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Dedication

*In memory of Pir Moineddin Carl Jablonski
in gratitude for thirty years service tending the light
January 1, 1942 ~ February 27, 2001*

*We dancers are chisel and paint, brush and harp.
We are the instruments of our art and of life itself.
We are in reality never the originators but always the interpreters.
~Ruth St. Denis*

Acknowledgments

It has taken many hearts and wings to bring this project to fruition. There is not enough space allotted here to do justice to each story of service and compassionate and passionate offering. Contributors gave freely what was theirs to give. A project of this magnitude could not have been created otherwise. Along the way many dancers periodically and consistently sent words of encouragement to keep the project alive. These words often came at the exact moment when discouragement was beginning to prevail. To all these wonderful volunteers and to those that I may have unintentionally omitted (with apologies), I extend deep gratitude and appreciation on every level.

This edition was built upon the work of all the previous editors and archivists who have developed the body of published materials of the Dances of Universal Peace. The first edition of the teachers' manual was coordinated by Khalifa Amina Erickson with many unnamed helpers. The concentration and research of Saadi Neil Douglas-Klotz, Zamyat Kirby, Daoud Miller and Alia Calendar in publishing Dance booklets, especially the booklet of Original Dances of Murshid Samuel L. Lewis immeasurably benefited this manual. I give special thanks to Saadi for his valuable commentaries on Murshid's Dances and his further corrections and clarifications for this edition.

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Participants of the Vermont Dance Deepening Retreat 2000 did the first hard copy editing

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and participants of the Vermont 101 Foundation Series did the second. Having so many pairs of eyes was a God-and-Goddess-send to this editor's weary-seeing-double eyes. Yet there were still typos to be discovered by the Editor for editors, Kabira (Zamyat) Kirby. Her expertise in publication style is invaluable and her speedy attention-to-detail efforts during a time-sensitive period are greatly appreciated. Additional thanks to Malika Merrill Endres for more eleventh hour editing, and to participants in the 2001 Vermont Dance Deepening for the very last edit.

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This project seemed like a five-year pregnancy. The final stages were physically the most difficult. At times I believed the "baby" would never be born and remain forever safely in the womb. This might have been so without three of the very best and most dedicated midwives that a project director could possibly have.

I thank with deepest affection, gratitude and respect Jeanne Alima Ross, Samia Bloch, and Elizabeth Latifa Muller for taking the baby through transition and into birth. It was very much a labor of their love.

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Thank you, dancers and teachers of the Dance for holding circles large and small around the world. May this collection live long and prosper.

Sufi Ahmed Murad Chishti, *Shakur Allah Shakur*

- Radha Tereska Buko, Burlington, Vermont, June, 2001

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Forward

Writing Down the Blood: The Living Transcription of an Oral Transmission

In the beginning was the Word or, rather, the living experience of a teacher. The first disciples of Murshid Samuel L. Lewis were showered with the living baraka (blessing-magnetism) of a mystic who had had a lifetime of spiritual training. They imbibed this baraka and, for many of them, it changed their lives. They weren't making notes on his footsteps.

Descriptions of the Dances from this period are sketchy at best; which foot began a dance or exactly how hands were held was considered unimportant.

When those of us in the "second generation" came around, a few years after Murshid's passing, we found his early disciples carrying on, to the best of their capacity, Murshid's emphasis on feeling, experience and magnetism. Less than a dozen Dances of Universal Peace were available in public notation (in an early edition of the booklet "Spiritual Dance and Walk"). The "Teacher's Manual" was only available to certified teachers of the Dances, and certification was limited to initiates in Sufism, in almost all cases, to those directly linked with the transmission of Murshid Samuel Lewis. Those of us who began to come to public Dances were simply instructed to "watch the leader's feet and don't sing louder than the leader." This was all. Even after becoming initiated into Sufism, and attending the Advanced Saturday Night Class at the Mentorgarten in San Francisco, one received no hand-outs or "learning aids."

Notating Dances for oneself was frowned upon and one was encouraged to experience a Dance until it became second nature.

At this time, there were probably fewer than 50 Dances that were widely done. Although between 50 to 60 early Dances of Murshid Samuel Lewis himself exist in preliminary notation, many of these Dances were still works in progress when he passed. Fewer than 20 of his original Dances were done widely by any of his original mureeds at the time that this person entered the circle in 1976.

The first full compilation of a Teacher's Dance Manual had been done in 1975 by Khalifa Amina Erickson. Other files in the Mentorgarten contain fragmentary write-ups of early Dances and Walks, but this first edition, on which several of Murshid Samuel Lewis' original mureeds worked, marked a watershed in the transmission of the Dances.

[To digress briefly, several researchers in cross-cultural anthropology and religious studies have made studies into what seems to happen when an oral transmission becomes written. Some tendencies noted include the following. When a spiritual practice ceases to enter memory directly and becomes mediated by (a written text), the emphasis on experience lessens in favor of an emphasis on the conceptual or mental aspect of the practice (Coward, 1988). When the oral recitation and re-telling of a religious figure's words give way to written notation of them, the process is never objective, and various "editions" tend to serve various interests, often subconsciously so. See, for instance, Kelber, 1997, regarding the transmission of the canonical Gospels.]

From my experience of coming to the Dances of Universal Peace, a significant portion of the original mureeds of Murshid Samuel L. Lewis either believed that no significant new Dances would arise after him, or that any which did would be the products of his direct mureeds.

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At the same time, most of these mureeds still lived in the San Francisco Bay area, and consequently most new work in Dance and Walk tended to be centered in this area. Around 1978, Murshid Wali Ali Meyer, who led the Saturday Advanced Dance Class at the Mentorgarten, consciously set out an intention to us that, by the grace of the One, new Dances would begin to come through mureeds from the same “akashic” source as did those of Murshid Samuel Lewis.

This, in fact, began to happen. By 1980, there were enough new (primarily mantric) Dances to re-compile the Teachers Manual. The new Dances were added as a supplement, and again with the permission and encouragement of Murshids Moineddin and Wali Ali, a public booklet of these new Dances was released. This is the booklet/tape collection now called “Dances of Universal Peace”, volume two. “Volume one” collection actually happened later, and was a re-working of the “Sufi Song and Dance album” produced by the Sufi Choir.

As more people began to come to the annual Mendocino Camps for Dance and Walk training, the reasoning behind this, as well as the more broad distribution of the Teacher’s Dance Manual was the following: if we don’t give learners the best descriptions we have available, and if many are so far flung that it is unlikely they will be able to come to California for training, then we cannot blame them for transmuting the Dances into something unrecognizable. In the background of this decision was the context that something like this transmogrification of the Dances had already happened when, after his passing, two early mureeds of Murshid Samuel Lewis joined Bhagwan Rajneesh, and the somewhat bizarre form of “Sufi Dancing” done by that group attained popularity.

Having been involved with the transmission of several new Dances, and with some editing skills, I ended up in charge of both projects: the new Teachers Dance Manual (TDM) and the distribution of the public booklet/tape. In 1979, Kamae A Miller and I also began a concentration called “Sufi Islamia Ruhaniat Society Publications,” which sought to produce more of Murshid Samuel Lewis’ writings in book form.

As part of the distribution of the new TDM, I sent a questionnaire to every known practitioner of the Dances, anywhere in the world, informed them of the manual and invited them to make contact. From this opening, we ended up sending the TDM to several countries (like England and New Zealand) where there was no known Dance leader, but rather in trust of Sufi teachers who were interested in the Dances and promised to pass along the manual when they intuitively felt it appropriate. In the ensuing 20 years, I have often heard stories about how these early manuals passed from hand to hand until they found their way to someone who was seriously guided to the work.

Again, if we look at cross-cultural studies of oral transmission, we often find, at a certain stage of growth (and perhaps repeatedly at critical moments) one of two trends (and sometimes a combination): either a return to/with its attendant sense of “keeping the transmission pure” and/or a further “broadcasting” of the work (like scattering seeds) with a lessening of restriction accompanied by the prayer that the “seed” will find “good soil.”

The Dance and Walk transmission of Murshid Samuel Lewis has been through this process several times in its brief history. As more Dances arose, the need to notate them increased, even while winnowing out those that seemed ephemeral. As more people began to Dance in many more places, the notation and publication of Dances served as a way to communicate (beyond the actual content communicated).

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This process received a boost in 1982, when as a result of a spiritual retreat supervised by Murshids Wali Ali and Moineddin, this person was moved to begin the “Center for the Study of Spiritual Dance and Walk” (later the Center for the Dances of Universal Peace). The vision of the Center was simple: to allow the Dances and Walks to spread--through direct, experiential training-- beyond the confines of the Sufi inner school, that is, to train non-mureeds as Dance leaders. In this project, I was joined very early by both Sheikha Tasnim Fernandez of the Sufi Order International as well as Murshida Kamae Miller. The publication of more booklets and tapes followed from this, as well as the creation of events called “Dances of Universal Peace” camps and training camps.

With the publication of this Foundation Dance and Walks Manual we are now at another cusp in the transmission (and notation of) the Dances and Walks of Murshid Samuel Lewis. On the side of the Dances, there may seem to be a conservative trend in the designation of certain Dances as “foundational” as well as the degree of exactitude to which they are notated. However, it is also a tool for outreach and “seeding.” The translation of a limited body of excellent Dances into non-English languages, for the training of the increasing numbers of Dance leaders outside of English-speaking countries, will help the work spread as nothing else can.

We can, if you will, regard this collection of Dances not as an orthodoxy, but as a “seed bank” of original varieties that have stood the test of time and which seem to be motivated by the same clear, visionary sense as motivated the original Dances of Murshid Samuel Lewis: the repetition of a mantric, sacred phrase with devotion.

Increasingly detailed and “user-friendly” teaching materials seem to lessen the need for students to learn with their whole bodies, hearts and souls, that is, to use capabilities that they did not previously know they had. But this is the real learning of the Dances as a spiritual practice rather than as a form of performance art, even in the name of community building.

Spiritual practice urges us to look within and go beyond who we thought we were. It does not encourage a sense of mutual self-congratulation or self-satisfaction: “We are the New Age, and you’re not,” nor to overlook the trend that those who are more capable in written learning (and who have the resources to promote themselves) can tend to control the agenda of a spiritual transmission, often to the undoing of the intentions of the founder of that transmission. We need again only look as far as the transmissions of Jesus or Muhammed for examples.

With all of these givings and mis-givings in view, we offer this next step in the transmission of the Dances and Walks of Murshid Samuel Lewis with all humility and with the hope that the Will and Pleasure of the Divine will “Use us for the purpose that Thy Wisdom chooseth.”

-Neil Douglas-Klotz (Murshid Saadi Shakur Chishti)

Introduction

A Bit of History

This is a work in progress, a permanent work in progress. It is a continuation of the archiving of the Dances and Walks and guidance in leadership begun in 1975 and 1980 under the title Manual for Teachers of Spiritual Dance. This present manual also includes archives from various published Dances of Universal Peace booklets between 1978 and 1997. It adds corrections, attunement notes, and source material not published before.

The task of archiving a living breathing dance tradition such as the Dances of Universal Peace is monumental. Had I known its daunting nature, perhaps I would not be writing this introduction now. My involvement began in 1990, about three years into my dance experience, hidden in an innocent question to my mentor: How strictly should a dance leader keep to the recorded dance directions? His response laid the seed for this project to fall into my lap five years later.

The question of modification of Dances is one which will probably be debated as long as the Dances are in existence. The short answer I can give you is that the Dances should be modified from a place of vision rather than forgetfulness. This having been said, it should be realized that a number of the published Dances are either not finished or are only imperfectly conceived. They have been included in the published material for other people to work on. We hope to make this much more clear when the entire manual is re-written. – *Neil Douglas-Klotz, letter to editor dated 2/10/90*

Although I did not formally accept the challenge of editing the manual until 1995, I began obsessively collecting Dance materials and references. By the time I officially took the role, I had amassed nine loose-leaf notebooks full of Dance directions and resource information. I thought sifting through the material would take about a year.

One year turned into five years for a number of reasons. Some of the delay resulted from earth plane challenges of health and computer software issues, and the task of locating and consulting widely dispersed originators. However, my resistance to putting this living work into the container of a “black and white” two-dimensional document frozen in time was a significant factor. The tug of war between conservation and creation continues to haunt me, but ultimately I feel the pros come in just ahead of the cons. To swing the balance, a few safeguards were developed.

The first safeguard is restricting the sale of the manual to dance leaders who are members of PeaceWorks or SRI. This manual is not a “do-it-yourself” book and should be used only as an adjunct to an active training program with a qualified mentor teacher.

The second safeguard is the manual’s impermanent structure. It has returned to the original 8.5 by 11 three-hole paper size. It is formatted for easy updating, inevitable correcting, and personalized expansion.

A third precaution is its “downsized” nature. One early draft was twice the size of the present edition. A decision came to simplify, start smaller and gradually add material in response to the requirements of “the unfolding present.”

Introduction

A Road Map

This manual is divided into two main sections and an appendix. Section One is devoted to the Walking Concentrations of Murshid Samuel L. Lewis. These are listed in the order in which they have been traditionally taught: Centers, Elements, Planets, Wazifa, and Tasawwuri. These are preceded by Ten Keys to Leading the Walks written especially for this manual and introductory articles, primarily excerpted from the writings of Murshid Samuel L. Lewis.

Section Two is devoted to Foundational Dances of Universal Peace. The section is prefaced with Ten Keys to Leading the Dances, as well as the classic Ten Keys to Dancing. Also included are writings from Samuel Lewis on the subject of sacred dance. The Dances are sorted by tradition and listed alphabetically within each subsection. Each tradition begins with an essay addressing attunement to that tradition. Most were written by a Mentor Teachers' Guild member with a deeply committed practice in that tradition. Each Dance write-up follows a standard template: the music and attunement notes fall on the first side of the page and the chant, movement directions, and source information fall on the second. This template style serves several intentions. Each Dance is self contained and replaceable should future editing be necessary. Since the attunement to the sacred phrase is essential to the experience of the Dance, it appears immediately after the music. To a great extent, wording in this section has been left to the originator if available. Careful consideration was given to any additions made by the editor for clarification. There is a fine line between giving too little and too much information.

Section Three, the Appendix, is a symbolic "open door" to future additions of essays written by master teachers. At the moment, it includes a Dance index by title, the MTG certification and ethical guidelines.

The Selection Process

With over 200 published Dances of Universal Peace in various booklets and an equal number of unpublished Dances in circulation, the task of arriving at the specific Dances to include in this manual was a significant challenge. We began in 1995 with a list of all published and some unpublished Dances. Members of the Mentor Teachers Guild (MTG) were invited to review the list and suggest additions and deletions. This list proved to be too large a selection. The winnowing process necessitated establishing criteria for inclusion. As this manual is to serve the broadest international network, the first decision was to include only mantric Dances. This eliminated English vernacular Dances. The second criterion was to limit the number to 101. Initial selections were original Dances of Murshid Samuel L. Lewis. Next, the remaining Dances were considered for their authenticity, originality, seasoned usage, and usefulness. This narrowed the list to around 120. At this point, Saadi and I had a few rounds of "Dance table tennis" – getting the list down to 102. I was given the painful task of writing off the last Dance. In the final days of editing, two Dances on the list needed to be replaced because of newly uncovered discrepancies in origination and attunement information.

It is not expected that every leader will agree with every selection on this list. It is not expected that every leader will lead every Dance on this list. Serious effort has been made to check each Dance with the originator or master teacher. Each Dance has been tested and re-tested. Each description has been repeatedly reviewed. Each testing and each reading brought to

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the surface new information, new insights, and yes, new typos. This process is never complete. New eyes will see differently what this “tired editor’s eyes” no longer see. Please address questions, typographical errors and other discoveries to Radhatereska@adelphia.net.

The Driver’s Manual

First and foremost, this manual is meant to be a resource within the context of a mentoring or companionship relationship. It is not a substitute for receiving live transmission.

This manual is not infallible. Like the manuals and booklets which precede it, it is the best we have to offer at present.

Take responsibility for growing deeper into each sacred tradition. If your knowledge of a sacred phrase or tradition is limited to what you read in this manual, you are not sufficiently prepared to lead the Dance. Follow the suggestions in the tradition attunement essays. Check out the resource information listed for many of the Dances. Surf the web for relevant spiritual sites. And most importantly, seek out real experiences with master Dance teachers and spiritual elders. When a particular Dance catches your spirit, dive into a study of it. Take advantage of the three ring binder by adding your own attunement discoveries. I have been so enriched in the process of gathering this project together, that the best advice I wish to convey is, “Go and make this your very own foundation manual.” Put into it what is important to you and what resonates with your mode of learning.

Almost every Dance in this selection has been reedited in some way. Even if you think you know how a Dance goes, please read each write-up carefully. Occasionally the Dance write-up and your memory or experience of a Dance will differ. This is the nature of a folk tradition. In such cases consult with your mentor, the dance’s originator, or the editor of this manual.

Finally, please respect this publication as you respect this work, by refraining from photocopying any material for others. Proceeds from the sale of this manual will support further archiving projects.

A Cautionary Word

The sacred phrases in these Dances originate in languages represented by written alphabets different from our own. There are innumerable specific sounds that have no exact counterpart in our alphabet. In consulting with native speakers as to the best representative spelling this editor encountered varying opinions. This was particularly the case for some Hebrew and Arabic phrases. PLEASE understand this and strive to experience a spoken version of these sacred phrases with a native speaker and use this limited written form as a beginning guide and not as the authority on how a word or phrase sounds or is transliterated.

Likewise, the descriptions of the Dance movements are more suggestive than exact. Leaders’ interpretations are bound to differ. When in doubt contact the originator, your mentor, or use your best judgment. The following passage introduced the first teacher’s manual in 1975:

Every effort has been made to preserve [the Dances] in their original form, realizing that they were received in vision, and their movements are based on spiritual principles. However, the purpose of this manual is to guide and

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inspire, not to freeze these teachings into a static or orthodox mold. In Murshid's words, "It may be asked if this is a rigid form, or able to be used as the basis for modulation and improvisation. What must remain is the sacred phrase; this, the sacred phrase, and not the form, is the foundation of development along this line." Thus, if you remember the Dance differently than it appears here, or if a change makes it work better for you, or if new Dances come through you, then by all means follow your inspiration. (Pg. 3)

For future editions

A teaching style CD of the 101 Foundation Dances is available to give an audio account of pronunciation, melody and rhythm. Archiving additional Foundation Dances continues. These Dances will be available 'a la carte' as they are completed in the same format style as those in this manual. Lists of available Dance write-ups will be available through the MTG.

A Personal Note

Now that the manual is done, I see that it is the 'doing' that has given me depth in appreciating the Dances. My best wishes go to the readers of this manual that you will go beyond the reading and into the 'doing'. Allow this to be a springboard for your own passion in this work. Take little for granted. I've given this my best. I invite you to do the same. With gratitude to all helpers and supporters, with sincere apologies for any omissions or imperfections, with vision for a world of peace dancers

– Radha Tereska Buko, Vermont, USA – June 2001, August 2003

The Walking Concentrations of Murshid Samuel L. Lewis



<i>Ten Keys to Leading the Walks</i>	Kamae A Miller and Neil Douglas-Klotz
<i>Background and Purpose of the Walks</i>	Wali Ali Meyer
<i>Ten Lessons on Spiritual Walking Practice</i>	Murshid Samuel L. Lewis
<i>Center Walks</i>	Radha Tereska Buko
<i>Elements Walks</i>	A compilation of writings
<i>Planetary Walks or Astrological Yoga</i>	Murshid Samuel Lewis
<i>Wazifa Walks</i>	Compiled by students of Murshid Samuel Lewis
<i>Walks of the Masters, Saints and Prophets</i>	Wali Ali Meyer

Several people contributed to gathering this section of the Foundation Dances and Walks Manual on the Walks of Murshid Samuel L. Lewis. Radha Buko made the first compilation of materials, and Kamae A Miller and Neil Douglas-Klotz made the final selections and editions. Many wonderful teachers contributed possibilities for material. In the end, we decided to include less conceptual material rather than more, simply because we see too many beginning teachers leading from concept rather than experience. The number of experiments that can be done with the Walks is limitless; their usefulness in translating the experiences of the Dances into everyday life is enormous. We hope that through a regular feature in *We Circle Around* and perhaps a separate published collection, some of the fine material about experimental work with the Walks and their applications will be published in the future. (Kamae A Miller and Neil Douglas-Klotz)

Ten Keys to Leading the Walks

by Kamae A Miller and Neil Douglas-Klotz

1. Practice. Practice Walks on your own. Take as much time as you need with each one until some part of you knows that you have made a deep connection with it. If you don't know whether you have it, you don't. If you do, no one can shake you out of it. An hour of actual practice and experience is worth a hundred hours of reading theories about the elements, planets or centers.
2. Before you begin to lead a Walk, attune yourself through the breath, concentration, feeling and body awareness. Whichever doorway takes you to the experience, use it. It is impossible to transmit an attunement if you are not feeling it yourself.
3. Remember to embody the Walk, the quality, element, planet or center, before saying anything. As you begin to walk, you should be able to hold a magnified, and magnetized, concentration on the quality. Even if this is a 'lunar' quality, its receptivity should be able to be felt throughout the space, not merely in your own personal atmosphere.
4. If you say anything, make it brief and succinct. You cannot talk a person or group into an experience (any more than you can yourself). Let your words come from the actual experience you are having now.
5. Allow others to have their own experience without intervention on your part. As Murshid Samuel Lewis said, "These Walks are about people finding their own rhythms in life." Each person has their own relationship with an element, planet or center. Even aversion is a relationship, and sometimes a struggle with a quality can be a great teacher.
6. The gestures given for the Walk are meant to enhance the experience. Outer appearances can indicate the type of relationship with a quality that a person is having, and sometimes a word can help clarify that experience. But the ability to perform a stereotypical gesture does not constitute embodiment of the quality.
7. Do not allow gestures to become limitations or fixed ideas about the Walk or the experience. In the beginning, you can act like an actor/actress in a cosmic play. As Murshid Samuel Lewis said, at some point you find that you are unreal and the role is real. That is, the sense of who you thought you were has been too limited to allow you to embrace the part of you that includes the quality. If one lets them, the gestures given for the Walks can also become this sort of limitation.
8. Let go of the unreal and keep the real. When you experience the quality in the depths of your being, the 'training wheels' of words, images and gestures fade into the background.
9. Let your deeper attunement move the Walk into a form that can be used in your everyday life. Beyond particular gestures, find the way that each quality breathes its way through your whole body—top, bottom, front, back. Allow others to have this experience, as you experiment with different forms of couple and group work with the Walks.
10. Always remember to breathe! Breath is soul. No one ever found her/himself by holding the breath. "Whosoever knoweth him/herself, knoweth the One Being."—Hazrat Ali.

Background and Purpose of the Walks

by Wali Ali Meyer



Murshid Samuel L. Lewis used to love to tell the story of going to see Ruth St. Denis and saying in his exuberant manner, “Mataji, I’ve got the secret to changing the world.”

“What’s that, Samuel?” she replied.

“I’m going to teach children how to walk.”

He would then imitate the mature Miss Ruth rising from her chair and shouting, “You’ve got it! You’ve got it!”

In fact, the practices of Spiritual Walk, which were taught by Murshid Samuel Lewis and continued by his disciples and by teachers in the Dance Network, are a complete Yoga system. Through the Walks, the individual practitioner is able to progress through all stages of development by the use of breath, heart attunement, and concentration. It is the attunement aspect of it, that which can’t be taught but has to be caught, that makes Walks practice most effective when the teacher has a transmission to share, confidently based on his or her own experience.

The whole idea of attunement, I think, gives the key to what is behind the Walking practices. If you look upon yourself as an instrument (now think of an instrument as either in tune or out of tune), you want to bring this instrument, which is your being, into attunement. How do we do this?

We do this by a variety of practices that allow us to strike our true note, and in order to do that we have to overcome fear and self-consciousness. We have to learn how to make sound; we have to learn how to direct sound. We have to learn how to displace and efface our consciousness into a greater consciousness so that when we think of beauty, we are not just us here thinking of beauty, we are merging with beauty, we are contemplating beauty, we are becoming that attribute of beauty.

By the same token, Murshid S.A.M. often compared his work with students of the Walks to entering a laboratory and objectively looking at the results of different experiments. There are no right or wrong answers, he would emphasize. Your experience is your experience. Because many of the Walks are geared towards helping a person discover natural and potent rhythms for and in one’s life, a person might accidentally find such a rhythm in the midst of trying to do some other attunement practice. Thus Murshid would proudly say, “I have the only school in the world where you can pass by flunking.” He might then explain, “You flunked the Sun, but you just passed Neptune/Venus.”

People should be encouraged when doing these practices. It is not necessary to master all the Astrological Walks, for example, though that is an ultimate goal of the practice. Murshid S.A.M. would always point out that you only have to enter one door to enter the house. Perfect one rhythm, in other words.

The Astrological, Centering or Elemental Walks, while they have a sacred element to them that we are appreciating, are teaching us the ability to attune to and to move deliberately from state to state by our intention, by our breath and by the atmosphere. We are able to catch an atmosphere. The inner lesson that is being taught is to develop a full picture and not just to stay in one aspect of our being.

Background and Purpose of the Walks

The Walks of the Sifat-i-Allah (the attributes of God) provide a very visible link with the traditional, esoteric practice of the Sufi tarikats (mystical schools). For centuries, disciples in Sufism have been given the practice of reciting wazifas, each of which focus on one of the divine qualities. By contemplating the greatness and wonder of that quality, students rise in their realization of the presence of God. Murshid Samuel L. Lewis combined these contemplations with movement and musical accompaniment to evolve a practice especially suited for the active temperament of Westerners. By incorporating one's own body as the temple of God and by using movement to enhance the ecstatic mood, these Wazifa Walks became the first Dances of Universal Peace. The Ya Hayy Ya Haqq Dance is a good example.

The Tasawwuri Walks, walks of effacement in the great teachers of humankind, are always a kind of grace. The mood created in a meeting or class has a lot to do with whether that door may really be opened or not. All of the preliminary work naturally builds toward gaining the inner ability to do these Tasawwuri Walks. We learn to focus the breath, to naturally adopt and master different rhythms, to fully engage the different chakra or magnetic centers, and to trust in the flow of inspiration. Most of all we learn to take the attitude of the one who practices contemplation: we are a living part of That Which Is, and which is filled with wonder. To become fully released in this feeling is to do the walking practice called 'Akhlaq Allah': to feel absolutely free, to feel the presence of God within and without you, and to express the joy of that realization through spontaneous movement.

So the Walks become a world, a realm unto themselves. They offer us a whole course in spiritual development: concentration, breath practice, centering, self-effacement, attunement and devotion, which is the whole picture of a path. It was genius to develop the skillful means in order to use and develop these forms as a way of getting people to learn more about themselves, develop their latent powers and develop their God-like natures.

Ten Lessons On Spiritual Walking Practice

by Samuel Lewis



1. Walk

Walking is one of the first arts which can be taught to children. It is not usually looked upon as an art, but in teaching children how to draw and how to dance, some knowledge of walking as an art or even as a science is helpful. We do not usually take this seriously, and we do not see that without some knowledge, not only uncontrolled fatigue but also emotional problems arise.

The principle of Path appears in several religions, not only in their mystical aspects but in many ceremonies and rituals. Circumambulation of an altar or shrine may even be regarded as an important act of devotion. The very word 'path' signifies that which comes from the feet treading; it almost means 'what is footed.' It is now important to study the Walk both as a physical exercise and as a super-physical endeavor, making both movement and rest the most fundamental things in life.

No doubt out of Walking came circumambulation and other rituals, and these all culminated in pilgrimages of some sort. In many rituals or pilgrimages the shoes are discarded—sometimes one is even compelled to go barefoot. Moses was told to take off his shoes because he was on holy ground, but both the ritual and the importance of this have been lost in the West.

In Sufism it is stressed that the physical Body is the temple of God. This was also taught by Jesus Christ in both the scriptures and in other writings attributed to him. Why has it been overlooked? Institutions have been made more important than human beings. The non-acceptance of the human being as created in the divine image has set all religion off in the wrong direction.

In the consideration of Walk, the feet themselves are connected with shrines. When one does the Lotus and other postures, the human Body is the shrine and the feet are accordingly tucked either under or over the legs. When one uses an external shrine, one may walk around it. But if one agrees with Kabir that God is everywhere, one can learn in Walk that the Body is the real temple and that every place is the holy shrine.

With this attitude we not only learn to Walk but also to overcome fatigue without giving any consideration to the fatigue. The Hebrew Bible states that the Creator does not slumber nor sleep. Not only whoever is conscious of the Divine Presence, but even every organ of the Body, filled with divinity, will be able to function as if belonging to Eternity rather than to time.

2. Breath

It should be recognized that before we can run we must be able to Walk. By the same token, even before we Walk we should be able to breathe; breath is life. As the Western world has developed its own knowledge and sciences without consideration of breath, it is very important to take into account this neglected fundamental of our being.

Breath currents have energy values as well as chemical and mechanical ones. These are studied in Sufi mysticism and also in the works of Rama Prasad. If one stops breathing, functions also stop, and some Indians identify 'prana,' the breath, with life itself. We cannot say they are wrong; it depends on definition and explanation. But to define does not mean to explain and neither definition nor explanation are the functioning itself.

It cannot be emphasized too much that life depends on breath. Our willing has nothing to do with it. If one ambles, if one slouches, one does not manifest magnetism. From the very

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beginning of discipleship, talibs [students] in Sufism are given instructions in breathing which aid in increasing both magnetism and the capacity for vitality.

One can understand some of this with music and its effect; especially the effects of marches, whether military or not. They first impel the Body to walk, then to walk in rhythm and thirdly to feel vitality. This gives some idea as to how to increase magnetism. And the first thing which should be learned is to breathe in rhythm.

We can learn from the infants who use rattles and drums and metal objects which supply rhythm. Melody is something else and is concerned with mind. At an early age, before the mind is properly developed, children respond to rhythm and make rhythms themselves. The use of rhythms help one to walk and to walk properly.

The other thing needed is posture. We require posture in repose in the practices of meditation. We require dynamic posture in Spiritual Walk, to have the back straight and the head perpendicular. Someone has written on 'back breathing;' this is proper when the currents go from the base of the spine upward. It has untold advantages and yet is one of the most fundamental and simple things in life.

Therefore one of the first lessons is proper posture, proper breathing, proper rhythm. And these help also to overcome fatigue.

3. Thought

The human Body is such that its operations are associated in some way with the nervous system; in other words, there is no action without involving some kind of thought—conscious, subconscious or even unconscious. Thus, also psychic power is involved.

We can learn much from a study of Nature, especially of the animal world. We can learn how the nervous system develops, first into the muscular system, then to the gradual evolution into specialized organs. Anatomy is analytical and does not always help one to understand principles. Physiology is dynamic and sometimes the study of physiology throws light on psychology but the reciprocal is also true. Or, as the Buddhists teach, Mind and Body are one (not to be accepted too literally).

From Nature we can also understand instinct, although this does not always come through study. Instinct may be called the unconscious or underside of insight. It shows that humanity lives in a universe of mind although it is not necessarily aware of it. This becomes apparent when there is coordination of thought, effort and action; then the personality becomes properly integrated.

It is more necessary to feel than to think about one's movements. Thinking about action alone can become a wearing thought and use up the mental magnetism. But if the mind is permitted to wander too much one can lose direction. Therefore in the practice known as Walking Fikar one must have a particular path, preferably a straight line. It should be in fields or what are called 'jungles' in the Orient, meaning where one does not meet people or vehicles.

If one has a goal, physical or mental, while walking, it brings all the magnetism together. It is a living concentration. For instance, a loving person going to meet his or her beloved is endowed and imbued with a living spirit which makes action easier, fatigue disappears.

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If we practice a ‘Toward the One’ Walk, whatever be the goal or purpose, walking becomes much easier. Other sacred phrases may also be thought or repeated, consciously or unconsciously.

4. Spiritual Walk

The Spiritual Walk is one connected with esoteric training and development. It may be begun in the Buddhist fashion by simply counting the breaths, a fixed number, or a certain number. Or it may be done in the Sufi fashion which is not too different, except there are accepted cycles like 4, 10, 14, 20, 33, 100 or 101, etc.

Very often it is a good idea to encourage applicants and neophytes to walk and to watch the breath. This is the actual discipline in some Sufi Orders. What is most important is to learn the relationship between God and humanity, between breath and life, and thus pass beyond the gates of so-called death.

Next, one should breathe concentrating on ‘Toward the One’ with both inhalation and exhalation. This can best be done by ‘leaning’ on the breath, giving it more emphasis, but one can also take so many steps to each breath. This is somewhat more complicated. In between these two stages comes walking while listening to music; in this practice attuning to the rhythm is most important. Those who have had training in meditation and this Darood (‘Toward the One’, etc.) will find the latter practice easier and more comfortable. It comes naturally.

As one breathes in and out with the concentration ‘Toward the One,’ all the essence of the universe can enter with the breath and also all the poisons can go out of the system. If this is not sufficient one can be taught other sacred phrases, but for a group ‘Toward the One’ is very good. Besides, a group so joining builds up magnetism. As the group progresses from Spiritual Walk to ceremonial or ritual and from ritual to dance, the dynamics and magnetism of both person and group increase. The capacity also increases for the divine baraka [blessing-magnetism] to manifest on the earth-sphere.

If this is assigned as a spiritual practice, it should be in blocks of 100 steps, adding one at the end (101, 301, etc.) But in a group, blocks of ten are sufficient: 10, 20, 30, etc.

The group may also benefit from meditation; especially any attendant musician should be skillful in meditation. In the absence of a musician (or musicians), suitable music should be used, not too loud but with definite rhythms which can be easily appreciated.

5. Inhalation and Exhalation

The subject of inhalation and exhalation looks very simple, but it is actually very complicated and important. It sometimes takes years to understand all the activities which benefit when one is inhaling and the activities which benefit when one is exhaling. This is an important part of mysticism, although athletes will also appreciate it.

In throwing or tossing it is important to work with the exhalation and in receiving or catching with the inhalation. It is also beneficial to learn this from life and not to memorize the series of activities which benefit from inhaling or exhaling. Strange as it may seem, there are also activities which benefit the inhalations and the exhalations. That is to say, there are actions which benefit breaths and there are breaths which benefit actions.

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In walking uphill, the inhalation is important. If one loses breath, one loses magnetism; if one controls breath, no magnetism is lost. When one controls breath and magnetism, the probability is that one can walk much longer and take more difficult ascents. However, there is nothing to be gained here by trying to show prowess. Regarding the human Body as the divine temple is important. As one gains from the all-pervading power of space every effort at climbing benefits.

There are also schools of esoteric development which utilize mountain climbing. This is more complex than ordinary walking. We cannot compare them for each has its mission and its effectiveness. Symbolically, the Path is pictured as going up a mountain and there is much benefit, after people can walk a long time without fatigue, to make an endeavor along this line. There are also pilgrimages to high mountains and any earlier training will prove to be beneficial for those who wish to go the Andes or other mountains.

As climbing depends mostly on inhalation, so going downhill depends on exhalation. If one exhales properly, one's footing will be more sure. Every step should be an exercise not only of the feet but also of the breath. Pupils should even practice in their rooms so that they are aware of their breath and its connection with all physical movements, but most of all with walking.

If this lesson is given to children when quite young, they will build foundations from which they can benefit all through life. The early formative years are most important. Then the walking practice can develop into games and rituals, and this will make the lessons pleasant. Both children and adults should be encouraged to stop occasionally, to be assured of their breath. If there is a group or party, the tempo should be as slow as possible to accommodate the slower ones, but not so slow that they become dominant. It is necessary to improve; therefore, attunement with the teacher is most important of all.

Of equal importance is posture. The back should be straight except when climbing requires a partial stoop and descent a partial leaning back. Even here the back should be as straight as possible. One acts as if one were breathing up the backbone. This can be true at all times, and the lessons in meditation must not be lost when the Body is put in motion.

Zen Buddhism says, "Zen is everyday life." It is not so when we make a doctrine of it. It is so when we practice it at all times.

6. Preventing Fatigue

The attributes of God [in Sufi terms, these sacred phrases are called the Sifat-i-Allah] may be used to help overcome any shortcomings. Loss of breath is actually one of the greatest of shortcomings. We do not notice it. We find that many people who are very emotional, who are selfish, who are inconsiderate, do not breathe correctly. When we get them to take slow, rhythmical inhalations and exhalations, it has a profound effect on their character. This is because, as the Bible teaches (but unfortunately religion does not accept), "God is Breath."

The phrase 'Ya Hayy' [one of the Sifat-i-Allah] may be translated 'O Life,' but it is not 'Life' as a concept or thought. The very vowel efforts show that the life is connected with both breath and vowel formation. People who are subject to fatigue easily, who cannot carry out any project because the mind wanders, benefit by repeating audibly or mentally this phrase 'Ya Hayy.'

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In practice there are two ways to use it. One is on the inhalation: every time one starts to breathe in, one may think this phrase. The other way is to think the phrase every time one takes a stop with the right foot. Either method has some advantage.

A slightly more complicated exercise is to think ‘Ya Hayy, Ya Haqq,’ which roughly means ‘O Life, O Truth.’ Actually the ‘q’ or guttural sound helps to bring the effectiveness down to earth. If people often repeat ‘Ya Hayy,’ they could be drawn above the denseness of earth, even to ecstasy. For many this is good, especially in the material civilization. For the young this is also good, for they live in a less dense atmosphere.

But by repeating in sound or thought ‘Ya Hayy Ya Haqq,’ one keeps balance—not too much inwardness, not too much outwardness. One might almost add that people who are extroverted by nature gain from ‘Ya Hayy,’ and people who are introverted by ‘Ya Haqq.’ For a group, it is best to use these phrases together.

In Spiritual Walk, one usually starts by concentrating on the thought of the sacred phrases until one is well aware of their effectiveness—how they control and magnetize the breath. If this basic lesson is learned, it will help much more when persons or groups advance to rituals and dances.

7. The Use of Centers

‘Hara’ is a Japanese word for centering in the navel plexus, the bundle of nerves in the abdominal region. This centering is much used by those who practice meditation. Meditation has been taught sitting in lotus postures, and this often tires or fixates certain muscles. The muscles must be unstrung, this tension should not be allowed to remain too long.

There are lazy people both in the Orient and Occident who devote much time to sitting. Some even are under the delusion that sitting itself is spiritual emancipation and has a connection with samadhi [the experience of merging with the cosmos]. Nothing could be further from the truth. For the folding in of the Body involves the folding in of the mind.

Sufis use the symbol of the dot and circle for concentration; this is also emblematic of contraction and expansion. The Hara Walk is essentially a contractive Walk, and it brings all the benefits of this contraction. For instance, it helps in concentration, it helps to synthesize and to produce what has been called ‘integration of personality.’ Those who practice Hara are certainly of one piece.

They do not have wandering minds. As they keep the Body under control, at the same time they are keeping the mind under control, and this builds up the will. It also makes possible long endeavor and so is another way of overcoming fatigue.

This Hara practice corresponds to the negative or emptying side of the Sufi sacred phrase ‘La illaha el il Allah.’ [There is no reality, except for Oneness.] This first side [There is no reality...] is called ‘fana’ by Sufis and helps toward self-effacement. It has been assumed and wrongly assumed, that this negative effacement also produces liberation. That is only one side of it. In any case, no mechanical means, no rules, no rituals, nothing controlled by humanity alone can liberate the human being. Nonetheless, this practice brings the control of nafs, the ego, and its benefits are enormous.

We can read about Hara in books by Japanese (mostly) on Zen. But we can also read (and

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the superficial writers do not seem to know it) of its limitations and dangers. Like the Sufis, the more advanced Zen Buddhists use the heart center. They use it in walking practice and meditation. So it is always beneficial to practice a silence before effort—walking, gymnastics, dancing or anything—and to feel the breath. First one learns the ways of breathing and then one may practice the centering.

Some of these practices are found in the book, *Zen Flesh, Zen Bones* [By Nyogen Senzaki and Paul Reps]. Many of the practices emphasize Heart-centering. Nevertheless, it is advantageous to practice the muscular Hara, to integrate the Body as well as the personality. This can first be done by either walking the presence of a teacher or by following the examples set forth by a teacher.

8. The Use of Centers — II

If we study the lives of dancers, especially in this modern age since centering has been discovered, we can see its advantages and disadvantages. Isadora Duncan discovered the Hara center and used it. She did not have a teacher; she used it and unwisely abused herself, becoming more emotionally unstable and uncertain. Her life reflected her dancing and her dancing her life.

At the opposite end was the great Nijinsky who used the head centers. He could almost levitate. He rose from the denseness of the earth. His body became ethereal, and at the same time his mind became ethereal. Like Isadora Duncan he was unbalanced, but in the opposite direction.

It is unwise to practice with the centers in the head for the purpose of Spiritual Walk until one has practiced with at least the Hara center. This gives balance. Sufism constantly emphasizes balance, but mentally-minded people often think if they have the words or thoughts, they have something. They have nothing until they are able to control centers and not be controlled by them. Besides, knowledge of breath is important, it may even be more important than centering.

Centering has a glamour which breathing does not, yet breathing is fundamental to life. We cannot live without it. So the pupil should certainly practice Hara; when the hold of Hara is very great, under wise guidance Head-centering may be tried. But if not, then Heart-centering. The Heart center is near the center of the Body, and also in the unseen it is near the center of the personality.

In addition, certain attributes and qualities physically manifest through certain organs. If this were not so, the animal world would not have advanced, for in the lower creatures all functions are found in minuscule in all the cells. Differentiation, evolution and advancement all go together.

This would suggest that there is a centering in abdomen, a centering in head and a centering in thorax near heart—each with its purpose. As most people are weak they have to begin with Hara. After they are strong, they can practice Heart-centering with no end to advantage.

Head-centering is mostly needed to increase Joy, Bliss, Lightness, rising above the denseness of the earth and material-mindedness. One should not, however, become the slave of it; one is not more 'spiritual' just because one becomes more ethereal.

Ten Lessons On Spiritual Walking Practice

9. The Feet

When we become concerned with centers, we are likely to suppose that some parts of the Body are more to be venerated than others. There is a lesson in the First Epistle to the Corinthians in the Christian Bible to the contrary. Unfortunately, Christianity as a religion has not taught much about the nobility of the body, that the body is the temple of the divine spirit. It has become part of the Sufi Message to emphasize this.

No doubt it is easier to impress people with Abdomen-centering, Heart-centering and Head-centering. But Sufis have always been taught to watch their feet, and to feel that they are treading on God's earth.

There are breathing and other practices by which one learns to feel the magnetism go in and out through the feet. These practices can first be tried sitting, perhaps best with only the heels touching the ground. Then one can feel the magnetism while standing and afterwards while walking. One can concentrate on the feet.

The Japanese, concentrating on the abdomen, rid their minds of useless luggage. The Sufi dervishes use their feet, and also rid their minds of useless luggage. The ridding of luggage is more important than the method. What is needed is a method that works, not a philosophy about a method, which can be very confusing.

As one feels the breath go out the feet, this also helps one to overcome fatigue, as well as feel courage and direction. This practice also impels the breath to be felt through the whole Body. Then the Body acts as one. One has a whole Body, and the whole Body is the divine temple.

Again it has been taught that the last shall be first. We may begin with the head; we end with the feet. Each can produce the sense of oneness and this sense of oneness is most important in every school of spiritual development.

10. Tasawwuri

Tasawwuri is an advanced practice which requires a teacher, usually a living teacher. One does best by performing Tasawwuri either in the presence of a living teacher, or when one has a firm impression of the teacher in the mind, it can be done in the teacher's absence. Or when the teacher manifests and brings a great blessing, Tasawwuri can be performed easily.

There are several ways of acquiring Tasawwuri. One is to see the teacher and even follow the teacher while walking. Another is to be deeply impressed, so that one is aware of the teacher's rhythm.

There are practices in concentration called Murakkaba which enable the devotee to advance along this line. Practices mean practices and not thoughts about such subjects. These thoughts are often the gates to the worst kind of delusions and self-centeredness. People may have the philosophies but neither the knowledge nor the wisdom. They do not know if they really can get into the rhythm of the teacher.

Sufic concentration (Murakkaba) requires devotion. Love, devotion and attunement are the best requirements. Then one feels, sometimes even sees the teacher, so to speak, without any physical contact. So one usually starts with the living teacher. But at the same time, the teacher may not be perfect and in turn may be practicing the rhythms of Rama, Krishna, Shiva, Buddha, Moses, Jesus, Muhammad or other illuminated souls. Besides those named there have been a multitude

Ten Lessons On Spiritual Walking Practice

of saints and some of these have been particularly respected. And others may manifest or impress their vibration upon a devotee. A devotee may need a particular kind of attunement to awaken certain qualities within. No better way can be used than the proper concentration and breath attunement followed by the practice of Spiritual Walk.

There is another form of Tasawwuri used in the circumambulation of shrines. This has reached its highest degree in walking about the Kaaba at Mecca with the practice of Tasawwuri Muhammad. This no doubt is the highest, hardest and also most rewarding practice. But being highest and hardest, it is like walking up a steep cliff, and it is better to learn to walk first, then climb slopes. Besides, the objective is to reach the summit, not necessarily to climb in a certain manner, for all ways lead to God.

Once one learns the principle, then it can be applied in all kinds of ways. There is yet another practice called Akhlak Allah which is to feel God, that one is in God's presence, that one is walking within God and God is walking within one. This is most beneficial and everybody can learn to do that.

Reprinted from Spiritual Dance and Walk 1990

Center Walks



Introduction

Murshid Samuel Lewis taught Walking Meditations using an attunement to various centers, sometimes called chakras. Please refer to his Ten Lessons on the Walk. His students were interested in, among other practices, yoga and the chakra systems so it was a natural vehicle to use.

It is worth repeating many times over that these Walking Practices cannot be 'book-learned.' They must be transmitted in person from a Walks teacher who has embodied them.

The benefits from practicing Center Walks are invaluable. We all have bodies and operate in them in various degrees of consciousness. Stating the obvious, more consciousness is better than less. As we become more 'present' in our bodies, we become more 'present' to the connection we have with the rest of the world and may be able to guide ourselves more harmoniously in our daily lives.

In regards to the Dances of Universal Peace, these Walks are an indispensable foundation to carrying the energy of a Dance appropriately and with maximum attunement. A study of the Center Walks includes learning to focus on the specific center (foot, hara, base of spine, heart, third eye, crown) with proper breathing, use of sacred sounds to deepen the experience, and working with the centers in a spin or turn.

While basic descriptions may be given here or verbally, each person's experience of a body-centered walk will vary. Practicing in the presence of a master Walks teacher allows for individual feedback and guidance. Much can be learned also from the observation of others in group learning. There are few master teachers of these Walks, and one's mentor may recommend a course of study or apprenticeship with one of them (Radha Tereska Buko)

Walks of the Centers

As you learn to feel the whole body as a source of consciousness and breath, you can hone your concentration skills and awaken the energy centers with breath/walking practices. The definition of 'body' may change and expand. For this reason, some Walks teachers refer to 'body' as little as possible, so as not to limit the experience of participants. The following are some attunements that can be used for each of the major centers:

Feet

Walk slowly and firmly, with a developing awareness of the whole foot as it touches the ground. Breath in and out through the soles of the feet, feeling the magnetism of the earth energizing your whole body, from the bottom up. Draw each breath up higher through your legs, torso, and up into the head. Let each exhalation bring the breath back down through the whole body and out the feet. This practice is excellent for combating fatigue, reenergizing through the connection to the earth's magnetic field, and grounding oneself in the moment.

Hara

This center is used in many Japanese practices. The hara is located a few finger-widths below the navel in the center of the belly. This center is felt as the centering place for vitality and power. In Middle Eastern mysticism, it can be the seat of the self, the gathering of consciousness into an 'I.'

Center Walks

Heart

When you breathe in and out through the heart center, you can begin to feel drawn from the heart forward, as towards a goal or loved one. There are several variations of a Heart-centered Walk, but most important is to actually center the movement actively in the heart rather than the head. Other contemplations include feeling as if you are included in all of creation and as if you contain all of creation within you.

Third Eye

Breathe into and out of a point just between and above your eyebrows. In Sufism, this center is related to the 'jinn,' or genius-like, quality of mind. The Jinn plane of consciousness (like that of the Ghandarva in Eastern mysticism) is related to the creation of art, music, poetry and dance.

Crown

Breathe into and out of the crown chakra with the feeling of a halo of light emanating from it. Like the Neptune Walk, focusing on the crown center can open a feeling for the angelic sphere of devotion and praise.

Other Centers

It is possible to center in any of the spiritual/physical chakras, or other areas of the body, in order to bring more awareness and integration.

Element Walks



Human Beings are not only formed of vibrations, but they live and move in them; they surround them as the fish is surrounded by water, and they contain them within them as the tank contains water....There are two aspects of vibrations, fine and gross, both containing varied degrees; some are perceived by the soul, some by the mind, and some by the eyes. What the soul perceives are the vibrations of the feelings; what the mind conceives are the vibrations of the thoughts; what the eyes see are the vibrations solidified from their ethereal state and turned into atoms which appear in the physical world, constituting the elements ether, air, fire, water and earth. The finest vibrations are imperceptible even to the soul. The soul itself is formed of these vibrations; it is their activity which makes it conscious.

—*Hazrat Inayat Khan, The Sufi Message, volume 11*

The concentration and practice of the science of these elements is of tremendous value in the training of body, emotions and mind. When mysticism is taught as a science, as the Vendantists and Sufis would have it, the students learn to employ these elements as their servants, and thus they perfect their own nature and help others. Hazrat Inayat Khan has also elaborated on this point in his *The Mysticism of Sound*. Grace, beauty and art are truly ways toward the realization of God, and if they are felt rather than thought, their value is supreme.

—*Murshid Samuel L. Lewis, Spiritual Dancing*

The following is a compilation of writings on the Elemental Walks. Do not give out these practices without having personal training and experience in them. They are credited as follows:

- A. Excerpts from “Spiritual Dancing,” an unpublished paper by Samuel L. Lewis, written as an informal commentary on the paper “Art: Yesterday, Today and Tomorrow,” by Hazrat Inayat Khan (volume 10 of the Sufi Message).
- B. Breaths and Walks to experience each element from the original Teacher’s Dance Manual compiled from the notes of students of Samuel Lewis.
- C. Additional descriptions useful for experiencing the Elemental Walks using body awareness by Neil Douglas-Klotz as drawn from the work of Hazrat Inayat Khan on Metaphysics (volume 5 of the Sufi Message) and related to current somatic psychology practice.
- D. Excerpts from *The Mysticism of Sound and Music* by Hazrat Inayat Khan on elemental sound and characteristics.
- E. Elemental purification or healing breaths as given by Hazrat Inayat Khan. In the case of water and fire, these differ from the breaths given for the Walks by Murshid Samuel L. Lewis, which emphasize movement rather than stillness. The purification breaths are given for comparison and to help practitioners deepen in the elements as a personal practice. As a morning purification, normally five of each elemental breath are done.

—*Radha Tereska Buko*

Element Walks

Earth

A. Spiritual Dancing

Earth position. There are several aspects of the earth position. Earth movements force the body to inhale more deeply, and draw in air and vital life force. They strengthen the spine and circulatory system, but do not alter the condition of the blood. They may well be preceded by a concentration upon earth. The sustaining of this concentration is very helpful.

Kneeling. Kneeling is a common position for children and primitive people. It is required in many folk occupations, such as pounding grain or washing clothes in a stream. Here the feet are anchored while the hands, head and even the whole torso may move. Kneeling is therefore a part of some folk dances while in others one moves from or toward it.

There are indeed two forms of kneeling, which are similar anatomically. In the one kind a person is in prayer or devotion. So we find the kneeling position in many ritualistic prayers. It indicates reverence, humility, modesty and service. Its moral value is great. And the psychic and moral effects are not different because the spirit of devotion is absent. That is to say, humility itself is ennobling, especially when regarded as part of a sacred duty. One may move the arms and torso in rhythm without leaving the floor. It is possible to exhibit grace and beauty in such movements.

Squatting on haunches. Though this may appear quite difficult to us it is the natural relaxed position of many native peoples. It is not often employed as a basic position in the dance but is included in the wild movements of the Cossacks. Their very vital dances combine 'fire' and 'earth', and they exhibit these qualities in their natures, especially in their dancing.

B. Breath and Walk

Breathe through both nostrils; natural inhalation, heavier exhalation. Earth pervades, spreads out in every direction, covers the surface. Breath is rather shallow; deep inhalation or retention would be difficult. Walk in 4/4 rhythm, breathing out through soles of feet and palms of hands. Knees may be bent. Palms parallel to ground. Concentration on exhalation. Color gold. Not necessarily heavy breath.

C. Body awareness

Support through bones and ligaments. Like the first few seconds after stepping off a trampoline or rebounder. How do I feel supported from underneath? How deeply do I feel this support? How far from bottom to top? Can I feel that I am not so much walking on the earth, but rather the earth becoming more and more conscious of itself as it walks through me? If one is controlled by an unconscious excess of earth, this can lead to chronic fear or lack of self-esteem. One can feel this somatically in an imaginary walk down a dark alley: does my body awareness express fright or merely caution? If a conscious relationship with the earth is developed, one also develops steadiness, character, reliability, confidence and rhythm.

D. Sound

The earth has various aspects of beauty as well as of variety in its sound. Its pitch is on the surface, its form is crescent-like, and its color is yellow. The sound of the earth is dim and dull, and produces a thrill, activity and movement in the body. All instruments of wire and gut, as well as the instruments of percussion, such as the drum, cymbals, etc., represent the sound of the earth.

Element Walks

E. Purification Breath

Breathe rhythmically in the nose and out the nose, using a count of four beats in and four out. Note: breathe in 'Ya Shafee' (Source of Healing) and breathe out 'Ya Kafee' (Remedy or prescription for the needs of the moment) during each element.

Water

A. Spiritual Dancing

Water positions and movements. It is to be noticed that the elements, other than earth, signify movements rather than poses or positions. A dancer cannot stay long in a fixed pose to illustrate a fountain, waterfall or rain. Water has its definite movements in nature and a very determinate effect upon the body. This effect is seen in the tendency to bow and bend, like the foliage of trees. And, as has been stated, water has a close affinity to Yin.

Yin is thus near kin to water and Yang to fire. Yin and water dominate in the arms, which hang naturally from either side. They tend to curvilinear movements. They promote grace, beauty, gentleness, loveliness and sympathy, as well as sadness, pity and affection. All of these emotions and feelings may be illustrated by the arms. A person with awkward arms is generally lacking in one or more of these qualities. It is possible to develop the character through an artistic correction, which is nearly always taken with a better spirit than a personal correction or moral teaching.

Eurythmic concentrations on water are only proper by the seashore, on the bank of a stream, near the edge of a lake or a waterfall. Otherwise, it is best to suppose that the kingdom of heaven is within one and that it is possible to awaken in the heart all qualities, characteristics and properties which appear in the manifestation.

Water movements are characterized by gentle step, light feet and agility. The force of them is toward the left and downward. They go well with drapes, light clothing, sashes and streamers. The color green belongs to water, while yellow and black are associated with earth. White, too, harmonizes with the spirit of water.

B. Breath and Walk

Natural inhalation through both nostrils with a deep exhalation through left nostril. Not necessarily heavy. Water flows downward, and flows under earth. Walk in a 3/4 time or waltz rhythm, feeling a pull to the left side. Arms move from shoulder level on right side, down toward left side. Color green.

C. Body awareness

Flexibility of muscles (especially outer voluntary muscles), tendons, connective tissue, fluids and all soft tissues within. How could I feel more able to move around and over obstacles, rather than into them? Can I feel the consciousness of the water walking through me? Do I remember my time as primal ocean on this planet? If one is unconsciously controlled by water, one can be subject to unmanageable intoxications and addictions. If a conscious relationship is developed, one develops empathy, responsiveness to atmosphere and the feelings of others, and the ability to express emotional feeling in various ways, beautifying the personality.

Element Walks

D. Sound

The sound of water is deep, its form is serpent-like, its color green, and it is best heard in the roaring of the sea, the sound of running water, of mountain rills, the drizzling and pattering of rain, the sound of water running from a pitcher into a jar, from a pipe into a tub, all have a smooth and lively effect, and a tendency to produce imagination, whim, dream, affection, and emotion. The instrument, called jalatarang, is an arrangement of china bowls or glasses graduated in size and filled with water in proportion to the desired scale; more water lowers the tone, and less raises it. These instruments have a touching effect upon the emotions of the heart.

E. Purification Breath

Breathe in through the nose and out through the mouth. Breathe in, imagining a spring of water rising up the spine to the top of the head, then flowing out the crown center as a fountain.

Fire

A. Spiritual Dancing

Fire positions and movements. For the most part fire is the reciprocal opposite of water. Its tendency is to raise the body and also to draw it toward the right. Its pull is somewhat stiffer than that of water for it is connected with Yang. Its movements develop courage, energy, and force. They also warm the body quickly. Indeed, there is a tradition in India that the musician or dancer who invoked fire and did not know how to control it might become a living torch.

Fire dances are illustrated in war, sword and weapon dances of many peoples. Participation in them seems to make the body insensitive to pain, to rouse the adrenal glands and to produce an antitoxin in the blood which heals wounds more quickly than otherwise. This was certainly true in the case of the Zulus who participated in the First World War. They seemed quite definitely to be able to withstand suffering and to recover much more quickly than their white brothers who did not dance.

It should be noted that fire has the distinctive rhythm of three, that is to say three beats to the measure. Earth has four beats to the measure. Water and air are associated with curvilinear movements, so their stresses are not so well illustrated by integers.

B. Breath and Walk

Heavy inhalation to right, natural exhalation. Walk in 3/4 or waltz time, jumping up to right side on the right foot on the inhalation. That is, inhale '1' and exhale '2-3.' Color red. A clap may be added on the inhalation ('1'), with the right hand being raised as the left claps downward against it.

C. Body awareness

Pulse, primarily the pulse of the blood, but also including other pulsations of the body (cerebral-spinal, lymph and sexual). What gets my blood moving? How could I feel more direction and purpose in life? If one is unconsciously controlled by fire, one can have trouble distinguishing anger from uncontrolled rage, or with the healthy expression of anger, passion and creativity. If one 'makes friends with fire,' one develops the ability to express 'pulse' creatively, initiate projects and feel sexual passion.

Element Walks

D. Sound

The sound of fire is high-pitched, its form curled, and its color red. It is heard in the falling of the thunderbolt and in a volcanic eruption, in the sound of a fire when blazing, in the noise of squibs, crackers, rifles, guns and cannons. All these have a tendency to produce fear.

E. Purification Breath

Breathe in through the mouth, and out through the nose. Breathe in a sense of heat through solar plexus, relaxing the large muscle that the upper and lower body. Allow the breath to rise to heart and be transmuted and refined into light. Breath out light illuminating your path ahead.

Air

A. Spiritual Dancing

Air positions and movements. The air appears in all movements from side to side, even when the body lies upon the floor. Even in rolling down a hill the air element expresses itself. Lack of control of it produces dizziness and vertigo. This is also true in the case of inebriates. The crossing of legs and arms, the swinging of limbs and torso are associated with it. It denotes vitality, changefulness, a mental rather than a material outlook, wit, humor, sprightliness, nervousness and intoxication. Ordinarily, it tends to draw one from repose and it aids in the increase of tempo. Probably all rapid dances may be considered as air types.

The air element also consumes more psychic energy but at the same time aids in its restoration, especially as one is lifted from the ground. But it must be assimilated, too, or else one will follow the path of Nijinski. This great genius, or 'jinn' was able to lift his body into the air and eventually to hold it in space. He had invoked psychic power and could use it against the material gravitational forces, but lacking breath control and ignorant of the connection between breath, body and mind, he became 'mad.'

B. Breath and Walk

Light, refined breath in top part of body. Breath in and out either nostril, and may change from side to side in the form of a 'zig-zag' breath (in one side, out the other, then reverse). Emphasis on inhalation: air rises. Color blue. Walking and whirling on toes in any direction with feeling of freedom.

C. Body awareness

Contact through the pores of the skin and the entire 'envelope of skin' (front, back, sides, top, underneath). The center is 'everywhere' and felt with freedom and joy, like a child reaching out to touch and be touched in a healthy way, organizing the world around him/her. How could I feel more freedom, more ability to move and change in any direction? How could I feel a greater sense of contact with the world around me? If one is unconsciously controlled by air, one can be indecisive, 'spacey,' or unconscious of one's body boundaries (or parts of them). If one develops a conscious relationship with air, one can develop intuition, playfulness, humor and a sensitivity to and through touch.

Element Walks

D. Sound

The sound of air is wavering, its form zigzag, and its color blue. Its voice is heard in storms, when the wind blows, and in the whisper of the morning breeze. Its effect is breaking, sweeping and piercing. The sound of air finds expression in all wind instruments made of wood, brass and bamboo. It has a tendency to kindle the flame of the heart, as Rumi writes in his Mathnavi about the flute. Krishna is always portrayed in Indian art with a flute. The air sound overpowers all other sounds, for it is living, and in every aspect its influence produces ecstasy.

E. Purification Breath

Breathe a refined breath in and out through mouth, with lips slightly apart. Breathe in and out as though through the pores of the skin.

Ether

A. Spiritual Dancing

Along with 'earth,' 'water,' 'fire,' and 'air' there is a fifth, the 'ether' or the 'akasha' of the Hindus. The ether-akasha extends through space and is the source and final repository of the others. It is also the refining element and the one which represents stillness. Cultivation of it enables one to hold any position indefinitely. In Tibetan art one finds it in the supreme position, dominating the others.

Static Symmetry corresponds to zero as a living number. Zero is a reality in statistics, graph representations, and decimals. It appears as the pause or rest in music, which so often accentuates a movement. In the dance, it is especially noticeable in what might be called vital or bionomic sculpture. Ancient friezes often depict an individual or an ensemble, and moderns rely upon them in their efforts to restore the forgotten methods. Through them the stone becomes flesh and Galatea reincarnates anew.

Statics is the science of bodies at rest. Even then they are usually subject to many stresses and pulls. Lifeless forms depend upon mechanical centres of gravity. But a throbbing, vibrating, breathing growing body may not always have an exact fixed point as such. Scientists say this is true even of the atom. Growth includes height (the Yang or Jelal factor) and girth (the Yin or Jemal factor). The increment of growth may be negative as well as positive, particularly with regards to girth. Changes in weight, too, effect the centre of gravity.

The heart as static center may best be studied when the body is at rest, supine on the floor. To understand this better let one take the position of the corpse and feel the heart-beat; do not try at first to take any special position. Then lie flat on the back stretching arms and feet to make the sign of the cross with the body. The 'corpse' attests to involuntary, the cross to voluntary self-surrender, meaning: 'I am naught.' The breath supplies its own rhythm and the heart begins to dance. The devotee may repeat sacred words while in that position, the dancer may listen to soothing music. The heart will throb and the inner light be augmented. This is the Alpha and Omega of the spiritual dance, and to it one may always return.

After that one should try lying on the left and on the right sides as if in sleep, doing this preferably without music which might arouse discordant emotions and so distract one from the heart-concentration. After that, without turning attention from the heart one

Element Walks

may rest upon the bosom. Then one may dream. The mind here begins to assert itself. The vital forces are alert and the animal consciousness is aroused; then one is awakening. Thus there is relaxation and also stimulation. This is important as the tired dancer, snatching a few moments, will obtain knowledge common even to the animals.

God, the Creator of the heavens and earth and of all the lower kingdoms of nature, made humanity in the divine image. So we may find something of the mineral, of the plant, and of the animal in humanity. It is possible to assume 'plant positions' and 'animal positions,' and to increase thereby psychic power as well as animal and vital magnetism. The bird contributed something in the course of evolution, viz., the ability to stand direct. It is this characteristic, absorbed by humanity, which has earned it the name of anthropos, the upright one. To stand correct is part of the teaching of hygiene and choreography and it need not be repeated here. But to keep the centre of movement and feeling in or near the heart is most important and shall be constantly reiterated.

B. Breath and Walk

Very refined breath. The origin of all, and to which all other elements return. Color smoky gray, or the rainbow.

