

GENESIS MEDITATION DANCES

(Originator: Saadi Neil Douglas-Klotz; Recorder: Hal Dessel, Madison 2003, Columbus 2004)

These Dances of Universal Peace retell important parts of the creation stories shared by Jews, Christians and Muslims and seek to illuminate their value as shared spiritual practice. The stories are: 1) the creation of the cosmos, seen as the divine darkness and divine breath making love, out of which consciousness is born (in the first part of the seven-day story in Genesis; 2) Holy Wisdom's story of creation as a gathering, as well as a cosmic dance of attraction in Proverbs; 3) the "contract" between Allah and the First Human in the Quran; 4) the challenges and blessings of being human, as phrased in the story of the creation of humanity in Genesis 1, and 5) the reprise of part of the Holy Wisdom story in the first verse of the Gospel of John.

The Dances were created through this person as part of the spiritual practice and work on the book *Genesis Meditations: A Shared Practice of Peace for Christians, Jews and Muslims* (Quest Books 2003). The skeleton write-ups are intended to help jog the memory of those who have already experienced them. They do not contain attunements to the Dances or stories, since these are mostly (except for IV/2) contained in the Genesis Meditations book. Like any of the deeper Dances, one cannot learn these Dances from a verbal description, only in person, in the body, by direct transmission from one who knows them. Leading the Dances of Universal Peace requires both training and attunement. This is usually done through a system of mentoring, which is described at www.dancesofuniversalpeace.org

Many thanks to Hal Dessel for his careful work notating this work and so greatly accelerating the process of those who have experienced the Dances sharing them with others. Many thanks also to Jamila Pape and James Hallaj Steele for work with the musical notation.

--Neil Douglas-Klotz, September 2004

I. Genesis Now: Word at the Beginning (John 1:1)

ac) b'rishith a'itawa hewa melta, bd) en arche eimi ho logos (nb: a/c hi/lo melody couplets and b/d hi/lo melody couplets)

standard tuning,
capo 7th fret

Bri - shith a' - i - ta - wa he - wa mel - ta Bri - shith a' - i - ta - wa

he - wa mel - ta Bri - ta En ar - che ei - mi ho - lo - gos En

ar - che ei - mi ho - lo - gos En - gos

Phase I: (leader discretion)

- a) Circle, holding hands, regular rt sidestep, hi/lo melody 2x
- b) Partners, elbows bent & forearms lightly touching & hands clasping loosely at shoulder height, cw full/360 turn like around maypole on hi melody, ccw on lo melody; repeat for 2nd partner on second hi/lo melody and progress to new place
- c) Circle, holding hands, Mid-eastern (horizontal figure 8: lf hip around toward center as rt step and rt hip around toward center as lf close) rt sidestep, hi/lo melody 2x
- d) Individual turns, hands palm down toward earth, arm slightly out from sides, cw (following rt shoulder) for hi/lo couplet, ccw (following lf shoulder) repeating hi/lo couplet structure: abcd, abcd, etc.—circle, partners, circle, individual turns

Phase II: Ending Circle (leader discretion)

- a) Four or so times as above

II. Bereshith (Genesis 1:1-4a)

1. Bereshith bara elohim et hashamayim we'et ha'aretz
(See UK.IV, pp. 17-18 for further attunement)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system (measures 1-4) includes a vocal line with lyrics: "Be-re' - shith ba - ra' 'e - lo - him 'et ha - she - ma - yim we'et - ha' - a - retz Be' - re". Above the staff, a box contains the numbers "1. 2. 3.". The second system (measures 5-8) includes a vocal line with lyrics: "a - retz Be - re' - - - - shith" and a guitar line with a "Gliss." marking. Above the staff, a box contains the number "4." and another box contains "1. 2.". The third system (measures 9-12) includes a vocal line with lyrics: "re' - - - - shith" and a guitar line with a "Gliss." marking. Above the staff, a box contains the numbers "1. 2.". Measure numbers 5, 11, and 12 are indicated at the start of their respective systems.

