

# THE SUFI DANCE & SONG BOOKLET





## Dance

Within the castle-like walls of Scott Hall, the big round tower of the Presbyterian Seminary which overlooks San Anselmo — the hub of Marin County — a voice rings out loud and clear:

"Everyone form a circle!"

Not everyone has arrived yet, but a few of the youthful ex-hippies begin to link hands. Others there for the first time are still gaping around after drifting in.

"I said **everyone** form a circle!"

After the second ringing command the circle is rapidly formed. The leader of the meeting is Murshid Samuel L. Lewis, a spiritual teacher in the Sufi tradition, who is introducing his audience of young seekers to the Dances of Universal Peace. In a few moments Murshid formally opens the meeting, asking everyone to recite the Sufi Invocation:

**"Toward the One, the Perfection of Love, Harmony and Beauty, the Only Being, United with All the Illuminated Souls who form the Embodiment of the Master, the Spirit of Guidance."**

There is a short silence.

"Now let's repeat the 'Bismillah':

**"Bismillah, er-Rahman, er-Rahim. We begin in the Name of Allah, Most Merciful and Compassionate."**

The Dancing begins. And throughout the evening the Names of God penetrate and fill the space, building an atmosphere of joy. The Dance arena becomes peaceful with love-light, bringing everyone out of the 'realism' of surface life, into the reality of heart-space generated by the chanting of God's Names.

The Dances of Universal Peace, a compendium of group-dances set to sacred phrases from the various world religions, came to — and through — Murshid during the last three years of his life. These Dances have continued to come through his followers since his passing on January 15, 1971. But the original Dances were actually seeded by Pir Vilayat Inayat Khan. Pir Vilayat is the son of Hazrat Inayat Khan, Murshid's first Sufi teacher. It was Hazrat Inayat Khan who brought the Sufi Message to the Western world from India in 1910. Pir Vilayat, author of the encyclopedic **Toward the One**, succeeds his father as present head of the Sufi Order in the West.



It was early in 1968 that Pir Vilayat first came to San Francisco to meet Murshid Samuel Lewis and to address the growing group of Sufi disciples there. Pir Vilayat's repeated assertion that "This (San Francisco) is the hub of the New Age!" gave added impetus to Murshid's rapidly expanding work. The cross-pollination between the being of Pir Vilayat and the hearts of the young California Sufis began to produce blossoms of yet further awakening.

When Pir Vilayat visited San Francisco the following year he demonstrated to Murshid's group a type of whirling Dance that is performed by Sufis in Turkey after the manner of Jelal-ud-din Rumi, the mystic poet and author of the epic **Masnawi**; Rumi originated the devotional Dancing which forms the main rite of the Mevlana Order of Dervishes which he established in the 13th Century. This visitation by Pir Vilayat was to mark the beginning of an outpouring of Spiritual Dances through Murshid Samuel Lewis, a visitation which later caused Murshid to remark:

"Pir Vilayat is the father of these Dances. And I am the mother."

Starting in the spring of 1969, Murshid began getting less and less sleep at night due to the increasing activity of his visionary consciousness. As Murshid put it: "Allah (God) keeps me up at night so I can receive these visions of new Dances." Often it would take two or three days before a Dance which Murshid had witnessed in vision would filter down to the mental realm, to be later translated into written instruction.

The first few Dances that came were simple follow-the-leader type Dances using either "Allah, Allah" or "Om Sri Ram Jai Ram Jai Jai Ram" as the kindling phrase, the divine Name of God which stands at the center of all the Dances like a pulse-beat. In Murshid's own words he gives the secret:

"No dance is a Spiritual Dance because it is called that; it does not mean a certain form or technique, nor a ritual . . . What must remain is the sacred phrase; this, the sacred phrase, and not the form, is the foundation of development along this line."

Gradually, other movements were added, mostly drawn from different folk-dances Murshid knew — for he had been a diligent folk-dance **aficionado** earlier in life. Murshid said he was actually very timid as a youth, and he joined a folk-dance club to overcome his shyness. He used folk-dance movements from all over the world, borrowing from places he had visited during his trips abroad in 1956 and again in 1962.

As was Murshid's manner, he wrote incessantly to his old friends to let them know the astounding new developments in his life, friends who like Murshid were in their sixties and seventies. Many of his old friends congratulated him, some merely wrote his remarks off as the antics of an already eccentric man, while the young people began to experience more and more the well of **baraka** (Arabic for the magnetic love-blessings which impregnate a mystic's atmosphere) that had long remained untapped through a life-long pattern of personality rejection by his peers.

At the same time, Murshid cultivated a steady correspondence with humor columnist Art Hoppe of the **San Francisco Chronicle**, and wrote repeatedly with tongue-in-cheek:

"Art, I have failed miserably as a Pied-Piper. Only the young show up!"

Finally, Murshid's old folk-dance club invited him to bring his group of young ex-hippies (Murshid's term) to perform for the club's special anniversary celebration. This was the first public performance of the Sufi Dances. Later, public performances of the Dances were to occur in Precita Park opposite Mentorgarten, Murshid's San Francisco home, during his lifetime, and in temples and cathedrals in California and elsewhere since his passing. In fact, the Dances are now an international phenomenon.

By the time Murshid visited Los Angeles in June of 1969 with two of his disciples, several new Dances had become regular features at the weekly meetings. He wasted no time demonstrating (or 'angel-strating' as he would pun) these new Dances with just three people, himself and his two students, for his Los Angeles friends — right in their living rooms! Murshid wasn't the type to let such behavior fall short of its intended purpose, even if it proved



momentarily embarrassing to his hosts. If they were still Murshid's friends this late in life, they were probably used to it. His young followers took everything mostly in stride, although a few doses of social embarrassment at the hands of Murshid were always in store!

The legendary Miss Ruth St. Denis, whom Murshid called his 'fairy godmother', played the role of confirming angel in his efforts to gain support for the Dances. It was after Murshid visited the tomb of Sheikh Selim Chisti, a Sufi Saint, at Fathepur Sikri in India that he began his Dance work in earnest. Murshid had entered a state of mystical absorption wherein the theme "Dance of Universal Peace" was disclosed. At the tomb site he performed his first attempt at the Dance of Universal Peace — in which man, incorporating together the religious expressions of his race through the millennia, Dances in devotion to God, and God Dances with loving Compassion through man.

When Murshid returned to this country he visited Miss Ruth and said, "Srimati (Mother Divine), I have the answer to all the world's problems." "What is it," she asked.

"I'm going to teach little children how to Walk," he replied.

"You've got it, you've got it, you've got it!" exclaimed Miss Ruth.

Murshid felt that basic rhythms should be introduced to children early in life, and that training in Walking could be part of every child's upbringing — without any somber overtones. With this happily applied training in Walk, it would be a matter of but another step — and the Dance could unfold with full consciousness.

He would remark to Miss Ruth: "You taught me how to draw these Dances right out of the cosmos, right from the space." Miss Ruth had inspired Murshid not only to continue his efforts to spread Spiritual Dancing, but also to attune to the Dance-full moods and modes secreted in the atmosphere within and around us, and to bring the inspirations into manifest portrayal.

Back in January of 1967, shortly after the first few ex(ing)-hippies 'discovered' Murshid living in a two-room apartment on Clementina Street, an alleyway south of Market Street, Murshid suffered what he termed "An attack of food-poisoning, ptomaine, when I ate some Roquefort dressing down in Ojai." Later, another old friend told us that Murshid had actually had a heart-attack, but he didn't want his young disciples to know it was that serious.

At the time of his attack there were about ten of us disciples who attended his talks regularly, and when he took sick we prepared to visit him at Chinese Hospital (the same hospital where he was later to die) on Jackson Street. When we got there Murshid was ashen-faced, very grave looking, and could hardly talk. Murshid's life-long friend Joe Miller was there with his wife Guin, and Joe tried to pep Murshid up with a few well-chosen words. Dr. Ajari Warwick, a Zen teacher, was there from time to time, and Murshid later said it may have been Dr. Warwick's healing **puja** ceremony — performed on the spot — that helped spur him back to physical health.

It was that hospital stay that Murshid would speak of later: "There I was flat on my back in the hospital — and Allah decides that is when He is going to manifest — when I have no choice but to accept!"

Then Murshid went on to describe the vision vouchsafed to him: "I saw a mountain at the top of which there was a little trickle of water, and after the water had gone down the slope a little bit it became a sizeable stream. Then the stream became a rushing river, which in turn became a mighty river with several tributaries. As the river neared the plain the flowing water was so strong it could not be stopped, and would continue to flow until it merged into the ocean."

"Do you know what that means?" Murshid would ask.

And continuing on he would answer, "It means that I have completed my first stage as a spiritual teacher — that's the little trickle at the top. Next will be the period of expanding to thirty disciples. And after that to sixty, and after that to a hundred disciples. Then — after the vision — God says to me, 'I

make you spiritual leader of the hippies.'"