C. Body Awareness

All, the entire soma, including those given above as well as their combinations. Mostly, this is felt in the silence of meditation, without external movement. As Murshid indicates above, however, the notion of 'stillness' or 'silence' can be felt as dynamic, with the heart as the center that includes all. So the ether element can be given in a walk that begins with earth and progressively adds the other elements (or one may begin with air and do the reverse order). At each stage, one adds an additional layer of 'body' awareness, of feeling, until one is simply moving, fully embodied, together with all bodies composed of the elements.

One can begin with the 'rainbow' form of the ether concentration—all the elements are simultaneously present in harmony—and progress to the 'pure light' form. In the latter, body awareness is, so to speak, lucid as though radiant with the One light. The latter form tends toward a type of samadhi in motion and is best followed by at least a short meditation in stillness. When one has mastered the different qualities of ether in motion, these may be added to other elements. When working with elements and their combinations, adding ether to any element produces a refinement or softening of the element, in breath, movement and/or sound.

D. Sound

The sound of ether is self-contained, and it holds all forms and colors. It is the base of all sounds, and is the undertone which is ever continuous. Its instrument is the human body, because it can be audible through it. Although it is all pervading, yet it is unheard. It manifests to humanity as it purifies the body from material properties. The body can become its proper instrument when the space within is opened, when all the tubes and veins in it are free. Then the sound which exists eternally in space becomes manifest inwardly also. Ecstasy, illumination, restfulness, fearlessness, rapture, joy and revelation are the effects of this sound. To some it manifests of itself, to others when they are in a negative state caused by weakness of the body or mind; to neither of these is it a benefit, but on the other hand it causes them to become abnormal. This sound only elevates those who open themselves to it by the sacred practices known to the mystics.

Element Walks

E. Purification Breath

The purification breath done at the end of the other elemental breaths brings the energy together with a very refined breath through the nose.

Concentrations with the Elements

The following practices, given by Murshid Samuel Lewis, were recorded by his disciples in an earlier edition of the Teachers Dance Manual. One generally begins with the densest element, earth, and moves toward the most subtle, ether. Although this can also be done in reverse order, it calls for greater experience by the leader. Always watch the breath.

- *Breath*
Concentrate on each element in turn, and watch the breath both while sitting and while walking in a circle. Be aware of the nature of breath, and its direction and rhythm.
- *Sound*
Concentrate on each element and listen for the sound. Sing while concentrating on each element, and be aware of the sound of the voice – its nature, direction, and rhythm. Sing AH or HU or OM.
- *Movement*
Concentrate on each element, moving the body in the breath. Be aware of the movement. Walk in a circle. Spin. Walking outside, noticing the breath, concentrate on each element. For example, fire breath going up steep hills; water breath going downhill. Do not use ether breath when in traffic.
- *Instruments*
Concentrate on each element using the sound of instruments. For example, drums to represent the sound of earth; the koto for the sounds of water; sudden sharp sounds for fire, such as in kabuki theater, two sticks clapped together to warn of coming danger; the flute and other wind instruments for the sound of air.
- *Mantra*
Concentrate on each element with a mantra from the Dances. Be aware of the feeling and sound. Try different elements with different phrases, or the same phrase with different elements.
- *Before Dance*
Concentrate on each element before doing a Dance.
- *Combinations*
Combine each element with each other element.
- *Cycles*
Begin with ether and move in breath and concentration through each element to earth, and then back through each element to ether.

Planetary Walks or Astrological Yoga



The bulk of the section on the Planetary Walks is reprinted from an earlier edition of the Teachers Dance Manual. It was prepared by Murshid Samuel L. Lewis, with a final section (Pluto and following) by Murshid Moineddin Jablonski, the spiritual successor of Murshid Samuel L. Lewis.

The poetic invocations at the beginning of each planet are from Murshid Moineddin Jablonski's "Libretto for a Planet Pageant." This form is based on the poetic Tanas, "the soul speaking with Nature," of Hazrat Inayat Khan found in his *Gayan, Vadan, and Nirtan*. According to Murshid Moineddin, they represent an inspiration he received in the early 1970's and should not be taken, in language or content, as a limitation upon one's experience of these Walks.

Where descriptions of spins were missing from the original, commentary has been included from Murshid Wali Ali Meyer, student of Murshid Samuel L. Lewis and master teacher of the Walks. Some additional comments on some of the planets are added by Neil Douglas-Klotz [NDK] or Kamae A Miller [KAM].

There are many applications of these Planetary Walks and Spins. They are the hidden component of the Dances. Besides the individual planetary walks, there are combination walks, walking one's natal chart, Karma and Dharma Walks. Check with your mentor for recommendations for course of study and concentration. (Kamae A Miller and Neil Douglas-Klotz)

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Sun

*Mighty-visioned One, how dost thou look upon the
first and the last with equal radiance?*

*“I am enlightened Light,
master of rising, zenith and setting.
Know me, yesterday, today and tomorrow,
as that shining Sun in the heart of humanity.”*

Glorious Sun, what is thy ultimate station?

*“To illuminate my turning children
with the Light of my Unseen Origin.
As you are guided by me, so too am I
guided in this infinitude of planes and being ,
sharing their source in the All.”*

O Planets, what paeans sing ye to the Sun?

*“We are pearls in a tide of joy from the
sea of His heart’s expanse!
The stars are but atoms of His cosmic mind,
even comets are magnetized in His presence!
As men and women alike are brides of Glory,
so too is the Sun our beloved Bridegroom!”*

The Sun breath in Indian Yoga is that through the right nostril, in and out. It also appears in an identical form in Sufic esotericism. The astrological Sun breath for these Walks begins with a strong inhalation in the right nostril and the exhalation is through both nostrils as a natural reaction to it.

The Sun practices are more easily performed by those who have practiced concentration on the Sun symbol, either in class or by themselves alone. It is also advisable, but not necessary, to have participants practice some form of the Sun breath. This will be of great assistance.

The Sun Walk is one of positivity. It can even be ego positivity; it must be positive. It is a ‘Toward The One’ Walk, but not a ‘United With All’ Walk. One proceeds positively as if toward some goal, some objective, outer or inner, with firmness in step and stride, looking neither to the right nor left, but always with a goal or objective in view.

The Sun spin is always toward the right, positive. The speed is more or less in accordance with the playing of the instruments, although it can also be affected by one's temperament. Such influences will also be revealed when working with one's horoscope. One's Walk will perfect one's horoscope, and often one's horoscope can be used to perfect the Walk.

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Moon

*Daughter, what rhyme unlocks
thy treasure of light and shade?
“From the silent ocean of dark,
I sail on tides of lunar light;
My being is like a crescent ark, which, filling,
becomes the Moon full bright.”*

The Moon Walk is responsive, and in this sense can be called negative. The Moon breath is out the left nostril; the emphasis is on exhalation, and the inhalation through both nostrils is the natural reaction to this exhalation. The Moon Walk can be more easily done if one listens to musicians. In the absence of musicians, it can be more easily done in the presence of a teacher or leader who is performing a Sun Walk while the students perform the Moon Walk. It is responsive, but not expressive. It can easily be internalized. It is never emphatic, but its speed may be the same as that of the Sun. The Moon twirl should be toward the left, excepting in groups, where it may be advisable for all to turn the same direction.

It is needed by people who are over-positive and over-expressive, just as the Sun breath is needed to promote these attributes. Astrological Yoga can be used to perfect one's Dharma as it is depicted by the horoscope.

Mars

*Warrior, to what battle marchest thou?
“To whatever battle thou sendest me, O my Father!”*

The Mars breath is out the right nostril, with the inhalation through both nostrils merely a response to this. If the Sun represents fire going up, Mars represents lightning going down, force directed toward the earth. The Greek name for Mars was Ares. (Aries, the Latin word for 'Ram,' is the first sign of the traditional Western Zodiac which is ruled by the planet Mars.)

The Mars Walk is positive in manifestation, but it is responsive in the sense that it is not directly directive. It is a walk of policemen, soldiers, paraders, and groups. The individual expression is almost at a minimum.

In the Sun Walk, the head is held up. In the Mars Walk it is straight ahead or even down. The Sun Walk is often directed from the heart; the Mars Walk from the solar plexus. The terms 'Mars Walk' and 'march' are both philologically and philosophically related. In the Sun Walk, the energy seems to be going upward as with fire. In the Mars Walk, it will go out through the feet into the ground as if pounding on the earth as a drum.

The Mars spin is to the right (clockwise) and very rhythmic, almost marching. Arms are down and palms outward from the heart to solar plexus, with low center of gravity. Spin is done with a warm, low tone of voice.

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Venus

*Lovely Queen, you are so beautiful,
what taketh thou as food and drink?
“My drink is the wine of dawn,
and my food is the bread of twilight,
wherefore I am called Venus, and am both
the morning and evening star.”*

The Venus Walk is reciprocally the opposite from the Mars Walk. The breath is in the left nostril with a strong inhalation and a reactive exhalation through both nostrils. This gives a spring to the Walk as if rising on the balls of the feet. This can also become the walk of femininity. It is expressive, however, and may be egocentric, either toward the person or toward those in the immediate orbit.

The Venus spin should generally also be toward the left, but not necessarily so. It can be seen in other expressions such as a tendency toward self-admiration, and a tendency to be aesthetically delightful. No doubt there is a Venusian element in ballets and in many forms of dance, in contrast to the Martian element in the march. While the two are symmetrically opposite, they can be harmonious and complementary.

[If Mars expresses the quality of character—reliable, powerful rhythm—then Venus expresses the quality of personality—variable, beautiful melody. These particular qualities go beyond cultural ideas of gender, which change over time. However, one must prove this in her/his own experience of both qualities. —NDK]

Jupiter

*Excellency, your heart is so wide,
and your stride so sure:
“I am Jupiter, my Father’s father as it were,
yet my eyes have borrowed His flashing light,
and my feet but imitate His confident walk.
It is the wide horizon of my embrace
that has caused His love to flood
my breast with grandeur.”*

Jupiter has been called King of Gods and humanity. The Jupiter breath requires a full inhalation, and in its perfect form the inhalation would be in both nostrils, and perhaps the exhalation also, which comes as a response to the inhalation. It is expansive. It is grandiose. The inhalation can be held for a considerable length of time, and this enables one to draw upon both mental and subtle capacities.

The Jupiter Walk will have a long stride, one of self-assurance. The glance will be in all directions: left, right, and ahead. It takes in everything and everybody. It is characteristic of the ideal extrovert. It is not conducive to thought, silence, self-pity and some other aspects of human nature. It can be considerate, but it also can be superficially so.

Thus it can also be the breath and stride of the politician, of the worldly self-seeker. It requires a full breath; it uses the lungs to their capacity. Although it relies on the sight and also on

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the senses, it does not touch the deeper aspects of personality. It is needed by rulers, administrators, and directors of law enforcement. Also in justice.

The goal of Jupiter is more with 'United With All' whereas the Sun is concerned with 'Toward The One.'

[In this sense, Jupiter can also be seen as the quality of divine hospitality—surveying one's queen/kingdom to make sure that everyone and everything is welcome and provided for. The medieval Christian mystic Mechtild of Magdeburg expressed this as her motto: "Live welcoming to all." —NDK]

The Jupiter spin can be in either direction, although it is usually to the right. It keeps one in a state of sobriety to control the outside world through control of and from the ego-sense. Through Jupiter alone one seldom attains intoxication or ecstasy. The velocity depends upon one's capacity of control.

Mercury

*Winged Youth, what is the reason
for thy swift mission?
"I am Mercury who,
like a moth quickened by light and flame,
must tell everyone of my Father's glory."*

Mercury has been pictured with wings. The Mercury breath is in and out quickly, through either or both nostrils. It tends to speed up all processes. It is very good for short spurts, as for sprinters. It brings vitality to the surface and, if uncontrolled, can waste one's vitality.

While Mercury operates rapidly, it also appears as if on the surface. People using Mercury will either have excellent first impressions or none at all. They are no soliloquizers or deep thinkers. They like to get things done.

Mercury differs from Jupiter in that the latter tends to long strides, and Mercury to short ones. But Jupiter, wishing to include everything and everybody, can often fail of the goal, while Mercury tends to be successful. Mercury does not have too many goals, and so not too many distractions.

The Mercury spin (which may be done in either direction) is excellent for rapid ecstatic achievement. But this ecstasy is not always over-intoxicating; that is, a mental control may remain. It is needed by many types of dancers and artists who wish to work rapidly, creative writers, etc.

The very word Mercury suggests the word 'market.' It is a good breath to have when buying or selling, especially small items.

[A key to a successful Mercury walk is to never move your feet faster than your breath, keeping both in rhythm. —KAM]

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Saturn

*Patriarch of Time, whence comest thou,
and where will thy slow steps take thee?
The voice of Saturn sounds the organ-tones of the deep.
“I have come from long suffering
and I traverse the endless pathways of patience,
knowing therein a great mystery.”*

The Saturn breath has been symbolized as that of the old man. It seems slow and ponderous. It is dominated by exhalation. The magnetism goes into and with the exhalation and the inhalation is merely a response to it. While it is, in general, an introvert breath, it is also often aware of the earth, and of practicality on its own basis.

The Saturn Walk is as if each step were an achievement in itself, that each leg had something to offer the ground. When one is controlled by Saturn, one will be slow, ponderous, and subject to non-achievement. When one controls it, one will be patient, persevering, long-suffering, and even though the goal is far off, will plod on. In other words, the Saturn Walk is often a plod.

In performing the Saturn breath, there may be a long exhalation and even a break between exhalation and inhalation, exactly the opposite of Jupiter. If one considers the dot and circle as a symbol, Jupiter is always toward and with the circle expanding; Saturn, toward and with the point, the center contracting.

The Saturn turn is either direction: slow, controlled, very sober, and yet aware. It never entirely lets go.

[If one finds this a difficult walk, one can try walking only on the exhalation, while matching breath and steps. This teaches good grounding as well. –KAM]

Uranus

*Bright Orb, what riddlesome genius hides
within thy strange behavior?
“Like a hummingbird am I,
soaring, diving, flying backward as swiftly as forward,
attracted hither and thither
to the nectar of bright flowers,
all in the garden of Uranus.”*

The Uranian influence seems to be quite independent of causality. This is not true. What it is independent of are the operations of ego and human will. It can work as if independent of the influences, rhythms, tones or attunements of the other planets. It sometimes acts as if in opposition, but being in opposition does not mean independent of. It may mean causally attached, for when Uranus acts to the contrary of each of the other seven planets, it is still karmically attached.

Uranian people tend to breathe with the whole body. In this they seem de-centered. But the awakening and use of the third eye, or ajna [in Hindu terminology], actually centers them much more completely than those who seem karmically, voluntarily or functionally bound with the influences or attunements of the seven traditional planets.

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This means that the Uranian, intentionally, karmically, or evolutionarily, is expressing a higher consciousness, one not so bound to the denseness of the earth. Still, the Uranian is attached to her/his own karma on the lower level, and to her/his purpose in life, on the upper level. Therefore, the Uranian Walks and Dances of different people will be different.

Freedom from control of each of the seven planets, and each of the four elements, will produce a different kind of breathing, a different kind of freeing for different people. Therefore the Uranian Walk is functionally tied to an independent movement from the more binding elements or planetary influences. But being free, it will not be static. It may reinforce the other influences, or it may break them down. At first phase, it seems anarchic. At second phase, it represents the expression on the earth plane of the Jinn or Gandharva, or Upsara. Therefore it can be seen, felt, manifested, exhibited, but not exactly described verbally.

It is in the sphere and in the atmosphere. It makes the subtle body active and operative, and is to be used for this purpose. Coupled with devotion, a prayerful attitude, or a sacred phrase, it is most beneficial in bringing to activity the latent powers in humanity, thus demonstrating one of the fundamental purposes of the Sufi Movement.

[The Uranian Spin can be in any direction and may change directions. Like the Walk, it is centered from the third eye. One may try breathing in through the pores of the skin and breathing out through the third eye. Both voice inflection (if used with sound) and movement will exhibit rapid change. —KAM, NDK]

Neptune

*Heavenly One, thou art not a planet,
thou art verily an angel.
Hush, if thou wouldst hear the song celestial.
Where rushing fools bind the divine melody
with the world's noise, Neptune lies as if dead.
But rapt in the cocoon of utter devotion and praise,
the butterfly of heaven is borne aloft
to the dome of light.*

The Neptune Walk uses a refined and refining breath. It is in tune with angelic qualities and angelic behavior patterns. Some of these may be holdovers from childhood. But it is a mistake to assume that the angelic soul is necessarily the most advanced. The balanced human, with capabilities of Uranian and Neptunian functions, while still centered in the body, is the most advanced Neptunian.

The merely calm or refined breath is not necessarily the same as the Neptunian breath. The Neptunian breath will be refined, no doubt, and is needed in refinement. In this it is almost like fire, but it is not the Holy Spirit. The Neptunian breath makes one aware of the finer potentialities, but this awareness does not mean conscious control. A spiritual person controlling Neptunian breath and function still retains the refinement of the child but also coalesces it with the wisdom of the Universe.

The Neptunian breath, absorbed in ego, can even exhibit idiocy or madness, but when it is blended with a spiritual breath, the Holy Spirit, it demonstrates what is said in *The Inner Life* by Hazrat Inayat Khan about the angelic person. The Neptunian breath may go straight

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up the backbone to the very top of the head. If it can be controlled by heart, one will experience the awakening of one's higher potentialities and highest faculties.

Although Neptunians will also not follow an exact pattern (as is the case with Uranians), they seem to be blended in a cosmic harmony. The lower aspects of this are seen in the way infants greet each other. The higher aspect in the way Dervishes greet each other.

To control the Neptunian influences, one must have a refined breath going up the backbone, maintaining a rhythm and yet feel as if unbound in potentiality and function. But the Neptunian breath, once mastered, can be blended or combined with the occult influences of the various planets into a grand unfoldment of each individual's unlimited potentialities.

Therefore it is wise to practice it slowly, even when it is blended with Mercury. But also to keep the refinement above the velocity, so that when blended with Saturn, the downward pull is not too great. (There are parallels to all these influences and factors in various types of machines used in air traveling.) When one feels the Neptunian influence, one should also be strongly centered in the heart, excepting when one, under grace, is functioning in accord with the highest dharma (divine purpose) or the manifestation of baraka (bestowing of blessing). Generally the Walk requires long practice, but this becomes enjoyable and beneficial. And still more enjoyable and beneficial when it can be blended with the rest of the aspects of human personality.

[The spin of Neptune is moderate speed in the counterclockwise direction. Arms and palms are outward as though being turned by the light coming from the crown chakra. Spin is done with a soft, warm tone of voice ethereally upward. —NDK]

Pluto

Holy Being, What is thy secret?

“Pluto has become All.

*Our spheres embody the curved space
which is as a mother's womb for our divine repose,
while the Father's essence shines in our every atom.*

*The Saints of earth enact the mystery
of our blessed state.”*

[Murshid Samuel Lewis left his body before writing the final paper in this series, on Pluto. This lesson and the following are by Murshid Moineddin Jablonski. -Editors]

Pluto represents the integration (meaning 'blending, with growth') of all the other planets. From the standpoint of an individual ego-outlook, Pluto is almost meaningless. Pluto is the being of the group, and group-unity is Pluto's function. But this does not mean group-unity as a mob or even as an army. Sufism teaches 'Unity, not uniformity,' and it is this unity at all levels which shows Pluto in operation.

The Pluto concentration is good for communes and communities, and for leaders of communes or communities who are called upon to represent the ideals and goals of the group to the world at large. This is the practical side. The spiritual side may result in cases of actual awakening much in the same sense as Walt Whitman's realization, "In all men I see myself." It must be remembered that these lessons are given as Yoga practices, and not as empty techniques. All the verbal instruction must be combined with devotion if these practices are to bear fruit.

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Pluto has been called 'the Walk of the Saint.' Like a Saint, Pluto does not represent a limited ego-self, but regards the group as its own being. The Kabbalists have a term for this: Adam Kadmon, the Grand or Original Human Being. This Adam Kadmon is really the whole humanity, with each individual acting like a cell in the overall organism, working on earth to promote all phases and aspects of sisterhood/brotherhood, while at the same time experiencing on the higher planes the consciousness of 'Alpha and Omega.'

[In this sense, the walk of Pluto not only includes human consciousness, but also the consciousness of and in all living beings, throughout the universe. This is related to the Walk of Hokhmah, Holy Wisdom or Sophia, who is able to encompass in her heart the arising and falling away of forms, personalities and existences throughout the cosmos. —NDK]

Murshid Samuel L. Lewis remarked, "When you are doing Pluto your head must be in heaven, and your feet must be on earth." The attunements associated with the planet Pluto are to feel the Halo Center located about 12 inches above the Crown Center, and to feel equally the feet securely on the ground. The entire body is experienced as God's Temple, and if more strength is needed, the backbone can be felt to be like a brass rod. The ever expanding sense of one's aura is felt to be the means whereby one unites with others to further the Divine Cause.

[The Pluto spin is at moderate speed in the counter-clockwise direction. Spin as though being supported by a string being pulled upwards. Spin is done with a soft tone of voice ethereally upward. —NDK]

When a group wishes to attune to the Plutonic norms, the common Halo Center may be felt somewhere above the group at the central focus. Many Dances of Universal Peace bring this attunement about easily and without particular effort. However, for those who wish to deepen their experience, a certain exertion is necessary at the beginning and perhaps throughout.

Pluto represents transcendence and immanence together. It is living in Harmony. It is United with all, above and beyond the Jupiterian outlook. It has a real spiritualizing effect upon the being, as contrasted with etheric and quietistic effects of some practices that lead to somnolence. The Walk and spin of Pluto can lead to human perfection, so long as the vision of the whole is maintained. All virtues are there. "It is the Walk of the New Age" in the words of Murshid Samuel L. Lewis.

Wazifa Walks



[This section is also taken from an earlier edition of the Teachers Dance Manual and was compiled by students of Murshid Samuel Lewis. –Editors]

This concentration using Divine Attributes, or the 99 Names of God (Sifat-i-Allah) from the Sufi tradition, is done walking counterclockwise without holding hands, unless otherwise directed. This practice enables each person to experience the Divine Attribute deeply, combining feeling, movement, and recitation of the sacred phrase, and may be considered meditation in action. The leader introduces each new attribute, sets the pace and concludes each walk with the word ‘Amin’ (sealed, affirmed with faith). The feeling of being in a circle with others must be maintained, each person following the movement, harmonizing voice and above all feeling the manifestation of that quality in one’s own being.

The phrases are recited in Arabic, and it is helpful for the leader to give the English translation. In the beginning the positioning of the hands should be carefully regarded as it is in accord with psychic law. Begin by repeating together the phrase ‘Bismillah ir-Rahman ir-Rahim’, then proceed to the wazifas er-Rahman, er-Rahim, and then any number of wazifas, in any order, usually ending with the singing of ‘Subhan Allah, Alhumdulillah, Allaho Akbar’.

This list is only partial and can be augmented. The entire list of the 99 Beautiful Names of God can be found, among other places, in M.R. Bawa Muhaiyaddeen’s *Asma’ul Husna (the 99 Beautiful Names of Allah)*, Shems Friedlander and Al-Hajj Shaikh Muzaffereddin’s *Ninety-Nine Names of Allah* or Sheikh Tosun Bayrak al-Jerrahi al-Halveti’s *The Most Beautiful Names*.

All translations of these phrases are limited, some more than others. Feel rather than think about each quality and allow the sound and breath to lead you to the experience of it. Care should be taken to pronounce the Divine Phrases fully, enunciating all the vowels and consonants, developing completely the benefits that come to and emanate from the devotees who contemplate the deep meaning of each phrase as they listen to the sound.

Variations of these concentrations include their expansion into music, free movement and free dance. The leader should feel free to add other movements if s/he is inspired to do so. The important thing is the sound and the feeling. The gestures listed below are not intended to limit this experimentation.

Wazifa Walks

<i>Divine Attribute</i>	<i>Meaning</i>	<i>Movement</i>
ALHAMDULLILAH	All praise to God in His glory. Glory be to God. Praise be to God.	Arms open from heart upward over head with joyous feeling. Heart energy rises.
ALLAH HO AKBAR, ALLAHU AKBAR	There is no power nor might save in Allah. Peace is power. All praise to God in his strength. God alone is Powerful. God is Greatest.	Turn to face center of circle. Arms on shoulders, right arm supporting the left arm of the person on one's right. Move counter-clockwise, with strong voice and feeling of strength and peacefulness.
ALLAH MANSUR	God is Victor. God is Conqueror.	Very determined walk, right foot coming down hard, arms swinging with strength and joy.
YA AZIM, YA AZEEM (Arabic accent, on second syllable.)	God is the Highest.	Arms lifted above head, straight up and open. God is beyond the mind.
YA AZIM, YA AZ'M (Persian accent of same wazifa, on first syllable)	How gloriously does God manifest to me through you.	Right hand from heart outward, in a sweeping gesture, while bowing.
YA AZIZ	God is All-strength.	Arms up high, head back as if lifting something very heavy. Hercules position.
YA BASIR	The All-seeing.	Fingers begin by touching each other over the third eye. They move upward, outward and down to meet in the heart, inscribing a heart shape.
YA BATIN	The Hidden.	Wrists crossed, palms facing in, covering but not touching the face.
YA FATTAH	The Opener of the Way.	Hands from heart sweep open and out, a rapid motion like the blossoming of a flower, a door opening. Emphasize the -TAH.
YA FAZL	The Blessing.	Palms down, arms outstretched, blessing the person in front of one, then turn around and bless the person behind.

Wazifa Walks

YA GHAFFUR	The Pardoner.	Hands move out from heart, as if blessing everyone. Prayer position, spreading out.
YA HAYY, YA HAQQ	O Life, O Truth.	Hands raised up high above head, palms out, on YA HAYY. Hands lowered, palms down, spreading into earth, on YA HAQQ.
YA HAYYO, YA QAYYUM	O Ever-Flowing, Ever-Living, Ongoing Life; O Everlasting, Resurrecting Life, O Thou Eternal!	Hands together in prayer mudra over head on YA HAYYO. Bring prayer mudra straight down, past heart, then spread hands out to sides over earth on YA QAYYUM.
YA JAMIL	All beauty belongs to the One. O Beautiful One.	Palms down, hands gently move outward and downward, gracefully caressing and beautifying the space.
YA KARIM	The Bountiful. O, Generosity.	Hands move outward from heart to the left and right, as if giving little gifts to all.
YA LATIF	O Most Gracious and Most Subtle.	Hands on shoulders in circle, head moving gently from left to right.
YA MALIK	O King of Kings, O Queen of Queens.	Determined and majestic walk, arms swinging freely. Voice is strong.
YA MUJIB	O Hearer of Prayer. O Responsive One.	Right hand on heart, left hand cupped over left ear to hear inward.
YA MUTI	The Provider.	Begin with hands reaching up and out, drawing them into the heart.
YA QUDDUS	O Holy One. The Source. The Timeless and Formless Purusha. The Holy Spirit.	Palms together as in prayer, head bowed. Holiness all around.
YA RAHIM	O Merciful One.	Hands in front, at waist level, palms up, receiving mercy.
YA RAHMAN	O Compassionate One.	Hands in front, at waist level, palms down, radiating compassion.
YA RASHID	The Unerring, the Straight Way.	Arms straight out in front, hands apart, palms facing each other.

Wazifa Walks

YA SABUR	The Patient One.	Two steps forward, one step back.
YA SAMAD	The Eternal.	Turning to left, arms raised upward in a V shape.
YA SAMI	The All-Hearing.	Hands cupped behind ears as if listening.
YA SHAFEE, YA KAFEE	O Healer! O Remedy!	Arms outstretched toward center of circle, sending the blessing of health through the hands toward person in center of circle, or toward person held in concentration. See that person filled with life and health.
YA TAWWAB	The Relenting.	Hands clenched in fists in front at waist, opening out, to release.
YA WADUD	The Loving.	Hands clasped over heart, opening up and out, as a cup, offering love. Sound the final D.
YA WALI	God is the Nearest Friend.	Arms crossed, holding your own shoulders.
YA ZAHIR	The Manifest.	Arms open out in cross position, palms facing outward. May be done in combination with YA BATIN with great benefit.

A variation of these Sifat-i-Allah Walks is to begin the Walks as usual, but after each Walk the leader calls out 'Allah' and the entire circle holds hands, chanting 'Allah' four times (as in the Introductory Bismillah), while sidestepping to the right, then spins in place to the sound HU. This has an excellent effect of bringing the Name of Allah into and with each Sifat concentrated on. The leader may end with the Three Wazifas Dance, which is done without the above Allah variation.

The prefix 'Ya' approximately means 'O!' as in addressing the One Being, 'O Divine Patience', etc. The prefix al- or as- or ar- (depending on the initial letter of the next word) means 'the' but also points toward the divine 'The' which is the root sound (El or Al) of all the Semitic names of Unity: Elat, Elohim, Eloha, Alaha, Allah. As with all these practices, it is not wise to attempt to learn them, much less teach them, exclusively from this reading if one has not received a first hand/foot teaching from a master teacher in the walking meditations. (Kamae A Miller and Neil Douglas-Klotz)

Walks of the Masters Saints and Prophets

by Wali Ali Meyer



Walking or moving in the attunement or atmosphere of a saint, prophet, spiritual master or teacher is called in Sufi tradition, *tasawwuri* (literally to ‘imagine’ the teacher or being in front of or within one). For more on this, please refer to “The Ten Lessons on the Walk” by Murshid Samuel Lewis as well as the article by Murshid Wali Ali Meyer printed above. This is an advanced practice requiring deep spiritual concentration and a living teacher to guide one.

Many of the Dances of Universal Peace ask us to enter into the state, awareness and presence of a such a being. Stripping ourselves of our own personalities, we may, by grace, step into the footsteps of those great beings to catch even a speck of the wisdom of the light of Truth that they have offered to the world.

There is no substitute for a living relationship with a teacher that can guide one’s walk along this path. Nor is this a practice that can be mastered in a weekend workshop. It is a lifelong study and dedication.

The following are some further thoughts from Murshid Wali Ali Meyer on *Tasawwuri*, extracted from the same sources as the article printed near the beginning of this section.
–*Editors.*

Tasawwuri Walk

The walking practices teach concentration and all of the elements of the inner school. One of the ways the inner school of Sufism has been described is as progression from the stage of *fana-fi-sheikh* to *fana-fi-rasul* to *fana-fi-lillah*. This means that experience of effacement of self (*fana*) in the One Being begins with effacement in one's teacher (*sheikh*). Then it can progress to the effacement of self in being of the world teacher or messenger (*rasul*), and finally in the effacement of self in the Oneness of God without limitation (*lillah*).

In the inner school it is something that should be approached gradually. How do we attune to God whom we haven't seen? We attune to someone we do know and trust, and in that we gain the ability to attune. You see this in the *Tasawwuri Walks*, where you might begin doing the walk of Murshid S.A.M., Hazrat Inayat Khan or whomever is very immediate, whose vibration is very close. Just like tuning an instrument, you catch something that is in the space. If you emulate the rhythm of the teacher in the way that he or she may walk, you catch something of their inner state.

Look at one of the pictures of Hazrat Inayat Khan. Don't just stay outside of it and look at it. Look at it and ask, “What state is he in?” Can you enter into that state that is behind the face and gaze? This is the whole idea of entering into this reality of *tasawwuri*.

In the Sufi invocation we say ‘united with all the illuminated souls.’ For this to be more than just words, we have to find that place where we are actually united with the illuminated souls. The process of finding it is through one of the *tasawwuri* practices. We are entering into the rhythm, which means, for example actually putting on the heart and mind of Jesus Christ. Can we look at the world the way Jesus looks at it? Can we feel the way Jesus feels? This is not the way of admiring Jesus, but the way of entering into his experience. Can we move that way and somehow, by Grace, express those qualities, not from our ego but in our effacement? This is the essence of *tasawwuri*.

The Foundation Dances of Universal Peace



Ten Keys to Leading the Dances

Radha Tereska Buko

Ten Keys to Dancing

Murshid Wali Ali Meyer

Steps toward Peace

through Spiritual Dance and Walk

Murshid Samuel L. Lewis

Movement in Stillness, Stillness in Movement

Murshid Samuel L. Lewis

Original Dances of Murshid Samuel L. Lewis

Murshid Samuel L. Lewis

Dances inspired by the Buddhist Tradition

Dances inspired by the Christian Tradition

Dances inspired by the Great Goddess Tradition

Dances inspired by the Hindu Tradition

Dances inspired by the Islamic & Sufi Traditions

Dances inspired by the Jewish Tradition

Dances inspired by Native American Traditions

Dances inspired by the Sikh Tradition

Dances inspired by World Traditions

Dances inspired by the Zoroastrian Tradition

As in the Walks section, there is a profusion of material that could have been included in this section on the Dances. The decision was made to begin with a few offerings and leave room for each mentor and dance leader to compile readings which are personally relevant. Each tradition section begins with an essay on attunement written by a dance leader who is a practitioner of that tradition. Attunements to individual Dances have been left in the words of the originators whenever possible, except when originator was unavailable. In many cases these have been updated for this edition.

To mark their importance, the original Dances of Murshid Samuel L. Lewis are listed first. The remaining traditions are listed alphabetically, as are the Dances within each section. Music and attunement are on the front face of the page and the dance directions and resource information appear on the back. Most Dances fit this template. Errata information will be available periodically from the MTG. Please note that information is more meaningful when personally acquired. Supplement these pages with your own experiences and an active relationship with a mentor teacher. (*Radha Tereska Buko*)

Ten Keys to Leading the Dances

by Radha Tereska Buko



1. Establish “roots” in one spiritual path. The Dances honor the essence of living spiritual traditions. You cannot skillfully lead a group somewhere you have not been. Walk an embodied “path” by embracing one and surrendering your ego to a living spiritual teacher. The depth you attain in one tradition can be transferred to the other paths you represent in the dance circle.
2. Practicing alone cannot simulate the living breathing interpersonal energy flow which is the heart of the Dance. The potency of the states created in connection with others is essential to this work. If your mentor lives at a distance from you, establish a relationship with a co-leader or a willing friend to support you in practice and in developing a circle.
3. Lead Dances that you have experienced in person from an attuned leader. The intention of a Dance is to experience a particular state of feeling. “Feeling” is difficult to learn from words on a page, even from the best of dance manuals.
4. Focus on “quality” first. More is not necessarily better. There is power in repetition. Lead the same Dances often. Let them grow with you and your dance circle. Build your repertoire on the Foundation Dances.
5. Take a moment, as you begin a Dance, to breathe one “holy breath”. Get in touch with your heart center. Invoke the spiritual presence of your teachers. Place an intention for the Dance. Sense that feeling place, then allow the Dance to dance through you into the circle.
6. Be a magnetic presence yet become secondary to the group experience. Don’t force anything. Do not attempt to share all that you know about the sacred phrase or attunement. Think, “I am but a finger pointing at the stars.” Murshid Samuel L. Lewis said, if you don’t know what to say, just dance.
7. Use leading techniques (separating voices, on the breath, changes in tone and rhythm, musicians) consciously. These tools are optional and when used appropriately can help to bring the dance circle to a heightened state of awareness. When used improperly or excessively, the dance experience may become clouded with unnecessary busyness, manipulation and distraction.
8. Respect the Dance form. In leading Dances originated by others, the “adab” (respect) is to lead the Dance without changing its structure (words, movements, or melody). Know the Dance in its original form. There will be, no doubt, special circumstances under which a minor change may be useful for a specific dance circle, but before making “permanent” changes, consider speaking with the originator or your mentor.
9. Work with sensitivity to the level of the least experienced dancer. There is a broad range of Dances in the Dance collection. Tailor your choices, remembering that simple is often best.
10. STOP the Dance, if it is not “going anywhere” or if it is “going somewhere strange.” Start again. This is rarely done, perhaps out of a feeling of awkwardness. Make adjustments with light-heartedness. After all, this is a “practice.” Take responsibility, clarify the teaching without suggesting by word or tone that the dance circle is at fault.

Ten Keys to Dancing

by Wali Ali Meyer

1. Listen. Do not simply recite the sacred phrase. Listen to the other voices. Listen to the person directing the Dance. When you begin to listen, your voice will automatically begin to harmonize. Find the center of the sound.
2. Feel. The Dances are designed to take us more and more into the universe of feeling. Stay with your feeling. If you go off into the world of thoughts, don't judge yourself; simply bring your concentration back to feeling. The heart center, found in the middle of the chest, is the natural place to begin.
3. Concentrate on the sacred phrase. The sacred phrase centers the Dance. We say this together. The grace of Allah can operate through the sacred phrase if we are willing to receive it, to let it be. With each repetition feel the phrase touching your being in a deeper and deeper way.
4. Simple, rhythmic music can be a great aid. Guitar and drum are especially helpful. Musicians should emphatically resist going off on their own. The sacred phrase must be uppermost in their concentration. The music should accentuate the natural rhythm of the sacred phrase. Drummers need to bear this in mind. The simpler the better. Don't dominate the space. The sacred phrase should by far be the loudest sound. If you play your instrument correctly, no one will even notice you. Isn't that wonderful!
5. Move together. Restrain the exuberant impulse to make an individual expression. You will be amazed how much higher and deeper the Dances are when you use that same energy to harmonize with the others in the circle. Feel your body fully. Then gradually or suddenly become the whole circle.
6. Watch your breath. Breath is life. Breath is movement. Voice is breath. Let breath breathe. Return to awareness of breath in silence between Dances. Notice the subtle changes in breath brought about by each Dance.
7. These Dances can lead to states of ecstasy. Joyously invigorating! In Dances where you are brought to the center of the circle, especially soar. But soar with your whole being. Taste all planes at the same time. If your feet are grounded on the earth then your head can be in the heavens.
8. Devotion. This is a grace. To willingly submit ourselves to Allah/God in whom we live and move and have our being. Hypocrisy may be the only sin. How wonderful it is when we actually feel like bowing in humility before the eternal truth. These Dances can be worship: the celebration of the Divine Presence. The Sufis call this Akhlak Allah-acting as if in the presence of Allah; and knowing that even if you don't see Allah, verily Allah sees you.
9. Amin. This means "so be it." We say this at the conclusion of many Dances. (Other phrases such as the Sanskrit "Svaha" are also used.) The important thing is not to say it, but to mean it, to affirm with one's whole being.
10. Silence. As the sound and music of the Dance stop, enter the silence. This is your opportunity to hear what has been created. In this silence one can absorb the qualities evoked during the Dance. This is the most important part of the Dance. It becomes all encompassing.



Steps toward Peace through Spiritual Dance and Walk

by *Murshid Samuel L. Lewis*

The unpublished writings of Dances of Universal Peace founder Samuel L. Lewis present a wealth of direction, inspiration and advice on cultivating the attitude and skills necessary to be a "peace dancer." The following selection draws from his diaries and unpublished lessons for students on the intention behind the Dances, qualities needed for this work and preferences for training in the basic elements of Dance and Walking Meditation. Reference letters at the end of each selection refer to papers listed at the end of this article.

What Does Dance Do?

What does dance do for us? First and foremost, it inculcates the sense of rhythm and enhances our response to rhythm. This is really a response to life. It makes us more living, which is to say, more spiritual. It brings out beauty of form and movement, and envelopes our personalities in the enjoyment of them. It takes us beyond ourselves, bringing an initial taste of the state of non-being, which is really a balm for the soul. Whether one follows classical, romantic, popular, exotic, Oriental, Occidental or personal models, there is a modicum of intellectual significance added to the dance, so that body, mind and heart can unite.

No doubt we can learn from the Orient and in return can teach Asiatics. If we need anything from India, it is the spirit, particularly that spirit which underlies the sacred dances of that country. We have our peculiar physique, our traditions, our forms. We need abandon nothing. We do not protest against accepted styles. We want to employ everything we can on the pathways toward God realization. [SD, cir. 1940.]

A Universal Spiritual Revival

We look for a universal spiritual-aesthetic revival. The cultivation of ecstasy and attainment of superconsciousness are steps on the way. We are here to complete our humanity, not to avoid it. Therefore we must hold before ourselves the ideal of the holiness of humanity and the sacredness of the body. Institutions, themes, forms and ideas are inferior to humanity, for humanity was created by God, and these things were made by humanity. As humanity grows in understanding, in consideration and in compassion, spiritual art will unfold itself accordingly. Humanity's heart awakening must come first.

A warning note should be expressed here. If the dance or any art be cultivated for psychic or magical purposes, the world will not evolve, it will regress. On the other hand, if there is the hoped-for spiritual awakening, then all the arts will reach a higher status. Perhaps then the magic, the psychic powers, the unknown forces and faculties will appear as if quite natural. With the coming of the Sovereignty of God in the human heart, many marvels will be added. [SD, cir. 1940.]

The Spiritual and the Practical

When we separate the spiritual from the "real," the "practical," the "beautiful," we build a concept which of itself is not spiritual. Our thought of God is not divinity. It is one of the many thoughts of our mind and is less than we. Korzybski has pointed out that the word p-e-n-c-i-l is not a writing tool, it is a word. The word G-o-d is not the Divine Being, nor is the thought we hold the ultimate reality. Spirituality is beyond word and thought.

The dance revolution proposed goes deeper. It does not abrogate skill, but would offer encouragement to every type of artist. Even burlesque may remain. It does not say of the

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ballet that its principles are contrary to physiological mechanics. It does not believe that the study and performance of ancient dances should be detached from art and joined to anthropology. All forms and methods would be utilized. Only a sincere feeling for beauty would be demanded.

In and around Hollywood, there is at least one teacher [Ruth St. Denis] whose methods are based upon cardiac mechanics and heart-concentration. Her pupils learn, more or less consciously, to invoke psychic forces. They imbibe philosophy from the dance itself. Their spiritual faculties unfold without anything being said of them. At the same time, they emphasize interpretive rather than program dancing. To them, the right interpretive dance offers full scope to the will of the performer and gives her or him every opportunity for self-expression. [SD, cir. 1940.]

Folk Art and Peace

There have been societies in the many places to preserve the folk arts. The harm done to them by this diabolic war [World War II] can never be measured. The folk dances have a direct appeal. Their spirit belongs to the people. They illustrate the dance as an index to human character in accordance with Havelock Ellis' famous question, "What do you dance?" [in *The Dance of Life*, 1929]. When civilization and order are restored, as restored they must be, let us remember that humanity does not live by bread alone. The human spirit needs sustenance. The peacemakers should do their utmost to encourage these arts. [SD, cir. 1940.]

Dance and Human Education

We protest against stilted, dynamical geometric patterns which appear so delightful in Hollywood films [in the 20's and 30's]. They turn performers into automata. Even communist Russia has not dehumanized the individual dancer so much as Hollywood has. Those who battle fearlessly against gearing a human to a machine, say to a belt in an automobile factory, should also protest these group-robot dances. Bear in mind the words of Jesus: "Fear not them that torture the body but rather them that torture the soul with hell-fire."

Many stage dances have elements of the group-unit which may become the basis of the new aesthetic and new civilization. Dane Rudhyar has been a sort of modern prophet in this respect. The group-unit may have the fellow-feeling and attunement that might be expected of members of an orchestra. When there is a common spirit in a group, the same psychic currents touch all. There will be a common zest for life. Group silences and concentrations will prove most valuable if we wish to face the new age with sanity.

The art and music appreciation courses in public schools have done something to awaken ideals and ideas in the young. We must not stop there. It is not enough to awaken only the practical or "human" qualities among the young. We must foster genius. Just glance at all the attempted suicides among the young! Ask the psychologists how many more have pondered this fatal step. We must arise beyond the period of crass materialism to a broader outlook. [SD, cir. 1940.]

The Dance, Nervous Energy and Types of Ecstasy

Physical movement alone is sterile and that which does not involve emotion may be excluded from art. The march may be called a dance; it is a rhythmical, physical movement of the body, usually to the accompaniment of music and having a distinct purpose. The march does not demand grace or beauty; in it Yang [the positive element] dominates over Yin [the receptive]. The goose-step is an extreme example.

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The Goose-Step involves a maximum of Yang to practically the complete exclusion of Yin. Metaphysically, the Goose-Step and War are one. The Goose-Step is a war march, as much or more than the savage dance is a war dance. It makes use of force without stint or qualification. It involves destructive psychic as well as physical forces. To abolish war we must abolish war-like movements.

Indeed, all bodily movements involve psychic forces which, while operating on the physical plane, are partly magnetic and partly mental. It may be said that they are mental in point of origin and biophysical or bio-electromagnetic in operation. They move along the nervous network and form an aura around it. When the body moves, this aura is extended in the direction of movement, always ahead of the physical center of gravity. It may be said that there is a physical center of gravity in or near the heart, and a psychic center of gravity determined dynamically by the direction of movement. The former is more or less static, the latter dynamic even in repose. For in repose, the psychic field of force may be extended according to the condition of thought and the quality of breath. The understanding of this will help to explain several kinds of metaphysical phenomena, commonly ascribed to spirit communication, etc.

Use and misuse of psychic energy tend toward stimulation or fatigue. When stimulation is under control there is ease and joy. It is a part of life to increase that joy even to the degree of ecstasy. But before the nature of ecstasy can be understood, one must learn the relation of mind to body and of heart to both mind and body. Otherwise, there will be that debilitating false ecstasy which is nothing but psychic inebriation. [SD, cir. 1940.]

Monkey and Cat Methods of Training

Nasik India- [The "fruit swami"] explained to me the two methods of spiritual training, called the "monkey method" and the "cat method." In the monkey method, the baby holds onto the mother and wherever the mother goes the mother carries the baby. In the cat method, the cat picks up the kitten and teaches it to walk. So the cat tries to make its offspring an adult as soon as it can, and the monkey tries to keep its offspring an infant for as long as it can. So you have two types of spiritual training: those who lean on the teacher to do everything and those who teach their disciples how to become adults. He told me I was on the cat method [Diaries, 1956.]

On the Teaching "Battery"

It is a mistake to assume there is any "teacher." The teacher is the positive pole of a cell and as the pupil or pupils-the negative pole-show more aptitude, the electromagnetic field of the cell increases and knowledge comes through the teacher which would have otherwise been impossible.

In the real samadhi, one has not only union-with-God but with all humanity; when one is helping others, one is helping oneself, and when one is really helping oneself, one is helping others. [Diaries, 1967.]

On Initiating the Spiritual Walks

One has begun teaching spirituality through the Walk. This method was blessed by the late Miss Ruth St. Denis, a very spiritual dancing teacher who knew how to receive inspiration from the very space itself.

The Walk developed in two directions: extentionally and intentionally. In the extentional walk, disciples learned to climb hills and mountains and walk long distances. But then the

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question arose: if [sacred phrases] could be used to help one walk long distances, climb mountains and work without fatigue, couldn't they be used to help humanity in its greater education, purification and development? So now we use many of the sacred phrases in moral development and psychic purification....

By applying the divine qualities to humanity, one helps to remove the evils, the shortcomings, the impediments and all the grosser aspects of being. A sacred phrase is better than a chastisement.... The next phase seems to be coming-that these methods can be extended to deal with psychological problems. [Diaries, 1970.]

Group Training in the Walk

Through the teachings on Walk and many of the Dances, followers of different religions may benefit through stress on their particular ideal. All persons do not have to walk or behave similarly; or as is taught, "unity, not uniformity". In performing the Walks, the grade of development is not necessarily measured by the practice in group. The individual benefits more from his or her own practices, but the community is benefited by group undertakings.

There is no absolute measurement. Some disciples have had enlightenment experiences through the Walk, either through their own realizations or through the Grace that can manifest. The prayer that we can see God through Grace, Glory, Wisdom, Joy and Peace becomes a reality. [FS, 1970.]

Developing Capacity through Breath and Heart

Every breath raises or lowers the electrical state of the body, which can be demonstrated and proven scientifically. If this power is increased without augmenting the capacity many times more, which is done by meditation-the same thing will happen and does happen to the human body as occurs to the electrical System - a fuse blows out and you have trouble....

Capacity is increased by meditation and, in general, by heart action, by maintaining the rhythm of the heartbeat, by feeling the consciousness in the heart, by directing all activity from the center to the circumference and by maintaining unity in feeling, thought and action. It is connected with inspiration. [THSB.]

Divine Mother and Divine Breath

The Mother of the World has two aspects. The first is the accommodation for the planets, which is the same as the formation of the ovary with its functions. As the fecundated mother does not menstruate, there is the second aspect of the mother with mammary glands, as Hathor of the Egyptians. Hathor literally means "House of Light." So the Divine Mother after fecundation gave birth to the earth planet and this she nourishes with breath, prana. Therefore Divine Mother and Divine Breath are identified.

So long as one sees from one's limited point of view one is held in bondage by one's individual breath, thought and emotions. Use of sacred phrases-mantras and wasifas - destroy the hard-making power in the subconscious self or ego, which in enlightened souls becomes identified with the world-self, in other words with the Divine Mother, the Goddess Kali. Looking at life from this point of view, one constructs the Universal Sense in one's spiritual development. Only then can one be called a sage. [THSB]

[References: SD - "Spiritual Dancing" (unpublished manuscript, written about 1940); Diary entries are included in the autobiographical collection *Sufi Vision and Initiation*; FS - "Fana-fi-Sheikh" (unpublished paper for initiates); THSB - "Two Hundred and One Suras on Breath" (unpublished paper); TDM - papers published as part of the *Teachers Dance Manual*].

Movement in Stillness, Stillness in Movement by Murshid Samuel L. Lewis



The general laws of mechanics have been formulated by such great scientists as Newton and Avogadro, modified by Einstein and Planck in accordance with the discoveries made in laboratory and field, and corrected or adjusted to current mathematical knowledge. One finds a more or less unconscious conclusion in them that the natural motion of a body is in a straight line, and that these bodies, if unaffected, will move with constant uniform [velocity. Circular movement differs from this in that a body fixed upon such a path will continue onward with uniform velocity in that path, but there is a center apart from the line of motion which pulls or attracts, causing the path to curve. So, the behavior of linear and circular movement is not the same. They seem to follow different laws, but curved motion is just responding to a center-seeking force which is absent in linear motion.]*

There are two points here which a philosopher might note. While these laws or discoveries may be true, are they limited to an objective, physical world? May they not also apply to worlds unseen and undiscovered? Worlds unseen may be “physical” or not. Infra-red and ultra-violet rays are employed in photographic processes, and research using the electron microscope has added much to the human knowledge of what is “physical.” For this reason, we may ignore differences, arbitrary or not, between physical, mental and spiritual. We may hold that truth is universal, and that laws which discovered to operate in one realm may also apply elsewhere. It may even be that thought and love are refined activities resembling, in their own ways, light and radiant energy.

The straight line was long upheld as the norm for activity and dynamic behavior. Ever since Euclid proclaimed the majesty of the straight line, the world has been dominated by masculine thought, masculine activity, masculine education and masculine ideas more or less unconsciously. Perhaps some master psychologist or some disciple of Spengler will find the same secret, underlying motive in the contemporary revolt against Euclidean conventions with the rise of feminism in politics and social affairs. The masculine tendency is toward the straight line and flat plane, and man lives in a common sense world of three dimensions. But the feminine universe is composed of points and curves, and woman's space is of four dimensions.

To understand the spiritual and psychological aspects of art and life, we must study each of these in their proper setting and free ourselves from their dominance. What is spiritual synthesizes opposites, so it is said by the Sufi sage Hazrat Inayat Khan that God has no opposite.

China, ever old and ever young, has been a repository of wisdom and civilization. The Chinese would say that the universe is the result and interplay of two tremendous forces which they call Yin and Yang, the symbol of which is familiar to many who know not their meaning. Yin, it may be said, is the receptive or feminine aspect of life; Yang, the positive or masculine aspect. Yin is responsive and Yang expressive; Yin is beautiful and Yang is powerful. Yang is light and Yin is dark; Yang is activity and Yin repose or respite; Yang is expansion and Yin contraction. Light, the phenomenon of cosmic vibration is Yang; sound, the phenomenon of material atoms, is Yin. Yet there is no Yin completely devoid of Yang or Yang completely devoid of Yin, except where destruction impends.

*updated to conform with current scientific thinking

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In other lands there have been parallel terms. Thus we read in the Bible of the pillars of the temple of Solomon, which the Free Masons consider so important. One was called jachin almost identical with Yin; the other, Boas, the cognate of Yang. The Sufis speak of Jemal and Jelal. Yin is very close to, without being identical to, the Hindu prakriti. Yang has close correlations with the Hindu purusha.

In the mineral world, Yang dominates in all crystalline formations, whether metallic, non-metallic or compound. Yin, on the other hand, is in the natural glasses such as obsidian, which may be called the queen of the petrosphere. It is also in amorphous substances. This has led to one conception that Yang represents order and Yin disorder; that Yang dominates in the rational and Yin in the impulsive. But this conclusion overstresses one aspect which leads to masculinity instead of to balance. Balance is required more than anything else to reach perfection.

Again, we find that a crystal bowl has sharp edges, but a glass one is smooth and “soft.” The Chinese knew this, and applied it in ceramics. Yin is in clay and Yang is in sand. From the former came porcelain, from the latter, glass. Fire is of the nature of Yang and adds Yang to Yin. In the formation of artificial glass, the fire is quickly quenched and thus Yang is withdrawn, so it is replaced by Yin. So here and there we find a dance, even in the world of rocky substances.

Yin is in clay and Yang is in sand, so these principles appear in the soil and in the vegetation which grows therefrom. Yin dominates in plants that grow in the water, for Yin and water are closely allied. Yang manifests in serophytic societies, the dwellers of desert, tundra and dry plain whose thorns and thickets attest to their nature. Yang is in the tall trees, Yin in the tendrils. Yang increases with calcium absorption and heat, and is noticeable in sugars and cellulose. Yin increases with sodium absorption and moisture and is also found in the starches. So it is throughout the universe—with beauty and pliability comes Yin, with strength and determination comes Yang.

Advancing to the animal world, we find Yang in shell, scale and bone as well as in the cell wall. Yin is in muscle, tendon, flesh and the cell interior. This is true also of the human body. But the human being is more than animal, for with humanity comes the ability to create as an artist. In the dance especially one uses the Body to express what one is or would be; this depends neither upon brush nor paint nor tool. In dance, the human artist uses what God has given, and with that can reproduce all the themes and thoughts of the infrahuman universe. For embellishment, he or she may add costume and scenery and may rely upon music as the greatest aid and asset. But underneath all, Yin and Yang will manifest in each effort and movement.

Static Symmetry corresponds to zero as a living number. Just as zero is a reality in statistics, graph representations and decimals, so static symmetry is a reality in the Spiritual Dance. It appears as the pause or rest in music, which so often accentuates a movement. In the dance, it is especially noticeable in what might be called vital or bionomic sculpture. Ancient friezes often depict an individual or an ensemble, and moderns rely upon them in their efforts to restore these forgotten methods. Through them the stone becomes flesh and Galatea [of the Greek myth] reincarnates anew.

Static Symmetry also appears in flower arrangement, that marvelous living art. Not so long ago, cut flowers were placed in vases or boxes or frames according to their size, color, variety and simple harmonies. The introduction of ichibana, the traditional Japanese system, has

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awakened something in the aesthetic spirit of man and has helped to revolutionize the decorative arts. Some Americans, notably Rudolph Schaeffer of San Francisco, have retained the spiritual philosophy of *ichibana*- the identity of life in artist and flower-while offering us an Occidental rather than Oriental art. He considers it better adapted to our personalities and more practical when applied to the growth of our gardens, fields and forests.

Another phase of Static Symmetry may be seen in animal training. Everyone who enjoys the circus or the vaudeville show has noticed how beasts are handled, both as individuals and in groups. When not performing, they may still be performing. The ensemble institutes a background, each animal being carefully educated to do his part and each finding a place in a graceful or symmetric pattern whether in doing its stunt or in waiting its turn. The background presents an excellent example of zero as a living number in art-repose as the basis of motion.

Statics is the science of bodies at rest. Even then, they are usually subject to many stresses and pulls. Lifeless forms depend upon mechanical centers of gravity. But a throbbing, vibrating, breathing, growing body may not always have an exact fixed point as such. Scientists say this is true even of the atom. Growth includes height (the Yang or *Jelal* factor) and girth (the Yin or *Jemal* factor). The increase of growth may be negative as well as positive, particularly with regards to girth. ("Girls, watch your waistline!") Changes in weight, too, affect the center of gravity.

The heart as static center may best be studied when the body is at rest, supine on the floor. To understand this better, let one take the position of the corpse and feel the heartbeat. Do not try at first to take any special position. Then lie flat on the back, stretching arms and feet to make the sign of the cross with the body. The "corpse" attests to involuntary, the cross to voluntary self-surrender, meaning, "I am nothing." The breath supplies its own rhythm and the heart begins to dance. The devotee may repeat sacred words while in that position; the dancer may listen to soothing music. The heart will throb and the inner light be augmented. This is the Alpha and the Omega of the spiritual dance, and to it one may always return.

After that, one should try lying on the left and on the right sides as if in sleep, preferably doing this without music, which might arouse discordant emotions and so distract one from the heart concentration. After that, without turning attention from the heart, one may rest upon the bosom. Then one may dream. The mind here begins to assert itself. The vital forces are alert and the animal consciousness is aroused: one is awakening. Thus, there is relaxation and also stimulation. This is important: the tired dancer, snatching a few moments, will obtain knowledge common to the animals.

"Go to the ant, thou sluggard," said the wise Solomon. The ant has a well developed respiratory system which accounts both for its prowess (indicative of Yang operating through the breath) and intelligence (Yin operating through the breath). But this creature is not so advanced in the scale of heart, and according to the metaphysical Hindu classification would be regarded as a *rakshasa* (or *raksha*). Its circulatory system is by contrast quite undeveloped. Animals of flesh and blood which feed upon milk are more evolved in this respect. The cud-chewing cow, the cat basking in the sunlight, the horse in the meadow, have a far higher heart-knowledge which they reveal in their repose.

God, the Creator of the heavens and earth and of all the lower Kingdoms of nature, made

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humanity in the divine image. So we may find something of the mineral, the plant and the animal in the human being. It is possible to assume "plant positions" and "animal positions;" these positions increase psychic power as well as animal and vital magnetism. The bird also contributed something in the course of evolution-the ability to stand erect. It is this characteristic, absorbed by the human being, which has earned us the name of anthropos, the upright one. To stand erect is part of the teaching of hygiene and choreography, and it need not be repeated here. But to keep the center of movement and feeling in or near the heart is most important, often neglected and shall be constantly reiterated.

The bird stands in relaxation and sleep but is not ungraceful. Its head may be lowered or turned to either side, while the eyes remain open or closed. There is a dance of the head known to the Muslims and further developed by the Sufi dervishes. It is helpful in memory training, though this has not been studied in the West. Its healing value is also great, rendering unnecessary some of the most delicate cervical adjustments. But humanity can learn more than this from the birds; we may rest like the swan, dove, eagle, robin or canary. We may observe them, concentrate upon them and portray them in the dance as well as in graphic or plastic art. Then we will be practicing static and dynamic eurhythmics, which will awaken in the mind a power of inspiration of which we have seldom dreamed. For simple is the alphabet of Terpsichore.

The prayerful head is held erect in praise and lowered in humility. Moving the head up and down and from side to side benefits the eyesight and aids the mind and nerves. In Static Symmetry, one studies each position separately and learns through intuition and practice. Head up, head down, head to the right, head to the left, relaxed position, then taut position-each has its own connotation.

Thus, we may call the model a dancer who emphasizes Static Symmetry. He or she can learn to hold each pose if heart-concentration is developed. Then one can relax with firmness, grace, power and beauty. Undertaken with such a concentration, this profession may add to the building of character.

In all standing positions, Yang predominates; in sitting posture there is more Yin. Sitting throws the weight from the feet (which are associated with Yang) to the base of the spine. Most people find it more comfortable and can remain seated far longer than they can stand. This relaxation brings repose to body and mind.

Kneeling is more common where the chair is not customary furniture. This posture brings one closer to earth and to nature and helps prevent loss of psychic energy. When the feet are not flat upon the floor or ground, they are "bioelectrically" not grounded or insulated. The breath is the channel for the vital force which we attract from space and also expel into space. If we are insulated, we preserve vitality and power. This adds to our health and wards off the perils of disease and age.

Hatha Yoga is a great science, especially necessary in a country like India, where because of climate and conditions, energetic athletic indulgence would be inadvisable. Yoga includes innumerable breathing exercises and postures, many of which could be learned by Westerners to their advantage. While some of these postures, or asanas might be quite difficult for bony people without conferring much benefit upon them, there are others which can be learned.

It has to be understood that there are Yang bodies and Yin bodies. Yang bodies are bony and of two types: those with long backbones and legs, and those with strong skull and cheek

Movement in Stillness, Stillness in Movement

formations. Yin bodies are also of two types: the ligamentous, and the vital or fleshy. The muscular type is balanced and stands midway between the others. Most Yoga postures are of the Yin type, and the people of India and the Malayan archipelago possess Yin bodies. But those of the Northeast of India, in whom the Aryan blood predominates, are of the Yang type. They have Yang bodies and they have been drawn to a Yang religion (Islam), of which the prayer movements are very beneficial for bony and mental people. So in India we find Yang people drawn to a Yang religion and Yin people drawn to a Yin religion, each with their respective attendant art forms.

Let us take into consideration the differences in physical form, without in any way advising against instruction in Hatha Yoga. A number of stances or positions are now presented which will give a better idea of the importance of Static Symmetry, the knowledge of which can only come through direct personal experience.

KNEELING WITH RECLINED THIGHS, BUTTOCKS ABOVE BACK OF FOOT: This is the devotee's position. "To God every head shall bow and knee shall bend" say the Hebrew Scriptures. This position signifies surrender of body and mind to God in humility. It is the essential posture of the Roman Catholic Church, quite in harmony with the general teachings of Catholic Christianity.

Keeping the concentration upon the heart, the dancer who performs this practice generates spiritual power. This is important for the evolution of every soul. When the legs are crossed, psychic power is derived from spiritual power. Most people, in ignorance, derive their psychic energy from other and less holy sources, not knowing the psychic laws, and either suffer for it, or cause others to lack energy.

Both of these positions are associated with earth. Their practice enables one to perform movements with bent knees.

SITTING POSTURE, WITH ONE LEG UNDER BODY, TOUCHING OPPOSITE BUTTOCKS, AND THE OTHER LEG IN FRONT: This is derived from the "Lotus Asana" of the Yogis and is better fitted for Western people. There are naturally two such positions, but for meditation it is advisable to sit upon the right foot and keep the left leg in front. The hands should be in the lap, one inside the other or else clasped; or they can be placed upon the thighs. This posture fosters relaxation. Then, the vital energy flows from the heart and becomes the source of mental magnetis and psychic power. These flow through the whole personality bringing blessing and benefit. Thus one experiences the life eternal in the midst of manifestation.

KNEELING, HEAD TOUCHING GROUND OR FLOOR, HANDS ON EITHER SIDE, ALSO TOUCHING THE GROUND OR FLOOR: This is the position of humility. It is also a fine blood-wash for the brain. The blood surges into the skull, cleansing and purifying brain and glands, especially when the heart-concentration is maintained. There is no chance for thought, so the mind rests. This is used in the Islamic prayers.

There are other positions which may be studied and which are needed as essentials of technique in various dances. Here we consider only those positions which are basic insofar as the dance contributes to the spiritual life and so far as the dancer may discover in her or his art what others may find in their church. Every breath involves an electrical current, the nature of which has been little studied even by biophysicists. Professor and Madame Roerich and Madame David-Neel report that the Tibetans have considerable knowledge on this subject.

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Those interested in psychic research and metaphysics have already made investigations into the nature of the aura and of ectoplasm. The latter is presented in the cinema as a reality but is ignored in the materialistically-minded academies. It is harmful to shut off investigation which might unloose prejudices; alas, this occurs even in democracies. Thus the body-temple remains as a mystery until humanity becomes more truthful to itself.

Like any electrical instrument, the body exudes energy around points. Fingertips and toes are areas of leakage. The eye, sensitive to light, also reacts to bioelectrical phenomena. In the middle of the nineteenth century, Reichenbach, an Austrian investigator, conducted a series of laboratory experiments in this field only to be derided, persecuted and branded as a charlatan. But a new day is dawning, a new generation has arisen, and the work in the bioelectrical nature of the Body will not go forever unheeded.

