

## ***Movements and Music for Dances of Universal Peace to the Aramaic “I am” Sayings of Jesus in the Gospel of John***

**Music and movements:** Neil Douglas-Klotz.

### **Resources:**

\**The Hidden Gospel: Decoding the Spiritual Message of the Aramaic Jesus* (book), Neil Douglas-Klotz (Quest Books, 1999), esp pages 36-39, 63-67, 111-113; also the *The Hidden Gospel* (CD set), Neil Douglas-Klotz (Sounds True, 1999).

\**Desert Wisdom: Sacred Middle Eastern Writings from the Goddess through the Sufis* (First edition, Harper San Francisco 1995), esp. selections beginning on pages 46, 112, 128, 129, 146, 168, 214.

\**The Genesis Meditations: A Shared Practice of Peace for Jews, Christians and Muslims* (Quest Books, 2003), esp. Chapter Two.

\**Blessings of the Cosmos: Wisdom of the Heart from the Aramaic Words of Jesus* (Sounds True, 2006). Book w/CD, esp. Chapter Seven.

The “I am” statements of Jesus from the Gospel of John, as viewed from Jesus’ native language Aramaic, point to a state of “simple presence”—a connection of the small sense of self (called *naphsha* in Aramaic) to the only “I”—the Holy One. Each feeling, experience or need mentioned is a doorway to this connection. Listening to, chanting with, contemplating and dancing with these sayings can connect one to the **shem** of Yeshua—his vibration or atmosphere—and fulfill his advice to pray **b’sheme** (“with my light-sound-atmosphere”).

The Dance descriptions here follow the sequence of the CD recording *Simple Presence*, which contains melodies for seven of these “I am” statements in Aramaic:

1. **Inana raya tauba** (shepherd of ripeness: John 10:11)
2. **Inana lachma d’hayye** (bread of living energy: John 6:35))
3. **Inana nuhre d’alma** (light of all existences: John 8:12)
4. **Inana nuhama wa hayye** (rest, renewal and living energy: John 11:25).
5. **Inana urha shrara wa hayye** (path, right direction and living energy: John 14:6) followed without break by
6. **Inana thara** (the door between the worlds: John 10:9) followed by **Eth-phatah** (Be opened! Mark 7:35 from a healing of Yeshua).
7. **Inana gepeta wa aton shibishta** (vine and branches, flow and ebb: John 15:1)

At the end, I have also added the original version of Inana Urha Shrara Wa Hayye, which alternates with the Greek phrase Kyrie Eleison. This is a simple partner dance and can be easily shared apart from any of the other dances. In general, I may lead these Dances in groups, or in a retreat devoted to the practices of the Aramaic Jesus in John and Thomas. I don't often lead them as a whole cycle, although I did do so on the CD recording. They do work this way, and the entire cycle of six dances is very manageable for the stamina of most groups. They could also be used in the format of alternating dance with 15-20 minutes of meditation, using each phrase to open to the voices of the *naphsha* within that could benefit from love, compassion and "simple presence."

Many thanks to Mary Qahira Richardson, who composed the initial drafts of Inana Raya Thaubā and Inana Gepeta, as well as to Cajsa Pettersson and Ellen Bush, who helped notate the music. Some of these are difficult Dances to describe in words and giving an attunement to them requires a deep attunement to the phrases, rather than simply "performing" movements. The descriptions of the Dance movements are not a substitute for experiencing the Dances. I would recommend that you do so at least three times with someone who knows them well, before attempting to lead any of them.

Instead of printing booklets of movements and music, this write-up is provided as "creative shareware" to those working in community for healing, reconciliation and peace. If you find this work of benefit, please send a donation via the PayPal link on the "Library" page at [www.abwoon.com](http://www.abwoon.com), the website of the Abwoon Resource Center.

May all we do return to praise the One!

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## Inana Raya Tauba (John 10:11)

This Dance uses a saying of Jesus in Aramaic usually translated, "I am the good shepherd." The "I Am" leads our flock of needs to fulfillment, at the right time and the right place. Open to being led, simple presence guides us to the ripe experiences for our lives.

This saying points to the gifts that awareness of and direct contact with the "I Am" within (the experience of the individual "I" as part of the only "I Am": Sacred Unity) offers. The "I Am" leads/guides us to the right (ripe) experiences and actions at the right time and place. Simple Presence leads our flock of needs to fulfillment.

