

Dance descriptions to the CD **Garden of the Goddess**,

Barbara Swetina and Findhorn Community Singers, BSCD06, © MCPS 2006

If you create new dances to these tunes, please let us know and write to us:

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Through the eyes of love

Choreography: Barbara Swetina

Position: Establish partners. Stand in a circle, partners face each other.

- Through the eyes of love you are perfect* Hold both hands up in front of you at eye level, palms facing outwards, thus blocking the view of your partner. On the word 'love' the hands open, and you have the chance to see the face of your partner in its original perfection and innocence. (The closed hands represent the veil of illusion. When we look at each other without love, we don't see what is really there.)
- Through the eyes of love you are free* Move freely, hands held high, turning around yourself.
- Through the eyes of love you are innocent* Partners embrace each other, hugging.
- I am you, and you are me.* Partners release hug. Holding hands walk cw in a half circle, ex-changing places. Then release hands and turn 180 degrees around yourself until you face in the original direction. Before meeting a new partner put up the hands in front of your face to symbolize the veil. In this way new partners only see each other when the veils part and they look with the eyes of God, the eyes of love.

May the circle be open

Choreography: source unknown

Position: Establish partners. All stand in a tight circle, facing centre, hands on the back of the neighbours on both sides (hugging).

- May the circle be open, but unbroken* Everyone walks backwards with 8 small steps, thus widening the circle, hands stay connected throughout.
- May the love of the Goddess* Turn towards partner, scoop up energy from the Earth. Offer that energy to your partner by opening hands from heart
- Be ever in your heart* Hold hands with partner and walk 4 steps clockwise, exchanging places .
- Merry meet* Partners hug each other.
- And merry part* Partners release the hug.
- And merry meet again* All face the center and walk forward with 8 small steps, until they are back in the starting position, hands hugging the neighbours

E malama

Choreography: Sharee Anderson, Kauai

Position: No partners. Stand in a circle facing center, no handhold

<i>E malama</i>	Hand movement, palms facing: symmetrical, wavy, caressing, from head to waist level, like vertical waves, symbolizing care.
<i>ika heiau</i>	At waist level, move hands (palms down) from the center of the body to both sides, (like smoothing a blanket), blessing the earth.
<i>E malama</i>	Repeat movements as before.
<i>ika heiau</i>	Repeat movements as before.
<i>E malama pono</i>	Stroking movements of R and L hands alternating, as if caressing something precious, a crystal ball or a child's head.
<i>ika heiau</i>	Repeat movements as before.
<i>eh!</i>	Make fists and hold them at shoulder level towards the center, as sign of affirmation and commitment.
<i>Earth</i>	Bend down and scoop up earth; as you come up, rub thumb and fingers together and imagine feeling the richness of the earth.
<i>and sky</i>	Stretch towards the sky and open arms into the chalice shape.
<i>Sea</i>	At waist level, hands (palms down) make little wave motions, moving from left hip to the right in parallel movements.
<i>and stone</i>	Make fists and join them together with thumbs touching.
<i>hold this land in sacredness</i>	Hold hands in a circle and walk eight steps to the right

We all come from the Goddess

Choreography: Barbara Swetina

Position: Establish partners. Stand in a circle, normal handhold.

<i>We all come from the Goddess</i>	Simple side steps to the right. Step to the right on 'all', close with the left on 'come', continue in the same rhythm.
<i>And to her do we return</i>	Continue stepping to the right, hands held, slowly lifting arms (keep them straight) until they are fully extended
<i>Like a drop of rain</i>	Release handhold and lower hands with a gesture to symbolize rain (wiggling fingers)
<i>Flowing to the ocean</i>	Hold one hand with your partner and turn, exchanging places. Use flowing arm movements with the free hand. You will have moved on one place and will have a new partner next time round.

Ave Maria for the original choreography by Tasnim Fernandez, see Instruction Booklet Vol. IV. Peaceworks 1990 www.dancesofuniversalpeace.org.)

Otherwise a simple and beautiful movement is the pilgrims step: Three steps forward (R, L, R), rock back on the fourth step (L). Right hands on the left shoulders of the person in front.

Ho ike mai

Choreography: Leilah Be, Hawaii

Position: Establish partners. Stand in a circle facing center, normal handhold.

