sent me to the retreat center,

now retreat center, to learn how to become an energy healer. I was fortunate enough to go back to ground zero. I did that, I guess so much work, that I was given a song called I will love you, my child. I will love me, my child. I will love you, my child. I will love me, my child. It's a promissory song to love the inner child. What I did was I was told to go back and get him because, I'm going to back up for a second. There are many people and children do this all the time. They want to be picked up. There are so many people, including me, that weren't picked up as children. We were abandoned or what have you ever issues. I want that my child was back there five years old still wanted to be picked up. He had been abandoned, left behind by me, because he didn't have the tools that come forward. He wasn't given any. I didn't have the tools to go forward with him. I was splintered. With that song, him and I have come together. I went back and picked him up. Integrated him and with ho'oponopono, the child and I have gone from H-O-L-E to W-H-O-L-E. We become whole over the years of drumming and understanding the heart medicine. This is where I'm supposed to live. But for most of my 50 years, first 52 years, I lived up in here. I lived in the ethers, angry, pissed off, wanting, hurt, wounded. All of those things happen to me, but you can't live in ether. You can't live it. You can drink it. You can eat it. You can smell it. You can't do anything with it. I tell people, astronauts wear spacesuits to live up in here. Now I get silly with that. But I teach and my whole thing is to bring people with the rattle and the drum. I have the monkey mind. I have the static energy and into the heart.

Phyllis: I know that many people often feel called or pulled to specific instruments that they use in their practices. I was going to ask you, how did you choose the drum? which you actually explained. It seems more so that the drum chose you.

Anthony: Exactly.

Phyllis: Can you explain some of the attributes of the drum, of drumming, of the beat, how that is beneficial in transforming people or doing clearing work and that type of thing? What is it about the drum specifically?

Anthony: The drum is, for all intents and purposes, the sound of the heartbeat which is this. But the beat, in general, aligning my heart coming out of here, quieting the mind and allowing the heart to work overtime basically. Going from this to whenever you're drumming, the heart just automatically engages with the drum. The animal medicine for me is important. This is bear. This is a 20-inch bear medicine drum. I started with a 12-inch deer. Now all the drums have medicines for me, animal medicines, that 12-inch deer, that is for me the Kuan Yin medicine, the compassionate voice, bravery. For me, that's the medicine of deer. I didn't know how to have a compassionate voice. I didn't know how to have a compassionate heart. I had to learn that. That was my first introduction. Actually, my first introduction was cow in the pow wow drum, but that's not what I played normally.

Then a second one was elk medicine. It was a 15-inch drum which was actually I still have. Elk medicine is the long journey. Are you willing? Are you ready for the long-distance journey that you're about to go on? Are you ready to go through any obstacle necessary to go through? As I played, as I moved into different instruments, people would buy my drum. I'd have to get another drum. The third drum I got because that elk went away. Buffalo came into my life. This was how I learned to understand the medicine wheel and the animal medicines going from drum to drum and learning, listening to my elders, listening to the guides, listening to what wisdom had to say to me from the north. I use the medicine wheel as well. It's about aligning and about getting quiet enough up here. It's not to listen here. It's funny those words, listen here, H-E-R-E, H-E-A-R, but to listen here. This is the place that I listen from.

Phyllis: What you're saying as well, it's not just the beat of the drum and how the musicality or how you're playing the drum. It's also how the drum is made, the style of drum and the type of head or leather that is utilized on the drum. Because you have all of them or shamanic aspects of it when you're talking about whether it's deer or cow or buffalo or bear or what have you. You still have that power animal totem thing going on that's also that the archetype for the drum as well. There's a personalized birthing process that you facilitate for people in your transformational sacred drum medicine. First, can you share with us, one, how you learned to make the drums and the specific medicine you work with in creating those? Then what is the process that you guide people through and the birthing of their own drum, sounds really powerful to me and the types of life transformations that your clients have experienced?