Through the trial of near-death Murshid emerged stronger than before, and declared that the promise of spiritual unfoldment for him **together with his disciples** was a confirmation of the commission he had received five years earlier from his Pir-o-Murshid (Sufi teacher) in Pakistan: "You will cause fifty thousand Americans to chant 'Allah'." We little realized how joyous a way Murshid would provide for us, and the world, when he gave out the Dances.

It has been four years since Murshid's passing, years which have witnessed an increase in the repertoire of Spiritual Dances, the quality now developing beyond the rough-hewn manner we were capable of in the beginning, and the scope of the Dances now opening to a world perspective. Murshid **saw** this development shortly before he left the world, and expressed his pre-visionings to the Women's Dance Class, a specialized group of women who met for the purpose of refining the Dances, inaugurating more graceful Dance-movements to co-ordinate with similarly refined singing of God's Names:

"The next step will be to establish Jewish and Christian Dances. We already have Mantric Dances, Dervish Dances and Mystery Dances. After that we will have Dances for all the religions. And then we will begin to work on having Angelic Dances, Dances which will take you very high."

These Dances have come, are coming, and with it an ability to deepen the Dance experience with both new, and old, Dances. Nor would it be proper to say that the Angelic Dances are too different from other types of sacred Dances. Angelic Dances simply express the exaltation in all of us which comes when our human limitations are overcome through an act of blessing another, or through losing oneself in the love (which asks no return) of another. So really every Dance can be an Angelic Dance, yet there are certain sacred phrases, certain movements of grace, which promote the utterly translucent Angelic moods hidden within us.

But there may be even deeper experiences open to the Spiritual Dancer. Murshid has written in **Suras of the New Age**, "When the Dervish whirls, the Angels tremble." This shows that the Angels can become entrapped by a devotion which sees God as if through a window-glass, while the Dervish, or Sufi, has like Shiva or Krishna become identical with God through Dancing THE DANCE which illuminates and integrates all planes of our being, all aspects of our personality from the seen to the Unseen.

THE WATCHER IS THE PRAYERFUL DEVOTEE,  
BUT THE DANCER BECOMES DIVINE."

(from Murshid's poem **Siva, Siva.**)

To Dance the Divine Dance we can follow the footsteps of the Masters, Saints and Prophets of humanity. We **can** Dance the Dance of the Divine Messengers, giving each in our own way the blessing of God which we see naturally in a loving mother, a kind father, an innocent child, a helpful friend and in an inspiring teacher. We can Dance to improve ourselves; we can Dance to overcome ourselves. We can even Dance to find ourselves.

All these purposes of Spiritual Dancing are answered when we begin to feel the Divine Presence more and more the more we Dance.

This record album is being offered in the hope that multitudes of people will be able to take up the Dances of Universal Peace in a real way — remaining centered and confident in the endeavor toward fuller awakening.

Notes by Murshid Moineddin Jablonski

Additional Note: For progress in these Dances, as with any inner seeking, it is best to Dance with a proficient teacher or leader. The San Francisco Sufi Center was the birthplace of the Sufi Dances of Murshid Samuel Lewis. Since Murshid's passing the Bay Area group has concentrated on developing the seed-transmissions which he planted, has taken particular care to oversee the spread of the Dances in a manner commensurate with the programs and being of Murshid: to see that the Dances be done properly — not halfway or merely as a recreation — but fully and in a mature way. Thus performed,



when the ecstasy comes there is a strong foundation to keep the experience stable.

It is also noteworthy that other Sufi Order Centers such as Boston, Philadelphia and Santa Cruz (to name a few) have evolved new and beautiful Dances based on Murshid's and Pir Vilayat's inspirations — sparks from the original fire!

Some of the Centers around the globe where the Dances of Universal Peace are being Danced, through programs of regular meetings and seminars:

**ARIZONA:**

TUCSON; SUFI COMMUNITY TUCSON, 258 East Congress Street, 85701, (602) 624-5977. Sheikh Abdarrahman Lomax.

**CALIFORNIA:**

CORTE MADERA; GARDEN OF ALLAH, 112 Edison Avenue, 94925, (415) 924-3004. Sheikh Amin Quance.

LOS ANGELES; 1464 Tamarind Avenue, Hollywood 90028, (213) 469-4412. Hermila Cramer.

SAN ANSELMO; HURKALYA, 147 Humboldt Avenue, 94960, (415) 457-3012. Murshid Moineddin Jablonski.

SAN FRANCISCO; MENTORGARTEN, 410 Precita Avenue, (415) 285-5208. Masheikh Wali Ali Meyer.

SANTA CRUZ; GULISTAN, 2112 Westcliff Drive, 95050, (408) 427-1188. Veda Rama.

**COLORADO:**

BOULDER; 966 Grandview, 80302, (303) 444-1687. Isa Drennen.

**INDIANA:**

BLOOMINGTON; 1207 Crescent Drive, 47401. Vazir Peller.

**MASSACHUSETTS:**

BOSTON; THE EINSTEIN ACADEMY, 148 Hillside Street, Roxbury 02120, (617) 445-8714. Sheikh Mansur Johnson.

CAMBRIDGE; 4 Speridakas Terrace, 02139. Azimat Dowla Schreiber

**NEW MEXICO:**

SAN CRISTOBAL; LAMA FOUNDATION, Box 444, 87564. Suriya Bhakti.

**NEW YORK:**

NEW YORK CITY; 551 Hudson Street, #9, 10014, (212) 741-0927. Sheikh Shahabuddin Less.

WOODSTOCK; Box 25, 12498, (914) 679-7222. Sheikh Basira Cameron.

**OREGON:**

PORTLAND; RING OF HEARTS, Route 2, Box 370, 97231. Hilal Sala.

EUGENE; THE SMILING FOREHEAD, 867 Almaden Street, 97402. Dan Parsons.

**PENNSYLVANIA:**

PHILADELPHIA; KHANAQAH SOPHIA, 3413 Baring Street, 19104, (215) 222-1407. Khalif Puran Bair.

**TEXAS**

DALLAS; SUFI ORDER — DALLAS, 9418 Forest Springs #215, 75231. Abad Martindell.

SAN ANTONIO; 8181 Greenforest, 78215, (512) 227-9949. Sarmad Brodie.

**CANADA:**

TORONTO; THE ROSE GARDEN, 15 Forest Hill Road, Ontario. Willem Poolman.

**FRANCE:**

CHAMONIX; CAMP DES AIGLES, Telepherique La Flegere (June-September). Write c/o Camp Secretary.

**ISRAEL:**

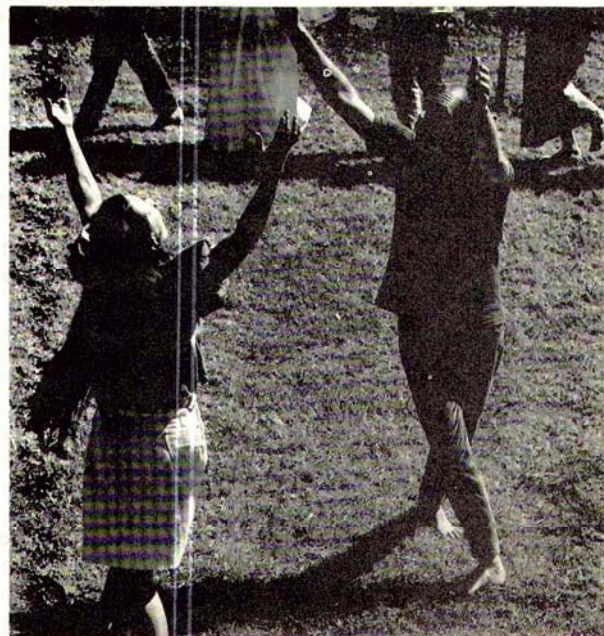
JERUSALEM; JERUSALEM CENTER, P.O.Box 19592. Sheikh Benefsha Gest.

**OTHER:**

FOR INFORMATION ON activities of the Sufi Order, directed by Pir Vilayat Inayat Khan, throughout the United States and Canada, write to: Yusuf Jamil, Secretary, Box 25, Woodstock, New York 12498.



The published writings of Murshid Samuel L. Lewis, of Pir Vilayat Inayat Khan and of Hazrat Inayat Khan can be ordered through Rainbow Bridge Distributing Co., P.O. Box 40208, San Francisco, CA 94140. Especially recommended are Volumes I and II of the pamphlet-size Dance Manuals, available at \$1.00 each, which are a good introduction for beginners in Spiritual Dance.







## Song

When the Sufi Choir first formed (in 1969) Murshid Lewis would stand in the bass section singing loud, clear, and out of tune. By normal musical standards Murshid's singing was marginal. But the music in him led others toward a magnificent musical vision. By his own example he showed us how perfection of the heart opens the way to a higher musical ecstasy. On the occasions when he would lead the singing he would hop about like Krishna, singing each part in a strong if nasal bass, whipping the singers into the song with dervish energy.

