

Dances of Universal Peace and chants  
related to the **I Am audio teaching program**  
and the book **Blessings of the Cosmos**

The order of the Dances and chants in this collection follow the audio teaching program entitled *I Am: The Secret Teachings of the Aramaic Jesus*, released by Sounds True (soundstrue.com) in 2011. I have supplemented the list with Dances that have since come through and which relate to parts of the story told in the Gospel of John, as seen through Jesus' Aramaic language and spirituality. Finally, I have added some Dances to sayings in the book *Blessings of the Cosmos*. With some exceptions, most of these Dances came through between 2004 and 2014. I have updated a number of older 'I Am' Dances (like Inana Lahma d'Hayye) with new write-ups and alternate movements from what was previously posted. In general, I now see the 'I Am' Dances in the context of the progressive story of Jesus' inner transmission to his disciples before he departs, as told in the Gospel of John.

My thanks to Mary Qahira Richardson and Ellen Bush for the lion's share of the work drafting and putting together the descriptions of the movements and commissioning and checking the musical notation involved. Others who helped in this work were Jo Jibrila Curz and Munira Elizabeth Reed, whose annual summer Abwoon Dance group 'test drove' a number of the descriptions for clarity. Thanks to them all and to the One!

--Neil Douglas-Klotz, June 2015

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## 1. Inana Lachma d'Hayye

*"I am the bread of life,"* 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.*

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,

### Words

1. I-na-na lach-ma d'-hayye
2. Inana lachma d'hayye
3. Inana lachma d'hayye
4. Inana lachma d'hayye

### Movements

Dancers join hands and form a circle facing center. Arms and shoulders are relaxed, knees are "soft". Movements are led by the heart.

Line 1: (Attunement - One may feel the divine Life energy underneath and around one,

supporting and nurturing all.)

On *NA* of “*i-NA-na*” bow to the right.

On *LACH-MA* return to center and settle downward into soft, bent knees, leaning back slightly.

On *HAYYE* of “*d'-HAYYE*” bow to the left.

In the musical rest following “*d'-hayye*” return to center and settle downward into soft, bent knees again.

Lines 2 and 3: Repeat same as in line 1 above.

Line 4: (Attunement - One may feel the connection with all circles of being, gathering the divine Life and bringing it directly into the heart.)

On *NANA* of “*i-NANA*” upper body inscribes a heart-centered crescent from left to right as right foot steps right.

On *LACH-MA* left foot steps right to close toward right foot as stand upright.

On *HAYYE* of “*d'-HAYYE*” heart-centered bow forward.

In the musical rest following same “*d'-hayye*” return to center and settle downward into soft, bent knees again.

Dance repeats from the start and continues at leader’s intuition.

Ending: This dance may end in a spiral dance.

*Words: John 6:35*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM”- The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Two, Session 3, The “Bread of Life” Energy; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 6 - Holy Wisdom: What is the Breath from Within Saying?, Wisdom’s Bread (Aramaic), pages 103-104 and Textual Notes page 296 (English version); Simple Presence: Dancing “I Am” with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

## 2. Inana Nuhre d'Alma (2013 Update)

*"I am the light of the world,"* John 8:12.

This Dance uses a phrase from Jesus' teaching in the Gospel of John, from the story in which he tells a mob that is about to stone a woman, "let the one without mistakes, tangles in his/her relationships, cast the first stone." After the mob disperses, he tells those who "have ears to hear" that connecting their small selves, the small "I," to the only "I," the Holy One, is the light that illuminates all the worlds. When we connect our knowing and discrimination to the One, then we will never see with the eyes of dualistic judgment.

open tuning

I - na - na nuh - re d' al - ma nuhr - kun I - na - na  
 5 nuh - re d' al - ma nuhr - kun nuhr - kun

### Words

1. I-na-na nuh-re d'-al-ma nuhr-kun (higher melody)
2. Inana nuhre d'alma nuhr-kun      *Connecting I-I, knowing, light on all levels.*
3. Inana nuhre d'alma nuhr-kun (lower melody)
4. Inana nuhre d'alma nuhr-kun
5. Inana nuhre d'alma nuhr-kun (higher melody)
6. Inana nuhre d'alma nuhr-kun
7. Inana nuhre d'alma nuhr-kun (lower melody)
8. Inana nuhre d'alma nuhr-kun
9. Nuhr-kun      *Let the light "BE" – exist!*

### Movements

Includes a partner section so choose partners and establish lines of direction before start of dance. Dance begins with joining hands in a circle.

Line 1: Begins with a grapevine to right as follows:

- On *NUH* of "*Inana NUH-re*" right foot steps right.
- On *RE* of same "*Inana nuh-RE*" left foot crosses behind right foot.
- On *AL* of "*d'-AL-ma*" right foot steps right.
- On *MA* of same "*d'-al-MA*" left foot crosses in front of right.

Then, on *NUHR* of "*NUHR-kun*" right foot leads an individual spin(s) in place (clockwise) as fingertips touch heart, then hands begin opening outward to

each side. By *KUN* of “*nuhr-KUN*” hands and arms are fully open, shining and radiating the light from the heart. End facing center.

Line 2: Rejoin hands and repeat as in line 1 above, again to the right.

Line 3: Rejoin hands and repeat as in lines 1 and 2 above, except to the left this time. (Left foot leads by stepping left, right foot crosses behind left, left foot steps left, right foot crosses in front of left. Left foot leads the individual spin(s) counter clockwise. The *NUHR-KUN* part is the same as in line 1. End facing center).

Line 4: Rejoin hands and repeat same as in line 3 above, again to the left.

Partner Section: Face partners. Join hands in open butterfly style. There are two sets of partners each round. During lines 5-8 the partnerships are likely to turn around in place together at varying speeds, which is fine. Note that it is important for all to end line 8 movements facing in correct lines of direction so the partner progressions go smoothly.

Line 5: On *NUH* of “*Inana NUH-re d’alma*” and leading with left foot, partners begin turning around together clockwise. On the *NUHR* of “*NUHR-kun*” release held hands, touch fingertips to own heart, then begin opening hands and arms outward to each side. By *KUN* of “*nuhr-KUN*” hands and arms are fully open, shining and radiating this light from our hearts together with our partners, supporting each other in embodying this light, this knowing.

Line 6: Rejoin hands with same 1<sup>st</sup> partner and repeat (as line 5), turning clockwise again.

Line 7: Rejoin hands with same 1st partner and repeat (as in line 5), except partners turn in opposite counterclockwise direction this time, right foot leads.

Line 8: Rejoin hands with same 1st partner and repeat (as in line 5), partners turning counterclockwise again. It is important for dancers to end facing in correct lines of direction. Progress to next (2nd) partner at end of this line.

Repeat lines 5-8 with second partner. After the partner progression, dancers turn and face center. (A new partner will be in place for the next round.)

Transitional Interlude Phase - chant with movement between the end of one round and the start of successive rounds. Line 9 is being used as such a phase as follows:

Line 9: Join hands in a circle, begin side stepping right and chanting just the “*Nuhr-kun*” for a time. Harmonies are welcomed. At leader’s discretion the dance returns to line 1 for the start of another round.

Ending: On the final round the dance moves into the transitional interlude phase (line 9) one last time at leader’s discretion as to how long.

*Words: John 8:12.*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM”- The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Two, Session 4 - The Revealing Light; Simple Presence: Dancing “I Am” with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

### 3. Ninhar Nuhrakun, Qadem Bney Nasha

*“Light from the first beginning,” Matt.5:16*

Another Dances that illustrates Jesus’ understanding of nuhra—light, or experiencing. This Dance uses the Aramaic version of a famous saying of Jesus in the Gospels, usually translated “Let your light shine before all men.” What the Aramaic phrase points toward is something much more profound: Light/knowing already radiates and exists—let it do so through you! Let it do so from its source, which is *before* (that is, prior to) all humanity. This light is the original source of the Holy One’s knowing and sensing through us, mentioned in Genesis 1:3: “Let there be light, and there was light” (or better translated: the light of the Holy One was, is and will be existing.) This light has no opposite—it is already present in all of our thoughts, knowing, sensing and learning, from before the beginning of existence.

open tuning

Nin - har nuh - ra - kun Nin - har nuh - ra - kun qa - dem bney - na - sha

qa - dem bney - na - sha Nin - qa - dem bney - na - sha A - la - ha nuh - re

A - la - ha nuh - re A - la - ha nuh - re A - la - ha nuh - re

#### Words

1. Nin-har nuhr-a-kun      *Light radiates and exists!*  
Ninhar nuhrakun
2. Qa-dem bney na-sha      *Before (prior to) all humanity*  
Qadem bney nasha
3. A-la-ha nuh-re      *Unity is the light in all our sensing and knowing*  
Alaha nuhre  
Alaha nuhre  
Alaha nuhre

#### Movements

Includes a partner section so define partners and lines of direction before start of dance. Dance begins with taking hands in a circle.

Line 1: On *HAR* of “*nin-HAR*” right foot steps right as heart begins inscribing the right- hand side of a figure eight.



heart On *KUN* of "*nuhra-KUN*" left foot steps right to close toward right foot as completes inscribing of the same right-hand side of the figure eight.  
the On *HAR* of second "*nin-HAR*" left foot steps left as heart begins inscribing left-hand side of the same figure eight.  
heart On *KUN* of "*nuhr-a-KUN*" right foot steps left to close toward left foot as completes inscribing of same left-hand side of figure eight.  
The shape that the heart makes with this sequence of movements is a figure 8 on its side:  $\infty$

Line 2: Side stepping right as upper body circles or spirals from L to R as follows:

NA- On *QA* of "*QA-dem*" right foot steps right as heart begins inscribing the lower half of a circle (starting left, downward and across to right). On *NA* of "*bney sha*" left foot steps right to close toward right foot as upper body completes the inscribing of upper half of same circle (from right, upward and across to left).

Repeat 1x (for a total of two full side steps with the circling).

Repeat lines 1 and 2 (1x).

Line 3: Stand facing partners. There are two sets of partners each round.

Begins with arms lowered at sides, hands open and palms facing partner's palms but not touching. Keeping arms extended (as fully as is comfortable rather than bending elbows) begin very slowly inscribing a large circle (arcing arms outward to both sides and upward until arms reach top of arc at just above the head level, like a sun gradually rising and shining). This gradual "radiating of the light together" happens while at the same time partners are making a slow, one-half turn (clockwise) together. Partners will have exchanged places. It takes 3 repetitions of *A-la-ha nuh-re* for this one-half turn and radiating together to happen.