Guitar accompaniment for the first six Dances: open tuning, C or D minor.

Phase I: Circle

(Repeat phrase 4x) (Note: abc below a reverse hadrat)

a) bereshith; b) bara; c) elohim; d) et hashamayim; e) we'et ha'aretz

- a) Holding hands in circle facing center, with knees bent and elbows relaxed, bow to left with heart leading
- b) Come back to center, with knees bent a bit more
- c) Bow to right, heart leading, return to center with knees bent
- d) Rt sidestep with upper body making heart crescent from left to right ending with head up (270 degree arc)
- e) Head comes straight down toward heart (on "we'et ha'a-) and back to level (on "retz")

Structure: abcde 4x

Phase II: Partner, Circle

fgh) bereshith (=b'ray-sheet) 2lo/2hi

- f) Hands below waist, palms facing partner and touching palms together with partner, raising hands in arc from sides on “b’ray” and still palm to palm with partner bringing hands down in front of face and body back below waist on “sheet”
- g) With same hand gesture, partners make half turn cw and change places
- h) Circle facing center, palms together with thumbs to left but not clasping, on “b’ray” all leaning to left, hands and arms rising and forming a large half circle that ends at top, staying in palm to palm contact; on “sheet” palms open to face center and hands cross at wrists and hands and arms are slowly lowered between partners to below waist

Repeat (h) and return to holding hands for another abcde cycle

Structure: fghh

Dance Structure (leader discretion): Phase I, Phase II, I, II, etc.

Variation: with two or more circles, one circle may do Phase I (abcde) while other does Phase II (fghh), beginning together, outer circle continuing and inner circle coming in at proper time, and closing with both circles together for one or more cycles of Dance.

2. Wa ha aretz hayeta tohu wa bohu

Phase I: Circle (leader discretion)

Part 1: a) wa ha aretz hayeta lo/hi; b)tohu wa bohu

- a) Rt sidestep with heart leaning slightly toward center making right side of infinity sign from bottom to top like crescent moon
- b) Lf sidestep left side of infinity sign from bottom to top crescent moon structure: a(lo)b, a(hi)b 2x

Part 2: c) tohu; d) wa bohu

- c) 2 rt sidesteps with heart circle lf to rt, bottom to top each sidestep
- d) 2 lf sidesteps with heart circle rt to lf, bottom to top each sidestep

Structure: cd 2x

Phase I/Circle structure: ababcdcd until leader calls partners

Phase II: Partners (leader discretion)

Part 1: a) wa ha aretz hayeta; b) tohu wa bohu

- a) Free movement in direction of partner (4 in all)
- b) Connecting (like grand lf and rt) to partner palm to palm, elbow to elbow, standing still: 1st lf, 2nd rt, 3rd lf, 4th rt

Structure: ab 4x

Part 2: cd) tohu wa bohu

- c) With 4th partner from Part 1, maintaining rt palm to palm, elbow to elbow, full turn cw;
- d) Repeat (c) with lf palm/elbow and ccw turn and progress to new partner to begin Partner Phase again

Structure: cd 1x

Phase II/Partner structure: ababababcd till leader calls back to circle and then to closing Phase III

Phase III: Circle (leader discretion) Closing

Tohu wa bohu: ending rt sidesteps with heart circles as in Part 2a, 4x or so.

Structure: Phase I/Circle, Phase II/Partners, Phase I/Circle, Phase III/Closing

3. Wa hoshekh al-penei tehom

standard tuning, capo 3rd fret

Am G F Am Am G

Wa cho - shekh 'al pe-nei te - hom Wa cho - shekh 'al

7 F E7 Am G F Am G F

pe - nei te - hom Wa cho - shekh 'al pe-nei te - hom Wa cho - shekh

14 G Am G F E7 Am

'al pe-nei te - hom Wa cho - shekh 'al pe-nei te - hom Wa

This Dance may also be played in open tuning, C or D minor. The chord arrangement shown is used on the CD "Beginnings."