*Inana* (literally Ina-Ina, or the "I-I") refers to a force for guidance that reveals to us the right action at the right moment. *Raya* (shepherd) refers to anyone who shares the same cares, pains and anxieties as another, who rules or leads but is at the same time a "comrade" or "neighbor". *Thauba* (ripeness) refers to a force that resists corruption, conserves a central integrity and leads to healthy, timely action or "ripe fruit". A variation of the word "tauba" (tubwayhun) begins each of the Beatitudes in Aramaic.

The image shows two staves of musical notation in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff contains the melody for lines 1-4, and the second staff contains the melody for lines 5-8. The lyrics are written below the notes.

I - i - na - na ra - ya tau - ba I - na - na ra - ya tau - ba I - i -  
na - na ra - ya tau - ba I - na - na ra tau - ba

(Lines 1-4 are the lower melody) (Lines 5-8 are the higher melody)

SET-UP: This dance has a partner section at some point so define partners before beginning. All dancers stand in one circle holding hands in standard handhold (left palm facing upward/right palm facing downward or "thumbs to the left"). With arms/hands held in a soft, relaxed manner, all dancers turn to face in a clockwise line-of-direction. Dance begins with "outer" (left) foot leading.

ROUND ONE Line 1: On the "NA" of the first eee-NA-na, dancers take one step forward and angled slightly "outward" toward the outside of the circle - "outer" (left) foot leads. Then on the "BA" of "tau-BA" dancers take the next step forward, angled slightly "inward" toward the inside of the circle with

"inner" (right) foot. This step is a gentle "rocking" or swaying movement from side-to-side.

Lines 2-4: Continue as in Line 1 (for entire lower melody section).

Line 5: Dancers release hands and begin turning slowly (COUNTERCLOCKWISE) in place, individually, arms/hands held out receptively somewhere between waist and heart level as if asking for/willing to receive guidance.

Lines 6-8: Continue as in Line 5 (for remainder of higher melody).

Note: The exact number of individual turns is not as important here for lines 5-8 as keeping one's movements in tune with the gentle feeling of the melody (perhaps 2 complete turns by the end of these four higher melody lines).

ROUND 2 (same as ROUND 1 movements only in opposite line-of-direction and with turns in opposite direction)

SET UP: All turn to face in counterclockwise line-of-direction. Dancers hold hands in one circle again, however, this time the handhold will be different. All thumbs "point to the right" or right palm upward and left palm downward. Keeping this in mind, Dancers extend "outer" (right) hand forward to the dancer directly ahead of them. And each offers their "inner" (left) hand backward to the dancer coming directly behind them. Hands come together joining all dancers in one circle.

Note: It could seem as if each dancer is "being led" by the person moving a step ahead of them and each is also "leading" someone coming up a step behind them.

Line 1: On the "NA" of eee-NA-na dancers take one step forward, angled slightly toward the outside of the circle - "outer" (right) foot leads. Then on the "BA" of "tau-BA" dancers take next step forward, angled slightly toward the inside of the circle with "inner" (left) foot.

Lines 2-4: Continue as in Line 1 (for remainder of lower melody)

Line 5: Dancers release hands and begin turning slowly (CLOCKWISE direction) in place, individually, arms/hands held out receptively.

Lines 6-8: Continue as in Line 5 (for remainder of higher melody).

ROUND 3 SET-UP: This is the partner section so begin by facing partners.

Line 1: Hold hands with partner and move/turn (CLOCKWISE direction for

lower melody) in place, together, for 1/2 a turn (exchange places with partners/progress).

Line 2: Release hands and continue turning (CLOCKWISE) in place, individually, for 1/2 a turn, arms/hands held out receptively until each dancer faces their next "new" partner.

Lines 3 and 4: Repeat as in lines 1 and 2 (for remainder of lower melody)

Line 5: Hold hands with "new" partner and move/turn (reversing direction now to COUNTERCLOCKWISE for higher melody) in place, together, for 1/2 a turn (exchange places/progress).

Line 6: Release hands of partner and continue turning (COUNTERCLOCKWISE) in place, individually, for 1/2 turn, arms/hands held out receptively, until facing next "new" partner.

Lines 7 and 8: Repeat as in lines 5 and 6 (for remainder of higher melody)

Entire cycle begins again and ends according to the leader's intuition.

## Inana Lachma d'Hayye (John 6:35)

This Dance uses a saying of Jesus in Aramaic 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 points 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. The “Ina-na” formula was also associated with Holy Wisdom (*Hokhmah* or *Sophia*) at the time of Jesus, in the sense that Holy Wisdom was seen to embrace the various individual voices of the community, and invite them to a common table, with enough food for all. 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.