On the fourth *Al-a-ha nuh-re*, make an individual half-turn in place (clockwise) with arms still upward and hands radiating outward. As you face second partner arms are lowered down to sides.

Repeat with second partner. End facing center and taking hands in circle. A new partner will be in place for next round.

Note that on third repetition of *Alaha nuh-re* the "*re*" is extended so it carries right into the fourth *A-la-ha*. This supports the movements, the transition – a kind of final intensive with one's partner, leading into the turning on your own and ending with facing new partner or facing center.

Repeat lines 1 - 3 for unspecified length of time (leader's discretion).

Option for next to final round: This may include lines 1-3 with an extended partner section. Line 3 repeats for an unspecified length of time (leader's discretion). Then move into the final round as follows:

Final round: Includes only lines 1 and 2 repeating for an unspecified length of time at leader's discretion.

*Words: Matthew 5:16*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM"- The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Two, The Revealing Light;*

*Blessings of the Cosmos, Neil Douglas-Klotz, (Sounds True, 2006), Permission to Shine, pages 1-5.*

#### 4. Inana Thara (chant)

*"I am the door,"* John 10:9



#### Words

I-na-na thar-a     *The I-I, connecting one to One, is the door between worlds.*

#### Movements

As performed in the Sounds True program, this chant can be shared sitting, followed by a simple meditation on connecting to one's guidance—the only *I Am*—as a door to insight, guidance and healing. For more on the words, as well as dance movements related to this phrase, see below.

*Words: John 10:9*

*Music: Neil Douglas-Klotz*

*Resources: "I AM" – The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Three, Session 5: The Door Between the Worlds; Simple Presence: Dancing "I Am" with the Aramaic Jesus CD, (Abwoon Study Circle, 2000).*

## Inana Thara (dance)

*"I am the door,"* John 10:9

This Dance uses a saying of Jesus in Aramaic, usually translated as above. This statement has been the basis for various theological concepts that arose after the time of Jesus. In this Dance, we simply experience the words and unite with the spirit of Yeshua through them. In his native language, these are words of power that 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. 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.

A more expanded translation of this saying can be found in my book *Desert Wisdom*.

The image shows musical notation for the Inana Thara dance. It consists of two staves of music in 4/4 time. The first staff is divided into three sections: 'open tuning' (a single note), 'Phase 1' (a sequence of notes: G4, A4, B4, C5, B4, A4, G4), and 'Phase 2' (a sequence of notes: G4, A4, B4, C5, B4, A4, G4). The second staff is divided into three sections: 'Phase 3' (a sequence of notes: G4, A4, B4, C5, B4, A4, G4), and 'Phase 3' (a sequence of notes: G4, A4, B4, C5, B4, A4, G4). The lyrics are written below the notes: 'I - na - na tha - ra' for the first staff, and 'ra Qush wa Eth - pha - tah I - Eth - pha - tah' for the second staff.

### Words

*First Phase:*

1. I-na-na Tha-ra *"I am the door,"* John 10:9

*Second Phase:*

2. I-na-na Tha-ra *"I am the Door"*  
3. Qush *"Knock"*  
4. wa Eth-pha-tah *"and be opened"*

*Third Phase: Partners (added to third phase above):*

5. Eth-pha-tah (Repeat 7 more times)

*Final time through:*

6. Eth-pha-tah (Repeat 7 more times)

### Movements

The dance begins with 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 show all the movements very briefly in advance, 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.

Define partners and establish lines of direction before the start of the dance.

*First Phase:*

Dance begins with holding in a circle. The movements in phase one are gentle, flowing and circular as follows:

Line 1: On ***I-na-na*** the heart draws a crescent motion, sweeping in a flowing fashion

from left to right while stepping right. On ***Tha-ra*** sweeping back to the 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 *I-na-na Tha-ra*.

*Second Phase:*

Line 2: Continue ***I-na-na Tha-ra*** movements same as in line 1 above.

Line 3: On ***Qush*** release hands, and knock on heart with the fingertips.

Line 4: On ***wa eth-pha-tah*** 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.

The circle continues moving with lines 2-4 as above, but after every four repetitions the partner part is added as follows:

*Third Phase: Partners*

Line 5: Direct dancers to turn and face partners. “***Eth-pha-tah***” is sung eight times with

one same partner while circling together clockwise, ending in a progressed position (so one has a new partner in the next round). Return to lines 2-4 above

and repeat the same. Line 5 follows with new partner.

This continues at leader's discretion, until the leader indicates "last time."

*Final time through:*

Line 6: All face center, hands at heart opening with vigor on the **TAH** of "**Eth-pha-**

**TAH**", while at the same time side-stepping to the right. Right foot leads by stepping right on **TAH** of first "**eth-pha-TAH.**" Dancers side step and repeat "Eth-pha-tah" for a total of eight times.

Alternate version: This part (line 6) may continue alternating with lines 2-5 for some repetitions before the last time. Dance then ends with eight "Eth-pha-tahs" while facing center as above.

*Words: John 10:9*

*Music and movements: Neil Douglas-Klotz.*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Three, Session 5: The Door Between the Worlds; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 7-The Door Between the Worlds (Aramaic); Simple Presence: Dancing "I Am" with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

## 5. Shelu wa Nethyahb L'khun

*"Ask and it shall be given you, seek and you shall find, knock and it shall be opened to you,"*  
Matthew 7:7

Another Dances that relates to opening. In Jesus' Aramaic spirituality, every action—like 'asking' involves the seed of intention and effort that results in 'being given.'

The word *sha'lu*, usually translated as "ask," may also mean to pray intensely or interrogate. The roots point to a stroke that unites or a straight line traced from one object to another. The word *netiyheb*, usually translated "receive," also refers to the action of bearing fruit from an inner, generative force. This is the same mysterious, growing love and sympathy, related to the Hebrew word *ahaba*, that we encounter in all of Jesus' sayings about love. This love-force becomes progressively deeper—from respect to friendship, from friendship to love, from love to the sacred source of Love.

In the next phrase, the word *b'aw*, usually translated "seek," points to an anxious searching or inquiry, one that figuratively boils over with impatience. It is an interior action that seeks to complete itself in a material sense. The word *teshkchuwn*, usually translated "find," refers to nature's power of regeneration, to the embodied form of the sympathetic fire (ASh). Here the action, which begins by looking outward, finds stillness and fulfillment through connection with what is behind appearances, the inner fire of life in all beings.

In the last phrase, the word *quwshw*, usually translated "knock," may also mean to pitch a tent, or strike the strings of a musical instrument. The roots point to a sense of innocence, a willingness to be a beginner. They also point to a spacious, unconfused state inside that allows any decision made, action taken or note struck to be done with simplicity as well as strength. The word *netptach*, usually translated "opened," is related to the one we find Jesus using in Mark 7 as a word of healing: *ethphatah*.

Capo 3: *Em Am G Am G Em Am Em Am G Am G Em Am Em Em7*  
*Gm Cm Bb Cm Bb Gm Cm Gm Cm Bb Cm Bb Gm Cm Gm Gm7*

She - lu wa neth - yab l' khun She - lu wa neth - yab l' khun Be - uh wa \_

6 *Em Em Em7 Em C G Em G Am G*  
*Gm Gm Gm7 Gm Eb Bb Gm Bb Cm Bb*

tesh-ka-hun \_ Be - uh wa \_ tesh-ka-hun \_ Qush \_ wa neth-pha - tah \_ l'

12 *Am C G Em G Am G Am*  
*Cm Eb Bb Gm Bb Cm Bb Cm*

khun Qush \_ wa neth - pha - tah \_ l' khun

### Words

1. She-lu wa neth-yahb l'-khun *Ask and it shall be given you.*  
*Shelu wa nethyahb l'khun*  
 Shelu wa nethyahb l'khun  
 Shelu wa nethyahb l'khun
  
2. be'-uh wa tesh-ka-hun *Seek and you shall find.*  
 be'uh wa teshkahun  
 be'uh wa teshkahun  
 be'uh wa teshkahun
  
3. qush wa neth-phe-tah l'-khun *Knock and it shall be opened to you.*  
 qush wa nethphetah l'khun

### Movements

There is a partner section so establish partners and lines of direction before start of dance. Dance begins with taking hands together in a circle.

Line 1: On *LU* of “she-LU” right foot steps right as circle begins walking together to the right for two rounds of the phrase. On *LU* of “she-LU” of the third repetition of the phrase the circle changes direction and begins walking to the left beginning on the right foot, so there is a cross-over step, a quick change. Following this cross-over step the circle walks to the left for two rounds of this phrase.

Line 2: Turning freely in place alternating directions (first turning to right, then to left, then to right, then to left), ending in a heart-centered stillness.



Line 3: Turn and face partners. There will be a total of two partners in each round.

On *QUSH* of "*QUSH wa*" tap fingertips on own heart then open hands and arms outward to both sides. On *WA of same* "*qush WA*" prepare for the next movement (this is a 'pick-up' note before the 'downbeat' on *NETH-* below).

On "*NETH*" of "*NETH-phetah*" partners join open hands and begin making a half-circle turn together (clockwise) exchanging places, beginning with left foot.

On *L'KHUN* bow to partner (hands in prayer position at heart).

On second *QUSH* of "*QUSH wa*" make a quick individual half-turn clockwise to face second partner while tapping fingertips to heart and opening hands and arms as above. On *WA of same* "*qush WA*" prepare for the next movement (this is a 'pick-up' note before the 'downbeat' on *NETH-* (below).

On *NETH* of "*NETH-phetah*" join hands with second partner and begin making a half-circle turn together (clockwise), exchanging places, beginning with the left foot.

On *L'KHUN* bow to partner (hands in prayer position at heart). Then turn to face center and take hands with neighbors as dance returns to line 1 for the next round.

Dance repeats from the beginning.

Ending: On the final round of the dance and following line 3 (the partners section), add one or two more repetitions of line 3 more slowly with all standing facing center, hands opening from the heart toward center of circle on "qush," and palms/arms coming downward toward the center in blessing on "*wa neth-phatah l'khun.*"

Variation for Line 2: An alternate version is to change the direction of the individual spins only halfway through.