It is true that music must be sung in tune and in time. But music so made does not always bridge heaven and earth. A certain initiation occurs when one suddenly sees that music can be out of tune and out of time, but still carry a powerful spirit. The pedagogy of musical **technique** is well known by a million teachers. But the methodical development of the heart, and the techniques expressing the heart's refinement are not so obvious. Hazrat Inayat Khan was the first to formulate this in the West; and Murshid Lewis (his disciple) and Pir Vilayat (his son) have deepened the teachings by redefining them in the present.

There is an eternal aspect to every sound, and it is this enduring quality to which the open heart tunes. Now, when a musician has also mastered pitch and time, the results are sublime, the integrative ideal is touched. It is a matter of emphasis. If you study musical technique, the heart may or may not open; but if the heart is opened, technique will come to give it wings.

This is Murshid's transmission. Its effect seems to awaken something in Americans that has been lost in sleep. Living teachers who transmit this by their presence are rare, but **there**. If you are ready to find one, you will.

The music on this record came from this transmission, both in its composition and in its expression. So forcefully have the Songs and Dances channeled through the San Francisco Sufi Community that one can see the making of a tradition, the forming of a river. The source is: the purity of heart which arises from concentration on the Divine Attributes (Mantras and Wazifas).

The river is swelling, not only in the West. All over the world people are gathering together to sing with their voices and their hearts in tune — more now than ever. The purpose of this music is to facilitate this gathering.

Notes by Allauddin William Mathieu



This record is for sale and the songs are registered with B.M.I.; the proceeds will help us to continue our work. But the Songs are to be Sung free, and the Dances Danced free forever.

For purposes of the recording, many repetitive cycles have been omitted, especially from the Dances. The Dance leader, or Song leader, must decide in each case how many repetitions are desirable.



**INTRODUCTORY BISMILLAH DANCE WITH SPINS:** This is usually the first Dance performed in an assembly. All those present hold hands in a circle and recite the Sufi Invocation:

"TOWARD THE ONE, THE PERFECTION OF LOVE, HARMONY AND BEAUTY, THE ONLY BEING, UNITED WITH ALL THE ILLUMINATED SOULS WHO FORM THE EMBODIMENT OF THE MASTER, THE SPIRIT OF GUIDANCE."

This phrase may be repeated three times if you like. It should be concentrated upon. There is much meaning in it. Then the group recites: "BISMILLAH, ER-RAHMAN, ER-RAHIM; We begin in the Name of Allah, Most Merciful and Compassionate."

1. Hands joined and moving counterclockwise, all chant "ALLAH" ten times.

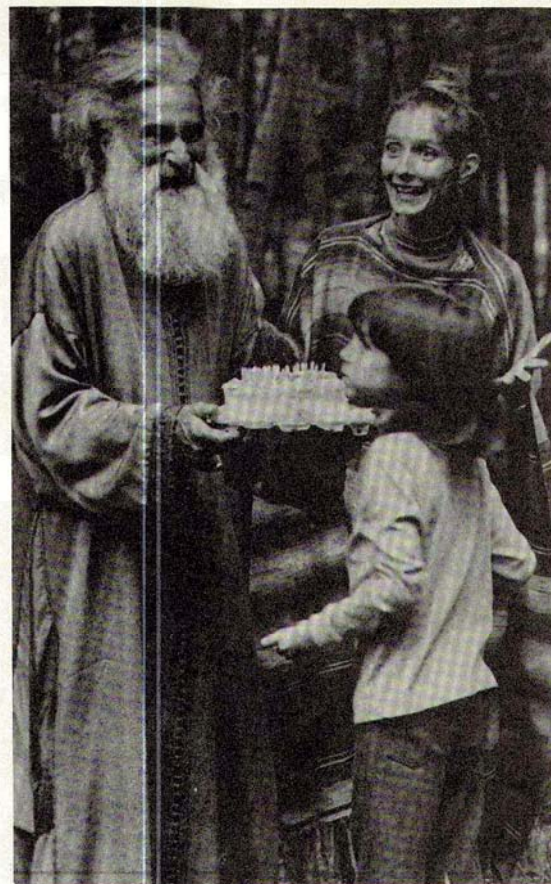
2. Lift arms, still holding hands, saying "ER-RAHMAN." Lower arms, holding hands, saying "ER-RAHEEM." (ER-RAHMAN means God is All-Compassionate, ER-RAHEEM means God is All-Merciful.)

3. Repeat "ALLAH" four times (hands joined, arms down), then repeat #2 (called RAHMAT). This cycle is repeated four times in all.

4. A new cycle of four complete RAHMATS is begun; "ALLAH" is chanted four times, and then the leader calls out "Half-turn." All rejoin hands in the now outward facing circle. Each person turns on "ER-RAHMAN" and rejoins hands with everyone on "ER-RAHEEM." After four RAHMATS everyone will be facing inward again.

5. The leader calls out "Full turn." "Turn and a half." "Two turns." Even up to "Three turns." All these are repeated in cycles of four RAHMATS.

6. The final call is for everyone to spin ("All spin"), saying "ER-RAHMAN, ER-RAHEEM," concluding with all saying "AMIN" (All face the center, hands in prayer position) which means 'So be it.' The spin is optional and may not be desirable when there are persons present who are not yet proficient at it.



**AS-SALAAM ALEIKHUM GREETING DANCE:** (For six or more people.) Count off each person, designating "Alpha, Omega, Alpha, Omega . . ." Alphas all face right, Omegas face left. Everyone should be facing a partner. Partners join hands and walk around clockwise facing each other, saying "AS-SALAAM ALEIKHUM, AS-SALAAM ALEIKHUM, AS-SALAAM ALEIKHUM," raising and lowering arms with each repetition. Partners then break apart and spin away from each other, arms raised vertically, saying "LA ILAHA, EL IL ALLAH," each person progressing one partner in the direction he or she was originally facing. In other words, Alphas advance one place to their right, and Omegas one place to their left. (AS-SALAAM ALEIKHUM means Peace be with you; LA ILAHA, EL IL ALLAH means There is no reality, except God.)

Continue until a full round of the circle is completed, with each person greeting all those going in the opposite direction. If the group is small, each person can go around greeting everyone twice. If the group is exceptionally large, form two or more concentric circles.

If there is an odd number of people present, the leader can join the drummer and/or musicians in the center of the circle, and chant along overseeing the Dance.

Leader calls "AMIN" to end the Dance.



12

C, 3b C, C, F C,

AL - HAM DU LILLAH AL HAM DU LILLAH AL

simile

HAM DU LIL - LAH AL

HAM DU LILLAH AL HAM DU LILLAH AL

HAM DU LIL - LAH AL

**ALHAMDULILLAH ROUND:** This is a Song of praise and the rendition should be spirited. It sounds full without instrumental accompaniment, or it may have guitar, drums or other instruments. During the round, the guitarist may play on a C chord only, instead of the version presented here. Everyone has to be paying attention when the leader brings in the "Praise the Lord" passage, because certain singers will have to interrupt their line in mid-word; but if this is well done it is beautiful. The leader should give this cue when the round reaches its peak. During the last unison, the leader can call for "loud" or "soft" over several repetitions. It likes to end loud. Although four mixed groups can sing this, it sounds best with 2 groups of women and 2 groups of men.

G, C, G, F, C,

SOPRANO

ALTO

TENOR

BASS

PRaise THE LORD

PRaise THE LORD

PRaise THE LORD

12

AS - SALAAM A - LEI - KHUM

AS - SALAAM A - LEI - KHUM

rit. . . . . slower

AS - SALAAM A - LEI KHUM

LA ILA HA EL IL AL - LAH

rit. . . . . slower

**AS-SALAAM ALEIKHUM DUET:** Divide into men and women. Everyone sings the top line in unison. Then everyone sings the bottom line in unison. Then the men sing the top line as the women sing the bottom line. Then the women sing the top line as the men sing the bottom line. Then everyone sings "Hu."

Although it is sung here by the full choir, this also makes an enjoyable practice for couples, and even lends itself to a simple Dance. At first it may seem like a self-conscious concentration (it's not especially easy to sing) but eventually one becomes lost in the Greeting.

HU





**DIVINE ATTRIBUTES WALKS:** These Walks are done facing counterclockwise in a single-file circle, as each person endeavors to experience the Divine Attribute deeply. But the feeling of being in a circle with others must be maintained, even emphasized. The leader introduces each new Attribute and sets the pace for everyone, calling out "AMIN" to conclude each Walk.

**YA HAYYOO, YA QAYYOOM**

(O Thou Ever-Living, O Thou Eternal) Raise hands above head repeating YA HAYYOO, and lower hands — bringing them palms together in front of the heart — and continuing downward and outward (palms facing down) with YA QAYYOOM.

**YA AZEEM**

(O Thou Most High) Arms lifted high above head, straight up as far as possible, but open. God is beyond the mind.

**YA FATTAH**

(O Opener of the Way) Emphasis on the AH sound. Fingertips to breast, then sweeping open and out, a rapid movement like a door suddenly opening. Feel a door open for **you**; feel that God is the Clearer-Away of all difficulty.