Anthony: First of all, you talk about the drum choosing me. When people come and they have in mind, it's not even mind. This is the brain. Mind is out here. They have in mind. They're going to come and choose a drum, buy a drum. This isn't a store. This is my home. This is the Transformational Sacred Drum Medicine studios. This is Walking Crow. You walk in here and you know you're in some place. You feel the energies of all the animals in the room, in the home here. When they come, they don't just pick a drum where they used to. They don't do that anymore. They would pick drum, drum, drum. They would pick up the top drum. They would be on the floor and they go through the drum, so they got to the one that was calling to them. Now they come here and they actually get soul retrieval. They get mentored and I read them. They get soul retrieval. They go to ground zero. Once we get to ground zero of where their splintered self, were you they were splintered for the first time, we go back there. We bring the child forward and integrate with the adult with the ho'oponopono. I'm sorry, forgive me, thank you, I love you over and over and over again. Repetition. Just twice over. Repetition is important with regards to how I got here. They come and then they go to the wall and the medicine chooses that, which is even more powerful than just walk in the door being here for two or three hours. They literally have to have two or three

hours to be in here with me. There's not like you go to the checkout. No. Then there's a ceremony that takes place before they even go out the door after the exchange of monies and drum medicine. Creator tells me this is what's going to be. This is who you are. I said yes. I had come to Sedona for the first time. I went out to drum between Bell Rock and Courthouse View in the middle of darkness. As I started to drum, the wind came in through the side of the canyon. It engulfed me. I drummed. I did journey. I was doing live on Facebook journey. We finished and my friend and I lay on the ground, looked at the star and then we went home. The next day, my friend, my healer, Donna, she's from Burbank, she called me. She says, "Were you doing ceremony last night?" I said, "Nah." I'm very nonchalant about a lot of things, by the way. "Nah. I was just drumming. Blah, blah, blah." She says, "Anthony, that's ceremony for you." Yeah, okay. It's what I do. I don't think twice about it. I said, "Why are you asking me?" She says, "I was dreaming last night and you were in my dream drumming." She said, "Surrounding you were the Ancient Ones. Between each ancient one, there was a crow feather." I thought, wow, how powerful that I reached out that far and they reached back even farther, the Ancient Ones.

I didn't know how to make a drum, so I ordered the materials to make my first drum. I made it crudely. But one of the things about my drum is when I started making them, I would tie here, cut it, stretch it across, directly across to this tie, tie it, cut it, and then I do it this way and so on, 16 ties. Well, I have that elk drum and that drum has 16 cut pieces. There's 16, there's the hide that I made the handle with, the hide that I cover that, the hide to cover the handle with, the frame and main hide, which means there are over 20 pieces in that drum. This is three pieces, not including these tassels. The hide and the tree, the frame inside, only three pieces. I went from doing all that. The way I learned it was repetition and repetition and tying it wrong and untying the drum and tying the drum. When I learned how to weave the drum, it was a constant battle with myself to slow down. The guides would slow me down because I would make the same mistake three or four times in a row and then I would do it and undo it and then do it and undo it.

In a world where everybody's running to do the next cool thing or whatever, they wouldn't let me. What happened was the transformation of the drum in my hands through ceremony, through creating, I started creating the sacred water. I have these little pools. I have one for traveling. I had one for home. I create the sacred water. The tobaccos I was buying or that were offered to me by others around the world, I started to mix those tobaccos together and then I would mix those tobaccos together with the plant medicine. I was staying at my mother's house at the time. In my mother's yard, roses, mint, pine, two color rabbit tobacco, lavender, you name it. Anything I could get my hands went into that sacred water. What I would do is know it. Now nobody taught me this. At sundown, on Friday or whenever I was going to make drums at sundown, I would go out and smoke the

pipe. I would smudge everything, all the materials. I would smudge myself and then I would smoke the pipe, cover myself in tobacco. I would blow smoke through the frame, the grandmother, I call the frame the grandmother, around through both sides. Then I would take the hide, blow. Do the same thing. Then at sunset, I would slip. I would sing songs and slip the hide into the water, the sacred water. Then I would put the ties into the sacred water. Then I would get on my knees. I would smudge the water. I would blow tobacco over the top of the water. In the morning, I come out at sunrise. I would come out. I would eat something, drink coffee because I was about to smoke tobacco again. I would smudge. I would smoke the pipe. I would smudge the water, smudge the table, smudge the hole punch, smudge everything on the table that was on the table, smudge with the smoke, open the portal for everything. Then blow tobacco over the water. Then I would remove the hide out of the water. I would smudge that both sides. Again, it was repetitive. Take with a pipe, smoke everything, everything, everything. Then I would work on it. Punch the holes and then prepare it to be tied to the frame. A lot of process. A lot of repetition. But I believe in repetition.