*Words: Matthew 7:7*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Three, Session 5: The Door Between The Worlds; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 10 – Desire and Love: pages 223 - 224, and Textual Notes pages 324-325 (English version); Blessings of the Cosmos, Neil Douglas-Klotz (Sounds True, 2006), Chapter 6 – Permission to Desire, pages 51-55, CD track 14, Following Desire.*

## 6. Inana Raya Tauba

*"I am the good shepherd,"* John 10:14

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". *Tauba* (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.

As with many of these dances, it is best to dance it several times with a leader who knows it before attempting to lead it oneself.

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

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

### Words

1. I-na-na ray-a tau-ba (lines 1-4 are the lower melody)
2. Inana raya tauba
3. Inana raya tauba
4. Inana raya tauba
  
5. Inana raya tauba (lines 5-8 are the higher melody)
6. Inana raya tauba
7. Inana raya tauba
8. Inana raya tauba

## Movements

This dance includes a partner section so define partners and lines of direction before start of dance.

ROUND ONE: Dance begins with joining hands in a circle using standard handhold ("thumbs to the left"). After joining hands, dancers turn and face in clockwise line-of-direction. Outer (left) foot is going to lead.

Lines 1-4: The stepping here is a slow, gentle, rocking and swaying from side-to-side movement as follows. On *NA* of the first "*i-NA-na*" outer (left) foot takes a step forward and angled slightly "outward" (toward the outside of the circle). On *RA* of "*RA-ya*" right foot comes forward but only partially touches down with the toe or the ball of the foot (a "touch-step") near and slightly behind the left foot. On *BA* of "*tau-BA*" right foot continues by taking a step forward and angled slightly "inward" toward inside of the circle. On *the musical rest* immediately following same "*tau-BA*" left foot comes forward for a touch-step near and slightly behind the right foot. This stepping pattern continues throughout the remainder of the lower melody section. 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 5-8 (higher melody): Release hands and turn individually (counterclockwise). Arms and hands are held out receptively somewhere between waist and heart level as if asking for or willing to receive guidance. End facing center. Note that the number of individual turns is not as important for lines 5-8 as keeping one's movements in tune with the gentle feeling of the melody. Completing 1 or 2 full turns by the end of these four higher melody lines can work fine.

ROUND TWO: The same movements as in the first round except everything is in the opposite direction as follows. Have dancers join hands in a circle again, however this time "thumbs point to the right". After joining hands, have dancers turn to face in counterclockwise line-of-direction for the slow, gentle, rocking and swaying from side-to-side stepping. The individual turns are in a clockwise direction this time. The outer (right) foot leads the stepping.

Lines 1-4: On *NA* of first "*i-NA-na*" outer (right) foot takes a step forward and angled slightly outward (toward the outside of the circle). On *RA* of "*RA-ya*" left foot comes forward for a touch-step near and slightly behind the right foot. On *BA* of "*tau-BA*" left foot continues by taking a step forward and angled slightly inward (toward the inside of the circle). On *the musical pause immediately following same* "*tau-BA*" right foot comes forward for a touch-step near and slightly behind to the left foot. This stepping pattern continues throughout the remainder of the lower melody section.

Line 5-8 (higher melody): Dancers release held hands and turn individually (clockwise) in place.

ROUND THREE: Partner section. Have dancers turn and face partners. This

round is a sequence of partner half-turns alternating with individual half-turns as dancers progress through a series of 4 partners each round. The directionality of these turns changes part way through the sequence as follows.

Line 1: Join hands with partner and make half-turn, clockwise (exchange places with partner).

Line 2: Release hands with partner and make half-turn individually, clockwise, to face next partner. Arms and hands are held out receptively during this individual turn.

Line 3: Join hands with 2<sup>nd</sup> partner and make half-turn, clockwise.

Line 4: Release hands and make half-turn individually, clockwise, to face next partner.

Line 5: Join hands with 3<sup>rd</sup> partner and make a half-turn, counterclockwise now.

Line 6: Release hands with partner and make a half-turn individually, counterclockwise, to face next partner.

Line 7: Join hands with 4<sup>th</sup> partner and make a half-turn, counterclockwise.

Line 8: Release hands and make half-turn individually, counterclockwise. End facing center, ready to take hands, thumbs to the left, in a circle.

The dance begins again from the beginning and proceeds at the leader's discretion. After the group is in tune, less intervention by the leader allows the dance to deepen based on the power of the phrase and entrainment with the movements. During the last repetition, it can help to slow down the last partner section a bit, so that when dancers join hands at the very end, they all settle into a feeling of deep "ripeness" together.

*Words: John 10:4*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Three, Session 6 – The Guide to Ripeness; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 8 – The Soul's Journey, The Creator of Ripeness (Aramaic), pages 139-140 and Textual Notes pages 305-306 (English version); Simple Presence: Dancing the "I Am" with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

## 7. Ina wa Aby

*"I and my Father are One," John 10:30*

This dance uses a phrase from the Gospel of John that is usually translated "I and my father are one." In Aramaic this phrase means, "I and Abwoon are one, together, in love." It says that Yeshua and Abwoon are so unified that they are at the same time both individual, as well as unified. Jesus is saying that his relationship with the Source and his connection with Guidance could not be any closer in the present moment. The word *h'nan* indicates an intimate relationship with a source of guidance, rooted in love and devotion, as intimate as two people living together in love. Later, this Aramaic word becomes the basis in Arabic for one of the 99 Beautiful Names of Allah—Al Hanan.

*"Ina"* or *"ina ina"* means "I". The *"wa"* simply means "and". And *"aby"* is another word for "Abwoon" (divine parent - O Birther! Father-Mother of the Cosmos).

The words *"had h'nan"* mean "one, together."

Capo 3: *Am* *D sus2* *Am* *D sus*  
*Cm* *F sus2* *Cm* *F sus*

I-na I-na wa a-by I-na I-na wa a-by

*Am* *D sus2* *Am* *G* *Am* *Am* *G* *Em*  
*Cm* *F sus2* *Cm* *Bb* *Cm* *Cm* *Bb* *Gm*

I-na I-na wa a-by Had h' nan Had h' nan

*Am* *G* *Am* *C* *G* *Am*  
*Cm* *Bb* *Cm* *Eb* *Bb* *Cm*

Had h' nan had h' nan

### Words

1. *Ina ina wa a-by* *"I and my Father are One"*
2. *Ina ina wa aby*
3. *Ina ina wa aby*
4. *had h-'nan* *"One, together" in guidance*
5. *had h'nan*
6. *had h'nan*
7. *had h'nan*

### Movements

Dancers take hands together in a circle throughout dance. Prior to dance take a moment to relax arms and held hands, and to soften knees. Arms stay down and

relaxed throughout dance. The heart is the focus here, so movements are heart-centered. Note that in this dance there are movements during some of the downbeats and in the rest spaces.

Line 1: On first *INA* bow to left.

In the rest space between the above first "*Ina*" and the second "*Ina*" - return to center and settle downward into soft, bent knees.

On *WA A-BY* of "*ina WA A-BY*" bow to right.

In the rest space at end of phrase - return to center and settle downward into soft, bent knees again.

Lines 2 and 3: Repeat same as in line 1 above.

Line 4: On the downbeat right foot steps right.

On *HAD H'* upper body inscribes heart-centered crescent from left to right.

On *NAN* of same "*had h'NAN*" left foot steps right to close toward right foot as stand upright.

Line 5: On the down beat a heart-centered bow.

On the *HAD H- 'NAN* return to standing upright.

Line 6: On the downbeat right foot steps right.

On *HAD H- 'NAN* upper body inscribes heart-centered crescent from left to right.

On *NAN* of same "*had h- 'NAN*" left foot steps right to close toward right foot as stand upright.

Line 7: On the *HAD* a heart-centered bow.

Immediately following same "*had*", on the rest, return to standing upright.

On *NAN* of "*h- 'NAN*" right foot steps right as upper body inscribes heart-centered crescent from left to right.

Immediately following the same "*h- 'nan*", on the rest, left foot steps right to close toward right foot as body returns to standing.

Dance repeats from the beginning.

Ending: After the final round, line 7 is repeated for a time. Leader invites harmonies during this ending phase.

*Words: Gospel of John 10:30*

*Music and movements: Neil Douglas-Klotz*

*Resources: **"I AM" - The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz** (2012), Disc Three, Session 6: The Guide to Ripeness, Track 12: The Mirror of Guidance.*

## 8. Inana Nuhama wa Hayye

*“I am the resurrection and the life,”* 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 earlier live 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 (musically chromatic) tension resolves itself when all of the voices come back together at the end, and the full 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 it first several times, before one attempts to lead it.



open tuning

### Words

1. I-na-na
2. Nu-ha-ma
3. wa Hayye

### Movements

This dance uses the Sufi zikr movement often described as “hadrat” (from its Rifai Sufi roots, meaning “presence”).

Line 1: Beginning on the first *NA* of “*I-NA-na*” from the heart, lean to the left.

Line 2: On *HA-MA* of “*nu-HA-MA*” 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*.

Line 3: On *HAYYE* of “*wa HAYYE*” from the heart, lean to the right.

In the musical pause following this same “*wa HAYYE*” return to center and prepare to begin again at line 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.

*Words: John 11:25*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Four, Session 7: Awakening from the Dead; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 11- Love and Death, Resurrection (Aramaic), pages 205-206, and Textual Notes pages 330-331 (English version); Simple Presence: Dancing "I Am" with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

## 9. Shimeny Khaotham (Set Me as a Seal)

"Set me as a seal upon your heart: For love is as strong as death," Song of Songs 8:6; Hebrew.

In the Sounds True program, a meditation on this phrase continues the theme of death and resurrection.

"Shimeny" is derived from SHM and usually translates as "set me". It also means to engrave, to vibrate or resound, to set as a memorial or outward sign. "Khaotham", usually translated "seal", indicates the sign of an impression made or a symbol that declares that a much greater being or power is hidden and acting behind it. "Libekha", usually translated as "heart", is the center of courage, passion, audacity, desire, affection or sense. It is what "stays home" so to speak. "Zero ekha", usually translated as "arm", also means strength or power, anything that "leaves home". "Azah", usually translated as "strong" also means fierce, violent, bold - the sensuous material force of nature that is doubled by being added to itself through two beings becoming one. "Maweth", usually translated as "death", also means to return through action of reciprocity to the sameness of universal existence from which a being came. "Ahabah" represents the deeper aspect of love, the mysterious power that grows and unites from within, that wants to share itself more than possess something.