Phase I: Circle: a) wa hoshekh; b) al-penei tehom (lo/hi/lo/lo/lo)

- a) 4 steps in toward center, usual hand hold, raising arms, RLRL
- b) 4 steps out from center, lowering hands, RLRL repeat ab (hi ending), repeat a
- c) Arms around waist on b (lo) staying not moving back
- d) Whole phrase ab, stutter rt sidestep
- e) Whole phrase ab, stutter step RL back out from center

Structure: ababacde

Phase II: Partner: wa hoshekh al-penei tehom

- a) Right hand on right forearm of partner cw full turn whole phrase
- b) Left hand on left forearm of corner ccw full turn whole phrase (hi)
- a) Repeat
- c) Lf partner pie wedge rt to center and return back to circle on other side of partner (rt side partnership standing still in place)
- d) Rt partner pie wedge lf to center and return back to circle to new partner and new corner

Structure: abacd

Dance Structure: alternating Circle, Partner etc; slow,faster,fast,slow

4. Wa ruach elohim merahefet al-penei hammayim

Wa ru-ach 'e-lo - him me-ra - he - fet Wa ru-ach 'e-lo - him me-ra -

7 he - fet Wa ru-ach 'e-lo - him me-ra - he - fet 'al pe-nei ham-ma -

14 yim 'al pe-nei ham-ma - yim 'al pe-nei ham-ma - yim 'al pe-nei

20 ham - ma - yim Wa

Phase I: Partners: a) wa ruach elohim; b) merahefet

- a) Left palm to left palm, standing side by side, 180 turn ccw following left arm/hand raised eye level, trading places
- b) Turning back 180 cw, following right raised arm/hand
- c) Rt palm to rt, 180 cw turn, following rt hand, trading places
- d) Turning back 180 ccw, following lf hand
- a) Repeat
- b) Repeat

Structure: abcdab (grand lf, rt, lf)

Phase II: Circle: al-penei hammayim

- a) RL pie wedge in and out center, wave like raising hands in and lowering hands out, 2x /\
- b) LRL 1.5 pie wedge in and out center, hands as (a) /\
- c) Keeping hands raised from 2nd lf wave into center in (b) and turning ccw following lf arm back out of center to circumference and lowering hands from up to down

Structure: aabc

Dance structure: Partner, Circle, Partner, Circle, etc. (leader discretion)

5. a) Wayyo'mer; b) elohim; c) ihe aor wa ihe aor

Wa - y - yo' - mer 'e - lo - him ye - hi - or wa ye - hi - or

5
Wa - y - yo - 'mer 'e - lo - him ye - hi - or wa ye - hi - or

Part 1: low melody 2x

- a) Head bow down to heart and back up
 - b) Rt sidestep, head and heart turn rt on rt sidestep and lf on lf close step
 - c) Rt sidestep with heart circle 2x
- Repeat abc

Part 2: hi melody (ab, c same as Part 1) 2x

- ab) Pulsing sun turn, cw 360, following rt arm
 - c) Same as Part 1 above
- Repeat abc

Part 3: Closing: ihe aor wa ihe aor (leader discretion)

As in c) rt sidestep with heart circles 4x or so

Dance structure Part 1, Part 2, Part 1, Part 2 etc. slow faster fast slow (leader discretion), end with Part 3

6. ace) wa yi'ra elohim; bdf) et haor ki tob

Phase I: Circle (ab: hi melody 2x, cd, ef: lo melody 2x)

Usually holding hands throughout

- a) RLRL into center, clapping 2x after elohim
- b) RLRL out center back to circle
- Repeat ab—hi melody
- c) Walking rt/ccw, RL etc. clapping 2x after elohim
- d) Walking rt/ccw, RL etc.
- Repeat cd—lo melody
- ab) as above 2x—hi melody
- e) Walking lf/cw, LR etc. clapping 2x after elohim
- f) Walking lf/cw, LR etc.
- Repeat ef—low melody