From *Spiritual Dancing* (circa.1940)

Attuning to Murshid Samuel L. Lewis



The original Dances of Murshid Samuel L. Lewis occupy first placement in this section. Those who have danced with Murshid will say the experience of even one Dance holding his hand or receiving his glance left a lifetime effect. Working with any of Murshid's Dances brings those who had not known him in the body closer in spirit. Following are five personal memoirs written by those who knew and danced with him. In addition, for each Dance there is a commentary written by way of the practice of 'tasawwuri' to Murshid Samuel L. Lewis by Murshid Saadi Shakur Chishti (Neil Douglas-Klotz). 'Tasawwuri' is an advanced practice of attuning to a spiritual teacher in which one walks in the footsteps and speaks through the spirit of the teacher.

Dancing with Murshid S.A.M. (Sufi Ahmed Murad Chisti) by Wali Ali Meyer, Murshid's esoteric Secretary, San Francisco, California. Reprinted from "We Circle Around," Spring 1996

More than 25 years have passed since I was privileged to see the birth of the Dance activity and I have to say that memories have mostly faded into the infinite horizon of life. So it is perhaps all the more interesting for me to see what has remained, to see what are still living impressions in my heart and mind.

I vividly remember the first time Murshid asked me to lead the Dances at public meetings in his absence from San Francisco to go on an extended trip to New York in 1970. In those days only Murshid led the Dances. International networks of Dance leaders were barely a dream in the mind of God, so to speak. He told me that if I needed any help in leading the Dances to call to mind before the meeting my experience of him doing the practice, to just merge with that impression, and then to go forward with all confidence and assurance. That practice served me well then and continues to serve me well 25 years later. Those who have never met Murshid, but who have danced with others of his spiritual descendants, can do the same practice when they need support.

A leader should lead. By that I don't mean that he or she should necessarily say something profound, I mean that the leader should be in a positive state of heart magnetism and transmit this power without a lot of self-consciousness and in a voice that is sun-like. Reflecting back on it now, I see that Murshid's transmission is in the Dance. He has such a tremendous life force, such vivacity and joy and confidence in the presence of God/Allah/Ram and in the message of Unity. The Dances naturally accommodate that. I have seen many people who never met Murshid S.A.M. in the flesh receive his essential transmission by participating whole-heartedly in the Dances of Universal Peace. This is another ordinary ongoing miracle. One other thing Murshid said to me at that time about leading the meetings was that if I couldn't think what to say, to do more Dances. Over the years I have seen a number of Dance leaders make the mistake of trying to talk too much from the center of the circle and I always think of what Murshid said and did. When he wanted to give a talk on themes related to the Dances, he had people sit down and listen and he didn't talk from the center of the circle. When he was in the center of the circle, he was the Sun giving magnetism. He was focused on making the experience of those in the circle one of actual joy and not talking about the subject.

Memories of My Teacher, Murshid Samuel Lewis *by Sara Morgan, Lama Foundation, New Mexico, 1999*

I'd like to try and describe what it was like, for this person, to do a snake Dance with Murshid S.A.M. He did snake Dances often, usually with 'Allah' or 'Om Sri Ram Jai Ram Jai Jai Ram', and occasionally with 'Hallelujah'. Dancing with Murshid, especially in these Dances, wasn't so much an event as a journey.

There is a Sufi teaching that says something like, "The Way of the Sufi is a journey from the unreal to the Real." That is how these snake Dances were. He wasn't 'dancing', *per se*, he was taking us somewhere.

One of my most precious memories is holding Murshid's hand when he led a Dance. There was nothing personal about him then. He was on a mission, like some ancient patriarchal prophet, leading these dazed, unfocused and unconscious 'hippies' from the unreal to the Real. The blend of strength, determination and infinite gentleness in his hand was unforgettable. Sometimes I felt like we snaked our way through time and space, through layers of consciousness, like bushwhacking in a jungle, till we came out in a clearing beyond description. That clearing I now know is the space of Spirit, of Unity, and above all, of Love. Deceptively simple, those snake dances.

For years after Murshid died I used to lead Dances always imagining that I was holding that hand, or hanging on to a piece of his robe, hanging on for dear life. Knowing nothing, I always walked behind him.

Years later I was given the paper "Prayers before Lectures" by Hazrat Inayat Khan (which I highly recommend for dance leaders) and realized that this attunement was the first stage in such work.

I have one letter which Murshid wrote to me while I was away from San Francisco. It is, of course, a treasure to me. In it I asked him one of the typically dumb questions of a young disciple: should I stay here and do this, or come back there and do that, a kind of mind-mesh drama.

His response was as follows:

"I have to tell you what I have told----- (name) and others. To me action is righteousness. What you do, God is doing through you and with you. To me, non-action is sin and action is virtue, but this is a private conclusion."

And, finally, the closing lines of this letter have always been a kind of koan for me in my work with the dances. I would like to share it with all of you:

"Actually, although we seem to be in a world of song and dance,
we are most concerned with peace on earth."

—Murshid Samuel Lewis

Memories of Murshid Samuel L. Lewis

by Abraham Sussman, Cambridge, Massachusetts, 2001

When I first wandered into Precita Park in San Francisco in 1969, barefoot and carefree, I had no idea how irrevocably my life was to be transformed by this event. Murshid S.A.M. was radiant and thirty of us danced with great joy on a Sunday afternoon. After the Dances I was ecstatic, a few feet above the ground. Murshid approached me and asked me who I was and where I lived. I told him I lived on planet earth in my VW bus. He snorted but went on asking me about my education. I told him I had studied literature and he asked who was my favorite writer? I reflected a moment and said, "I am." Murshid barked, "Ego!" and walked away, as I stood there, trembling.

This was the starting point in a lifelong project of self-effacement, or as Murshid Moineddin has said, "Uniting the one with the One." Dancing with Murshid required self-effacement because, the spiritual intensity of his concentration was greater than the personality self that anyone or I brought to the gathering. His simple entrainment, "Right foot, Left foot, Allah, Allah," was an invitation to enter an experience of joy and love. The price of admission was our mind and its menagerie of concepts. Murshid knew ecstasy from the inside. His Dances always lifted us from the denseness of the earth. At the same time, Murshid's presence carried a Zen stick to beat away foolishness and distraction.

Murshid S.A.M. was training us in group attunement. Whenever there was a lack of attention or concentration, Murshid would shout, "Stop the dance!" and we would begin again. When we chanted "Ram", Murshid was Ram. When we honored Muhammad, Murshid breathed Muhammad. When we called to Krishna, Murshid became Krishna, eyes twinkling and playing the flute. Dancing with Murshid, for me, was always uplifting and centering. Whatever moods or worries I would bring with me to the dance were quickly absorbed by the spiritual focus of Murshid's gaze. His magnetism was so strong and the reach of his heart so great that everyone felt welcome and included. He asked us only to pay attention and open our hearts.

What an invitation! Now thirty years later one marvels at the spread and development of these Dances. Recent Dances have rich melodies and sometimes elaborate and beautiful movements. But the original Dances of Murshid S.A.M. carry the exceptional baraka of Murshid's consciousness. While simple in structure, they offer an invitation to experience, in the body, head in the sound, feet on the ground, the profound mystery of ecstasy. The leader's attunement can be to Murshid himself; awakened heart and illumined mind. All the rest follows naturally.

Memories of Murshid Samuel Lewis

*by Yasmin Spiegel, from a letter regarding Amen Dance,
April 30, 1993*

When Murshid S.A.M. began teaching us all to dance, it grew out of his work with astrological Walks, the Walks of the prophets and walking while concentrating on an individual sacred phrase or attribute of Allah. Everyone has seen "Sunseed," wherein Murshid's voice comes clearly over the film, "Right foot, left foot, Allah, Allah." He began with the basics, stressing that attunement (Tasawwuri) was the key to all esoteric studies. We learned to attune to our teacher, who, in turn was attuning to his teacher, who was attuning to his teacher, and on and on, up the chain of the silsila. Dancing was not only a way to experience natural rhythms and group attunement, but also to promote Murshid's favorite agenda: love, joy and peace!

We started with the Arabic phrases, partly because the words are so accessibly magnetic. (How many people in the world have reached God realization by chanting, "God, God, God," as opposed to "Allah, Allah, Allah?") I believe that he also started with Arabic in memory of Hazrat Inayat Khan, whom Murshid constantly reminded us was his first teacher, and therefore a very special heart connection. The Dervish Dances served the purpose of imparting the rhythms of the macrocosm/microcosm, as well. He didn't need to voice these ideas. You could feel the planets spinning around the solar system, while at the same time the electrons and neutrons plummeted around the molecular structure inside your body cells.

Murshid always told us that he had vast numbers of Dances coming to him while he slept, shopped, ate, etc. He indicated that he understood that certain sacred phrases and traditions were getting the present focus of attention, but that he would be starting to work with Christian phrases and initiating Christian Dances soon. He spent a lot of time emphasizing the theme that Jerusalem was the heart chakra of the world, and that when Jews, Muslims and Christians learned to eat, dance and pray together, there would at last be peace in that most troubled part of the world. He sparked tremendous efforts and dedication among his students to develop these ideas. Much work was done, particularly in the Jewish tradition ("Hallelujah, The Three Rings") and the Islamic tradition.

As he neared the end of life, although we, his students, did not know this, he was moving faster and faster, traveling back and forth across the country, spinning like a whirling dervish barely touching down in each city, giving us the blessing of his guidance as he gathered the spiritual force necessary to catapult himself into his next phase of existence. At the time of his death, very few, if any, Christian dances had been received. The members of Khankah S.A.M. picked up Murshid's concentration on Christian sacred teachings when we moved to our original location on Fourteenth Street, right across the park from the Holy Order of MANS. Some of us began to go to shared functions with the members of the Order, inviting them again to our dances, and the wonderful old camaraderie of our early days with Murshid and Father Paul was revived. Saadi joined this work with gusto and became the central channel and successor to Murshid's vision of Christian mysticism with his translations of the Lord's Prayer and other teachings from the original Aramaic. The Amen Dance was inspired by this effort, by our Saturday Night Dance Class, and by the movie, "Lilies of the Field," with Sidney Poitier.

Murshid talked often about real spiritual knowledge, real light, actual shining. So much of our Western experience of Christianity lacks a living presence, particularly now when fundamentalism threatens to swallow the subtle beauty of the Christos and its original message of love. We, as children of tolerance and unity, should bring our experience of oneness into the forum of fundamentalism, so that our love and knowledge of the truth will draw the larger circle where all can find acceptance. Dancing together does it without preaching. We stretch out our hands to each other and the circle is joined. That is our legacy from Murshid, the living silsila.

Meeting Murshid Samuel Lewis

*by Azimat Sally Schreiber-Cohn, Dance Leader and
Representative in the Sufi Order International, March 24, 2001*

It's the sixties in Cambridge, Massachusetts. I do hatha yoga weekly and practice a book-taught meditation. Zen Buddhist friends have led me to attend the first talk of Ram Dass (Richard Alpert) at Harvard University after his return from India. I feel enthralled to explore spiritual matters after my fairly recent breakthrough from being a "scientifically oriented agnostic."

In the last few months, three poet friends who have read Jelaluddin Rumi ask me if I have heard of the Sufis. I have not. I understand from them that the mystical Sufis appear as ordinary people, as everyday as your neighbors.

Several months later, I am at a seminar. At the end of the evening, someone hands me a paper, "Here is some scratch paper. Please write people's names and addresses." I turn the paper over and see an advertisement for "Sufi Ahmed Murad Chishti," who will give talks in Boston. I am determined to go to these talks.

The night arrives. I expect to hear a spiritual person with the tone of Ram Dass or that of my hatha yoga teacher: gentle, delicate in manner, oh-so-refined and with a subtle luminosity. I walk into the room where eight or ten people are sitting on the floor in front of the older man whose picture I had seen on the poster. The older man has a beard, glasses and is wearing a cloak with a hood over street clothes. He is sitting on a chair in front of the group. After some minutes, he starts to talk.

My ears and mind are confused. "He doesn't have that soft-spoken 'spiritual' voice!" I feel shocked. He says, "Sufism is based on experiences and not on premises." I hear the words, but I don't understand what they mean. My thoughts follow what he is saying; however, my real struggle is: "How can this person with a loud voice be spiritual?"

Then the man says, "It's time to get up and dance." I feel another layer of confusion. "What does getting up from sitting - and even more, dancing - have to do with spirit?"

I get up with the others. He calls out the instructions from his seat in the chair. A young man, his secretary, will lead the movements. Murshid S.A.M. calls, "Hold hands. Now move right. Allah, Allah, Allah, Allah...; Er-Rahman, Er-Rahim...; Turn...; Turn two times...; Turn three times...; Amin." I'm standing in the circle holding hands. I feel like nine universes are spinning around me and through me, yet I'm holding hands and have my feet on the floor. "Come sit down," he calls to the group. Again his uniquely direct voice sounds. He talks. Afterwards, "Are there any questions?"

I expect answers such as, "Over time, as you practice, you'll understand." Murshid S.A.M. answers directly. To a metaphysical question he responds, "Watch your breath. See what you experience."

Then again I hear, "Time to dance."

This time he stands in the circle with us. When he takes hands to form the connection, I feel a current - energy of strength and radiance from his chest center - coming all around the circle.

“Om Sri Ram, Jai Ram, Jai Jai Ram,” he chants and with definite steps moves us right and ends strong, present, “Om Hare Om.”

He continues to stand with us in the circle. “Partners,” he calls. “Women on the outside, men on the inside. Couples face the line of direction.” “Om Sri Ram, Jai Ram, Jai Jai Ram...; Men advance...; Men advance....”

The Dance progresses. Murshid S.A.M. moves to hold my hand as a partner; I feel energy coming directly through my arm into my chest. My chest feels an immediate, personal charge of that strength and radiance.

“Reverse direction. Women advance...; Women advance...;” At the end, “Om Hare Om.” He instructs us to sit down again. He talks and takes more questions. Then, “Enough for tonight.”

It's the next day. The Hog Farm community has come in their busses and has set up for a giant gathering at Harvard University football stadium. I decide to go, even though my main focus for the day will be to attend the next talk of Murshid S.A.M. that evening. At the Hog Farm event, I wander to various stations around the grassy field. I see clown acts, hear rock music groups that have people dancing to their music, and over the loud speaker I hear of the bean-eating contest. I happen to see a few friends whom I know from spiritual connections. “You HAVE to meet this man called ‘Sufi Sam,’” I say. “Meet me at 4:00 near the field entrance, and I’ll show you a dance he taught.” My chest and brain are filled with what I experienced with Murshid S.A.M. I want to share it.

The friends gather at the field entrance. “Hold hands in a circle,” I say. We move: “Om Sri Ram, Jai Ram, Jai Jai Ram...;Om Hare Om.” I feel this Dance to be very different than that with Murshid S.A.M. Still, something happens in our doing the Dance.

“Yes,” the people say. “We will come to hear Murshid S.A.M. this evening.” And so they do. And so they do.....

As-Salaam Aleikum Greeting Dance



(Key of G, Open Tuning)

As - sa - laam a - lei - kum, As - sa - laam a - lei - kum,
As - sa - laam a - lei - kum, La - il - la - ha, — El il Al - lah! —

‘As-salaam aleikum’ is a traditional Islamic greeting, asking that the full blessing and experience of peace be with the one being greeted. The Dance has a subtle, waltz-like rhythm, and partners may feel in their movement together a sense of gracefulness and flow as they exchange the blessing of peace. ‘La illaha el il Allah’ is a phrase of zikr, or remembrance. Murshid Samuel Lewis experienced this form of the zikr on a trip to Egypt in 1960-61 and then used it in this Dance. Zikr is the Egyptian dialect pronunciation of the modern standard Arabic word ‘dhikr.’

Commentary

As indicated in the two variations, this very simple Dance, perhaps the first partner Dance of Universal Peace, develops increasingly subtle layers of feeling. The partner phase is best danced and felt as a waltz, with the flowing rhythm of water. Murshid invokes a stream of blessing or baraka (*heart-magnetism*) that develops slowly, yet powerfully. For musicians, a minor key serves the sobriety of this Dance best. In the zikr phase, all dancers re-enter the ocean of Unity. The intoxicating waltz rhythm breaks off into a free expression, best felt and directed by the leader standing in the center of the circle. There is a rhythm to this ‘free’ rhythm, and it is best learned by repeated dancing and practice. In all cases, the leader should direct the musicians in this Dance, and not the other way around. —SNDK

As-salaam aleikum
La illaha el il Allah

*Peace be with you
There is no separation from the One Being*

As-Salaam Aleikum Greeting Dance

1. As-salaam aleikum (repeat three times)
2. La illaha el il Allah

Establish partners and line of progression.

1. Extending arms up and out from the heart, partners join hands with each other and circle clockwise together, raising arms on 'As-salaam alei-' and lowering arms on '-kum,' while bowing slightly and standing still for just that moment. Either the right or the left foot may lead the partners section. Partners may use the waltz step or any step that keeps the flowing rhythm of the melody.
2. Turn individually with arms raised, while progressing to the next partner. On 'Allah,' bow to new partner with hands held palm to palm at the heart. 'La illaha el il-' is sung, but the 'Allah' at the end is spoken, felt deeply in the heart.

The Dance begins again and continues at the leader's discretion. On the last repetition, dancers may be directed to bow toward the center of the circle on the final 'Allah,' sealing the Dance in the unity of the whole circle.

Variations

As 'Allah' is spoken at the end of each repetition, there can be a sense of coming to rest in the name of God, a release of the energy built on the sustained high note of the zikr into the out-breathing and letting-go of 'Allah.' During this slight pause of silence, the partners may exchange the glance and take the next in-breath, before the Dance begins again. This out-breathing 'Allah' and silent in-breath and glance between each cycle is one of the more subtle practices dancers may experience within this Dance.

In a further, similar variation, dancers may join hands with their next partner at the instant of saying 'Allah,' then close their eyes and feel a breath connection in the silence. Allah can be felt as the source of peace, first in breath and feeling, then in glance. When the connection through breathing and feeling comes first, the tendency for the eyes to grasp, stare, pull or push lessens. As each cycle renews, the peace of the whole circle deepens.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Bismillah Dance with Partners



(Key of G, Open Tuning)

(10 times) (16 Times)

Al - lah Er - Rah - man, Er - Ra - him.

(10 times) *rit.*

Al - lah Er - Rah - man, Er - Ra - him.

This Dance takes the sacred phrases and melody of the Introductory Bismillah Dance and introduces a partner progression. The Dance provides an opportunity for two partners to exchange the experience of Rahman and Rahim through the heart, the glance, and the hands. Each partner is invited to feel, in turn, the active/bestowing and the receptive aspects of mercy and compassion.

This Dance is typically done more slowly than the Introductory Bismillah Dance, with a feeling of reverence, allowing the partners time to feel their way together into these two qualities. There is a beautiful shift in the Dance at the point where, having sung each phrase separately, partners join right hands and their voices come together on 'er-Rahman, er-Rahim' merging these energies into one.

Commentary

In this Dance Murshid tests our capacity to give and receive heart-energy. Dancers can actually experience this in their hands, hearts, and voices, particularly if the leader maintains an active awareness of the 'alternating current' in her or his being and voice. This is a Dance best led from the middle of the circle, with the leader fully conscious of all the various changes. Except with very advanced groups, it's best to call out all of the changes. In the most common variation, the tempo of the Dance speeds up slightly as the two heart energies merge in 'Rahmat' (the quality that includes both) in movement 4. It then slows slightly for the ten 'Allahs' at the start of a new cycle and slows even more for the alternating partner part. Leaders may find the ten 'Allahs' between each cycle a challenge to keep in their awareness. This motif appears in a number of Murshid's original Dances. Mastering it can make these Dances a practice of deep attunement and effacement that allows one to feel Murshid's being more deeply (tasawwuri).

Some dancers may find it challenging to walk backwards while chanting. Murshid asks us to open our heart awareness behind us, not just in front. When this is called to dancers' attention, they find it much easier to open 'the eyes in the back of their hearts' and begin to feel that they are three-dimensional beings. This is immediately noticeable in a person's movement, and everyone can do it. However, because of the dominance of the visual in our society, we are not encouraged to feel ourselves as fully embodied. In addition, the leader can make this movement a bit easier by adjusting the circle to make sure that there are no large gaps between partnerships at the start of the Dance. As the Dance progresses, the circle will even itself out during the repetitions of 'Allah' in any case. —SNDK

Allah *God, the One*
Er-Rahman, Er-Rahim *The Merciful, the Compassionate*

Bismillah Dance with Partners

1. Allah (sing 10 times)
2. (alphas sing) Er-Rahman; (omegas sing) Er-Rahim (sing 4 times)
3. (omegas sing) Er-Rahman (alphas sing) Er-Rahim (sing 4 times)
4. (all sing) Er-Rahman, Er-Rahim (4 times with each hands joined)
5. Allah (sing 10 times)

All join hands in a circle. Establish alpha and omega partnerships (partners on the left are 'alphas,' and those on the right 'omegas'). Murshid led this and many other Dances with man-woman partnerships. If done with man-woman partnerships, one gender can take the role of 'alpha' and the other the role of 'omega.'

1. Holding hands, begin by walking counter-clockwise, singing 'Allah' ten times. Right foot on 'Al-', left foot on '-lah.' The right foot leads on the downbeat throughout the Dance.
2. Omeegas turn, with palms up, to face the alphas on their left, and walk backward. Alphas place their hands, palms down, over omeegas' hands, not quite touching, and walk forward. Alphas chant 'Er-Rahman.' Omeegas respond 'Er-Rahim.' Repeat four times. Person walking backward should be receptive to bodily cues from forward-walking partner for guidance on direction and speed of walking. Forward-walking partner can physically and energetically guide receptive partner, using subtle movements of his or her glance or hands, to stay in attunement with the circle as it moves.
3. All turn and face their 'corners,' the person behind them. Now the omeegas walk forward, palms down, and the alphas walk backward, palms up. Circle as a whole is still progressing counter-clockwise. The omeegas chant 'Er-Rahman.' The alphas respond 'Er-Rahim.' Repeat four times.
4. Join right hands with corner (elbow is slightly bent so hands are at shoulder level), and turn together clockwise, chanting 'Er-Rahman, er-Rahim,' in unison four times. Then join left hands, reverse direction, and chant the phrase again four times in unison. Notice the feeling as the voices and sacred phrases shift, from alternating to blending as one.
5. While all chant 'Allah' ten times, omeegas stand still as alphas walk counter-clockwise past two omeegas and re-enter the circle between two new partners. As soon as alphas rejoin circle, all join hands and walk counter-clockwise, while completing the ten 'Allahs.'

Repeat 2 through 5. At leader's discretion, this sequence is continued a minimum of three times. At the conclusion of the final ten 'Allahs,' all hold hands and stand in place, raising arms slowly while chanting 'Er-Rahman,' and lowering them with 'Er-Rahim.'

Variation

Repeat movement 4 with original partner, again merging both Rahman and Rahim energies. After this, alphas progress counter-clockwise past their original partner, either one space so that their old partner becomes their new corner, or two spaces to stand between two new people. This variation makes the progression much smoother and allows the Dance to be done with less experienced groups.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Dervish Cycle I: Ya Hayy, Ya Haqq



Outer Circle

(Key of Dm, Open Tuning)

Part I

Al - lah, Al - lah

Inner Group

(spoken)

Ya Hayy, — Ya Haqq! Ya

Commentary

During this phase of the cycle, Murshid uses the phrases ‘Ya Hayy’ and ‘Ya Haqq’ to set the tone and energy for the following phases of zikr. Many traditional zikr practices begin this way; that is, they invoke one of the Divine Attributes, then follow this thread of ‘sifat’ (divine quality) in feeling back to the Source of all qualities (zat). The form of this cycle, in which the outer circle surrounds and contains the energy for the alchemical activity inside it, occurs in some forms of zikr. However, here Murshid involves the whole circle in both transformations. The ‘inner circle’ is not limited to teachers or Sufi sheikhs. Instead, dancers are brought into the circle by other dancers, and become linked in a chain of baraka (blessing) that can be brought full circle (in small groups) by ending with the person with which it began.

It is difficult to overestimate the influence this Dance has had on even traditional Sufi zikr. As teachers from various traditions have come to Europe and the Western Hemisphere, the practice of zikr is being gradually transformed, under the influence of the Dances of Universal Peace and, in particular, the influence of the transformations that this Dance initiated. This is almost completely unacknowledged. What was private, male and hierarchical has become, at least in some quarters, a practice that moves toward openness, gender-balance, and egalitarian spiritual community. In the view of some, this is not ‘modern,’ but instead imitates the example of the Prophet Muhammad’s early community in Medina. —SNDK

Allah	<i>the One</i>
Ya Hayy	<i>O Life</i>
Ya Haqq	<i>O Truth</i>

Dervish Cycle I: Ya Hayy, Ya Haqq

1. Allah, Allah, Allah, Allah (outer circle)
 2. Ya Hayy, Ya Haqq (inside partners)
1. All join hands in one circle. Typically, musicians are inside circle throughout cycle, but off to one side to allow plenty of movement space in the center. Dancers sidestep as follows: right foot to the right side on 'Al-', left foot stepping next to the right on '-lah.' Repeat this. The third and fourth repetitions of 'Allah' are to the left: left foot stepping to the left side on 'Al-', right foot stepping next to the left on '-lah.' Alternate from right to left throughout the Dance, two sidesteps in each direction.
 2. While the circle continues this movement, the leader selects a partner to join him/her in the center of the circle. They face each other and slowly circle clockwise, starting with the right foot crossing in front of the left. Without touching, the arms are raised high on 'Ya Hayy' and lowered on 'Ya Haqq.' The partnership circles each other, feeling a heart-connection throughout. Likewise, the chant is felt strongly in the heart, sung on 'Ya Hayy,' and spoken on 'Ya Haqq.' This is repeated at least four times, followed by a moment of stillness, then an acknowledgment of ending, such as a slight bow or exchange of the glance. After this, the leader leaves the center. The first partner then selects a new partner and repeats this movement. Each time a partnership completes, the 'older' partner rejoins the circle and the 'newer' partner selects another person from the circle to be the next partner.

If the group is large, the leader may have more than one partnership circling at a time, beginning each set him/herself or designating an advanced student to do so. This is continued until everyone has been in the center, or until the leader ends this portion of the Dance by saying 'Amin' (so be it).

With a group of beginners, the leader may choose to remain in the center, selecting partners one by one and then letting them return to the circle. Or the leader may stand near the musicians in order to model the proper rhythm and tempo for the dancers. Even with an attuned group, the Dance is deepened most quickly by the leader first selecting a very experienced dancer, who then also selects a very experienced dancer as a partner. This way, the first few partnerships establish depth quickly, and for a less experienced group, model the movement several times.

Variation

For movement 1, dancers may move just one 'Allah' to the right and one 'Allah' to the left; that is, there are only two repetitions of 'Allah' in each cycle.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Dervish Cycle II: Allah Hu



Outer Circle

(Key of Dm, Open Tuning)

Part II

El Al - lah Hu

Part II-Alternate version

El Al - lah Hu

Inner Group

(intoned)

Al - lah Hu

Al - lah Hu

Commentary

The variation of this Dance reveals the inner structure (as well as the previous phase of the cycle). One dancer 'lights up' another until the whole circle (if small) has become illuminated. Murshid saw spiritual awakening like a process of forming a battery — one pole positive and radiant; the other negative and receptive. When the battery works, that is, when the connection allows energy to flow, then the battery itself becomes the teacher. This, he said, and not any prerogatives of birth, wealth or privilege, allows one to say that 'the teacher' is present. As Hazrat Inayat Khan commented, "God is the Only Teacher."

If the leader of the Dance chooses more advanced students to begin the inner movement, this is to help continue the chain of blessing. Conversely, s/he may choose to end this (or any) phase of the Dance if the transmission in the middle becomes too weak or diluted, which can happen due to the mental expectations of dancers that they can, by their own excitement, cause some sort of 'high' to happen. This is a big subject, and it does no good to give lectures. Let the Dance happen, and happen again, and let experience teach what words cannot.

During this phase of the Dance, the zikr progresses from quality to essence. The outer circle chants the next phrase — one of 'fana' or effacement: Only the One exists. The inner couples affirm the potential for 'baqa' or affirmation of the one in the One.

Note: Among Samuel Lewis' immediate students, some lead this part with the outer circle speaking and the inner circle singing. Others lead it the 'reverse' of that. Neil Douglas-Klotz points out that, "As Murshid Samuel L. Lewis says, a spoken mantra affects the physical body first, then the emotion. Sung goes the other way around." —SNDK

El Allah Hu *Only God, or Allah alone exists*
Allah Hu *The One, The Essence*

Dervish Cycle II: Allah Hu

1. El Allah Hu (outer circle)
2. Allah Hu (inside partners)

1. Outer Circle

All join hands in one circle. While standing in place, each person moves his/her head in a triangular pattern: head turns to the right shoulder on 'El,' to the left shoulder on 'Allah,' then lowers, directing the 'Hu' into the heart. (Alternate movement: turn head to right shoulder on 'El,' raise head, face upwards, on 'Allah,' then lower head, directing 'Hu' into the heart.) After a time, the leader may direct the out circle to sidestep counter-clockwise. The right foot steps right on 'El,' the left foot joins the right on 'Allah,' and 'Hu' is spoken standing in place.

2. Inner Circle

While the outer circle continues its movement, the leader selects a partner to join her/him in the center of the circle. They join right hands and circle each other clockwise (starting with the right foot crossing in front of the left), while singing 'Allah Hu,' exchanging the glance on 'Allah' and lowering the head in a slight bow on 'Hu.' After several repetitions, they end by bowing to each other, arms crossed over the heart (right over left). As in Part I, the leader rejoins the outer circle while the partner selects a new partner. Partner progression is as above. Again, in a large group, the leader may establish more than one partnership in the center.

Variations

A. The two dancers in the center may vary this movement, with the first person taking the lead. After having joined right hands for a while, they may switch to left hands, or join both hands, with one arm crossed over the other. The pace of repetition in the center may become quite fast without losing control. Even if the spin with partners speeds up, the chant is maintained at the same tempo. Dancers may be directed to maintain a heart-connection with each other through sound and feeling to help maintain their balance. The outer circle continues at the same tempo and forms the stable 'container' and sacred space in which this transformation can occur.

B. The leader may choose to bring in all partners her/himself. This requires considerable skill and attunement. Or, in a group composed of a teacher and his/her students, the teacher may offer the practice of transmitting through movement and voice a very definite feeling to the partner selected, which this person then passes on to his/her next partner. For instance, the leader may transmit an attunement to the Sun (in Murshid's system: right nostril inhalation, exhalation through both, breathing radiantly in the heart). The dancer brought in reflects this energy by attuning to the Moon (left nostril exhalation, inhalation through both, breathing receptively in the heart). In the next 'round,' the dancer who was 'Moon' then becomes 'Sun' and the chain of energy exchange continues. This is not usually done in public Dance classes and is part of advanced Dance training.

This part of the Dance ends at the discretion of the leader, usually after all have been in the center if the group is small.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Dervish Cycle III: Hu Whirl



Outer Circle

(Key of Dm, Open Tuning)

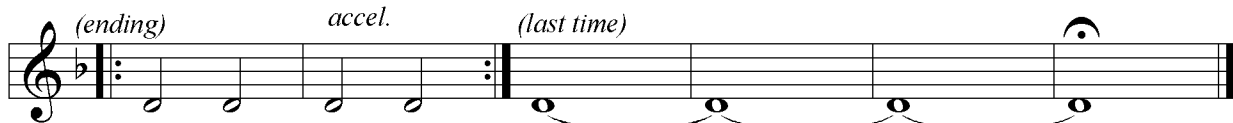


Al - lah Hu

Inner Group



Hu_____



Hu Hu Hu Hu

Hu_____

Commentary

During this last part of the Dance cycle, the inner circle phrase expresses the essence of 'zikr': the nameless Name 'Hu,' which can also be realized as the sound of the breath, any or every breath, done with remembrance of Unity. As the zikr progresses from a longer phrase (and meaning) to a shorter one, it becomes more powerful vibrationally (in the same way that homeopathic medicines work). The revolutionary nature of this cycle is that the whole experience is built by the whole group. Unlike other zikrs it does not depend so much on the leader's spiritual station, the quality of musicians, or the emotional influence of beautiful melodies. Like the metaphor that Mevlana Rumi uses for the soul, this Dance is built by the whole-heartedness of all the dancers, cell by cell, like bees build a honeycomb.

At the very end of the Dance, the 'closed circle' opens to include the entire Universe. The seeds of wordless prayer developed in the heart of each dancer may find themselves planted in the Heart of the One in awe-filled contemplation (mushahida) of the whole of creation. —SNDK

Allah Hu *The One, The Essence*
Hu *The Essence beyond words*

Dervish Cycle III: Hu Whirl

1. Allah Hu (outer circle)
2. Hu (persons inside circle)

1. Outer circle

All join hands in one circle. There are three movements in the outer circle for the phrase 'Allah Hu.'

Movement 1: Standing in place, all raise heads and joined hands (bend elbows) on 'Allah' and lower them on 'Hu.'

Movement 2: All face the line of direction counter-clockwise and place right hand on the left shoulder of the person in front. Step forward on the right foot with the head turned toward the center of the circle and slightly raised on 'Allah.' Step forward on the left foot while lowering the head on 'Hu.' Left hand may be slightly extended toward center of circle, palm facing down.

Movement 3: Again standing in place, all face the center of the circle with hands on the shoulders of dancers on either side. The head is raised and lowered as in the previous movement.

At his/her discretion, the leader alternates these movements of the outer circle by calling out "one," "two," or "three."

2. Inside the circle

While the circle continues its movements, the leader goes to the center of the circle. After a slight bow, the leader spins with the arms opened wide while intoning a long and sustained 'Hu.' The leader then chooses another person to come into the center and spin. In a large circle, the leader may call more than one person into the inside of the circle at one time. When the person or persons in the center finish turning, they return to the outer circle, selecting someone else to take their place in the center.

It is possible to spin for long periods of time without losing control or getting dizzy. The eyes are kept open while spinning, and the leader may have to remind the dancers to do so.

Centering or focusing the awareness in the heart center helps immensely and is the most important direction for beginners. Each dancer may spin as quickly or slowly, as long or briefly as is comfortable. For beginners, this may be as long as one exhalation. The leader should be ready to help those who become dizzy by offering them a steadying hand, placing his/her hands on the person's shoulders, or helping them back into the outer circle. At the completion of the spin, the dancer may stand for a moment with arms crossed over the chest, fingertips resting on the shoulders, with the gaze fixed at the cross of the arms until any dizziness passes.

Beginners may be directed to feel the heart radiating outward as they spin. Eyes are always open. Advanced students may be taught to spin in attunement with the various centers, elements, or planets, as in the Walks. Or they may be asked to call out an attunement (for instance, a planet) before they begin to spin.

This part of the Dance cycle continues until all have been in the center or as long as the leader feels is appropriate. To conclude, the leader calls for movement 'two' after asking the last person in the center to rejoin the outer circle. Once everyone has rejoined the circle, all begin to chant 'Hu' (usually in multiples of 8, up to a maximum of 32), stepping once for each 'Hu,' gradually speeding up until the leader calls, "All spin!" All spin individually while intoning an extended 'Hu' from the heart.

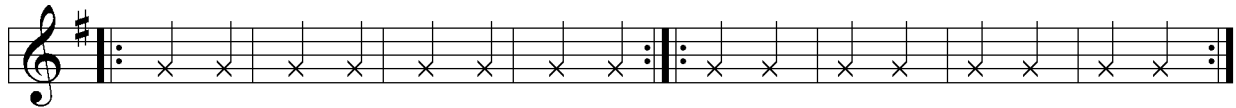
Hare Krishna Hare Rama Dance



(Key of G, Open Tuning)



Ha - re Krish-na, Ha - re Krish-na, Krish-na, Krish-na, Ha - re, Ha - re.
Ha - re Ra - ma, Ha - re Ra - ma, Ra - ma, Ra - ma, Ha - re, Ha - re.



Krish - na Krish - na Krish - na Krish - na Ra - ma Ra - ma Ra - ma Ra - ma

Murshid said, “There are three ways to make a transmission: through the breath, the heart, and the glance.” This Dance is a wonderful example of attuning to two aspects of the One Being through the glance.

This Dance offers an attunement to the beings of Krishna and Rama, two incarnations of Vishnu, ‘The Preserver’ in the Hindu trinity of Brahma-Vishnu-Shiva. ‘Hare’ is a grammatical form of ‘Hara,’ a name of Vishnu. Thus, this chant is an example of the practice of chanting Divine Names in praise in the Hindu tradition. The feeling of Krishna in this Dance is playful, joyous, youthful, flirtatious, elusive. His energy moves in circles. Rama represents the straight path: direction, focus, a sense of purpose, strength and uprightness. His energy moves in a straight line, toward the goal. The dancers are called upon to experience and ultimately balance the qualities of both Rama and Krishna in their bodies and beings.

Commentary

The Dance combines powerful phrases with (in the Krishna section) the possibility for the experience of darshan, a spiritual transmission through the glance. Since the original Dance also draws upon the male-female polarity (internally and/or externally), erotic energy may also be raised and transformed by the Dance. As such, this Dance should either be used with a very attuned group, or by a leader who has mastered the changes of energy in the Dance within her or his own being. There is much in our cultural conditioning that makes it difficult to experience a healthy sense of ‘male’ and ‘female’ within. Even so, in this Dance, Krishna is not necessarily female and Rama, male. However, their beings do embody two sides of one’s being that can be experienced during the Dance more strongly by breathing alternately in the left and right sides of the body. The change in the leading foot in the Dance also emphasizes this unity of the two sides. This may be taught to an attuned group, or a group of Dance leaders, but it must at least be clearly experienced by the leader, such that her/his breath leads the Dance.

In the circle form of the Dance, the gestures gradually bring dancers closer and closer together, raising the energy as if by heart-fusion. This is similar in feeling and effect to the series of movements in the Zikr Devotional Dance. Alternately, the Dance can be done with only the initial gestures of movements 1a and 1b and will still carry substantial energy. In leading the Dance, one can emphasize the ‘container’ more, that is, the various changes of gestures, gradually becoming more enclosed in feeling. Or one can emphasize the potential

Hare Krishna Hare Rama Dance

for pure ecstasy, without focusing so much on the container. In the latter case, however, the breath-magnetism of the leader must provide the container when more exact gestures are not being used. Otherwise, the Dance simply becomes an exercise in raising energy without any real possibility for change in the group, like blowing up a balloon and letting it fly. The Dance carries the potential for deep, embodied transformation. For this reason, a longer period of silence at the end of the Dance can help dancers to breathe with and integrate both sides of the body, self and soul. —SNDK

- 1-4. a) Hare Krishna, Hare Krishna, Krishna, Krishna, Hare, Hare
b) Hare Rama, Hare Rama, Rama , Rama Hare, Hare

Form a circle with men and women alternating, as much as possible. Alternatively, determine in the group which dancers will progress (alphas) and which will stay in place (omegas) The progression is not exact, so there need not be equal numbers.

- 1a) Krishna movement: Hold hands and sidestep left, beginning on the left foot. Move head from side to side, just catching the eye of people on either side. Krishna's glance is elusive, coy, flirtatious, just touching the other's eyes and quickly looking away; playful and enticing, not a lingering glance. Dancers' voices should also reflect these qualities. The steps are double-time with the music (16 steps for the phrase), small and light in feeling.
- 1b) Rama movement: Sidestep right, beginning on the right foot; hands are joined, and held up with a feeling of strength. Elbows are bent with clasped hands at slightly above shoulder level. Rama's gaze is straight ahead, direct, focused. Dancers' voices reflect Rama's strength and firmness. The steps are firm, definite, and on the beat (8 steps for the phrase).
- 2a) Krishna: Taking hands of person on either side of your immediate neighbors (alternate hands), sidestep left. In this and the next two movements, dancers also use the glance of Krishna, as in movement 1 above.
- 2b) Rama: Sidestep right, still holding alternate hands, with the hands held up as in 1. Gaze of Rama, as above, in this and following movements.
- 3a) Krishna: Sidestep, with hands on closest shoulders of persons on either side.
- 3b) Rama: Same as above, but sidestepping right.
- 4a) Krishna: Sidestep left, arms around waists of neighbors
- 4b) Rama: Same as above, sidestepping right.

After each cycle of these four movements, there is a brief pause (while musicians continue to play) during which the men or alphas progress counter-clockwise to new positions between two new partners. This need not be done in an organized fashion, as that can detract from the developing energy of the Dance.

Hare Krishna Hare Rama Dance (variations)

To end the Dance:

Krishna: Circle sidesteps to left, holding hands, chanting 'Krishna,' 8 times. Same Krishna head movement as before, side-to-side with playful glances.

Rama: Circle sidesteps to right, joined hands held up, chanting 'Rama,' 8 times. Same straight-ahead gaze of Rama as above.

For the above movements, 'Krishna' and 'Rama' are not sung, but spoken out, with energy. This may be repeated at leader's discretion, with sensitivity to energy level and focus of the dancers. Seal the Dance with all saying 'On Hare Om' together.

A. Movement Progression

The leader may have the partner progression occur following each movement, rather than after a cycle of four movements. Each has a different effect. As an alternate to the Dance progressing step-by-step through movements 1, 2, 3, and 4, then returning to 1. The leader may call for each gesture to be repeated for several melodic cycles, progressing to the next movement at leader's discretion, finishing with movement 4. As noted above, this variation also will create a different effect.

B. Line Dance

At start of Dance, have dancers form two lines, one line of people feeling attuned at the moment to Krishna, another of dancers attuned to Rama. In the first part of the Dance (movements 1 through 4 above) the two lines alternate in singing and moving (while the Krishna line steps and sings, the Rama line is still, and vice-versa). This continues at leader's discretion. Then, leader calls out for all dancers to join together in one circle. This can be done either by the persons at the ends of the two lines taking hands, or by members of one line interspersing with members of the other line and then all joining hands in one circle. Musicians should continue to play during this interlude. Continue by using the circle form of the Dance described above.

At end of Line Dance, while chanting 'Krishna' and then 'Rama':

Krishna: Holding hands, move to left while jumping with feet moving in scissors-steps in and out (left foot forward while right goes back, and vice-versa), like Krishna ecstatically playing the flute.

Rama: Holding hands, move to right while jumping straight up and down, like Rama bounding through the forest meadow.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Introductory Bismillah



(Key of G, Open Tuning)

Al - lah Al - lah Al - lah Al - lah

Er Rahman, Er Ra - him.

Often the first Dance done in a meeting, this is also one of the first Dances presented by Murshid Samuel Lewis. This Dance is typically done at a moderate but enlivening tempo, raising energy as the dancers first begin to move together, forming the circle, finding a rhythm and attunement together. One strength of the Dance lies in its relative simplicity; while being strong and definite, it helps the circle to come together in unity. It invokes the presence of the One Being at the beginning of the Dance meeting and evokes the qualities of compassion and mercy to be embodied by the dancers, whose prayers together might bring these qualities more fully into their lives and into the world. The leader may suggest that the dancers hold the intention of letting their voices join as one voice in the center of the circle.

Commentary

This Dance is named 'Introductory' because other more complex 'Bismillah' Dances followed, particularly the Rahmat Dance and Bismillah Dance with Partners. In the latter, Murshid helps us deepen in the feelings of unity and diversity in various ways. In the Introductory Bismillah Dance, it is important that dancers be encouraged to feel the whole circle (on 'Allah') and feel their own hearts as the center of movement (on 'Rahman' and 'Rahim'). 'Rahman' and 'Rahim' are both derived from the early Semitic root 'rahm', meaning 'womb, the birth of divine love into the world.' As such, the entire Bismillah phrase could also be translated, "We begin in the Name, Light and Sound of Unity, from whose Womb come Mercy and Compassion, the Sun and Moon of Love." —SNDK

Allah

Unity, the One, the Only Being

Er-Rahman, Er-Rahim

Divine attributes of Mercy and Compassion

Introductory Bismillah

1. Allah (sung 10 times)
 2. Er-Rahman, Er-Rahim
 3. Allah, Allah, Allah, Allah
1. All join hands in circle and walk to the right, starting on the right foot, while chanting 'Allah' ten times. The right foot steps on 'Al-' and the left foot on '-lah.'
 2. Continue to the right, raise joined hands on 'Er-Rahman' and lower arms on 'Er-Rahim.'
 3. Hold hands in a circle, move to right as in 1, but sing 'Allah' only four times each cycle from here on.

After that, movement 2 may change to

2. Half-turn: All release hands, raise arms and make a half-turn (180 degrees) to the right (clockwise) on 'Er-Rahman.' Lower hands and rejoin hands with neighbors on 'Er-Rahim.' The circle continues to move in its original line of direction. During the next cycles of four, movement 2 may be changed progressively to a full turn, turn and a half, two turns, and three turns. All turns in the Dance are clockwise and begin on the right foot and end on the left foot, ready to take the next right step on 'Allah.' All turns are in place, that is, not progressing in the line of the circle's direction.

The Dance ends with leader calling out, "All spin." All dancers spin individually on the final 'Er-Rahman, Er-Rahim.'

The leader may vary this Dance in a number of ways: by changing the number of turns in a balanced fashion, by emphasizing the group breath, by alternating singing and silence, or otherwise. However, it is important to have a firm foundation in the original sequence before changing it. In using any variation, one should be mindful of the overall intention of the Dance.

To get the most from the Introductory Bismillah Dance, dancers can be encouraged to give 'Rahman' and 'Rahim' equal time and intention in their movements. When raising hands and arms on 'Rahman,' feel the heart radiating like a sun, the arms extending like rays. This feeling includes our own capacity to give love. When lowering hands and arms on 'Rahim,' feel the heart reflective like the moon, and the arms lowering responsively. This feeling includes our own capacity to receive love. Murshid takes the same concentration into the spins, solar on 'Rahman,' lunar on 'Rahim,' the arms raising and then lowering. With a Dance as fundamental as this, it is easy for dancers to go on automatic. Ideally, the circle does not rejoin hands until the very end of the word 'Rahim.' Here is another opportunity to go deeper and let the beauty of this simple Dance transform us.

In addition, it is very helpful if the leader is conscious of a regular cycle of changing the movements. The original Dance suggested cycles of four, and this is still the strongest variation. Other cycles like three and eight have other effects. The same thing goes with the number of turns and the way they increase: 1, 2, 3, 4; or half-turn, full turn, turn and a half, two turns; or variations thereof. Each has a different effect. In this regard, keep it simple until you have mastered the basics in your own movement and feeling awareness.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Kalama



(Key of C, Open Tuning)

La il - la - ha el Al - lah Hu, lah Hu, Mu -
ham - mad - ar Ra - su - lil - lah, Mu - lah

This version of the phrase of the zikr is from a dialect of Arabic, learned by Murshid on a trip to Egypt. One translation of this phrase is “There is none but the One.” The second part of the phrase is also traditional in Islam and invokes Muhammad as a messenger or channel of God. This Dance is traditionally used to close many Dance meetings, as Murshid led it for that purpose.

This is an especially beautiful Dance in which to spend some repetitions ‘on the breath’ (in silence, holding the sacred phrase in awareness), alternating men’s and women’s voices, and/or moving from singing softly to singing full voice, with all one’s heart as the Dance nears completion. As always, the leader’s sensitivity to the Dance’s unfolding feeling should guide any use of these variations.

Commentary

The use of ‘El,’ according to Murshid Samuel Lewis, hearkens back to the pre-Arabic, Semitic roots of the name of the One: El, Elohim, Eloha, Alaha (as a progression from Ancient Hebrew to Aramaic). The sound resounds in the heart with fire, and the commentator has himself heard ‘Allah’ intoned as ‘Ellah’ in Egyptian Sufi chanting.

In Sufi esotericism, the phrase ‘Muhammad-ar Rasulillah’ offers an opportunity to imbibe the spirit of Muhammad as one who embodied a ‘complete human being’ (Al-Insan al-Kamil), that is, one who could include all realms of consciousness from the most subtle to the most material in his everyday awareness. In this regard, dancers may be encouraged to feel the fulfillment of their own Divine purpose or ‘risalat’ (from the same root as rasul), which is the essence of the archetype of Messenger or Prophet in each person. During the turns, dancers may also be directed to feel they are God’s instrument for bringing the message of unity and peace into the world.

As in all of these Dances, the true meaning is to be found in one’s experience. These Dances are led 95% from an attunement to Murshid and only 5% from technique or knowledge. This is not to say that considerable technique is not necessary for many of them, but the corresponding attunement must then be that much greater. Whenever the leader sets an intention, gives a suggested attunement, or offers a brief explanation, it should be as open-ended as possible to allow each dancer’s experience to exceed that of the leader, inshallah (the One willing). Grace happens! —SNDK

Kalama

1. La illaha
2. El Allah Hu

Repeat 1-2 a total of three times.

3. Muhammad-ar Rasulillah
4. Muhammad-ar Rasulillah

All join hands in a circle.

1. Step backward four steps, beginning with the left foot (negation, There is no god...,) while lowering hands, with a slight bow in an attitude of emptying and letting go of limitation and separation.
2. Take four steps toward the center of the circle, beginning with the right foot on 'El' (affirmation,...except God), all raising held hands in affirmation of the One Being, the Divine Unity.

Repeat 1-2 a total of three times.

3. Dancers release neighbors' hands and turn individually in place clockwise, with the arms slightly raised to about shoulder or head level, palms facing upwards in a receptive gesture. The turns may be deliberately slow in order to feel the nobility and grandeur characterized by the Sufi ideal of Muhammad as Al-Insan al-Kamil, a perfect or all-inclusive human being. Turn begins on the right foot.
4. Turn individually counter-clockwise. Turn begins on the left foot.

Dance begins again and continues at leader's discretion. At the end, all dancers sing 'Amin' or 'Hu' on the ending note.

Variation

Turn clockwise for both movements on 3 and 4.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Kalama with Partners



(Key of C, Open Tuning)

The musical notation consists of two staves in 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). This is followed by a double bar line and a first ending bracket containing two measures: C5 (quarter), B4 (quarter). The second staff has a treble clef and a key signature of one sharp. The melody is: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). This is followed by a double bar line and a first ending bracket containing two measures: C4 (quarter), B3 (quarter). The lyrics are: La il - la - ha el Al - lah Hu, lah Hu, Mu - ham - mad ar - Ra - su - lil - lah, Mu - lah.

This Dance uses the same words and melody as the original Kalama Dance, except that the phrase ‘Muhammad-ar Rasulillah’ is sung and danced with partners. Similar to the shift from the Introductory Bismillah Dance to the Bismillah Dance with Partners, the partner phase of this Dance allows an intensification of the practice of attunement to the archetype of Messenger or Prophet in each person. The fullness of this attunement can only be experienced to the degree that the self of the dancer surrenders.

Commentary

What does it mean to sing ‘Muhammad-ar Rasulillah’ with a succession of partners? Can we, as Murshid Samuel L. Lewis asked, allow ourselves to see the divine light pouring from the heart and eyes of another — any other — rather than only from a teacher, saint, or magical holy person? This is part of what Murshid foresaw as the next step in the development of humanity, the group unit replacing the individual as the focus of spiritual attunement. This does not mean that all guidance becomes reduced to the lowest common denominator of ego, but that the inner development of a group realizes the saying of Jesus, in Aramaic, “Inana gepitha wa aton shibishta” (I am the vine and you are the branches) The ‘I Am’ is the vine, the ‘You Are’ creates the branches. Ultimately, Vine and Branches are realized as One. —SNDK

Kalama with Partners

1. La illaha
2. El Allah Hu
(repeat 1-2 a total of three times)
3. Muhammad-ar Rasulillah
4. Muhammad-ar Rasulillah

All join hands in a circle. Establish partners, with alphas on left and omegas on right. Leader should tell dancers to notice not only who their partner is, but also who their corner is, the person on their other side. The first turn on 3 will be with the corner; the turn on 4 will be with the partner.

1. Step backward four steps, lowering held hands, beginning with the left foot (negation, There is no god...), with a slight bow in an attitude of emptying and letting go of limitation and separation. (Left foot, right foot on first 'La,' left foot on second '-la,' right foot on '-ha.')
2. Take four steps toward the center of the circle, beginning with the right foot (affirmation, ... except God), all raising held hands in affirmation of the One Being, the Divine Unity.

Repeat 1-2 a total of three times.

3. Alphas join right hands with their corner (the omega to their left) and turn together clockwise on 'Muhammad-ar Rasulillah,' making a complete turn and ending up in their original position.
4. Alphas join left hands with their own partners and turn together counter-clockwise singing the phrase. Alphas end up to the right of their partners (by making either a half-turn or a turn and half), thus exchanging places, ready to progress to a new partner on the next cycle.

The Dance may end with all bowing to the middle on the 'Amin' or 'Hu.' Or, for the last whole repetition, dancers may return to the original movement for the Kalama Dance and turn individually on 3 and 4. All join hands for the silence at the end.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Nembutsu Dance



(Key of Cm, Open Tuning)

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of the following notes: Na (quarter), mo (quarter), A (quarter), mi (quarter), da (quarter), But (half), su. (half). The lyrics are written below the notes: Na - mo A - mi - da But - - - su.

Na - mo A - mi - da But - - - su.

This Dance is a practice of deep attunement to the Amida Buddha: the Buddha of infinite light, wisdom, and compassion. The Amida Buddha is the fourth of the Dhyani Buddhas, personifying light. Members of the Pure Land School of Buddhism use this Nembutsu (chant to Buddha). Some believe that constant repetition will get them to Amida's paradise, which resides in the direction of the West; others believe that only one true repetition is needed to achieve this.

Commentary

All indications are that Murshid derived many of the movements for this Dance from various Japanese folk dances that he saw on a journey to Japan in the 1950's. This Dance is a concentration practice for both leader and dancers. The concentration asks us to be fully present, each instant, just like the hand that meets our own (or that of another). At the same time, the intimacy of the Dance in the partner parts, combined with a mantra that invokes the Clear Light of Amida, creates a mirroring effect. If we surrender to the mantra, our own mask and that of another falls away. We may begin to see the Amida Buddha shining out of the eyes of our partner. The progression of gestures also becomes more and more heart-centered, beginning with the arms-crossed position. This is then transferred to the gesture with partners, asking us to recognize that the small self has no ultimate reality and to see through this cross of the heart with the Buddha-Mind. As partners grasp hands and turn together in the last phase, the Heart-Mind can get even bigger and expand to fill Space itself. This Dance is best led from the middle of the circle. For beginners, the leader may call out the movement changes. For a more advanced group, s/he may only call out a few or none, but should feel while in the center, as much, or even more, a part of the circle than the dancers themselves. —SNDK

Nembutsu Dance

- 1.-12. Namo Amida Butsu
Namo Amida Butsu
Namo Amida Butsu
Namo Amida Butsu

Form a circle and take partners. The circle will move in a counter-clockwise direction. The phrase is repeated four times for each movement. The leader will need to call out changes of movement as the Dance progresses, at least through the first cycle.

1. All walk in the line of direction counter-clockwise with the following hand movement: Hold the right hand, palm facing the sky, toward the outside of the circle, relaxed but stable, with the right elbow resting against the body. Placing the left hand over the right, clap four times in rhythm with 'Na-mo (A)mid-da.' Reversing hand positions toward center of circle, clap once (right hand over left) on 'Bu-', and then once more toward the outside of the circle, left hand over right, on '-tsu.' Repeat this sequence four times. Step pattern: right foot on 'Na-', left foot on '-mo.'
2. Continue to walk counter-clockwise, but now with the hand positions reversed. Clap four times toward the center of the circle, with the right hand over the left, once to the outside of the circle with left hand over right, and then once more toward the center. Repeat sequence four times.
3. All face partners. With partnerships moving in line of direction (still counter-clockwise), one partner will walk backward and the other forward. Holding hands at about heart level, clap both hands lightly against partner's hands in the same rhythm as above: four claps, one per beat, on 'Na-mo (A)mi-da,' then only once on 'Bu-', and once on '-tsu.' Repeat four times.
4. All make a half-turn to face their 'corner.' Those who were walking forward will now walk backward, and those who were walking backward will now walk forward. Clap hands with corner as above. Repeat four times.
5. All face the line of direction. Walk with arms crossed over the heart for four repetitions.
6. With one's own arms crossed at wrist/forearm and held at about heart level with palms facing out, all face partners and clap crossed hands together as in movement 3. Repeat four times.
7. Still with arms crossed and palms facing out, all turn to face their corner and clap hands together. Repeat four times.
8. Staying with corner, join right hands (elbow is bent so hands meet together at approximately shoulder level). Circle each other clockwise, repeating the phrase four times. The leader may increase the tempo for this and the next three movements. Step begins on the right foot.
9. Join left hands with corner and circle each other counter-clockwise, repeating the phrase four times. Step begins on the right foot.
10. Return to original partner of this cycle, join right hands and circle each other for four repetitions.
11. Join left hands with partner and circle each other again for four repetitions. Leader may slow tempo for final repetition.

Nembutsu Dance

To begin another cycle, the leader asks for the person on the left side of each partnership (as partners face center) to progress counter-clockwise two places to stand between two new people. The musicians continue to play during this progression at the original tempo (if Dance was speeded up for the last four movements, it returns to original tempo at this point). Dance begins again with movement 1.

12. To conclude the Dance, all walk in the line of direction counter-clockwise for eight repetitions of the mantra. The following hand mudra (dhyana, or dharani, meaning literally, meditation) is done once for each repetition: Hands sweep up from sides ('Na-') to palm to palm above the head ('-mo') and slowly lower the hands to third eye ('Ami-') and throat center ('-da'). Continue to lower hands, palm to palm to heart center ('Bu-') and then to waist ('-tsu'). During the one-beat pause between repetitions, move the hands out to each side, ready to sweep up again on 'Namo.' On the last repetition, the hands remain spread out to the sides, with the palms down towards the earth.

To end, all may bow toward the center while saying 'Sowaka,' the Japanese translation of the traditional Sanskrit dedication 'Svaha' or 'So be it.' In keeping with the Buddhist tradition, one may also say, "Whatever benefit may have accrued from our prayers is released for the benefit of all sentient beings."

Variation

This Dance may also be done without partners, using movements 1, 2, 5, and 12 in sequence.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Om Namah Shivaya Square Dance



(Key of G, Open Tuning)



Shiva is the third of the Hindu trinity of Brahma-Vishnu-Shiva. Shiva brings all forms and cycles to an end in destruction, and, through transformation, leads to new beginnings. Shiva also embodies the archetype of the Divine Dancer, whose movement, discipline, and devotion dance the cosmos into and out of existence. One of the most ancient mudras or hand/arm symbols of Shiva is used in this Dance, the swastika. This is an ancient symbol of auspiciousness in the Hindu tradition, representing the everchanging temporal world moving around a permanent, non-changing center, the eternal. Pointing to the right, it represents creation; to the left, destruction. In Hindu philosophy, these aspects of creation and destruction are neither negative nor positive, but part of the cycle of life, death, and rebirth, which Shiva embodies in his powers of transformation. The mudra ultimately symbolizes an alchemical transformation, “As above, so below.” The swastika and each of its four ‘arms’ are square, and this Dance is done in the form of a square.

One of Shiva’s images is that of a meditating yogi who has attained perfect mastery. Indeed this Dance calls upon the quality of mastery in the dancers, as there are many changes of movements throughout and dancers must also maintain the formation of a square as they move counter-clockwise.

Commentary

This is an advanced Dance of Universal Peace, best used with a small, ongoing group that can deepen in the experience of the Dance over some weeks. With the exception of the swastika movement, most of what is done in the Dance is not overtly symbolized, but occurs beneath the surface. While part of the group of ‘Mantric Dances,’ this is also what Murshid Samuel L. Lewis called a ‘Mystery Dance,’ that is, one that acts directly on the subconscious without much (willing) participation of the conscious mind. The prolonged concentration and contact with a single partner, combined with a very powerful mantra, can produce an alchemical transformation from the most dense to the most refined levels of our being.

A large part of this has to do with the effect of prolonged ‘mirroring’ with a single partner while chanting the Shiva mantra. When the mask of each individual begins to drop, we then begin to enter the practice simply expressed by Ramana Maharshi as “Who am I?” Each word of this saying unravels in the joint repetition of a mantra that invokes the changing/changeless and energy-filled/energy-less nature of the cosmos. Much more than this cannot be said in words. Dancers who desire to master this practice may concentrate, individually or as a group, on the Centering Exercises of the Vijnana Bhairava Sutra, attributed to Shiva and Devi, which make up the final section of the book, *Zen Flesh, Zen Bones*, by Paul Reps and Nygogen Senzaki (both associates of Murshid Samuel L. Lewis). —SNDK

Om Namah Shivaya

Om, all homage to Shiva

Om Namah Shivaya Square Dance

1. -11. Om Namah Shivaya

This Dance is for squares of four couples each. In setting up the Dance, the leader should direct dancers' attention to the square formation and instruct them to maintain the square form and not lapse into a circle, which is very easy to do. The turning movement with partners is the only circularity in this Dance. Each couple can be made aware of facing a particular direction in the room in their initial position, and keep themselves oriented in this way. As dancers sidestep counter-clockwise, they should be aware of when they are turning a corner of the square and facing a new direction. With an advanced group, this will become natural and the exterior mandala will be internalized within.

In all of the odd-numbered movements below, the mantra is sung eight times while the four partnerships, holding hands all around the square, make a complete rotation around the square, coming back to their initial position. Each side of the square can be said to have two spots to stand in, where the two members of a partnership stand. On each repetition of the mantra, with two complete sidesteps, each dancer moves into the next spot. The rhythm of sidestepping is: 'Om' (right foot), 'Na-' (left), '-mah Shi-'(pause), '-va-' (right), '-ya' (left). Each step is on a downbeat. This represents two complete sidesteps and takes each dancer to the next spot in the square. When the square (in part or whole) faces out, those facing out lead with the left foot; the movement of the circle (square) continues counter-clockwise.

All choose partners and form squares of eight people, with omega partners to the right of alphas (or, women partners to the right of men). All join hands around square, facing the center, each couple forming one side of the square.

1. Chant 'Om Namah Shivaya' while raising and lowering held hands (raise up on 'Om Namah' and lower on 'Shivaya'). Sidestep to the right, each person moving one spot (two sidesteps) with each repetition of the mantra. Repeat mantra eight times; couples return to starting position by the end of the eighth repetition.
2. Partners face each other, arms positioned in the swastika formation. Alphas' right forearms and omegas' left forearms point up, the other forearm points down. Elbows and wrists are held at right angles and upper arms and hands (pointing in) are parallel to earth. The omegas' swastika mirrors the alphas'. Partners revolve around each other clockwise, raising and lowering their arms(reversing arm positions) once for each repetition of the mantra. All arm movements are slow and continuous, windmill-like. The mantra 'Om Namah Shivaya' is repeated four times while turning clockwise, then four times while turning counter-clockwise. Couples end at starting positions, omegas to the right of alphas as before.

Movement 2 is the 'chorus' or refrain, and is always done with one's original partner.

3. Repeat step 1, but with all dancers facing out.
4. Repeat chorus (movement 2).
5. All hands are joined again with omegas facing out, alphas facing in. Repeat 'Om Namah Shivaya' four times, stepping counter-clockwise to complete half of the square. Then alphas face out, omegas face in, and the mantra is repeated four more times, stepping counter-clockwise to return to starting positions. Raise and lower arms very slightly and slowly throughout, starting with raising toward the center of the square first.

Om Namah Shivaya Square Dance

6. Repeat chorus (movement 2).
7. While omegas stay in place, all alphas now progress to the right, taking swastika position with a new omega partner. Each couple repeats the first half of the chorus, moving clockwise, with arm movements and four repetitions of the mantra. Then, without stopping or losing the rhythm of the Dance, all alphas progress to the next omega to the right. Repeat and progress until all have returned to their original partners.
8. Repeat chorus (movement 2).
9. All join hands with dancers on either side, with palms and fingers placed flat together, arms uplifted. When you do this, your own palms face in toward you, not out toward your neighbors. You cross wrists/forearms with your neighbors in order to take this hand position. Heads move right to left in unison as all sidestep to the right, making a complete revolution around the square with eight repetitions of the mantra.
10. Final chorus.
11. All bow toward center in Namaste position. The Dance leader may close by saying 'Om Namah Shivaya' or 'Shiva Shiva Mahadeva Ki Jai.' (All victory to great Lord Shiva.)

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Rahmat Dance



(Key of G, Open Tuning)

(10 times)

Al - lah Er - Rah - man, Er - Ra - him.

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of ten measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The lyrics "Al - lah Er - Rah - man, Er - Ra - him." are written below the staff, with hyphens indicating syllable placement under the notes.