Capo 3:

Am Cm G Bb Am Cm G Bb Am Cm  
Shi-me-ny kha o - tam 'al - lib-bek-ha Shi-me-ny kha o - tam 'al ze-ro 'ek-ha

5 Am G Bb Cm Dm Fm G Bb Am Cm  
Shi-me-ny kha o - tam 'al - lib-bek-ha Ki 'az - za kham-ma - wet 'a - ha - ba

10 Dm Fm G Bb Am Cm Dm Fm  
Ki 'az - za kham-ma - wet 'a - ha - ba Ki 'az - za kham-ma -

16 G Bb Am Cm Dm Fm G Bb Am Cm  
wet 'a - ha - ba Ki 'az - za kham-ma - wet 'a - ha - ba

### Words

- |                                    |   |
|------------------------------------|---|
| 1. Shime-ny kha-otham al-libekha   | <i>Set me as a seal upon your heart</i> |
| 2. Shime-ny kha-otham al-zero ekha | <i>Set me as a seal upon your arm</i>   |
| 3. Shime-ny kha-otham al-libekha   |   |
| 4. ki-azah kha-maweth a-ha-bah     | <i>For love is as strong as death</i>   |

5. ki-azah kha-maweth a-ha-bah
6. ki-azah kha-maweth a-ha-bah
7. ki-azah kha-maweth a-ha-bah

### **Movements**

This is a partner dance so define partners. The partner on the right side of the partnership is the "mover" and the partner on the left side is the "pole" and remains in place. The pole will be receiving the movers and facilitating their traveling. The movers are going to be traveling clockwise around the circle crossing in front of their partners to the opposite

side of the partnerships by stepping under archways created by pairs of raised arms.

After defining partners and deciding who will be the mover and who will be the pole, it is also helpful to identify the person to the right of the mover as their "non-partner". It is helpful to practice the partnering and the progression before the start of the dance.

Dance begins with all standing about arm's length apart in a circle, with partners side-by-side (mover on right side of partnership, pole on the left side). All take hands with arms raised in a relaxed manner, hands held loosely, forming archways. Hands are held loosely enough to allow the necessary pivoting, as movers travel under the archways and across a series of three partners each round. Movers always turn in a clockwise direction.

Line 1: On "*Shime-ny kha-otham*" the movers are passing under the first set of raised arms to their left, ending with standing in front of their partner, face-to-face, holding hands with their partner and pausing briefly. To do this, on *SHIME-NY* the movers begin by releasing held hands with their non-partner (person to their right) and turning their body slightly in a clockwise direction (so they are facing away from their partner momentarily) as they step their left foot backwards under the raised arms and literally duck backwards underneath the archway of their own and their partner's arms. On *KHA* the mover continues turning clockwise until they are facing their partner. On *OTHAM* the mover places their right foot down in front of (slightly to the right) of their partner as they stand face-to-face with partner. Simultaneously, movers join their free right hand with their partner's free left hand. (Mover's left hand is already still joined with partner's right hand.) The movement pauses very briefly here, with partners standing face-to-face, hand-to-hand, heart-to-heart.

After the brief pause (above), partners raise arms in a relaxed manner forming archways once again. On "*al-libekha*" the mover continues traveling by passing under the next set of raised arms to mover's right and progresses to standing on the opposite side of their partner, facing center, and rejoining hands with the circle. To do this, on *AL* the mover releases their left hand from holding partner's right hand and begins turning clockwise under the archway of raised hands (left foot steps forward under the archway as they duck under the pair of raised arms and continue turning clockwise to face center). On *KHA* mover's right foot steps backward slightly, landing on the opposite side of (next to) their partner. Simultaneously, movers take hands with dancers on each side of them. (They have now progressed past their partner and rejoined the circle.)

Arms are raised in a relaxed manner ready for the next partner progression.  
Mover's next partner is now the person to their left.

Line 2: Repeat same as above across 2<sup>nd</sup> partner and to opposite side of 2<sup>nd</sup> partner.

Line 3: Repeat same as above across 3<sup>rd</sup> partner and to opposite side of 3<sup>rd</sup> partner.

Line 4: On *AZHA* of "*ki-AZHA kha-maweth a-ha-bah*" begin taking 8 small steps inward, right foot leads, swaying right, left, right, left and so on, as circle moves inward.

Line 5: On *AZHA* of "*ki-AZHA kha-maweth a-ha-bah*" begin taking 8 small steps outward, right foot leads, swaying right, left, right, left and so on, as circle moves outward.

Line 6: Release held hands. Individual spins (solar spin) clockwise, ending facing center.

Line 7: Individual spins (lunar spin) counterclockwise, ending facing center and bowing with arms folded across chest (heart center) and fingertips resting on opposite shoulders.

In the brief musical pause that follows, all take hands in a circle and the dance repeats from the start.

Ending: Dance ends after final round with all joining hands in a circle one last time.

*Words: Song of Songs 8:6*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Four, Session 7: Awakening from the Dead; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 11 – Love and Death, pages 198-199, and Textual Notes pages 328-329, (English version); Bridge - The Way of the Spiritual Traveler CD, Neil Douglas-Klotz & Abraham Sussman (2010).*

## 10. Ina d'tayeb l'khun 'Atra / Hayye d'Alma

"I go to prepare a place for you," John 14:2 / Renewable life energy

This Dance uses a phrase from Jesus' last talk with his disciples in the Gospel of John. In this portion, he tells them that he will be leaving them in the flesh, but his consciousness will be present for them. When he goes, they will "ripen" (*tayeb*) a place of consciousness ('*atra*) where they will be able to connect with him. This "place" is not physical, nor is it a static space in some Platonic heaven-realm. In a Semitic conception of time, he will be travelling ahead of them in the caravan of ancestors, and they will be able to feel their relationship to him there. The third part of the Dance invites dancers to walk and feel themselves in this caravan, in relationship to Jesus and other wisdom teachers and healers of the past, travelling ahead of them.

Capo 3:

Am G Em Am Am G Em Am  
Cm Bb Gm Cm Cm Bb Gm Cm



I - na d' tay - eb l' khun 'a - tra \_\_\_\_\_ I - na d' tay - eb l' khun 'a - tra \_\_\_\_\_

G Am Em Am G Am Em Am  
Bb Cm Gm Cm Bb Cm Gm Cm



I - na d' tay - eb l' khun 'a - tra \_\_\_\_\_ I - na d' tay - eb l' khun 'a - tra \_\_\_\_\_

Em Em7 Am Em Em7 Am G G7 Am  
Gm Gm7 Cm GmGm7 Cm Bb Bb7 Cm



Hay - ye d' al - ma Hay - ye d' al - ma Hay - ye d' al - ma

G G7 Am Am Asus2 Am Asus Am Asus2 Am Asus Am G  
Bb Bb7 Cm Cm C sus2 Cm Csus Cm Csus2 Cm Csus Cm



Hay - ye d' al - ma I - na d' tay - eb

Am Asus2 Am Asus Am Asus2 Am Asus Am G  
Cm C sus2 Cm Csus Cm Csus2 Cm Csus Cm Bb



I - na d' tay - eb I - na d' tay - eb

*Am Asus Am Asus2 Am Asus2 Am Asus Am Am Asus Am Asus2 Am*  
*Cm Csus Cm Csus2 Cm Csus2 Cm Csus Cm Cm Csus Cm Csus2 Cm*

15

I na d' tay eb I na d' tay eb

*Asus2 Am Asus Am Am Asus2 Am Asus Am Asus2 Am Asus Am*  
*Csus2 Cm Csus Cm Cm Csus2 Cm Csus2 Cm Csus2 Cm Csus2 Cm Csus Cm*

18

I na d' tay eb

*G Am Asus Am Asus2 Am Asus2 Am Asus Am*  
*Bb Cm Csus Cm Csus2 Cm Csus2 Cm Csus Cm*

21

I - na d' tay - eb I - na d' tay - eb

*Em Em7 Am EmEm7 Am G G7 Am G G7 Am*  
*Gm Gm7 Cm GmGm7 Cm Bb Bb7 Cm Bb Bb7 Cm*

25

Hay - ye d' al - ma Hay - ye d' al - ma Hay - ye d' al - ma Hay - ye d' al - ma

*Am G Em Am Am G Em Am*  
*Cm Bb Gm Cm Cm Bb Gm Cm*

29

*G I - na d' tay - eb l' khun 'a - tra*  
*Bb Cm Gm Cm Bb Cm Gm Cm*

31

I - na d' tay - eb l' khun 'a - tra I - na d' tay - eb l' khun 'a - tra

## Words

1. I-na d'-tay-eb l'-khun 'a-tra (higher melody) *I go to prepare a place for you.*  
 Ina d'tayeb l'khun 'atra  
 Ina d'tayeb l'khun 'atra (lower melody)  
 Ina d'tayeb l'khun 'atra
2. hayye d'-al-ma (lower melody) *Life-energy, renewable in all forms, worlds, levels of existence.*  
 hayye d'alma  
 hayye d'alma (higher melody)  
 hayye d'alma

3. Ina d'tayeb  
Ina d'tayeb  
Ina d'tayeb  
Ina d'tayeb

4. hayye d'alma (same melody as in 2 above)  
hayye d'alma  
hayye d'alma  
hayye d'alma

### **Movements**

This dance is done in “phases” of which there are four in one complete round. It includes a combination of group circle movements, a walking meditation, and small group movements.

Phase 1: Taking hands in a circle and side stepping right as follows:

On *INA* of “*INA d'tayeb*” right foot steps right as upper body turns right.

On *TAY-EB* of same “*ina d'TAY-EB*” left foot steps right to close toward right foot as upper body turns left.

On *KUN* of “*I'KHUN 'atra*” right foot steps right as upper body turns right.

On *TRA* of “*I'khun a'TRA*” left foot steps right to close toward right foot as upper body turns left.

Movements continue as above throughout this entire first melody.  
Repeat 1x (for a total of two rounds of this full melody).