The larger Gospel context of this saying involves Yeshua feeding 5000 people, and subsequent pleas for him to “do it again.” In response to this, Yeshua points people away from their preoccupation with physical bread, material abundance and miracles, to the source of their own inner hunger and thirst, which can only be fulfilled by re-connecting to the Source.

Inana lachma d'hayye

*Simple presence is the food that energizes all life.”*

*The “I am” feeds all being with understanding and energy.*

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-)

### 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 intuition and may end in a spiral dance.

## Inana Nuhre d'Alma (John 8:12)

This Dance uses a saying of Jesus in Aramaic usually translated, "I am the light of the world." In the context of the Gospel story, the saying occurs just after Yeshua confronts a mob about to stone a woman for adultery, during which he says, "Let the one without sin throw the first stone."

The inner light of the self, present in the divine image created at the beginning (Genesis 1:26), creates the innate ability for each person to look at his/her life as it is, without veils or projection. This divine capacity for inner honesty, accompanied by love, can reveal our next steps as well. So another way to hear the saying, with Aramaic ears, might be:

*The 'I Am' in you, in me,  
illuminates all the worlds of form.  
It clarifies and reveals the force  
behind creation's shining joy.*

*When you follow this inner light of the self,  
conscious of the Only Self, the One Being,  
you do not stumble blindly  
but find your way through the darkness,  
guided by the light of inner life energy.*

The Aramaic word *nuhre* indicates a beam of light, one that can illuminate and focus either our current state of being, or the path ahead. The word *'alma* can mean world, level or any gathering with which one identifies the self (for instance, our embodied life, our life in the breath, our life in relationship). Yeshua uses the phrase *Nuhr kun* ("may Light be created") in the saying in Matthew 5:16. For more on the theme of "light" in the Aramaic words of Jesus, see *The Hidden Gospel*, chapter 5.

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a triplet of eighth notes (G4, A4, B4) marked with a '3' above them, followed by a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), and a half note (F#4). The lyrics 'I na na nuh - re d' a - al - ma nur - kun' are written below the notes. The second staff is identical to the first, also starting with a treble clef, one sharp, and common time, with the same triplet and notes. The lyrics 'I na-na nuh - re d' a - al - ma nur - kun' are written below. Both staves end with a double bar line and repeat dots.



1. Inana nuhre d'alma
2. Nuhr kun  
(repeat)
3. Inana nuhre d'alma
4. Nuhr kun  
(repeat)

*First time through:*

1. Grapevine to right, beginning on right foot on NUH-, with left behind on -RE.
2. Circle individually to right (clockwise), right foot on NUH-, with hands reaching up on NUHR, receiving light and bringing it down on KUN. These lines repeat.
3. Grapevine to left, beginning on left foot on NUH-, with right behind on -RE.
4. Circle individually to left (anti-clockwise), left foot on NUH-, with hands reaching up on NUHR, receiving light and bringing it down on KUN. These lines repeat.

*Second time through:*

1. Holding hands dancers step toward center, beginning with right foot on NUH-.
2. Similar to part one, hands reaching up on NUHR, receiving light and bringing it down on KUN, dancers still facing center.  
These lines repeat with dancers stepping back from center.
3. Circle with partner clockwise, holding hands in open position.
4. Share blessing of the light with this partner, using gesture as above.  
These lines repeat with a new partner, and dance begins again.

The dance can end by the circle coming together and repeating NUHRKUN, either with the given melody, on one note or with free harmony.

## **Inana Nuhama wa Hayye (John 11:25)**

This Dance uses a saying of Jesus in Aramaic usually translated, “I am the resurrection and the life.” In the context of the Gospel story, this saying follows shortly after Yeshua raises Lazarus from the grave, and just before he enters Jerusalem for the final time. As in the previous “I am” sayings, Yeshua wishes to point people away from the miracle of Lazarus’ resurrection—the outer phenomena—to the ongoing miracle of the divine life energy found in their own being. Contact with this *hayye* can be best felt in “repose,” when one’s attention returns within, away from outer activity. Winter exemplifies this pause in the cycle of the seasons. The pause between each breath, or each heartbeat, is the evidence within of this sacred heritage of “movement and rest” (in the words of Yeshua in the Gospel of Thomas).

The word *nuhama*, usually translated as “resurrection,” may also mean repose, rest, a dwelling or abode of peace or tranquilly. Specifically, the roots point to an experience of deep, creative peace which occurs after a long period of agitation (NUH) and which stems from the Sacred Sense or Holy Wisdom residing in the “I” of every being (HMA).