In Alcoholics Anonymous, I've been sober a long time. A long time ago, I would go to AA. This gentleman who had 44 years, that's significant, that's eight, that's the spiritual power. He said, if you augment your story your line, which meant don't add to your story, tell your story about what happened and how you got here. I heard that all those years ago. I'm sober 30 years, so I heard that 30 years ago. That's what I do. I repeated my story in that place so much it became a part of me because it was a part of me. Did I want to lie sometimes and tell different stories and to be funny? Yes, but I didn't because my life depended on my sobriety. Your life depended on my sobriety and my life depended on yours. The same thought process went into making the drums over and over and over again. The guide showed me how to make drums. I didn't know how to make drums. I wasn't taught in this lifetime. As I did that, the way they did, I made them started to shift and change.

I made drums for people in Los Angeles who you know. I gave them the drums in the early days because I just wanted the opportunity to make a drum. That's it and give a gift. They were very grateful. One of them in particular said, I'm going to take a shamanic drumming class and get certified for shamanic drumming. I said, what's shamanic drumming class? She was, you know, shamanic drumming. I said, well, shamanic drumming is monotonous drumming. What do they teach you? I didn't know why I said that. They told me to tell her that because that's what's going to be my understanding of monotonous drumming. I offered my first drum making journey. I don't like to call it a workshop or class. It's a journey. It's a journey for the water. It's a journey for the fire, the air, the earth, the animal, the medicines, tobacco and plant medicines, the person, for me. I just did what the guides showed me and told me to do. The songs that I sang in lodge, I didn't have my own songs then. All the songs that I sing now, they are downloaded to me and

I add repetition over and over like kirtan. Everybody hears that. Now other people sing that because they hear me sing it. It's become easy for them to hear it and to be with it and to sing it. Even if they sing it wrong, there's no wrong. The heart medicine that they're singing it with is more important to me than the correctness of the song. We did ceremony. I would sing songs. I would smudge the client or the person making the drum. I would blow smoke over them to open their portal between them and animal in them, in the spirit world, them and me. I would do the same process with everything. The person became part of the process, the PPs. I don't why I said that. I would have them sit and take the hide and wrap themselves in the hide to connect with the animal. I want them to feel what the animal felt. I want them to see that the face of the hides at both sides, what it felt. What did they experience when they did that? People would come into tears because they would feel the pain of the animal, but they were connecting with the animal. That's what the repetition is for me. I connect. It's constantly connecting. Just like your blood flows through your body. It's constantly working. It's the same process. They started doing that.

Then I would have them wear the frame. I would sing a different song. I would sing some for each thing. They would wear the frame. They would connect with the tree, the grandmother tree. Aho. Trees are selfless. I always refer to them as the grandmothers. Grandmothers are selfless. The drum is the grandmother. They would wear the tree. I would do things based on what I knew about the person. Then I would say, you have intentions on to this. I guess I'd hand him a pen or a marker. I say, I want you to write your intentions for that frame, for the drum inside the drum, not just the inside but the outer frame that's going to be covered where nobody know what that's there by the hide. They really started this. This started to become even more personal. The journey became and evolved. Then sunset would come because we always started off at five, six o'clock. Then we sing songs.