In all the Dances and Walks care should be taken to pronounce the Divine phrases fully, enunciating all the vowels and consonants, developing completely the benefits which come to (and emanate from) the devotees who contemplate the deep **Meaning** of each phrase as they listen to the **Sound** thereof.



## Side 1 Band 2

**WAZIFA CANON:** This is a 3-part canon. These are Arabic Mantras, or Wazifas. LA ILAHA, IL ALLAH HU means There is no reality, but God. ISHK ALLAH MAHEBOOD LILLAH means God is Love, Lover and Beloved. YA RAHMAN, YA RAHEEM means O Compassionate, O Merciful. SUBHAN ALLAH means God is pure. ALHAMDULILLAH means All praise to God. ALLAH-HO-AKBAR means There is no power or might save in Allah.

A kind of ecstasy can be kindled when the concentrated energies of all these different sacred phrases are all sounding at once. The first phrase, LA ILAHA, IL ALLAH HU is to be sung in unison as many times as desired; then the leader cues in the groups at two-bar intervals. This canon is peculiar in that at one point in the counterpoint everyone is singing the same notes (at the third "ALLAH-HO-AKBAR" for the lead group); if the singing can peak at this point, there is an added effect. Finally everyone is repeating again the first phrase, after which the whole canon may be sung once more.

Take care that the middle phrase "IL ALLAH HU" (down to low G) is learned correctly.

The composition of this canon was one of those not so surprising times when many sacred phrases from pre-existing songs convinced themselves that they belonged together.



7

LA IL- LA HA IL- AL- LAH HU LA IL- LA HA IL- AL- LAH HU

ISHK ALLAH MAHE BOOD LILLAH ISHK ALLAH MAHEBOOD LILLAH

YA RAHMAN YA RA- HEEM

IL- AL- LAH HU SUBHAN ALLAH AL- HAMDU LILLAH AL-

- LAH - HO - AK- BAR AL- LAH - HO - AK- BAR AL-

- LAH HO - AK- BAR



Handwritten musical score for "ALLAHO AKBAR". The score is written on three systems of staves. The first system is in 4/4 time, tempo 60, with lyrics "AL. LAH HO AK. BAR". The second system is in 8/8 time, with lyrics "AL. LAH HO AK. BAR" and "AL. LAH HO AK. BAR". The third system is in 4/4 time, tempo 60, with lyrics "BAR ALLAH HO AK. BAR" and "LA HO AKBAR AL LA HO AKBAR AL LA HO AKBAR". The score includes various musical notations such as notes, rests, and dynamic markings.

**ALLAHO AKBAR:** It's easy for an untrained choir to achieve a full sound with this. The syllables bring out the energy. It should be conducted with a positive rhythm. Pay special attention to the pitch of the last bass "F". The singers should be aware of the canon.



**YA AZEEM:** Ya Azeem means O Thou Most High. This round will sound OK with three mixed groups, but for best results, divide the women into higher and lower voices, and let all the men sing in unison. The dotted rhythm must be crisp. Also the syncopation must be understood by the singers; that is, the unstruck downbeat of the third bar must be heard as an unstruck downbeat — only in this way will the ensemble rhythm be clear.

Handwritten musical score for "YA AZEEM". The score is written on three systems of staves. The first system is in 4/4 time, with lyrics "YA A - ZEEM YA A - ZEEM EL -". The second system is in 4/4 time, with lyrics "— ALLA HU EL — ALLA HU ALLA -". The third system is in 4/4 time, with lyrics "HU — ALL LĒ - LU — YA YA A -". The score includes various musical notations such as notes, rests, and dynamic markings.

**YA HAYY, YA HAKK:** This means O Life, O Truth. Get everyone to stand in a circle. The person in the middle points his finger straight out and revolves slowly 360°. As the finger points at you, sing YA HAYY (all on the same note) and then, all together, YA HAKK.

**YA ALEEM** means O Omniscience Divine.



Side 1 Band 3

*Hand-drawn musical score for "The Gift of Simple". The score is written on five systems of staves. Each system contains a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The piano part includes chords and a bass line. The score is decorated with hand-drawn illustrations of a sun, a girl, and a boy.*

**Lyrics:**

'TIS THE GIFT TO BE SIMPLE 'TIS THE GIFT TO BE FREE 'TIS THE GIFT TO COME DOWN WHERE YOU WANT TO BE AND

**Chords:**

C C C G<sup>sust</sup> G

**Notes:**

LA I - LA - HA EL IL AL - LAH HU

**Lyrics:**

DOWN TO THE PLACE JUST RIGHT IT WILL BE IN THE VALLEY OF LOVE AND DELIGHT.

**Chords:**

C C Bb C

**Notes:**

LA I - LA - HA EL - IL - AL - LAH HU

**Lyrics:**

WHEN THAT TRUE SIM- PLI - TY IS GAIN'D TO BOW AND TO BEND WE SHAN'T BE ASHAMED

**Chords:**

C C C G<sup>sust</sup> G

**Notes:**

LA I - LA HA EL IL ALLAH HU EL IL ALLAH HU

**Lyrics:**

TURN, TURN 'T WILL BE OUR DELIGHT 'TIL BY TURNING, TURNING WE COME 'ROUND RIGHT.

**Chords:**

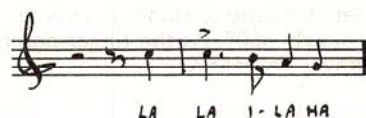
C C Bb C

**Notes:**

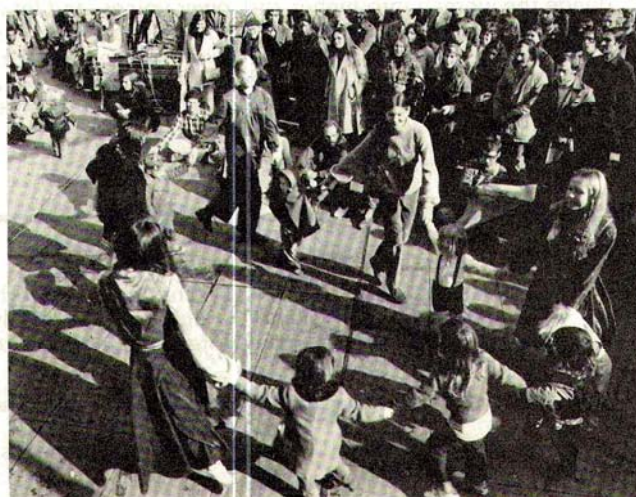
LA I - LA HA EL - IL - AL - LAH HU

**'TIS THE GIFT TO BE SIMPLE:** This Song reminds us of the simple faith which resonates when people sing together. It is especially liked by the children who attend the Seed Centers — the pre-schools for New Age children — conducted by the Sufi Community as an integral part of the overall work in San Francisco and Marin County.

Divide the group into men and women (plus children); there should be a guitarist. The third "LA ILAHA" phrase requires special attention. Again the syncopation must be understood to be sung well. It helps to teach the phrase as if it were without the tie



the tie later. "Gift" is an old Shaker Song, and a favorite of Murshid Lewis. and then add







**TEMPLE ROUND:** These are words by Hazrat Inayat Khan. Singing this music makes one begin to feel like the altar of God. Entrances are best made in this order: alto, tenor, soprano, bass. Be sure to make clear the distinction between B-flat and B-nat., even though they are quick notes.



**DERVISH BISMILLAH DANCE:** All form one complete circle, hands joined with fingers interlaced.

1. Move to the right chanting "BISMILLAH, ER-RAHMAN, ER-RAHEEM" four times. Then move to left and chant the phrase four times. Then all come close together and sway, shoulder to shoulder, repeating the phrase eight times keeping the feet planted. Leader raises voice on last phrase to indicate close of first cycle of Dance.

2. All move backward from center of circle chanting "ALLAH" four times, once with each step. Then all move to right chanting "ALLAH" 12 more times. Then to left 16 repetitions of "ALLAH." Then, continuing to left, everyone drops hands and walks forward, placing the right hand over the heart with the first "ALLAH," the left hand over the right side of the breast with the second "ALLAH," then one full turn clockwise chanting the third and fourth "ALLAH." Do this four times in all.

Then reverse the direction and, keeping in the crossed-arms position, move to the right, first bowing toward the center of the circle, then bowing toward the outside, chanting "ALLAH" 16 times. All face the center and say "AMIN." This concludes the second cycle of the Dance.

3. All the men go to the center and form a circle, kneeling close together with fingers interlaced. The men chant the Zikar phrase: "LA ILAHA, ILLA 'LLAH" the head to the right on "LA ILAHA," down into the heart on "ILLA," and raising the head on "'LLAH," following closely the tempo of the leader.

At the same time, the women form an outer circle, hands on shoulders, and sing "ISHK ALLAH, MAHEBOOD LILLAH" in exact correspondence to the men's chant: "ISKH ALLAH" to the men's "LA ILAHA" and "MAHEBOOD LILLAH" to "ILLA 'LLAH." This builds in feeling until the leader calls out "AMIN," bringing the third cycle of the Dance to a close.