This Dance brings partners together on ‘Er-Rahman, Er-Rahim,’ invoking for each other the mercy and compassion of God through their contact and their glance. This time, a grand right-and-left partner progression is done. The feeling is typically more energetic than in the Bismillah Dance with Partners, with partners moving around each other with a light, quick step, and the partner progressions moving fairly quickly. The feeling of this danced prayer is that of a woven chain of blessing being created as dancers greet partners, alternating right elbows and left elbows. The strength of the energy built through this interweaving of partnerships may be tangibly felt as the full circle joins hands again on each chorus of ten repetitions of ‘Allah.’

Commentary

In this Dance, Murshid Samuel L. Lewis asks us to awaken the awareness of our hearts all around our bodies, and particularly through our sides as we exchange the greeting in a grand right, and left gesture. The swirling of Rahmat energy can develop into an ecstatic river of Love that is experienced by the whole circle. At the end of each ‘revolution,’ the circle again dives into the ocean of Unity, Allah, then re-enters the river of life in ever-deeper attunement. For most circles, we meet the same partners again and again, an opportunity to go beyond superficial impressions of each person and connect soul-to-soul. This Dance can lead us to re-experience, in our cellular memory, the first two Divine Names of Unity in the Sufi tradition as they originally, and continually, emerge from Essence (zat) to Quality (sifat). —SNDK

Allah
Er-Rahman, Er-Rahim

Unity, the One, the Only Being
Divine attributes of Mercy and Compassion

Rahmat Dance

1. Allah (sing 10 times)
 2. Er-Rahman, Er-Rahim
- Repeat 2 (see directions for number of times)

Form circle and establish partnerships and line of progression.

1. All join hands in circle. Walking counter-clockwise, chant 'Allah' ten times. Right foot steps on 'Al-', left foot on '-lah.' The right foot leads throughout the Dance.
2. Facing partners, hook right elbows together and turn one-and-a-half revolutions together chanting 'Er-Rahman, Er-Rahim.' Proceed to next partner. Hook left elbows and turn one and a half revolutions chanting same phrase. Continue alternating, right elbow with one partner, then left elbow with the next, and so on around the circle.

In a small group this should be done until a complete revolution is made around the circle, or even several revolutions. In a larger group, it should not be done more than ten times, after which 'Allah' is repeated ten times again with the entire circle holding hands. Then the grand right-and-left with 'Er-Rahman, Er-Rahim' follows again. The Dance continues at leader's discretion. Leader may end the Dance by calling out 'Allah' and having circle come together again for 10 more repetitions of 'Allah' to close.

Variation

End by taking alternate hands around circle (baskethold), repeat 'Allah' ten times, then 'Amin.' Or, taking alternate hands, sing 'Allah' ten times, then chant 'Er-Rahman, Er-Rahim' once slowly, raising arms on 'Er-Rahman' and lowering them on 'Er-Rahim.'

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ram Nam Dance for Circles of Five



(Key of G, Open Tuning)



This mantram was received by Murshid from Swami Papa Ramdas and Mother Krishnabai of Anandashram, India. It is known as ‘Ram Nam,’ (praising) the name of Ram. The avatar (god-embodiment) Ram, or Rama, is one of the many incarnations of Vishnu, second in the Hindu trinity of Brahma (the Creator), Vishnu (the Preserver), and Shiva (the Destroyer/Transformer). The feeling of Ram is that of steadfastness, strength, focus on the goal or divine purpose, uprightness, sacred kingship, and mature love and devotion.

For more information on this mantram, refer to the attunements to Hindu-inspired Dances.

Commentary

This may be the most ecstatic of all of Murshid’s Ram Nam Dances. The small circle, which revolves quickly, causes the effect of the mantram to be felt very quickly. At the same time, Murshid challenges us to be aware of our feet and our connection to each other. If one person stops moving or unconsciously tries to take over the circle, the energy of the circle is suppressed. If we all move together, conscious of each other as part of the ineffable, universal RAM (that is, greater than the avatar), then this Dance can take us to liberation. There is still no other Dance to equal it in the repertoire.—SNDK

Ram Nam Dance for Circles of Five

1. Om Sri Ram Jai Ram Jai Jai Ram
2. Om Sri Ram Jai Ram Jai Jai Ram
3. Om Sri Ram Jai Ram Jai Jai Ram
4. Om Sri Ram Jai Ram Jai Jai Ram

Form circles of five with, if possible, three women and two men, or three men and two women, alternating in the circle. At the end of the second repetition of the entire cycle, the 'twos' exchange places with each other within each circle. Murshid often led Dances with men and women alternating or in partnerships. An alternative is to designate two people, not next to each other, to be those who exchange places.

1. Join hands in circles of five and walk to the right, starting on the right foot. Step pattern: Right foot on 'Sri' (the downbeat), left foot on 'Ram,' etc.
2. Continuing to hold hands, swing arms with each step, still walking to the right. Arms swing forward on 'Sri' and back on 'Ram.'
3. Alternate hands: Releasing held hands, open arms wide, reach in front of people immediately to either side and take the outstretched hands of those people just beyond on either side (baskethold). Continue to walk the right.
4. Duck under raised alternate hands to create arms around (joined hands are brought over the heads and lowered to behind the heart/waist). Continue to walk to the right.

After each two repetitions of the cycle, those who are to exchange places quickly do so before beginning the next cycle. The leader may draw the dancers' awareness to the need for the circle to be flexible, coming in close for the alternate hands movements and then stepping back a little to expand for the beginning of the next cycle.

To end the Dance, remain in movement 4. The leader may quicken the tempo and direct the dancers to lean back slightly, for a number of repetitions at the leader's discretion. End with all standing in place, saying 'Om Hare Om.'

Variation

One may repeat the Ram Nam phrase four times for each movement rather than changing at each repetition.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ram Nam Partner Dance



(Key of G, Open Tuning)



The partnership aspect of this Dance evokes the qualities of heart connection, love, devotion, and delight between Ram and his beloved, Sita. Partnerships may experience much joy, playfulness, and variation in partner-dancing styles. The elements of Ram or God as personal and impersonal, or universal, are experienced in this Dance as it alternates between interpersonal, partner connections and the joining together of the full circles, which ultimately become one united circle at the Dance's end.

Here the Dance is written up with the partnerships divided into 'alpha' and 'omega' partners. The original Dance called for partnerships of men and women (with women in the inside circle). The Dance may be done this way as well, as the leader desires, but does not have to be done in gender-specific pairs.

Commentary

This is the first of several Dances in which Murshid created the effect of circles moving as wheels or mandalas, then dissolving to take partners and reforming. Many other Dances have followed in this mode, which alternates the feeling of circle-unity with that of self-other. All such Dances teach us to balance these two experiences and to feel them as connected to each other, not separate compartments of our lives. The effect of dissolving a closed circle creates an ecstatic feeling — anything is possible within the play of Ram-Sita. Joining again, one experiences being part of the cosmic wheel of life.

The revolutionary aspect of the Dances of Universal Peace is that we may enter altered states of awareness — previously taught sitting or separated from others — with our eyes open, fully engaged with each other. In the Dances, we actually engage in a practice for self-realization, rather than some introverted sense of 'personal' enlightenment. This is not to say that there is anything wrong with feeling illuminated in a personal, ecstatic state; but the Dances always challenge us to embody these states and make them part of our ordinary way of living life. Like the saying of Hazrat Inayat Khan, the Dances ask us to "Shatter your ideals on the rock of Truth."

A variation on this Dance has the inside circle facing out and the outside circle facing in, moving in opposite directions. This creates a deeper feeling of unity in diversity as dancers may begin to experience the devotional, loving glance of Ram-Sita while quickly passing by each other. In this case, all dancers begin on the right foot and change directions together. This further adds a feeling of unity and power.

For more information on the Taraka Mantra, refer to the attunement in the Hindu section, and the Ram Nam Snake Dance in this section. —SNDK

Ram Nam Partner Dance

1. Om Sri Ram Jai Ram Jai Jai Ram (repeat at leader's discretion)
2. Om Sri Ram Jai Ram Jai Jai Ram (four times)
3. Om Sri Ram Jai Ram Jai Jai Ram (see below for repeats)

Form a circle and establish 'alpha' and 'omega' partnerships around the circle.

1. Omegas move to inside and form an inner circle. Both inner and outer circles face the center, all holding hands within each circle. All begin walking, omegas clockwise (to their left starting on the left foot) and alphas (outer circle) counter-clockwise (to their right, starting on the right foot). All chant together, "Om Sri Ram Jai Ram Jai Jai Ram," four times. The step pattern for both circles is the lead foot (right or left) is on the downbeat of 'Sri,' next step 'Ram.' Leader may then have the two circles both reverse direction one or more times, at his or her discretion.
2. Leader calls, "Take partners," and dancers stop and take the partner nearest them in the other circle (not necessarily their original partners). Partners join hands, omegas to the right of alphas. Right hand joins to partner's right hand, left hand to left hand. All face clockwise around the circle and continue to walk in pairs, chanting "Om Sri Ram Jai Ram Jai Jai Ram" four times. Right foot leads during this phase. At the end of four times, partnerships dissolve and everyone rejoins his or her original circle.

The cycle repeats. This is the basic structure of the Dance. The circles move separately, omegas on the inside, until the leader calls, "Take partners." It's fine to have three people in a 'partnership' on movement 2. Because specific partners aren't designated between the two circles, a dancer may find him/herself without a partner in the immediate vicinity when the leader calls out "take partners." If three people are partnered together, they may creatively modify the partner movement called out by the leader to meet their needs in the moment.

Some variations for the partner phase are:

- A. Viennese, or promenade, walk: alpha's right arm over omega's shoulders, grasping her/his uplifted right hand; left hands joined in front. Walk clockwise around the circle.
- B. Turn in place clockwise, holding right hands for two repetitions, then reverse direction, holding left hands for two repetitions.
- C. Turn in place, elbows linked, first right, and then left, as in (B) above, for a total of four repetitions.
- D. Turning in place, alpha's hands on omega's waist and omega's hands on alpha's shoulders, first clockwise and the counter-clockwise, for a total of four repetitions.

Other variations may be added at the leader's discretion. After each movement on step 2, return to step 1.

3. Dance ends with all joining hands, alphas and omegas roughly alternating, in a single circle. Walking counter-clockwise, chant four repetitions of the phrase, then four walking clockwise. Then taking alternate hands, chant phrase four times while walking counter-clockwise, then four times walking clockwise. All lift arms and duck under to create arms around. Lean back slightly and move rapidly counter-clockwise chanting the phrase four times at a quicker tempo. Finally, stop, rejoin hands with immediate neighbors, raise held hands, and everyone say together, "Om Hare Om."

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ram Nam Snake Dance



(Key of G, Open Tuning)



This is an example of a snake or line dance, with the leader at the head of the line of dancers. The dancers follow the leader's movements, which s/he will call out. It is very effective if all move in harmony. The leader may weave the line in any pattern on the dance floor. This type of dance can become energetic and it is important that the leader be aware of the entire line of dancers. The end of the line will have a tendency to exaggerate any twists, turns or speed of the line. Thus it is wise for the leader to move forward with relatively small steps.

The leader calls out or demonstrates new movements every few repetitions of the phrase. In a smaller group the leader may simply model each new movement and let the group catch on. However, in a larger group, parts of the snaking line may be facing away from the leader at various times, so calling out movements is helpful. Although the basic form, usually used to begin the Dance, is one of holding hands and walking, many variations are possible.

Commentary

This Dance can reflect the joy and celebration of surrender, 'following the leader,' contained in the Ramayana story of Hanuman, the divine Monkey King, who attains liberation in the service of Ram. The following about the Taraka mantra is paraphrased from dance leader Gayatri Blumberg, a teacher in the Hindu tradition and student of Sant Keshavadas.

Om *The Sound that began the Universe, the Sound behind all sounds*

Sri *The seed syllable that invokes Shakti, the feminine principle of embodiment in the Hindu tradition*

Ram *The combination of active-sun (R-) and receptive-moon (-am) principles*

In a traditional story, Shiva initiates the Taraka Mantra by telling his partner, Parvati, that it is equivalent to reciting the 1000 names of Vishnu. This was also the mantra of Mahatama Gandhi. It continues to be used as a peace mantra throughout India; it is sung, spoken and written millions of times, and often buried under sacred sites as a prayer for peace.

Dancers may not need to know any of this to experience the power of the mantra and the Dance. But a dance leader may wish to deepen her/his heart experience by knowing a bit more about this path to the Beloved. At a certain point, all yogas — Bhakti, Jnana, Karma, Raja — merge into the Union sought. —SNDK

Om Sri Ram

God who at once is truth and power, impersonal and personal!

Jai Ram, Jai Jai Ram

Victory to Thee! Victory to Thee!

Ram Nam Snake Dance

Om Sri Ram Jai Ram Jai Jai Ram

All form a line, holding hands, with leader at the head of the line. Dancers move to their right. The step pattern is right foot on 'Sri,' left foot on 'Ram' (the 'Om' is a 'pick-up note' and occurs just before the downbeat on 'Sri'). The leader may call out any of the following movements, as he or she feels inspired.

- Walking
- Swinging arms while walking
- Sidestepping
- Facing line of direction, with hands on the waist of the person in front (conga line)
- Hands on shoulders of people on either side (walking or sidestepping)
- Very tiny and/or rapid steps
- Alternating bending low, then rising up with arms high
- And so on, as the leader may invent.

Another possible movement is 'threading the needle.' To do this, the leader doubles back on the line of dancers and weaves back and forth under the raised arms of every third or fourth person. It is important that all be moving forward very slowly when this is done. Or, the leader may stop the entire line before beginning to 'thread,' which is easier. The persons who have been 'woven under' will have to make a full turn in place as the line progresses.

The Dance may end with the leader bringing the line into a spiral formation, with the leader in the center. End with all saying "Om Hare Om." 'Hare' is a form of a name of Vishnu; therefore, 'Om Hare Om' can be used to conclude all Dances of Rama or Krishna, both of whom are incarnations of Vishnu.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Rasul Dance with Turns



(Key of G, Open Tuning)

(4 X)

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Hu

much slower (4 X)

Al - lah, Al - lah, Al - lah, Al-lah, Mu - ham - mad - ar Ra - su - lil - lah.

ending

Al - - - - lah Hu

Commentary

The Walking Meditation practices given by Murshid Samuel L. Lewis include a series that allow participants to experience different rhythms and energies associated with the astrological planets. As Murshid commented in the film *Dance to Glory*, “These Walks are to help (students) understand their own rhythms in life.” The walk and the feeling of Saturn are exceedingly slow, timeless, spacious, and stable; the breath is an extended exhalation through both nostrils. The walk and feeling of Mercury are very rapid, light, the sense of the messenger (Mercury of the winged sandals) moving swiftly and with agility to convey the message. The breath is quick, in and out both nostrils, but extremely balanced and never ‘breathless.’ The Dance calls upon participants to continually shift between these two feelings, and to summon great flexibility and attentiveness in their beings in order to do this.

On one level, this Dance can be seen to embody the energy and atmosphere of the planets Saturn and Mercury. On another level, Murshid is challenging dancers to experience and master two important aspects of breath. In the Sufi tradition, the breathing pattern called ‘uruj’ occurs when one’s rhythm tends to accelerate, always going faster and faster until any sense of rhythm is lost. After this the breath collapses into a ‘zaval’ state, which could be called one of exhaustion. The breath called ‘kamal’ occurs when, by concentration or accident, one’s breath enters a slow, stable, and etheric rhythm, close to that in deep meditation. In this Dance, Murshid balances an uruj breath, which often occurs in the ecstatic repetition of zikr, with the more ‘perfected’ kamal breath experienced by any being who embodies that which vision has brought her/him; that is, any prophet. As we experience the ecstasy of ‘Allah Hu,’ we are challenged to become very expanded, yet perfectly calm within, so that we can bring this ecstasy into everyday life, each of us as a bearer of the message or purpose of our lives. This is the inner meaning of the phrase ‘Muhammad-ar Rasulillah.’

Musically, as well as in consciousness, the leader must have fully experienced these rhythms and be able to guide the Dance without musicians (or even in spite of musicians, if need be), using the sound of his/her voice. Musicians, especially the drummer, should be directed to watch the leader’s feet and not be carried away by the profound energy that develops in the Dance. —SNDK

Rasul Dance with Turns

1. Allah, Allah, Allah, Allah / Allah, Hu
(Sing four times)
 2. Allah, Allah, Allah, Allah, / Muhammad-ar Rasulillah
(Sing four times)
1. For this movement, the circle must contract, come in close together, and move quickly, like Mercury. In a circle, dancers face line of direction counter-clockwise and place right hand on left shoulder of person in front. Extend left arm and gaze toward center of circle, with left hand facing palmdown. Walk counter-clockwise, chanting 'Allah' four times, beginning with the right foot on 'Al-' and left foot on '-lah.' Then release hands and turn individually in place once clockwise chanting 'Allah,' and bow to center on 'Hu,' hands coming together palm to palm at the heart. The 'Hu' is said with some emphasis. Repeat this cycle for a total of four times.
 2. For this movement, the more Saturnian concentration, the circle must expand out, open up, create more space and fullness in order to place hands on shoulders, and to support the slow movement without collapsing or dragging. Facing center, place left hand on near shoulder of person on left. Place right hand under left elbow of person to right, with a feeling of support and stability that extends around the whole circle. Walk (a regular walk not a sidestep) more slowly than before, chanting 'Allah' four times. This phase of the Dance should be done at a slow, spacious tempo, which should not vary during succeeding cycles. Then lift arms and turn slowly in place once, chanting 'Muhammad-ar Rasulillah.' Step pattern is right foot on '-ham-', left foot on '-mad' (the 'Mu-' is a 'pick-up note' and occurs just before the downbeat). Repeat this phrase and movement pattern for a total of four times.

Continue to alternate movements 1 and 2. On each repetition of movement 1, tempo should be increased a bit from the previous time, becoming very rapid by the end of the Dance. The slow tempo of movement 2 remains constant throughout the Dance. The contrast in tempo between the first and second movements increases as the Dance progresses, intensifying and deepening the core practice of these two energies in the beings of the dancers. It takes great focus and awareness on the part of leader, musicians and dancers to return to the original slow tempo of movement 2, without speeding it up, after the increasingly fast tempo of movement 1's repetitions.

After the final repetition of movement 2, the Dance ends with several slow turns, chanting 'Allah Hu.' Turn once clockwise on 'Allah,' holding the right arm and hand up to receive and the left arm and hand down to transmit blessing to our earthly lives and ground the experience of the Dance; end the turn by bowing to the center with hands palm to palm at heart on 'Hu.' As dancers turn, they progress one position counter-clockwise in the circle. This may be repeated from three to ten times to close the Dance. The right foot leads this step.

Variation

During the ending slow turns on 'Allah Hu,' dancers may face the right hand and palm down while holding the right arm up for the turn.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

The Rose Dance



(Key of G, Open Tuning)

A musical score for a single melodic line in 4/4 time, key of G major. The notation consists of a treble clef, a sharp sign for the key signature, and a 4/4 time signature. The melody is written on a five-line staff and is divided into four measures by repeat signs. The notes are: Measure 1: G4, A4, B4, G4; Measure 2: A4, B4, C5, B4; Measure 3: A4, B4, G4; Measure 4: G4, G4, G4, G4. Below the staff, the lyrics are aligned with the notes: "Al-lah Al-lah" under the first measure, "El Al-lah Hu" under the second, "Al-lah Hu." under the third, and "Hu, Hu, Hu, Hu." under the fourth.

This Dance is in memory of Abdul Qadr Jilani, who, it is said, once received a full cup of milk from the teachers in a certain city, indicating that there were teachers enough there. He sent the cup back with a rose petal floating on the milk.

The basic Dance involves four concentric circles, each holding hands. As the circles move, alternating directions and as the sacred phrases are ‘moved’ through the different circles, the feeling created is that of a human prayer wheel turning and turning, the sacred names passing through as a wave, the prayer ascending and moving out as the voices of the dancers meet in the center. The concentric circles also convey the feeling of a many-petaled rose, its fragrance the name of the Holy One rising on the voice. A beautiful feeling of unity and power is created when, near the end, all the circles join together, singing each of the sacred phrases, moving together as one.

Commentary

This Dance celebrates diversity in unity and unity in diversity. Dancers can let their voices and spirits soar. It calls for considerable voice magnetism on the part of the leader, especially if many dancers are new to the experience. The leader, in addition to ‘directing traffic’ from the center, can also encourage all circles to listen to the sound inside the sound. At the end of the Dance, as in several others (for example, the Ya Hayy, Ya Haqq Dance), Murshid builds the magnetism and energy to a point which can be focused and experienced by the circle. Beginning groups sometimes need to be reminded in advance that breathing a breath of peace, inside and outside, at the end of the Dance, is a more effective use of the experience than applause or whoops. —SNDK

The Rose Dance

1. Allah
2. El Allah Hu
3. Allah Hu
4. Hu

Form four concentric circle. Ideally this necessitates having a minimum of 50 dancers (8-11-14-17). Fewer numbers are possible with attuned, experienced dancers.

1. The Dance begins with the inner circle walking counter-clockwise, chanting 'Allah.' Steps in this direction begin on the right foot. Right foot on 'Al-', left foot on '-lah.'
2. While the inner circle continues, the leader brings in the second circle, which walks clockwise and sings 'El Allah Hu.' Steps in this direction begin on the left foot. (Four steps per phrase).
3. While the first two circles continue as above, the leader brings in the third circle, which walks counter-clockwise and sings 'Allah Hu.'
4. The above continues, as the leader brings in the fourth circle, which walks clockwise and sings 'Hu.' (One 'Hu' for each step taken.)

The four circles continue moving as above for a while, until the leader feels ready to make the first shift. At the leader's discretion, s/he changes the second circle to singing 'Allah,' the third to 'El Allah Hu,' the fourth to 'Allah Hu,' and then the first to 'Hu.' As the leader gives each circle its new phrase, s/he also reverses that circle's direction of movement. After allowing this new configuration to move in harmony for a short while, the leader again shifts the sacred phrases through the circles, starting with the third circle sing 'Allah,' the fourth 'El Allah Hu,' the first 'Allah Hu,' and the second 'Hu.'

Dance continues until each circle has sung each phrase, reversing its direction with each change. To end the Dance, the leader calls out 'Allah' together for eight times (16 steps). The leader subsequently has all sing 'El Allah Hu' four times (16 steps), 'Allah Hu' four times, and finally 'Hu' sixteen times; the circles reverse direction all together with each change of phrase. At the end of 16 'Hu's,' the leader call outs "All spin," and dancers spin, intoning "Hu," coming to rest with arms crossed over heart.

The leader should lead this Dance standing in the center. Because of the number of circles, it is most effective for the leader, when changing each circle's phrase and direction, both to call out (for example) "Third circle!" and to hold up both hands with the appropriate number of fingers held up, to get visual attention. Also, the leader will be making eye contact with dancers in that circle. This helps make smooth transitions and also lets the dancers relax about who is being called upon and who is supposed to be doing what. Unless there's a very large number of dancers, allowing for a sizable inner circle, it is likely that the musicians will need to stand outside the circles.

Variation

The leader may lead from the inner circle and instruct each circle to follow the melodic sequence changes to the next line when the circle in front also changes. For example, the inner circle changes from 'Allah' to 'El Allah Hu.' While the second circle changes to 'Allah Hu,' the third to 'Hu' and the fourth to 'Allah.' And so on. This way the leader does not need to shout out directions to each circle but leads the inner circle with his/her body language and all circles are attentive to being present and moving as a group energy.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Three Wazifas Dance



(Key of D, Open Tuning)



Sub - han Al - lah, Al - ham - du - lil - lah, Al - la - ho Ak - bar.

The Dance calls upon God's qualities of praiseworthiness and strength, and encourages the dancers to both praise and embody these qualities in their own beings. The Dance may be led, especially in the early repetitions, in such a way that 'Subhan Allah' is sung gently, evoking a sense of purity and humility; 'Alhamdulillah' rises in volume, sending forth joy and praise from the heart center; and 'Allaho Akbar' is sung full-voice, with strength and power, as all voices meet in the center, affirming unity. This progression can be heard on the tape recording. While the cycle begins inwardly and reflectively, it is on this third phrase that physical contact is made among dancers: hands come to rest firmly on shoulders, all feeling the power and peace that come from unity in God. Toward the later part of the Dance, the leader may bring out the voices more fully on all parts until finally, the Dance closes with several repetitions of 'Allaho Akbar,' sung out fully.

Commentary

This Dance often completes a session or sequence of the Wazifa (Divine Attributes) Walking Meditations of Murshid Samuel Lewis, which use some of the 99 Sacred Names (or qualities, sifat) of Allah. In feeling and meaning, the Dance sums up all of these qualities, as well as the purpose of remembering them in a spiritual practice.

'Subhan Allah' equates the 'quality of no-quality' with the essence of the Only Being. The One is ultimately unmixed or pure. That is, no quality (sifat) is more real or ultimately separate from the Only Being. This is another way of saying that the invocation of a Divine Attribute is not magic, that is, a human being acting to dominate or manipulate nature or God. It is, instead, a remembrance of the beauty of qualities through which we can see and remember the One. The hands are held in a receptive gesture, as though the cupped hands hold all qualities, unmixed, in a receptive reflection of Allah.

'Alhamdulillah' is phrased differently. The One not only is Praise (which would be phrased 'Hamid Allah'), but is everything praiseworthy; the hamd of every being returns to and is for Allah (the formula li 'llah). Murshid Samuel Lewis' close friend Shemseddin Ahmed used to comment on this phrase that every being, including every being of nature, has a 'hamd' or essence which it came into existence to express. All hamd constantly returns to the One. It is for the One, which implies the mystery that the realization of our hamd can change the entire context of Reality. The gesture Murshid gives here naturally expands from the heart outward and upward. When we feel the heart's pulse and the natural voice's true sound, we are on the track of the purpose of our lives.

'Allaho Akbar' takes yet another grammatical form. 'Strength/Power is Allah' would be phrased 'Kabir Allah.' Instead this phrase says that Unity is greater and more powerful than anything or any quality. While this phrase (also called takbir) has been unconsciously interpreted by some Muslims to mean "Our God is greater than your God," this goes against the whole intention of Muhammad's message and Islam, which is to realize that the One Being has no partners. No matter what one calls it, there is no other reality about which to argue. Murshid Samuel Lewis interpreted and translated this phrase as 'Peace is Power.' It can become one's experience through the Dances and Walks. Here Murshid's gesture reminds us that Unity means connection to others, not something elite or isolated from human contact. —SNDK

Three Wazifas Dance

Subhan Allah	<i>Glory be to God. God is to be worshipped</i>
Alhamdulillah	<i>All praise to God</i>
Allaho Akbar	<i>God is great. God alone is powerful. Peace is power.</i>

1. Subhan Allah
2. Alhamdulillah
3. Allaho Akbar

1. Dancers walk counter-clockwise facing line of direction. Hands are held in front (palms up, left hand cradling right), below waist at the hara center, in an attitude of humility and devotion, head inclined so that the glance is downward, or inward. Step with right foot on 'Sub-,' left foot on '-han.' The right foot leads on the downbeat.
2. Continue to walk in line of direction. Bring hands to heart center on 'Al-' and open arms up and out from the heart on '-hamdulillah,' with joyous feeling, gaze forward or upward. Heart energy rises.
3. Dancers turn to face center of circle while continuing to walk counter-clockwise as a circle. Bring hands to rest on shoulders of those on either side and sing with strong voices and a feeling of both strength and deep peace.

This cycle is repeated at least ten times. At the final repetition, remain in the 'Allaho Akbar' position and repeat this phrase four to eight times, continuing to walk counter-clockwise in the circle. At the end, in the silence, leader may ask dancers to breathe the phrase, 'Peace is power.'

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ya Hayy, Ya Haqq



(Key of G, Open Tuning)

Single time (spoken)

Ya Hayy Ya Haqq Ya

Double Time (spoken)

Ya Hayy Ya Haqq Ya

Quadruple Time (spoken)

Ya Hayy Ya Haqq Ya

The Divine Attributes of Life and Truth are invoked in this simple, yet powerful, Dance. The circle moves in a counter-clockwise direction throughout the Dance. Rhythm is very important, and the drummer should hold a steady drum beat throughout, resisting the tendency of this Dance to speed up.

The phrase is repeated four times for each movement. Dancers sing 'Ya Hayy, Ya,' but speak the 'Haqq' with a strong feeling, bringing the presence of Truth firmly down through the body and feet into the earth. The power of this phrase derives in no small part from its use for many centuries in traditional Sufi writings as the name for the One Reality (rather than 'Allah,' for example).

Commentary

'Hayy' refers to the life energy that energizes the cosmos. In various forms this word has carried the same sacred meaning in Hebrew, Aramaic and Arabic for thousands of years. 'Haqq' is the truth which comes when this life force is embodied — it is what each being can make real of the Divine Reality. The root of the Arabic word haqq is related to the Hebrew hokhmah, the Holy Wisdom or Sacred Sense that gathers all of the disparate voices within us to form an 'I am.' It is also related to the Egyptian hek-mat.

The challenge for dancers is to feel themselves receiving this Life powerfully, yet finding the softness within to receive it. Usually when we feel this much life, we want to chase it away with laughter, applause, whooping or stiffening our arms and bodies. In this Dance, Murshid sets up a dynamic battery that raises energy through the circle and gradually builds it to a very intense focus. At the end of the Dance, dancers may be advised to breathe deeply and receive what they can, releasing the rest for the benefit of all beings, wherever in the cosmos it is needed.

The process of doubling the Dance pattern is best done at regular intervals, for instance, four repetitions of each pattern. This makes the container of the Dance even stronger and reinforces the teaching about the strength of boundaries and limits that the Dance offers. —SNDK

Ya Hayy O Life
Ya Haqq O Truth

Ya Hayy, Ya Haqq

1. Ya Hayy, Ya Haqq (sing four times)
 2. Ya Hayy, Ya Haqq (sing four times)
 3. Ya Hayy, Ya Haqq (sing four times)
 4. Ya Hayy, Ya Haqq (sing four times)
1. Walk in the line of direction, counter-clockwise, not holding hands, beginning on the right foot on 'Hayy.' The rhythm is four beats and footsteps on 'Ya Hayy,' and four on 'Ya Haqq.' Arms and hands are raised straight up on 'Ya Hayy' and lowered, palms facing the earth, on 'Ya Haqq.'
 2. Turn individually in place. Feet move at same rhythm as above and arms and hands in same pattern as movement 1.
 3. Face center of circle and sidestep right. Arms are extended toward the center of the circle, palms facing the center on 'Ya Hayy,' and lowered on 'Ya Haqq.'
 4. Continuing to sidestep to the right, all join hands and raise arms together on 'Ya Hayy' and lower them on 'Ya Haqq.'

Dancers release hands and face the line of direction to begin the Dance again. Repetitions continue at leader's discretion.

At some point the leader may call out "double time" – this means two beats and footsteps for 'Ya Hayy' and two for 'Ya Haqq.' The overall tempo of the Dance does not speed up; dancers' feet walk at same pace but they simply repeat each Divine Attribute for two steps (beats) rather than four. The arm movements, of course, double in time to match the repetitions of the Divine Attributes. After a couple of cycles, the leader may once again double the pattern so that each Divine Attribute is repeated for just one beat and step. Once again, the footsteps themselves do not speed up; they remain constant throughout the entire Dance. This final rhythm is very energizing and is best repeated for no more than two full cycles of the Dance.

The Dance may be allowed to build slowly. What is essential is that dancers feel the difference of quality between the two phrases, and that they let the sacred phrases 'do them' rather than forcing things with ego will-power. The leader should also encourage dancers to maintain both their awareness of the circle and their focus as the rhythm is doubled. This will help dancers to keep a sense of cohesiveness and unity of feeling rather than getting carried away in a state of excitement.

To conclude, all stand in place, hands joined, and raise arms for an extended 'Ya Hayy,' then lower arms with an emphatic 'Ya Haqq!'

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ya Hayy, Ya Haqq Progressive Dance



(Key of G, Open Tuning)

Al - lah, Al - lah, Al - lah, Al-lah, Ya Hayy — Ya Haqq Ya Haqq

The divine qualities of Life and Truth, evoked in the non-partner Ya Hayy, Ya Haqq Dance, are here shared between partners, allowing an exchange of blessing between them and progressively around the circle. After partnerships progress around the circle for a time, the full circle joins together creating a feeling of unity and strength as voices and movements are directed together toward the center. The leader should take care to not let the tempo drag, yet, not let it be so fast that it feels frenetic as partners join elbows and turn together.

Commentary

The proper tempo is critical in this Dance, as it is in the basic Ya Hayy Ya Haqq Dance. The leader should gently discourage any tendency in her/himself and in dancers to become manic about the partner movements. Relax. The Dance builds its own energy without anything added from you; and any difficulties can be traced to two simple causes: head-centering and over-excitement. This is an extremely valuable and well-designed Dance of Universal Peace in that it offers us an experience to break both of these neurotic body-emotional habits of modern life. If we bring them into the Dance, it becomes difficult. If we let go and stay peaceful in the center of activity, everything is easy.

The ending phase of the Dance may be modified. In large circles, the alternate hands movement does not serve the building and containing of energy and may be left out in favor of an ordinary handhold. What is important is that the energy of the Dance builds to a point of focus without leaking out of the 'container,' or form, of the Dance. —SNDK

Ya Hayy, Ya Haqq Progressive Dance

1. Allah (sing 10 times)
2. Ya Hayy, Ya Haqq (sing 4 times)
3. Allah, Allah
4. Allah, Allah
- 5–13. (see instructions below)

Form circle and establish partnerships and line of progression.

1. All join hands in circle. Move to the right, holding hands in the circle, repeat ‘Allah’ ten times. The step pattern is right foot on ‘Al-,’ left foot on ‘-lah.’
2. Partners then turn together clockwise, raising hands up with palms facing partner’s palms, but not touching, for ‘Ya Hayy’ (two beats, two steps), lowering them with palms facing the earth for ‘Ya Haqq’ (two steps). Repeat four times. The first step is on the right foot, which crosses in front of the left foot. There is no need to circle around the partner at a high speed; the Dance builds up energy on its own.
3. Partners join right elbows, repeating ‘Allah’ twice, circling clockwise. This step begins on the right foot.
4. Partners reverse direction, joining left elbows, repeating ‘Allah’ twice. The closer that partners dance to each other in this phase, the less distance they have to move to ‘get around’ each other and onto their next partner. This is also a hint to dancing the entire partner phase with more ease and energy.

Progress to next partner in the original line of progression. Repeat 2, 3, and 4, then progress again in the same direction. Continue around the circle with the same tempo throughout.

5. When ready to enter the last phase of the Dance, the leader calls out “Full circle!” and all hold hands in one circle. Circle moves to the right (starting on the right foot, walking step). Raise and lower arms, singing ‘Ya Hayy, Ya Haqq’ four times.
6. Still holding hands, continue walking to the right, singing ‘Allah’ four times.
7. Raise and lower arms, singing ‘Ya Hayy, Ya Haqq’ four times.
8. Take alternate hands (baskethold), sing ‘Allah’ four times.
9. Raise and lower alternate hands, singing ‘Ya Hayy, Ya Haqq’ four times.
10. Still walking right, put arms around waists and sing ‘Allah’ four times.
11. Dancers back out a little from center and each person turns in place, chanting ‘Ya Hayy, Ya Haqq’ four times, raising arms on ‘Ya Hayy’ and lowering arms, palms toward earth, on ‘Ya Haqq.’
12. Come in, arms around, into a very close circle, repeating ‘Allah’ ten times rapidly and continuing to move to the right.
13. End with chanting together one long ‘Ya Hayy, Ya Haqq!’

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Ya Muhammad Abdullah



(Key of G, Open Tuning)

Ya Mu-ham - mad Ab - dul - lah, Ya Mu-ham - mad Ab - dul - lah, Mu -
ham - mad ar Ra - su - lil - lah, Ya Mu-ham - mad Ab - dul - lah.

In this Dance, the being of Muhammad is honored in his aspect of servant of God. We call upon his presence and blessing, that we may all learn to be the servants of God by serving the well-being of all, however we may be called upon to do so. An essential aspect of Muhammad's message to humanity is that from his time onward, every individual would be called upon to hear and live out the message of God from within; no one else would need to make the claim of being a world messenger. We call upon Muhammad's guidance that we may also take up this aspect of our destiny as human beings.

The Dance is typically done in a lively rhythm and manner, with strength and exuberance but also with a stately feeling. This is a very effective Dance in which to alternate men's and women's voices at some point, as the feeling of the Dance suggests.

Commentary

The Dance carries a delightful, joyous, self-effacing quality not matched anywhere else. One commentary might be the saying of Hazrat Inayat Khan: "The only value in surrender is willingness." A further might be: the process of realization is three parts 'fana' (effacement, letting go) and one part 'baqa' (affirmation). Most leaders find it a bit challenging to keep track of the beginning of the cycle (the first line), the challenge being hidden in the simplicity of the melody. The ending melody of each cycle sounds the same as the beginning.

As the Zen saying goes, "Before enlightenment, chopping wood and carrying water; after enlightenment, chopping wood and carrying water." —SNDK

Ya Muhammad Abdullah *Oh Muhammad, Servant of Allah,*
Muhammad-ar Rasulillah *Muhammad is the Messenger of God*

Ya Muhammad Abdullah

1. Ya Muhammad Abdullah
2. Ya Muhammad Abdullah
3. Muhammad-ar Rasulillah
4. Ya Muhammad Abdullah

Form a circle holding hands.

- 1-2. Singing 'Ya Muhammad,' raise hands and move toward center for two steps (right foot on 'Ya,' then left foot on '-ha-' and right foot raising up, ready to step back). Singing 'Abdullah,' lower hands and move out two steps (right foot on 'Ab-' and left on '-lah'). The circle should gradually progress counter-clockwise during the Dance. This is accomplished by angling the two steps toward the center slightly to the right, and the two steps back, also slightly to the right, forming a triangle with the steps. Repeat the movements for repetition of phrase.
3. Dancers turn individually clockwise for one complete turn, hands raised fully up in the air, singing 'Muhammad-ar Rasulillah.' Stepping rhythm: right foot on '-ha-', left foot on 'ar-', right on '-su-', left on '-lah.'
4. Taking hands again, repeat 'Ya Muhammad Abdullah' once more; same movement as in 1.

Variations

A: As a partner Dance, choose partners 'alpha' and 'omega' with alphas on left-hand side of partnership. With each repetition of 'Muhammad-ar Rasulillah,' omegas turn in place while alphas also turn and progress to the next 'alpha' space to the right in the circle. The terminology of alpha and omega may sound unusual to some of our ears, but Murshid regularly referred to partners in this way, adapting traditional usage of the names of the first and last letters of the Greek alphabet to remind us all of the great eternity in which we finitely live.

B: Proceed as in the basic Dance, except that all turn only one-half-turn with the phrase 'Muhammad-ar Rasulillah' (thus dancers will face outward for the next cycle). The next half-turn during the second cycle brings dancers facing inward again. This pattern is repeated for a total of four cycles. Then all turn one full turn with 'Muhammad-ar Rasulillah.' Again, this is repeated four times. Then all turn two full turns with this phrase. After four repetitions with two turns, conclude by turning slowly on the last phrase ('Ya Muhammad Abdullah,') joining hands in the circle at the end.

Words: traditional

Music and movements: Murshid Samuel L. Lewis

Zikr Devotional Dance



(Key of C, Open Tuning)

1. La il - la - ha el il Al - lah Hu.
 2. Il il - la - ha el il Al - lah Hu.
 3. Hu il - la - ha el il Al - lah Hu.

La il - la - ha el il Al - lah Hu.
 Il il - la - ha el il Al - lah Hu.
 Hu il - la - ha el il Al - lah Hu.

La il - la - ha el il Al - lah Hu.
 La il - la - ha el il Al - lah Hu.
 La il - la - ha el il Al - lah Hu.

La il - la - ha el il Al - lah Hu.
 Il il - la - ha el il Al - lah Hu.
 Hu il - la - ha el il Al - lah Hu.

A feeling of deep devotion can be felt in this Dance, which conveys an atmosphere of tenderness, longing, and a flowing feeling through its melody, movements, and 3/4 time signature. One can feel the sense of deep, gentle support of the circle of dancers embodied in the movements, a sense of journeying together, drawn forth by the collective heart. This form of zikr practice follows that of the Chishti order of Sufism.

Commentary

As the movements progress from holding hands to linked elbows to arms around waists, the center of movement drops more and more into the heart. In addition, dancers move closer and closer together, thus their turning needs to be even more sensitive and aware of the entire circle. The gentleness of the Dance also subconsciously asks dancers to forego their own possible egocentric, ecstatic moment in order to become more and more part of the unity of the circle, no matter what height or flexibility differences may exist. “We all go together when we go.” Or as the Sufi poet Kabir says, “When one flower opens, ordinarily dozens open.”—SNDK

La illaha el il Allah Hu *There is no reality except God*

Zikr Devotional Dance

1. La illaha el il Allah Hu
La illaha el il Allah Hu
La illaha el il Allah Hu
La illaha el il Allah Hu
2. Il illaha el il Allah Hu
Il illaha el il Allah Hu
La illaha el il Allah Hu
Il illaha el il Allah Hu
3. Hu illaha el il Allah Hu
Hu illaha el il Allah Hu
La illaha el il Allah Hu
Hu illaha el il Allah Hu

1. All hold hands in the circle, relaxed and loose. Sidestep slowly in a circle counter-clockwise, taking one step to the right for each repetition of the zikr phrase. While sidestepping right on 'La illaha,' lean forward slightly with the upper body tracing a crescent from left to right, leading with the heart. On 'el il Allah Hu,' stand in place and bow gently, inclining toward/into the heart on 'il,' coming back up on 'Hu.' This is like the traditional zikr movement used in the Chishti Sufi tradition, except that the heart, rather than the head, leads the movements. On the third line, release hands and turn slowly in place to the right, arms raised. All turns begin on the right foot. Then return to the original movement for the final line.
2. All link elbows in circle. Sing 'Il illaha el il Allah Hu,' again sidestepping right. On the third phrase, as before, release connections to one's neighbors and turn slowly in place to the right, arms raised, singing 'La illaha el il Allah Hu,' then return to linked elbows and 'Il illaha...' for the fourth, final line.
3. With arms around waists (not shoulders) of one another in the circle, sing 'Hu illaha el il Allah Hu,' sidestepping to right. On the third phrase, release arms around and turn slowly in place, singing 'La illaha el il Allah Hu,' then return to arms around and 'Hu illaha...' for the fourth, final line.

The leader may stay with each of the three movements above for as long as s/he wishes before shifting to the next movement. Cycles of four are often the most effective. Alternately, the leader may choose to do each of the three movements once as one complete cycle, then go back through them again, as many repetitions as desired.

Variation

To end the Dance, an additional cycle of the final set of movements with the sound 'Hu' sung softly on the melody may be added.

Words: traditional

Music: Pir-o-Murshid Hazrat Inayat Khan, arranged by Murshid Samuel L. Lewis

Movements: Murshid Samuel L. Lewis

Zikr Square Dance



(Key of C, Open Tuning, Phrygian Mode)



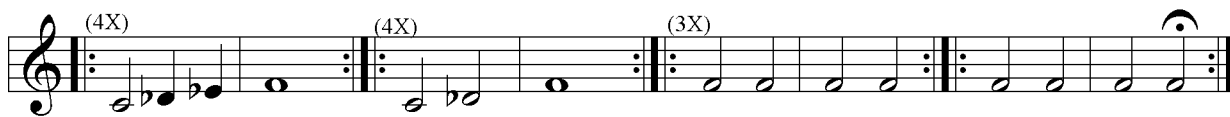
1.La il - la - ha el il Al - lah Hu.
2.Il il - la - ha el il Al - lah Hu.
3.Hu il - la - ha el il Al - lah Hu.



La il - la - ha el il Al - lah Hu.



La il - la - ha el il Al - lah Hu.
Il il - la - ha el il Al - lah Hu.
Hu il - la - ha el il Al - lah Hu.



El Al-lah Hu. Al - lah Hu. Hu, Hu, Hu, Hu. Hu, Hu, Hu, Hu.

Zikr Square Dance

The feeling of the zikr (the remembrance of God) and movements in this Dance are deeply devotional and convey a quality of longing. It is danced at a slow rhythm, in attunement to the inward quality. As the sacred phrase is progressively shortened, it is as if it homeopathically distills and potentizes the essence of the zikr.

For musical accompaniment, a C drone is essential. This variation of melody begins on the root, or 'sa.' This Dance is for squares of four partnerships each. In setting up the Dance, the leader should direct dancers' attention to the square formation and instruct them to keep the square and not lapse into a circle (very easy to do!) until the very last movement on 'Hu.' To begin, each couple can be made aware of facing a particular direction in the room when in their initial position, and can keep themselves oriented in this way. As dancers sidestep counter-clockwise, they should be aware of when they are turning a corner of the square and facing a new direction. However, the turning movement with partners on "El Allah Hu' is circular, creating a dynamic balance between square and circle that pervades the Dance.

Commentary

Zikr means remembrance. As a ritual it is the one practice that unites all Sufi orders, schools and groups. In the past, the practice was reserved for initiates; here Murshid Samuel Lewis brings a most profound form of the zikr into the Dance, as something that we create together, with eyes open.

This is a subtle Dance and calls for solid concentration, deep attunement to Murshid Samuel Lewis, and advanced dance leading skills. Ideally, the leader maintains a position close to the musicians and, in the center of the space, uses her/his voice and heart magnetism to help focus the changes in tempo and feeling. One way of looking at the Dance is to consider the square as our existence as earthy beings, individuals with unique voices, faces, and destinies; the circle as our connection in the One and as the One.

In the first phrase, we travel with one another to the 'four directions' of the earth honoring our connection to each other and all beings as we bow to the middle, the place of Unity. In the second phrase, we connect more deeply with a partner finding the One in another one. In the third phrase, love kindled, we carry this magnetic current of heart to partners at the other 'ends' of the earth. We return 'home' at the end of the Dance. We have been transformed by the journey and hopefully so has our connection to each other.

We may realize that the whole journey, which has seemed like a straight line, has been nothing more than a circle of the One through the One and to the One. The Name of that being cannot be translated or interpreted, owned or spoken. As the sound 'Hu' expresses, it is the breath inside the breath, to paraphrase the Sufi poet Kabir. Inshallah (the one Being willing), as Mevlana Rumi says, in the remembrance of zikr, we may lose our way in the Named, without getting sidetracked by namer or name. —SNDK

Zikr Square Dance

1. La illaha el il Allah Hu (sing four times)
2. El Allah Hu (sing four times)
3. Allah Hu (sing 16 times)
4. Hu Hu Hu Hu (four times)

Form square(s) of eight with 'alpha' and 'omega' partners (alphas on the left), one couple forming each side of the square. All hold hands. Be aware of the four places that form the square, one place for each couple.

1. Walk counter-clockwise singing the phrase, each couple moving to the next position in the square with each repetition and bowing at the very end of the phrase toward the middle of the square. Complete this movement for four repetitions of the zikr phrase, thus arriving at one's starting point on the fourth repetition. Step pattern: right foot on the 'La,' left on 'il-.' The right foot leads throughout this Dance. The words slightly change on the second and third cycles in this part. See below.
2. Face partner, extend arms up and out, take partner's hands at shoulder level and turn with each other clockwise, singing 'El Allah Hu' four times. Raise arms on 'El Allah' and lower them on 'Hu.'
3. Still with partner, take right hands (elbow is bent so hands meet together at approximately shoulder level). Sing 'Allah Hu' two times while walking clockwise with footsteps speeded up to double-time. Then take left hands and reverse direction, sing 'Allah Hu' twice again. As omegas remain in home position, alphas progress by walking past partner to take right hands with next omega and repeat the four 'Allah Hu's' as above. The same progression and movement is repeated with the third and fourth omegas. Passing the last omega will bring alphas back to home position and original partner.
4. When all have returned to their original partners, all place arms around each other, and continue a double-time step counter-clockwise, repeating 'Hu' 16 times. At this point, the square becomes a circle. The tempo slows and the sound is drawn out to allow dancers to return to their original positions and orientation in the square. This ends one cycle. There is a slight pause and in-breath before beginning the next cycle.

Second cycle:

On movement 1, sing
Il illaha el il Allah Hu
Il illaha el il Allah Hu
La illaha el il Allah Hu
Il illaha el il Allah Hu

Third cycle:

On movement 1, sing
Hu illaha el il Allah Hu
Hu illaha el il Allah Hu
La illaha el il Allah Hu
Hu illaha el il Allah Hu

Variations

- A. Leader may call for more than one cycle on each phrase (in #1). If so, the number of cycles for each phrase should be equal.
- B. Rather than changing the word 'La' to 'Il' and then 'Hu' on later repetitions, the leader may choose to stay with the original zikr phrase, 'La illaha el il Allah Hu,' throughout the entire Dance.

Words: traditional

Music: Pir-o-Murshid Hazrat Inayat Khan, arranged by Murshid Samuel L. Lewis

Movements: Murshid Samuel L. Lewis



Attuning to the Buddhist Tradition

by Anahata Iradah

As a long term student of Vipassana meditation and more recently of Tibetan practice, I have found the following principles to be the most helpful in attuning to the leading of Dances inspired by the Buddhist tradition.

Taking Refuge

In some form it is helpful and respectful to take refuge in the three jewels, or the triple gem. These jewels pertain to the Buddha (representing the Enlightened Ones), the Dharma (the teachings on the path of Enlightenment) and the Sangha (the community of practitioners). This activity is already present in Dances like Kwan Zeon where some of the movements themselves represent taking refuge. However, when this isn't so, at the opening of a Buddhist inspired Dance the whole group could place their hands together at the crown chakra and say, "I take refuge in the Buddha and the Enlightened Ones," hands together at the throat chakra "I take refuge in the Dharma and the teachings," hands together at the heart center "I take refuge in the Sangha, the community of practitioners." This should be done three times. At the close of a Dance it is appropriate to dedicate any merit that may have been generated through the sincere practice for the benefit of all beings.

Body Awareness

In Vipassana meditation there are two primary respected techniques of 'scanning' the feeling body and of 'noting' the body sensations moment by moment. These techniques develop strong equanimity, our ability to be with our inner experience 'just as it is.' We send a message to the 'deep mind' of our willingness to be with ourselves, just the way we are. This cultivates an open spaciousness and loving acceptance that are tools for purifying consciousness. Even minimal awareness within produces maximal attunement without.

A Fluid Sense of Self/self

While we are in relative existence a sense of self is bound to arise. This is not to be feared, it is part of being human. Our goal, however, is to manifest a 'fluid self' so that we may merge with our higher Self or Buddha nature. A simple focus on the raising and lowering of arms is a perfect mechanism for energy awareness and the teaching of 'emptiness.' A sense of shimmering emptiness arises when we are in contact with 'impermanence,' and impermanence (that is, the ever changing wave of life) may be colored any flavor we wish.

Metta, Karuna, Mudita, Upekkha

The Four Immeasurables (Brahma Viharas) are the states of consciousness that the Buddha equated with the nobility of being a skillful human being. We abide in these abodes when we cultivate 'Metta,' which is loving kindness, or human friendliness, 'Karuna,' which is compassion, 'Mudita,' which is our sympathetic joy, our ability to share another's happiness and joy, and 'Upekkha,' which is our equanimity, our ability to be centered and calm in the midst of any experience.

We can infuse our Dance, our simple, meditative movement, with these qualities. Each moment of the Dance can be experienced so that every movement is taken as an opportunity to develop the Brahma Viharas, where each glance, each touch of the hand and tone of the voice could be used to send and receive loving kindness and compassion. No wonder Murshid S.A.M. offered us so many two-note Dances. The gifts present in such elegant simplicity are

Attuning to Buddhist Tradition

as precious as a humble, foot-centered walking meditation that has taken so many beings to full and complete enlightenment. Use the time in the Dance to amplify the Metta, our human friendliness. This does not have to be loud or even noticeable, but it will be felt in every cell of the subtle body. This is what is known in Buddhism as purifying consciousness, bringing about the pure land. The Tibetan lamas say that if we only have time for one prayer each day, it is to recite the four immeasurables.

Mindfulness

Every action is an opportunity for Empowerment, every thought, word or action can be infused with mindfulness. That is why the genius of the Dances is so clear and evident. They are a bridge of perfection between sitting meditation and traditional spiritual practices, and the complex array of human interactions. Our Dances remind me of the Japanese Tea Ceremony, which offers participants an activity between straight 'sitting' and the complexities of human life. The simple rules of the ceremony allow each guest to bring mindfulness to the table.

Our Dances, too, are not so complex that we lose touch with the flow of awareness, nor so detached and austere that we are not in contact with our fellow human beings. We can bring conscious awareness into each breath and yet have a big impact on the energy of the circle. Being mindful means bringing consciousness to all of our sense gates, which include seeing, hearing, touching, smelling, tasting, thinking and feeling with heightened awareness. We can choose a subset of these and specifically focus on the breath, or our hearing, or seeing, or we can bring general heightened awareness to all our sense gates, as we feel our feet making contact with the earth; as the thinking mind generates thoughts; as the breath rises and passes away; and as each human being enters our awareness we offer compassion.

The Dances are an endless opportunity for Mindfulness and for abiding in equanimity, neither pushing away any aspect of experience nor craving something that isn't there. What a gift Murshid S.A.M. gave us with the Dances and Walking Meditations where the tenets of all the faith traditions can be brought into the circle. Buddhism is no exception, where the three Jewels are always present. We take refuge in our teachers and the sources of inspiration that guide our life. The circle is the reality of our inter-connectedness and the raft on which we travel across the ocean of suffering into liberation.

Eh Ma Ho - How Wonderful!

Attuning to the Teachings of Buddhism

by Darvesha Victoria McDonald



The promise of the Buddha, and all lineages of Buddhism, is liberation from suffering. This liberation comes through the understanding of impermanence and interdependence.

Such understanding frees one from fixation and rigidity, releasing him/her into the Fearless State, where “nothing is to be clung to; nothing whatsoever” (the Buddha); a state empty of preconceptions, ideas and bias. Lightness, fluidity, and ease of being are the spontaneous manifestations of this realization, and this is what would be reflected in the voice and movement of one who has such attainment, or is so attuned.

Any experience, pleasant or unpleasant, is skillfully utilized for the transformation of consciousness. Even unhappy feelings and difficult situations can be embraced, since they, too, reveal the impermanent and relative nature of reality. Seeing clearly into this nature is what sets one free, and brings true happiness. No matter what arises, one who is so attuned, is grateful and joyful to be on the path toward liberation.

The sublime is beyond the grasp of concepts and language, but, at the same time, is only ever encountered deep within the pulsing heart of what is happening here and now. In Buddhist practice, one finds oneself in the center of one's own awareness. Here is where one comes to directly experience the interdependent nature of reality. And in this understanding is the heart of compassion.

With this experience comes the realization that one's own ‘self-interest’ is no different from that which is best for the Whole. A kind of grace arises, releasing one into effortless action, on behalf of all.

It is said that anyone who wants to become free in order to benefit all beings will be granted their wish. In order to attune to a Buddhist-inspired Dance, a dance leader could begin by setting an intention that the Dance be of benefit to all beings. Likewise, they could seal the Dance, at the end, with the same dedication.

May all beings see clearly. May all being be free.

Attuning to Om Mani Padme Hum

by Darvesha Victoria McDonald

This mantra has two different pronunciations depending on its source of origin. The Prayer Wheel Dance rendition uses the Sanskrit pronunciation (Om Mah nee Pahdmay Hoom), while the Partner Dance and the Thousand-Armed Chenrezig use the Tibetan pronunciation (Om Mah nee Peh me Hung).

As in all Tibetan Buddhist teaching, this Mantra has many levels of understanding. In fact it is said that all the 84,000 teachings, traditionally ascribed to the Buddha, can be explained in terms of this Mantra.

This is the Mantra used to activate one's identification with the Bodhisattva of Compassion (Chenrezig in Tibetan, and Avalokitesvara in Sanskrit), by those who have been initiated into this deity practice. The sound is said to be the vibration of compassion itself. On each of the six syllables of the Mantra, the practitioner may direct compassion to each of the six realms of existence.

'Mani' is the jewel, the compassion of the heart that fulfills the desire of beings to attain freedom from suffering. 'Padme' is the lotus that draws up through itself the muck in which it grows, bringing forth flower, essential nectar, and aromatic sweetness. This is a metaphor for the Tantric path, wherein the practitioner transforms the ordinary and mundane into the extraordinary and sublime. Any experience, pleasant or unpleasant, is skillfully utilized for the transformation of consciousness.

The jewel and the lotus can also be known as symbols of the masculine and feminine; when brought together, they become the metaphor for union and integration.

Finally, like all other phenomena, the jewel, the lotus, the sound, and the entire meaning of the Mantra can be known as impermanent and empty of self-inherent existence. Through this realization one achieves the goal of the path: freedom from suffering.

Where compassionate method (Mani) meets the wisdom of ultimate reality (Padme), there is (the possibility of) enlightenment – the realization of the eternal Now, void of dualistic conception. Therefore the sages sing, "Om Mani Padme Hum, Hail to the Jewel in the Lotus!"

Heart Sutra Dance (Gate)



(Key of C, Open Tuning)

Ga - te Ga - te, Pa - ra ga - te, Pa - ra sam ga-te, Bo-dhi Sva-ha.

This Dance uses the final mantra from the central Buddhist scripture on heart awakening, The Prajna Paramita Hridaya Sutra or Heart of Perfect Wisdom sutra. The Dance weaves traditional mudras associated with the mantra into a processional/dance form. The Dance emphasizes the wisdom of leaving the past behind and the future yet to be while living in the moment of the heart, until that moment when full enlightenment, the awareness of the infinite, pops through: svaha!

The 'sam' in 'parasamgate' is the same root as 'sangha' and means everybody over to the other side all-together, *i.e.*, the Bodhisattva Vow, everybody helps everybody, because (since we are interdependent) no one gets there unless everybody does.

Gate Gate Paragate Parasamgate Bodhi Svaha

Gone, Gone, Gone, Beyond to Buddhahood

or: Going, Going, Going Further, Going All Together to Enlightenment. Released!

Heart Sutra Dance (Gate)

1. Gate Gate
2. Paragate
3. Parasamgate
4. Bodhi Svaha

Dance begins and moves facing to the left or clockwise.

1. Face clockwise, fingertips at heart, hands open slowly outward from heart on each 'Gate.' Take four steps beginning with right foot.
2. Face center and join hands, while stepping backwards four steps (right foot first), lowering arms. Connecting in spiritual community (the sangha) provides a way to go beyond, by letting go of who we think we are.
3. Still holding hands, step in four steps (right first), raising arms, in affirmation of the real: going still further.
4. Spin out from the center to the right, and end bowing to the center on the sound 'Sva', while bringing hands to a prayer mudra position in front of the heart. One emphasizes the sound of 'Svaha' and allows it to be felt in the heart like the ringing of the bell at the end of a Buddhist meditation. 'Svaha' releases the mantra for the benefit of all sentient beings in the Mahayana Buddhist tradition.

Variation

After the group feeling has developed awhile in the Dance, the leader may encourage dancers to move freely with the mantra. This free movement can help dancers to enter a state beyond past and future, the eternal now. This may be done while chanting, holding the mantra on the breath or both. After a period of free movement, dancers are invited to rejoin the circle and gradually come back to the group movement a few times to conclude the Dance. The group movement at the end is usually felt as quite different from that at the beginning; the leader may investigate this in his/her own being and ask dancers to question their own experience in this regard. What has changed? And who is the "I" that experiences the difference?

Words: From the Prajna Paramita Hridaya Sutra

Music: Neil Douglas-Klotz

Movements: Najat Roberts and Neil Douglas-Klotz

Resources: The Heart of Understanding. Thich Nhat Hanh (Parallax Press, 1988).

Kwan Zeon Bosal



(Key of Em, Open Tuning)

Kwan Zeon Bosal Kwan Zeon Bosal

Kwan Zeon Bosal Kwan Zeon Bo

Kwan Yin is the Chinese name for the Bodhisattva of Compassion. In the Far East, this Bodhisattva is female; Avalokitesvara is an associated male form. The ideographs which in Mandarin Chinese are pronounced 'Kwan-yin,' are pronounced 'Kwan-on' in Korean and 'Kan-on' in modern Japanese. 'Kwan-ze-on' (Korean) and 'Kan-ze-on' (Japanese) are variants of this name. In this form the name means, 'She who perceives (Kwan) the sounds (on) of the world (ze);' that is, 'she who witnesses the distress of beings in the world, who hears their cries, and accords them mercy.' 'Bosal' is the same as 'Bosatsu' (Japanese) or 'Bodhisattva' (Sanskrit).

Ruth St. Denis performed a dance called "White Jade" embodying the being of Kwan Yin. Relating to her experience she wrote a poem, the last four lines of which are:

I am Kuan Yin, the Merciful, the Compassionate.
All men and women and children and all beasts,
All creeping creatures and all flying things receive my love.
For I am Kuan Yin, the Mother Merciful, who hears and answers prayer.

- from *The Divine Dancer*. Suzanne Shelton (Doubleday: 1981).

The common Korean pronunciation of this mantra is 'Kwan-se-eum bosal'. The mantra in Korean Zen is chanted Kwan Zeon Bosal, and not "Kwan Zeon Bosai". This write-up reflects the correction in the mantra made in 2015 by the Guidance Council. Although this dance has been led for many years with the originator's pronunciation, the Guidance Council suggests Dance leaders may now want to begin leading this Dance using the correct pronunciation.

Kwan Zeon Bosal

1. Kwan Zeon Bosal
2. Kwan Zeon Bosal
3. Kwan Zeon Bosal
4. Kwan Zeon Bo

Dance begins and moves to the left or clockwise. There are three sets of movements for each cycle. Walking is continuous and begins with the right foot, four steps per phrase.

First time through: These movements are associated with the three refuges.

1. Beginning walking to the left, the hands are held palm to palm above the head.
2. Hands are held palm to palm at the throat.
3. Hands are held palm to palm at the heart.
4. Hands slowly move down to waist level and out to either side, in blessing.

Second time through: These are gesturing the outpouring of compassion from the heart.

1. Continuing to walk, the left hand is placed on the right shoulder of the person in front. The glance is toward the fingertips of the right hand throughout this cycle. The right arm is extended and raised to above the center of the circle with the palm up.
2. The right arm is lowered slightly (to about the throat level).
3. The right arm is lowered still more so that it is extended horizontally at heart level toward the center of the circle.
4. Turn right hand palm down and slowly lower arm in blessing.

Third time through:

- 1-3. Continuing to walk, the arms are held as if cradling an infant. This infant can be seen as the first person who comes to mind, the wounded child in oneself, a person one knows to be in need, one's family or community, or as the entire world. The arms may gradually expand to include more so that the final movement flows naturally from it.
4. On the final 'Bo,' the arms are lowered with the palms extended down and out to either side as in blessing. The third phase of the Dance is reminiscent of the Buddhist walking meditation in which one feels that one is walking on the heads of all sentient beings, with each step a blessing.

Variations

- A. For the second set of movements, dancers may walk with left hand cupped under heart and right hand moving from heart out and down, as though taking dew drops of compassion and bestowing them upon the earth. (Some representations of Kwan Yin have her holding such a vase.) This variation works well when the circle is small and the arm on shoulder position would tighten the circle too much.
- B. Have men sit in the center of the circle, facing out. If possible, men should sit in half lotus position, hands on knees. Acting as the Dot in the Circle, men chant 'Om' or 'Om Mani Padme Hum' for the duration of the Dance as women sing the Kwan Zeon chant and dance movements described in movements 1-4.

Words: traditional Korean

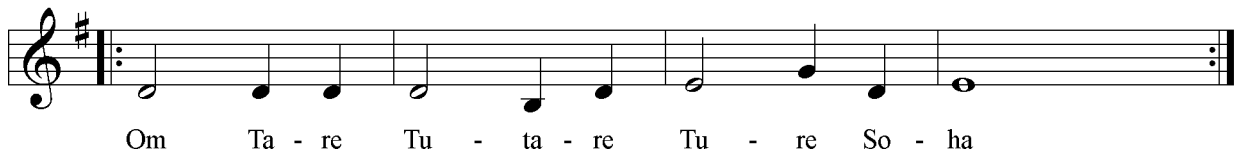
Music and movements: original teachers' manual lists source as Woodstock area.