We put the hide in the sacred water and then we put the ties in the sacred water. I always say direction of the west is direction of the woman, direction of emoceen, of the ocean, E-M-O-C-E-A-N. Grandfather Sun, when he sets in the west, he's going to bed with his beloved. They're going to create in the darkness birthing of whatever. That's the whole idea of the drum going into the water. Fall, autumn, this is direction of the west for me. It's letting go and it's bringing in the harvest from springtime. That all takes place in the fall, a place of the Divine Feminine creator. The west is powerful medicine for me. The hide sleeps, goes to sleep. Grandmother Moon passes over during the night. It gives her blessing on the water. On that, she shines on the water. Then in the morning, we come back. Then we go to work on that on the frame. The last process is to stain the frame to keep it from rotting over the years, to last a long time. Then they would sign it and whatnot. Then we go off. They go off home. We'd come back in the morning. I don't ask them to come back at sunset because people are people. They're not

me. I do what I do at sunset. I ask them to come back at 10 o'clock. They've eaten. They've rested. They showered. They're ready. They're not running late. They have a lot of time to get back to here. I want them to be at peace and patient with the process. It's not a hurried process because if you hurry through it, I learned, that I make mistakes. I'm always going to make mistakes, but I know how to amend them now. They come back and we do smudging and tobacco and all of that. Then we pull the water. We smudge the water, the smoke. We pull those hides out. Then we do the same thing once we pull them out. Then we start to work on the hide punching the holes and whatnot and then we move forward with tying the drum.

Phyllis: At some point then you obviously knew that you were tapping into a very deep and powerful level of healing and transformation.

Anthony: Yeah.

Phyllis: I can hear your emotion when you talk about really just birthing and holding just your own drum and your own self-discovery and your own experience with creating the drums and drumming and so forth. What are some of the transformations that your clients have received of going through this process and birthing a drum of their own?

Anthony: With the males, I call it birthing it. I don't call it making. I call it birthing because we're rebirthing. We're bringing the elements together that are seemingly dead. We're giving them new life and new vibration. Men don't understand that. You have children? Do you have children? You have children?

Phyllis: Yeah.

Anthony: You know what it's like to hold that child inside you. You're the channel. You're the canal. Those are just the same words spelled differently. Channel, canal. They came through you. You understand what the completion at nine months meant spiritual completion. That child was whole and ready and true. Men don't know that. When men come, they have this experience. When they hold that hide, the hide is slimy and slippery. The ties hang into the water like the umbilical cord. In fact, I call the ties the umbilical cord. I want them to be as close and they never will be to your experience. They won't. But I want them to have an inkling whatever it is like to create because they are seed and you are gestation. Just the tiniest bit of understanding is important to me because they can go home and be with their partner in a completely different way and look at her and say, wow, wow, I could have missed this. This is important. I've been married three times. I have no children. None. But when I look at children, I'm just amazed. I'm a child. I choose to be childlike and not childish like I was. I was a childish man. I was part of the problem with the Divine Feminine for a long time. I don't want to be that



problem. I want to be more than that. I want to be part of the birthing process, the giving process, the creative process, not just for my divine feminine but for me. I want to gift me. I live in duality. The women are watching them in this process because when we weave the drum, the weave starts, goes underneath from the inside out. We're not birthed from the outside in. Every time we weave, we come under, go across, go under, under. I refer to the tie. We cut it. We cut a penis. We give it a bris, a circumcision, if you will. We cut it. I create a slit just below it. Then on the other end, I create a slope and I call it the vagina, the yoni. Once we get to the other which is the end, the penis is going into the yoni and out and weaving back and forth where birth is becoming. This experience is physical, not just spiritual, but it's physical. I want each person making them to understand the birthing process. We will never understand your birthing process fully because I would never assume. Never. But in this way and then we get to the central point, and I show them how to center the drum. The point of the penis goes into the other end of the tie through the yoni and its completion and then we tie it. By the way, there are no knots in any of my drums anymore. It's infinite. When we tie the handle, we wind the tie four times for the four directions. We create the way of the four directions, four directions, four directions, four directions. One, two, three, four directions. Everything is about the four directions for me, the north, the south, the east, and the west. Those are my metaphors. The experience is pretty deep. It's pretty deep.

Phyllis: You had mentioned emotions, about listening and paying attention to the body and how it reacts to emotion. You also mentioned about the breath. I'm going to add in about the distractions. How does this work keep one from being distracted by those things that are happening out in just everyday life to be able to start going inward and becoming whole and living the life that they are wanting to live?