Structure: ababcdcdababefef

Phase II: Partner Turns (only one partner)

- ab) hi melody 2x, face partner, butterfly hold (or usual hold), cw 360 turn, clapping 2x after elohim (stand still on claps works well or keep moving) (90a, 90b, 90a, 90b)
- cd) lo melody 2x, face partner, butterfly hold, ccw 360 turn etc. as in ab

Phase III: Partner Promenade (two partners)

abcd) hi melody 2x and lo melody 2x, walking ccw direction, lf partner inside and rt partner outside, holding in handshake manner lf hand to lf hand and rt hand to rt hand, celebratory dancing with darshan together in the light. Repeat abcd) lf partner inside moves one forward to new partner, rt partner outside stays & receives new partner from behind who will be next partner for turns after circle; lf partner moves back to circle for Phase I circle dance

Phase IV:

Free dance to abcd (2 hi, 2 lo) with claps after elohim at leader discretion till call back to circle standing and singing mantra till all gathered and leader calls last time

Dance structure: Circle, Partner Turns, Partners Promenade, Circle, Partner Turns, Partners Promenade, etc., slow to fast to slower, until Phase IV free dance Ending

III. Dance of Holy Wisdom (Proverbs 8:22-24)

1. a) Ya qanani re'shith, b)darko, cd) qedem mif'alaw me'az (hi/lo)

The musical score is written in G minor, 4/4 time. It consists of five staves of music with corresponding guitar chords and lyrics. The chords are: Am, G, Em, Am, Am, G, Em, Am, Am, G, G7, Am, Am, G, E7, Am.

Lyrics: Ya qa - na-ni re' - shith dar - ko qe - dem mif' - a - law me' - az Ya qa - na-ni re' - shith dar - ko qe - dem mif' - a - law me' - az Ya qa - az re' - shith dar - ko re' - shith re' - shith dar - ko qa - na - ni re' - shith dar - ko re' - shith re' - shith dar - ko qa - na - ni Ya qa -

Phase I: Circle

- a) RLRL walking into center, holding and raising hands, single clap on “shith”
- b) RLRL walking out to circle, holding and lowering hands
- c) Walking to rt/ccw starting on rt foot, holding hands, hi melody repeat ab
- d) Walking to lf/cw starting on lf foot, lo melody

Structure: abcabdabcabd

Phase II: Partners (two)

Re'shith darko re'shith, re'shith darko qanani (hi/lo) 2x

1st partner: cw facing partner hands on shoulders of ccw facing partner and ccw facing partner hands on waist of cw facing partner, turning cw 360 or so on hi melody; then reverse: ccw facing partner hands on shoulders of cw facing partner and cw facing partner hands on waist of ccw facing partner, turning ccw 360 or so on lo melody, progressing to 2nd partner

2nd partner: Repeat same movements as with 1st, progress for new partner after Circle phase of dance
Dance Structure: Circle, Partners (2), Circle, Partners (2), etc., no special ending, dance ends after last partner part (leader discretion)

2. ab) me'olam nissakhti, c) merosh, de) miqqadamei aretz

standard tuning,
capo 3rd fret

Me'-o - lam nis-sakh - ti Me'-o - lam nis-sakh - ti Me'-o -

me - rosh me-rosh me - rosh miq - qa - de-mei a - retz miq -

qa - da-mei a - retz miq - qa - da-mei a - retz Me'-o

Phase I: Partners (two)

- a) (*nb: movements reverse of partner movements in Bereshith, UK IV, p 18, #6*) partners standing still and facing each other, connecting palm to palm below waist at hara center, fingers pointing upward, raising hands up center body charkas above crown on “me’olam” and then arching out to the sides with arms outstretched and palms still touching and coming back to original position below waist
- b) With same hand gesture, partners make a half-turn/180 cw so to exchange positions and turn around to new partner to repeat ab structure: ab 1st partner, ab 2nd partner