Phase 2: Release held hands and continue as a circle side stepping to the right, the same as above, while adding in the following movements:

Lower melody – On *HAYYE* of “*HAYYE d'alma*” arms are outstretched toward center of the circle at about heart level, hands open, palms facing center. On *D'ALMA* arms move downward, hands releasing toward the ground as if bringing life energy to the ground. Repeat 1x to complete the lower melody.

Higher melody – On *HAYYE* of “*HAYYE d'alma*” individual turns in place to right (clockwise) with arms outstretched upward, hands open, palms upward as if receiving life energy. On *D'ALMA* of same “*hayye D'ALMA*” continue with the individual turns but with arms coming downward, hands and palms releasing toward the ground as if bringing life energy to the earth. Repeat 1x to complete the upper melody.

Repeat as above 1x (for a total of two times through this full melody)

Phase 3: Walking Meditation - with *Ina d'tayeb* chant using the melody created specifically for this phase (repeats for a time).



Everyone walks freely, feeling themselves as part of the “caravan of creation.” Dancers are encouraged to feel a connection with our ancestors (guides, prophets, saints, mystics, healers, artists and so on, who inspire) traveling ahead of us all the way back to the first beginning, to feel a connection with family, friends and teachers walking together with and around us in the present moment, and to feel a connection with those coming along after us in the future.

Phase 4: Small Groups - *hayye d'alma* (same chant and melody as in phase 2 above).

Direct dancers to gather in small groups (or in partnerships for a very small group) using same movements as in phase 2 above. After one round of the melody with a small group, direct dancers to move on and find another group to repeat this with, then another, and so on for a time (leader’s discretion). Then direct dancers to return to one large circle, side stepping to right and using the same arm movements.

Dance returns to Phase 1 to begin a new round. It is usually not done more than two or three times through.

Ending: After the final round and returning to the one circle chanting *hayye d'alma*, the dance ends with all standing together, taking hands, and singing one final round of the complete chant and melody used in phase 1.

*Words: John 14:2*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM” The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Four, Session 8: The Revealing Light; Blessings of the Cosmos, Neil Douglas-Klotz, Sounds True (2006), Chapter 7 - Yeshua’s Last Blessings on His Disciples, pages 57-62, and A Prayer for Renewable Energy, page 80; Bridge - The Way of the Spiritual Traveler CD, Neil Douglas-Klotz and Abraham Sussman (2010).*

## 11. Kyrie / Inana Urha Partners Dance

*"I am the way, the truth, and the life,"* John 14:6

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."

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.

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 English translation "I am the way, the truth, and the life."]

(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

7 G C C  
I - na - na ur 'ha shrara wa 'hayye I - na - na 'hayye

### Words

1. Ky-ri-e E-lei-son,  
Kyrie Eleison

*"Lord, have mercy."*

2. Chris-te E-lei-son

*"Christ, have mercy."*

Repeat lines 1 and 2 above (1x).

3. I-na-na ur-ha shrara wa hayye  
Inana urha shrara wa hayye  
Inana urha shrara wa hayye  
Inana urha shrara wa hayye

*"I am the way, the truth and the life,"*

### **Movements**

This is a partner dance so establish partners and lines of progression.

Line 1: With right hand on partner's heart, and left hand over partner's hand, turn in place  
clockwise with partner.

Line 2: On “*Chris-te*,” spin individually clockwise, then on “*E-lei-son*” progress and bow to new partner.

Repeat lines 1-2 as above with second partner. End facing center.

Line 3: Placing arms on shoulders of neighbors (or simply holding hands) and side stepping to the right, the circle moves counter-clockwise singing the phrase four times. The right foot begins the 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: 4<sup>th</sup> century Greek Christian Prayer, “Kyrie Eleison,” and John 14:6.*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM” The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Four, Session 8: The Revealing Light; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 13 - Journey’s Pause, Road, Compass, Fuel (Aramaic), pages 240-241 (English version); Simple Presence: Dancing “I Am” with the Aramaic Jesus CD (Abwoon Study Circle, 2000).*

## 12. Nahaseh Adam

*Celebration of Original Humanity* (Genesis 1:26)

Although part of the Genesis/creation dances cycle, I use this chant in the Sounds True *I Am* program at this point as part of a meditation on the source of our original humanity. This leads to the following dance from John 14 (“Abba Abada”).

This dance is about honoring, affirming, and blessing our human potential, as we sing the words with which Elohim created the first human being-- that very embodied fleshy human created by the Holy One in His/Her/Its image and likeness. Not a visual likeness, but with the same creativity and freedom as the Holy One. A most risky experiment, because it meant the freedom to forget.

open tuning

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

6  
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

### Words

1. Na-ha-seh a-dam be-tzalle-menou *Let us create the human in our moving image.*
2. Na-ha-seh a-dam chi-de-mouthe-nou *Let us create the human as our living shadow.*
3. Nahaseh adam betzallemenou
4. Nahaseh adam *Let us create the human*
5. Nahaseh adam

### Movements

This is a partner dance as well as a blessing dance. Establish partners and lines of direction. During the first line only one dancer sings the phrase as they bless their partner. The other partner stands silently and receives the blessing. The person standing on the right-hand side of the partnership (traveling clockwise) sings and blesses first. During the second line these parts are reversed. It is helpful to practice the partner progression section in line 5. Dance begins with partnerships standing together in a circle, partners facing each other (as each also faces in their respective clockwise or counter-clockwise lines of direction).

Line 1: Partner on the right-hand side sings the phrase as they bless their partner's whole body, gradually moving their hands from above the partner's head down to the

feet. The other partner stands silently, hands open receptively, receiving the blessing.

Line 2: Repeats same as in line 1 above but with the parts reversed.

Line 3: Partners sing the phrase together as they bless each other at the same time.

Line 4: Partners sing the phrase together as they join hands across, left palm up, right palm down, and make a half turn clockwise, exchanging places.

Line 5: Partners sing the phrase together. Hands still joined with current partner, on *NA* of “*NA-ha-seh*” begin swinging arms gently together in an arc inward toward the center of the circle, then upward to as far as is comfortable (but no further). At that point partners release hands (arms remain raised) and make a quick turn inward toward the center, then each continues turning further, in a half turn, to face their new partners. By the end of *NA-HA-SEH*, dancers should be standing face to face with their new partners (arms still raised). On *DAM* of “*a-DAM*” lower raised arms in blessing of the new partner.

Note that the point on the upward ascent of the swinging of the arms where partners can no longer continue holding hands comfortably will vary among the partnerships. It is important to be sensitive to the physical capacity and needs of one’s different partners throughout the dance.

Dance repeats from the start and continues as above until the leader determines the final round.

Ending: At the end of the final partner round, dancers join hands in a circle. On *DAM* of first “*a-DAM*” right foot steps right to begin a normal walk-step anti-clockwise as they continue singing the full chant together. The leader may suggest visualizing all of humanity in the center of the circle for the shared blessing. This continues until the leader feels it is complete. The full chant is sung one final time as dancers stand in place and repeat the blessing gesture toward the center of the circle during each of the first 3 phrases. Then dancers simply stand holding hands during the last 2 phrases.

*Words: Genesis 1:26*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM” - The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Five, Session 9: The Blessing of*

*“Greater Works”; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), Chapter 9 - The Veil of Separation, pages 152-154, and Textual Notes pages 311-312 (English version); The Genesis Meditations, Neil Douglas-Klotz (Quest Books, 2003), Chapter 10 – First Humans, pages 185-198; The Genesis Meditations - CD Companion to the Book, Neil Douglas-Klotz (2003); Genesis Live: A Guided*

*Meditation CD*, Neil Douglas-Klotz (2009); *Beginnings - A Modern Oratorio CD*, with Neil Douglas-Klotz, Abraham Sussman, and Friends (2005).

### **13. Abba Abada, Haimanuta Alaha**

*Uniting our own creative 'works' with the creating Source, together with grounded trust in Sacred Unity. Key words from John 14:9-12*

This chant/Dance takes words from Yeshua's last talk with his disciples as reported in John 14:9-12. A version of this part of the talk from the Aramaic is in *Blessings of the Cosmos*, pp. 63-67, including textual notes and a meditative body prayer on the main words. In this talk, Yeshua reviews the main themes he has taught his disciples before he departs. He concludes this part of the talk by saying, "those who have the same faith that I do will do the works that I have done, and greater."

The Aramaic word "abba" refers to the Creator force of the cosmos, the continual process of the One giving life, creating each moment in the First Beginning. Everything is possible.

The Aramaic word "abada," usually translated "works," means to serve or release something as a natural, unrestrained pouring forth. It points to the divine creation continuing through our individual forms - through our actions and the way we live our lives. The Holy One already works through us. The more conscious we become of this process, the more the divine can consciously work through us, having greater impact on the whole.

The Aramaic word "haimanuta" is the word for "faith" (one's confidence, firmness, or integrity of being in Sacred Unity; a connection of the sacred life force through its many outer forms in a way that is rooted, renewing, and healing; a sense of certainty or rootedness, a "staying within" that allows one to be unshaken by changing phenomena outside oneself). The Gospels report Yeshua saying many times that the major factor in the success of healing was a person's faith. This quality can be nurtured and developed through the practice of concentration on Unity.

"Alaha" is the Aramaic word Jesus used to refer to the divine. It means Sacred Unity, Oneness, the All, the Ultimate Power/Potential. It includes everything and everyone - nothing is excluded.

This dance is led energetically and can be felt as a wave rising to a crescendo, then rolling over as it comes to shore. So it is led similarly to a short Sufi zikr. It is very helpful to have a standard tuned guitar for accompaniment. Chord changes are quick and frequent, especially toward the end, and require some practice. You can hear this done

on the CD recording Bridge, which is available from Abwoon Resource Center, [www.abwoon.com](http://www.abwoon.com) About halfway through the dance, just before the "wave" peaks, the leader, or the guitarist at the leader's direction, changes chords from the beginning sequence to the second sequence. Standard tuned chord is capoed at the third fret, so one plays in C. The chordal forms used are then easily played in A, as below:

Capo 3: *Am* *Am Em Am* *Am* *Am Em Am*  
*Cm* *CmGm Cm* *Cm* *CmGm Cm*

Phase 1

Ab-ba \_\_\_\_\_ a - ba - da hai - ma-nu - ta \_\_\_\_\_ a - la - ha

5 *C* *Dm* *Am* *Am Em Am*  
*Eb* *Fm* *Cm* *CmGm Cm*

Ab-ba \_\_\_\_\_ a - ba - da hai - ma-nu - ta \_\_\_\_\_ a - la - ha

9 *Am* *Am Em Am* *Am* *Em G Am*  
*Cm* *CmGm Cm* *Cm* *GmBb Cm*

Phase 2

Ab-ba \_\_\_\_\_ a - ba - da hai - ma-nu - ta \_\_\_\_\_ a - la - ha

13 *C* *Dm* *G* *Am* *Am G Am*  
*Eb* *Fm* *Bb* *Cm* *Cm Bb Cm* repeat from measure 9  
as many times as needed

Ab-ba \_\_\_\_\_ a - ba - da hai - ma-nu - ta \_\_\_\_\_ a - la - ha

17 *Am* *Am G Am*  
*Cm* *Cm Bb Cm*

Ending

hai - ma - nu - ta \_\_\_\_\_ a - la - ha

Melody: One complete round of this melody is made up of four repetitions of the line. There is a lower part and a higher part to the melody.