Anthony: In America, there's a standard of living, the white picket fence, the 2.5 children, the marriages. There are all these things that people of color like you and I don't necessarily, it's not been our people's experience, right? Who knows where that came from? The lie of the '50s where everybody was doing everything decadent on the inside, but on the outside, they wanted to look like everything is fine. Leave It to Beaver, that show was about that. I grew up watching Vietnam on television. I'm 61. I was born in '61. I grew up watching Kennedy's assassination. I grew up in the world of early lies for me. I went to Catholic school. The lies were coming from there too. I was being abused and hit and slapped. I couldn't believe what they were telling me about Jesus. Why would I? Why would I believe that? I tried and tried by becoming a Protestant and later on in years and blah, blah, blah. I just couldn't do it anymore. The noise got too loud for me. When I started to go inside, astronauts wear spacesuits to live up in here, up in here. This is where the noise happens. The monkey mind, static energy. The rattle. The rattle. As I listen to the voices, something shifted for me. This happened in sobriety. I learned to listen to still small voice. The one and only still small voice. Not the distractions. What are

the distractions? Your television. You know what? White television, white magazines, white everything. Why is it speaking to me? I was distracted. I spent a lifetime trying to reach to the be that. Keep up with the Joneses. I wasn't the Joneses. What was I doing? I was miserable for 52 years of my life. I was an alcoholic for 20 years of that. I know some people don't want to hear that, but them is the facts. We know. I saw people get shot on TV. I witnessed 9/11. I witnessed all those distractions where people were the loop, the loop, the loop, the loop, the loop. What did I say about repetition? Now everybody walks along the United States talking about COVID, the Ukraine. They just rang a bell in DC at the Washington Cathedral or Washington, whatever it's called, all day long for the millions of people that died of COVID. Really? How many times are we going to do that year in and year out and be programmed to stand still for that? No. They killed my people for 500 years on this continent and I had to learn to stop it. Be still and listen to the voice of spirit. Listen to the voice of little Anthony who was crying 50 years back to be picked up and comforted. I had to stop listening to the noise. I haven't known that TV in 20 years. I don't watch television. I couldn't tell you what's going on in the world because I don't care, because you know where my world is? Right here, right now where I'm talking to you. Somebody may need me later.

Phyllis: When you're talking then about going inward and listening to that small still voice and really recognizing who you truly are and not listening to everything that's happening out in the world, those things that are serving as a distraction, that's really then what you're doing, you're assisting people within your work, working with the drum to bring them back into that space. I'll say even of that space of really understanding and acknowledging one's own divinity. Then I think this would be a wonderful time for you to share some form of experience with us so we can feel that, so we can experience a little bit of that and what it is and how it is that the drum can be of service to us. What is it that you wanted to share with us today?

Anthony: I have a limitless song that I got downloaded to me. By the way, my divinity is also creativity. I wasn't taught to make these things. This is what I call a mattle. It's a mallet on one end, and it's a turtle rattle on the other end. You can't usually rattle and drum at the same time. But with this that I've made and I've sold a bunch of these since I made them, you can do both so you can feel into those worlds. This is all organic. This is corn inside here. There's not rocks or metal or BBs or what. There is a song, I call out the world by singing and I puff up my chest. When will you wake up? When will you wake up? When will you wake up? When will you wake up? When will I wake up? When will I wake up? I'm not just talking to you. I'm talking to me even though I'm awake. Then the third verse is when will we wake up? You, I, we. It's important for me. See, I talked about weaving. Weaving. Constant talk about weaving. It's about weaving the energies, weaving the soul, weaving the spirit, weaving the feeling that I'm feeling. I want to shake you up.

Just like the '60s shook everybody up. People were marching. People were protesting. People were in their spirit. They killed spiritual people, well-meaning people who were trying to do good in this world. They killed them. Why? I'm going to say this. Because my birth certificate says something. My birth certificate says I'm White. Do I look White to you? I'm darker than you are. They're trying to get us to be White. White is might. You hear all the time the Ku Klux Klan. All through the world, we hear this kind of prejudice. I woke up to my prejudice. [Chanting] When will you wake up? When will I wake up? When will we wake up? Are you ready? Are you ready? Are you ready? Are you ready? [Drumming and chanting]. Let go of the past that no longer serve. Let go of the past that no longer serve. Let go of the past that no longer serve. Let go of the past that no longer serve. Let go of the past that no longer serve. That no longer serve. That no longer serve. [Chanting] Thank you, Great Spirit. Thank you, Great Mother. Thank you, power, the guidance of the medicine wheel, the four directions. Aho Mitakuye Oyasin. All our relations. All our relations. All our relations. I repeat. I say thank you, brothers and sisters. Thank you, brothers and sisters. Thank you. Aho.