Phase II: Circle

- c) Usually holding hands, small steps into center, R 1st merosh, L 2nd merosh, R 3rd merosh with L foot of 3rd merosh just touching and ready to cross over to rt/ccw on d)
- d) Two grapevines to rt/ccw, with lf crossing in front, rt to side, lf behind, rt to side for two repeats of “miqqadamei aretz”
- e) On 3rd “miqqadamei aretz” cw (follow rt arm) turn in line of direction and back out to circle, arms up as usual receptive cup and lowering palms down to earth on ‘aretz”

Phase III: Ending (leader discretion)

Walking rt/ccw, holding hands, singing thru whole phrase, last time thru turning cw on 3rd “miqqadamei aretz”

Dance Structure: Partners, Circle, Partners, Circle, etc. Ending

3. ac) be'en tehomot cholaleti cholaleti, b) be'en mayonot nikhbaddei mayim (nb: a/lo b/lo 2x, c/hi b/lo 2x)

standard tuning,
capo 3rd fret

Phase I: Partners (leader discretion)

(nb: optional Phase "before Phase I": circle holding hands, sidestep rt/ccw mideastern figure 8)

- a) Joining rt elbows, turning cw, lo melody
- b) Same partner, joining lf elbows, turning ccw, lo melody repeat ab with new partner
- c) New partner, joining rt elbows, turning cw, hi melody
- b) Same partner, joining lf elbows, turning ccw, lo melody repeat cb with new partner structure: abab lo melody, cbcb, hi melody (nb: hi on c, lo on b) (nb: 2 lo 2 hi melody standard alternation: fluid not rigid like fluid lo and hi melody of alaha allah elohim elat)

Phase II:

Free walk ccw with free movement (leader discretion)

Phase III:

Spiral in and out facing each other (leader discretion)

Phase IV: Ending

Full circle singing arms around (leader discretion)

Structure: abc(lo)dabc(hi)d

Phase II: also Circle

e) ba'ala shahidna, fg) la illaha illa'llah (hi/lo melody)

e) Usually holding hands, walking into center RLRL small lite steps

f) Walking out back to circle RLRL small lite steps, hi melody

e) Repeat as above

g) Repeat f), lo melody

Repeat efeg; structure: efefefeg

Phase III: Ending Circle (leader discretion)

g) La illaha illa'llah (lo melody from Phase II)

g) Rt sidestep with lf to rt to lf heart circle

Dance Structure: Circle/abcdabcd,) Circle/efefefeg, Circle/g... (End)

V. First Humanity (Genesis 1:26)

1. ac) nahaseh adam betzalleme nou, b) nahaseh adamchidemouthenou, de) nahaseh adam (hi/lo)

when played in standard tuning, capo third fret

Na-ha-seh A - dam be - tzal - le - me - nou Na-ha-seh A - dam

5

dam chi - de - mou - the - nou Na-ha-seh A - dam be - tzal - le -

11

me - nou Na-ha-seh A - dam Na-ha-seh A - dam

This Dance (and the next two) may also be played in open tuning: C or D.

Phase I: Partners (leader discretion)

- Partner facing cw singing & blessing partner facing ccw (silent receiving) with hands/palms facing partner arms stretched up and moving from above over head and down body below to feet of partner
- Partner facing ccw singing & same movements to partner facing cw (silent receiving)
- Same movements both partners singing & blessing each other at same time
- Butterfly hold, both singing (hi) and turning cw half/180 turn, trading places & progressing
- Held hands turn toward center and over body as heads go under and body turns away from partner on “nahaseh” and back to back to former partner, facing next partner, hand blessing from above to below and dance begins again with this new partner

Repeat abcde till leader calls for Phase II

Phase II: Circle (leader discretion): Ending

Holding hands, sidestepping rt/ccw, singing whole chant for awhile visualizing in center and remembering all brother and sister human beings until leader calls last time, standing still and (abc) blessings to center and (de) holding hands in circle