In this Dance, the circle repeats a “zikh-like” movement, while the leader changes the harmonies being sung around the circle. Some of the possible parts (and the ones used on the CD) are given below. The effect of these is not to create a normal, Western harmony, but rather to “suspend” the music (the pause or rest) in the midst of activity. This allows the sacred phrase to work in a unique way. The effect is usually only felt in the silence at the end of the dance. The leader works with atmosphere and energy, through intuition and being guided, allowing the divine light and love to do their work through the movements and music. This is not an opportunity to “play choir director,” but rather an opportunity to be used as a channel for the whole group’s deepening.

As with all such dances, it’s best to experience first several times, before one attempts to lead it.

♩ = 112

I - na - na nu - ha - ma wa hayy

I - na - na nu - ha - ma wa hayy

Hayy! Hayy! Hayy! Hayy! —

I - na - na nu - ha - ma wa hayy hayy hayy hayy

I - na - na nu - ha - ma wa hayy

1. Inana
2. Nuhama
3. wa Hayye

1. This dance uses the Sufi zikr movement often described as “hadrat” (from its Rifai Sufi roots, meaning “presence”). From the heart, lean to the left beginning on the first –NA- of I-NA-na.
2. Return to center, bending the knees, feeling the support of the earth underneath one. One will feel a brief pause as the knees are bent on the - HAMA.
3. From the heart, lean to the right. In the pause in the music, return to center and prepare to begin again at 1.

Dance begins with the original part (first line of music above). The other four parts listed (and any others that tend melodically toward a chromatic, suspended chord) are added as the leader walks around the circle, faces dancers in a particular area and sings the part. This requires singing clearly and from the heart, without straining. Before the dance begins, the leader can also encourage dancers to simply what they hear him/her sing, and not worry about being too exact. Again, this is an energetic, spiritual practice, not choir rehearsal. After all of the parts have been spread around the circle, the leader can allow them to be felt and add any extra parts into the middle of the circle and the middle of the sound. S/he may also begin to slowly bring the whole circle back to the original melody. The dance continues at leader’s intuition, ending with all returning to this original melody.

## Inana Urha Shrara wa Hayye/ Inana Thara

(John 14:6 / John 10:9)

This Dance uses several saying of Jesus in Aramaic, usually translated as above. These statements have been the basis for various theological concepts that arose after the time of Jesus. In this Dance, we simply experience them and unite with the spirit of Christ through his words. In his native language, these are words of power which point to ways of liberating our creativity and mobilizing our life's purpose.

In the Aramaic, the statements of Jesus from John could be rendered: *Inana*—the “I am”, an ancient Middle Eastern sacred phrase pointing to the only real “I” there is. *Urha*—the path, way, that which directs movement in a strong way, the first such movement—the primeval fireball that created the Universe. *Shrara*—that which liberates, which conforms to universal harmony; that which is just. *Hayye*—the elementary life force or energy which pervades all creation. One possible translation: The “I Am” is the path, that which points us in a harmonious, just direction and that which gives the energy to do so. In my book *Blessings of the Cosmos*, I have given the context for this saying, as part of Yeshua’s farewell talk with his disciples.

The word *Thara* refers not only to a door, but anything which helps something turn, translate or change state, from one mode of being to another. *Eth-phatah* is another sacred phrase that survived from native Middle Eastern mysticism (possibly of Egyptian origin) before the time of Jesus. In Mark’s Gospel (7:24), Jesus is quoted as using it to heal a deaf man.

Guitar

na na ur ha shra ra wa hayye na na hayye!

na na tha ra na na tha ra Qush wa eth pha tah

Eth pha tah

First Phase:

1. Inana urha shrara wa hayye  
(I am the way, the truth and the life) (John 14:6)

Second Phase:

2. Inana Thara (John 10:9)

Third Phase:

3. Inana Thara (I am the Door)
4. Qush (Knock)
5. wa Eth-Phatah (and be opened)

Fourth Phase (added to third phase)

6. Eth-phatah  
(Repeat 7 more times)

The dance begins with travelling the path of simple presence (Inana Urha), progresses to feeling the possibility of new openings, new doors (Inana Thrara), then finds that door deep within (Qush wa eth-phatah) and finally shares the blessing of opening with partners. It proceeds in phases

This extended Dance occurs in several phases and takes some advanced training or experience to lead. There are several possible variations, and only the basic outline is given. The leader is advised to model the movements in the center of the circle as the Dance evolves and to intuitively feel the appropriate moments to “change state” from one phase to another. One should generally not try to teach all the movements in advance, as this can be very time consuming. It is better to teach the words and then advise Dancers to “watch, listen and be ready for changes” when they occur. This ancient method of leading circle dance non-verbally also fits the non-verbal message of this particular body prayer.