4. All form one complete circle again, arms around waists standing close together. All move in swaying fashion chanting "BISMILLAH, ER-RAHMAN, ER-RAHEEM" 20 times as at the beginning. This final cycle starts slow, builds in tempo until the 17th or 18th repetition, and then slows very deliberately for the last few repetitions. Leader raises voice on final phrase signalling everyone to maintain the arms-around position for several moments of full silence, then inaugurates the concluding "AMIN" with everyone bowing to the center of the circle in crossed-arms position, finger-tips resting on shoulders.

It helps to have an experienced guitarist and/or drummer for this Dance, especially in the final phase when the tempo builds. The musicians can assist greatly by their attunement with each other and to the leader.

**DERVISH ZIKAR** (Remembrance of God): Masheikh Wali Ali chants this powerful Zikar.



**OM SRI RAM JAI RAM JAI JAI RAM:** Following are three unique modes of repeating this sacred Mantric phrase, the RAMNAM:

I. Murshid Samuel L. Lewis led this RAMNAM Dance in March, 1970 at the Wednesday Night Meeting in San Anselmo, California. His voice speaks amply for itself. The Dance is a simple "Snake" Dance, with the leader calling out new instructions after each four or eight repetitions of the RAMNAM, i.e., "Hold hands"; "Hands on waists"; "Hands on shoulders" (all facing forward); "Side-step"; etc. In fact, innumerable variations are possible here, according to the discretion of the leader, even steps involving jumping or 'threading the needle.' It is easy to get excited in this type of Dance, so follow the leader very closely as to behavior. Dance ends with the leader being 'caught' in the center of a spiral formation, with everyone raising hands saying "OM HARI OM." (The leader may weave in any pattern or direction before ending with the spiral.)

II. Khalifa Amina sings this melodic RAMNAM as she learned it from Mother Krishnabai who dwells at Anandashram (Abode of Bliss) in Kanhangad, South India. Murshid Samuel Lewis said Mother Krishnabai was the most spiritually illuminated being he ever met on earth, but that if she knew he said so she would give him a good scolding!

Mother Krishnabai's Guru, Papa Ramdas, gave out the phrase OM SRI RAM JAI RAM JAI JAI RAM to use as a sovereign spiritual practice. Papa Ramdas was also Murshid's Guru, and gave him the RAMNAM to repeat daily. Murshid in turn gave out the RAMNAM, in the same spirit of loving joy, to all comers.

III. This RAMNAM Dance is for one or more circles (concentric) and is sung, the overall feeling being stately as to tempo. All sing the RAMNAM in unison throughout the first cycle, then on the second cycle the men all sing "OM" on the drone-note (like an Indian **tamboura**) while the women sing the melody. On the third cycle the women sing the "OM" and the men sing the melody. This procedure continues until the leader calls out "Sing in unison" indicating the start of the final cycle with everyone singing the melody again. People should remain in #4 position (see below) for a 'Refrain' — which is simply the reiteration of the last two phrases of the RAMNAM. After the 'Refrain' all hold the arms-around position and sing "OM HARI OM," experiencing the **Silence** afterwards.

1. Hands held in circle, moving left, on first RAMNAM phrase. (Dance continues left throughout.)

2. Alternate hands, i.e., hold hands with persons just beyond those immediately next to you. Don't cross your arms; open arms out wide and it will happen naturally.

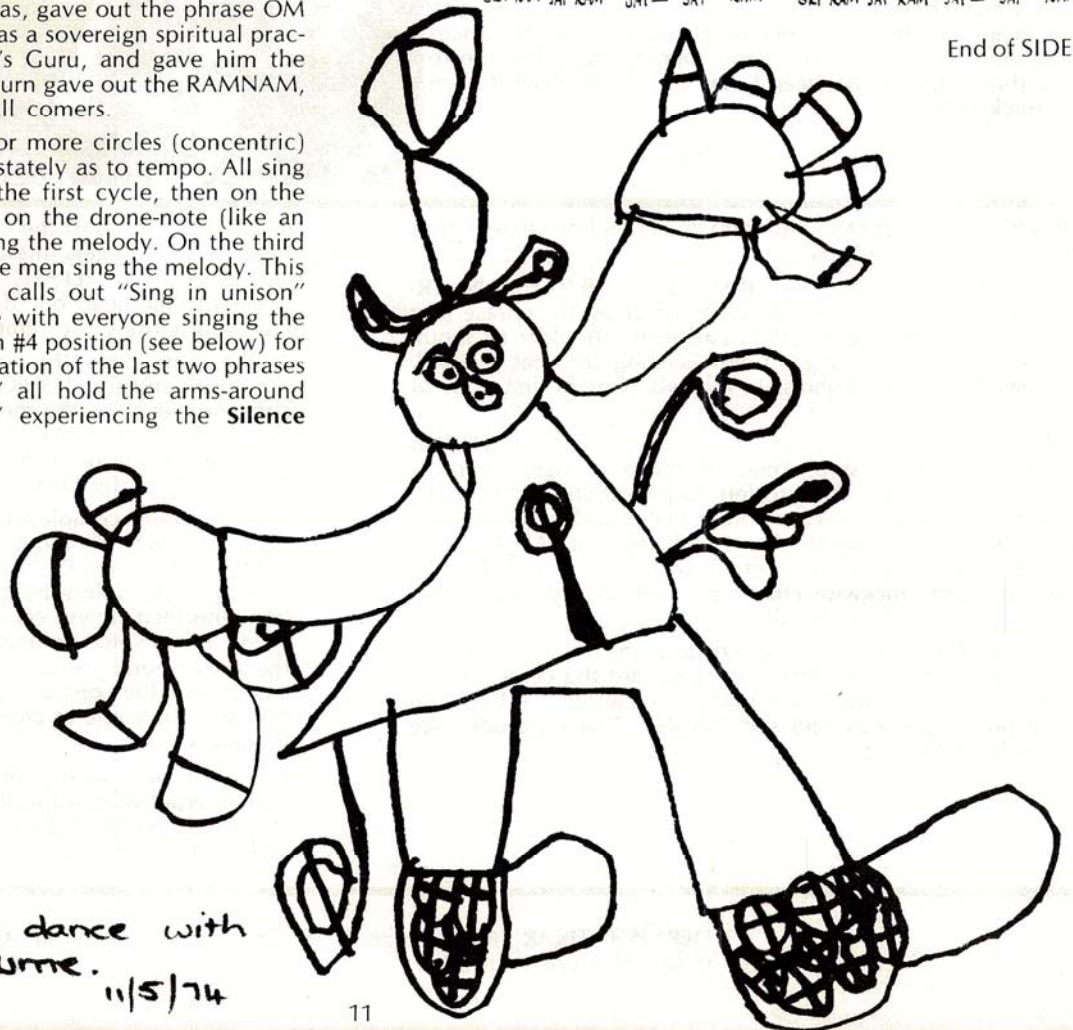
3. Alternate hands raised. Simply raise the arms up in the same position.

4. With the fourth RAMNAM phrase everyone brings their arms around behind their neighbors, forming alternate hands on outside of circle. This movement is also called 'Duck under.' Hands are held alternating **throughout** the 2nd, 3rd and 4th movements.

5. Refrain, as above, remaining in #4 position. "OM HARI OM."



End of SIDE ONE.



zuleikha doing Krishna dance with  
peacock feather costume.  
by Noor 5 years 11/5/74





SILENCE ENDED, AND again the flute . . .

The maidens rose and performed the grand Ras Lila [Divine Dance]  
 Becoming aware of their unrecognized causal bodies,  
 Becoming aware of the grandeur within their beings,  
 And, as they danced, they recognized the light.  
 They could not see each other nor the ground,  
 Blinded by light but beckoning to the music,  
 They made the proper gestures until the eyes could see,  
 When they beheld, not just a smiling shepherd,  
 No lowly cowboy of tawny complexion, but the Grand Being,  
 A stupendous aureole of effervescent lightings,  
 The radiations of iridial flambeaux,  
 The reflections and refractions from the endless light  
 Pouring in every colour and back to white,  
 While the Personality played upon their flute  
 And in that moment of grandeur beholding Krishna,  
 As if he had become her special partner,  
 And more, the very light of inner being.  
 Their hearts responded and all of them knew  
 That this was the true Avatar, and no one else.

THEN THE MORNING.

The drama ended,  
 Back to their daily duties,  
 Karma Yoga foremost, which was their lot,  
 Jnana Yoga for those who strove to master the self,  
 Bhakti for those who seek only the Beloved,  
 Yet each and other could apprehend the Deity,  
 From the tiniest speck to beyond the widest space,  
 Above, below, within, without, self, not-self,  
 All seeded in the innermost heart of man.  
 SHANTI! SHANTI! SHANTI!