Resource: Bodhisattva of Compassion, The Mystical Tradition of Kuan Yin. John Blofield (Shambala, 1978).

The Mantra Dance of Tara



(Key of Em, Open Tuning)



Tara is a deity of Buddhist Tantra. She is the embodiment of wisdom and compassion. As a being awakened to Her own perfection, She is swift to assist any who call out to Her. She is the Great Mother Goddess, the feminine archetype found in the psyche of all. She represents our own enlightened potential. The mantra in this dance is Tara's Mantra. The mantra is Sanskrit and the words mean:

Om: *All that exists*

Tare: *Great Mother*

Tutare: *Remover of all fear*

Ture: *Bestower of good fortune*

Svaha: *So be it (In this dance the Tibetan pronunciation is used: Soha)*

The Mantra Dance of Tara is based on traditional Tibetan meditation techniques. It is said that whenever the mantra of a deity is chanted that the deity is present in all its power. We do this practice as if we ourselves were fully possessed of the wisdom and compassion of the great Mother of the Universe. We dance as Tara.

The Tara dance consists of three sets of movements. Each set contains four recitations of the mantra, making one complete cycle of the melody.

The first movement of the practice is to bring stability. As we open our arms to the heavens light and blessing from the deity and our sources of refuge pour into us. Anything that is not wholesome is purified and we feel our bodies filled with blessings, empowered. From this place of stability we bless the earth that it be balanced and purified. We then bless the waters, the fire element, and the air, purifying and balancing.

The second movement uses the practice of making offerings, an important way of making a connection to a Buddhist deity. Whenever offerings are made to a divine source one is blessed by the connection. From this place of empowerment we remember to empower each other, rather than to waste the opportunity on becoming arrogant, feeling superior.

The Mantra Dance of Tara

The third movement is an adapted version of a practice called *Taking and Sending*. This is a powerful practice. It can purify the deepest karmic scars that we carry. It is based on our being willing to give away our precious light, love and wisdom, and take away the world's suffering. We can start with just thinking about our loved ones, those who need help. Then we extend it to our community and our world, the situations that call for our attention. We extend our willingness to address the suffering of the world to as wide a circumstance as we can. In this way we are empowered, we cease to feel helpless in the face of suffering and remember the power of prayer.

May all being be benefited by these sincere practices.

Detailed instructions are set forth in the following table.

First set of movements:

	ACTION	MEANING	MEDITATION
Om Tare Tutare	Everyone walks clockwise in a big circle Left foot, R, L, R Hands open overhead Look up.	Receive the light	Light pours into your body and fills it
Ture	Continue walking clockwise - L, R Hands brought into prayer position at the heart.	Concentrate the light	Focus the light at your heart. Unite outer and inner light
Soha	Continue walking clockwise, arms down, palms toward the earth at waist level - L, R Tips of thumbs touching thumbs, tips of forefingers touching forefingers forming a triangle.	Heal and balance the earth	Send the light deep into the earth (water, fire, air) to heal and balance each element on the planet and within your body

Second set of movements:

	ACTION	MEANING	MEDITATION
Om Tare Tutare	Face into the circle, walk forward towards the center - L, R, L, R Hands in front of heart making a cup. Cupped hands go up slowly to above head, look up.	We offer what is precious to all enlightened energies.	In your hands you hold all that's precious. Offer it to the Enlightened Ones, your teachers, all forces of beneficence
Ture	Walk backwards away from the center - L, R Bring hands down face and body to heart.	Receive the blessings	Feel the blessings of the Enlightened Ones pour into you
Soha	Continue walking backwards - L, R Palms face out at heart level, fingers pointing up.	Empower each other	Send the light and blessings across the circle empowering each other



The Mantra Dance of Tara

Third set of movements:

	ACTION	MEANING	MEDITATION
Om Tare	Face into the circle. Each person turns slowly in place, counterclockwise, (to the left). Step with L into circle. Left hand is at the heart, one hand's width away from the body, turned slightly outwards, thumb and ring finger touching with other fingers straight, but not stiff (this mudra means, 'Fear not, wisdom and compassion are our refuge'). Right hand with thumb and forefinger touching (this mudra means the perfection of giving) goes from the heart (scoop between left hand and body) and extends into the center of the circle. Step R further into the circle.	Take the light of wisdom and compassion from our hearts	The light of wisdom and compassion is taken out of our heart with our right hand. We then place this light in the center of the circle where it unites with the light of all the dancers, creating a huge ball of light in each of our hands.
Tutare	Continue turning in place (to the left) to face out - L, R Right hand goes overhead on <i>Tu</i> (L foot) and thumb and forefinger flicks open at <i>tare</i> (R foot).	Send the light	Send the ball of light to a person or a country or a situation where help and healing is needed...to those at war, to the mentally disturbed, to the sick, the disheartened
Ture	Continue turning slowly left - L, R Right hand becomes like a scoop, fingers slightly cupped.	Remove the suffering	See the world's sorrow like a tiny gray cloud or a puff of smoke you scoop up, as if putting your arm around it
Soha	Continue turning left to face into the center of the circle - L, R Right hand brings open palm into the dancer's heart, almost touching left hand of refuge at the heart.	Dissolve the suffering	The world's sorrow is dissolved in the light of wisdom and compassion blazing in our hearts. It is consumed, feeding the fire of our love and wisdom

Repeat all sets.

These three meditative practices are traditional Tibetan Buddhist Mind Training exercises. The ritual is based on a Tibetan chant that is a complete Tantric practice. The tune for the mantra was brought to Prema's attention through her neighbor, Jeff Munoz, who collaborated on setting the entire sadhana (The 21 Praises of Tara) to music. Although the music is traditional; Jeff learned it from Bhagavan Das, a sincere devotee of the Great Mother in all Her forms, who learned it in India.

Words: Traditional

Music: Bhagavan Das

Movements: Prema Dasara

Om Buddha Maitreya



(Key of C, Open Tuning is best or Standard Tuning)

C G C G C F
Om Bud - dha Mai - tre - ya mem so - ha, ___ Om Bud - dha

C F C F C G7 C
Mai - tre - ya mem so - ha, ___ Om Bud - dha Mai - tre - ya mem

F C F C G7 C G7 C
so - ha, ___ Om Bud - dha Mai - tre - ya mem so - ha.

Maitreya Buddha is the Buddha of the future and will come when all sentient beings are prepared for enlightenment. His name is derived from a word for "friend" and this Buddha expresses the qualities of compassion and loving kindness. He will incarnate when the inhabitants of this world take pleasure in doing good and commit no evil deeds. He will preach the true Dharma with a perfect voice for 60,000 years and hundreds and hundreds of living beings will achieve Nirvana. His teachings will still endure another 10,000 years after he enters Nirvana. Many Buddhists alive today long to be reborn in his presence and pray, "Come, Maitreya, come!"

This Dance contains that longing and the jubilation and triumph of its fulfillment. The shapes of the movements recall the lotus and the Buddhist Wheel of Dharma of the Noble Eight-Fold Path. Each complete cycle of the Dance flows continuously from the first 'Om' which is accentuated as the hands join in the center.

The Dance's originator writes that the line which we sing in the Dance is a traditional Tibetan Buddhist mantric phrase which she learned as part of her work with the Venerable Tai Situ Rinpoche, a lineage holder within the Karma Kagyu Tradition. She emphasizes that when working with a mantra one brings awareness and concentration to the whole mantra while opening to the inner experience of its imagery and message. Literal word-by-word translations fail to convey that deeper meaning and experience.

Om Buddha Maitreya mem soha
Hail! Maitreya Buddha

Om Buddha Maitreya

1. Om Buddha Maitreya mem soha
2. Om Buddha Maitreya mem soha
3. Om Buddha Maitreya mem soha
4. Om Buddha Maitreya mem soha

Form circles of 6 or 8. Dance moves to the left or clockwise. 'Soha' is the Tibetan pronunciation of the Sanskrit 'svaha.'

1. Face left, all join right hands in center of circle as spokes of wheel, left hand loose at left side. Walk in line of direction to left beginning on the right foot on 'Om.'
2. Still walking to left and right hands still in center, raise left hand and arm up, as the petals of a lotus.
3. Turn individually to the right.
4. Arms on shoulders, continue moving to the left.

Due to a meter change one will end the first sequence with weight on the right foot. Some dancers just begin the second sequence on the left and will continue the Dance alternating starting foot. An alternate way is to right step-touch on the last step of the turn in 3 which results in ending on the left foot, ready to begin with right again.

Words: traditional

Music and movements: Ruhama Veltfort

Om Mani Peme Hung Partner Dance



(Key of C, Open Tuning)

Om Ma - ni Pe - me Hung, Om Ma - ni

Pe - me Hung, Om Ma - ni Pe - me Hung.

Om Mani Peme Hung is the mantra of Compassion as pronounced by Tibetans. (See 'Attuning to Om Mani Padme Hung' by Darvesha McDonald at the beginning of this section.) Literally translated it means 'Hail to the jewel in the lotus,' but the definitions and benefits of this mantra are innumerable. Each of the six syllables has its own powerful effect in transforming the different levels of our being. It embodies the compassion and blessings of all the Buddhas and Bodhisattvas, particularly the blessing of Chenrezig who in the Tibetan tradition is the Bodhisattva of Compassion.

Chenrezig is often depicted seated with four arms. Two of his hands are joined together at the heart holding the precious jewel which fulfills the wishes of all sentient beings. The other right hand has a crystal mala symbolizing this being's ceaseless activity in the world and the left hand has a lotus flower symbolizing compassion.

Om Mani Peme Hung Partner Dance

1. Om Mani Peme Hung
2. Om Mani Peme Hung
3. Om Mani Peme Hung

Establish partners and join hands in a circle. The Dance is in three distinct parts. It moves to the left or clockwise for parts one and three and as a partner dance for the second part.

Part 1

1. Take eight steps in a grapevine pattern to the left. First step crossing right foot over left. Two full grapevines for the phrase.
2. Hands are held together at heart, palms together, as if holding the precious jewel of liberation for all sentient beings. Turn right in place gradually opening palms outward spreading compassion.
3. All join hands. Move in four steps (starting on right foot) slightly raising hands and moving out four steps (right foot out first) lowering hands.

Continue until it feels that the power of the mantra is established among the dancers.

Part 2 with partners.

Partners face each other.

1. Hands at heart centre in prayer position facing partner again with the feeling of holding the precious jewel. Partners' hands are close but not touching, and they slowly open outwards ending up just wide of shoulders at shoulder level. The opening of the hands takes the whole length of the phrase.
2. Partners' hands (palms flat) touch delicately and partners turn together in open butterfly hold. Full clockwise turn, partners returning to own position in circle.
3. Hands are in prayer position at heart centre. Partners bow for the first part of the phrase (4 beats) and progress to next partner on next 4 beats, ready to begin with this partner.

This part continues until it feels right to finish. Call out, "Last time with partners," having mentioned at the beginning of the Dance that there is no need to progress beyond the last partner. This gives more time for joining hands in the circle and preparedness for beginning the grapevine.

Part 3

Dance ends with a few repetitions of Part 1 of the Dance and saying the seed syllable, 'Hri.'

Words : Traditional

Melody: Traditional arranged by Philip Tansen O'Donohoe

Movements: Philip Tansen O'Donohoe

Om Mani Padme Hum Prayer Wheel



(Key of Cm, Open Tuning)

(Speed varies according to leader)



Dancers are asked to form into groups of eight, representing the eight-spoked wheel of the Dharma. If there are extras, musicians can fill in, or an additional circle with an even number of participants can be formed. The leader of the Dance should emphasize the verbal repetition of the mantra (Om Mani Padme Hum).

It can be translated, 'Om! Hail the Jewel of Enlightenment in the Lotus of the Heart, May Its Unfoldment be for the Benefit of All Beings!' (Or in a lighter mode: O Mama Take Me Home). With this attunement (dedicating the merit of this practice for the benefit of all), dancers are invited to visualize their wheel as a Prayer Wheel offering a blessing to all.

The leader of the Dance should set the tempo throughout, beginning the first segment in a slow and steady rhythm. By the last segment of the Dance the tempo should be rapid and lively, while at the same time balanced and under control. The leader should keep an eye on the various circles, and when as sometimes is the case, a circle is lagging in its tempo, the leader can go up to it and physically turn the prayer wheel faster.

At the end of the Dance, everyone takes a deep breath and then shouts 'Hri' together raising their fists. This is the seed syllable of the mantra, the seed syllable of Avalokitesvara, and is sometimes translated as spiritual fire. In the silence after this shout, the leader can invite people to extend with their breath the blessing to all beings.

Om Mani Padme Hum Prayer Wheel

Om Mani Padme Hum

Form circles of eight people. Dance moves to the left or clockwise. The number of repetitions of the mantra for each movement pattern is up to the leader, but at least eight times each. At the end, take a full breath and bring the right fist up with a shouted 'Hri.'

First set

Join hands, the circle revolves slowly, the mantram is repeated slowly and deliberately.

Second set

Each person puts his/her left hand on the right shoulder of the person in front, facing clockwise. Movement and repetition of the mantram only slightly faster.

Third set

Extend free hand (right) to the center, forming the hub of the wheel. Again, there is a slight speeding up of the movement and mantram.

Fourth set

Each person clasps hands with the person directly opposite, across the circle, moving and chanting rapidly.

Variations

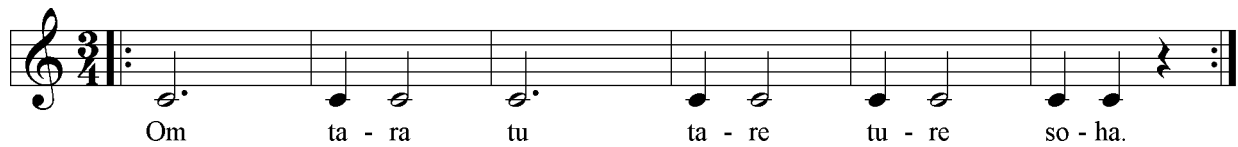
A. There is an additional segment after holding hands, where the circle members place hands on shoulders. This is between movements 1 and 2.

B. Progress through each of the four sets with at least eight and perhaps sixteen repetitions of the mantram for each step, without varying the speed. On the second time through, increase speed as above.

Words: traditional

Music and Movements: Wali Ali Meyer

Om Tara Dance



Shrouded in mystery, revealed in wonder, the Great Goddess has been adored for millennia. Sculptural evidence discovered in prehistoric caves of 30,000 years ago finds her worship to be more ancient than humankind has memory. Legends and myths of every culture praise She Who Brings Forth Life, She Who Is The Embodiment Of Wisdom, The Great Compassionate Mother, The Star Of Heaven. She has been called by many names, she has been revealed in many forms. Her worship continues to this day in ancient cultures of Asia, and in the contemporary search for the lost feminine. The Tibetans call her Tara.

To the Tibetans, even higher than a god or goddess is a Buddha, a being who has gone beyond the rounds of birth and death. Such an enlightened one has attained the highest wisdom, compassion and capability. Tara is so highly thought of that she is said to be the Mother of all the Buddhas. Buddhas integrate all aspects and possibilities. They are one with all that exists. They can manifest bodies of light and radiance and they can emanate bodies of form into the world in order to bring benefit to this world of challenges and confusion. She is known to the Tibetans as The Faithful One, The Fierce Protectress and to this day there are stories carried out of Tibet by refugees fleeing from the horrors of Chinese occupation that tell of her intervention and assistance in their lives.

In the system of mind training practices offered by the great masters of Tibetan wisdom, Tara is an archetype of our own inner wisdom. They speak of a transformation of consciousness, a journey to freedom. They teach many simple and direct means for each person to discover within themselves the wisdom, compassion and glory that is Tara.

(Prema Dasara)

Om Tara Dance

This is an invocation to Tara, the female counterpart of Avalokitesvara, the Bodhisattva of Compassion. The Tara is pictured as many-armed, symbolizing the powers and attributes she has cultivated in order to save all sentient beings. This Dance uses some of the mudras associated with her. It should be done at a measured tempo, feeling the sound resonate in the heart. This Dance originated in the early days of the Saturday evening classes in San Francisco after the passing of Samuel Lewis. This is an excellent example of a Dance developing in response to a meditative practice.

Om Tara Tu Tare Ture Soha
Om Tara Tu Tare Ture Soha
Om Tara Tu Tare Ture Soha
Om Tara Tu Tare Ture Soha

These four repetitions make one set. Repeat the set five times for one cycle of the Dance.

This Dance moves to the left or clockwise. Establish partners and line of progression.

First set

Walk clockwise using the Darani movement: arms open above head and slowly lower, coming together palm to palm at heart (on 'ture') and down and out in blessing (on 'Soha').

Second set

Turn in place clockwise. The right hand is held palm up at the solar plexus with thumb and forefinger together. The left hand is held with palm facing out at heart, with thumb and ring finger together.

Third set

Move clockwise, left hand on right shoulder of person in front, right hand touching heart on 'Om', moving out and toward center (palm up) on 'Tara', back to the heart on 'Tu', and so forth with the beat.

Fourth set

Turn with first partner, right hands clasped, left hand using movement from heart out as above. On second repetition of phrase, progress to new partner, grasp left hands and turn together in the other direction. Move to two additional partners for the other two repetitions of the mantram.

Fifth set

Walk clockwise in procession, right hand raised as if holding sword of truth (do not wave sword around, just hold in readiness).

Words: traditional

Music and movements: Jami Parsons

Om Tara Partner Dance



(Key of Cm, Open Tuning)

Om ta - re tu - ta - re tu - re so - ha. _____ Om

ta - re tu - ta - re tu - re so - ha. _____ Om ta - re tu - ta -

re tu - re so - ha. _____ Om ta - re tu - ta - re tu - re

so - ha. _____ Om ma - ni pe - me hung. Om ma - ni pe - me hung.

For attunement, see Om Tara Dance.

Om tare tu tare ture soha

Praise to Tara, Praise to the Great Mother, who liberates from suffering, who grants all successes.

Om Tara Partner Dance

1. Om Tare Tu Tare Ture Soha
2. Om Tare Tu Tare Ture Soha
3. Om Tare Tu Tare Ture Soha
4. Om Tare Tu Tare
5. Ture Soha
6. Om mani peme hung
7. Om mani peme hung

Establish partners and line of progression.

1. Partners hold right hands clasped at approximately heart height, elbows are bent and place their left hands on their own heart. Partners, comfortably close to each other, **turn slowly once clockwise. First right step on 'Ta,' first left step on 'Tu,'** etc.; eight steps. In the pause after 'Soha' there is time to gracefully release held hands and change direction ready for moving anti-clockwise as in 2.
2. Partners hold left hands, right hands on own hearts and repeat same movements turning anti-clockwise.
3. Partners face each other and leaning to their left they offer a heart to heart embrace.
4. Partners join hands at waist level and half-turn clockwise.
5. Partners bow to each other with hands joined at the heart in prayer position.
6. All join hands in circle and take two steps in and two steps out for one repetition of the mantra. **Right foot steps in on 'ma-', left foot steps in on 'pe-.' Right foot steps out on 'hun-', left out on '-g.'**
7. Repeat 6.

Words: traditional

Music and movements: Philip Tansen O'Donohoe

Thousand-Armed Chenrezig Dance



(Key of Am, Open Tuning, Capo 5)

Om Ma - ni Pe - me Hung, Om Ma - ni Pe - me Hung,

Om Ma - ni Pe - me Hung, Om Ma - ni Pe - me Hung.

Om Mani Padme Hum pronounced ‘Om mani peme hung.’ Literally, though superficially, this mantra can be translated as ‘Hail to the jewel in the lotus.’ Much more can be said, however. Referred to as ‘the mantra of compassion,’ each of the six syllables in the mantra is said to have a purifying effect on different areas of one’s being and on the six realms of existence, ‘samsara.’ It can also be seen as the essence of the Tibetan Tantric path - the journey from Om to Hum is the realization of the universal in the individual.

Chenrezig, the Bodhisattva of Compassion in the Tibetan Buddhist tradition, is often depicted as having one thousand arms in the form of a mandala and hands each with an eye in the palm. This represents this Bodhisattva’s ceaseless activity for the benefit of all beings. Make a point of looking at a picture of the Thousand Armed Chenrezig and see how this form inspires the Dance.

The possibility of Pluto energy is strong in this Dance. It can help if the dancers are encouraged to be aware of the whole circle and to move as one being representing the thousand arms of Chenrezig particularly in the second part of the Dance.

Thousand-Armed Chenrezig Dance

1. Om Mani Peme Hung
2. Om Mani Peme Hung
3. Om Mani Peme Hung
4. Om Mani Peme Hung

There are three sets of movements. Line of direction is clockwise starting on left foot. Four steps for one repetition of the mantra.

First set

1. Facing to the left, hold palms together in prayer position at the heart centre.
2. Raise hands to space above crown where they separate. With palms facing up, hands slowly come out and down to sides at hip level. Arms describe a large arc. Visualize the thousand arms of Chenrezig: arm upon arm upon arm.
3. Raise hands slowly in reverse movement to 2.
4. Hands return to heart centre.

Second set

Place left hand on right shoulder of person in front where it remains throughout.

1. Right hand is on own heart.
2. Right hand slowly first raises and then lowers, palm up, toward the centre of the circle, in an arc. Everyone looks toward the centre.
3. Right hand slowly raises in reverse of 2, making an arc to bring the hand back to the heart.
4. Right hand returns to heart.

Third set

1. All join hands (slightly raised) in the circle and take four steps out slowly lowering hands.
2. Take four steps in slightly raising hands.
3. Turn in place clockwise with palms facing upwards, at the sides and at heart level.
4. Slowly bow towards the centre with both hands in prayer position at the heart centre.

Words and music: traditional

Movements: Philip Tansen O'Donohoe

Attunement to Jesus

by Brother Joseph Klikevice, O.P.



Once when working with Saadi Neil Douglas-Klotz, I heard him say, “Jesus is perhaps the most projected upon male in human history.” I agree with this insight. Jesus (Yeshua, the Aramaic name he was called by his followers) is either thought of as a harsh and shaming judge who strikes fear in our hearts, or as an androgynous wimp, as depicted in popular religious art. He was neither. This desert dwelling fiery mystic and prophet, who knew love, friendship, happiness, betrayal, anger, hunger, and grief was as comfortable at a wedding feast of friends as he was being critical of the religious leaders of his own tradition. Most of the stories about him contained in the Christian scriptures show a man who welcomed the ‘outsiders’ of his day. They were the poor, the blind, the lame, the deaf, the lepers, tax collectors, prostitutes, children and people of another religion.

How can a leader of the Dances of Universal Peace be attuned to this extraordinary man in the midst of a circle of people that undoubtedly contains some who have been wounded by shame-based and sin-preoccupied religiosity? How can dance participants be invited to experience the spiritual energy of Yeshua when their images of him have been filtered through an all too human church that struggles with embracing his teachings and example of compassion and justice making? I have found making a distinction between religion and spirituality particularly helpful.

The word, ‘religion’ means ‘to bind together’, yet it is sometimes what most separates people from one another. Religious differences have been the cause of hostilities and bloodshed through human history, each side of conflicting camps claiming God is on their side. For some, religion is the place of deep personal shaming and profound sadness and anger over the loss of self-esteem. It is also the place where people gather for prayer, ritual, learning, inspiration, comfort, healing and celebration of life passages. But people’s experiences are all different, and while some can feel at home in Christianity, others are too deeply wounded and are unable to enter the energy of Yeshua as encountered in the Christian inspired Dances.

‘Spirituality,’ on the other hand, is a word that refers to the experience of the divine that one may have, no matter what name one may use for God. Here is where all traditions can meet and find a place of convergence and harmony. Here, the richness and diversity of the world’s religions can engage each other in mutual respect and appreciation. The tradition of Yeshua takes its place within this sacred space. Here, all are invited to hear his teaching, receive his healing and come to know him as one of us who walked this earth and experienced the same joys and sorrows of life that we experience. The Dances of Universal Peace that celebrate the Christian tradition provide an opportunity to discover who Yeshua is before Christianity, before the layers of theology, politics, western culture and institutionalizing have covered over, and sometimes trivialized and dishonored this man.

The dance leader him/herself needs to be attuned to Yeshua in this way before inviting others to do so. Holding the circle as a container that is safe and respectful for all, is the sacred task of the dance leader. “Where two or more are gathered in my name, I am there among them,” said Yeshua. Gather in his name and he will be there to welcome, heal, teach and embrace all with love, just as he did in his own time and place. May you come to know him in this way.

Abwoon d'bashmaya



(Key of Cm, OpenTuning)

A - bwoon d' ba - shm - a - ya, A - bwoon d' ba - shm -

Al - la - ha, Al - lah, E - lo - him, E - lat, — Al - la - ha, Al - lah, E -

a - ya, A - bwoon d' ba - shm - a - - ya, A -

lo - him, E - lat, Al - la - ha, Al - lah, E - lo - him, E - lat, —

bwoon d' ba - shm - a - - ya, A - a - ya, A -

Al - la - ha, Al - lah, E - lo - him, E - lat.

bwoon, A - bwoon, A - bwoon, Hayy! A -

Abwoon d'bashmaya

Abwoon d'bashmaya is the first line of the Aramaic Prayer of Jesus. Aramaic was Jesus' native language. The value of chanting it as a body prayer allows one to participate in the subtle resonances and vibrations that are present in the old languages of the Middle East. The root on which the word 'Abwoon' is based - ab - is not gendered. It later became the basis for the Aramaic word for 'father'; however, Abwoon could be translated as 'divine Father-Mother' in that its various sound-components point to 'all sources of parenting' in the native Middle Eastern mysticism of sound.

This is a beginning of the full Lord's Prayer cycle of Dances, which has been successfully done at public meetings. The leader is encouraged to be familiar with the practice of long dances that work with energy and attunement rather than with a variety of steps. This Dance must be directly experienced before leading it. It is a very strong but balanced practice which is suitable for all, especially Christian, groups. The Aramaic Lord's Prayer cycle was inspired by the directions given by Murshid Samuel L. Lewis in the paper 'The Performance of Zikr with attunement to Jesus Christ.' Leading the entire cycle of the Aramaic Lord's Prayer requires considerable practice and attunement. Permission should be sought from one's mentor or supervisor, according to the guidelines published by the originator of the Dance.

Abwoon d'bashmaya

*O Thou, from whom our breath comes and who is present in all realms of light and vibration.
O Thou, the Breathing Life of All, Creator of the Shimmering Sound that touches us.*

King James version translation: *Our Father which art in heaven.*

Abwoon d'bashmaya

Phase One:

1. Abwoon
2. d'ba
3. shmaya

Phase Two (Counter-melody):

4. Allaha Allah Elohim Elat

Final Phase (optional):

5. Abwoon
6. Abwoon
7. Abwoon
8. Hayye (Life!)

1. Holding hands in circle, bend from the middle of the upper back (heart level) and lower the head toward the chest, saying 'Abwoon' into the heart.
2. Raise head and upper body. Movements 1 and 2 symbolically express the individual relationship with divine Unity and are based on traditional Middle Eastern body prayer.
3. Heart and upper body trace a crescent from left to right, while taking one sidestep to the right. This movement may be felt as a filling up with and spreading of the divine Light (or shm in the Aramaic). This movement symbolically expresses unity with the divine through the abundant diversity of creation.

Repeat movement 1, 2 and 3, stepping and moving to the left. Alternate to the right and left with this phrase, until at the leader's inspiration, the movement continues to the right, no longer returning to the left.

The counterpoint 'Allaha Allah Elohim Elat' may now be introduced. The counter-melody uses the names of God from Islam, Christianity, Judaism, and the Native Great Mother traditions, which are based on the same sacred root 'al' or 'el.' This root may be loosely translated as 'the one underlying, all embracing substance' or 'that-ness' which pervades the cosmos. The sacred names in all of the above traditions may be translated as 'the Oneness' or 'Divine Unity.'

4. The leader may begin singing this phrase, then ask women or men to join in while the others continue the 'Abwoon d'bashmaya'. All continue in the same movements 1-3. Then all may sing the counterpoint, with the leader singing the 'Abwoon d'bashmaya'. This part is optional and may be done a number of ways: alternating men and women on each part, soft or loud, and so forth. (Since this is a segment of a longer cycle of dances, much is left to the leader's individual skill, intuition and feeling of the group.)

Usually the main or counter-melody is allowed to speed up and then repeated a few times very slowly, before coming into silence.

Variation for 1-3

At the end, while moving very slowly, an optional third movement may be introduced. Instead of the upper body dipping to the right: Release hands and make one full turn to the right while progressing one position in the circle (not passing anyone). Rejoin hands for the next repetition of 'Abwoon'.

Abwoon d'bashmaya

After this, there is usually a silent pause. Dancers may be reminded to be conscious of the breath. The Dance may end here or continue on to the next phrase and movement, which affirms the reality of our common source, the source of Original Blessing, and invokes the Life-Energy we share with it, called in Jesus' time 'Hayy.'

5. While sidestepping right, move head in the shape of a cross. Holding hands, turn head toward the right shoulder while the right foot sidesteps right.
6. Turn head to the left while the left foot sidesteps one step to the right to meet the right foot.
7. Raise head, face up, while taking one step to the right (right foot).
8. Head is lowered, 'Hayye' is said into the heart as the left foot steps right to meet the right foot.

Variation for 5-8

Stand close together in the circle almost shoulder-to-shoulder, with hands joined.

5. Lean to the right, leading with the heart.
6. Lean to the left.
7. Lean back slightly.
8. Lowering the head, 'Hayye' is said into the heart.

It is not necessary to over-do any of these movements, and experience has shown that the more subtle movement can create more profound effects. The leader must be able to be sensitive to the group energy as well as the Spirit of Guidance without imposing her/his ego-needs to create an exciting experience for the group. These movements continue at the leader's discretion, alternating men or women singing, loud and soft. This segment ends standing in place with held hands or arms around. To bring to a close, all gently intone 'Abwoon', drawing out the sound, three times.

Variation

All of the above may be done as a seated practice, using the upper body movements. No other variations, please.

Words: Christian Scriptures, Matthew 6:9-13. Transliteration from The Aramaic Bible (Peshitta) and translation by Neil Douglas-Klotz from Prayers of the Cosmos

Music and movements: Neil Douglas-Klotz

Resources: Prayers of the Cosmos. Neil Douglas-Klotz (Harper San Francisco, 1990).

The Hidden Gospel. Neil Douglas-Klotz (Quest Books, 1999).

Dancing with the Aramaic Jesus: The Lord's Prayer. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette and instruction booklet. Aramaic Spirituality. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette.

Ave Maria



(Key of Cm, Open or Standard Tuning or in Am, capo on 3rd fret)

(Am) (G) (Em) (Am) (Em) (Am) (Em)
Cm B^b Gm Cm Gm Cm Gm

A - ve Ma - ri - a, A - ve, A - ve,

(Am) (Dm) (Am) (Em) (Am) (Em) (Am)
Cm Fm Cm Gm Cm Gm Cm

A - ve Ma - ri - a, Gra - ti - a ple - na.

This Dance uses the words of the Angel Gabriel to Mary announcing that she is to bear the Christ child. For centuries, these words have been used in the Rosary, one of the oldest Christian devotional prayers. The phrase and Dance ask us to hear the divine call summoning us to bear New Creation into the world as Mary did. "We are all meant to be mothers of God," commented medieval Christian mystic, Meister Eckhart. This New Creation happens only after substantial letting go and surrender of what seems to be our personal will to God's will. Here the life of Mary presents several examples.

Leading this Dance with proper attunement asks for nothing less than walking in Mary's footsteps and asking that her atmosphere be present in one's life. The second part of the Dance (3-4) is really a walking meditation with attunement to Mary receiving, carrying and bearing the divine Message she is given. Throughout, the delicacy of movement and feeling may be preserved by attention to the dynamics and tempo of the music.

At the first approach to the feeling of Mary, we are naturally in a devotional state of I-Thou, a surrender of one's personality. This phase needs its full time in development. For the second stage, the extent to which we are graced to embody Mary is a response to it.

Ave Maria Gratia Plena
Hail Mary, Full of grace

Ave Maria

1. Ave Maria
 2. Ave, Ave
- Repeat 1-2.
3. Ave Maria
 4. Gratia plena
- Repeat 3-4.

Dance begins facing center. The line of direction for the processional part is to the right or counter-clockwise.

1. Hold hands in a circle, take two steps gracefully into center starting on the right foot, raising arms; then two steps out with right first in an attitude of surrender. This movement, in and out, is reminiscent of water, rocking and cradling in the Mother's arms.
2. Turn right individually. The unity of the group is important in the turns. This adds to the transcendence of this part of the Dance.

Repeat 1-2. On repetition, turn left, a three-quarter turn, and finish facing in the line of direction.

3. Walk in line of direction counter-clockwise, raising arms and hands as though in praise. Dancers join in a celebratory procession, imbued with tenderness, which has gone on for hundreds of years.
4. Slowly lower arms and hands to their natural extension, palms facing down. Bringing down to earth what has been received. If in this phase, one feels the grace of Mary descending, then in further repetitions of the Dance, a deepening of the divine Call and Response occurs. Here the walls between ourselves and Mary may become very thin.

In some cases, this deepening of feeling will naturally lead to a group state in which the leader may feel called to pray the entire 'Hail Mary' at the end of the Dance. This is optional and the sensitive leader will know from the atmosphere whether this is appropriate.

Hail Mary, Full of Grace, The Lord is with Thee.
Blessed art thou amongst women,
And blessed is the fruit of Thy womb, Jesus.

Holy Mary, Mother of God, Pray for us sinners.
Now and at the hour of our death, Amen.

Words: translated from Christian Scriptures, Luke 1:28

Music and movements: Rev. Tasnim Hermila Fernandez

First Aramaic Beatitude

(Tubwayhun l'meskenae b'rukh)



(Key of Cm, Open Tuning Preferred, or Am, capo on 3rd fret Standard Tuning)

(Am) Cm (Em) Gm (Am) Cm (G) Bb (Am) Cm (G) Bb

Tub - way - hun___ l'mes - ken - a - ee b - rukh___ dil - houn - hie mal - ku - tha d'ash -

(Am) Cm (Am) Cm (Em) Gm

ma - ya Tub - way - hun___ l'mes - ken - a - ee b - rukh___ dil - houn - hie

(Am) Cm (G) Bb (Am) Cm (Am) Cm (G) Bb (Am) Cm

mal - ku - tha d'ash - ma - ya Al - la - ha Ru - hau

This phrase presents the image of 'holding fast, holding on for dear life' to the breath/spirit, which is connected to the divine Source of all breathing. This connection is one of the few certainties in life and always as close to us as the sound/feeling of our breathing. This idiom presented difficulty to the Greek translators, who ended up with the obscure expression 'poor in spirit.' Re-establishing the breath connection opens us to the source of the divine 'malkutha,' the queen/kingdom that allows us to reconnect with the ruling principles of the cosmos.

The movements of this Dance are best taught by the leader simply modeling from inside the circle, rather than calling dancers' attention to its mechanics. For this, substantial practice, subtlety and attunement on the part of the leader is called for; then dancers will experience the movement as easy and relaxing.

Tubwayhun l'meskenae b'rukh dilhounhie malkuta d'ashmaya:
*Ripe are those who find their home in the breath,
 To them belongs the 'I Can!' - the empowering vision of the cosmos.*

Allaha Ruhau
*God is breath (spirit)
 All that breathes is infused with the One
 The Oneness breathes through all*

First Aramaic Beatitude *(Tubwayhun l'meskenae b'rukh)*

1. Tubwayhun l'meskenae b'rukh dilhounhie malkuta d'ashmaya:
2. Allaha Ruhau

Form one circle. There will be an opportunity for pairs of dancers to enter the center of the circle. The circle moves slowly to the right (counter-clockwise) for the entire phrase.

1. Outer Circle: The heart of each Dancer describes a large circle, beginning with a cup-like crescent from left shoulder to right on 'Tu', etc. Step on down beat: right foot right on Tubwayhun, l'meskenae, malkuta, d'ashmaya.' This long, slow movement becomes natural as dancers relax into it, allowing the circling, expanding and flexing of the chest and heart area to 'breathe' them.
2. Inside, Counterpoint: The leader may join the circle once the group movement is established or continue to move in the center. After the music and movement are established, the leader will bring one other person into the center of the circle as a partner. Partners face each other and move together clockwise chanting 'Allaha Ruhau.' The movement is free, but partners do not physically touch; instead, they try to unite in a 'breathing communion.' The feeling at the moment the partners face each other will determine the movement. The overall intention is to share breath together in the One.

After awhile, the leader returns to the circle and the partner chooses another and begins the cycle again. The leader may choose another partner and create another pair or two if the circle is large enough to hold several pairs.

Variation

If the Dance is used as part of a workshop or retreat process where people are working in small groups, an entire small group may come into the center to share the phrase, surrounded by the remaining dancers. In this case, when it is time for the group(s) to return to the circle, the leader calls out 'Allaha Ruhau.' At this point, the outer circle also begins to sing this phrase and the group(s) blend back into the outer circle, to be replaced by another group or groups. After the new groups are established in the melody and movement, the leader restarts the Beatitude phrase in the outer circle (or circles).

Dance ends at leader's discretion (or in the case of the variation, when all groups have entered the circle) with several repetitions of 'Allaha Ruhau.'

Words: Christian scriptures, Matthew 3:3, The Aramaic Bible (Peshitta), the traditional text used by the Eastern Aramaic Christians.

Music and movements: Neil Douglas-Klotz

Resources: Prayers of the Cosmos. Neil Douglas-Klotz (Harper San Francisco, 1990).

The Hidden Gospel. Neil Douglas-Klotz (Quest Books, 1999).

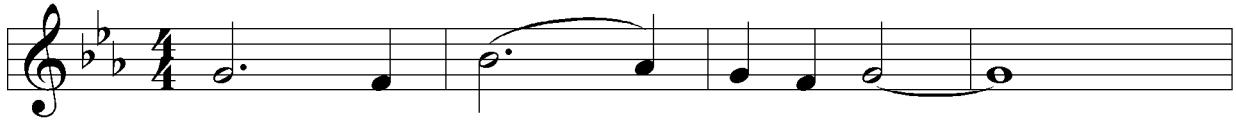
Dancing with the Aramaic Jesus: The Beatitude Way. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette. Aramaic Spirituality. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette.

Second Aramaic Beatitude

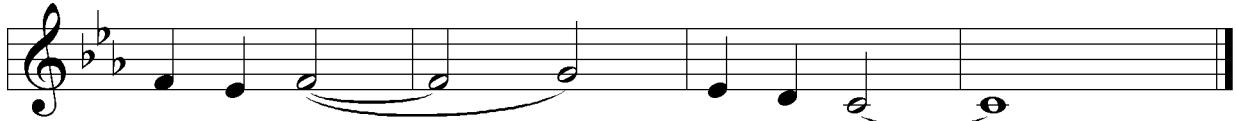
(Tubwayhun lawile)



(Key of Cm or D flat m, Open Tuning)



Tub - way - hun, _____ La - wi - le _____



D' - hi - nnon _____ net - bay - un _____

This is a Dance of mourning. The second Beatitude affirms that part of a healing process 'the ripe or blessed way to be,' involves acknowledging and being with the parts of our being that are mourning, wandering, or in confusion. Our culture usually tells us that when we are feeling this way, we must isolate ourselves from others. The movements of this Dance affirm our ability to simply be with our own inner selves, as well as each other, and to take 'one step at a time' with each other.

Tubwayhun lawile d'hinnon netbayun:

Blessed are those in emotional turmoil, they shall be united inside by love.

Ripe are those who wander in mourning, they shall feel the warm arms of love inviting them back home.

Second Aramaic Beatitude (Tubwayhun lawile)

First Phase

Tubwayhun lawile d'hinnon netbayun

This is a grapevine step moving to the left (eight steps), beginning with the right foot crossing in front of the left on 'Tu.' Left foot sidesteps left, on '-hun.' Right foot crosses behind, on 'lawile,' and so forth.

During this phase, dancers may be encouraged to say into the center of the circle, the names of loved ones whom they have lost. Or dancers may say a word or two that points to lost relationships, lost species from the earth, confusion about a state of affairs, and so forth. When the leader intuitively feels that this phase is over, phase two may begin.

Second Phase

1. Tubwayhun lawile
2. d'hinnon netbayun
3. Tubwayhun lawile
4. d'hinnon netbayun

Dancers face partners.

1. Dancers simply stand and face each other, holding hands. This is the phase in which it is important simply to be with the other, holding the pain or confusion in the universal heart.
2. Dancers embrace.
3. Dancers hold hands and exchange places, making a half turn together clockwise. In this phase, we acknowledge: 'I am/have been where you are, you have been where I am.'
4. All join hands in the circle and take one step toward the center, right foot then left joining on 'd'hinnon'; then back, left-right joining on 'netbayun.' This last phase affirms our willingness to take one more step together.

Dancers face next partner and this series of movements begin again with successive partners, until at the leader's discretion, all rejoin the circle and return to the grapevine step (phase one). The Dance ends with all in an arms-around position. Then the Beatitude and/or its translation may be said or read again.

This Dance must be carefully chosen for a particular group and situation, and before leading, one should have in mind a proper following Dance or practice that will take the experience further, for instance, the Third Beatitude.

Words: Christian scriptures, Matthew 3: 4; The Aramaic Bible (Peshitta), the traditional text used by the Eastern Aramaic Christians.

Music and movements: Neil Douglas-Klotz

Resources: Prayers of the Cosmos. Neil Douglas-Klotz (Harper San Francisco, 1990).

The Hidden Gospel. Neil Douglas-Klotz (Quest Books, 1999).

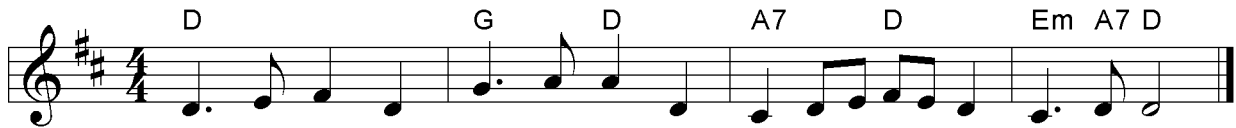
Dancing with the Aramaic Jesus: The Beatitude Way. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette. Aramaic Spirituality. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette.

Seventh Aramaic Beatitude

(Tubwayhun labwday shlama)



(Key of D, Open or Standard Tuning)



Tub - way - hun labw - day shla - ma, dahn - aw - hie - d' a - la - ha nit - qar - un

This Dance uses the words in Aramaic for the Beatitude usually translated, ‘Blessed are the peacemakers, they shall be called the children of God.’ The Aramaic word ‘labwday’ can also mean to plant, and taken together with the words ‘d’alaha nitqarun’ (shall be hollowed to become channels or fountains of Sacred Unity), the phrase asks us to hollow ourselves within to divine flow as we plant peace, step by step, in our lives.

The Dance uses a form of the grapevine step which traces a ‘v’ pattern facing center. According to some anthropologists, this ‘v’ pattern was used in planting rituals and dances in ancient Middle Eastern cultures to invoke the birth canal of the Great Mother. This was most likely the origin of all the ‘grapevine’ steps. The actual placing of each foot is capitalized in the description on the next page.

Tubwayhun labwday shlama dahnawhie d’alaha nitqarun.

Blessed are those who plant peace each season, they shall become channels of Sacred Unity, recognized as fountains of Alaha.

Seventh Aramaic Beatitude (Tubwayhun labwday shlama)

Tubwayhun labwday shlama dahnawhie d'alaha nitqarun.

TU-	Step into center with the right foot
-bwayHUN	Left foot to center to meet right
labwDAY	Left foot crosses behind right
shlaMA	Right foot sidesteps right
dahNAwhie	Left foot crosses in front of right
d'ALAhA	Right foot sidesteps right
NIT-	Left foot steps directly back from the center
-qaRUN	Right foot steps back from the center to meet left.

The step is unusual in that the right foot begins leading the movement (the positive side of the body) and then the left foot (receptive side) takes over leading most of the rest of the steps. This emphasizes the necessity for positive action in planting peace 'each season,' followed by a greater receptivity to the Divine.

The leader may emphasize women's and men's voices for a greater length of time in this Dance (for instance, four or more repetitions of each), gradually bringing the voices closer and closer together (for instance, three, two and one repetition each), followed either by 'on the breath' or merging the voices.

Words: Christian scriptures, Matthew 3: 4, The Aramaic Bible (Peshitta), the traditional text used by the Eastern Aramaic Christians.

Music and movements: Neil Douglas-Klotz

Resources: Prayers of the Cosmos. Neil Douglas-Klotz (Harper San Francisco, 1990).

The Hidden Gospel. Neil Douglas-Klotz (Quest Books, 1999).

Dancing with the Aramaic Jesus: The Beatitude Way. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette. Aramaic Spirituality. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette.

Estarse Amando al Amado



*((Key of Cm, Open Tuning
or Standard Tuning, Am, capo on 3rd fret)*

(Am) (G) (Em) (Am) (G) (Em)
Cm Bb Gm Cm Bb Gm

Es - tar - se A-man - do Al A - ma - do, A - man - do Al A - ma -

(Am) (Am)
1.Cm 2.Cm

do, _____ Es - o, A - man - do

(G) (Am) (G) (Em) (G) (Am)
Bb Cm Bb Gm Bb Cm

A - ma - do, A - man - do A - ma - do, _____ (Es-)

These words form the fourth and concluding line of “Suma de la Perfeccion” (The Wholeness of Perfection), a poem by the 16th century Spanish Christian mystic St. John of the Cross. They call us to recognize and love God both outwardly and inwardly, within our neighbors and within ourselves, being ready to accept being loved unconditionally. Because the words are 16th century Spanish, they may sound archaic to present day Spanish speakers. The Dance’s originator feels that these words may be considered a Spanish Christian formulation of the Arabic Sufi saying ‘Ishq Allah Mahbood Lillah,’ ‘God is Love, Lover and Beloved.’

Suma de la Perfeccion

Olvido de lo criado,
Memoria del Criador,
Atencion alo interior
y estarse amando al Amado.

The Wholeness of Perfection

*Forgetfulness of creation,
Remembrance of the creator
Attention to that within,
And to always be loving the beloved.*

Estarse Amando al Amado

1. Estarse amando al amado, amando al amado
Repeat.
2. Amando
3. Amado
4. Amando
5. Amado

Establish partners and line of progression.

1. Facing partner, place right palms together and left hand on own heart. This gesture was envisioned as a medieval gesture of greeting. Turn together clockwise for the entire phrase, ending on opposite side of partner in an advanced position.
2. Cup hands at heart. Step toward center (four steps starting on right), raising cupped hands up and forward. This is the 'giving' aspect of the attunement.
3. Hands open upward and out to sides; wrists cross with neighbors' in circle, reminiscent of the crescent (receptive) moon.
4. Step back, hands moving inward until one hand rests on top of the other over heart. This is the receiving aspect - gathering the love into the heart.
5. Hands palm to palm in prayer position at heart, bow to center, thanking for what has been received and honoring the giver and the circle.

End Dance by taking hands in circle, moving to right on 1. Keeping this position, come close together on final repetition of 2-5.

Words: St. John of the Cross

Music and movements: Johannes Barney

Resources: The Collected Works of St. John of the Cross. Kieran Kavanaugh and Otilio Rodriguez.

Inana Lachma d'Hayye



(Key of Dm, Open Tuning)

I - na-na Lach - ma d' - hayye, I - na-na Lach - ma d' - hayye, I -
na - na Lach - ma d' - hayye, I - na - na Lach - ma d' - hayye, (I-)

This Dance uses a saying of Jesus in Aramaic reported in John's Gospel, usually translated, 'I am the bread of life.' In Aramaic, the word lachma can refer to both bread and understanding, and points to food for every level of a human being. The word for 'life' ('hayye') means life energy or life force.

The word translated 'I am' is a compound, intensive form in Aramaic - ina-ina - which can also be translated as 'the I inside the I,' or 'the I am.' In this sense, Jesus can be pointing beyond his own personality to the way in which, when one enters a state of 'simple presence' in connection with the 'I am,' this state of being provides energy and food for all levels of being.

We may also be reminded that, just as we prize the freshness in food (as it presents its 'I am' to us), we as human beings are called upon to present our own 'I am' as food for the Universal Life around us.

Inana lachma d'hayye

Simple presence is the food that energizes all life.

The 'I am' feeds all beings with understanding and energy.

Inana Lachma d'Hayye

1. Inana lachma d'hayye
 2. Inana lachma d'hayye
 3. Inana lachma d'hayye
 4. Inana lachma d'hayye
1. Dancers join hands and form a circle facing center. Leading with the heart, bow to the right on 'I-na-na.' Then coming back to center, knees bend as one leans back slightly on lachma, and bow to left, leading with the heart, on 'd'hayye.'
 - 2-3 Repeat 1. During these phases, one may feel the divine Life underneath and around one, supporting and nurturing all.
 4. Upper body sweeps from left to right, leading with the heart, on 'Inana' as one sidesteps right on step. On 'lachma' the upper body is again vertical and 'd'hayye' one bows directly toward the heart. During this phase, one may feel the connection with all the circles of being, gathering the divine Life and bringing it directly into the heart.

Dance continues at leader's discretion and may end in a spiral dance.

Words: Christian scriptures, John 6:35; The Aramaic Bible (Peshitta), the traditional text used by the Eastern Aramaic Christians.

Music and movements: Neil Douglas-Klotz

Resources: Prayers of the Cosmos. Neil Douglas-Klotz (Harper San Francisco: 1990).

The Hidden Gospel. Neil Douglas-Klotz (Quest Books: 1999).

Aramaic Spirituality. Neil Douglas-Klotz (Abwoon Study Circle) audio cassette.

Kyrie Eleison Healing Dance



(Key of Am, Standard Tuning Preferred)

C F C G Am C G C F C G Am Em Am G Am

Ky - ri - e - - - - lei - son

This Dance birthed from a melody the originator heard on a Ram Dass tape. He began using this Dance in healing services. It is one of his favorites because of the simplicity of the mantra. Ram Dass may have gotten it from Mass XI of the “The Roman Kyriale” (a collection of Gregorian Masses for various occasions. Each mass had music for Kyrie, Sanctus, Agnus Dei.) The notation from Ram Dass is slightly altered from the original and done more slowly. The original melody of this chant places the ‘ri’ syllable on the third note, not the second.

The attunement of this Dance is obviously to the spirit of Christ as archetypal healer. The walking meditation (Part two) heads in the direction of the Christ walk. The walking meditation (Part one) and the lunar spin (Part three) are about receiving and bringing in this divine energy. The solar spin (Part four) is about manifesting and radiating this life force to all beings. The arms on shoulders (Part five) is about the collective body of Christ, ‘I am the vine, and ye are the branches thereof.’

The originator comments, “What you feel is what you get.” Very good advice for all dancing and Dances in general.

Kyrie Eleison
Lord, send mercy or He is mercy.

Kyrie Eleison Healing Dance

1. Kyrie Eleison
2. Kyrie Eleison
3. Kyrie Eleison
4. Kyrie Eleison
5. Kyrie Eleison

1. Walk counter-clockwise hands are held slightly below waist, cupped one inside the other, in a gesture of humility.
2. Continue walking, hands extended out from waist, palms down, feeling the being of Christ as healer.
3. Spin counter-clockwise, feeling receptive (moon spin), filling up with this energy.
4. Spin clockwise (sun spin) radiating healing energy of God.
5. Arms on shoulders, move to the right.

Repeat, each time entering the spirit of Christ as Healer more deeply.

Variations

- A. A simpler version of this Dance combines the movements of the third and fourth times through; spin counter-clockwise on 'kyrie' and clockwise on 'eleison.'
- B. Men may spin 'sun' or to the right, while women spin 'moon' or left and vice versa.

Words: traditional Greek liturgy

Music: traditional adapted from a Ram Dass rendition

Movements: Jafar Baugh

Kyrie Eleison Partner Dance



(Key of C, Open or Standard Tuning)

G C G C F C

Ky-ri-e__ E - lei - son_ Ky-ri-e__ E - lei - son_ Chris - te__ E - lei - son_

G C C

I - na - na ur - 'ha schra - ra w - 'hayye I - na - na 'hayye.

This is a Dance to bring joy and peace on earth by effacement in Christ who said, ‘The works which I do, those who come after me will do these things and greater.’ The Aramaic version of the chorus, which uses the words of Jesus in his own language, could be literally translated ‘the *I am* is the path, the sense of right direction and the energy to travel.’

When this version is used, dancers may concentrate on bringing peace and healing between the native form of Christianity as expressed by Aramaic and the later Europeanized development of it, as expressed by the Kyrie, one of the earliest prayers in this tradition.

This Dance is also the first part of a longer cycle Dance which includes another ‘I am’ statement in Aramaic (I am the door). In an earlier version, the Aramaic line of this Dance (inana ur'ha schrara w'hayye) was sung with the English translation, ‘I am the way, the truth, and the life’.

Kyrie Eleison
Christe Eleison

Lord, have mercy
Christ, have mercy

Kyrie Eleison Partner Dance

1. Kyrie Eleison, Kyrie Eleison
2. Christe Eleison
Repeat 1 and 2.
3. Inana urha shrara w' hayye
Repeat for a total of 4 times.

Establish partners and line of progression.

1. Turn in place clockwise with partner, right hand on partner's heart, left hand over partner's hand.
2. Spin individually clockwise on 'Christe,' progress and bow to new partner on 'Eleison.'
Repeat 1-2 with second partner and instead of bowing to next partner face center in shoulderhold.
3. With arms on shoulders, circle moves (walking step) counter-clockwise singing phrase four times. The right foot begins stepping to the right on 'urha.'

Variation

To end the Dance, the leader may allow the partner progression phase to proceed for more than two partners, finally bringing the circle back together for a final chorus of 'Inana urha...'

Words: Kyrie, traditional 4th century Greek Christian prayer; 'I am...' John 14:6, The Aramaic Bible (Peshitta), the traditional text used by the Eastern Aramaic Christians.

Music and movements: Neil Douglas-Klotz

*Resources: Desert Wisdom. Neil Douglas-Klotz (Harper San Francisco, 1995).
The Hidden Gospel. Neil Douglas-Klotz (Quest, 1999).*

Kyrie Eleison Requiem



The music for this dance is copyright and subject to a royalty agreement between the publisher and Dances of Universal Peace International. At present, the royalty agreement does not permit electronic publication to Leaders Guild members without a transaction charge based on which royalties can be calculated and paid. Accordingly, the musical notation has been removed from the write-up.

Once a solution has been found in discussion with the publisher, it is hoped that the musical notation will once again be added to the dance write-up available in the Leaders Guild resource library and the downloadable version of the Foundation Dances and Walks Manual.

The Dances of Universal Peace International website and the Leaders Guild Newsletter will announce periodic updates to the Foundation Dances and Walks Manual, including the status of this and other dances that are affected by copyright and royalty considerations.

Thank you for your understanding while we seek a solution.

This Dance, inspired by the Christian tradition, uses a beautiful melody from a choral requiem Mass by John Rutter. It speaks not only to the grief and mourning at the loss of someone loved, but also to the letting go which happens at many points in life, letting go which can bring great release and upliftment as pain dissolves. As we receive 'rest' as peacefulness, as emptying out, the space inside is cleared for the Holy One to reside.

The words in the second part can be sung in either or both versions; using 'nobis' brings an immediacy to the circle of dancers. The alternate set of words is traditional. In the final repetitions of the Dance, fullness of sound and harmonies bring in the joy of cleansing and purification. The music is well suited to piano accompaniment.

Kyrie Eleison	<i>Lord have mercy, or Let me be an instrument of mercy</i>
Christe Eleison	<i>Christ have mercy</i>
Requiem aeternam	<i>Eternal rest</i>
Dona eis (nobis) requiem	<i>Give them (us) rest</i>
Et lux perpetua	<i>And perpetual light</i>
Luceat eis (nobis)	<i>Shine on them (us)</i>

Kyrie Eleison Requiem

1. Kyrie Eleison
2. Christe Eleison
3. Kyrie
4. Eleison, Eleison

Repeat at leader's discretion.

If desired the above, may be changed to:

1. Requiem aeternam
2. Dona eis (nobis) requiem
3. Requiem
4. Aeternam, aeternam.

Alternate words for the second set above; underlining indicates accent of beat.

3. Et lux perpetua
4. Luceat eis (nobis)

Establish partners and line of progression.

1. Face a partner, standing with arms outstretched to the side, making a cross with the whole body. Feel the weight of whatever is heavy in life right now. As the music begins, make a half turn clockwise with the partner, spinning past this partner to a new partner and raising arms while turning, as if a weight has been released and the arms can float up. This Dance is unusual in that the first thing the dancers do is progress; it is as if the release of weight allows movement forward.
2. Facing a new partner, stand as if holding an infant in one's arms, one's own self, or another. Bathe this being in love, and then proceed to offer from that place of loving acceptance to the partner in 3.

Variation

Facing the new partner, move hands from the apex to which they have risen, down over the partner in blessing. Bathe the partner in love, release, honoring her/his love and beauty. Hands drop to a low position to reach from the inner 'womb' in 3.

3. Bring arms from cradled position, reaching from deep within the inner 'womb' to cupped hands at own heart. Move hands out from the heart to the partner, offering more, limitless, loving acceptance. Hands separate, right moving up, left down, as one moves gently into an embrace. The movement is fluid and graceful.
4. Gently hug partner, cradling him or her in comfort. Release and stand with arms outstretched in cross to begin again.

Words: traditional, from Christian Mass

Music: John Rutter, ©1986 Oxford University Press and Hinshaw Music, Inc.

Movements: Khabira Jacquie Alpert

Variation: Neil Douglas-Klotz



The music for this dance is copyright and subject to a royalty agreement between the publisher and Dances of Universal Peace International. At present, the royalty agreement does not permit electronic publication to Leaders Guild members without a transaction charge based on which royalties can be calculated and paid. Accordingly, the musical notation has been removed from the write-up.

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This ancient Christian hymn may take somewhat longer to teach than most Dances if one shares all the melodic parts, but the time and effort are well worth the end result. The rich harmonic sounds, when accurately sung in three parts (melody, harmony and descant) can evoke a prayer of the heart that is deeply moving as it is exchanged with partners around the circle. Avoid singing it too slowly lest it become dirge-like or a misplaced opportunity for sentimentality.

In teaching the musical parts, it can be helpful to temporarily group the singers of each part together so they can better hear each other while practicing. After several practice repetitions, ask the singers to sing more softly and listen to the blending of the three voices. Since the dancers will be singing different notes than their partners, the extra care in practice can instill confidence and allow the Dance to deepen from the outset. While dancing, variations possible including singing 'ah' or 'oo' instead of the words or fading into silence, dancing to a simple guitar accompaniment. Note: requires standard tuning guitar for harmony.

Ubi caritas et amor
Deus ibi est

*Where charity and love are found
God is there*

Ubi Caritas

1. Ubi caritas
2. Et amor
3. Ubi caritas
4. Deus ibi est

Establish partners and line of progression.

1. Face partners, hands on each other's upper arms. Ritual hug to right (slight inclination of upper body, not actually touching torsos or cheeks).
2. Ritual hug to left. Pause for the briefest exchange of glance at the moment when each body is upright between right and left.
3. Turn individually and progress passing right shoulders.
4. Holding hands, circle moves to right. Dancers may be encouraged to feel the downbeat on 'Deus' as they make the first step to the right with the right foot.

Words: Latin, ancient hymn, based on the words of St. Paul in I Corinthians 13, Christian Scriptures.

Music: Jacques Bertbier ©1986 by Les Presses De Taize

(music of the Taize community in southern France)

Movements: Joseph Kilikevice, O.P.

Attunement to the Great Goddess

by Ayesha Foot



The most important aspect of preparing to lead Dances inspired by the goddess or divine feminine is to dance them with an experienced leader, for attunement is caught, not taught. It is one's own body that is the teacher. When leading a Dance it is also important to remember that the experience of the participants may exceed one's own, so one should take care not to limit this by telling them what they should feel. Each person's attunement enhances that of the whole circle.

There is little in the way of sacred writings to guide our meditation, though there are many recent books both scholarly and popular which may help. So attunement to the goddess is largely a matter of experience. The dance leader may wish to set up a shrine to Her as a focus for meditation. Experience is personal, so I must speak personally. For me the first experience came through the Native Middle Eastern cycle. I began to move my hips in a new way, to feel the sound of Her name resonating within, and awaken to my own femininity, to re-member the feminine face of the Only Being.

Through the celebration of the earth and seasons and the phases of the moon, one becomes aware of a cyclical rhythm with which one's own body can identify. Observance of the lunar phases and walking the earth with awareness are important aspects of preparation. The element walks (Earth, Water, Air and Fire) are also helpful. Some Dances emphasise Her fiery aspect, *e.g.* Asherah, Hohkmah, and some Her watery aspect. An example is Kwan Zeon where 'the sweet dew of wisdom and compassion' is contained in the vessel she carries. More obviously, some are earthy.

Worship of the great Mother is one of the oldest forms of religion and we may feel that some of the chants and movements reawaken something we have always known.

This sense of a circular movement of energy, often of a somewhat chaotic swirling darkness is something that needs to be explored and accepted. It can be quite frightening. At one level, it seems that we have some memory of persecution of those who participated in this form of devotion. At another, one can feel overwhelmed by an energy that is not under control. If we can allow our vulnerability, this chaotic energy can be a source of creativity. It is helpful to use the sort of body prayers found in *Desert Wisdom* (1995 Neil Douglas-Klotz), particularly those associated with Hokhmah, Holy Wisdom.

There is a real longing within our dance circles and outside to honour and experience the feminine face of God. People disillusioned with patriarchy are looking for a new form of spiritual experience. In my hometown of Glastonbury, England there is a flourishing annual Goddess Conference and an ongoing training for priestesses and priests of the Goddess. She has so many aspects, the wisdom that comes from within and from the earth, the innocent sexuality of the maiden, the nurturing mother, the terrifying face of the crone with its reminder of our own mortality. Yet as we embrace the cyclical way of thinking we realise that to return to the womb of the earth is as much a part of life as birth. As one becomes sensitised, one is aware of Her constant presence. She can sometimes be a harsh teacher, yet She is a powerful protector, a loving mother and the raw destructiveness of the volcano.

“She [Hokhmah] is a tree of life for all who hold fast to Her.” (Proverbs,*Old Testament*)

Ama Usum Gal Ana



(Key of C, Open Tuning)

Am-a U-sum Gal An-a Am-a U-sum, Bas-mu U-sum Am-a

U-sum A-ma Gal Din-g(ir) A-ma Gal Din-g(ir)

A-ma Gal Din-g(ir) Am-a Gal Din-g(ir) (Am-a)

This Dance uses a Sumerian phrase honoring Inanna. Sumer was between the Tigris and Euphrates Rivers, from about 3500-1500 BCE, and is considered by many scholars to be the cradle of civilization, giving rise to Babylonian, Assyrian, Phoenician and Hebraic cultures, and, consequently, Christianity and Islam as well. Inanna, often written Innin, was the most widely revered Goddess in the late Sumerian period. Her name is often accompanied by a serpent coiled about a staff. She was called Queen of Heaven, Lady of Land, Lioness in Battle and the Eye of Heaven (the sacred planet, Venus). Her symbols were the serpent, eyes and an eight-petalled rosette, or star. The snake's ability to change skins embodied the mystery of death and regeneration, which always went together in these cultures.

The Dance happens in two parts, first in a circle, then as a spiral.

Ama Usum Gal Ana	<i>Mother, Great Serpent of Heaven</i>
Ama Usum, Basmu Usum	<i>Mother Serpent, Holy Serpent</i>
Ama Gal Ding(ir)	<i>Mother, Great Goddess or: Great Shining One</i>

Note: The “ir” in Ding(ir) is silent; while there is no “r” sound, the “g” is included in pronouncing the word, making it almost two syllables.

Ama Usum Gal Ana

1. Ama Usum Gal Ana, Ama Usum, Basmu Usum
Repeat 10 or 4 times. (See below)
2. Ama Gal Ding(ir)
3. Ama Gal Ding(ir)
4. Ama Gal Ding(ir)
5. Ama Gal Ding(ir)

Part 1

1. Holding hands in a circle, step in a grapevine to the right (right foot steps to the side on 'Ama,' left crosses in front on 'Usum,' right to the side on 'Gal,' left crosses behind on 'Ana,' etc. for 12 steps. When beginning this Dance, repeat this phrase at least ten times before proceeding to 2-5.