*First phase:*

Dancers stand in a circle, holding hands, shoulders about 4-5 inches apart, knees bent slightly. Dancers should be encouraged to remain flexible and present with the movement of those on either side as well as the whole circle. The first phase uses an ancient Middle Eastern circle dance form (also used in what is called hadrat or halka practice). The Dance normally begins and remains in Aramaic. For some groups one may also begin in English and use some of the English phrases given in parenthesis above. The latter version is recorded on the CD “Creation Dances.”

1.-2. **Inana** (I am the): chanting, holding hands. **Urha** (Way the): leading with heart area, bow to the right. **Shrara Wa** (Truth and the): coming back to upright, bending knees. **Hayye** (Life): Leading with heart, bow to left. Cycle repeats. These movements are energetic, definite and linear while still maintaining harmony of movement in the circle and between neighbors.

At the leader's discretion, the circle begins to take one step to the right while bowing on **Urha** (Way); all other movements remain the same.

*Second phase:*

The transition is made with Dancers breathing in silence with the above phrase while they continue to move. The musical key changes to modal open in preparation for the second melody—Inana thara. The leader begins to sing this melody while modeling the new movements, which are much more gentle, flowing and circular:

2. **Inana:** Heart draws a crescent motion, sweeping in a flowing fashion to the right while stepping right. **Thara:** Sweeping back left while stepping left. The step right should be larger than that back left so that the whole circle gradually flows to the right. This continues until, at the leader's discretion, the next phase (qush wa eth-phatah) is introduced and added to Inana Thara.

*Third Phase:*

3. Repeat 2.  
4. Release hands; knock on heart with the fingertips.  
5. Spin to the right individually, arms opening up. While spinning, all move slightly to the right, so that the whole circle continues to move. Dancers may be advised to become aware of the whole circle once the general shape of the movement is established.

*Fourth phase:*

This circles continues moving with (3-5) but after every four repetitions, the partner part is added.

7. "Eth-phatah" is sung eight times with each partner while circling clockwise to a progressed position (so one has a new partner in the next round). This phase continues at leader's discretion, until the leader indicates "last time."

*Final time through:*

7. All face center, hands at heart opening with vigor on the -tah of phatah, while at the same time side-stepping to the right. The first side-step right begins with the right foot on –TAH (of eth-phatah). Dancers repeat Eth-phatah eight times.

(Alternate version: This part may continue alternating with 3-6 for some repetitions before the last time. Dance then ends with eight "Ethphatahs" facing center as above.)

Variation of Whole Dance

This Dance may be shared as an extension of the simple "Kyrie Partners," which is notated at the end of this file. In that Dance, participants share in singing the words of Jesus as the chorus "I am the Way, the Truth and the

Life” (in English or Aramaic) and may feel themselves uniting with the only real “I am”—the Divine One. If this variation is used, one must be prepared to shift several times between an ordinary partner Dance (where movements alternate regularly) and a more zikr-like Dance (where movements and progression depend on the intuition of the leader).

## Inana Gepeta wa Aton Shibishta (John 15:1)

This Dance uses a saying of Jesus in Aramaic usually translated, "I am the vine and ye are the branches thereof."

This "I am" statement is based on the multiple meanings of *gepetha* and *shibishte*, the words usually translated as "vine" and "branches." *Gepetha* ("vine") refers to any channel or canal, any object hollowed out in order to allow something to flow through or in order to protect, enclose, or defend life. *Shibishte* ("branches") refers to that which receives something as it returns to its original state, which balances "going away" with "coming back", or which restores something in harmony and proportion. All of its images have to do with growth that is entwined and twisted together in a communal way.

The larger Gospel context of this saying also occurs during Yeshua's last talk with his disciples and precedes the longer discussion of love ("Love one another as I have loved you."). During this section of the talk Yeshua reminds his students that, even though he is travelling on, they remain connected to him. As they have received from him, so they will also give to others, just as the branches of grapevine bear fruit when connected to the central stalk. He also points out that it's important for the vines let go of their fruit so that they can bear more fruit. This cleansing and purification of the plant allows it to remain healthy.