(from **The Rejected Avatar** by Murshid Samuel L. Lewis)



**UNIVERSAL WORSHIP DANCE AND ROUND:**

**DANCE** — This Dance incorporates the Names of God from many of the world's great religions. It can be Danced as a Round if two concentric circles are formed, each coming in at the appropriate musical juncture. Dance begins with all facing the center of the circle:

**SRI RAM** (Hindu Name for God) — Everyone bow deeply to the center of the circle, hands in prayer-position in front of heart. Then all turn and face counterclockwise, and sing:

**AHURA MAZDA** (Zoroastrian Name for God) — Hands held above head in sun-position, walking slowly counterclockwise . . .

**BUDDHA** (Enlightened Oneness) — Hands in prayer-position, fingertips touching forehead, lips and heart, followed by slight bow . . .

**YA-HUV-WEH** (Hebrew Name for God) — Hands open cup-like from the heart and extend forward and upward, making an offering of one's love to God . . .

**ELEISON** (Latin phrase from the Catholic Mass, 'God is Ever-Merciful') — Hands raised high in supplication . . .

**ALLAH** (Name of God in Islam) — All spin clockwise feeling God's Presence Everywhere . . .

**TOWARD THE ONE** — Hands extended to center of circle, feet planted; the palms and fingertips should conduct all devotional energies toward the center, feeling God as the Spirit of Guidance in the very midst.

Then begin again with **SRI RAM**. Dance may be done as many times as the leader designates. At the end all join hands and sing OM eight times (moving counterclockwise), then do the **TOWARD THE ONE** to conclude. The **TOWARD THE ONE** position should be maintained for several moments in silence, the leader being the first one to bow and say 'Amin.'

WITH C DRONE

ROUND — Here is another round which composed itself. It is made up of fragments of ancient melodies lifted from their old places into one long new phrase. Often people say "What a nice tune; let's sing it in a round and see if it works." The chance of it "working" is 10,000 to one. But that's just what did happen here. A miracle! The added soprano part may be taken by ear from the record.

**BISMILLAH, YA FATTAH DANCE AND ROUND:**

**DANCE** — This is a Dance for partners, either men and women or Alphas and Omegas regardless of sex. All form a circle with the women to the right of the men, or the Omegas to the right of the Alphas.

1. On the first "BISMILLAH" all the men (or Alphas) turn to face their partners, extending right hands and move in the 'Grand Right and Left' fashion, greeting your partner. (Men, or Alphas, move counterclockwise; women, or Omegas, move clockwise.)

2. Then, moving past your partner, continue the 'Grand Right and Left' extending left hands, greeting the next person. This is done on the second "BISMILLAH."

3. On the first "YA FATTAH" proceed to greet the **third** person with a heart-opening movement (see instructions for "YA FATTAH" Walk, Side One), then turn around and give the **second** person a "YA FATTAH."

4. Next, everyone whirls around one full turn singing "ALLAH," and then on the last "YA FATTAH" all face the center, directing the energy to the person directly across the circle.

5. Begin Dance again with new partners. Leader calls "AMIN" to close Dance.

If there are enough people present to form two (or more) concentric circles, this Dance can be done as a Round, each circle coming in at the appropriate time.

**ROUND** — This round came through at a meeting where the spirit was strong and open. It will get you into a high vibe Mantric groove and is easy to learn. Good toward the beginning of a meeting, or when the energy lags.





**GOD OF BEAUTY:** "Peace will come to the Middle East when Muslims, Christians and Jews eat together, dance together and pray together to the glory of the one God," said Murshid Lewis. This song melds three versions of the Sacred Name with an invocation of beauty. It is sung at gatherings sponsored by HALLELUJAH! THE 3 RINGS, a group of Murshid's disciples who are working for peace in the Holy Land through religious, cultural and scientific avenues.

**WHAT WONDROUS LOVE:** Many people know this traditional Shaker hymn. In this contrapuntal version it's best to sing with a guitar or piano; divide into men and women. The fifth repetition of the Wazifa (it means God is Love, Lover and Beloved) needs careful rehearsal. An improvised interlude of any nature can be played between verses.



Musical notation for the song "WHAT WONDROUS LOVE". The notation is in G major, 4/4 time, and features a contrapuntal arrangement with multiple staves. The lyrics are: "WHAT WONDROUS LOVE IS THIS O MY SOUL O MY SOUL ISHK ALLAH MAHE-BOOD LIL-LAH ISHK ALLAH MAHE-BOOD LIL-LAH D Ami D D WHAT WONDROUS LOVE IS THIS O MY SOUL ISHK ALLAH MAHE-BOOD LIL-LAH ISHK AL-LAH MAHE-BOOD LIL-LAH D Ami C D WHAT WONDROUS LOVE IS THIS THAT CAUSED THE LORD OF BLISS ISHK AL-LAH MAHE-BOOD LIL-LAH ISHK AL-LAH MAHE-BOOD LIL-LAH G C D Ami D C Ami TO SEND THIS PER-FECT PEACE TO MY SOUL TO MY SOUL ISHK AL-LAH MAHE-BOOD LIL-LAH ISHK ALLAH MAHE-BOOD LIL-LAH D Ami D C D TO SEND THIS PER-FECT PEACE TO MY SOUL ISHK ALLAH MAHE-BOOD LIL-LAH ISHK AL-LAH MAHE-BOOD LIL-LAH G C D Ami D C D TO SEND THIS PER-FECT PEACE TO MY SOUL ISHK ALLAH MAHE-BOOD LIL-LAH ISHK AL-LAH MAHE-BOOD LIL-LAH". The notation includes various musical symbols such as notes, rests, and dynamic markings.



**WOMEN:**

SUBHAN ALLAH SUBHAN ALLAH SU-BHAN AL-LAH SU-BHAN AL-LAH SU-BHAN AL-LAH

**MEN:**

SUBHAN ALLAH SUBHAN ALLAH SUBHAN AL

**SOP.**

SUBHAN ALLAH SUBHAN ALLAH SUBHAN AL

**ALTO**

LAH SU-

**BASS**

TEN.

SU-BHAN AL-LAH SU-BHAN ALLAH

**FASTER**

**RIT.**

SUBHAN ALLAH SU-BHAN ALLAH SU-BHAN AL-LAH SU-BHAN ALLAH SU-BHAN AL-LAH SU-

**A TEMPO**

BHAN ALLAH SUBHAN ALLAH SUBHAN ALLAH SU-BHAN ALLAH SU-BHAN ALLAH SUBHAN ALLAH

**SUBHAN ALLAH:** The Wazifa means God is pure. This purity of voice and heart recalls Gregorian chant. A drone instrument is necessary; a tamboura is especially nice. The drone should continue through the whole piece — even through the modulation in the chorale. At the beginning, singing the Wazifa on the tonic note for a few minutes brings the music into focus.



IN ONE  $\text{♩} = 60$

D7 G A D emi7 A7

YA Ā-ZIM HU HU ALLAH HU

D7 G A D emi7 A7

ALLAH HU AL-LAH HU AL-LAH HU

D7 G A D emi7 A7

HU HU HU HU HU HU HU HU AS-SA-LAAM A-

D7 G A D emi7 A7

LEI KHUM WA-A-LEI KHUM AS-SALAAM VA

**YA ĀZIM:** "Ya Āzim" means "how wonderfully does God manifest to me through you." "Allah Hu" reminds one of the reflective nature of Being (one translation is "God Himself"). The phrase construction of this round is irregular but the entrances come regularly at six-bar intervals.





**ALLAH, YA HAYY, YA HAKK DERVISH DANCE, PART I:** This Dance is the first of three Dances in what is called "The Dervish Cycle." The Dances in The Dervish Cycle were among the first Dances that Murshid gave to the world. These Dances have proven to be a mainstay over the years, and contain life-giving resonance and rhythm. Murshid is heard leading this Dance at one of the Sufi Meetings several years ago.

The instructions for all the Dances in The Dervish Cycle are given on the opposite page.

**ALLAH ALLAH:** Allah is such a good word. There are a million forms inspired by the open sound "Allah."

**YA HAYY, YA HAKK:** This means O Life, O Truth; and its expression is often lively. On the recording is a composed version which must be carefully rehearsed (especially by the conductor). But there is a good improvised version as well. Divide the people into two groups (left and right) and establish the triple-pulse in the drum. The leader then conducts one group in YA HAYY and the other in YA HAKK improvising the entrances as he goes, switching them around, lengthening and shortening them, and ending in a conducted unison. The Sufi Choir does this with the audience at the end of concerts, just to leave the air crackling.