Phyllis: Thank you so much. That was beautiful.

Anthony: Thank you.

Phyllis: I can see so much of how it's just coming from a deep place in your heart.

Anthony: There's a song I sing all about the heart. It's a song I sing called, I was singing today. Now I can't remember it. Live in your heart. Be in your heart. Be in your heart. I just asked you, right? The repetition like the kirtan, over and over and over the names the deities. The repetition of be in your heart, be in your heart, be in your heart. I was told the story by a minister in Los Angeles about St. Francis. He would go off into the forest to pray and people wondered what he was praying about. They would go out and listen, hide behind trees and bushes and just listen to him say, holding his heart and say, dear God, dear God, dear God. That love affair with the bigger universe, whatever you want to call it. It's in here because this is the universe. This is the universe. It's constantly moving, shaking, birthing, letting go, and coming to. Aho, aho.

Phyllis: This is a beautiful space you've created. I think an appropriate time to just express gratitude and ask, just as a final, do you have any last thoughts or takeaways that you would like to share with our audience about incorporating sound into their own lives? Then how can we best connect with you for more information about your offerings?

Anthony: For the audience, listening audience, I would ask them to stop raising your child. You probably breathe only until about here. You didn't remember you're here. Moms are like that. The busy world is like that. We're here. We never take a full

breath into the body. In essence, what we don't do is we don't breathe through the lungs. We don't stoke our fire. We walk around with a low-burning fire and low or no self-esteem. Learn to do breathwork in your own way. The breathwork that's out there is fine, but find how to breathe into your own body, into your own way, so you can heat the water that sits in the sacrum. You heat that water by taking breaths and your fire expands and your chest, your heart cavity expands and your lungs expand. As you take the breath to the fire, it heats that. Exhale. Take another one in. It starts to boil and bubble and overflow into the second chakra and nourishing, giving the water in that second chakra and your roots start to grow deeper, your foundation. Take another breath. The fire expands and expands. There's warmth in your heart and the water starts to overflow again. It's bubbly and steam starts to rise, esteem starts to rise and clears out the nasal passages, all the mucus and all that fifth chakra block is here. It's not here. It's here because we're busy over here, over here, so it's here. When we start to cry and start to tell our story and we allow ourselves to have the steam, the steam will act the telling of our wounded story. We start to cry. When we start to cry, it's mucus. Then the mucus starts to run from my nose. Our nose starts from, do you know where that mucus comes from?

Phyllis: I would have thought the sinus cavities but...

Anthony: Heart, lungs, air. I love on love. When I have a broken heart, I have mucus that I carry in my heart space, in my lungs. When we get the flu, phlegm. All that makes its way up in here and broken heart. We're stuck. We're stuck floating in the ether if we can't even come into work voice. Once the esteem starts to rise, that steam, esteem, starts to rise. It clears all that up. If we're willing to take a pen and paper and to write those things that happened. The Bible talks about the Christ consciousness, write it down, go and tell. Go tell it on the mountain. Tell people. Tell them what happened to you. Don't become a victim but become your own hero by expressing it and clearing the mucus and the block and coming into your heart and standing up and sending your power and being in your fire, being in your water, being in your earth, standing on your foundation as the grandmother tree. The grandmother tree is selfless. Never sees itself. It only sees everything around it. Become like the tree and give hope.

Phyllis: Beautiful. I like that. Become your own hero.

Anthony: By the way, they can find me on [www.sacreddrummedicine.com](http://www.sacreddrummedicine.com).

Phyllis: Thank you so much, Walking Crow, for joining us today.

Anthony: You're welcome.

Phyllis:        Much appreciation. Thank you, everyone, in our audience who joined us today as well.

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