Ho ike mai ke aloha 2 side steps right (R side, L close, R side, L touch),
2 side steps left (L side, R close, L side, R touch),
swaying hips, first step on the down beat before the song starts.

puni ka aina Let go of hands and turn right, blessing the Earth with palms facing down.

Ho ike mai ke aloha, repeat as before

puni ka aina repeat as before

U alele amanu Partners face each, arms are extended sideways, representing wings, hands not touching.

Partners circle around an invisible axis clockwise for a half turn to the opposite place. Then, continually turning, they spin past each other, with arms extended upwards (to avoid slapping anyone), until they are facing in the original direction and meet a new partner. Continue this circling and move on to partners 2, 3 and 4. Then facing the centre, all hold hands and start from the beginning.

River of birds

Choreography: Barbara Swetina

Position: No partners. All stand in a circle, facing centre, no handhold.

Part one: (repeat twice)

There's a river of birds in migration, a na-tion of Women with wings

Rock back on right (on 'river'), arms cross in front
Rock forward on left (on 'birds'), arms swing back
Four steps backwards R, L, R, L, arms cross in front and make a big circle up and out, ending back in the position crossed in front
Rock forward on right, arms swing back
Rock back on left, arms cross in front
Four steps forwards R, L, R, L, arms swing back and make a big circle out and up, ending by swinging back

Part two: (repeat twice)

Position: in a circle, normal handhold

There's a river of birds in migration, a na-tion of Women with wings

Rock sideways to the right
Rock sideways to the left
Four quick steps to the right (R side, L behind, R side, L in front),
Rock sideways to the right
Rock sideways to the left, lifting right foot
Four steps to the left (R in front, L side, R behind, L side),

Shaddai

Music and movements: Neil Douglas-Klotz & Kamae A. Miller

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This is the third of a series of Dances that use phrases from ancient Middle Eastern sources, primarily invoking the One in the idealization of various faces of the Great Goddess. The Dances may be done individually or in groups. Because of the difficulty of communicating various movements, which are more based in the torso than in the steps, as well as the power of these ancient phrases, dance leaders are requested not to lead these Dances without having experienced them at least three times with one of the originators.

This Dance uses an ancient name of the Great Goddess in Old Hebrew. The roots of the word 'Shaddai' show a green hill, the breast of the mother, a source of nurturance, as anything that is awe-inspiring. Later this name was appended to a form of the word 'El' to create what has been interpreted as a masculine name for the 'Fearful One.' As a number of Jewish feminist scholars have pointed out, the obscurity of this name in the Jewish Scripture testifies to the extent to which the influence of the Great Goddess in early Jewish religion was obscured by various redactions of the scriptures.

This Dance also occurs in phases. During the first (grapevine), we feel our connectedness, dependence and thankfulness to the Source of our sustenance on all levels. During the second (partner), we share this sense of abundance and thankfulness with each other. The Dance either returns to the grapevine at the end or enters an optional spiral dance.

Shaddai: O Awe-inspiring Source of Nurturance, Breast of the Mother

First phase: Shad-dai: Left foot to the left stepping on 'dai' (Stepping in time Right foot in front to the music) Left to left, Right behind, ending the sound with a quiet sigh of gratitude. (This is a grapevine step.)

Second phase: Dancers face partners and begin going around clockwise. Hands begin pointing downward (back of hand to back of hand) at the belly and unfold slowly upward into open palms in a gesture of sharing abundance. This basic form can be improvised upon with hand/arms moving independently and at various speeds. The overall intention is sharing abundance and thankfulness. Dancers remain with one partner for awhile at leader's discretion (for instance, 4-6 times) in order to deepen in the expression with one person. Leader calls out when to change partners and progressively shortens the time that dancers spend with each partner until they are changing at every repetition. Then all are simply swimming in the stream of abundance and thankfulness.

Third phase: Dancers may return to the grapevine, alternating and merging men's and women's voices or the leader (or designated dancer) may lead a spiral dance into and out of the center of the circle, using a normal walking step, until all dancers are again joined in the original circle.

Oj poved kolo

Choreography: traditional serbo-croatian

Position: Stand in a circle, hands in front basket weave. (Hold hands with the person next to your neighbour, right arm over, left arm under their arms).

Oj poved kolo

On 'oj' step to the left with the left foot (this is a longer step), then take two side steps to the right with the right foot starting on 'poved'. (L left, R right close, R right close). Repeat this pattern throughout the verse. The step pattern and the melody have slightly different lengths and only meet up at the end of each verse.