### Words

(The lower melody)

- Abba aba-da, haimanuta Ala-ha.
- Abba aba-da, haimanuta Ala-ha.

(The higher melody)

- Abba aba-da, haimanuta Ala-ha.
- Abba aba-da, haimanuta Ala-ha.

**Movements:** Dancers hold hands in one circle, all face center, knees "soft," relaxed and slightly bent, shoulders/arms relaxed. The movements are the same as the movements for the first line of the Aramaic Prayer dances, Abwoon d'bwashmaya, except the circle moves to the right (counterclockwise direction) only. The focus is in the heart.

Line 1: on "Abba" - head bows to heart,

on the beat just after the "Abba" and just before the "abada" - return to relaxed upright position (knees "soft" and slightly bent);



on "aba" of "aba-da" - upper body leans to left to begin making the upper body/heart crescent movement (from lft to rt);

on the "da" of same "aba-da" - right foot takes one side-step to the right, left follows to complete the step, as upper body/heart inscribes a crescent (lft to rt) ending in relaxed upright position (knees slightly bent).

In this part of the dance, we reconnect our own feeling for the Creating Source (Abba, the straight line movement) with our own sense of service and the work we do as a love-offering, sharing this around the circle of life (abada, the curved heart movement).

on "haimanuta" - head bows to heart;

on the beat just following "haimanuta" and just before the "Alaha" - return to relaxed upright position;

on "ala" of "alaha" - upper body leans to left, to begin making the upper body/heart crescent movement (from lft to rt);

on the "ha" of same "alaha" - right foot takes one side-step to the right, left follows to complete the step, as upper body/heart inscribes a crescent (lft to rt) ending in relaxed upright position. In this part of the dance, we reaffirm the faith or trust that there is only one Reality (haimanuta, straight line movement) that is spread through all of the worlds of diversity (Alaha, the curved movement). Lines 2-4: movements repeat same as above.

Ending: The chant changes to repeating only the "haimanuta alaha" words, melody and movement for a number of times until leader ends dance.

*Words: Key words from John 14:9-12*

*Movements and melody: Neil Douglas-Klotz*

*Resources: "I AM" The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Five, Session 9 – The Blessing of*

*"Greater Works" (#6: Breath of Guidance, and #7: Meditation on Faith in Sacred Unity); Blessings of the Cosmos - "The Blessing of Greater Works" and Body Prayer 16: Creation and Service (pages 63-67 and CD track 16); Hidden Gospel - Chapter 2 - Alaha: Improvisations in the Key of Unity (pages 27-39), and Chapter 8 - Soul, Self, and Life: The Province of Inner Work (page 122); Bridge- The Way of the Spiritual Traveler CD, Neil Douglas-Klotz & Abraham Sussman (2010).*

## 14. Shlama l'ki (Mariam) Shlama

“Ava Maria” in Aramaic, Luke 1:28

In the Sounds True *I Am* program, this chant is part of a meditation on the inner meaning of Sabbath and Holy Breath.

These are the Aramaic words heard by Mary announcing that she is bearing Yeshua. For more on the words, see page 83 of *Blessings of the Cosmos*, “The Blessing of Gabriel: What Mary Heard.”

Capo 3:      *A m*      *G*      *F*      *E m*      *A m*      *D m*      *G*  
                  *C m*      *B♭*      *A♭*      *G m*      *C m*      *F m*      *B♭*

Shla - ma    l'    ki    ma - ri - am    shla - ma    Shla - ma    l'    ki    ma - ri -

am    shla - ma    Me - lit    tai - bu - ta \_\_\_\_\_    Ma - ren am - ki \_\_\_\_\_    Me -

lit    tai - bu - ta \_\_\_\_\_    Ma - ren am - ki \_\_\_\_\_    Ba - rik -    ta    b'

na - - - sha    ba - rik - - - ta    b'    na -    sha

### Words

1. Shlama l'ki Mariam shlama (Peace to you, don't worry, don't be afraid)
2. Shlama l'ki Mariam shlama
3. Melit taibuta (You are full, ripe and ready to complete your purpose)
4. Maren 'amki (Divine presence is with/within you)
5. Barikta b'nasha (You are a blessing for/with all human beings)
6. Barikta b'nasha

### Movements

Start with hands behind ears as if we are Mary throughout this dance, hearing the voice calling us to our purpose, telling us to be at peace and not worry, to remember the potential of the Cosmos, we are ripe and ready to fulfill our purpose. We have

what we need to go ahead and will be a blessing to all human beings by fulfilling our purpose.

1. Start on right foot walking counter-clockwise about 8 steps.
2. Continue walking counter-clockwise bringing hands gently out and then down from the side in a circular way with palms facing front. End facing center and join hands with circle.
3. Sway in starting on the right foot - 4 steps.
4. Sway back starting on the right foot - 4 steps.

Repeat 3 & 4.

5. Facing partner, raise hands overhead bringing them up from the sides in a circular way, palms facing front. On 'b'nasha' bring hands down in blessing, palms facing partner.
6. Still facing partner, raise hands/arms from side, while making ½ turn clockwise, changing places with partner by end of 'barikta,' then continue to turn in clockwise spin, sending blessing out, with hands and arms up, palms facing out. End with hands behind ears, facing in the line of direction and ready to begin the dance again.

After last repetition, end dance standing holding hands repeating last phrase (barikta b'nasha).

*Words: Luke 1:28, Syriac Aramaic version from the Peshitta*

*Music and movements: Neil Douglas-Klotz*

*Resource: Page 83ff, **The Blessing of Gabriel: What Mary Heard; Blessings of the Cosmos**, Neil Douglas-Klotz (2006, Sounds True). German version **Segen aus den Kosmos**, Koesel Verlag*

## 15. Inana Gepeta wa Aton Shibishta

"I am the vine and you are the branches," 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 the grapevine bear fruit when connected to the central stalk. He also points out that it's important for the vines to let go of their fruit so that they can bear more fruit. This cleansing and purification of the plant allows it to remain healthy.

Capo 3:      *Am*                  *F*                  *Em*                  *Am*                  *Am*                  *F*  
                     *Cm*                  *A<sup>b</sup>*                  *Gm*                  *Cm*                  *Cm*                  *A<sup>b</sup>*

I - na - na ge - pe - tha wa a - ton shi - bish - ta I - na - na ge - pe - tha

*Em*                  *Am*                  *G*                  *Am*                  *G*  
*Gm*                  *Cm*                  *B<sup>b</sup>*                  *Cm*                  *B<sup>b</sup>*

wa a - ton shi - bish - ta I - na - na ge - pe - tha wa a - ton shi -

*Am*                  *G*                  *Am*                  *G*                  *Am*  
*Cm*                  *B<sup>b</sup>*                  *Cm*                  *B<sup>b</sup>*                  *Cm*

bish - ta I - na - na ge - pe - tha wa a - ton shi - bish - ta

### Words

1. I-na-na ge-pe-ta wa a-ton shi-bish-ta
2. Inana gepeta wa aton shibishta
3. Inana gepeta wa aton shibishta
4. Inana gepeta wa aton shibishta

## Movements

This dance includes a partner section so define partners and lines of direction before the start.

OPENING ROUND: This round begins with all standing in a circle with dancer's arms "folded" upward across their heart centers, fingertips resting on opposite shoulders (right arm over left arm), and with eyes closed. Eyes remain closed during this entire round. The lines are sung very slowly, the movements are slower and the steps are smaller than usual. During this opening section there is a slight pause (musical fermata) between the end of one line and the start of the next line.

Line 1: Direct dancers to "unfold" their outermost (right) arm, very, very slowly, until that arm is fully down to the right side of their body. It should take the entire phrase and melody for this "unfolding" to take place.

Line 2: Direct dancers to "unfold" their other (left) arm, again ever so slowly, until it is fully down to the left side of their body. Again, it should take the entire phrase and melody to complete this "unfolding."

In the pause before the next line, direct dancers to reach out and join hands with their neighbors on each side.

Line 3: With eyes closed and hands now joined, right foot begins the very slow stepping of 8 small steps inward toward the center of circle as follows:

On *NA* of first "*i-NA-na*" right foot takes a step inward. On *the musical pause immediately following same "i-NA-na"* left foot takes a step. On *PE* of "*ge-ta*" right foot takes a step. On *the musical pause immediately following same "ge-PE-ta"* left foot takes a step. On *WA* right foot takes a step. On *TON* of "*a-TON*" left foot takes a step. On *BISH* of "*shi-BISH-ta*" right foot takes a step. And on *the musical pause immediately following same "sh-BISH-ta"* left foot takes a step.

Line 4: In the same tempo as in line 3, the right foot begins the very slow stepping of 8 small steps back outward. When line 4 has been completed, direct dancers to gradually open their eyes. Hands remain joined in a circle.

MAIN DANCE: There are three rounds to the main dance. All three rounds begin with stepping inward and outward. The first round also includes a grape-vine to the right. The second round includes a grapevine to the left. The third round includes a sequence of both partner and individual half-turns with a progression of two sets of partners each round.

### MAIN DANCE: ROUND ONE

Line 1: Stepping inward 4 steps (right foot leads), then stepping back outward 4 steps (right foot leads) as follows:

On *NA* of "*i-NA-na*" right foot takes a step inward. On *the musical pause immediately following same "in-NA-na"* left foot steps inward. On *PE* of "*ge-*

*PE- ta*” right foot steps inward. On *the musical pause immediately following same* “*ge-PE-ta*” left foot steps inward.