The motion for YA HAYY is

and for YA HAKK is



**HYMN TO THE PROPHET:** The words of this Love-Song to the Prophet Mohammed, peace be upon and from him, are **As-salaatu, wa-salaamu aleikha, Ya Rasoul Allah, Ya Habib Allah.** They mean: Our prayers and wishes for peace be with you, O Divine Messenger, O Beloved One of God. Murshid Moineddin sings these verses learned from Khalifa Sa'adia Chisti, Murshid's God-daughter from Pakistan, when she visited the Bay Area in 1968. In fact, Khalifa Sa'adia led a group of 30 disciples in a choral rendition of this hymn — at the San Francisco International Airport! The occasion was to welcome Murshid back from his first trip to Lama Foundation in New Mexico, where he was laid to rest two years later. The inscription carved on the small wooden grave-marker is taken from the Hadiths (Sayings) of Mohammed: **On That Day the Sun Will Rise in the West, and All Men Seeing Will Believe.**



**ALLAH—YA HAYY, YA HAKK ZIKAR:**

1. All join hands in circle, facing center. Everyone steps together on their right foot, saying "AL-LAH," then on their left foot, saying "AL-LAH." **Feel as One.**

2. Leader moves to center of circle and selects a partner. Together, but without physical contact, they raise arms up to "YA HAYY," and, bending head, lower arms to "YA HAKK," while slowly circling each other to the left. They repeat this at least four times, after which the leader leaves the center and his partner selects a new partner from the circle and begins "YA HAYY, YA HAKK" again.

This is continued until everyone has been in the center or until the leader terminates the Dance, saying "AMIN." The phrase YA HAYY may be translated "O ever-living"; YA HAKK, "O Truth." But the real meaning is in the effect produced by their repetition, and not in any verbal definition.

VARIATION: With beginners, the leader may select one person at a time to come into the center, remaining there himself. If a leader leaves the center after beginning the Dance he may either join the circle or remain near the musicians, overseeing.

**EL ALLAH HU ZIKAR**

1. This Dance generally follows the one above. All join hands in a circle, but do not move. Begin chanting "EL ALLAH HU," moving head in a triangular pattern, to the right on El, to the left on Allah, and blowing forcefully down on the heart on Hu.

2. The leader chooses one person, usually an advanced student, brings him into the center where they join right hands and move clockwise around each other, chanting "ALLAH HU" (bringing head up on "ALLAH" and down on "HU"). They repeat this until the leader stops and joins the circle or the musicians. His partner then chooses a new partner.

3. Dance ends at discretion of the leader, usually after all have been in the center, if the group is small. The outside circle continues chanting "EL ALLAH HU" throughout.

VARIATIONS: The two dancers in the center may vary the movement, after having joined right hands for a while. They may switch to left hands, or both hands, with one arm crossed over the other (so left and right hands of each still join). The pace of repetition in the center may vary and may become quite rapid. Chanting may also become as forceful and loud as wished. But one should not overpower the outer circle which continues repeating at the same speed and forms the stability which allows for this freedom. This is important: those in the center must stay under control. Excitement is not the goal, though enhancement of the life-force may be in part. EL ALLAH HU may be roughly translated, "God Alone Exists."



**YA JAMIL:** Ya Jamil means God is beautiful and loves beauty. Enter alto, tenor, soprano, bass. Sing a capella, with concentration on beauty, and with sparse accompaniment of a favorite bell.

**HU WHIRL ZIKAR (The Whirling Ecstasy):**

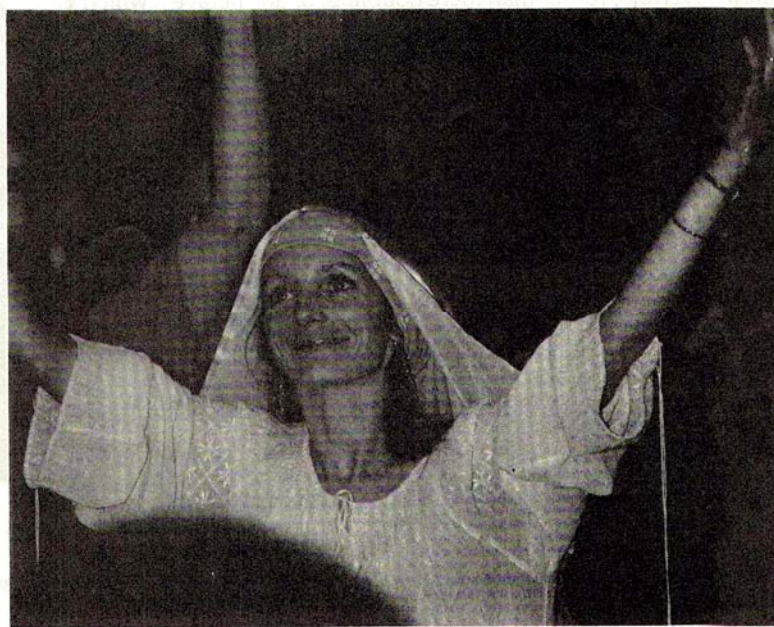
1. All join hands in a circle. In the circle "ALLAH HU" is chanted throughout the entire Dance. There are three variations of movement. When the leader says "one" the circle raises the hands, held together, on "ALLAH," and lowers them, on "HU." When the leader says "two" everyone puts his right hand on the left shoulder of the person ahead of him, and the circle moves in a counterclockwise direction, walking. When the leader says "three" everyone faces the center of the circle again, this time with arms extended, right arm supporting the left arm of the person next to you.

2. The leader begins by moving to the center of the circle, spreading arms out, and whirling, chanting "HU." The sound is intoned in a long and full way (sounds like **who**). This is primarily a practice in the experience of ecstasy to overcome the lower nature. Feel the heart radiating outward as you spin. Stay under control. It is quite possible to spin for long periods of time without losing control and without getting dizzy. The length of time of one exhalation is good for beginners. Don't worry if the person spinning loses control or gets dizzy. The leader will direct him back into the circle or have him lie down. The rhythm of the circle should not be broken. Advanced students may be taught to whirl to the rhythms of the planets, or even of Saints.

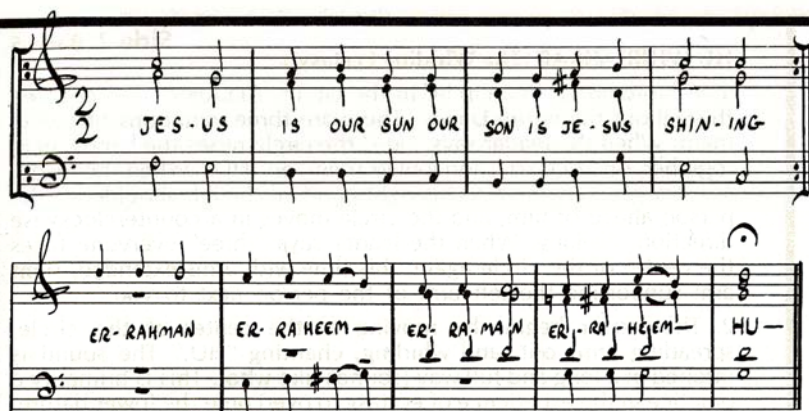
3. After whirling, person in the center chooses another person from the circle to spin.

4. Dance continues (at leader's discretion) until the final phase, when everyone puts right hands on the left shoulders of the person ahead, moving counterclockwise, and chanting "HU," short, rhythmically, distinctly, 16 times. And then **all spin**.

The recorded version presents examples from only Part I (Band 4) and Part III (Band 5) of The Dervish Cycle.

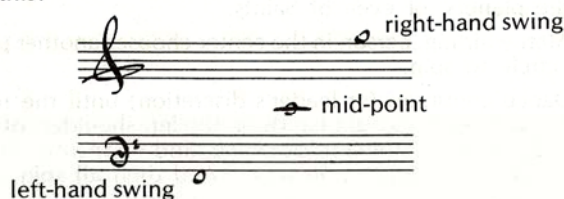






**JESUS IS OUR SUN:** For the first section ("Jesus") it is best to divide the women into sopranos and altos, and have the men sing in unison. Then for the second section (Er-Rahman) the men divide tenor and bass. To have a Mantric effect, sing the first section brightly twice, and the second section with concentration on Compassion three times, and continue this alternation.

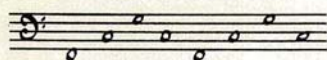
**ESOTERIC MUSIC THEORY MINI-LESSON:** The endless phrase heard here is the "perfect cadence" of Western music. It sounds common and is easy to take for granted. It resembles a pendulum swinging through its relaxed, vertical position first to one side, then through the middle, to the other. The musical analogy of the swing looks like this:



What this really demonstrates (here is the esoteric part) is that all music arises from one tone. Let's call **c** the source tone. Now learn the overtone series. (Pause.) Now you will see that **g** is the first "new" overtone (other than mere doubling, or an "octave") which **c** produces.

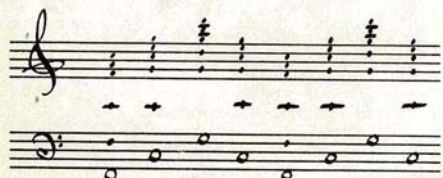
Inversely **c** is the first "new" overtone which **f** produces. Therefore **g** (on the right, or sun-side) and **f** (on the left, or moon-side) are the closest harmonic neighbors to **c**.

Juggling this down to vocal range we have



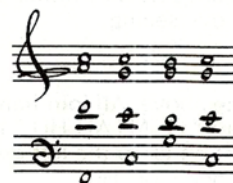
on and on, like a Mantra.