Dance Structure: Partners, Partners, etc., Ending

2. abc) pherou wa rebou wa mila'ou et ha'aretz
(as CD alternating lo melody 4x hi melody 2x) d) wa chi-beshuha wa redou b' (as CD alternating hi lo melodies)

This Dance/story is about the challenge of being human: the freedom to feel and follow a sense of individual purpose and yet to include the awareness of the rest of the natural cosmos. The three walks (abc) progress through three phases of development in human consciousness: following individual purpose while including those in one's surroundings, following purpose while including a wider sense of human community, following purpose while connected to the source of All as well as all creation. The refrain (d) is the reminder in the story that when we lose track of who we are and what we are doing, we need only connect with each other in compassion and love.

This passage (Genesis 1:28) is usually translated in the English KJV as “be fruitful and multiply and replenish the earth and subdue it, and have dominion over the fish of the sea and the fowl of the air....” This is a case of tragic mistranslation, influenced by a fall-redemption theology (post-Augustine), of which the original tellers of the story could have never conceived. The Hebrew clearly says, “Be fruitful and multiply and replenish the earth.” The word translated as “subdue” (chi-beshuha) is not in the same clause and comes from the root also meaning to redeem or save. Most importantly, the preposition translated as “over,” the Hebrew “b” never means this, only with, within or at. So at the very least, the clause reads, “subdue and rule *with* (the rest of creation).” Unfortunately, this passage was used to justify centuries of colonial theft of lands inhabited by indigenous peoples around the world. Because the preposition “b” is so important, the second part of the dance leaves the sentence dangling at this point, to emphasize that this story reminds humans to work out their destiny *with* not *over* those beings created before it.

repeat several times

Phe-rou wa re-bou wa mi-la' - ou et - ha' a-retz Phe-rou wa

7 *rubato*

re-bou wa mi-la' - ou et - ha' a-retz Wa chi - be shu - ha

13

wa chi-be shu - ha wa chi-be shu - ha wa re - dou

18

b' a - wa chi-be shu - ha wa chi-be shu - ha

23

wa chi - be shu - ha wa re - dou b'

Phase I: Walking Meditation singing abc (leader discretion)

- a) Sun-Mars walk (see astrological walks section of the DUP Foundation Manual for these walks, prior experience is necessary for the leader). Focus on heart-centered rhythmic purpose and energy.
- b) Sun-Jupiter walk. Focus on heart-centered welcoming, hospitality, including the awareness of others.
- c) Sun-Pluto walk. Focus on heart, as well as connection deep into the earth and above the head with all beings. Walk of Hokhmah (Holy Wisdom) with deep view of the whole process of life, death, transformation in the cosmos.

Phase II: Group circle movement singing d (leader discretion)

- d) Impromptu small circles or couples form joining hands and moving freely.

Dance structure: Walk, Circle (adbdc) (leader discretion # cycle repeats)

VI. Seventh Day

- a) wa isheboth; b) ba-yom ha-shebihi ; cd) wa isheboth elohim; e) mi-chol mila-chetho asher ha-shah (3x)
(hi/lo/hi); f) wa isheboth g) elohim

7
1. 2. 3.

7
him him mi - chol mi - la che - tho a - sher - ha -

14
shah mi - chol mi - la che - tho a - sher - ha - sha mi - chol mi - la

20
che - tho a - sher - ha sha Wa i - she - both e - lo - him

- a) Circle, holding hands, RLRL into center
 b) Circle, holding hands, RLRL out from center
 c) Dancers drop hands and spin to the right (cw) individually repeat ab
 d) As c) but spin to left (ccw) individually
 e) Face partner and circle clockwise, butterfly hand hold loosely for quick progression
 Repeat (e) 2x with partners #2 and #3, progressing past the third
 f) Circle, holding hands, RLRL into center
 g) Circle, holding hands, RLRL out from center

Dance structure: abcabdeefg, abcabdeefg, etc (leader discretion)