In movements 2-5 one connects the Earth with the Heaven.

2. Standing still, release held hands. Facing center, sweep hands and arms from a position low on the left up to high right. Bend knees as hands are low, straighten as hands rise.
3. Face right in the line of direction and repeat movement 2.
4. Face outward and repeat movement 2.
5. Face left in the line of direction, and repeat movement 2. When hands are at their greatest height, spin right for the rest of the musical interval, slowly lowering arms through the space all around. Movement for 2-5 may be envisioned as the snake shedding its skin or the DNA double helix.

To continue the Dance, repeat 1 only four times, then proceed through the rest of the cycle. This portion of the Dance continues for as long as the leader considers appropriate before starting Part 2.

Part 2

Ama Usum Gal Ana, Ama Usum, Basmu Usum

The transition to part 2 begins when dancers stop the grapevine step and just walk to the right in the circle, holding hands. The dance leader releases the hand of the person on the right, and begins to spiral inward, drawing the rest of the circle in as a curved line. When as much of the circle has spiraled in as is possible, the leader begins to spiral out by making a 'U-turn' to the right. For the first instant, the leader is back-to-back with the person who had been on the left. As movement continues, the leader and those following are back-to-back with each person in the circle in turn and facing those further out in the circle. When the spiral is opened out, the leader reforms it by making a 'U-turn' left, to face the person on the left, then the next person, etc. As many cycles of spiraling in and out can be done as is appropriate, ending the Dance in a tight, in-facing spiral. The form of the ancient spiral dance emulates both the form of the snake as well as the labyrinth. As with most sacred dance forms, it is best to experience it before attempting to lead it.

Words: traditional

Music and movements: Violetta Reiser

Anat Amenta



(Key of Dm, Open Tuning)

(Repeats Vary) (Repeats Vary)

A-nat A - ment - a A - nat A - ment U - ma A - ment - a U - ma A - ment

(Repeats Vary) (Repeats Vary)

Ha-thor A-ment - a Ha-thor A - ment Ha-thor A-ment - a Ha-thor A - ment

Drum Beat

This is the first of a series of Dances created by Neil Douglas-Klotz and Kamae Miller that use phrases from ancient Middle Eastern sources, primarily invoking the One in the idealization of various faces of the Great Goddess. The Dances may be done individually or in groups. Because of the difficulty of communicating various movements, which are more based in the torso than in the steps, as well as the power of these ancient phrases, dance leaders are requested not to lead these Dances without having experienced them at least three times with one of the originators.

This Dance uses various names of the 'Lady of the Ament' in Egyptian. The Lady of the Ament presided over the 'underworld' where the 'bones of our ancestors' compose sacred space. In this sense, the Dance reminds us that every place on the earth can be seen and felt as sacred. The three names of the Lady invoke new and greening energy (Anat), nurturing, mothering energy (Uma) and changeable energy, the door between death and rebirth (Ha-Thor).

Anat Amenta

1. Anat Amenta Anat Ament
2. Uma Amenta Uma Ament
3. Ha-Thor Amenta Ha-Thor Ament (first melody)
4. Ha-Thor Amenta Ha-Thor Ament (second melody)

This Dance is done in phases and the leader calls out the changes by simply saying ‘Uma!’ or ‘Ha-Thor!’ before each change. In this sense the changes must be felt intuitively.

1. Dancers sidestep to the right, movement led by the hips which form a figure eight. Right foot to right on ‘A’ of Anat, left foot slides to right during ‘-ment’. Anat begins the journey or process.
2. Dancers use a ‘catch-step’ (or ‘camel step’) to the right and then back left, movement again led by the hips, which undulate forward and back. Right foot to right on ‘U-’, left foot slides to right on ‘-ma,’ right to right on ‘a-men-’, left slides to right on ‘-ta.’ Then left to left on ‘U-’, right slides to left on ‘-ma,’ left to left on ‘a-men’, left slides to left on ‘-t.’ Uma remains in one place in order to nurture.
3. Movement undulates up from underneath, through the hips into free movement taking the dancers into free turns or other movement. The movement remains grounded at all times. Ha-Thor (literally ‘the Door’) provides the door from death to next rebirth, and presides over the changes of life.
4. Leader either calls out ‘Return to Source!’ or begins to sing the second (lower) Ha-Thor melody. As this happens, dancers gradually return to form a circle with joined hands and close their eyes, feeling the sacred Ament underneath them.

All return to silence, holding the phrase on the breath, and (ideally) only a drum keeps the rhythm. Note the Dance is best done with a straight ‘baladi’ or ‘half-baladi’ beat on a dumbek. After a few repetitions, the leader calls out ‘Anat!’ Then dancers open eyes and begin another cycle through 1-4.

Words: traditional

Music and movements: Neil Douglas-Klotz and Kamae A Miller

Resources: Conceptions of God in Ancient Egypt: the One and the Many. Hornung, Erik. John Baines, tr. (Cornell University Press, 1982). Ancient Near Eastern Texts Relating to the Old Testament. Pritchard, James B. Second Edition. (Princeton University Press, 1955). Native Middle Eastern Cycle, audio cassette (Neil Douglas-Klotz and Kamae A Miller, 1993).

Belit Mati



*(Open Tuning. This is often performed in D flat minor.
To facilitate ease of reading it has been notated in D minor)*

This is the second of the series of Dances that use phrases from ancient Middle Eastern sources, primarily invoking the One in the idealization of various faces of the Great Goddess. The Dances may be done individually or in groups. Because of the difficulty of communicating various movements, which are more based in the torso than in the steps, as well as the power of these ancient phrases, dance leaders are requested not to lead these Dances without having experienced them at least three times with one of the originators.

This Dance uses words in one of the ancient Canaanite languages as well as in Old Hebrew. It invokes the power of birthing and new life that can come from the darkness. It is especially appropriate at the Winter Solstice.

Belit Mati
Malkatu
Ra-hm

*Dark Mother
The 'I Can!' of the Cosmos
Sacred Womb of All*

Belit Mati

The Dance is done in two circles with the outer circle chanting 'Belit Mati Malkatu' and forming the sacred space in which groups of dancers may freely move with 'Rahm' according to the focus below. Dancers are divided up into the element of their sun signs with each element (Earth, Water, Fire or Air) having its time in the center of the circle.

Outer circle:

1. Belit Bow to heart and straighten.
2. Mati Heart leads a snaking movement to the right along the plane of the body, with hips following as right foot sidesteps right.
3. Malka- Bow to heart and back.
4. -atu Heart leads a snaking movement to the left along the plane of the body with hips following as the left foot sidesteps left.

Inner circle:

The 'Ra-hm' movement begins in the womb or belly center, hands opening out and down, establishing a resonance with the earth. The movement always stays in contact with the earth. Ra-hm means a radiance (Ra) from the deepest place inside (hm), Hokhmah or the Sacred Sense (Holy Wisdom) who gathers all the voices of the self into a healthy 'I am.' In this sense, dancers can invoke the new birth of a self as well as support for any process, project or relationship which they are in the midst of birthing.

As the Dance begins all dancers are in the outer circle. Then the leader says, "Calling to the Earth!" and the Earth signs enter the middle. When it is time for the Earth signs to leave, the leader calls out, "Be born!" at which point the Earth signs leave the circle under the hands and arms of the dancers in the outer circle. This may be easy or more difficult, but it symbolically invokes going through the birth canal to new life. After exiting the circle, the Earth signs then rejoin the circle. This process repeats for the Water, Fire and Air signs.

At the end of the Dance, all again rejoin one circle, sing 'Belit Mati Malkatu' a few times. At the leader's direction, all release hands and intone 'Ra-hm' slowly four times with the movements.

Words: traditional

Music and movements: Neil Douglas-Klotz and Kamae A Miller

Resources: Ancient Mirrors of Womanhood, Merlin Stone. Native Middle Eastern Cycle, audio cassette (Neil Douglas-Klotz and Kamae A Miller, 1993).

Hokhmah Allatu



(Key of Dm, Open Tuning)

Hokh - - - mah Al - - - la - tu,

(Spoken) Hokh-mah Hokh-mah Al - la - tu, Hokh-mah Hokh-mah Al - la - tu

Hokh - - - mah Al - - - la - tu, Al - la - tu,

Hokh-mah Hokh-mah Al - la - tu Hokh-mah Hokh-mah Al - la - tu

This is the fourth of a series of Dances that use phrases from ancient Middle Eastern sources, primarily invoking the One in the idealization of various faces of the Great Goddess. The Dances may be done individually or in groups. Because of the difficulty of communicating various movements, which are more based in the torso than in the steps, as well as the power of these ancient phrases, dance leaders are requested not to lead these Dances without having experienced them at least three times with one of the originators.

This Dance uses the name of Holy Wisdom/Sacred Sense in Hebrew (Hokhmah), often known by her Greek name Sophia, as well as a Canaanite form of the name for Sacred Unity (Allatu), literally 'Unity-here-and-now.' The Dance invokes the nurturance of Hokhmah as she gathers the different voices of the self together in order to form a healthy 'I am.' As the self is 'reborn,' it can then be shared and integrated into the fabric of Sacred Unity.

Hokhmah Allatu

As in Belit Mati, this Dance uses an outer circle, which forms the sacred space inside which partner or small group movement happens.

1. Hokhmah Allatu Hokhmah Allatu
2. Hokhmah Hokhmah
3. Allatu

Outer circle:

1. Dancers sidestep to the right, hips moving in a 'figure eight' form and leading the movement. The feet stay close to the earth at all times.

Inside of circle:

2. Dancers face each other in pairs or small groups. Hands gather from underneath into the heart on each repetition of 'Hokhmah' as Dancers sidestep and circle counter-clockwise. The self is gathered. The earth is awakened in springtime.
3. Hands open outward from the heart toward partner (or into the group) as dancers continue to circle counter-clockwise. The self is reborn and shared. New growth springs forth when earth, seed, light and moisture reach the ripe moment.

If using the partner variation, one partner may return to the circle and choose a new partner to enter to take her/his place. Or both partners may return to the circle and choose two new partners to take their places in the center.

If done as part of a retreat, the inner circle movement may be done by small groups that have already been established as part of the retreat process, or groups may be organized by sun sign elements as in Belit Mati.

The leader may either leave it to the attunement of the inner circle dancers to leave the circle as they feel, to be replaced by other dancers, or s/he may call out 'Return to Source!' in order to facilitate the change.

At the leader's discretion, the Dance either continues until all dancers have entered the center (this is easiest in the small group variation) or at her/his intuition. When all have rejoined the outer circle, the chant is sung a few more times, then dancers release held hands and chant 2-3 four times together with movements.

Words: traditional

Music and movements: Neil Douglas-Klotz and Kamae A Miller

Resource: Desert Wisdom, Neil Douglas-Klotz (1995, Harper SanFrancisco). Native Middle Eastern Cycle, audio cassette (Neil Douglas- Klotz and Kamae A Miller, 1993).

Shaddai



(Key of Dm, Open Tuning)

Shad - dai _____ ai, ai, ai, Shad - dai _____ ai, ai, ai. (Shad -)

This is the third of a series of Dances that use phrases from ancient Middle Eastern sources, primarily invoking the One in the idealization of various faces of the Great Goddess. The Dances may be done individually or in groups. Because of the difficulty of communicating various movements, which are more based in the torso than in the steps, as well as the power of these ancient phrases, dance leaders are requested not to lead these Dances without having experienced them at least three times with one of the originators.

This Dance uses an ancient name of the Great Goddess in Old Hebrew. The roots of the word 'Shaddai' show a green hill, the breast of the mother, a source of nurturance, as anything that is awe-inspiring. Later this name was appended to a form of the word 'El' to create what has been interpreted as a masculine name for the 'Fearful One.' As a number of Jewish feminist scholars have pointed out, the obscurity of this name in the Jewish Scripture testifies to the extent to which the influence of the Great Goddess in early Jewish religion was obscured by various redactions of the scriptures.

This Dance also occurs in phases. During the first (grapevine), we feel our connectedness, dependence and thankfulness to the Source of our sustenance on all levels. During the second (partner), we share this sense of abundance and thankfulness with each other. The Dance either returns to the grapevine at the end or enters an optional spiral dance.

Shaddai *O Awe-inspiring Source of Nurturance,
Breast of the Mother*

Shaddai

First phase:

Sha-dai
(Stepping in time
to the music)

Left foot to the left stepping on 'dai'
Right foot in front
Left to left
Right behind, ending the sound with a quiet sigh of gratitude.
(This is a grapevine step.)

Second phase:

Dancers face partners and begin going around clockwise. Hands begin pointing downward (back of hand to back of hand) at the belly and unfold slowly upward into open palms in a gesture of sharing abundance. This basic form can be improvised upon with hand/arms moving independently and at various speeds. The overall intention is sharing abundance and thankfulness. Dancers remain with one partner for awhile at leader's discretion (for instance, 4-6 times) in order to deepen in the expression with one person. Leader calls out when to change partners and progressively shortens the time that dancers spend with each partner until they are changing at every repetition. Then all are simply swimming in the stream of abundance and thankfulness.

Third phase:

Dancers may return to the grapevine, alternating and merging men's and women's voices or the leader (or designated dancer) may lead a spiral dance into and out of the center of the circle, using a normal walking step, until all dancers are again joined in the original circle.

Words: traditional

Music and movements: Neil Douglas-Klotz and Kamae A Miller

Resources: Hagar the Egyptian: The Lost Tradition of the Matriarchs. Savina Treubal (Haper San Francisco, 1990).

The Hebraic Tongue Restored. D'Olivet, Fabre D'Olivet 1815. Nayan Louise Redfield, trans. 1921 edition republished 1991. (Samuel Weiser, 1991). Native Middle Eastern Cycle, audio cassette (Neil Douglas-Klotz and Kamae A Miller, 1993).

Yemanja



Conga

Ê A A - lo -
dê Ye-man-ja Oê Iá Ye-man-ja Oê Iá

Yemanja is an Orisha of the Yoruba people of Nigeria, West Africa. An Orisha is an ancestor who lives on and has achieved god or goddess stature. Yemanja is the ocean, the essence of motherhood, and a protector of children.

The slave trade brought the African culture as well as people to the Americas. The original traditions flourished among the slave workers and grew into unique local versions as new generations learned from their elders. This chant is from Brazil. Every New Year's Day in Rio de Janeiro, thousands of people ceremoniously go to the water's edge and throw flowers as an offering to Yemanja for continued protection and aid – a gift from the Earth to the Sea.

In this Dance, Yemanja, the great ocean, is called upon for protection.

Ê	<i>an expression of calling out</i>
A Alodê	<i>(has not been translated)</i>
Yemanja Oê Iá	<i>Yemanja Great Mother</i>

Yemanja

1. Ê (pronounced Ay, rhymes with “day”)
2. Ê
3. A Alodê (pronounced Ah Ah-low-day)
4. Yemanja Oê Iá (pronounced Yay-mah-yah oh yah)
5. Yemanja Oê Iá

The dance begins in a circle, not holding hands, but rather turned with the left side of the body toward the middle of circle. Everyone is facing someone’s back.

1. Step out with the right foot, close with the left; step out with the right foot, close with the left. Then return, side stepping the the left, close with the right and side step left close with the right. The hands are held waist high and move like water on the shore, out, then in,out then in as the dancer moves. Hips are engaged and flow along with the feet and the arms.
2. Repeat 1.
3. Dancers raise arms and make one turn to the right.
4. All hold hands in a big circle, hands low to the ground, and take three or four quick steps toward the middle of circle, then let go of hands and pretend to scoop up water from the middle, bringing them above the head.
5. Back up away from the center and splash the water over yourself, receiving the blessings of Yemanja. There are four extra beats to enjoy this fun part and get back to the original position in the circle. Make sure to keep the circle small on the return because your next move will be to step away from the middle again.

Repeat as many times as you can.

Variation for adults and children: Parents make the circle as above. Children make their own circle inside the parents’. When it is time to run in and get the water, parents splash the children; children may in turn splash the parents. Make sure that the splashing is viewed as a showering of good luck and love, rather than a competition.

Most of the time, the kids will not get the in and out steps quite right when the parents are there. Who cares? When the parents shower pretend water, the children are completely delighted.

Words and music: from “The Promise of a Fisherman” by Dorival Caymmi (1914 – 2008) a Brazilian songwriter, from the Candomblé tradition. The words noted above are as provided to the originator by Mr. Caymmi’s granddaughter.

Movements: traditional and Susan Slack

Attuning to Hindu Inspired Dances

by Gayatri Blumberg



To begin... face the East, light a piece of sandalwood incense, close your eyes and enter the silent inner cave of the most ancient of Earth's revelations. Tap into a vast sacred river of knowing that has run inside us all since the beginning of time.

Next, cease calling it 'Hinduism' and return to its original name in the original Sanskrit. That name is 'Sanaatana Vishva Dharma' which might be translated as 'Eternal Universal Reality.'

Now, hold your hands palm to palm, in prayer position, breathe deeply, and bow reverently to the sacred center within you that recognizes the Sacred in every being and every moment. Keep breathing, fill your body and mind with Prana, the cosmic energy of the universe.

Bask in the warm expansive light of a philosophy so large, so open, that God is seen as both immanent and personal, as well as transcendental and impersonal. Breathe in to a space so huge so patient, so divinely that God can incarnate one moment as an Avatar King, the next as a Monkey Hero, the next as a tiger-riding Goddess and in the next moment be as formless as light, as the simple electricity dancing within called Kundalini.

The Dances of Universal Peace utilize a few of the many mantras with which Sanaatana Vishva Dharma has blessed humanity. Sing them with joy and freedom, but do not begin until you are certain you can honor them with proper tone, proper rhythm, proper pronunciation. Mantras are revelations, sacred patterns that affect the world around us. They emerge from us ready to do their work; they contain 'bijas,' the seed syllables of creation. They are vibrating, living substances. Release them with care.

As you begin these Dances, step carefully, breathe, release the mantras, and let them fill you, fill the circle. Note what shows up, each mantra has its own particular fragrance, its own devotional essence.

Carry these mantras inside you when the Dance ends. They are extraordinary companions.

Reflections on the Rama Mantra

by Gayatri Blumberg

‘Aum Sri Rama Jaya Rama Jaya Jaya Rama’-the trayodasha Akshari or thirteen syllable mantra
We who dance have all experienced the power and joy of this simple mantra. We all know its important history in the heritage of the Dances, and we proudly dance it in the memory of the yogic teachings Papa Ramdas and Mother Krishnabai gave to Murshid S.A.M.

But there is much, much more! This simple little mantra, that is given freely to you all without formal initiation or ceremony, has an astounding history. The first to be taught the Rama Mantra was none other than Parvati herself, the consort of Lord Siva. An ancient story tells us that once long ago in the mountain dwelling of Lord Siva on Mt. Kailash, Parvati sat chanting the thousand names of Vishnu, a very long and complex and time-consuming prayer. Siva, in a hurry to get to some or other cosmic engagement, told her that it was time to leave. Parvati informed him that she could not go until she had finished with her prayers. Unable to delay any longer, Lord Siva said, “Parvati, say this mantra: ‘Aum Sri Rama Jaya Rama Jaya Jaya Rama.’ It has the equivalent potency of the thousand names of Vishnu, and let's go!” Imagine, all that prayer condensed into thirteen syllables.

There are many stories about the power of the name of Rama in the Holy Books of India. And there are many stories of the miraculous healing and strengthening qualities of this mantra in the lives of eastern saints and prophets. This was, after all, the mantra of Mahatma Ghandi. It was on his breath as he marched across India bringing independence, and it was the last word he uttered when he took his last breath. There is no end to the stories of the power of RamNam.

In the mantra itself, ‘Sri’ stands for ‘Shakti.’ ‘Shakti’ is the creative feminine power. ‘Ra’ is the fire that burns karma. ‘Ma’ is the cooling and blessing water, representing cleansing. ‘Jaya’ is a declaration of victory. Thus, the entire mantra might mean ‘Victory to the power, blessing and enlightening capacity of God with Shakti. Victory, victory to this complete and active God/dess.”

The yogis also teach that ‘Ra’ is sun or solar energy. This energy, they say, moves in the ‘pingala nadi’ which is the sacred nerve channel moving at the right side of the spine. It represents masculine energy. ‘Ma’ is the moon, or lunar feminine energy, active along the ‘ida nadi,’ the left side of the spine. Each time you chant the name ‘Rama,’ you balance these energies within you. So much is contained in the simple name of Ram!

We are told that Taraka Mantra (another name for RamNam) is the ‘mantra for the whole world.’ It is said to be freely given to all humanity, and there are no restrictions on its recitation and use (as there are with some other mantras). Along with chanting and dancing of the Rama Mantra there is a practice known as ‘Likhita Japa,’ the writing of the mantra over and over. These mantras written in books, notepads and on papers are then collected and buried in the ground with a ‘stupa,’ or marker, built over them, thus creating a holy shrine. The mantras are written as a prayer for peace, and these places become little vortices of energy radiating Peace and Enlightenment.

Rama Nama is best known as a prayer for Peace for all times and all places. For thousands of years, by millions of people, RamNam has been chanted, sung, recited, written and danced for the good of all beings. How lucky we are to have this as part of our Dance heritage and to be able to carry on this rich tradition.

Acknowledgment to Satguni Sant Keshavadas’ Ramayana At a Glance (Temple of Cosmic Religion, 1976)

Ganga Ki Jai Jai Circle Dance



(Key of Dm, Open Tuning)

Gan - ga Ki Jai,___ Jai Jum - na Ki Jai___ Jai,
Gan-ga Ki Jai,___ Jai Jum-na Ki Jai___ Jai, (clap) Sar - a - sva - ti tri - vay -
ni - ki___ Jai Jai (clap) Sar - a - sva - ti tri - vay - ni - ki___ Jai

This Dance honors the sacred river, the Ganges, here ‘Ganga.’ There is a story about the river, Ganga, in which an ancient king prayed to the celestial river, the Milky Way, to descend to earth and bless humanity with her waters. To protect the earth from the strength of the flow, Shiva received the divine Ganga on his head. Images of Shiva as the greatest of yogis show the river gushing from the topknot of his hair.

Ganga, Jumna (or Yamuna), and Sarasvati are three of India's seven holy rivers whose names are invoked in a prayer before bathing. Known simply as ‘Ganga Mai,’ Mother Ganges is the most venerated and beloved river of India, to which people come to worship and bathe for purification of all sins.

Sarasvati is the Goddess of wisdom, arts, music, science, language, and all learning. One of her names is Mother Sanskrit, the Speech of the Gods. In the Hindu ‘trinity,’ Sarasvati and her consort, Brahma, are the Creative Aspect. She is identified with the mythical River Sarasvati, an invisible, underground river which joins the Ganga and Jumna at Allahabad.

Kabir, the great 15th century poet/mystic/saint, directs our devotion to the internal pilgrimage as the way to God realization when he says, “The Ganga and Jumna are within you.” In the Yogic tradition, Ganga and Jumna stand for two of the principle channels of energy, solar and lunar, in the subtle body of individuals, which, when balanced, release a new flow of energy in the third, central channel, the Sushumna, represented by Sarasvati.

Ganga Ki Jai Jai
Jumna Ki Jai Jai
Sarasvati trivay niki Jai Jai

*Hail to the Ganges
Hail to the Jumna
Which together form the being of Sarasvati*

Ganga Ki Jai Jai Circle Dance

1. Ganga Ki Jai Jai
 2. Jumna Ki Jai Jai
- Repeat 1-2.
3. (clap) Sarasvati Trivayniki Jai Jai
 4. (clap) Sarasvati Trivayniki Jai

Establish partners and line of progression.

1. Offer right hand to first partner and pass this partner.
2. Offer left hand to next partner and pass this partner.
These movements reflect the winding river paths and their intermingling.

Repeat 1-2.

3. Clap and spin in place to the right.
4. Clap and spin in place to the left.

Words and music: traditional

Movements: unknown

Ganga Ki Jai Jai Line Dance



(Key of Dm, Open Tuning)



This Dance honors the sacred river, Ganga. There is a story about the river Ganga in which an ancient king prayed to the celestial river, the Milky Way, to descend to earth and bless humanity with her waters. To protect the earth from the strength of the flow, Shiva received the divine Ganga on his head. Images of Shiva as the greatest of yogis show the river gushing from the topknot of his hair.

Ganga and Jumna (or Yamuna) are two of India's seven holy rivers whose names are invoked in a prayer before bathing. Known simply as 'Ganga Mai,' Mother Ganges is the most venerated and beloved river of India, to which people come to worship and bathe for purification of all sins.

Mount Kailash, also called Mount Meru, is located in Tibet. It is a sacred pilgrimage place for Hindus and Buddhists. Kailash is regarded in the Hindu tradition as the mystic center of the universe and the abode of Shiva and Parvati, the Divine Couple. Pati means Lord, master, ruler. Shiva means auspicious or pure. The devotee is purified through chanting Shiva's name. Shankar is a famous name of Shiva which means happiness or bliss maker, the beneficent. Jai, Jai means victory, used with the sense also of Hail, Glory, or Praise.

The movements of this Dance express the joy of a balanced flow, bringing to mind Rumi's words, "When you do things from your soul you feel a river moving in you, a joy."

Ganga Ki Jai Jai, Jumna Ki Jai Jai
Kailash Pati Shiva Shankar Ki Jai Jai

*Hail to the holy Ganges, Hail to the holy Jumna
Hail to the sacred mountain, Kailash, the earthly
abode of Shiva*

Ganga Ki Jai Jai Line Dance

Ganga Ki Jai Jai, Jumna Ki Jai Jai
Ganga Ki Jai Jai, Jumna Ki Jai Jai
Kailash Pati Shiva Shankar Ki Jai Jai
Kailash Pati Shiva Shankar Ki Jai

The same 'bhajan,' or devotional song, is sung by everyone throughout the Dance.

Form two lines, one is the Ganges, the other is the Jumna. If there are sufficient numbers of both genders, one may have a men's and a women's line. Lines face each other, leaders at opposite ends of line. Important: each leader must have same hand free.

The leader of each line leads his/her respective line in a snake pattern. At the leaders' discretion, one of the lines interweaves with the other line, which becomes stationary. The moving line follows the leader beneath the upraised arms of those in the stationary line. After the last person in the moving line has passed through, each line goes back into its individual snake dance pattern until the other leader begins to interweave his/her line with the other line. This continues until the last person has passed through the stationary line, as before. This alternating may continue for a time. Then the leaders meet and join hands. Because leaders join the same hand (*i.e.*, both right or both left), dancers in the line do not face each other. They take both lines side by side, tracing paths together like a river until, all end facing the center at the end of the Dance, the two lines spiraled in toward a center point.

Words and music: traditional
Movements: Wali Ali Meyer

Gopala



(Key of C, Open Tuning)



This is a light, joyful and play-filled Dance inspired by the Hindu tradition, in the feeling of high-spirited children who may, occasionally, even turn to mischief. Devaki, Krishna's mother, still loved him and found ecstasy in being his mother, even when he was in his mischievous state. Gopala, literally meaning 'cowherd,' is a name for Krishna, referring to him as the young cow herder living in Vrindavan. There are delightful stories of Krishna stealing his mother's butter, churned with great effort, and the clothing left by the water by young shepherdesses (gopis) while they bathed. The word 'nandana' in Sanskrit means rejoicing or son.

Traditionally, the Dance is gradually speeded up until the tempo is quite fast, then done one or two times at a slower speed to ground the joy, expansiveness and plain silliness which are evoked. This Dance works well both with children and adults, but asks for discretion on the part of the dance leader to balance its enlivening qualities to avoid any potentially disruptive effects. Alternating men and women singing, or letting the singing diminish in volume followed by building back up, works effectively with this Dance.

Devakinandana Gopala
Krishna is Devaki's happiness.

Gopala

1. Gopala
2. Gopala
3. Devakinandana Gopala

Repeat 1-3.

4. Devakinandana Gopala
Devakinandana Gopala
Repeat 4.

1. Hold hands in the circle, move in toward the center, raising held hands. Start with the right foot for a total of four steps.
2. Move back out, lowering held hands. Right foot steps out first.
3. Release held hands and spin individually to the right. The leader may suggest an image of Krishna playing his mystical flute.

Repeat 1-3, spinning to the left on 3.

4. Dancers take alternate hands in the circle. Each dancer reaches out widely to hold hands with the persons on either side of her/his immediate neighbors. This is also called a basket weave handhold. It's helpful to remind dancers to open arms and not to cross arms in front of themselves, as it might appear from across the circle. Circle moves to the right.

Repeat 4, moving to the left. Some dancers are inclined to change directions on each phrase, so it's less confusing if leader is specific when giving directions.

Variations

- A. A simple hand hold may be used in 4, especially with children or small circles.
- B. Leader may also call out other hand movements in 4, continuing to alternate with above movements for 1-3. The Dance can be ended holding hands or by individually spinning right and left for the last phrase.

Words and music: traditional
Movements: Qibla Veda Rama

Hare Rama Hare Krishna Bhajan Dance



(Key of C, Standard Tuning)

The musical score is written in 4/4 time and consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: Ha - re Ra - ma Ha - re Ra - ma Ra - ma. The second staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: Ra - ma Ha - re Ha - re Ha - re Krish - na Ha - re Krish - na. The third staff has a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics are: na Krish - na Krish - na Ha - re Ha - re.

This Dance is taken from a bhajan, or devotional song, to Rama and Krishna, as sung at Anandashram, near Kanhangad, South India. Anandashram was the home of Samuel Lewis' two primary connections to the 'bhakti' (love-devotional) side of the Hindu path: Swami Papa Ramdas and Mother Krishnabai.

Rama and Krishna are both aspects of Vishnu, the sustaining quality in the Hindu 'trinity' of Brahma (creating), Vishnu (sustaining) and Shiva (transforming). This invocation alternates the feelings of positivity, strength and character (Rama) with those of ecstasy, creativity and personality development (Krishna). The movements also emphasize the challenge of balancing and sustaining these two realities in one's being as an everyday state of awareness.

Hare is a form of Hara, another name for Vishnu. This phrase invokes Vishnu in several of his names. This phrase is sometimes called the Maha-mantra, or Great Mantra.

See *Words of Power* by Brian and Esther Crowley.

Hare Rama Hare Krishna Bhajan Dance

1. Hare Rama Hare
2. Rama
3. Rama Rama Hare Hare
4. Hare Krishna Hare Krishna
Krishna Krishna Hare Hare

The line of direction is to the right or counter-clockwise. The Dance begins at a moderate tempo; it may speed up at the leader's discretion.

1. Dancers hold hands and move to the right, one step per beat. The first step is with the right foot on the the downbeat, the sound 'Ra-' of Rama (four steps).
2. Still moving, raise held hands, elbows bent. This motion is done with strength and joy.
3. Arms on shoulders, circle continues to move to the right.
4. Dropping held hands, turn clockwise individually, holding hands as if playing a flute. Krishna is often depicted playing a flute which charms Radha, his female counterpart or self.

The Dance concludes with all dancers bringing hands together at heart and saying together 'Om Hare Om.' This is a traditional prayer of honoring Vishnu (Hare), which concludes invocations to Rama or Krishna.

Words and music: traditional from Anandashram, Kanhangad, S. India

Movements: Neil Douglas-Klotz

Resource: the Hindu sacred books of the Ramayana and the Mahabharata.

Om Nama Shivaya



(Key of Dm, Open Tuning or Standard Tuning)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of four staves of music. The first staff has a repeat sign and is marked (2x). The second staff also has a repeat sign and is marked (2x). The third staff has a repeat sign and is marked (2x). The fourth staff has a repeat sign and is marked (4x). The lyrics are written below the notes, with some words underlined. Chord symbols (Dm and C) are placed above the notes. The lyrics are: Om, Na-ma Shi-va - ya, Om, Na-ma Shi-v'Om, Shi - va - ya, Na - ma Om, Shi - va - ya, Na - ma Om, Om, Na-ma Shi-va - ya, Om, Na-ma Shi-v'Om, Shi - va, Shi - va, Shi - va, Shi - va, Na - ma Shi - va ya.

All the Hindu gods and goddesses take very different, sometimes seemingly contradictory, forms in different regions of India. There are images of Shiva as half male/half female. He is sometimes shown as the quintessential ascetic, meditating on Mount Kailash. Some statues depict Shiva Nataraj, surrounded by flames, dancing on a squalling, babyish figure who represents, among other things, Ego. In this four-armed icon, the mudra of the inner pair of hands says, "Don't be afraid. Let go of illusion."

Shiva simultaneously embodies two basic identities. First, Shiva is the yogi in perfect stillness sitting on the mountain (Kailash) in meditation. Here he is a place of refuge for all beings. Secondly, Lord Nataraj is the 'Lord of the Dance.' Nataraj has complete mastery of all time and movement in the world and is in control of the processes of change and transformation, of all of its creative as well as its destructive forces. The alternation of music and movements in this Dance emphasizes the unity of these two identities in the Absolute.

Om Nama Shivaya

Homage to Shiva, Master Yogi and Dancer, Master of Change and Silence

Om Nama Shivaya

1. Om Nama Shivaya
2. Om Nama Shiv'Om
Repeat 1-2.
3. Shivaya Nama Om (4 times)
Repeat 1 and 2 twice.
4. Shiva, Shiva, Shiva, Shiva, Nama Shivaya
5. Shiva, Shiva, Shiva, Shiva, Nama Shivaya
Repeat 4 and 5.

There is an unresolved question regarding the end of the second line, originally sung as 'Om Nama Shivo.' One native of India and speaker of Sanskrit feels that it may be a contraction of 'Shiva' and 'Om,' with the 'm' cut off. 'Shivaya' means 'to Shiva,' thus 'Om Nama Shivaya' means 'Hail to Shiva!' According to the same source, the emphasis in the word 'Shivaya' should fall on the 'va' and not the 'ya' for closer accuracy in pronunciation. To accomplish this musically the rhythm in line 3 may need to change. This is still under investigation, and you are encouraged to seek out a Sanskrit scholar in your community for consultation.

1. All join hands in circle in the following manner: the hands are held palm to palm (palms face towards yourself) with fingers pointing upward at first, then lowering hands as you step backward four steps, until they are pointing downward, then lifting hands again as you step forward. The first step backward is on right foot.
2. Slowly move in four steps toward the center while raising the arms. Keep hands palm to palm.

Repeat 1-2.

3. With held hands raised (elbows bent), slowly side-step to the right for all four repetitions of this phrase. (To sidestep: step to the right with the right foot, then bring the left foot to meet it.)

Repeat 1-2 twice.

4. Drop hands. Briskly spin individually to the right using the Shiva mudra, or sacred gesture. (Shiva mudra: thumb and forefinger touching, remaining fingers extended, right hand is palm up and held just above the crown center; left hand is palm down in front of the navel.)
5. Spin to the left, reversing hands: left hand palm up above the crown center and right hand palm down at the navel. By just moving the arms and not rotating the wrists, this can easily be accomplished!

Repeat 4-5.

End Dance with one repetition of 1-2.

Words and music: traditional

Movements: Khadija Goforth and Neil Douglas-Klotz

Resource: Dancing with Siva, Hinduism's Contemporary Catechism by Satguru Sivay Subramuniaswami, 1993

Radhe Bolo



(Key of D, Dorian Mode, Open Tuning)

(Melody)

Rad - he, Rad - he, Rad - he Bo - lo

Rad - - - he Go - vin - da Ma Bo - lo.

The image shows two systems of musical notation for the song 'Radhe Bolo'. Each system consists of a vocal line and a guitar accompaniment line. The first system covers the lyrics 'Rad - he, Rad - he, Rad - he Bo - lo'. The second system covers 'Rad - - - he Go - vin - da Ma Bo - lo.' The notation is in treble clef with a 3/4 time signature. The guitar accompaniment uses a Dorian mode in the key of D.

This is a traditional chant to Radha (consort/partner to Krishna). Bolo means 'Sing the Praises of.' 'Govinda' is a frequent term of address for Krishna, referring to his role as knower of earth and the senses, and as protector of cows. 'Go' in Sanskrit means both 'cow' and 'earth.' The Dance has a wonderful inner quality and sense of deep longing and is best sung with harmonies. Contrast this with the Radhe Bolo Partner Dance which brings out a more outer playful feeling. This adaptation of the melody differs from a traditional rendition. It may benefit the Dance leader to hear it played on traditional instruments.

Devotees say that there is no separation between Radha and Krishna. A story which illustrates this goes that in the village where Radha and other gopis (cow herdesses) lived, news spread that Krishna had returned from some distant journey. All the gopis, except Radha, ran around the village calling out, "Where is Lord Krishna! Where is Krishna?" Radha, who lives in the constant presence of her beloved, ran around calling out "Where is Radha? Where is Radha?"

Radhe Bolo	<i>Sing praises to Radha</i>
Govinda Bolo	<i>Sing praises to Krishna</i>

Radhe Bolo

1. Radhe
2. Radhe
3. Radhe
4. Bolo
5. Radhe
6. Govinda Ma Bolo

The line of direction is to the right or counter-clockwise.

1. Face to the right with hands in prayer mudra over heart centre. Walk, taking two steps, beginning with the right foot, contemplating Radha within.
2. Continue walking to the right. Both hands open with palms facing the heart centre making a mirror. Feel the quality of Radha in one's heart.
3. Raise hands together, palms are as a mirror to face recognizing the quality within oneself.
4. Wash both hands over face, cleansing oneself with love.
5. Face center, walk in slowly taking four steps, while raising arms with the palms facing towards self, honouring Radha.
6. Step backwards slowly while drawing in hands to heart centre, into prayer mudra.

Words: traditional

Music: traditional, arranged by Amida Harvey

Movements: Amida Harvey

Radhe Bolo Partner Dance



(Key of D, Open or Standard Tuning)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains the lyrics 'Rad - he Rad - he Rad - he Go - vin - da Bo - lo'. The second staff continues with 'Go - vin - da, Go - vin - da, Go - vin - da. Go - vin - da, Go - vin - da, Go - vin - da. Rad - he'. The third staff contains 'Bol, Rad - he Bol, Rad - he Bol, Rad - he Bol. Rad - he Rad - he Rad - he'. The fourth staff concludes with 'Bol, Rad - he Bol, Rad - he Bol, Rad - he Bol.' Above the notes, chord symbols are provided: D, G, A, D, A, D, D7, G, D, A7, D, G, D, A, A7, D.

This Dance may begin slowly, with tempo gradually increasing, then returning to a slow pace at the end; other, more playful changes, in tempo are possible. There is a certain playful feel to the Dance. We sing the praises of Radha and Krishna.

Radha is the most beloved to Krishna of all the gopis, or milkmaids, and represents the embodiment of perfect human devotion to the Divine. Govinda is a name for Krishna which means 'the one who tended the cows.' 'Bolo' is 'sing the praises of.'

The love between Radha and Krishna is the ideal of Love, absolute surrender of individuality in the case of Radha and absolute Divine Grace in the case of Krishna. Radha's yearning for union with her beloved Krishna can be seen as the soul's longing for spiritual awakening, to be reunited with the Source from which it has become separated.

The 'Rasa Lila,' the Divine Play between Krishna and the gopis, symbolizes in Paramahansa Yogananda's words, "Spirit and Nature dancing together."

Radhe Bolo Partner dance

1. Radhe Radhe Radhe
 2. Govinda Bolo
- Repeat 1-2.
3. Govinda Govinda Govinda
 4. Govinda Govinda Govinda
 5. Radhe Bol
 6. Radhe Bol
 7. Radhe Bol
 8. Radhe Bol
 9. Radhe Radhe Radhe Bol
 10. Radhe Bol
 11. Radhe Bol
 12. Radhe Bol

Establish partners and line of progression and join hands in a circle.

1. Take four steps into the circle raising hands no higher than shoulder height.
2. Take four steps out of the circle lowering hands and bowing slightly.

Repeat 1-2.

3. Circle moves to the right. On the third 'Govinda' all raise and release held hands turning individually clockwise. The turn is not in place, the whole circle continues to move to the right.
4. Rejoin hands and circle moves to the left. On the third 'Govinda' all raise hands and turn as before except counter-clockwise. Again, as in 3, one keeps moving to the left while turning.
5. Partners face each other in line of their progression with hands approximately at shoulder height and width. Having sung the phrase, 'Radhe Bol' partners clap right hands together three times. Note that the claps are gently done. As manifestations of fire, they are like a candle flame.
6. Do the same with left hands.
7. Do the same with both hands.
8. Partners progress by simply walking (do not turn) in line of direction to next partner.
9. Face new partner for an instant then raise hands high and spin individually in place in a clockwise direction. Having sung the phrase, partners again clap as in 5 above.
10. Repeat 6.
11. Repeat 7.
12. Progress walking past this partner (again, this is not a turn) and join hands in the circle ready to begin a new cycle of the Dance.

Words and music: traditional

Movements: Philip Tansen O'Donohoe

Ram Nam Bhajan Square Dance



(Key of C, Open Tuning)

Om Sri Ra - ma Jai Ram_ Jai Jai Ram Om Sri Ra - ma Jai Ram Jai Jai Ram Om

Sri Ra - ma Jai Ram_ Jai Jai Ram Om Sri Ra - ma Jai Ram Jai Jai Ram (Om)

This Dance uses the ‘Taraka Mantra’ (see reference at beginning of this section), one of the most widely chanted devotional prayers in the Hindu tradition. This was Gandhi's mantra and is chanted throughout India as a peace prayer. It comes to us from Anandashram and from the practice of Swami Papa RamDas and Mother Krishnabai, who initiated Murshid Samuel Lewis in it. This beautiful melody was sung for a group of American pilgrims in 1979 by Mother Krishnabai.

The Dance carries qualities of both strength and delicacy. As an intimate partner dance, it calls us to honor the One Being within each other as we cooperate to raise a prayer of peace for the benefit of all beings. The Dance calls for considerable concentration on the part of each group, but when achieved may open dancers to a state of grace which cannot be achieved any other way.

Sri Rama Jai Ram Jai Jai Ram

To the one Being, masculine and feminine, sun and moon, personal and impersonal, truth and power, be always victory!

Ram Nam Bhajan Square Dance

1. Om Sri Rama Jai Ram Jai Jai Ram
2. Om Sri Rama Jai Ram Jai Jai Ram
3. Om Sri Rama Jai Ram Jai Jai Ram
4. Om Sri Rama Jai Ram Jai Jai Ram

For circles of eight, with partners. Form a square, one couple forming each side. (Variation: if the composition of the group allows, this may also be done with woman-man partnerships, women standing to right of men.)

Note to musicians and leaders: There are only two speeds in this Dance: slow for the first two times through and fast for the third and fourth. The leader must stay in control of the tempo and call out movements if necessary.

First time through:

- 1-4. Partners link elbows. Couples progress counter-clockwise to each of the four positions in the square one position per one repetition of the phrase, ending at the position at which they began. On the 'Jai Jai Ram' of each phrase, couples stop at each position momentarily and make a slight bow to the center.

Second time through:

1. Couples clasp hands, arms wide open, at heart level and turn together, clockwise, in their original spot, and make a slight bow to each other on 'Jai Jai Ram.'
2. Dancers spin individually clockwise.
3. Couples join hands and turn together as in step 1 but counter-clockwise, and make a slight bow to each other on 'Jai Jai Ram.'
4. Dancers spin individually counter-clockwise.

Third time through (tempo increases):

1. Beginning with partner, link right elbows and circle clockwise.
2. Progress to a new partner in the circle/square (one partner goes counterclockwise, the other clockwise, each following his/her line of direction). Link left elbows with new partner and circle counter-clockwise.
3. Progress to third partner, link right elbows and circle clockwise.
4. Progress to fourth partner. Link left elbows and circle counter-clockwise. This is your new partner for the entire next cycle of the Dance.

Fourth time through:

- 1-4. Arms around in circle, move to the right. The music slows toward the end and the circle comes back to the square position as the Dance begins again.

Words: traditional

Music: Mother Krishnabai

Movements: Neil Douglas-Klotz

Ram Nam for Peace



(Key of C, Open Tuning)

The musical notation is written on four staves in a 3/4 time signature. The lyrics are: Sri Ra - ma Jai Ram Jai Jai Ram Om Sri Ra - ma Jai Ram Jai Jai Ram Om Sri Ra - ma Jai Ram Jai Jai Ram Om Sri Ra - ma Jai Ram Jai Jai Ram Om Sri Ra - ma Om. The notation includes a repeat sign at the beginning and a double bar line with first and second endings at the end.

This Dance uses the ‘Taraka Mantra,’ one of the most widely chanted devotional prayers in the Hindu tradition. This was the primary mantra of Mahatma Gandhi and is done throughout India as a peace prayer.

The melody comes to us from Anandashram in Southern India and from the practice of Swami Papa Ramdas and Mother Krishnabai, who initiated Murshid Samuel L. Lewis in it.

This Dance is inspired by Mother Krishnabai’s concentration of repeating the Ram Nam for world peace.

Om – the sound of the Universe

Sri – The seed syllable of Shakti, the Divine Mother

Ram – A name of an aspect of Vishnu, as well as a combination of the sounds of the Sun and Moon.

Jai - Victory and Power

To the Only Being who is both personal and impersonal, both truth and power, to that being be victory.

See a more complete explanation of the Taraka Mantra elsewhere in this manual.

Ram Nam for Peace

1. Sri Rama Jai Ram
 2. Jai Jai Ram Om
- Repeat 1-2.
3. Sri Rama Jai Ram
 4. Jai Jai
 5. Ram Om
- Repeat 3-5.

Establish partners and line of progression. Begin with all holding hands in circle.

1. Holding hands all move in toward center gradually raising arms. Stepping on the beat, right foot first. Release hands on the last downbeat (as the left foot comes down), reaching upwards.
 2. Spin using double-time steps to the right and out, starting on the right foot and moving back to the starting point while slowly lowering arms, crossing them in front of chest and uncrossing them at waist level, ending with the palms down and parallel to the ground on 'Om' Continue spinning during the 'Om'.
- Repeat 1-2., this time spinning to the left and out, starting the spin on the left foot.
3. Partners face each other with right hand on partner's right shoulder and slowly go around to the right (clockwise) a half turn, ending up where your partner was standing.
 4. Facing partner, link forearms with partner, by holding her/his elbows directly across from one's own.
 5. Lightly embrace partner on right side (for one beat on the first beat of 'Om'), then release on the second beat and embrace on the left side for the third beat. Turn quickly a half turn to the right (clockwise) to face new partner.
- Repeat 3-5 with new partner. Dance begins again.

Variation

Alternate the above set (1-5) with the following:

1. Arms on shoulders, circle moves to the right, stepping double-time beginning on the right foot.
2. Individually spin to the right, slowly lowering, crossing and uncrossing the arms until palms are down and parallel to the ground, while moving one space to the right in the circle. This is a concentration on feeling the whole circle even while spinning. (If this presents a problem to a particular group, the spin may be done in place until the attunement progresses.)

Repeat 1-2.

3. Drop hands. Place palms together above head, salute forehead and heart while dropping to the knees. Place forearms and forehead on ground in an attitude of full prostration.
4. Remain in full prostration.
5. Rise up on knees, raising arms.

Repeat 3-5, rising to a standing position with the arms raised on repeat of 5.

This variation can be very energetic and participants may be advised to keep their breath in rhythm with the mantra. Even so, it is not recommended for all groups and all dance surfaces.


Words and music: traditional from Anandashram, Kanhangad, South India

Movements: Neil Douglas-Klotz


Ram Nam Melodic



(Key of C, Open Tuning)



Sri Ram Jai Ram Jai Jai Ram, Sri Ram Jai Ram Jai Jai Ram,



Sri Ram Jai Ram Jai___ Jai___ Ram,___ Sri Ram Jai Ram Jai Jai Ram.

This Dance had its beginnings in San Francisco in the period following the passing of Samuel Lewis when dancers were encouraged to bring forth new Dances either individually or in groups. Its melody has become so familiar that dancers new to it seem to know it instantly. The original teacher's dance manual lists two variations, included here, as well as a third which is a lovely version for two circles which exchange places.

See attunement of this sacred phrase at the beginning of this section.

Ram Nam Melodic

1. Sri Ram Jai Ram Jai Jai Ram
2. Sri Ram Jai Ram Jai Jai Ram
3. Sri Ram Jai Ram Jai Jai Ram
4. Sri Ram Jai Ram Jai Jai Ram

This Dance is for one or more (concentric) circles, men and women mixed. The overall feeling of the Dance is stately. It is helpful to allow Dancers to practice the sequence of movement and to encourage smooth, seamless transitions.

1. All join hands and move to the left.
2. Alternate hands: Basket hold (release held hands, open arms wide, reach in front of the people immediately to either side and take the outstretched hands of those people just beyond on both sides.
3. Raise alternate hands toward the center of the circle, just above shoulder level, forming a many pointed star.
4. Duck under raised arms: joined hands are brought over the heads and lowered behind the shoulders.

After a few repetitions, the leader may call for men to sing the words and women to chant 'Om.' On the second cycle, men chant 'Om' as a drone while women sing the melody. On the third cycle, women chant 'Om' while men sing the melody. Continue to alternate until the leader calls out, "Sing in unison." For the last time, remain in step 4 position for a refrain, which is simply a repetition of the last two phrases. End by saying 'Om Hare Om.'

Variation A

1. Hold hands.
2. Swing arms.
3. Egyptian position (palm to palm with persons on either side while side-stepping)
4. Arms on shoulders.

Variation B

When there are approximately equal numbers of men and women form two circles.

Outer circle:

Chant 'Om' while holding arms raised in U-shape, thumbs touching index fingers.

Inner circle:

- 1-3. Cross right foot over left continuously, move to the left while gently swinging arms.
4. Release held hands and spin out to become outer circle, while outer circle walks in to become inner circle.

End by asking inner circle to merge with outer and repeat inner circle movements while drawing circle closer together.

Words and music: traditional

Movements: Main version, Murshid Moineddin Carl Jablonski; variations, unknown

Ram Nam Pranam Dance for Partners



(Key of C, Open Tuning)

Om Om Om Sri Ram Jai Ram Jai Jai Ram

Om Sri Ram Jai Ram Jai Jai Ram Om (Sri)

(Key of C, Open Tuning)

Om Om Om Sri Ram, Jai Ram, Jai Jai, Ram

Om, Sri Ram Jai Ram, Jai Jai Ram Om (Sri)

Mother Krishnabai received this mantra (known as the ‘Taraka Mantra’) from Papa Ramdas who attained God-realization through the repetition of this sacred phrase. With the passing of Mother Krishnabai in 1989, Swami Satchitananda of Anandashram continues their work of encouraging the use of this mantra as a means to realization and world peace. The Mantra comes to our Dance circles through Murshid Samuel Lewis who was initiated into it by Papa Ramdas.

This mantra is the source of inspiration and central practice for the Global Peace Dance observed annually on December 31, originated by Swami Jahnvi Ananda Ashram. The mantra is thousands of years old, the melody itself ancient. Through our breath and concentration on the mantra we are feeding its vibration into the atmosphere, infusing the fabric of space with peace and truth universal to all.

Murshid Samuel Lewis wrote, "The great work of initiates hence forth will be to spread baraka (blessing). By so doing, they will purify the general atmosphere, and by that the Message which belongs to the sphere itself will gradually touch the hearts and minds of all who pass through it, who breathe the air or go to the places where the seeds of baraka have been sown."

God who at once is truth and power, impersonal and personal!
Victory to Thee! Victory, victory to Thee!

Ram Nam Pranam Dance for Partners

1. Sri Ram
2. Jai Ram
3. Jai Jai Ram Om
4. Sri Ram
5. Jai Ram
6. Jai Jai Ram Om

Pranam is a greeting in recognition of the essence within each person. One bows deeply, holding the hands palm to palm at the heart. In a traditional greeting, it is often accompanied by the phrase 'Namaste,' greeting the divine in the one met. In this chant we are calling on the name of Ram as the effulgent Sun, the source of the Dharma, the source of truth and realization.

Establish partners and corners. Novice dancers may find the multiple and reversing bows and turns to one's partner and one's corner confusing. In particular, this may be because one's partner becomes one's corner on the next cycle. A few slow walk-throughs are therefore helpful. This Ram Nam melody may be done successfully in either the original 3/4 waltz tempo or in 4/4 for two different effects. As the Dance continues, the leader may quicken the tempo at the beginning of each cycle. The leader may also introduce an alternate movement: instead of bowing, the hands touch the heart and arms open wide. Return to the original tempo and movements for a repetition or two before ending the Dance.

1. Bow to partner using palm to palm prayer position.
 2. Make a half-turn towards the center and bow to corner.
 3. Spin in place to the right with the arms raised. Bow to the center on 'Om.'
 4. Bow to corner.
 5. Make a half turn towards the center and bow to partner.
 6. Spin in place to the left with the arms raised. Bow to the center on 'Om.'
- All quickly turn to one's line of progression walking past previous partner to a new partner. Dance begins again.

Variation A

On 6, spin and progress, bowing to the center on final 'Om.' Since many dancers know this variation, it's helpful to be clear when giving directions which progression will be used.

Variation B

Another older variation calls for dancers to double advance. This should only be attempted if you fully understand the technique of double progression and can guide the circle through it.

Words: traditional

Music: Anandashram

Movements: Krishnadas Chishti

Sita Ram Nama Bhajo



(Key of D, Open Tuning)

(3X)

Si - ta Ram Na - mah Bha - jo

(3X)

Ma - du - ra, Ma - du - ra Sai Na - mah Bha - jo

The name 'Rama' means blissful or delightful. He is Vishnu's seventh incarnation (avatar). 'Sita' means furrow-born. She is an incarnation of Lakshmi, and is said to have sprung as a little girl from a furrow which a king was ploughing in preparation for a sacrifice. They are idealized as the perfect model of King and Queen, husband and wife, the personification of righteousness, dharma incarnate, and complete realization.

Traditionally, the singing of Hindu bhajans (sacred songs) is done as a call and response: one person sings a line and then the rest of the group repeats it. Understandably, in times before 'songbooks' this was the ideal way of learning chants. This Dance naturally breaks into male and female circles. However, it is not necessary if gender numbers are not proportional. Each gender may take a turn at feeling both 'Ram' energy and 'Sita' energy.

The words of this song can be translated as, 'How wonderful it is to sing praises to God in the name of Sita and Ram.'

Sita Ram Nama Bhajo

1. Sita Ram Nama Bhajo (3 times)
2. Madura Madura Sai Nam Ma Bhajo (3 times)

A full cycle of this Dance consists of three sets of movements for phrase 1, while the movements for phrase 2 are repeated throughout. There is an additional set of movements for the ending. Begin with men in the outer circle and women in the inner circle, not necessarily even numbers. All sing the verse together.

- 1a. The men (or outer circle), doing the walk of Rama, the ideal Man, move counter-clockwise, arms bent at elbows, left hand in a fist with thumb on top, right hand with thumb and forefinger together, other fingers open: very strong, positive walk. The women (or inner circle), doing the walk of Sita, the ideal Woman, move clockwise, left hand on right shoulder of woman in front, right hand in thumb and forefinger touching, other fingers open, moving from heart out toward center, in rhythm.

Repeat three times.

2. All face center, remain in respective circles. 'Madura': thumb, first and second fingers of both hands together moving from mouth toward sky (meaning to sing praises), 'Madura': fingertips at heart opening and raising arms, 'Sai Nam Ma': full turn to right, 'Bhajo': prayer mudra, bowing to center.

Repeat three times.

- 1b. Men move to the right hands on shoulders. Women join hands and move to the left, swinging arms.

Repeat verse three times.

Repeat 2 as above.

- 1c. (Ending) Form one circle. On first repetition hold hands. On second repetition swing arms. On third repetition arms around. (If number is too large, remain in two circles.)

Repeat 2 once again.

Variation

Circles may exchange positions during last spin in phrase 2 after one full cycle. Form one circle after alternating several times to end.

Words and music: traditional

Movements: unknown

Introduction to the Islamic and Sufi Traditions

by Murshid Saadi Shakur Chishti Neil Douglas-Klotz



A challenge arises when a Dances of Universal Peace teacher who is not a Sufi initiate represents the Islamic or Sufi traditions. One knows both too much and too little. Too much because the Dances come out of the lifelong training of Murshid Samuel Lewis in these traditions, and because we often use Sufi terminology and some forms of Sufi practice. Too little because practices in the Sufi tradition are embedded within a teacher-student relationship that activates them in one's inner life. So the dividing line between a Dance that respectfully represents Sufi practice and one that merely caricatures it is as thin (or broad) as the actual spiritual experience in that tradition of the person doing the leading.

In practice, what does this mean? What can one respectfully lead? All of the Foundation Dances that represent Islam and Sufism can be profound spiritual practices. I say "can be" because it depends upon the giver, the receiver and Allah. If you are not a Sufi initiate, stick to these Dances. A claim to lead a "zikr" without the authorization of a Sufi guide is as demeaning to the tradition as it would be to dress up like the Dalai Lama and claim to give a Kalachakra initiation. If you are serious about practising and leading zikr, go to a Sufi teacher and learn. You can't do it from a recording or a book. If you think you can skip this step, you have already created the atmosphere in which it will be impossible to attain the attitude of surrender that the practice demands. If you don't know the difference between a Dance of Universal Peace and a zikr, you don't know enough to lead the latter.

Having said all this, I would like to return to broader concerns. People often ask, "When is a Dance Sufi and when Islamic?" There is a Sufi Dance whenever Sufis (and by that I mean realized students of the path, the strict meaning of the word) are doing the dancing. There is an Islamic Dance whenever Muslims (and by that I mean people wholly surrendered to the One, the strict meaning of the word) are doing the dancing. This should tell us that both Sufism (meaning wisdom) and Islam (meaning surrender) are not organizational trademarks: no one owns them and there are as many different Sufism(s) and Islam(s) as there are practitioners.

Strictly speaking, the issue comes down to the question: is Sufism the esoteric side of and derived from Islam (the religion)? Or is Islam (the religion) derived from Sufism, the original mystical path brought by Muhammad (saas). Did Sufism come from Islam or did Islam come from Sufism? There are good positions on both sides. Hazrat Inayat Khan and Murshid Samuel Lewis come down firmly on the latter: the original message of all the traditions and all the messengers is spiritual not religious, mystical rather than organizational. Even when, in the case of Islam, particular practices were given, they were given in an open-ended way. For instance, the Quran enjoins us to "pray regularly," but does not say that we must pray in exactly the way that Muhammad prayed.

As a Sufi, one can say that there are interpretations of the Quran that support the view that Muhammad brought spirituality, not dogma. The best thing one can do is to begin with Hazrat Inayat Khan's Message Volume Nine, and then to read selectively about Islam, dismissing the mass media views that portray it as a primitive or barbaric tradition. Believe it or not, I have run into a number of DUP teachers who hold the latter view. Below I have listed a few books and authors with which one can begin.

Both Islam and Sufism can be said to emphasize the Unity of Religious Ideals re-expressed by

Introduction to the Islamic and Sufi Traditions

Hazrat Inayat Khan. Below are some quotes from the Quran often pointed to by Sufis to reinforce this view:

“So turn thy face and purpose towards the primordial religion of the upright (hanif)--the nature innately formed by Allah in which Allah created humanity. Let there be no change in the work created by Allah, the Religion that is self-subsisting, the standard (qayyim). But most among humanity do not understand.”

--Sura XXX, 30

(That is, the “primordial religion” predates any particular religious forms, prophets or messengers.)

“God has opened to you the Way of Religion which He commended to Noah that he might follow in it. It is the same Faith which we have revealed to you, and which we showed to Abraham, to Moses, to Jesus, to the end that true Religion might continue in the earth. Divide not yourselves into sects.” Sura XLII, 13.

“Each community has a messenger, and when their messenger comes, judgement is given between them with justice.” Sura X, 48

“For each community we have appointed a pious rite.” Sura XXII,35

“Thou [Muhammad] are only a warner, and for every people there is a guide.” Sura XIII, 8

“There is not an animal on earth, nor a being that flies on its wings, but they are communities like you. We have omitted nothing from the Book, and they shall all be gathered to their Nurturer and Sustainer in the end.” Sura VI, 38.

For those of us who are Sufis, it is a challenge not to let “our” Allah become another thought-form or mental idol. No doubt each person builds her/his own ideal of Divine Unity, but as the oft-repeated phrase, Subhan Allah, reminds us, the Being of which we speak is free of all of these attributes, no matter how profound. Even the Prophet Muhammad acknowledged the tendency to make Islam into another cultural, sectarian religion, instead of the remembrance of the primordial Religion given at all times and places. Two other Hadith report his words:

“I admonish you to fear Allah, and yield obedience to my successor, although he may be a black slave, for this reason, that those amongst you who may live after me will see great schisms. Therefore hold fast to my ways and those of my successors, who may lead you in the straight path, having found it themselves; and ardently seize my laws and be firm thereto.”

“There are three roots to Iman (faith): not to trouble him who shall say ‘La illaha illa ‘llah’; not to think him an unbeliever on account of one fault; and not to discard him for one crime.”

While the beauty and diversity of the path of the Heart may give us cause to celebrate and to remember our love for each other, if we let this celebration and love congeal into self-satisfaction, we will not be seizing the challenge presented by the condition of humanity and the world today. This challenge does not call for “missionary” work, but for the selfless examples of Unity in thought, word and action that would prove both our Islam and our Sufism and make them the Surrender to Unity and the Wisdom of the Heart for which the world is yearning today:

“There is a polish for everything that takes away rust; and the polish for the heart is the remembrance of Allah, Unity.” The companions said, “Is not repelling the infidels also like this?” Muhammad said, “No, although one fights until one’s sword be broken.”

Note: Koran references may vary in different translated texts.

Introduction to the Islamic and Sufi Traditions

Short Bibliography

(Anything by these authors is recommended. The titles below are given to point the novice researcher in the right direction.)

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Allah Dance



(Key of Cm, Open Tuning)

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, (Al)

‘Allah’ is the name that contains all the known and unknown names of Unity in the Islamic tradition. The melody itself carries dancers through higher and higher states of awareness as the movements take the circle into a stately and graceful pattern in four directions. Simple Dances often call the dancer to reach beyond the mundane and repetitive to experience the growing collective energy. This Dance permits some degree of creativity and intuitive directing on the part of the leader. The experienced leader can do this without disturbing the depth and value of repeating with concentration the sacred name. When truly ‘caught in the spirit,’ this Dance can be led without any verbal directions.

Allah Dance

1. Allah, Allah, Allah
2. Allah, Allah, Allah
3. Allah, Allah, Allah, Allah
4. Allah, Allah, Allah.

Form a circle. Movement begins to the right with right foot. Right foot-left foot stepping is consistent throughout.

1. Holding hands in a circle, all move to the right, stepping with right foot on '-lah.'
2. All move to the left, right foot gracefully swings across to left as body turns.
Variation: all move left while facing to the right, again with right foot stepping on '-lah.'
3. Circle moves toward the center four steps, raising arms. Adjust size of step to avoid crowding into the center.
4. Circle moves back out, lowering arms.

These are very basic movements and the leader may be inspired to add others. The Dance can begin very slowly, gradually speed up and after a few slow repetitions end with 'Hu' blown gently into the heart.

Words: traditional

Music: unknown

Movements: unknown

Allah Ya Jamil



(Key of G, Open or Standard Tuning)

G D C Am G D C 1.G

Ishq Al - lah Mah - bood Lil - lah Ishq Al - lah Mah - bood Lil - lah

2.G C Am G

lah Al - lah Ya Ja - mil Al - lah Ya Ja - mil

Em C D G

- Al - lah Ya Ja - mil Al - lah Al - lah

This gentle greeting Dance uses sacred phrases from the Sufi tradition. The stately tempo allows time for a deepening through the glance and the exchange of honor of the Divine Beauty (Ya Jamil) visible in each person. For the Sufi, the phrase 'Ishq Allah Mahbood Lillah' is beyond translation. A possible English paraphrase may be given as 'God is Love, Lover, and Beloved.' This 'Ishq' has been described as the glue which holds the entire universe together, without it there would be no creation.

The creation and inspiration of this Dance has become a sweet legend: A father holding his precious infant daughter who was particularly fussy and sleepless. This Dance is the resulting lullaby that came through. Since then (over 20 years ago) dancers have enjoyed and have been blessed by that sacred interaction of father and daughter. In its original form the melody was sung as a very gentle lullaby in 4/4 time and with slightly different movements that have become common. Dancers began with arms around each other (not holding hands) and swayed in place. At the first 'Allah' one took a step backward, followed by the familiar 'Ya Jamil' movements. On the last 'Allah' one took a step back in. The nature of folk tradition is that variations are bound to arise in the spreading and sharing process, and sometimes the original is just a memory. The originator graciously does not object to the current version.