Adding the overtones produced by these pitches we have



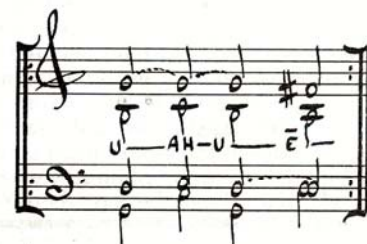
etc.

With some more octave juggling, and reducing the number of parts, we have



which is beginning to look positively **exoteric**. It is, in fact, the fundamental expression of Western harmony. The essence of its force pervades most of the music of the planet, and yet its truth is so obvious that few really hear.

Transposed and arranged to lie comfortably on the voice it becomes what you hear on the record:



and is a musical Mantra unsurpassed — perhaps the first to come from our age.

**YA-HUV-WEH:** Murshid Lewis taught that modern Jews would come to the realization of their true being when they remembered the forgotten devotion of chanting God's Name as Essence rather than as Attribute. Our wish is not to join the controversy on this point, but to present the experience as a reality.



HARMONY PARTS AD LIB.

LA I- LA - HA EL AL LAH HU LA I- LA - HA EL AL LAH HU

AL LAH ALLAH MO HAMMED AR RA SOUL LILLAH ALLAH ALLAH RASOUL LILLAH MO HAMEDA AL

LA I- LA - HA EL AL LAH HU MO HAM MED AR - RA - SOUL LIL LAH MO

LAH RA SOUL LILAH LA ILAHA EL IL ALLAH HU LA ILAHA EL ALLAH AL

LA ILAHA EL IL ALLAH HU LA ILAHA EL ALLAH AL

#### KALAMA DANCE AND SONG:

**DANCE** — Everyone form a circle and hold hands, facing the center.

1. Begin Dance by lowering held hands and walking backwards from the center of the circle singing, "La Ilaha . . ."

2. Everyone raise held hands and walk towards the center singing, "El Allah Hu."

Repeat #1 and #2 a total of three times, feeling the emptiness of all limitation on the "La Ilaha . . ." phrase, and feeling the fullness of God's Perfection as the whole group on the "El Allah Hu" phrase.

3. Then all spin clockwise and sing, "Mohammed ar-Rasoul Lillah . . ." And spin to the left on the second "Mohammed ar-Rasoul Lillah" phrase. When doing these spins feel that you are God's instrument for bringing the Message of Unity and Peace into the world. The spins may be deliberately slowed in order to feel nobility and grandeur as characterized by the Sufi Ideal: *Insaan-i-Kemal*, the Perfect Human Being.

The Kalama Dance continues until the leader calls out "Last time . . ." just before beginning the final cycle of the Dance. All say "Amin" to conclude.

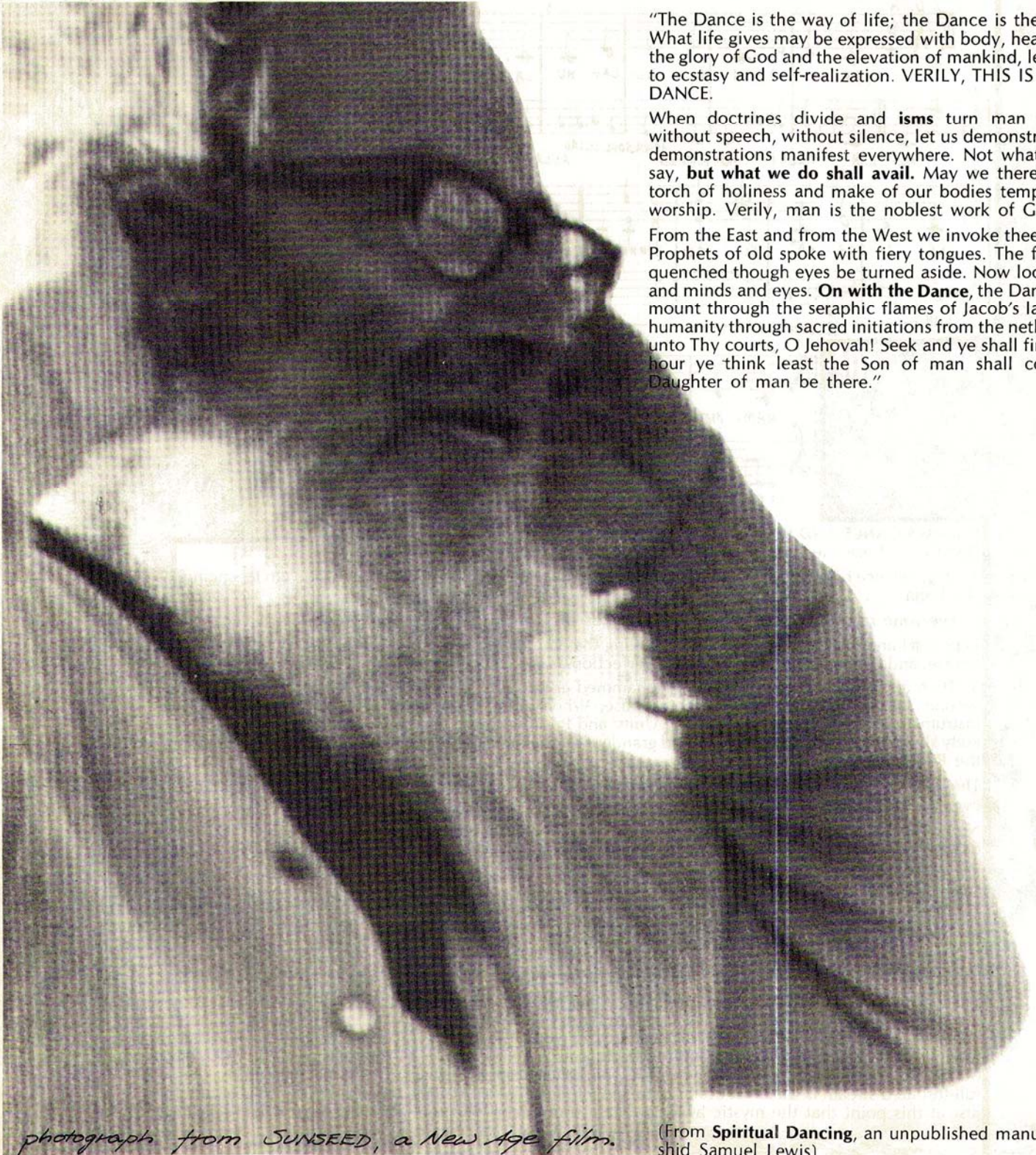
Note: There is a special Dance to be done to the Kalama Counterpoint Melody (see music), but it is too complex to detail here. If any are interested in doing the Counterpoint Dance it can be learned at any of the Centers listed on page 3 of this booklet.

**SONG** — The recorded version begins with a 1970 meeting led by Murshid Lewis, and cuts to a 1974 meeting led by Masheikh Wali Ali. The words mean "There is no reality, but God; and Mohammed is His Prophet." The Kalama Dance remains one of the central devotional Dances.

**FREE ALLAH:** In this practice "sing the name Allah any way you want, hearing all the sound in the room as if it were your sound." The leader must stress the importance of listening, and of singing with an unrestricted throat; and must give a tone around which the singers will gravitate. (There exist also atonal practices.) The recorded version took place at the end of a week-long seminar in the summer of 1974 in Healdsburg, California, when the people were open and full of love. Singing amidst this full-throated stream is the most ecstatic imaginable musical experience. It goes beyond music. It is just at this point that the mystic awakes. "I am sound," he says, and can speak of it no longer.

End of SIDE TWO.





"The Dance is the way of life; the Dance is the sway of life. What life gives may be expressed with body, heart and soul to the glory of God and the elevation of mankind, leading therein to ecstasy and self-realization. VERILY, THIS IS THE SACRED DANCE.

When doctrines divide and **isms** turn man against man, without speech, without silence, let us demonstrate. Let these demonstrations manifest everywhere. Not what we think or say, **but what we do shall avail**. May we therefore bear the torch of holiness and make of our bodies temples of sacred worship. Verily, man is the noblest work of God.

From the East and from the West we invoke thee, O Man! The Prophets of old spoke with fiery tongues. The flame is never quenched though eyes be turned aside. Now look with hearts and minds and eyes. **On with the Dance**, the Dance itself shall mount through the seraphic flames of Jacob's ladder, leading humanity through sacred initiations from the netherworld even unto Thy courts, O Jehovah! Seek and ye shall find, and in the hour ye think least the Son of man shall come and the Daughter of man be there."

*photographs from SUNSEED, a New Age film.*

(From **Spiritual Dancing**, an unpublished manuscript by Murshid Samuel Lewis)



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This is the back cover of the booklet that accompanies the Sufi Dance and Song Record, featuring the Sufi Choir and the San Francisco Sufi Community.



It contains instructions and music for the Dances and Songs, with commentary, poetry and photographs of American Sufis in action.