On *WA of “WA-a-ton”* right foot steps outward. On *TON of “a-TON”* left foot steps outward. On *BISH of “shi-BISH-ta”* right foot steps outward. On *the musical pause immediately following same “shi-BISH-ta”* left foot steps outward.

Line 2: Repeat (same as in line 1 above).

Lines 3 and 4: Grapevine step to the right, right foot leads, as follows below. Remind dancers to allow their bodies to twist and turn naturally, shifting their entire weight in response to each step taken, rather than to move only their feet.

On *NA of first “i-NA-na”* right foot steps right. On *the musical pause immediately following same “i-NA-na”* left foot crosses over in front of right foot. On *PE of “ge-PE-ta”* right foot steps right. On *the musical pause immediately following same “ge-PE-ta”* left foot crosses behind right foot. Grapevine step continues in this same tempo through end of line 4.

#### MAIN DANCE: ROUND TWO

Lines 1 and 2: Repeat the same as in round one.

Lines 3 and 4: Grapevine step to left, left foot leads (beginning on *NA of “i-NA-na”* left foot steps left, then right foot crosses over in front of left, left foot steps left, then right foot crosses behind left, and so forth through the end of line 4).

#### MAIN DANCE: ROUND THREE (Partner Section)

Lines 1 and 2: Repeat same as in rounds one and two.

Line 3: Have dancers face partners and join hands, palm to palm.

During first half of the phrase and beginning on *NA of “i-NA-na”* partners circle clockwise together, freely. It is important to end on the opposite side of the partnership.

During the second half of the phrase and beginning on *WA of “WA a-ton”* individuals make a half-turn, clockwise, to face next (2<sup>nd</sup>) partner. Snapping of the fingers is optional during these individual turns.

Line 4: Join hands with 2<sup>nd</sup> partner. Repeat same as in line 3 above. End facing center and rejoin hands in a circle, ready for the next round.

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

CLOSING ROUND: At the end of this dance we are returned ("restored") to our "original state." Hands are joined in a circle. Eyes are closed and remain closed for

this entire round. Movements are slower, the steps are smaller, and the lines are sung very, very slowly. Arms will eventually be “folded” across heart centers, fingertips resting on opposite shoulders (right arm over left arm). During this closing section, there is a slight pause (musical fermata) between each line, as was in the opening section.

Line 1: Take 8 very slow, small steps inward (right foot leads).

Line 2: Take 8 very slow, small steps outward (right foot leads).

Line 3: Release hands with neighbor on left and "fold" left arm upward and across the heart center, resting fingertips of left hand on the opposite (right) shoulder, returning it to its original position. Take the entire phrase and melody to complete this “folding”.

Line 4: "Fold" right arm upward and across the heart center, resting fingertips of right hand on the opposite (left) shoulder, returning it to its original position as well.

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

*Words: John 15:1*

*Music and movements: Neil Douglas-Klotz*

*Resources: “I AM” - The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Six, Session 11; Desert Wisdom, 2<sup>nd</sup> Edition, Neil Douglas-Klotz (ARC Books, 2011), page 159 (English version).*

*Simple Presence: Dancing “I Am” with the Aramaic Jesus CD, (Abwoon Study Circle, 2000).*

## 16. Det Haboon Had l'Had Aykanna d'Ena Ahebtakoon

"Love one another as I have loved you." John 15:12

This dance takes a phrase from Jesus' last talk with his disciples in the Gospel of John (see references below). During this part of the talk, he reminds them of the "greatest example" he has given them and advocates that they follow it: *ahaba*—the love that grows slowly but firmly, from tolerance to respect to friendship to deeper love. The image of this type of love (which is also used in the Hebrew Song of Songs) is that of a fire that begins from small brush and gradually flames into a large fire.

The Dance movements attempt to emulate this by beginning with very small movements in 1. and 2., then making a quick, dramatic change into the grapevine of 3., followed by the deep embrace of 4.

Capo 3: *Am Em Am G Am G Am G Am Em Am C G C*  
*Cm Gm Cm Bb Cm Bb Cm Bb Cm Gm Cm Eb Bb Eb*

Det ha-boon had l' had ay - kan-na d' e - na a - heb - ta - koon Det ha-boon

*G C G Am G Am Em Am*  
*Bb Eb Bb Cm Bb Cm Gm Cm*

6 had l' had ay - kan - na d' e - na a - heb - ta - koon

### Words

1. Det ha-boon had l' had ay-kanna d' ena a-heb-ta-koon. (lower melody)
2. Det haboon had l'had aykanna d'ena ahebtakoon.
3. Det haboon had l'had aykanna d'ena ahebtakoon. (higher melody)
4. Det haboon had l'had aykanna d'ena ahebtakoon.

### Movements

Establish partners and lines of direction before starting the dance as there is a partner section. Dance begins with all in a circle, but not holding hands. Arms extend behind neighbors on each side and rest gently around neighbors waists. During the first two lines

dancers' arms will naturally slide upward and downward between neighbor's waist and heart in response to the inward and outward movements of the circle.

Line 1: Begins all standing close together in a small, tight circle and taking very small movements, reflecting the nature of *ahab* love that starts out small and gradually grows into an expansive, burning fire of healing love.

*DET HA-BOON HAD L' HAD* - 4 very small steps inward toward the center, left foot leads by stepping inward on *DET* (arms sliding upward on neighbors backs in response to contracting circle size).



*AY-KANNA D' ENA A-HEB-TA-KOON* - 4 very small steps outward, left foot leads by stepping outward on *KANNA* (arms loose and sliding downward gently to accommodate expanding circle size).

Line 2: Repeat as above.

Line 3: Moving quickly on *DET* of "*DET-ha-boon*" dancers join hands loosely with neighbors on each side, elbows bent to allow arms and hands to raise upward to about heart or shoulder height. Hands can be joined together loosely by entwining fingers or in some other loose, gentle hand hold. Simultaneously, left foot crosses over in front of right foot to begin a grapevine step to the right. In this particular dance, the grapevine begins with left foot crossing in front of right, then right foot steps right, then left foot crosses behind right, then right foot steps right, and so forth as follows:

On *DET* of "*DET-ha-boon*" raise loosely held hands upwards (elbows bent) as left foot crosses over in front of right foot.

On *BOON* of same "*det-ha-BOON*" right foot steps right.

On *HAD* of "*HAD l' had*" left foot crosses behind right.

On second *HAD* of same "*had l' HAD*" right foot steps right.

On *KANNA* of "*ay-KANNA*" left foot crosses over in front of right.

On *ENA* of "*d' ENA*" right foot steps right.

On *HAB* of "*a-HEB-ta-koon*" left foot crosses behind right foot.

On *KOON* of same "*a-heb-ta-KOON*" right foot steps right.

Line 4: Partners - Direct dancers to turn and face partners.

On *DET HA-BOON HAD L' HAD* partners join hands and exchange places by turning slowly together in place half-way around (clockwise direction).

On *AY-KANNA D' ENA* partners gently embrace.

On *A-HEB-TA-KOON* partners release embrace, turn and face toward center to rejoin with the circle, arms loosely extended behind neighbors backs as when dance started. Dancers will have progressed (a new partner is now in place for the next round).

Dance repeats from the beginning.

Ending: After the final round, the leader brings the circle of dancers in close together with arms around neighbors. The two higher melody lines are chanted one last time.

Possible Variation:

Line 1: Dancers take 8 small steps inward, left foot leads.

Line 2: Dancers take 8 small steps outward, left foot leads.

*Words: John 15:12*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" **The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz** (2012), Disc Six, Session 11 - The Blessing of Interconnection and Love; **Blessings of the Cosmos**, Neil Douglas-Klotz, (Sounds True, 2006), pages 72-76, and CD Track 18: The Love that Created the Universe.*

## 17. Alaha d'Shrara Balchud / Alaha Shebah

*The Holy One is the only source of guidance, John 17:1-5 / dedication and return, John 17:3.*

This Dance uses sacred phrases from Jesus' last talk with his disciples in the Gospel of John. In order for them to "do the work that he has done, and greater," they need to remember two things: Alaha (Sacred Unity), not Jesus personally, is the only source of guidance. And they need to return the fruits of all they do to Alaha. The Aramaic "shebah" recalls to the Hebrew word *Shabbat*, the time of turning and returning to remember the Holy One's work at the beginning of creation. In this sense, the word "shebah" affirms dedication and releasing of the merit of what we do back to Alaha.

open tuning

A - la - ha d' sha - ra bal-chud A - la - ha d' sha - ra bal-chud

5  
A - la - ha d' sha - ra bal-chud A - la-ha she - ba

8  
A - la-ha she - ba A - la-ha she - ba A - la-ha she - ba

### Words

1. Al-a-ha d'-shra-ra bal-chud     *The Holy One is the only source of guidance.*
2. Alaha d'shrara balchud
3. Alaha d'shrara balchud
4. Al-a-ha she-bah     *Dedication and return in Alaha*
5. Alaha shebah
6. Alaha shebah
7. Alaha shebah
8. Alaha d'shrara balchud
9. Alaha d'shrara balchud
10. Alaha d'shrara balchud
11. Alaha shebah
12. Alaha shebah
13. Alaha shebah
14. Alaha shebah

### Movements

This dance has a partner section so define partners and lines of direction before beginning. Dancers will be asked to face their corner (or non-partner) at one point so it is helpful to see that all know what this means ahead of time.

Join hands in a circle for the first three lines as follows:

Line 1: Stepping outward 4 steps, right foot leads, bowing from the heart as gradually lower arms.

Line 2: Stepping inward 4 steps, right foot leads, gradually returning to standing as arms raising to about the waist.

Line 3: Stepping outward 4 steps, right foot leads, bowing and relaxing arms downward again.

Dancers release held hands and move individually, yet together, while maintaining their same place in the circle for the following lines:

Line 4: Facing center, begin with fingertips touching own heart, then opening hands and arms toward center of the circle, in dedication.

Line 5: Make a quarter-turn to face your corner. Begin with fingertips touching own heart, then opening hands and arms toward your corner, in dedication.

Line 6: Make a quarter-turn to face outward. Begin with fingertips touching own heart, then opening hands and arms outwardly to all beings, in dedication.