Allah Ya Jamil

1. Ishq Allah Mahbood Lillah
Ishq Allah Mahbood Lillah
Ishq Allah Mahbood Lillah
Ishq Allah Mahbood Lillah, Allah
 2. Ya Jamil
 3. Allah
- Repeat 2-3 twice more.
4. Allah Allah

Establish partners. Person on left hand side of partnership will move and advance; person on right hand side of partnership will stay in same position in circle and greet a succession of partners. In this dance all the 'Allahs' are sung towards the center in the full circle, with hands joined.

1. Start with a tight circle, holding hands, almost shoulder to shoulder. Sing the phrase four times as every one sways in rhythm and takes small steps out. The circle should reach its full size while singing the final 'Allah.'
2. Person on left hand side of partnership leaves circle, moving to face partner who is still facing the center. Back of person on left hand side of partnership is toward the center. Partners hold hands, make eye contact and bow in a dignified, courtly manner to each other, acknowledging the Divine Beauty in each other.
3. Moving partner rejoins circle between partner and next partner to advance. All stand still facing center to sing 'Allah.'

Repeat 2-3 twice more.

4. Everyone moves quickly in toward the center, taking small, light steps, to reform the tight circle needed to begin.

Words: traditional

Music: Vadan Greg Ohlson

Movements: Himayat Inayat Johnson

Anta'l Hadi, Anta'l Haqq



(Key of C, Open or Standard Tuning)

An-tal-ly Ha-di, An-tal-ly Haqq. La il-la-hey il-la Hu.

An - tal-ly Ha - di, An - tal-ly Haqq. La il - la - hey il - la Hu.

'Hadi' and 'Haqq' are two qualities or attributes of the unlimited number of qualities or names of the Nameless, referred to by the Sufis as the Divine One.

The Dance is inspired by the Zikrs of Sheik Jelaluddin Loras (Mevlevi Order of America). 'Anta'ly' is translated as 'thou art.' 'Hadi' refers to the 'Guide for all of creation.' God/Allah guides every creature. This guidance comes to humanity in many different ways, with Allah reminding, teaching and showing the correct path. 'Haqq' refers to Allah as 'the Truth that is ever present, eternal.' Nothing in creation is equal to the reality of God's constant existence. The proof of this comes in times and situations of difficulties and wrong actions through which the Truth remains unchanged.

From *The Most Beautiful Names* (Threshold Books, pp 126-7): "The one who is well guided knows the truth, respects the truth, accepts the truth. ... Even if he had the interest, strength, and support to go against the truth, he would not do it. He tells only the truth, listens to the truth, lives by the truth and dies for the truth. That is the well-guided one."

Anta'l (Antally) Hadi
Anta'l Haqq
La illaha illa Hu (La illahey illa Hu)

Thou art the Guide, Thou art the Truth. There is no reality but Allah.

Anta'l Hadi, Anta'l Haqq

1. Anta'l (pronounced Antally)
2. Hadi
3. Anta'l
4. Haqq
5. La illaha illa Hu (La ila hey illa Hu)

Dancers stand rather close to one another in the circle (not quite shoulder to shoulder), with arms down and relaxed, except on 'Haqq' and 'Hu,' when the dancer's right arm is gently tucked in behind one's own back, continuing to hold the hand of the dancer on the right.

It is recommended that the leader clearly set the pronunciation, in the Zikr phrase, of the Turkish, 'hey' instead of the Arabic, 'ha,' before beginning the Dance.

Join hands in a circle. The line of direction is to the right or counter-clockwise and the basic pattern of the Dance is a grapevine step.

1. Begin holding hands, step to the right with right foot.
2. Step with left foot in front, continuing to the right.
3. Step to the right with right foot.
4. Step with left foot behind: hold this position and lean back to your right, still holding hands, the hand of the person to your right is held close to the small of your back (gently without contorting it). The note on 'Haqq' is held while this is happening with this movement.
5. This is a repetition of the above pattern of movements, including the held position and pause on 'Hu.'

At the leader's discretion, the music and Dance gradually speed up until the leader calls out, "Drop the pause," at which point the Dance proceeds without pausing or leaning back on 'Haqq' and 'Hu.' The grapevine step is a smooth continuum. End Dance with one or two rounds of the slow cycle with pause.

Words: traditional

Music: traditional Mevlevi Order of Dervishes

Movements: Jelaluddin Loras

Bismillah, Alhamdulillah Greeting Dance



(Key of Cm, Open Tuning)

Bis - mil - lah, Al - ham - du - lil - lah, La il - la - ha il - la - 'llah

This Dance combines three sacred phrases. Dancers begin by greeting one another in the name of Unity (Bismillah), then together give praise to the source of all for all the blessings known and unknown in one's life (Alhamdulillah). The root of Alhamdulillah is the same as for Al Hamid, the praiseworthy, one of the ninety-nine beautiful names of Allah. The final phrase (La illaha illa 'llah) affirms that in all that one experiences, the only reality is that there is only one reality which is Unity. This brings us to another cycle of greeting another in the name of Unity. The originator welcomes dance leaders to be 'in the moment' with this Dance and to move as spirit suggests.

Bismillah, Alhamdulillah Greeting Dance

1. Bismillah
2. Alhamdulillah
3. La illaha illa 'llah

Establish partners and line of progression.

1. Face partner, bow with palms together in prayer position. Arms crossed across chest in dervish fashion is a possible variation.
2. Touch fingertips to own heart, throw hands upward from heart in praise.
3. On 'La illaha,' give right hand to partner and taking a rocking step to left (Right foot-forward, Left-rocks back, Right-closes to Left). On 'illa 'llah,' give left hand to partner and step forward progressing past partner's left shoulder to new partner (L,R,L).

It is helpful to practice the partner progression several times before beginning the Dance. This Dance may build towards a high release of energy, particularly if the leader chooses to condense (creating a homeopathic effect) the zikr phrase and speed the tempo. This should be done, however, without losing the integrity of the sacred phrase or create partner progression confusion which tends to break into hysterical energy. For example the leader may instruct the dancers to continue repeating the line, 'La illaha illa 'llah' with corresponding partner movements. After awhile, this phrase may be further condensed to 'illa 'llah' while moving in a 'grand right and left' from partner to partner. This can move through 'Allah Hu' and 'Hu, hu, hu, hu.' It is helpful to bring the Dance back to a centered feeling by returning to the beginning 'Bismillah' and using a slow soft repetition of the phrases.

Words: traditional

Music and movements: Muhajid Mark Havill

Bismillah ir Rahman ir Rahim



(Key of C, Open Tuning)



(2 X) 1. Bis-mil-lah ir-Rah-man ir - ra - him, Bis-mil-lah ir-Rah-man ir - ra - him.
(2 X) 2. La - il - la-ha El il - a - 'llah Hu, La - il - la-ha El il - a - 'llah Hu.

This Dance combines two prominent sacred phrases of Islam. ‘Bismillah ir-Rahman ir-Rahim’ (*in the name of Unity/Allah who is compassion and mercy*) opens all prayers or ‘suras’ in the Quran. The zikr phrase, ‘La illaha el il Allah Hu’ (There is none but Allah) is an essential statement of faith for Muslims. Because the Dance takes dancers to higher planes involving third eye and Neptunian energy, it is important to have one’s feet on the ground. In the original Dance the handholds were changed for each set of the melody (from basic to basket-hold to shoulder-hold). More recently common practice has been to lead it with the basic hand hold position only). An experienced leader may, as an advanced practice, open the center of the circle for individual turning (whirling). This Dance has sometimes been called the Angelic Bismillah.

Bismillah ir Rahman ir Rahim

1. Bismillah ir-Rahman ir-Rahim

2. Bismillah ir-Rahman ir-Rahim

Repeat.

3. La illaha el il Allah Hu

4. La illaha el il Allah Hu

Repeat.

1. Hold hands in circle, moving to the right , starting with the right foot for eight steps.

2. Continue same pattern, but reverse directions.

Repeat.

3. Drop hands and turn individually to the right (clockwise) with arms extended and palms up.

4. Repeat 3 to the left (counter-clockwise).

Repeat 3 and 4.

Variations

There are several variations on this basic pattern that work.

Circle may switch directions once, (on 1 and 2 moving right, on 3 and 4 moving left).

Stepping may be double timed (particularly when emphasizing the third-eye center).

The hand hold may change at regular intervals or at the leader's verbal cue.

Individuals may enter the center and turn.

Dance may end with all turning to the sound 'Hu.'

The melody may be sung in major or minor key. The above is the most commonly used melody.

Words: traditional

Music: unknown

Movements: unknown

Bismillah Ya Fattah Dance



(Key of C, Open Tuning, Mixolydian Mode)



Bis - mil - lah, Bis - mil - lah, Ya Fat - tah Ya Fat - tah Al - lah! Ya Fat - tah!

In this Dance, dancers have the opportunity to touch the name of Unity in three subtle ways: by touching hands, with genuine eye contact, and by extending one's heart to another. The tempo may begin slowly and progressively be increased as the inner qualities of openness are deepened. Dancers may be reminded to savor the contact with each partner being conscious of the moment without rushing to the next movement and partner.

'Bismillah' basically means 'In the name of Allah/Unity.' It is often translated as 'We begin in the name of Allah' referring to the practice of praying 'Bismillah' before every action. Refer to Neil Douglas-Klotz's *Desert Wisdom* for an expanded interpretation.

'Al Fattah' is one of the ninety-nine beautiful names of Allah found in the Quran which has been translated as 'the Opener,' or 'the Opener of the Heart,' clearing one's path from obstruction.

Bismillah, Ya Fattah

In the name of Allah, Oh Opener

Bismillah Ya Fattah Dance

1. Bismillah
2. Bismillah
3. Ya Fattah
4. Ya Fattah
5. Allah
6. Ya Fattah

Establish partners and line of progression. There are three partners per sequence. This Dance may be done as a round with sufficient numbers.

1. Join right hands with first partner and walk past this partner. Do not rush, giving full attention to this partner. Gradually let go of this partner's hand while progressing to the next partner.
2. Join left hands with second partner and walk past this partner.
3. Face third partner. Hands touch one's own heart center and open wide in rapid and graceful movement on the '-tah,' like a double door opening.
4. Make a half-turn back to face second partner. Fingertips touch own heart center; open arms wide as above.
5. Spin to the right, with arms raised.
6. All face the center of the circle. Hands touch the heart and open wide in a rapid movement on the '-tah.' Dance begins again with the third partner of the last cycle becoming the first partner of the next cycle.

Words: traditional Sufi
Music: Allaudin Mathieu
Movements: unknown

Breathing Bismillah



(Key of Cm)

Bis-mil-lah, ir-Rah-man, — ir - Ra - him Bis - mil-lah, ir - Rah-man, — ir - Ra-him.

The Breathing Bismillah Dance is a child of Murshid S.A.M.'s Introductory Bismillah and Shabda Kahn's beautiful 'Bismillah' round. During an extended period of dancing Murshid S.A.M.'s Introductory Bismillah experiences kept coming up, and each was like a veil over a deeper experience. So 'I know this already' gave way to boredom, which gave way to sadness, which gave way to grief, which opened into acceptance, which opened into ecstasy, which opened into a sense of being empowered by the entire Cosmos. By the end of the Dance, internalized concepts about the relation between Creator and Creation had shifted profoundly. The sacred phrase was the essential experience, but the movements, as well, had the power to imprint more subtle meanings of Rahman/Rahim on deep, nonverbal levels of being.

About a year later these understandings worked their way outward: while singing Shabda Kahn's 'Bismillah,' a Dance arrived, complete and in one piece, following the sacred phrase 'Bismillah ir-rahman, ir-rahim' with the lifting and lowering arm movements found in Murshid's Dance. The movements were like a code in which the soul whispered secrets to the body: 'Remember. Remember.' The Dance, a kinesthetic representation of the music, reflects a form of the Sufi breathing practice called Kasab (inhale 8 beats, hold 4 beats, exhale 8, hold 4). The arms are held still during the 'Bismillah,' the counterpart of the held breath in Kasab; it's all on one note.

In Kasab, that moment is the kemal (perfection) point, when rising transformed into lowering and vice versa, where one arc of the circle of breath is completed and the next phase begins. Attention to such moments can increase our awareness of the possibility of transformation and help us to become more free.

The originator reflects that the movements came as inspiration. Only later did the explanatory thoughts come.

Bismillah ir-rahman, ir-rahim

*In the name of Allah, most compassionate
and merciful*

Breathing Bismillah

1. Bismillah
2. Ir-Rahman, ir-Rahim
3. Bismillah
4. Ir-Rahman, ir-Rahim

Line of direction is to the right or counter-clockwise. This Dance may be done as a round in two circles which may move in opposite directions.

1. Holding hands, move to the right two steps starting with the right foot. It is important to hold the hands still at this point. To change the movements would be to change the meaning. Moving the arms while singing 'Bismillah' erases the opportunity of dedicating ourselves to the One while floating in a perfect moment which contains all potentials.
2. Continue moving right while raising arms slowly (four steps beginning with the right) If you dance with the feeling that the rising movement begins from a point beneath the feet and culminates above the head, then descends into the earth again, more of the awareness of the Kasab practice can come into the Dance.
3. Continue moving to the right and keep arms raised during the 'Bismillah.'
4. Continue moving and slowly lower arms.

Words: traditional

Music: Shabda Kahn

Movements: Zubeida Suzanne Mitten-Lewis

Estaferallah



(Key of Cm, Open Tuning)

Es - ta - fer - al - lah, Es - ta - fer - al - lah, La - il - la - ha il - la - 'llah, Es -

il - la - 'llah, Al - lah, Al - lah, Al - lah, Al - lah. (Es)

We ask for the forgiveness of Allah. The repetition of this phrase is a traditional Dervish practice especially among the Mevlevi of Turkey and elsewhere. It is used to turn one's attention from the limitation of our small selves (and the guilt and regret that this entails) towards the one and only true being. The very nature of Allah is forgiveness and, thus, the purification of our hearts occurs when we change our focus and open our hearts fully to the healing power of the Divine Light.

In common Arabic usage 'Estaferallah' is translated as 'I ask God pardon.' Metaphorically, in Sufi study circles it has often been translated as 'I seek refuge in the purifying presence of Allah.' The zikr phrase, 'La illaha illa'llah' is translated as 'There is no god but God; There is no reality but Unity; There is no separation from the One Being.' (This zikr phrase is transliterated in several ways. The differences are in the number of 'l's' and use of apostrophe's.)

Estaferallah

1. Estaferallah
2. Estaferallah
3. La ilaha illa 'llah
Repeat 1-3 three times.
4. Allah, Allah, Allah, Allah

Begin holding hands in circle.

1. Lean with the heart to the right.
2. Lean to the left.
3. All turn once clockwise.

Repeat 1-3 three times.

4. Say 'Allah,' to the four directions, hands moving from heart upward, similar to but not exactly like 'Ya Fattah': once facing center, once to the right, once facing out from circle, once to the left of original position. The feeling of this repetition and movement is akin to gratefully coming up from water into air. It suggests that one open one's heart to the appearance of the Beloved from any and all directions.

Variation

Some leaders prefer to step and touch to the right and left on 1 and 2. The movement, however, should be tiny and serve more to mark rhythm than to travel.

Words: traditional, Mevlevi Order of Dervishes

Music: traditional, adapted by Wali Ali Meyer

Movements: Wali Ali Mayer

Harmonic Kalama



(Key of G, Standard Tuning)

La - il-la-ha El il - a -'llah Hu, La - il-la-ha El il - a -'llah Hu,
il - a -'llah Hu, Mu - ham - mad-ar Ra - su - lil - lah, Mu -
ham - mad - ar Ra - su - lil - lah, Mu - su - lil - lah.

This Dance came through in one of the first waves after the passing of Samuel Lewis. When asked to write something of its beginnings, the originator wrote, “[it’s] street corner do-wap. Devotional music of the 50’s directed, not toward ‘my girl’ or ‘my guy,’ but toward the Beloved, the source and God of all.” Dancers are encouraged to “Bring out the harmonies and feel the light of Muhammad moving within.”

The word ‘Kalama’ means ‘the Spoken Word.’ ‘Kalam’ is another word for *The Quran*. It also refers to the phrase, ‘La illaha illa’llah, Muhammad ar-Rasulillah’ which is usually translated as, ‘There is no god but God, and Muhammad is the messenger of God.’

La illaha El il a ‘llah Hu
Muhammadar-rasulillah

*There is none but Allah
Muhammad is the messenger of Allah*

Harmonic Kalama

1. La illaha El il a 'llah Hu
 2. La illaha El il a 'llah Hu
- Repeat 1 and 2 twice more.
3. Muhammadar-rasulillah
Muhammadar-rasulillah
 4. Muhammadar-rasulillah
Muhammadar-rasulillah

Full freedom for harmonization with melody.

1. Holding hands in a circle, step backwards on 'La illaha' (left foot steps back and right foot joins with a touch step.) Step toward the center while raising held hands on 'El il a 'llah Hu' (right foot steps in left foot joins with a step touch).
2. Same movements as above.

Repeat 1 and 2 twice more.

3. Drop held hands and spin individually to the right (clockwise) with arms extended and palms up.
4. Spin to the left (counter-clockwise) on repeat.

Words: traditional

Music and movements: Ishaq Jud

Hu Allah Hu Line Dance



(Key of C, Open Tuning)



Hu Al - lah, Hu Al - lah, Hu Al - lah, _____



Hu Al - lah, Hu Al - lah, Hu Al - lah, _____



Hu Al - lah, Hu Al - lah, Hu Al - lah. _____

This Dance is inspired by the Qawwali tradition, the ecstatic music of the Sufis of India and Pakistan. This tradition goes back to the 12th century when the great Sufi Saint Moineddin Chishti brought the message of Islam to India and encountered the ecstatic devotional music of the Hindus. The attunement is to total love for Allah, moving into rapture and ecstasy.

*The word 'Hu' is the spirit of all sounds and of all words,
and is hidden under them all, as the spirit in the body.*

-Pir O Murshid Hazrat Inayat Khan, The Mysticism of Sound and Music

Hu Allah Hu Line Dance

1. Hu Allah, Hu Allah, Hu Allah
2. Hu Allah, Hu Allah, Hu Allah
3. Hu Allah, Hu Allah, Hu Allah
4. Hu Allah, Hu Allah, Hu Allah

Form two parallel lines, facing each other approximately 5 feet apart.

First time through:

1. With hands joined, one line sidesteps to the right, while the other line side steps to the left. (One step on 'Hu,' one step on 'Allah,' etc.)
2. Lines reverse directions.
3. Same as 1.
4. Same as 2.

Second time through:

1. Both lines step toward each other.
2. Both lines step back away from each other.
3. Both lines step toward each other.
4. Both lines step back away from each other.

Third time through:

1. All spin individually to the right (clockwise).
2. All spin to the left (counter-clockwise).
3. All spin to the right.
4. All spin to the left.

Words: traditional

Music and movements: Ishaq Jud

Peace Darood Dance



(4 X)

Al - lah hu - ma sal - le a - la, Mif - ta - hec da - rus - sa - la - me.

(Optional line)

Al-lah hu, Al-lah hu, Al-lah hu, Al-lah hu, Al-lah hu, Al-lah hu, Al-lah hu, Al-lah hu.

A 'darood' is a prayer. The phrase 'Allah huma' is a way of beginning a prayer, meaning approximately 'Oh Allah.' 'Miftah' means key. 'Dar' is house. 'Salaam' is peace. The full meaning of the prayer becomes one's personal experience with whatever image is created for you with these words. Language is a cultural vehicle imprinting a common intangible world view. Translating verbatim one language to another can miss the 'flavor' of the culture. Take any translation as a pointer towards a meaning. Find a deeper meaning by experiencing the phrase in the Dance. The pronunciation of the Arabic word 'salle' has come through both as it is written, 'sallee' and as 'swallee.' Samuel Lewis received this prayer from Sufi Ali Barkat of Pakistan where the 's' of 'salle' is pronounced with a puckered lip making it sound close to an 'sw' sound. Barkat Ali translated this phrase for Murshid S.A.M. as, "Oh Allah, grant the key to peace."

Peace Darood Dance

1. Allah huma salle ala
2. Miftahee darussalame

Establish partners and line of progression. Tempo is usually stately but may increase.

First time through:

1. All move toward center four steps, raising held hands.
2. All move back out.

Second time through:

- 1-2. Partners face each other, join hands and turn together clockwise singing the entire phrase. Partners end up on the other side of each other (they've progressed); all open out and form one circle again.

Variation

1. Allah huma
 2. Salle ala
 3. Miftahee darussalame
- Repeat 1-3 three more times.

4. Allah Hu, Allah Hu, Allah Hu, Allah Hu
Allah Hu, Allah Hu, Allah Hu, Allah Hu

Establish partners and line of progression, then form a circle. The tempo is a bit more lively than the above version.

1. Holding hands all move towards centre, starting on right foot (R,L)
2. Move back out, stepping back on right foot (R,L)
3. Hold hands with partner and make a half turn clockwise together ending up on other side of partner.

Repeat the above three more times.

4. Turn right in place individually, arms out and up.
5. Turn left in place individually, arms out and up.

Variation on the turn: One may choose to turn continuously in one direction.

Words: Sufi Barkat Ali of Pakistan (as given to Samuel Lewis)

Music: unknown

Movements: Muiz Brinkerhoff

Variation: Amida Harvey

Qalbee ~ The Dance of the Heart



(Key of Am, Open Tuning)



Sub - han Al-lah, Sub - han Al-lah, Sub - han Al-lah, Sub - han Al - lah, Sub -



- Qal - bee, Qal - bee, Qal - bee, Qal - bee, Qal -



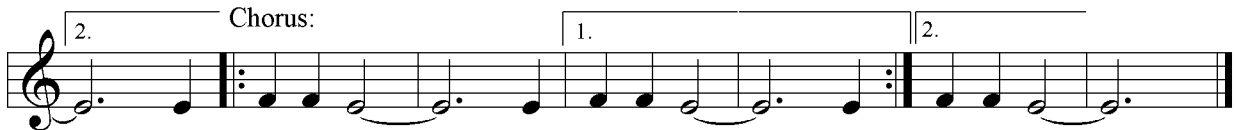
- Al - lah, Al - lah, Al - lah, Al - lah, Al -



- Mu - ham-mad-ar Ra - su-lil-lah, Mu-ham-mad-ar Ra - su - lil - lah, Mu -



- Qal - bee, Qal - bee, Qal - bee, Qal - bee, Qal -



- Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah

This Dance invokes the inner heart, the place of mystical union with the One and the Many. The Dance is largely deeply meditative, but the 'Allah' chorus offers a grounded strength leading toward manifestation. This can create an interplay of an expansiveness of sound and light vibrations with the purpose-filled, almost fiery, longing which directs our lives, "As above, so below." The life of Muhammad contains many examples of integration of these qualities.

Be sure to pronounce 'qal' way back and down in the throat, concentrating on the heart. Kalbee (with more superficial 'K') means dog.

Qalbee ~ The Dance of the Heart

Subhan Allah	<i>Glory to God</i>
Qalbee	<i>The inner heart</i>
Muhammad-ar rasulillah	<i>Muhammad is the messenger of god</i>

1. Subhan Allah, Subhan Allah,
Subhan Allah, Subhan Allah,
Repeat
2. Qalbee, qalbee, qalbee, qalbee
Repeat
3. Allah, Allah, Allah, Allah
Allah, Allah, Allah, Allah
4. Muhammad-ar rasulillah,
Muhammad-ar rasulillah
5. Repeat.
6. Qalbee, qalbee, qalbee, qalbee,
Repeat
7. Allah, Allah, Allah, Allah
Allah, Allah, Allah, Allah

The line of direction is to the right or counter-clockwise.

1. Face to the right, cup hands in front of body below navel and walk meditatively, throughout repeat.
2. Face center, place right hand over the heart center of the neighbor on the right; with left hand, cover other neighbor's hand on own heart. Circle moves to the right, throughout repeat. (For meetings where less intimacy may be appropriate, one may place right hand on neighbor's back over heart center and left hand on own heart).
3. With hands on shoulders, circle continues walking to the right, throughout repeat.
4. Individually turn in place clockwise.
5. For repeat, turn counter-clockwise.
6. Face right and walk, holding own hands cupped, out in front of heart, reflecting the image of the Divine Heart. Continue throughout repeat.
7. Hands on shoulders, circle continues stepping to the right throughout repeat.

Words: traditional

Music and movements: Qibla Veda Rama

Qawwali Allah Hu



(Key of C)

Al - lah Hu, Al - lah Hu, Al - lah Hu, Al - lah

Hu, Al - lah Hu, Al - lah Hu, Al - lah Hu, Ya Rah - man Ya Ra -

him, La - il - la - ha el a - 'llah Hu Ya Ra - Hu (Al-lah)

This Dance was inspired by the Qawwali singers from Pakistan, the chant is based around one of their melodies. The Qawwali singers extol the ecstasy of God in their devotional singing and are followers of the Sufi way.

Qawwali Allah Hu

1. Allah Hu
Allah Hu
 2. Allah Hu
- Repeat 1-2 three more times.
3. Allah Hu, Allah Hu, Allah Hu
 4. Ya Rahman
 5. Ya Rahim
 6. La illaha el Allah Hu
- Repeat 4-6.

Hold hands in circle; the line of direction is to the right or counter-clockwise. Parts 1-3 take one step per beat.

1. Step to the right with the right foot on 'Allah,' bowing in line of direction. Step left foot on 'Hu,' swiveling to face backwards. Continue moving to the right, but step backwards right foot then left; at the same time raising held hands and bending backwards gazing upward as much as the spirit takes you.
2. Full turn individually clockwise. Four steps starting on right foot.

Repeat 1-2 three more times.

3. All hold hands in circle and walk into center while slowly raising held hands (eight small steps).
4. Individually turn right arms out in front of body, palms facing down, bringing divine compassion.
5. Continue turning right, turning palms upwards, being receptive to divine mercy.
6. Continue turning right and cross arms over chest, right over left with hands on shoulders.

Repeat 4-6 this time turning left.

Words: Traditional

*Music: First melody traditional, second collaboration between Amida Harvey and
Neil Douglas-Klotz*

Movements: Amida Harvey

Subhan Allah Raga



(Key of C, Phrygian Mode, Open Tuning)

Sub - han Al - lah, Al - ham - du - lil - lah Al - lah ho ak - bar, Al -
lah ho ak - bar, Sub - han Al - lah, Al - ham - du - lil - lah Al -
lah ho ak - bar, Al - lah ho ak - bar, (Sub - han Al)

There is a story that this set of sacred phrases was given to Fatima by her father, the Prophet Muhammad as a special spiritual practice. 'Subhan Allah' (*Glory Be to God*) is total surrender of self and effacement to God's Glory. 'Alhamdulillah' is 'praise and gratitude to God.' 'Allah ho Akbar' generally means 'God is Great' and by inference, 'all power comes from God.'

In this particular rendition of melody and movements, dancers enter into the glorious purity and praise of God individually then affirm this in the larger community. One's effacement gets mirrored as the dancers face another with the same gestures of praise and power.

If one understands and is experienced with raga style singing, this melody may be begun in this fashion to good effect. Otherwise, simply follow the melody as given.

Subhan Allah Raga

1. Subhan Allah
2. Alhamdulillah
3. Allah ho akbar, Allah ho akbar
4. Subhan Allah
5. Alhamdulillah
6. Allah ho akbar, Allah ho akbar

Establish partners and line of progression. Dance begins with all facing into center.

1. Starting with raised arms and the palms of the hands facing oneself, bring arms down in front of face descending totally past the body and releasing any 'holding;' or tension by relaxing the arms completely at the 'washing' of oneself with the Glory of God.
2. Take one step towards center (lifting up, putting one's weight on the right foot and the left foot lifts off the floor) while opening the heart with the hands and arms, rising up toward 'Heaven' in a gesture of upliftment, praise and exaltation.
3. Place hands on shoulders of persons on each side and sidestep to the right, (right foot begins on 'lah') at the same time allowing the circle to expand back to its original diameter.
4. Face partner, repeat movements of 1. (The hands are still facing oneself).
5. Partners rise up as in 2. from the heart towards each other, sharing the praising. (Partners should be conscious of space to accommodate this movement.)
6. Place hands on each other's shoulders, turn clockwise, one-half turn, thus progressing to the other side of partner.

Words: traditional

Music: Neil Douglas-Klotz

Movements: Rev. Tasnim Hermila Fernandez

Ya Az'm Greeting Dance



(Key of D, Standard Tuning)

D Bm Em7 D
 Ya A - z'm, Hu, Hu, Al-lah Hu, Al-lah Hu,

A D E A G A7
 Al - lah Hu, Al - lah Hu, Hu, Hu, Hu, Hu, Hu, Hu, Hu, Hu, Hu,

D G A7 D G D Bm Em7 A7
 Hu, As - sa - laam a - lei - kum, wa - alei - kum As - sa - laam. Ya

'Ya Az'm' is a greeting of the dervishes. This is a Persian pronunciation of the wazifa 'Ya Azim,' meaning 'O Thou, Highest of the High.' As used in this Dance, the greeting may mean 'How wonderfully does Allah manifest through you.' 'Hu' is the most sacred sound of the Sufi Islamic tradition and survives as a sacred phrase from the Native Middle Eastern tradition preceding and underlying Judaism, Christianity and Islam. 'As-salaam aleikum, Wa-aleikum as-salaam' is the traditional call and response greeting exchanging blessings of peace.

Ya Az'm Greeting Dance

1. Ya Az'm
2. Hu, Hu
3. Allah Hu, Allah Hu
4. Allah Hu, Allah Hu
5. Hu, Hu, Hu,
Hu, Hu, Hu,
Hu, Hu, Hu, Hu.
6. As-salaam aleikum wa-aleikum as-salaam

Establish partners and line of progression.

1. Partners face each other with their right hand covering their own heart on 'Ya.' On 'Az'm,' they bow in greeting to each other as the right hand moves down and out to the right side.
2. Partners circle each other clockwise. On the first 'Hu,' the arms are raised with palms facing but not touching partner's palms. On the second 'Hu,' the arms are lowered with the palms facing the earth.
3. Spin individually to the right and then to the left.
4. Partners circle clockwise. Arms are raised with palms facing but not touching partner's palms on each 'Allah' and lowered on each 'Hu.'
5. Spin individually to the right with the hands moving as if patting the earth.
6. Join hands with partner, raise arms and circle in waltz tempo clockwise. The arms are lowered with a slight bow on the first 'kum' and then raised again.

Progress to next partner and the Dance begins again. Dance ends with all facing the center of the circle and singing 'Ya Az'm.'

This Dance may be done as a round. The phrase construction of this four-part round is irregular but the entrances come regularly at six-bar intervals.

Words: traditional
Music: Allaudin Mathieu
Movements: Zuleikha

Ya Basir, Wali Allah



(Key of Am)

Am G Am G Am

Ya Ba - sir, Wa - li Al - lah. Ya Ba - sir, Wa - li Al - lah.

5 Am F Am G Am

La il - a - ha il - la 'llah, La i - la - ha il - la 'llah.

The originator says that the inspiration for this Dance came through while he was living in Lawrence, Kansas. He writes, “For further proof that everyday life is the spiritual path, understand that this Dance came in its entirety while I was stapling posters on telephone poles.”

‘Ya Basir, Wali Allah’ invokes the qualities of Allah the ‘All-Seeing’ (Al Basir) and the ‘Nearest and Dearest Friend’ (Al Wali). Without putting a limitation or cap on any individual’s personal experience of this practice, let it be said that the quality of all seeing-ness includes not only seeing beauty and power, in, through and all around us, but also being an agent for bringing these qualities into manifestation. Ya Wali is exemplified by the injunction that Allah is closer to us than the jugular vein. This manner of friendship is a marvel yet as simple as the turning of the seasons. The zikr phrase (‘La illaha illa ‘llah,’ There is no God but God or there is nothing but the One) points us once again to the unity of the whole creation.

An important aspect of this Dance is the element of the Glimpse. In Sufi circles, the Glimpse is a way to convey magnetism, blessings, light, love and more. In this fountain, one must become the eyes through which God sees.

Ya Basir, Wali Allah

1. Ya Basir, Wali Allah,
 2. Ya Basir, Wali Allah
- Repeat.
3. La illaha illa 'llah
 4. La illaha illa 'llah
- Repeat.

Form two concentric circles of equal numbers of people. Each person in one circle has a partner in the other circle. Partners face each other.

Cross arms over chest, right arm on top and fingertips on own shoulders. Everyone continues to hold their arms this way throughout 1-2 and the repeat.

1. Partners bow toward each other in the manner of the dervish bow: On 'Ya Basir,' stand still and exchange the glance; on 'Wali Allah,' bow to the right.
2. Exchange the glance again with partner standing still on 'Ya Basir' and then bow to the left on 'Wali Allah.'

Repeat 1-2. Each person quickly sidesteps to the right to meet a new partner and repeat movements as above in 1-2. Sidestep at the end prepared to face new partner for the next partner sequence.

3. Take hands in each circle. Each circle takes four small steps. The inside circle walks forward, the outside circle backwards, *i.e.*, both circles walk away from the center.
4. Repeat in reverse order, inside circle steps backwards, outside circle forward, *i.e.*, both circles walk toward the center.

Repeat 3-4.

Variations

For one circle, form partners in usual manner, and advance quickly to next partner. On 3-4, simply join hands, facing center, and move out and then in.

Words: Traditional

Music and movements: Allaudin Ottinger

Ya Hayyo, Ya Qayyum



(Key of C, Open or Standard Tuning)

Ya Hay - yo! Ya Qay - yum Ya

These words are what the Sufis call Wazifa and are experienced as qualities of the divine. It is believed that, by repeating them often, one invokes and embodies the qualities one is chanting. This Dance may be used as a cleansing ritual for a dance space at the beginning of a dance session.

‘Ya Hayyo’ means ‘O Ever-living’ and is the ever-changing and transforming flow of life energy in all its forms, to ever farther shores beyond our understanding in the cycle of becoming. It contrasts with ‘Ya Qayyum’ meaning ‘O Eternal,’ that which is not transient, therefore everlasting and consequently surviving the falling curve of disintegration. Surviving all the components of the flow of life as it passes like a flame from log to log.

Ya Hayyo, Ya Qayoom

1. Ya Hayyo
2. Ya Qayyum

Dancers start walking in a circle anti-clockwise, moving into a snake dance, everyone follows the leader as they weave throughout the dance space, maybe spiraling in and out or creating the infinity symbol and so on. To complete, leader returns dancers to an anti-clockwise circle. Chant comes to its full richness when sung with harmonies.

1. Raise arms, opening up and out becoming a chalice and channel by filling oneself with the ever-flowing life.
2. Palms come together above head sweeping down and out, filling your heart and then emptying oneself, acknowledging the eternal life.

Variation

The following is an older Dance (taken from the first teacher's manual) using the same pair of wazifa. The words are intoned on a single note. Each movement is repeated two or four times with wazifa. It is usually sufficient to repeat this Dance twice. On the last 'Qayyum' hands remain upheld in the center for a moment of reverence.

Walking in circle counter-clockwise, reach out and up to apex, gathering the life forces of the universe on 'Ya Hayyo;' bring hands down and center the energy in the heart on 'Ya,' move hands down and away from body, releasing it all on 'Qayyum.' Repeat.

Turn in place clockwise, right arm and palm up, left arm and palm down, channeling the Divine energy from above down to earth. Repeat.

Form circle, hands on shoulders, moving counter-clockwise. Repeat.

Prostration: total annihilation of ego. Down on knees, raise hands on 'Ya Hayyo,' hands and forehead to floor on 'Ya Qayyum.' Repeat.

In circle, hold hands. Bow, backing out on 'Ya Hayyo;' raise hands and move toward center on 'Ya Qayyum.' Repeat.

Words: traditional

Music and movements: Amida Harvey

Variation: unknown

Ya Razzaq, Ya Karim



(Key of Cm, Open Tuning)

Hu Al - lah, Hu Al - lah.

Ya Raz - zaq Ya Ka - rim.

Ya Raz - zaq Ya Ka - rim.

The practice of repeating divine attributes reinforces their qualities upon the practitioner sometimes in very subtle ways. It is an act of faith, trust, and surrender to offer one's concerns over to the mere recitation practice. In this Dance, one is asked to go a step farther and vocalize personal concerns and give them over while patiently staying in a receptive atmosphere.

'Ya Razzaq' is that quality of Allah who is the sustainer and provider of all our needs on every level of our existence. It is Allah who knows every element of our lives and provides exactly and perfectly our material, relational, spiritual, emotional needs.

'Ya Karim' is that quality of Allah who is the most generous, without boundary or limit. Allah's blessing to each of us comes from this outpouring magnanimous heart. There is no scarcity. It is everflowing abundance.

In calling to these divine beautiful names of Allah, we can affirm that our lives are rich and abundantly blessed with more than enough to satisfy us and bring us closer to the One Being.

Ya Razzaq, Ya Karim

1. Hu Allah, Hu Allah, Hu Allah, Hu Allah
2. Ya Razzaq
3. Ya Karim
4. Ya Razzaq
5. Ya Karim

Join hands in a circle standing comfortably spaced apart with just a little space between shoulders.

1. Step with right foot slightly into the center and on the diagonal and step-touch close with left joining right. All this is done on 'Hu.' Reverse this stepping, by stepping back on the left foot back to original position and step-touch close with right. This is done on 'lah.' The 'Al' of Allah is the space between the forward and backward movements. During this part of the chant we are resting in the presence of Allah. Nothing else is needed. The movements simulate being held in the palms of God's hands. Repeat for each 'Hu Allah.'
2. Take four steps towards center starting with right foot. Raise joined hands slightly. Here we are dipping into the wealth of Allah's bountiful provision.
3. Step back out with right foot moving out first, appreciating the generosity bestowed upon us.
4. Release joined hands and turn in place towards right, seeing our sustenance in every direction, anywhere we are.
5. Rejoin hands and move to the right (starting with right foot) continuing on life's journey, renewed and refreshed.

Continue this pattern until the group is well harmonized. At this point, leader may call out to sing only the first part, 'Hu Allah' continuously and softly. Dancers are encouraged to voice requests and needs one at a time. As one person speaks up this is followed by the second part (2-5). Leader should pay attention to timing the beginning of this to correspond with foot movements. Requests may be for specific needs as well as general. When leader feels this 'requesting' has run its course, s/he may conclude by saying something like, "For these and all our requests known and unknown, for ourselves, our families, and our world." With a final round of 'Ya Razzaq, Ya Karim,' the Dance ends with one or two repetitions of 'Hu Allah.'

Words: traditional

Music and movements: Radha Tereska Buko

Zikr Dance in Five



(Key of Cm, Open or Standard Tuning
or Am, capo 3rd fret))

(Am) Cm (Em) Gm (Am) Cm

La il-la - ha il - la - 'llah Mu - ham-mad - ar Ra - su - lil - lah

(Dm) (Am) (E) (Am)
Fm Cm G Cm

La il - la - ha il - la - 'llah Mu - ham-mad - ar Ra - su - lil - lah

This is a Dance in the style of Sufi zikr, of remembrance of the One Being, from the Islamic tradition. Because the practice of zikr (remembrance of the presence of the divine) has so much to do with 'fana,' or effacement, these Dances generally invoke an inner atmosphere and awareness, even if they are outwardly 'jelali,' or expressive. A certain subtle mastery in leading is required for these Dances to have their full effect. The leading of this Dance does not imply that one has permission to lead formal practices of zikr. Such practices require extensive concentration, attunement and permission of one's Sufi guide.

Please notice that the rhythm is not syncopated. The originator has a strong preference for an even tempo. The evenness plus having the first line on the same note, sets up a musical tension which makes the slight note variation later seem much more substantial. This is deliberate; it is meant as a meditation: after we are still for awhile we appreciate subtle movement much more.

Zikr Dance in Five

This Dance is done with one step on nine of every ten beats; there is a pause (foot held still in air) on the fifth beat of each ten. Dance leaders should practice the Dance until it is smooth before attempting to lead it. This is a slow, graceful Dance. After the dancers are comfortable with it, it can be sped up for a different effect.

1. La illaha illa 'llah
 2. Muhammad-ar Rasulillah
 3. La illaha illa 'llah
 4. Muhammad-ar Rasulillah
 5. Repeat 1-4.
1. Turn once to left, arms held slightly out at sides, but hands low (receptive, moon). Turn is accomplished by starting on left foot, taking four steps to turn once (Left, Right, Left, Right), then left foot is held in the air for the last beat of the measure, ready to step on first beat of next measure. The tendency for some dancers may be to turn rapidly using more or less than four steps. The intention in this Dance is to stay centered not to 'get lost in ecstasy,' but rather let the music do the turning so that one experiences 'sober ecstasy.'
 2. Holding hands in circle, move to left. Side step with left foot on 'ham,' then right foot behind, side with left, right behind, final step with left just to bring feet together.
 3. Turn once to right, arms held high (expressive, sun). Start on right foot, take four steps (R-L-R-L). On last beat of measure, right foot is held in the air, ready to step.
 4. Holding hands in circle, move to right. Sidestep with right foot on 'ham,' left foot steps in front, side right, left in front, final step with right just to bring feet together. Please note this is a regular handhold NOT a shoulderhold as published elsewhere. This is not Ram or Allaho Akbar. The spins are gentle moon and sun, the walking is Unity flavored with fana and baka.
 5. Repeat all movements twice through higher section of melody.

Note to musicians: This Dance is much easier to sing and dance than to play. Practice it first. It works very well with a tar using 1 = slap, 2 = dum, 3 = tek, 4 = brush, and 5 = pause, with little teks on the offbeats.

Words: traditional

Music and movements: Mansur Kreps

Introduction to the Jewish Tradition

*by Akbar Eric Manolson, Yehezkel Shmuel
ben Lev Ya'acov ha levi*



Be aware of deep reverence, and connection to that which is beyond form. Be aware of the place inside where sound and words are yet to be born, a place in resonance with the template of all creation. Be aware of the rhythm of activity and rest (Shabbat), and of inspiration and of letting go. Breathe in the qualities of deep trust and faith, and breathe out compassion for all.

Softly intone the sound 'Hu' or 'Baruch Hu.' 'Baruch' is 'Blessing,' being in the presence of blessing. (The 'ch' sound is pronounced like a guttural 'h.')

The word 'Jewish' is derived from the Hebrew word 'Ya-hu-dim,' centered around the sound 'Hu'. One translation would be: those who praise or turn around the holy presence, their 'Hu'-ness. This is the same 'hu' presence we celebrate in other Semitic languages (Allah Hu) in our Dances.

In the Jewish tradition, we ask to connect to this Presence through thought, feeling and action, in ways expressed and unexpressed. The symbol of the 'Jewish Star'/'Star of David,' is defined as 'two triangles sharing a common center which is unexpressed.' It is an ancient symbol we also find in other cultures.

Connecting our heart, our breath and our actions to the Divine Source is at the core of Jewish practice. Continually developing and learning how truth unfolds in the world is at the heart of Torah study. It is given that we are all spiritual beings. Our task is to bring this awareness into life. Hence the many guidelines and boundaries followed in observant Jewish life.

The Jewish tradition begins with the creation of the world. Through the blessing of the mothers and fathers of this tradition, Abraham and Sarah, and many others known and unknown, a connection to living wholeness develops. This stream of blessing flows directly as a legacy into later forms we now call 'Christianity' and 'Islam.'

The Jewish tradition of prayer is deep and subtle in mantric power, alignment, and meaning, much deeper than may first appear when walking into some modern American synagogues. Reb Shlomo Carlebach, of blessed memory, was a great rabbi in this century who had met Murshid Samuel Lewis. Reb Shlomo's songs form the melodies of the Shalom Benediction Dance and a number of our other Dances. He explained sadly that many of the deepest teachers of the Jewish inner tradition perished during the holocaust of the second world war. This loss resulted in a great spiritual hunger in Jewish young people that definitively contributed to the welcoming and flourishing of Eastern meditative forms in the West in the last 50 years.

Historically in the Jewish tradition, there is a central teaching that the true name of Oneness is considered 'unpronounceable, unspoken.' (Murshid S.A.M. and other teachers have evolved new views on this subject. See commentary by Rabbi Pamela Bough elsewhere in this manual).

The connotation is: whatever words we use (even in our Dance) to express our connection to Oneness, we are still as a finger pointing to the moon. There is always more growth, more emptying and filling, our expression is an approximation. In observant Judaism, this unspoken, unpronounceable name is sometimes referred to as 'HaShem,' literally 'the name,' sound,

Introduction to the Jewish Tradition

light. (The root is essentially the same as 'shemaya' of the Aramaic Prayer of Jesus.) The word G-d even when written in English, contains a hyphen, as a reminder of this unspeakable vastness of Divine Presence. In our Jewish inspired Dances, when we sing, 'Lai-la-lai' or similar phrases, this is yet another way of calling the Holy Presence beyond words.

Attunement to certain phrases in the Dances

'Shema Yisrael, Yah/Adonai Elohenu, Yah/Adonai Echod'

This is a central phrase in Jewish prayer, traditionally repeated morning, evening and at bedtime. It is an affirmation of Oneness, and our inherent unity. It is also recited on one's death bed. 'Shema' implies 'listen' again connotations of name, sound and light, 'Yisrael' often refers to the Jewish people and the land of Israel. It was the name given to Jacob after wrestling with an angel. In this context, 'Yisrael' refers to all of us who wrestle with, who interact and intertwine with G-d, and with our own G-d like nature. The power of this prayer comes in breathing this connection of Oneness right into our cellular memory. We feel comfort, strength and wholeness. 'Echod' is One.

The Hebrew word 'Shalom' usually translated as 'peace' also means 'wholeness.' Notice how it is composed of the sounds 'shhh' and 'om.' 'Shabbat Shalom' is the peace of 'Shabbat' or 'Shabbos.' (The different endings are because the last letter 'tet' in Hebrew, is pronounced either 't' or 's' in different parts of the world.) Shabbat (in English, 'Sabbath') is one of the great gifts that has come through Judaism to the world. It is an opportunity to experiencing a rhythm of renewal, a perspective free from striving, whatever be our circumstances, to be graced to perceive see how inside and out 'it is good.'

Some parting thoughts

The Hebrew language is truly wondrous. Every Hebrew letter and word is interpreted as containing myriad hidden meanings. Can you discover some? In presenting translations during our Dances, be conscious that what we share is but one of many possible meanings, which we have learned or been graced to intuit. Experience both exaltation and also humility in the sounding and moving to these phrases in Hebrew, and indeed in all languages we employ in the Dances.

Let us ask for the blessing of the masters, saints and prophets, both feminine and masculine of the tradition we are representing to help us model confident humility rather than posturing knowledge. Be of service to the Oneness, the community and to all life. (All life, 'Kol yoshveh Taivel' in Hebrew).

Resources: There are many illuminating texts in this tradition, including teachings from a feminine perspective. I recommend a wonderful booklet on attunement to Jewish tradition, *Gate to The Heart: An Evolving Process* by Reb Zalman Schacter-Shalomi, 1993 ALEPH Publications, Philadelphia, PA.

May G-d's holy Presence shine through you and nourish you powerfully, gently. Amen.

Baruch Kevod Yah Mimkomo



(Key of A, Standard Tuning)

Musical score for "Baruch Kevod Yah Mimkomo" in the key of A (three sharps) and 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes.

Staff 1: A D A Dm
Ba-ruch Ke-vod Yah___ Mim ko-mo, Ba-ruch Ke-vod Yah___

Staff 2: Am Dm Am Dm
_ Mim ko-mo, Ba-ruch Ke-vod Yah___ Mim ko-mo, Yah___ E -

Staff 3: Am Dm Am Dm Am Dm A
chad, Yah___ E - chad, Yah___ E - chad, Yah___ E - chad._____

Staff 4: G A G Em
Ya la lai lai lai lai___ lai lai lai, Ya la lai lai lai lai___ lai lai lai,

Staff 5: A G A G A Em A
Ya la lai lai lai lai___ lai lai lai, Ya la lai, ya la lai, Ya la lai lai._____

This is a Dance of joy, which uses words from a portion of Ezekiel's vision. Ezekiel hears the beating of angels' wings producing a song which can be translated, 'Blessed is deep shining glory of the Ever-Living Life from the place where it exists.' This 'mim komo' (the place where it exists) can also be experienced as the state of being of the enlightened heart filled with the joy of the Holy One, Blessed be He, Blessed be She. The Sufis later use this phrase (mimkomo) in the Arabic form (makam) to indicate the place or state of realization at which one can live everyday life. The deep shining glory (kevod) of Life/Sacred Unity (Yah) is actually present everywhere and especially in a heart that opens to it. Yah Echad may be translated as, 'The Ever-Living Life is One.'

Baruch Kevod Yah Mimkomo

1. Baruch Kevod Yah Mimkomo
2. Baruch Kevod Yah Mimkomo
3. Baruch Kevod Yah Mimkomo
4. Baruch Kevod Yah Mimkomo
5. Yah Echad, Yah Echad
Yah Echad, Yah Echad
6. Ya la lai lai lai lai lai lai
7. Ya la lai lai lai lai lai lai
8. Ya la lai lai lai lai lai lai
9. Ya la lai, Ya la lai, Ya la lai lai.

Establish partners and line of progression.

1. Standing side-by-side, partners join right hands, held up and in a relaxed fashion, and circle each other once in a clockwise direction. Shoulders and elbows are loose, and the circling can be quite close (forearms next to each other) to enable partners to get around. The step is light.
2. Progress to next partner, join left hands and circle each other counter-clockwise.
3. Progress to third partner, join right hands and circle each other clockwise.
4. Progress past third partner and spin individually to the right (clockwise) hands held up and open at about shoulder level.
5. Join hands in circle. Stately grapevine to the right. The right foot steps to the right on the second beat of 'Yah', then left foot crosses in front, right foot to the right on 'had' of 'Echad', then left foot steps behind right foot.
6. All skip to the right, beginning on the right foot.
7. Drop hands and spin individually to the left, counter-clockwise.
8. Rejoin hands in the circle and skip to the left.
9. Spin individually to the right, clockwise.

Words: Hebrew scripture, Ezekiel 3:12

Music and movements: Neil Douglas-Klotz

Boe Kala



(Key of D, Standard Tuning)

Bo - e - ka - la, Bo - e - ka - la, Bo - e - ka - la, Bo - e - ka - la.

L' - cha Do - di

Lik' - rat Ka - lah P' - ney Shab - bat N' - ka - - - - - b' - lah.

(Last time)

Bo - e - ka - la

This is a Dance welcoming the Sabbath, envisioned as a bride, the presence of peace, the beloved. Dancers invite each other, as dear friends, to receive this inner tranquility which will shine from the inside and give them a sense of wholeness and a feeling of joy. This is a time to shed woes and cares from the week that has passed. Let us open ourselves to a day of deep rest, intimacy and sweetness of body and soul.

*Come, my beloved, fetch the bride! The face of Shabbos we will receive.
(from a song of Shabbos).*

Boe Kala

1. Boe kala, Boe kala, Boe kala (pronounced bo-ee-ka-la)
2. Boe kala
3. Boe kala, Boe kala, Boe kala
4. Boe kala
5. L'cha Dodi
6. Lik'rat Kalah
7. P'ney Shabbat
8. N'kab'lah

Establish partners (inside partner, A; outside partner, B). If numbers permit, choose men and women partnerships, with the woman on the man's right.

1. Holding hands in a circle, move with a lively step (picture a gazelle), right foot to the right, 'Bo-.'
2. Spin individually to the right (8 steps), beginning with the arms raised, extended above the head and then slowly lower the arms, crossing them in front of the heart and uncrossing them at waist level, ending with the palms down and parallel to the earth. Extend the spin for the full musical count.
3. Same movement as 1, except circle moves to the left.
4. Same as 2, but spinning to the left.
5. Partners stand side to side and join hands: right hand to right hand, left hand to left hand (right arms crossed over the left arms). In this position, partners walk in the line of direction, the whole circle of dancers moving in a counter-clockwise direction.
6. Continuing to walk, partners raise joined right hands overhead and behind outside partner's head to above the right shoulder as if lifting a veil.
7. With hands still joined, each turns to the right (outside $3/4$ turn, inside $1/4$) as left hands come over outside partner's head. Partners end facing each other with arms crossed.
8. With hands still joined, arms fully extended, partners circle each other clockwise, ending up on the other side of this partner, ready for a new partner in the next cycle.

End with a slow singing of 'Boe kala,' hands joined, in circle facing center.

Words: traditional

Music and movements: Rabbi Pamela Baugh

B'reshith



(Key of Dm, Open Tuning)

B 're - shith ba - ra El - o - him, Eth - ha Sha - ma - yim, weth ha - ar - etz, B - 're

ar - etz B - 're - - - - shith B

- B - 're - - - - shith B - (B - 're)

This Dance uses the first verse of Genesis in Hebrew. It reminds us of the spacious potential that was there in the beginning, and which still resides as a deep memory in the cells of our being. In the partner part of the Dance, we help each other clear space and let go of whatever baggage is not truly part of our pre-existing and primordial purpose in life.

It is best to teach the partner part of the Dance first and proceed to the longer phrase second, so that dancers have less time to forget the words. Many people initially stumble over some of the transitional words, 'eth-ha....weth-ha.' It can be helpful to reassure them that the main words, 'b'reshith, bara, Elohim, shamayim and aretz,' are reinforced by the movements.

B'reshith bara Elohim eth-ha-shamayim weth-ha-aretz

In the beginning-ness, created the One that is Many; heaven, the light-vibration worlds, and earth, the form-particle worlds.

B'reshith

1. B'reshith ('b'ray-sheeth')
 2. bara
 3. Elohim ('elo-heem')
 4. eth-ha-shamayim ('shem-ay-eem')
 5. weth-ha-aretz
- Repeat four times.
6. B'reshith ('b'ray-sheeth')
 7. B'reshith
 8. B'reshith
 9. B'reshith

Dancers join hands in a circle facing center.

1. With knees bent and elbows relaxed, bow to the left with the heart leading.
2. Come back to center, with knees bent a bit more.
3. Bow to the right, heart leading. At the end of the word, return to center with knees bent. In the first three movements, we bow to the past (on 'b'reshith' - the first beginning), present (on 'bara' - the creative now) and future purpose (on 'Elohim' - the One and Many that leads us on)
4. With the heart leading, the upper body makes a crescent from left to right ending with the head up (270 degrees of an arc) as you make one side-step to the right. This gesture of the circle includes the whole circle of being united in the 'shamayim' of light-sound-vibration.
5. The head comes down in a straight line toward the heart ('weth-ha-a-') and back to level (on '-retz'). This gesture includes our connection with the earth and with our own individual purpose in life.

The circle repeats this whole phrase four times. Then dancers each face a partner.

6. With hands below waist, palms facing partner, place palms together with your partner and let the hands rise in an arc from the sides on 'B're-'. On '-shith,' hands (still with palms facing partner and fingers touching) come down in front of your face. This is a gesture of mutual opening and clearing space, in order to come into 'beginning' time.
7. Repeating the same hand gesture, partners make a half-turn clockwise, so that they have exchanged positions.
8. Dancers face center, palms together (thumbs to the left) but not clasping. On 'B're-' all lean to the left, hands and arms rising and forming a large half circle that ends at the top. Hands and palms stay in contact with dancers on either side of you. A gesture of opening on behalf of the whole circle. On '-shith': palms now face center, hands crossed at the wrist with those next to you, hands and arms are slowly lowered. Palms face center as a gesture of blessing and healing.
9. Repeat 8, then return to holding hands in preparation for another cycle of 1-5.

Dance continues at the leaders' discretion.

Variation: With two or more circles, one circle may do the 'A' part (1-5) while the other does 'B' (6-9). The crossing of the melodies is unusual, but because of the strength of the phrase, this can also help to open and clear healing space. In this variation, it is easiest to begin together, then have the outer circle continue and bring the inner circle in at the proper time. For closure, bring both circles together again for one or more cycles through the Dance.

Words: Hebrew scripture, Genesis 1:1

Music and movements: Neil Douglas-Klotz

Resources: Desert Wisdom (1995, Harper, San Francisco).

Heveinu Shalom Aleichem



(Key of Cm, Open Tuning.
In Am, Standard Tuning, capo 3rd fret)

He-vei-nu sha-lom a-lei-chem. He-vei-nu sha-lom a-lei-chem. He-vei-nu
sha-lom a-lei-chem. He-vei-nu sha-lom, sha-lom, sha-lom a-lei-chem. (He-vei-nu)

This is one of the few Dances of Universal Peace that is not done in a circle. This Dance works well with all age groups, and in many situations. The feeling behind it is of two groups working towards reconciliation. In spite of the upbeat music, there is a realization that peace is not achieved instantly, we have to keep working at it.

There is no partner progression, which emphasizes the need to do the peace-making work wherever one finds oneself. It is at the level of simple everyday contact that progress can be made towards peace, and it does not need to be solemn.

The traditional chant was shared by Ahuva, a lady from Israel now living in Glastonbury, England, who devotes her life to working towards peace through music. She gave the meaning of the phrase as 'We bring you peace.'

This Dance also has been called 'The Jewish Line Dance.'

Heveinu shalom aleichem

We bring peace to you.

Heveinu Shalom Aleichem

1. Heveinu shalom
2. Aleichem
3. Heveinu shalom
4. Aleichem
5. Heveinu shalom aleichem
6. Heveinu shalom, shalom, shalom aleichem

It is necessary to be very aware of space so that couples have enough room to turn in 5, and also to prevent the whole group piling up at one end.

Form two lines of equal numbers facing each other, about 4 feet apart. If each line has more than about 10 people, the top couple has to move really fast in the last line, which children love. Your partner is the person opposite you. Dance begins by joining hands within one's line. Define the 'top couple'.

1. Lines take two steps towards each other on 'sha-lom' (right foot, left foot) offering peace rather tentatively.
2. Lines take two steps backwards, right foot on aleichem, left foot on pause, as though hesitating in the peace process.
3. Repeat 1 with more assurance.
4. Repeat 2 likewise with more assurance.
5. Release hands of people in the line. Each person takes the hands of the partner in opposite line and they turn together joyfully, each returning to his/her original place, except the top couple.
6. Top couple hold hands and skip down to the bottom of the line and rejoin their own line. Others clap (on the beat) and take small steps towards the top so that the second couple take the place of the previous top couple. It is important that dancers do this, or they all finish up at the other end of the room.

Variation: Where there is a large number of dancers the lines may be arranged as the spokes of a wheel, with the top couple in each line at the hub. This gives a sense of spreading the joy and peace to the outside world.

Words and music: traditional

Movements: Ayesha Foot

Ivdu HaShem B'Simcha



(Key of Em, Standard Tuning)

Iv - du Ha - Shem B'-Sim-cha, Iv - du Ha - Shem B'-Sim-cha,
Iv - du Ha - Shem B'-Sim-cha, Iv - du Ha-Shem B'-Sim - cha.
Ya la la la la lai lai, Ya la la la la lai lai, Ya la la la la lai lai, Ya la la la lai,
Ya la la la la lai lai, Ya la la la la lai lai, Ya la la la la la la la lai lai,

This phrase comes from Psalm 100, where it is written as 'Ivdu et HaShem B'simcha.' The word 'Ivdu' (pronounced eve-du) has its source in the root meaning 'slave or service,' particularly temple service, and came to mean 'worship'. This service is simply translated as praise, that is 'one praises G-d by service. 'HaShem' (the Name) is a speakable name of G-d, and 'b'simcha' means 'in joy.' Thus, this Dance invites us to become full of awe at the splendor of 'HaShem' the light, the sound, the vibration, the name of the ultimate divine source that touches every cell, every molecule, every being in the universe. When we truly come in contact with 'HaShem,' words escape and dance and wordless song (nigun) enter freely.

The original version inserts the English equivalent of the Hebrew phrase and some dancers may have sung this as, 'Praise ye the Lord with joy' in lines 2 through 5. Using 'HaShem' ("Praise ye HaShem with joy") retains the multi-level meanings of the word.

The originator of this Dance adds, "I used to do kind of a running joke in the 1980 Palo Alto Dance meeting in which every mantra got translated as "There's only One Being and it's worthwhile getting to know Him/Her/It."

Ivdu HaShem B'Simcha

1. Ivdu HaShem B'Simcha
Repeat for a total of four times.
2. Ivdu HaShem B'Simcha
Repeat for a total of three times.
3. Ivdu HaShem B'Simcha
4. Ya la la la la lai lai
Ya la la la la lai lai
Ya la la la la lai lai
Ya la la la lai
5. Ya la la la la lai lai
Ya la la la la lai lai
Ya la la la la la la lai

Establish partners and line of progression. There are three partners per sequence. In teaching this Dance, the first movement should be practiced a number of times without the music, slowly counting out 1,2,3,4, until the dancers feel well established in this step. It is not recommended to try to learn this Dance by reading these directions. As is the case with all Dances, learning by live transmission is the preferred method.

1. Hold hands in a circle. The first step occurs on the down beat before the first syllable 'Iv-' is sung. Step One: Bring the right foot in front of the left and with a little hop, put weight on the right foot. The left foot will be slightly lifted behind the right leg. Step Two: Step back on the left foot, placing left foot behind and near the right foot (on the syllable '-du') Step Three: Right foot steps to the right side (on the word, HaShem'). Step Four: Left foot crosses in front of the right foot (on the word 'B'simcha'). The right foot is brought in front of the left, ready for the hop step into the center and the cycle of four steps repeats through the four repetitions of this phrase. For the fourth repetition the hop is on '-du' which is the downbeat.
[Variation: Spin on fourth repetition of phrase instead of doing the grapevine step.]
2. Join hands with first partner, turn together in a clockwise direction. On the next repeat join hands with second partner and continue moving clockwise. On third repeat join hands with a third partner continuing to turn clockwise. End progressed on the other side of this third partner ready for the next movement.
3. Spin joyously to the right or clockwise.
4. All join hands in the circle and with a light step, move to the right.
5. Reverse directions and move to the left.

Jewish dancing is lively and improvisational. Leader may encourage dancers to express the building joy by modeling some extemporaneous shouts and spins. In the last phrases, the number of repetitions of 'la' is not as important as the feeling of awesome-ness behind them.

Words: Hebrew scripture: Psalm 100, verses 1 and 2
Music: traditional
Movements: Jaffar Baugh

Kadosh Partner Dance



(Key of B flat, Standard Tuning or capo 1st fret in A)

(A) (D) (A) (A)
 B \flat E \flat 1. B \flat 2. B \flat

Ka - dosh, Ka - dosh, Ka - dosh, Ka - dosh

(Em) (A) (A) (Em)
 Fm 1. B \flat 2. B \flat Fm

Yah tze - va - ot va - ot, Me - lo kol ha - a - retz ke -

(A) (A)
 1. B \flat 2. B \flat

vo - do Me - vo - do

This is a song of the angels surrounding the throne of God in the vision of Isaiah. The emphasis is on feeling the glory of God infusing all of creation, from the lowest plane to the highest.

The words 'Holy, Holy, Holy' could also be translated, 'Clear Intelligent Spaciousness.' 'Yah,' the abbreviation of the Hebrew Tetragrammaton (the name Y-H-W-H) indicates in this form a life force which permeates all levels of vibration and planes of reality. The originator of this Dance prefers that the Tetragrammaton be invoked using the sound, 'Yah.' Please see note under Rabbi Pamela Baugh's Shema Dance for further considerations about the intonation of the sacred Name Y-H-W-H.

The word 'kevod', usually translated as 'glory' indicates a depth or abyss which burnishes all reality as though from the inside, the Jewish cosmological equivalent of the physicist's 'dark matter.' Like the phrase, the Dance has a subtle and profound effect while being extremely grounded. It also contains an invitation to open to the ecstasy of all existence, including that in the person facing us.

Kadosh Partner Dance

1. Kadosh, Kadosh, Kadosh
Repeat.
2. Yah tzevaot
Repeat.
3. Melo kol ha'aretz kevodo
Repeat.
4. Kadosh, Kadosh, Kadosh
Repeat.
5. Yah tzevaot
Repeat.
6. Melo kol ha'aretz kevodo
Repeat.