Guitar

I - na na ge pe\_ ta wa a ton shi bish ta I na na ge  
pe\_ ta wa a ton she bish ta I na na ge pe\_ ta wa a ton she  
bish ta I na na ge pe\_ ta wa a ton shi bish\_\_



1. Inana gepetha wa aton shbishte
2. Inana gepetha wa aton shbishte
3. Inana gepetha wa aton shbishte
4. Inana gepetha wa aton shbishte

**BEGINNING OF DANCE:** Dance begins with eyes closed for the entire first round and with both arms folded up across heart center, hands resting on opposite shoulders (right arm over left). During this opening section, there is a slight pause (musical fermata) between each line.

**1st Line:** Very, very slowly "unfold" the outermost (right) arm until it is down to one side of the body by the end of the first line. It should take the entire line for this "unfolding" to take place.

**2nd Line:** "Unfold" the other arm, again ever so slowly, until it is down to the other side of the body. It should take the entire 2nd line to complete this second "unfolding."

At this point, Dancers are invited to join hands in the circle.

**3rd Line:** With eyes closed and hands held, stepping very slowly inward toward center of circle (8 small steps)- RT foot leads.

**4th Line:** Stepping backward away from center of circle (8 small steps)- RT foot leads.

**MAIN DANCE** At this point, invite Dancers to open their eyes and to continue holding hands.

**FIRST ROUND:** 1st Line: Stepping forward toward center of circle on the first half of the phrase (4 steps)- RT foot leads, starting on the first "na" of inana. Then stepping back away from the center on the second half of the phrase (4 steps)- RT foot leads, starting on the "wa".

**2nd Line:** Repeat movements for 1st line.

**3rd and 4th Lines:** Simple grapevine step to the RIGHT, RT foot leads taking a step to the RT (on the first "na" of "inana"), LFT foot crosses over in front of it, RT foot takes another step to RT, and LFT foot crosses behind it. Dancers are reminded to allow their entire body to shift its weight, twist, turn and move in response to each step taken - not to move just their feet.

**SECOND ROUND:** 1st Line: As above.

2nd Line: As above.

3rd and 4th Lines: Grapevine step to the LEFT this time, LFT foot leads taking a step to the LFT, RT foot crosses over in front of it, then LFT foot takes another step to the LFT, and RT foot crosses behind it. THIRD ROUND: 1st Line: As above.

2nd Line: As above.

3rd and 4th Lines: All face partners and join hands, palm to palm. On the first half of each phrase, circle freely together clockwise. On the second half of each phrase (beginning with "wa aton"), turn individually clockwise and face a new partner. Snapping fingers is optional during the second half of the phrase.

FURTHER ROUNDS: Dance becomes incrementally faster and faster each round, then gradually slows back down again to the last round...

LAST ROUND/ENDING: At the end, this dance returns ("restores") us to our "original state." During the closing section, there is a slight pause (musical fermata) between each line, as was in the opening section.

1st Line: Close eyes, hold hands, stepping inward toward the center of circle (8 small, slow steps)- RT foot leads.

2nd Line: Stepping backward away from the center of circle (8 small, slow steps)- RT foot leads.

3rd Line: Standing with eyes closed, release hand of the person on your left and very, very slowly "fold" this arm back up across heart center and rest this hand on opposite shoulder, returning it to its original position.

4th Line: Gently and very slowly "fold" the right arm back up across heart center and rest on opposite shoulder, returning it to its original position as well.

In spite of our no longer being "connected" through direct contact (holding hands), we are reminded of our ongoing, unbroken "connectedness," and are invited to take a moment to breathe with, feel and remember this, in the silence at the end of this dance.

## Kyrie / Inana Urha Partners Dance

This is the original variation (circa 1979) of the Dance using the words of the 4<sup>th</sup> century Greek Christian Prayer, "Kyrie Eleison," along with an Aramaic (or alternative English) form of the phrase of Jesus from John 14:6, "I am the Way, the Truth and the Life."

This a Dance to bring joy and peace on earth by effacement in Christ, who, shortly after saying the words in John 14:6, 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. [The original version of the Dance used the the English translation "I am the way, the truth, and the life."]

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

1, 2, 3. 4.

I - na - na ur - 'ha schra - ra w - 'hayye I - na - na 'hayye.

1. Kyrie Eleison  
Kyrie Eleison
2. Christe Eleison  
Repeat 1 and 2

3. Inana urha shrara wa hayye  
Sing #3 four times in total.

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.

3. Arms on shoulders, circle moves 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....”