Line 7: Make a quarter-turn to face your partner. Begin with fingertips touching own heart, then opening hands and arms toward your partner, in dedication.

Partners Section: Dancers continue facing their partner as in line 7 above and join hands palm to palm in “open butterfly” hold, arms spread a bit from the heart (lines 8-10).

Line 8: Partners circle around together, in place, ending in same place they began (so they face in correct line-of-direction to progress). At end of this phrase and before the start of the next line, progress quickly to 2<sup>nd</sup> partner.

Line 9: Join hands with 2<sup>nd</sup> partner and repeat as above. At the end of this phrase and before the start of next line, progress quickly to 3<sup>rd</sup> partner.

Line 10: Join hands with 3<sup>rd</sup> partner and repeat as above. At the end of this phrase dancers progress to next new partner (but do not take hands with them). A new partner will be in place for the next round.

Lines 11 through 14: Spinning individually and freely in place. As dancers are spinning, their fingertips touch their heart, then hands and arms open upwards and outwards on “*shebah*”- in dedication.

Variation: Lines 8-10 above are a quick progression (similar to the Zoroastrian Sun Dance). A slower variation, which also works well, is to have partners step and progress slowly, greeting each other as they pass by with the words “Alaha d’shrara balchud” - Alaha is our shared source of the right direction to walk our path. The free spin in line 11 remains the same.

Dance repeats from the beginning.

Ending: At the end of the final round all join hands and sing *Alaha d'shrara balchud* using the melody of the first line, breathing and bathing in sacred Unity.

*Words: John 17:1-5; John 17:3.*

*Music and movements: Neil Douglas-Klotz*

*Resources: "I AM" -The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Six, Session 12: The Last Teaching – Dedication and Letting Go, Tracks 10, 11 and 12. Also: Blessings of the Cosmos, Neil Douglas-Klotz (Sounds True, 2006), pages 80-81.*

## 18. Alaha Abaru “Become Passersby”

*From Gospel of Thomas saying verse 42, together with remembrance of Sacred Unity, in Aramaic and Arabic*

The chant of this dance completes the Sounds True *I Am* program, as part of a meditation on dedication, releasing the fruit of our actions and continuing to grow.

This dance is inspired by the many Sufi stories of Jesus as a wandering dervish, who keeps travelling, without possessions or attachments. The main sacred phrase in Aramaic is based on Logion 42 from the Gospel of Thomas and is about “passing through” states and conditions, letting go of our conceptions of self and others, in order to keep travelling the path from the One, to the One, in the One. “Alaha Abaru” translates as “travelling/passing through (with) the One.” The second phrase adds the Sufi *zikh* (remembrance) phrase meaning, “there is no reality except for the Only Reality.”

Capo 3: *Am* *G*  
*Cm* *Bb*

A la ha A-la-ha A-ba-ru A la ha A la ha A ba ru

*F* *G* *Dm* *Am* *Em* *Am*  
*Ab* *Bb* *Fm* *Cm* *Gm* *Cm*

5

A la ha A la ha A ba ru La il-la-ha il-la'llah

### Words

1. Al-a-ha Al-a-ha A-ba-ru  
Alaha Alaha Abaru  
Alaha Alaha Abaru
2. La-i-la-ha il-la'llah
3. Al-a-ha Al-a-ha

### Movements

Dancers take hands in a circle throughout dance. Circle travels gradually to the right (counter-clockwise direction). Right foot leads.

Line 1: On *AL* of first “*AL-a-ha*” right foot steps inward toward center.

On *HA* of same “*al-a-HA*” left foot steps inward to close toward right foot.

On *AL* of next “*AL-a-ha*” right foot steps outward and angled slightly to the right.

On *BA* of “*a-BA-ru*” left foot steps outward and angled slightly to the right to close toward the right foot.

Repeat 2x.

Line 2: On *LA* of “*LA-i-la-ha*” right foot steps right as upper body (heart) inscribes a crescent left to right.

On next *LA* of same “*la-il-LA-ha*” left foot steps right to close toward right foot as stand upright.

On *IL* of “*IL-la-’llah*” a heart-centered bow.

On *’LLAH* of same “*il-la-’LLAH*” return to standing upright.

Dance repeats from the beginning.

Ending: On final round, line 2 continues for a time at leader’s discretion. On the last repetition of the *La-i-la-ha il-la-’llah* the phrase can be chanted slowly, unless also using the optional final closing words or “seal” as follows.

Optional final closing words or “seal”: following the ending described above, just the *Al- a-ha Al-a-ha* can be chanted for a time using same melody and movements as in line 2 above.

On *AL* of “*AL-a-ha*” right foot steps right as upper body (heart) inscribes a crescent from left to right.

On *HA* of same “*al-a-HA*” left foot steps right to close toward the right foot as return to standing upright.

On *AL* of next “*AL-a-ha*” a heart-centered bow.

On *HA* of same “*al-a-HA*” return to standing upright.

*Words: key phrase from Gospel of Thomas saying verse 42 in Aramaic, together with Arabic phrase for remembrance of Sacred Unity.*

*Music and movements: Neil Douglas-Klotz.*

*Resources: “I AM” The Secret Teachings of the Aramaic Jesus Sounds True Audio Learning Course with Neil Douglas-Klotz (2012), Disc Six, Session 12: The Last Teaching - Dedication and Letting Go; Bridge -The Way of the Spiritual Traveler CD, Neil Douglas-Klotz, Abraham Sussman and Friends (2010).*

## 19. Alaha Hedi / Hayye

*Sacred Unity, rejoicing, guidance, key words from Beatitudes in Luke 6:20-26 / Life Energy*

The following two dances are based on phrases translated in *Blessings of the Cosmos*.

This dance is taken from a meditation on the Beatitudes in Luke 6:20-26 in the passage where Yeshua says “*Rejoice you in that day and leap for joy...*” The Aramaic word translated “*rejoice*” is a form of *hedi*, which means to feel joy when following a higher sense of guidance than our own small sense of self. *Alaha*--Sacred Unity--is this source of joy-filled guidance. For more on this, see the reference below.

open tuning



A - la-ha He - di      A - la-ha He - di      A - la-ha He - di      Hayye! Hayye!

### Words

1. Ala-ha He-di      *Sacred Unity, rejoicing, guidance*
2. Alaha Hedi
3. Alaha Hedi
4. Hayye      *Life energy*
5. Hayye

### Movements

Join hands in a circle for entire dance. The whole circle is meant to be gradually moving to the right throughout the dance with this sequence of movements.

Line 1: On *ALA* of “*ALA-ha*” right foot steps right as bow to right.

On *HEDI* left foot steps right to close toward right foot as return to standing.

Line 2: On *ALA* of “*ALA-ha*” left foot steps left as bow to left.

On *HEDI* right foot steps left to close toward left foot as return to standing.

Line 3: On *ALA* of “*ALA-ha*” right foot steps right as bow to right.

On *HEDI* left foot steps right to close toward right foot as return to standing.

Line 4: On *HAYYE* right foot steps right while bowing to the heart.

Line 5: On *HAYYE* left foot steps right to close toward right foot as return to standing.

Dance repeats from the start.

Ending: Dance ends with repeating lines 4-5 a few times, then breathing in the heart feeling *Alaha* as the source of guidance out of which arises abundant joy.



*Words: Luke 6:20-26*

*Music and movements: Neil Douglas-Klotz*

*Resources: **Blessings of the Cosmos**, Neil Douglas-Klotz, (Sounds True, 2006), pages 31-33, “Inner Leaping”, and CD Track 8: Food for the Journey.*

## 20. Alaha Nyach

*Rest and be renewed in the arms of the Holy One!*

*Key words from Matthew 11:28 in the Syriac Aramaic version*

This dance takes the key word from Jesus's saying, usually translated "Come unto me all you who labor and are heavy laden and I will give you rest." For a complete, expanded translation of this phrase, see *Blessings of the Cosmos*.

The Aramaic word *taw*, usually translated "come" in Matthew 11:28 also carries the sense of lovers coming together for the first time. The word *leya*, usually translated "labor," also means to be tired, weary or exhausted. The phrase *shqiley maubla*, usually translated "heavy laden," means more exactly to be enmeshed and enveloped by a desire that has turned out to be a burden--one that keeps swelling and expanding. The word *anyachkhon* (from the root word *nyach*, used in the Dance) is usually translated "give you rest." In a deeper sense, it indicates the repose of existence, a point of equilibrium, a rest and tranquillity after constant agitation. It is also a peace which moves toward a goal, one of guidance and health. The Biblical name Noah is derived from the same roots as *nyach*, the peace of existence.

The Dance has an unusual rhythm, which alternates between movement and rest (the latter which approaches a musical *fermata*). The swirling movement out from the center is done quickly, and dancers find rest in the arms of their partner, before they spin again—and find more rest in the arms of the same partner!

open tuning

A - la - ha A - la - ha Ny - ach A - la - ha

A - la - ha Ny - ach A - la - ha A - la - ha Ny -

ach A - la - ha Ny - ach

### Words

1. ALAHA ALAHA NEYACH
2. ALAHA ALAHA NEYACH
3. ALAHA
4. ALAHA NEYACH
5. ALAHA
6. ALAHA NEYACH

### Movements:

1. Start with fingers touching belly, knees bent slightly. As you turn to the left

- (counter-clockwise) in place, bring hands up the front of the body, touching belly (on –HA of first ALAHA), then heart, then opening and extending them over head. Start the turn on the left foot on the –HA of first ALAHA.
2. Allowing the arms to settle down and rest on shoulders of neighbors, walk in 3 steps beginning on the left foot on the –HA of first ALAHA. There is a natural swaying that happens, so that one ends leaning to left at then end of NEYACH.

Pause a moment here (musical fermata).

Melody Shifts here

3. Spin freely out of the circle clockwise, beginning on the right foot, raising arms and ending facing partner
4. Hug partner (on the left) and release
5. Spin clockwise past partner, passing right shoulders.
6. Hug same partner and release, facing center.

Repeat movements 1-6. Dance ends with all arms around in the circle, singing the whole melody at least once.

*Words: key words from Matthew 11:28 in the Syriac Aramaic version.*

*Music and movements: Neil Douglas-Klotz*

*Resource: **Blessings of the Cosmos**, page 45-49, “Blessings of Work and Rest,” key words, Track 13 (melody).*