Establish partners and line of progression. During non-partner part, line of direction is counter-clockwise. The stepping is eight steps per line for the 'Kadosh' and 'Yah tzevaot' lines and four steps per the 'Melo kol.' line. The difference in speed is important.

1. Walk facing to the right. On the first 'Kadosh' hands are held, palm to palm, at the heart. On the second 'Kadosh,' they rise to the throat, still palm to palm. On the third 'Kadosh,' hands open up above head in praise. Focus on clear, intelligent and healing spaciousness opening from the heart.

Repeat.

2. Step to the right, arms on shoulders for phrase and repeat. We may feel the unity of all being in the Everliving Life which was, is and will be.
3. Spin slowly counter-clockwise for phrase and repeat, centering in the hara or womb center (below the navel). Hold palms in front of this center facing in and feel it radiating God's glory ('kevod'), extending from the lowest part of creation outward as far as possible. This is an opportunity to find the whole 'nephesh' or subconscious self, included in the radiating glory of the Holy One.
4. Hold hands in circle and move toward center on first three repetitions of 'Kadosh.' Move back out on the repeat. During this section one may focus on joining hands with all beings 'outside' in the same way that one 'joined hands' with all beings in the inner self in the previous part (3).
5. Spin to the right, arms up, completely outstretched for a phrase and repeat. This is a free, expansive spin and may express the feeling of all the planets and galaxies whirling simultaneously. One may turn either right or left, or change directions.
6. Face partner, hold hands and turn together clockwise for a phrase and repeat, affirming the 'kevod' of the divine in each person shining from the deepest place inside. End up on the other side of partner, ready to progress to new partner during next cycle of the Dance.

Words: Hebrew scripture, Isaiah 6:3

Music and movements: Neil Douglas-Klotz

Resource: Desert Wisdom, Neil Douglas-Klotz (Harper San Francisco)

Kol HaN'shama



(Key of Cm ,open or Standard Tuning or Am, capo 3rd fret)

(Am) Cm (E) G (Am) Cm (E) G (Am) Cm (E) G

Kol ha-n' - sha - ma ti - hal - el - ya, Ha - le - lu - jah_____

(E7) G7 (Am) Cm (E) G (Am) Cm (E) G (E7) G7

Kol ha-n' - sha - ma ti - hal - el - ya, Ha - le - lu - jah_____

(Am) Cm (Dm) Fm (Am) Cm (E7) G7 (Am) Cm (E) G (Am) Cm (E) F (E) G

Kol ha-n'- sha-ma ti-hal - el - ya. Ha - le - lu - jah Ha - le - lu - jah_____

(Am) Cm (Dm) Fm (Am) Cm (E7) G7 (E) G (E7) G7 (Am) Cm

Kol ha-n'- sha-ma ti-hal - el - ya, Ha - le - lu - jah._____

This sacred phrase is from Psalm 150. ‘N’shama’ is said to be the divine spark or breath that God breathed into the human being at creation. According to Samuel L. Lewis, himself a Kabbalistic scholar, “N’shama is that expansive movement [in the human being] which leads to Cosmic realization in the Supreme, Exalted Spirit or Shem.”

Kol ha n’shama tihalel Ya, hallelujah
The whole soul prays with/in the breath of God, Praise to God

Kol HaN'shama

1. Kol ha n'shama tihalel Ya, hallelujah
2. Kol ha n'shama tihalel Ya, hallelujah
3. Kol ha n'shama tihalel Ya, hallelujah, hallelujah
4. Kol ha n'shama tihalel Ya, hallelujah

This beautiful Dance alternates between being a processional walk and a lovely ecstatic turning dance. (The frequent turning may cause dizziness for some dancers. As with all Dances, the leader should encourage dancers to find a comfort zone for their own movement.)

1. Dancers process in circle to the left, opening palms up from heart, up to above head; turn left 1-1/4 turns on 'hallelujah.'
2. Same movement, moving out from the center of the circle.
3. Same movement, moving right in line of direction in circle.
4. Same movement, moving into the center of circle

At the end of the Dance, on last repetition of 4, dancers join hands above heads and sway left and right together.

Words and music: traditional
Movements: Irit Umana

Editor's note: This editor encountered four transliterations of this phrase from four expert sources. They are all included here as a sampling of the difficulty of representing other alphabets in our written language:

Kol ha'Neshama t'halayl Yah

Kol haneshama tehallah Yah

Kol HaN'shama telalel Yah

Kol han'shama tihalel ya

Shabbat Shalom

1. Shabbat shalom
Shabbat shalom
 2. Shabbat, Shabbat, Shabbat,
Shabbat shalom
- Repeat 1-2.
3. Shabbat, Shabbat
 4. Shabbat, Shabbat shalom
- Repeat 3-4.

If a canon arrangement of voices is used, it is best done *a cappella*. Concentric circles begin words and movements in quick succession. The entrance is immediately after the first 'Shabbat.' Dance moves to the right.

1. Hold hands in a circle, and take four steps (R-L-R-L) to right, one for each word.
2. Still moving right, take eight light steps, quickly.

Repeat 1-2.

3. Hold hands, move in toward center, raising held hands. Release hands and clap on beat after second 'Shabbat.'
4. Move back, letting hands drop. Take hands to move in on repeat.

Repeat 3-4.

Jewish dancing is very improvisational. Leader may feel the spirit rising in the Dance and allow other movements to spring forth, such as a simple snake dance and spiral or a period of free form dancing before bringing the circle back to group movements.

Words and music: traditional

Movements: traditional and Tui Wilschinsky

Shalom Aleichem



(Key of Cm, Standard Tuning)



Sha - lom A - lei - chem, Sha - lom A - lei - chem, Sha - lom, Sha - lom, Sha -
(Sha - lom Cha - ver - im, Sha - lom Cha - ver - im, Sha - lom, Sha - lom, L' -



lom A - lei - chem, Sha - lom A - lei - chem, Sha - lom, Sha - lom.
hit - ra - ot, L' - hit - ra - ot, Sha - lom, Sha - lom.)

'Shalom' in Hebrew is equivalent to the Arabic word 'Salaam,' and the Aramaic 'Shlama' meaning 'peace' throughout the Middle East. This melody is traditional and well known. It is notated here in two lyrical versions. 'Shalom Aleichem' is translated 'Peace be with You.' Dancers who have studied or speak Hebrew may find the pronunciation of 'aleichem' as it fits in this melody unusual. (The placement of emphasis should be on the second syllable, while in the melody it comes on the third).

The original words are 'Shalom Haverim L'hitraot' which means 'Peace, Friends. See you later, or 'til we meet again.' Thus, this Dance in its two versions, may serve as both a greeting dance and a closing dance in which dancers exchange blessings of peace.

Shalom Aleichem

1. Shalom Aleichem, Shalom Aleichem
2. Shalom, Shalom
3. Shalom Aleichem, Shalom Aleichem
4. Shalom, Shalom

Establish partners and line of progression.

1. Join hands with partner and circle clockwise. The arms are raised slightly during 'Shalom Alei-' and lowered on 'chem.'
2. Spin individually to the right with the arms raised.
3. Rejoin hands with same partner and circle counter-clockwise.
4. Spin individually to the left and progress to next partner.

The tempo may be gradually increased until the feeling is quite joyful, then decreased, which adds a note of longing. Usually, the tempo of the last one or two repetitions are done slowly, allowing the dancers to absorb the energy, peace, joy and longing that this traditional melody transmits.

If numbers permit forming two or four circles, this Dance may be done as a two or four part round. In a four part round, each circle enters respectively at 1, 2, 3, and 4. Conclude with one cycle in unison.

Variation

This variation is for two equal circles and works well for large groups and new dancers. Directions may be called out as the dance progresses. Establish partners with one partner entering inner circle and other remaining in outer. Inner circle faces outer circle. Both circles move to their right at a moderate pace (circles move in opposite directions), singing the song once through. On the next repetition, take partner from the opposite circle, hold both hands, and turn together clockwise, singing 1-2. Reverse directions and sing 3-4. Persons left without a partner may join in threesomes or be instructed to come to center to find a partner. Re-form two circles and repeat cycle. Pace may become progressively faster until partners are swinging around each other. Final repetition should be done very slowly. Dance may end with inner circle facing towards center for a final round of the song.

Words and music: traditional

Movements: unknown as this time

Shalom Benediction



(Key of Am, Standard Tuning)

C G Am

Sha - - - lom Sha - - - lom

C G Am Em Am

Sha - - - lom Sha - - - lom

This Dance is a blessing dance and offers a very subtle energy. Part of the subtlety is in the melody, particularly the descending melody of the last ‘Shalom.’ A few extra moments of practice may be necessary to make this clear. The Dance moves slowly, but should not develop into lethargy or hypnotic lassitude. The movement underscores the subtlety of the energy. It is not a grand right and left in the usual sense because the exchange of heart energy with each partner is unique unto itself. If the movement is demonstrated, rather than referred to as a grand right and left, this essential difference can be transmitted. The test for the dance leader is to feel the readiness of the group for this practice. It is best if a certain amount of clearing or refining of the more outward aspects of personality have already taken place in the group for this Dance to have its optimal effect. The depth of the shalom, or Peace, that each person can transmit is equal to the amount of room they have made in themselves for that Peace.

Rabbi Shlomo was always greeting even the newest person who just walked into the room, as if she/he was his long-lost friend. He would often refer to those present when he addressed them, as ‘King so-and-so,’ or ‘The Most Precious,’ or ‘the best of the best of the best!’ One always felt fully received into Reb Shlomo’s heart.

When we give our hand to someone as a gesture of greeting/welcoming, we usually only offer one hand (usually the right hand). Here, we give each other a full-hearted greeting/blessing, with both hands!

Shalom Benediction

1. Shalom
2. Shalom
3. Shalom
4. Shalom

Establish partners and line of progression. There are four partners per sequence.

1. Extend the right hand to your first partner then bring your left hand forward to form a clasping of hands. The glance should be ‘soft’, not imposing or peering. This is in part what is referred to above as the clearing or refining that should already be happening in the group energy. The idea is that from the heart of peace one may radiate the heart quality through one’s hands and through a gentle glance with one’s partner. It is as if one is “leading “ with the energy of the heart, first through/with the right hand, then with/through the left hand, again with the right hand, and finally, again with the left hand. But always, in each encounter, one brings the opposing hand to join in the clasping, the sharing of peace and friendship, with each partner.
2. Extend the left hand toward the next partner in the line of direction, while releasing the partner you’ve just danced with. Joining left hands, then extend the right hand forward to form a clasping of all hands.
3. Continue in line of progression to next partner, clasping right hands first, then covering with left staying mindful of the attunement as above.
4. Continue to fourth partner, extending left hand first to clasp hands.

It is up to the leader’s discretion whether or not to have the group gather, facing the center, with arms around waists, to sing a final cycle of the Shalom, or to end with the group softly humming the final repetition of the melody. Be careful not to get maudlin with the emotional energy.

Note to musicians: there is considerable subtlety in playing for this dance, as the rhythmic aspect must be present but entirely unobtrusive. Guitar only is recommended.

Words: traditional

Music: Rabbi Shlomo Carlebach

Movements: Rev. Tasnim Hermila Fernandez

Shema Yisrael



(Key of Cm, Open Tuning)

She - ma Yis-ra-el A-do - nai E-lo-hey-nu A - do - nai E - chad. She -

chad. She - ma Yis-ra-el A-do - nai E-lo-hey-nu A - do - nai E -

chad. She - ma Yis-ra-el A-do - nai E-lo-hey-nu A - do - nai E - chad.

Note that there are two ways of pronouncing God's Name in this sacred phrase.

'Adonai' is the traditional way it is pronounced and is the name which should be used in all interfaith and inter-religious settings as its use is a form of respect for the Jewish people and its credo, which the Shema is.

'Yahuvah' is a pronunciation of YHVH given to us by Murshid Samuel L. Lewis, both in his writings and in the practices he gave his disciples. It parallels some of the pronunciations given by Jewish mystics through the ages and is a sound form which brings one to God realization, as does the heartfelt repetition of any powerful sacred phrase.

However, the use of 'Yahuvah' is not accepted in the Jewish community and is considered both offensive and blasphemous. Using 'Yahuvah' in public settings with mainstream Jewish people would be analogous to serving a pig's head on the table at a Muslim feast. Therefore, it should be used only in private during personal practice, in Sufi prayer circles and Dance meetings and in other settings where it will not give offense.

Shema Yisrael Adonai Eloheynu Adonai Ehad

Hear Yisrael, The Lord our God, the Lord is One.

Shema
Yisrael

*Listen with every fiber of your being.
All who wrestle with God.*

Shema Yisrael

1. Shema Yisrael Adonai Eloheynu Adonai Ehad
2. Shema Yisrael Adonai Eloheynu Adonai Ehad
3. Shema Yisrael Adonai Eloheynu Adonai Ehad
4. Shema Yisrael Adonai Eloheynu Adonai Ehad

The line of direction is to the right or counter-clockwise. The movements in this Dance were given as walking practices by Murshid Samuel Lewis and have been incorporated into this Dance by the Dance's originator.

1. Walk facing to the right, hands cupped behind ears, and listening while singing the entire phrase.
2. Continue walking, raise right arm, forefinger upward, left hand palm up and in front of body while singing the entire phrase. This gesture is associated with the Prophet Moses bringing the message of the One God fearlessly to Pharaoh. It is taken from the words of the Torah which state that God took us out of Egypt 'with a strong hand and an outstretched arm.'
3. Turn clockwise singing the entire phrase.
4. Place arms on shoulders, facing into the circle, walking to the right, singing the phrase.

Words: Traditional

Music: Rabbi Parvati Pam Frydman Baugh

*Movements: after Murshid Samuel L. Lewis (Sufi Ahmed Murad Chisti)
by Rabbi Parvati Pam Frydman Baugh*

Attuning to Native American Tradition

by Alana Lakhme Lea



The following passages are excerpted from materials prepared by a Native American committee in Oregon, to clarify the purpose and intention behind sharing Dances of Universal Peace honoring Native American traditions in Portland Public Schools. During the time that I worked on this curriculum guide with them, and during the following years while I traveled to reservations of Lakota, Nespelem and Navajo friends, I learned a few personal lessons that I would like to share with other dance leaders.

“Provide dancers with an understanding of their interdependence with nature and other humans, that we should coexist as one humanity. Indian nations and personal identities are shaped by the Indian's relation to the land. Indian people see themselves as caretakers of the natural world. The earth is the source of all life. Indians give reverence to the earth and to the wonders of life coming from Mother Earth. This identity is the basis of Native American beliefs, spiritual practices and religion.

All of humanity is related as one family, and shares a common mother, Mother Earth. As a family, we must all care for and respect one another. Native American cultures continually adapt their beliefs and behaviors in search of balance (in nature), harmony (in relationships), and the power of life (living up to one's potential). Native American dances are steeped in tradition and intimately related to all phases of life - ceremony, ritual and religion.

Where there are Native Americans who are involved with the living traditions of their peoples, there is dance. There is song, there is drumming and music. There are the dancers, precisely stepping the rhythms and shaking or sweeping gracefully in the movements that were first taught by animals, spirits and dreams. There is a renewal of the movements that awaken the Native American heart and its feelings to the truths of Indian identity and Indian potentials. There are audiences appreciative of the gifts given by the dancers, enlivened by being in the presence of something sacred. There is magic and there is transformation. There, in the powwow, at the rodeos, in the circles of the encampments, in the longhouses, in front of crowds in the plazas of the pueblos, or alone in the woods and deserts, the doing and the witnessing of traditional Indian dance links us in the Circle of Life with all those who have stepped the steps before and all who will do so in ages to come.

For the Indian, music (and dance) is not an art, but an expression or manifestation of life. Generally speaking, he would hardly describe it as 'beautiful', but rather as 'powerful' or 'effective.' The functions it performs in his life are just as natural and varied as all his other activities taken as a whole. Music (and dance) for the individual represents a source of power and for the tribal association a means of reaching an understanding with the supernatural beings from whom they ask all good things...The native does not sing or dance in order to demonstrate his skill or express the way he is feeling. And he does not set out to entertain or flatter his audience. He sings and dances in order to honor...His music (and dance) is an expression of his beliefs and hopes...The dominant element is the rhythm and the melody is secondary to it.”

Personal Notes for Dances of Universal Peace Leaders

They asked me, “Why don't your people find their OWN roots and practices?” “Why do so many Anglos look to us for our religious practices?” “Where is the white 'medicine' ?” These are questions I was being asked by Melvin Greybear, a respected Lakota elder. He encourages

Attuning to Native American Tradition

us to find the healing ways that come from our personal truth of this incarnation. Where were WE born? Into what heritage? What religion? They say that if we don't know where we've come from, we don't know where we're going. It is easy for many of us to fall into behaviors that Native friends would laughingly call “wanna-be.” We admire and respect their unbroken traditions, find their practices inspiring and compelling and “wanna-be” like them. Well, let's just be who WE really are.

We can honestly approach our dance leading from this basis of understanding: that we are honoring our global relations and sending any energy we may generate to them, for healing as they request it. If we lead a dance with the idea that we are doing what they do, in the same way they do it, we are only fooling ourselves, and anyone else who steps into our circle.

If you ever have Native people present in your dance circles, take note that their response could be anywhere from praise and gratitude for remembering their heritage (that they, or their parents, may have been punished for practicing in the not so distant past), to deeply offended that non-Natives assume that they know what they are doing. There are even the possible repercussions of arousing the attention of groups such as AIM, American Indian Movement, who are adamant and even militant, about Native practices being kept intact ONLY by Native traditional teachers. If we were to put ourselves forward, inferring that we are teaching Native American dances, we are targets for major controversy. Let's be very clear about who we are and why we do what we do.

Remember: the Native American Religious Freedom Act is very recent, less than twenty years old. In spite of this so-called law, Natives are still persecuted in many inhumane ways around this country for carrying on their spiritual practices. This is one reason why many nations carry their practices deep within and in secrecy. We can offer the energy of our prayers and dances to ask Creator that the injustices end now, and that all people, everywhere, are free to worship God in the way they naturally find.

PLEASE do your homework before presenting a dance, even if it is one you've led hundreds of times before. This is important for all dances that we offer, but perhaps even more so for the Native American inspired dances, because this is the land of their emergence. Learn which nation the words or vocables (sounds like “hey a na na”) come from. Don't slip by telling your dancers that these are traditional dances, for in fact they aren't. In each case, our dances come from a variety of sources, Native and non-Native, with the movements and melodies, more often than not, made up by Anglos.

If you turn within a dance (like “We Circle Around”), attune to the movements of a native dancer who might have wings strapped to his arms, rather than whirling like a Dervish!

Honor the people by being sure movements don't become stereotypical “Indian” gestures.

Listen to rhythm patterns by Native drummers: you'll never find a ONE, two, three, four, ONE, two, three, four pattern. You'll seldom go wrong with a heartbeat. Try just using a drum with these dances, pass on the guitar.

When sidestepping, accent the first step to the side, with a quick step to meet it: ONE, two, ONE, two...Go to a Pow-Wow and watch the feet of the dancers as they step, especially the traditional women, and participate in a “friendship” round dance to get it in your body.

When ending a dance with “Aho,” do it deeply and with intention. This sacred sound is a favorite wanna-be expression these days. Remind your dancers that this is a very personal, private way to affirm the dance with the “song of your breath.” Silence could be more honoring than a chorus of “Aho's” that are superficial.

Sha Noon



(Rattle accompaniment only)

Sha noon ho yah sha Hey

hey yuh hey yah yah ho nay, hey nay, Ho

nay Ho nay.

This Chumash chant was used in the sweat lodge ceremonies during the spiritual occupation at Point Conception. It is a chant which gives the teachings of the willow tree about how to be in storms and hard times. Each storm makes the willow grow stronger as it reaches deeper into Mother Earth. ‘Shanoon ho yah,’ is the heart, which is healing, and acknowledges and honors our heart sacred self where the great mystery dwells. The rhythm of Chumash songs is the heartbeat. ‘Hey hey, yah hey, yah yah ho nay’ is the roots of the tree, our feet and groundedness. The roots of the willow seek water and at times of stress go deeper into the earth. It is sung three times, strongly, to emphasize its importance: digging deep, holding fast. ‘Ho nay’ is the leaves and branches, which yield to onslaught, but don't let go. When stressed, they become more flexible.

Native teachings from many cultures arise from a deep observation of the wisdom of and kinship with Nature. This Dance is very wonderful done outdoors and barefoot, on the earth and near trees and water. Done indoors, it brings those essences to us. This is a grounding, strengthening song. Traditionally, the chant begins with the ‘Ho nay, ho nay’ phrase. Leaders are encouraged to begin by having dancers chant this, standing in the circle, before beginning the cycle of the Dance.

The originator writes, “I first heard the Shanoon Dance as led by Muiz Brinkerhof at a gathering at Harbin Hot Springs, CA. I ‘felt’ a change was needed in the movements, and tried it sidestepping left for most of the Dance (a la Muiz) and then honoring the four directions for ‘Ho-nay, Ho-nay.’ It began being danced that way. One day I happened to run into ChoQosh Auh-Ho-Oh, the Chumash Native teacher from the Santa Barbara area who had brought out this chant from her people to a member of the Dance community. I sang the chant for her and showed the Dance to her as it was being danced (sidestepping to left and turning to the four directions for ‘Ho-Nay, Ho-Nay,’ and she was very pleased at the accurate rendition of the melody and words and of the movements as I showed them to her. I was greatly relieved!”

Sha Noon

(Rattle accompaniment only)

1. Shanoon ho yah, sha noon ho yah
Hey hey, yah hey, yah yah ho nay
Hey hey, yah hey, yah yah ho nay
Hey hey, yah hey, yah yah ho nay
 2. Ho nay, ho nay
-
1. Holding hands, sidestep left. After the basic movement is established, the leader can direct dancers to focus on feet, torso, or overall flexibility in sequential cycles. A variation is to sidestep without holding hands, to further accentuate flexibility.
 2. Release held hands, and make one turn to the right, honoring the Four Directions. Palms face the earth, and one step is taken per measure. The stepping is precise, making a quarter turn with each step.

Words and Music: traditional

Movements: Muiz Brian Brinkerhoff and Nancy Norris

Unguwa



Rattle accompaniment only)

Hey hey hey hey — ung - u - wa. Hey ung - u - wa. Hey

hey hey hey — ung - u - wa. Hey ung - u - wa hey

hey hey hey — ung - u - wa. Hey ung - u - wa.

ung - u - wa, ung - u - wa.

The Unguwa chant came to the Dances of Universal Peace as a Dance (circa. 1986). It then was withdrawn for a time and returned as a non-danced chant (1994). After considerable research it is offered again as a Dance. This chant, attributed to the Chumash of Santa Barbara, California region, continues to evolve and become very ‘pan-Native.’ Teachers from a number of tribal traditions use it. It is sung, walked, and danced and its melodic structure has several variations. This is an oral living tradition and therefore subject to this kind of ‘evolution.’ Consensus, though, is that the repetition of the first melody line three times has sacred significance and should not be changed.

Dance leader, Alan Willes of Jackson Hole, WY, is a non-Native who has studied with many Native elders for over 15 years and has been given the honor and title of ‘song-keeper.’ His advice regarding the Unguwa chant and Native inspired Dances in general is as follows, “I personally believe the problem (referring to the criticism from Native elders regarding our Dance network use of Native chants in our dances) is the way this (Unguwa chant) and other Native American songs are transmitted. They are, what my Elders say, ‘airy fairy!’ The songs need to be sung with power. Power does not mean just a loud voice, but with absolutely feeling the song. This is something I learned in the keeping of the songs. It has taken a long time for many of us to learn what is behind the Native American songs.”

Unguwa

Whether you choose to use Unguwa as a standing four-direction chant, or a moving circle, take the time to attune to Native tradition and feeling. It is best done with rattle accompaniment only.

Danced Version

1. Hey hey hey hey hey unguwa (sung three times)
2. Hey hey hey hey hey unguwa (sung twice)
3. Hey hey hey hey hey unguwa (sung once or twice)
4. Unguwa, Unguwa (sung once)

As a welcoming and gathering Dance, leader may begin simply walking in a clockwise direction while beginning to sound the chant. As dancers begin to join the walking procession the chant will begin to gather volume and energy. Once most dancers have joined the walk, leader may take the left hand of a nearby dancer and continue to walk except now in a side-step. When all dancers have integrated smoothly into the line, leader may take the dancers into a spiral for a while and then join his/her left hand with the last dancer. Dance may continue as a circle dance until leader brings it to a close with an emphatic, 'Ho!'

Words: traditional

Music: traditional

Movements: traditional steps adapted by Alan Willes

Sung Variation (Melody may differ slightly from danced version.)

Unguwa is used as a song of welcoming the Dawn and the Four Directions. In the late 70's, people of many tribes and cultures joined the Chumash to protect their sacred land. Point Conception (north of Santa Barbara, California) is the Western Gate from which the souls of the dead leave their earthly home and have their mortal eyes replaced with abalone to see into the Spirit World. This is the song, which was sung every morning by the protectors of the Western Gate who rose before the sun, waiting in contemplation, honor and respect for the new day. This chant is a way of giving away to the Four Directions and then of receiving their wisdom and blessing as the sun's first rays are seen in the moment before the sun itself is seen. The elders say that if you are up before the sun, it pleases the sun to greet you and bless you; you have a head start.

As a chant it may be done as an organized standing circle or loosely formed group all facing the same direction. The entire chant is sung to each Direction. It is concluded by praying 'Aho!' three times, sending a blessing to the earth.

Attunement to the Sikh Tradition

by Hari Dass Singh Kalsa



This is my current understanding of Sikhism after twenty years on the path.

Sikhism is a tradition of spirit which is focused on the householder's lifestyle. To quote Yogi Bhajan, "If you make it as a monk, you have to come back one more time and make it as a householder."

The Sikh belief is that our job as humans is to experience our lives through the infinity of our souls rather than through the limitations of our incarnated humanness. We are souls with a body, not bodies with a soul.

It is by recitation of God's name that we experience our own infinity and through that experience we experience God. What ultimately matters is our state of being (vibration) when we die, for that is what we will merge in.

If we relate mostly to spirit and the infinite then we are drawn to that, and if we relate mostly to more earthly attractions then it is back to birth one more time. Our spiritual practice, Sadhana, is practice for our daily lives and daily life is practice for our death.

My understanding of these two sacred phrases is as follows in most brief of terms:

Ek Ong Kar Sat Nam Siri Wahe Guru

There is one creator of the creation, true (truth) is the creator's Name, the creator's greatness is experienced by the grace of the Guru (Gu- dark, ru- light, so that which takes us from darkness to light)

Wahe Guru Ki Ka Khalsa

Wahe Guru Ji Ki Fateh

The pure ones (Khalsa) belong to God (Wahe Guru)

All victory belongs to God

Sat Nam Dance



(Key of C, Open Tuning)

Ek Ong Kar Sat (te) Nam Si - ri Wah__ (e) Gu - ru,

Ek Ong Kar Sat (te) Nam Si - ri Wah__ (e) Gu - ru,

Si - ri Wah (e) Gu - ru - ji, Si - ri Wah__ (e) Gu - ru,

Si - ri Wah (e) Gu - ru - ji, Si - ri Wah__ (e) Gu - ru.

The musical notation consists of four staves of music in 4/4 time, each with a treble clef. The notes are simple quarter and eighth notes, with some rests and a final double bar line. The lyrics are written below each staff, with some words like 'Wah' followed by a long underline and '(e)' indicating a specific note or breath mark.

This Dance has its origins in the San Francisco area in the early days of the Dances. The following explanation of terms comes from dance leader Rahmaney Claudia Meyers, who has served in the Sikh Dharma as minister for 20 years.

‘Ek Ong Kar Sat Nam’ came through Guru Nanak, first Sikh guru, known for his peace works. ‘Wahe Guru’ came through Guru Ram Dass, fourth Guru, known for his healing powers. Guru Gobind Singh, the tenth and final Sikh Guru brought ‘Wahe Guru’ forward to give the Sikhs strength at a time of genocide against them. Thus, ‘Ek Ong Kar Sat Nam Wah(e) Guru’ is a composite mantra, not one in the *Siri Guru Granth Sahib* (Sikh scriptures). It carries the energy more of the American Sikh community than the Indian Sikhs.

‘Ek Ong Kar’ means *One God, inseparable from Creation*. ‘Ek’ is number one. According to Bhai Sahib, ‘Ong Kar’ is an ancient mantra for God, from Hinduism initially, a sound-symbol that is untranslatable. ‘Kar’ also connotes ‘inseparable.’ ‘Sat’ points towards, ultimate reality, that which exists, always has and always will. ‘Nam’ is identity of omnipresent existence.

‘Guru’ can mean the process that takes us through the darkness (gu) to the Light (ru); it can be the wisdom within each and all, and beyond all; it can be a person or persons who hold the embodiment of the consciousness. For the Sikhs, there was a series of ten men, after which point, Guru Gobind Singh (10th Guru) designated the *Siri Guru Granth Sahib* as Guru, this scripture representing the Shabd (Name or Word) Guru. *Siri Guru Granth* (book) *Sahib* (master) is a compilation of the writings of several dozen men (including Kabir and Farid), Hindus, and Sikhs, all in a state of God consciousness.

Guru Gobind Singh also said, “The Guru Sangat hai.” (The Guru is the holy congregation.)

Sat Nam Dance

1. Ek Ong Kar Sat Nam
Siri Wah (e) Guru

Repeat.

2. Siri Wah (e) Guruji
Siri Wah (e) Guru

Repeat.

All join hands in a circle. Four sets make one cycle of the Dance.

First time through:

1. With hands joined, all walk to the right during the first repetition and to the left on the second. (Eight steps starting on right in each direction)
2. With the arms raised, spin individually to the right on the first repetition and to the left on the second. This is the ecstatic joy of being one and in community.

Second time through:

1. With hands joined in a circle, swing arms together while moving to the right, then left on repeat.
2. Spin individually to the right and to the left.

Third time through:

1. Egyptian position: With elbows bent and forearms raised, place hands palm to palm (at ear level) with dancers on either side. The head is turned from side to side in rhythm. This movement works more smoothly if direction is not reversed on repeat, although the reverse was used in the original version of this Dance.
2. Spin individually to the right and to the left.

Fourth time through:

1. Place hands on shoulders of dancers on either side and sidestep to the right, then to the left on repeat.
2. Spin individually to the right and to the left.

After the second or third cycle, the leader may increase the tempo. To conclude, a final verse may be done with arms around waists (closer together than hands on shoulders). End with all saying, 'Wa!'

Words and melody: traditional

Movements: Wali Ali Meyer

Wah Guru Dance



(Key of A, Open Tuning)

Wah Gu-ru - ji ka khal - sa Wah Gu-ru - ji ka khal - sa

Wah Gu-ru - ji ka khal - sa Wah Gu-ru - ji ki fa - teh

Ek Ong Kar Sat Nam Si - ri Wah e Gu - ru,

optional harmony

Ek Ong Kar Sat Nam Si - ri Wah e Gu - ru,

Wah Gu - ru Wah Gu - ru Wah Gu - ru Wah Gu - ru

Wah Gu - ru Wah Gu - ru Wah Gu - ru Wah Gu - ru

Ek Ong Kar Sat Nam Si - ri Wah e Gu - ru,

Ek Ong Kar

Ek Ong Kar Sat Nam Si - ri Wah e Gu - ru,

Wah Guru Dance

This is a Dance of heart awakening. The Dance takes its central phrases from a prayer of Guru Gobind Singh, 10th and last successor of Guru Nanak as well as from the Siri Guru Granth Sahib, the Sikh holy book. Yogi Bhajan writes in Peace Lagoon, "The Siri Guru Granth Sahib is a Siri Guru, because whenever you open it, whenever you turn to that source of Truth for some guidance and inspiration, it will always speak to you of your higher consciousness and will always guide you to relate to that level."

The sound 'Wah(e)' should be made from the heart, opening outward with joy. The tempo is quick. The '(e)' is only barely vocalized and the sound 'Wah' should be emphasized on the downbeat to preserve the integrity of its powerful sound. 'Wah(e)' was the phrase uttered by Guru Nanak when he attained realization, and in the Sikh tradition 'Wah Guru' refers to the "ecstasy of Infinity" rather than to a specific person.

The Dance was inspired by the originator's experience of tabla drums making the sound 'Wah' at the Golden Temple in Amritsar, India, in 1979.

1. Wah-guruji ka khalsa
Wah-guruji ka khalsa
Wah-guruji ka khalsa
2. Wah-guruji ki fateh ("fa-tay")
Repeat 1-2.
3. Ek Ong Kar Sat Nam Siri Wah(e) Guru
Repeat 3.
4. Wah(e) Guru, Wah(e) Guru
Wah(e) Guru, Wah(e) Guru
Wah(e) Guru, Wah(e) Guru
Wah(e) Guru, Wah(e) Guru
Repeat 4.
Repeat 3 twice.

Establish partners and line of progression.

1. Link right elbows with partner and turn clockwise, ending up on the other side of partner at the end of the three repetitions of the phrase.
2. On 'Wah' put fingertips to heart and open arms out to the partner with whom you have just turned. On 'Ki Fateh' make a half turn clockwise and face new partner.

Repeat 1-2 with new partner (linking right elbows).

3. Place arms on shoulders, entire circle moving to right for both repetitions, beginning on the right foot. This is the principal affirmation of the divine in the Sikh tradition and carries a deep feeling of solidarity and unity.
4. Turn individually clockwise, arms opening from heart upward on 'Wah(e).' After first set (of 8), repeat, turning counterclockwise.

Repeat 3, except moving to the left for both repetitions, beginning with the left foot on 'Ek.'

Words: Guru Gobind Singh and the Siri Guru Granth Sahib (Sikh Holy Book)

Music and movements: Neil Douglas-Klotz

Resource: Peace Lagoon (A collection of Sikh holy writings) edited by Parmatma Singh Khalsa

Attuning to World Traditions

by Radha Tereska Buko



When Murshid Samuel L. Lewis began bringing forth Dances of Universal Peace he drew them through roots planted in the soil he had cultivated in his lifetime of spiritual study. He had sought out the most respected teachers (among them Hazrat Inayat Khan, his Zen teacher Senzaki, and his Hindu teacher Papa Ram Dass), who offered transmissions that were in turn deeply rooted in their lineages. He created Dances honoring only traditions he had directly experienced. He worked with fewer than 50 Dances. Three decades later, Dances of Universal Peace circles around the world are celebrating those original Dances and creating new ones honoring indigenous traditions from around the world. How can the sensitive and sincere Dance leader respectfully represent this cornucopia of spiritual traditions?

The most direct and clear method of understanding a culture or path not one's own is through total immersion. Matthew Fox has said that the way to honor an indigenous people is to ask them to teach you. Murshid's peace plan to eat, dance, and pray together guides us in the same direction. Such an approach requires a commitment of time, energy and often travel. Living with humility amongst a cultural group for even six months will infuse a person with a unique flavor of that culture. This is evidenced by the experiences of Peace Corps volunteers and students studying abroad who return more able to see the world through the eyes of an other. This direct method is ideal yet rarely obtained in a busy and complexly committed life.

There is a "back door" which can take a person deeper in the attunement process to different traditions. As strange as this may sound at first, a viable beginning is to enter more deeply one's own root tradition. It can not be overstated that one cannot effectively take someone else to a place one has not experienced. This place is authenticity: of path, of roots, of spiritual community, of heritage, of ancestry, of holding on in spite of hardships, of honoring the full tapestry of one's story line. The destination is not arrived at overnight. It begins seven generations back (metaphorically speaking). Feeling one's own roots and connection allows one to transfer the depth of understanding to another tradition not as "other" but "same under a different name".

In this age of information, there is an abundance of reading material in books, periodicals, and the World Wide Web. Selective discretion is advised in evaluating source materials. Remember that the written word is twice removed from an experience: first through the descriptive process and second by its representation with the lines and curves of print on paper. In addition, words in translation are further removed from the direct cultural experience. Supplement your reading with live experiences. Communities around the world are increasingly cross-cultural. In one's home community, seek opportunities to be with other cultures and traditions. Be open to the possibility of a spiritual mentor not limited to members of the clergy. Anyone in any walk of life may have the elements one needs. It is observed that when the student is ready, a teacher appears. Ask questions. Be open. Listen with "big ears."

Attuning to World Traditions

These words of Pir-o-Murshid Hazrat Inayat Khan, preserved in *The Unity of Religious Ideals*, brought me to this work and continue to guide me:

The idea that you are different and I am different, your religion is different and my religion is different, your belief is different and my belief is different – that will not unite, that will only divide humanity. Those who, with the excuse of their great faith in their own religion, hurt the feeling of another and divide humanity, whose Source and Goal is the same, abuse religion, whatever be their faith. The Message, whenever, at whatever period it came to the world, did not come to a certain section of humanity, it did not come to raise only some few people who perhaps accepted the faith, the Message, or a particular organized church. No, all these things came afterwards. The rain does not fall in a certain land only; the sun does not shine upon a certain country only. All that is from God is for all souls. If they are worthy, they deserve it; it is their reward; if they are unworthy, they are the more entitled to it. Blessing is for every soul; for every soul, whatever be his faith or belief, belongs to God.

Hazrat Bibi Maryam



The originator of this dance has raised concerns about the write-up for this dance that was previously included in the Foundation Dances and Walks Manual. Accordingly, the write-up has been withdrawn from the Leaders Guild resource library and the downloadable version of the Foundation Dances and Walks Manual.

The Dances of Universal Peace International website and the Leaders Guild Newsletter will announce periodic updates to the Foundation Dances and Walks Manual, including the status of this and other dances that are affected by permission, copyright and royalty considerations.

Thank you for your understanding.

Hazrat Bibi Maryam

Peace Greeting Dance



(Key of D, Open or Standard Tuning)

As - sa - laam A - lei - kum, Wa - lei - kum As - sa - laam.

As - sa - laam A - lei - kum, Wa - lei - kum As - sa - laam.

This is one of the earlier Dances of Universal Peace (originally called the May Day Greeting Dance) which has evolved into a universal greeting Dance, with this phrase or its equivalent from more and more cultures being added as the Dances spread throughout the world. The movements flow gracefully from the community, greeting everyone, to partners greeting each other. This Dance can be joyful and light or quiet and more meditative, depending on the choice of attunement by the leader. It works well with all age groups, and seems to gain acceptance in all traditions. The sensitive dance leader will consider a group's capacity for remembering multiple languages. If you would like to add any languages, please send the information to the Archiving Coordinator, c/o the International Office.

Arabic	As-salaam aleikhum,	Wa'leikhum as-salaam
Hebrew	Shalom aleichem,	Aleichem shalom
Spanish	La paz sea contigo,	Contigo sea la paz
Serbian/Croatian	Mir nek bude tebi,	Nek tebi bude mir
Russian	Zhyeh-lie-you vahm meer,	Ee meer, vahm zhyeh-lie-you
Chinese	Huh ping ban sway nee,	Ban sway nee huh ping
Mossi (African)	Wenna konta laf-fi! [God gives peace,	Laf-fi la bumbu! (pause) Peace is something special]
French	La paix soit avec toi,	Avec toi soit la paix
Cherokee	Haywa ga a-nadtane,	Anadtane haywa (pause)
Latin	Pax vo-bis-cum,	Et cum spiritu tu-o (pause)
Polish	Po-koo-(e) s-to-bo [Peace be with you,	Ee sdoo-hem tvoy-eem (pause) and with your spirit]
German	Frie-de sei mit Dir	Und mit Dir sei Frie-de
Swedish	Frid (read) Vare(a) med daj	Med daj vare(a) fri(ee)d

Peace Greeting Dance

1. Peace be with you
 2. And with you be peace
- Repeat 1-2.
3. Peace be with you
 4. And with you be peace
- Repeat 3-4.

Establish partners. The partners on the right-hand side of the partnership are 'standing partners.' They stay in place to greet a succession of moving partners. Partners on the left-hand side of the partnership are 'moving partners,' and move from partner to partner with their greetings. Some leaders use the terms sun/moon or alpha/omega for the partnerships.

1. Holding hands in the circle, take four steps in toward the center starting on the right foot, raising held hands and greeting all in the circle.
2. Take four steps back out starting on the right foot, lowering held hands.

Repeat 1-2.

3. First greeting of partners: Moving partner drops hand of neighbor on left and moves to face standing partner on right, holding both hands with partner. Standing partner is still facing the center; moving partner now has back to center. Partners bow gracefully to each other in peace.
4. Moving partner releases left hand of standing partner and advances by rejoining circle 'downstream' of standing partner. Movements are smooth and graceful.

Repeat 3-4 with next partner, ending on opposite side to advance.

Variation

Moving and standing partners can switch roles midway through at the leader's discretion. The (formerly) standing partner drops hand of neighbor on left and moves to face (formerly) moving partner on right. The greeting and rest of the dance proceed as before. It is only the moment of transition, when standing partners begin to move and moving partners stand still, which requires close attention. The direction of advance remains counter-clockwise.

Words: traditional

Music: from Beethoven's Pastoral Symphony

Movements: Qibla Veda Rama

Universal Worship Dance and Round



(Key of Cm, Open Tuning)

The music for this Dance came as an inspiration to Allaudin Mathieu (the original director of the Sufi Choir and a student of Murshid Samuel Lewis). In July of 1972, he brought the song to Camp d'Aigles, a meditation camp high in the French Alps near Chamonix.

A small group of us felt moved to hold the concentration of the seven different paths as represented in the music and the ways in which these distinct paths flow and connect in the common heart.

The Dance combines phrases and mudras of the six religions and the Sufi message originally celebrated in the Universal Worship. Universal Worship is the service of the Sufi Order which pays tribute to Hazrat Inayat Khan's teaching of the Unity of Religious Ideals.

With regard to the sacred phrase from the Hebrew tradition, Murshid Samuel Lewis (raised a Jew) felt that it was important to begin to recover the mystical power of this name in order to bring vitality back into the tradition. In most Jewish circles this is still not considered acceptable. Murshid's friend, Rabbi Zalman Schachter, has recommended that for use in the Dances of Universal Peace, the men could sing the 'Yah' part of the phrase and the women 'Hu-weh.' In this fashion, no one person says the whole sacred name, but all may benefit by hearing it. Or, where it is not expedient to teach this, he recommends simply substituting 'Yah' for the whole phrase. Yet another alternative is 'Elohim' translated 'they that are one.'

Sri Ram	Hindu	Lord Ram
Ahura Mazda	Zoroastrian	Indestructible Wisdom
Buddha	Buddhist	Enlightened Oneness
Elohim, Adonai or Yaweh	Jewish	The Unspeakable Name
Eleison	Christian	Divine Mercy (Greek)
Allah	Islamic	Unity
Toward the One	Sufi Invocation	

Universal Worship Dance and Round

1. Sri Ram
2. Ahura Mazda
3. Buddha
4. Elohim (Adonai or Yah)
5. Eleison
6. Allah
7. Toward the One

The line of direction is to the right or counter-clockwise, done slowly in rhythm, the step on the downbeat leading with the right foot. Dancers are in constant gentle motion as the movements flow smoothly from one to the next. Begin with all facing the center of the circle. The Dance may end with a group sounding of 'Om' (Aum). This Dance may also be done as a round if there are two or four circles.

1. Bow deeply to the center of the circle with the hands held palm to palm in front of the heart. 'Pranam' is the traditional Hindu greeting in recognition of the divine essence within each person.
2. All turn to face counter-clockwise and walk slowly (one step to each down beat) in the line of direction with hands held above the head in the symbol of the sacred fire or sun disk. The palms face forward with the tips of the index fingers and thumbs touching to form a triangle.
3. Continue to walk forward, hold hands palm to palm. Lightly and briefly touch the middle of the forehead with the base of the thumbs. Then briefly hold the hands just in front of the throat and briefly in front of the heart, with a slight bow. This is a traditional Buddhist mudra invoking, respectively, the Buddha (Oneness), the Dharma (teachings) and the Sangha (spiritual community).
4. Continue to walk forward, hands extend out from the heart with the palms open as if receiving the Book of Divine Law.
5. Continue to walk forward, the arms reach up and out at shoulder height, palms up, in a gesture of receiving divine mercy.
6. Spin to the right with hands held high, in unity with the All.
7. Face the center of the circle, stand in place hands on shoulders feeling the connection, and on 'One' take a sidestep, right foot, left foot. (Early on this movement changed to, palms toward the center with no step.)

To conclude, at the end of a cycle the leader may call for all to chant 'Om' while sidestepping. If the Dance is being done as a round, the first circle chants 'Om' while the second circle completes their cycle. Then all chant 'Om' four times (or more as the spirit moves) and end by singing 'Toward the One.' This last 'Toward the One' may be done with palms extended toward the center of the circle and no step.

Variation

The Dance may also be done as a round if there are two or more circles. Round entrance is on the '-lei' of Eleison.

Words: traditional

Music: Allaudin Matthieu

Movements: a group concentration including Halima and Abraham Sussman, Sitara Lewis and Azima (last name unknown)

An Overview of Zoroastrianism

by Mohammed Yahid Johannes Barney



Zoroastrianism is based on the teachings of Prophet Zarathushtra (called Zoroaster by the Greeks), who lived in ancient Iran over 3000 years ago. The primary sacred book is the Avesta, a collection of prayers and hymns that contains the Gathas, direct teachings of Zarathushtra. The religion was influenced by older religions and in turn significantly influenced Judaism, Christianity, and Islam. Due to 1000 years of persecution, the number of adherents is now less than 200,000. As with other long-lasting religions, many contrasting viewpoints have arisen, but certain of its teachings and traditions have maintained general acceptance:

The universe was created by the all-wise all-good Ahura Mazda, who often is referred to as Lord of Wisdom or Wise Creator. Ahura comes from a (masculine) word meaning Creator/Bestower of Life. Mazda comes from a (feminine) word for Wisdom. The universe (and all creatures in it) was created inherently pure and good; however it is flawed by the presence of evil. We humans are given freedom to choose between good and evil, and are held individually responsible for our choices. It is through our intentions towards choosing the Good and actively living accordingly that Good will prevail, leading to the ultimate perfection of the universe.

Thus the message of Zarathustra has a strong ethical emphasis: we are called upon to lead a life of Good Thoughts, Good Words, and Good Deeds.

The most sacred prayer concludes by saying we best serve Ahura Mazda by nurturing and helping our fellow creatures who are in need. Another prayer praises living rightly/appropriately, without thought of reward nor fear of punishment, but simply for the sake of living rightly/appropriately.

Ahura Mazda has six primary attributes, often personified as 'archangels', (three each, male and female, emphasizing the importance of balance), each assigned dominion over one of the six 'elements' of our world.

These attributes also manifest as virtues in each one of us.

- 1) Vohu Manu: Good Mind/Thought/Intention; associated with the element of 'cattle', or more generally with all animal life.
- 2) Asha Vahishta: Truth/Righteousness/the Divine Order of the Universe; associated with the element 'fire', which is the most pure creation.
- 3) Kshathra Vairya: Dominion/Strength/Power, appropriately applied with a nurturing conscious choice; associated with the element 'metal' which is extended to include 'sky/air'.
- 4) Spenta Armaiti: Holy Devotion; associated with the element 'earth'. Ahura Mazda is devoted to this world, to all its creatures. We can manifest this virtue through our good thoughts, words, and deeds.
- 5) Haurvatat: Well-Being; associated with the element 'water'. This attribute/virtue emphasizes the process of purification and perfection.
- 6) Amertat: Immortality; associated with the element 'plants', especially with trees as the highest form of plants.

These attributes/virtues teach that beginning with Good Thought, following the path of Truth and Righteousness, with the appropriate application of Power under the guidance of Holy Devotion, we (both as individuals and the world as a whole) ultimately attain to Well-Being and Immortality.

Ashem Vohu



(Key of Am, Open Tuning)

A-shem Vo - hu, A-shem Vo - hu, A-shem Vo - hu, A-shem Vo - hu, _

A-shem Vo - hu, A-shem Vo - hu, A-shem Vo - hu, A-shem Vo - hu, _

This Dance uses the first two words of one of the three most sacred prayers in the Zoroastrian tradition. It identifies the light of truth found in the heart of every being (Asha) with the ultimate principle, the source of that light (Vohu).

It is traditionally translated: Righteousness/Right Action is the best of all Good, it is also Happiness. It could also be translated: To be in tune and in time with the Cosmos is the best way to be.

This Dance is lunar in spirit in that the movements and music invite dancers to feel their own hearts reflective of the divine or cosmic light which fills the universe.

Ashem Vohu

1. Ashem Vohu, Ashem Vohu, Ashem Vohu, Ashem Vohu (low melody line)
Ashem Vohu, Ashem Vohu, Ashem Vohu, Ashem Vohu
 2. Ashem Vohu, Ashem Vohu, Ashem Vohu, Ashem Vohu (high melody line)
1. Circle moves counter-clockwise. This Dance is best done at a slow tempo, with a definite three-count (waltz) rhythm. With joined hands, sidestep to the right. 'Ashem' is spoken into the heart as dancers step right. On 'Vohu' the head is raised, and the upper body leans back slightly, as left foot joins right to close. Dancers may be invited to feel that all hearts are united and reflective of the divine light. (Right foot steps on 'A,' left foot on 'Vo.')
 2. Turn individually to left, feeling receptive to the divine light: arms and hands are held in a crescent position, palms upward, breath downward and to the left. Dancers may be encouraged to attune to the particular phase of the moon at the time or to experiment by modifying the gesture as they feel an attunement to any phase of the moon.

Dance ends with one very slow repetition of the first Ashem Vohu, using the group movement.

Variations

- A. Instead of turning individually, dancers may turn with partners clockwise, right hand touching partner's heart, left hand on partner's right hand (heart handhold).
- B. Dance may be sung as a canon with two circles. One circle may begin by singing the low melody once, then the other circle may begin, also on the low melody. In this way there is a period of unison and harmony with each cycle. Note: the harmony is very unusual for Western ears and takes some musical confidence on the part of the leader to focus.

Words: traditional

Music and movements: Neil Douglas-Klotz

Resource: Desert Wisdom, Neil Douglas-Klotz (Harper San Francisco, 1995).

Humata Hukhata Huvarshata



(Key of C, Open Tuning)

Humata Hukhata Huvarshata

ta Ahura. Ahura. S' - vah S' - vah S' - vah S' - vah S' - vah S' - vah S' - vah A - hu - - - ra Maz - da, A - hu - - - ra Maz - da, A - hu - - - ra Maz - da, A - Maz - da.

1. 2.

This Dance uses one of the basic mantric phrases of remembrance from the Zoroastrian religion. 'True thoughts' here has a similar meaning to the Buddhist 'Right Thinking,' not a particular standard of truth or rightness, but the remembrance of keeping one's thoughts inspired by 'hu,' the Divine breath. This Dance invokes the state of allowing one's actions to follow one's words, and one's words to follow one's thought, all resting in the Only Being, called Ahura Mazda.

The concentration in the first part of the Dance (1-4), focuses the energies of first the sun, and on the repetition, the moon. The second phase (Svah) uses the marriage of sun and moon energies to help invoke the growth of each being towards the fulfillment of one's purpose in life. The third phase (Ahura Mazda) is pure celebration and praise. The name Ahura (Indestructible) Mazda (Wisdom) combines respectively masculine and feminine Avestan sacred names to form the combined name of the Great Mystery.

Humata	<i>True Thoughts</i>
Hukhata	<i>True Words</i>
Huvarshata	<i>True Actions</i>
Ahura	<i>Indestructible One</i>
Svah!	<i>Grow! Be nourished! (a planting mantra)</i>

Humata Hukhata Huvarshta

1. Humata
 2. Hukhata
 3. Huvarshta
 4. Ahura
- Repeat 1-4.
5. Svah! Svah! Svah! Svah!
Svah! Svah! Svah! Svah!
 6. Ahura Mazda Ahura Mazda
Ahura Mazda Ahura Mazda
- Repeat 6.

Establish partners and line of progression. Dance begins as a processional to the right.

1. Dancers walk to right beginning on the right foot on 'Hu.' Hands begin at heart in the 'sun disk' position (thumbs and forefingers touching to form a triangle, as in the Zoroastrian Sun Dance) and progressively rise to above the head.
2. Arms and hands spread out like rays of the sun, palms facing forward.
3. Spin in place three-quarter turn clockwise with a sun concentration, ending up facing the center.
4. Join hands and step right with right foot on the 'A,' cross right with the left '-hu-', step right '-ra.' On the remaining beat, the left foot simply raises and touches in place.

On the repeat of 1-4, all of the movements occur in the other direction and with a moon concentration:

1. Dancers now walk facing to the left beginning on the left foot, 'Hu-' Hands begin at heart, wrist to wrist forming a crescent and progressively rise to above the head.
2. Arms and hands open out, palms facing upward, reflective of the light like the moon.
3. Spin three-quarter turn counter-clockwise with a moon concentration, ending up facing center.
4. Step left with the left foot, 'A-' cross left with the right, '-hu-' step left, '-ra.' On the remaining beat, the right foot simply rises and touches in place.
5. Facing partner, circle around each other in a clockwise direction while opening arms from one's own heart out toward partner's heart on each repetition of 'svah.' End in a progressed position.
6. Individually spin freely to the right, as though bathing in the ocean of the Divine Heart, the marriage of all opposites.

On the repeat, individually spin to the left.

Note: The originator has refined the first part of this Dance from the way it was published in previous instruction booklets in order to better focus the feeling of the mantra. He prefers that the Dance be done this way.

Words: traditional.

Music and movements: Neil Douglas-Klotz

Resources: Fravarane: I Choose for Myself the Zoroastrian Religion. Jafarey, Ali A. (California Zoroastrian Center, 1988).

The Teachings of the Magi. Zaehner, R.C. (Oxford University Press, 1956).

Zoroastrian Sun Dance



(Key of C, Open Tuning)

Musical notation for the Zoroastrian Sun Dance, consisting of three staves of music in treble clef with a 2/4 time signature. The lyrics are written below the notes.

Hva - re khshaen - tam Aur - vat as - pem____

A - hu - ra____ Maz - da____

Rai____ Rai____ Rai____

This Dance uses the first several words in older Avestan of a traditional Zoroastrian ‘nyaish,’ a litany or short prayer of praise. This prayer, while probably written after the time of Zoroaster, is found in the Zendavesta, the sacred scripture of Zoroastrianism. The Avestan word ‘rai’ comes from the same Indo-European root as the English radiant or ray.

Zoroaster, a prophet of ancient Persia, lived in the 6th century B.C.E. About his spirituality, Hazrat Inayat Khan said, “Zarathustra’s spiritual attainment came by his communion with nature first.” About this, Samuel Lewis commented, “If one were to walk with Zarathustra in the fields and woods, in the gardens and by the streams, and talk with him, commune with him, after awhile one would be blessed with that spirit which enables one to perceive the sublimity in nature and to commune with all things, from plants to stars.”

This is a Dance of positivity and joy, best done at a quick tempo. The Avestan sounds are placed in the heart, and dancers may be encouraged to feel this center radiating like the “Sun at the dawn of creation” (Hazrat Inayat Khan). Because of its high energy and emphasis on solar movement, the Dance is usually best done for a maximum of eight repetitions. By preceding or following it with a more “lunar” or receptive Dance (like Ashem Vohu), dancers may also better feel their own potential for positivity and heart-centered radiation.

“I will sacrifice unto that friendship, the best of all friendships, that reign between the Moon and the Sun. I will bless the sacrifice and the invocation, the strength and the vigor, of the immortal, shining, swift-steeded Sun.” *Khurshed Yast*, Bordeaux translation.

Hvare Khshaentam Aurvat Aspem
Ahura Mazda
Rai Rai Rai

*Sun Glorious Swift-Horsed,
Indestructible Wisdom
Radiant Splendor*

Zoroastrian Sun Dance

Note to musicians: The Dance works best if the drummer plays a 'fast four-beat,' leaving the guitarist or instrumentalist to handle the syncopations. That way dancers feet stay grounded, while the effects of the syncopated melody can be felt in the rest of their bodies.

1. HvA-re KhshAEñtam AurVAT AsPEM
HvA-re KhshAEñtam AurVAT AsPEM
HvA-re KhshAEñtam AurVAT AsPEM
2. Ahura Mazda
Ahura Mazda
Ahura Mazda
3. Rai Rai Rai
4. Rai Rai Rai
5. Rai Rai Rai

Establish partners and line of progression. You will have three partners per cycle. Dance begins with all dancers facing to the right.

1. Dancers walk to the right (counter-clockwise), beginning on the right foot. With hands/arms form a 'mudra' of the sun, a traditional gesture expressing the inner feeling of the sun. This is done by holding hands overhead, palms facing forward, index fingers and thumbs touching to form a triangle. This is a symbol of fire and light.
2. All spin clockwise, arms out, feeling heart and hands radiating. If dancers have been introduced to the astrological Sun spin (from the associated work in Walk begun by Murshid Samuel Lewis), they may be encouraged to do this: right nostril inhalation, natural exhalation through both nostrils, feeling the heart as the sun radiating through the whole body unconditionally.
3. Dancers do Sun spin with partner, turning clockwise, arms up and palms facing those of partner, hearts radiating as though shining at and with each other. At the very end of the third 'Rai,' partners progress ahead to a new partner, ideally without breaking step.
4. Repeat 3 with second partner.
5. Repeat 3 with third partner. Make sure to progress past this partner and end facing to the right.

Dance begins again. Dance ends with dancers facing center, holding hands.

Words: Khurshed Yast of the Zendavesta
Music and movements: Neil Douglas-Klotz

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<i>Title of Dance</i>	<i>Tradition</i>	<i>Originators, music (1) movements (2)</i>
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Allah, Ya Jamil	Islamic	Himayat Inayat Johnson
Ama Usum Gal Ana	Goddess	Violetta Reiser
Anat Amenta	Goddess	Neil Douglas-Klotz & Kamae A Miller
Anta'l Hadi Anta'l Haqq	Islamic	Traditional Jelaluddin Loras
Ashem Vohu	Zoroastrian	Neil Douglas-Klotz
As-Salaam Aleikum	Islamic	Murshid Samuel L. Lewis
Ave Maria	Christian	Rev. Tasnim Hermila Fernandez
Baruch Kevod Yah Mim Komo	Jewish	Neil Douglas-Klotz
Belit Mati	Goddess	Neil Douglas-Klotz & Kamae A Miller
Bismillah Alhamdulillah Greeting Dance	Islamic	Mujahid Mark Havill
Bismillah Dance with Partners	Islamic	Murshid Samuel L. Lewis
Bismillah ir-Rahman, ir-Rahim	Islamic	Unknown
Bismillah Ya Fatah	Islamic	Allaudin Mathieu
Boe Kala	Jewish	Traditional Rabbi Pamela Baugh
Breathing Bismillah	Islamic	Shabda Kahn Zubeida Suzanne Mitten-Lewis
B'reshith	Jewish	Neil Douglas-Klotz
Dervish Cycle Part 1 Ya Hayy, Ya Haqq	Islamic	Murshid Samuel L. Lewis
Dervish Cycle Part 2 Allah Hu	Islamic	Murshid Samuel L. Lewis
Dervish Cycle Part 3 Hu Whirl	Islamic	Murshid Samuel L. Lewis
Estaferallah	Islamic	Wali Ali Meyer
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First Aramaic Beatitude	Christian	Neil Douglas-Klotz
Ganga Ki Jai Jai Circle Dance	Hindu	Traditional Unknown
Ganga Ki Jai Jai Line Dance	Hindu	Traditional Wali Ali Meyer
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Humata Hukata Huvarshata	Zoroastrian	Neil Douglas-Klotz
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Ivdu HaShem B'Simcha	Jewish	Traditional Jaffar Baugh
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Kalama with Partners	Islamic	Murshid Samuel L. Lewis
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Kwan Zeon Bosal	Buddhist	Unknown
Kyrie Eleison Healing Dance	Christian	Traditional Jaffar Baugh
Kyrie Eleison Partner Dance	Christian	Neil Douglas-Klotz
Kyrie Eleison Requiem	Christian	John Rutter Khabira Jacquie Alpert & Neil Douglas-Klotz
Mantra 8UBWof Tara	Buddhist	Bhagavan Das Prema Dasara
Nembutsu Dance	Buddhist	Murshid Samuel L. Lewis
Om Buddha Maitreya	Buddhist	Traditional Ruhama Veltford
Om Mani Padme Hum Prayer Wheel	Buddhist	Wali Ali Meyer
Om Mani Peme Hung Partner Dance	Buddhist	Traditional Philip Tansen O'Donohoe
Om Nama Shivaya	Hindu	Traditional Khadija Goforth & Neil Douglas-Klotz

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Om Nama Shivaya Square Dance	Hindu	Murshid Samuel L. Lewis
Om Tara Dance	Buddhist	Jami Parsons
Om Tara Partner Dance	Buddhist	Traditional Philip Tansen O'Donohoe
Peace Darood	Islamic	Traditional Muiz Brian Brinkerhoff (v.1) Amida Harvey (v.2)
Peace Greeting Dance	World	Beethoven Qibla Veda Rama
Qalbee Dance	Islamic	Qibla Veda Rama
Qawwalli Allah Hu	Islamic	Traditional Amida Harvey & Neil Douglas-Klotz
Radhe Bolo	Hindu	Traditional Amida Harvey
Radhe Bolo Partner Dance	Hindu	Traditional Philip Tansen O'Donohoe
Rahmat Dance	Islamic	Murshid Samuel L. Lewis
Ram Nam Melodic	Hindu	Traditional Murshid Moineddin Carl Jablonski
Ram Nam Dance for Circles of Five	Hindu	Murshid Samuel L. Lewis
Ram Nam for Peace	Hindu	Traditional Neil Douglas-Klotz
Ram Nam Partner	Hindu	Murshid Samuel L. Lewis
Ram Nam Pranam Dance for Partners	Hindu	Traditional Krishnadas Chishti
Ram Nam Snake Dance	Hindu	Murshid Samuel L. Lewis
Ram Nam Square Dance	Hindu	Traditional Neil Douglas-Klotz
Rasul Dance with Turns	Islamic	Murshid Samuel L. Lewis
Shabbat Shalom	Jewish	Traditional Tui Wilschinsky
Sat Nam Dance	Sikh	Traditional Wali Ali Meyer
Second Aramaic Beatitude	Christian	Neil Douglas-Klotz
Seventh Aramaic Beatitude	Christian	Neil Douglas-Klotz
Shaddai	Goddess	Neil Douglas-Klotz & Kamae A Miller

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Shalom Aleichem	Jewish	Traditional
Shalom Benediction Dance	Jewish	Shlomo Carlbach Rev. Tasnim Hermila Fernandez
Shanoon	Native American	Traditional Muiz Brian Brinkerhoff & Nancy Norris
Shema Yisrael	Jewish	Rabbi Pamela Baugh Murshid Samuel L. Lewis
Sita Ram Nama Bhajo	Hindu	Traditional Unknown
Subhan Allah Raga	Islamic	Neil Douglas-Klotz Rev. Tasnim Hermila Fernandez
The Rose Dance	Islamic	Murshid Samuel L. Lewis
Thousand-Armed Chenrezig Dance	Buddhist	Traditional Philip Tansen O'Donohoe
Three Wazifa Dance	Islamic	Murshid Samuel L. Lewis
Ubi Caritas	Christian	Jacques Berthier Brother Joseph Kilkevice
Unguwa	Native American	Traditional Alan Willes
Universal Worship Dance	World	Allaudin Mathieu Halima & Abraham Sussman Sitara Lewis, Azima
Wah(e) Guru Dance	Sikh	Neil Douglas-Klotz
Ya Az'm Greeting Dance	Islamic	Allaudin Mathieu
Ya Basir, Wali Allah	Islamic	Allaudin Ottinger
Ya Hayy Ya Haqq Dance	Islamic	Murshid Samuel L. Lewis
Ya Hayy Ya Haqq Progressive Dance	Islamic	Murshid Samuel L. Lewis
Ya Hayyo, Ya Qayyum	Islamic	Amida Harvey
Ya Muhammad Abdullah Dance	Islamic	Murshid Samuel L. Lewis
Ya Razzaq, Ya Karim	Islamic	Radha Tereska Buko
Yemanja	Goddess	Traditional Susan Slack
Zikr Dance in Five	Islamic	Mansur Kreps
Zikr Devotional Dance	Islamic	Murshid Samuel L. Lewis
Zikr Square Dance	Islamic	Murshid Samuel L. Lewis
Zoroastrian Sun Dance	Zoroastrian	Neil Douglas-Klotz