

**PLAYING OPEN TUNED GUITAR
FOR
THE DANCES OF UNIVERSAL PEACE**

by

Subhana Elizabeth Ferrio

October 1996

Rev 9/07

**Dances of Universal Peace, North America
PO Box 1401
Blythe, CA 92226-1401
760-922-2551**

PLAYING OPEN TUNED GUITAR FOR THE DANCES OF UNIVERSAL PEACE

Introduction

The Dances of Universal Peace combine simple folk dance movements with the singing of sacred phrases from the world's religions. The repetition of the sacred phrase or mantram is the most important aspect of a Dance. The melodies and harmonies help to create the sacred space and the particular "mood" of a Dance. The rhythm gives guidance for our bodies in performing the mudras and simple steps; and it creates a "heartbeat" to unify the circle of dancers.

The drum and the guitar are the main musical instruments used to accompany and support the Dances. For the guitar, one can use **standard** tuning [Strings tuned to these notes, starting from the lowest tone/thickest string: **E - A - D - G - B - E**] or the **open** tuning [Strings tuned to these notes, starting from the lowest tone/thickest string: **G - G - D - G - G - D**]. If you play standard guitar, then you already have a sense of the way music moves, the rhythm of chord changes, and the weaving of melody and chords. The beauty of using the open tuning is that it is very simple to learn to play accompaniment for many songs. Once you have tuned the guitar to the open tuning, you can accompany almost any Dance simply by strumming with the right hand. As you learn to play the melody notes with the left hand, you will find that you only have to play two or three notes to create a full, rich sound. Also, there is a certain resonance created with the open tuning which helps singers to free the natural voice.

One of the most important things to keep in mind about playing for the Dances is that you are not performing. You are supporting the sound and tune of the sacred phrase, providing a rhythm for the dancers, and helping to create a musical environment within which the spiritual work of the Dance takes place. Everything you learn about playing the guitar for the Dances should be put in this context -- you are a servant, not a star.

When you are in the center of the circle, you should put your concentration on the Dance Leader and the energy s/he is channeling and directing through the Dance. You must pay attention to the direct and subtle instructions of the Leader as to tempo, loudness, and when to start and stop your playing. Also, you should be very attuned to the sacred phrase of the particular Dance, since that is the heart of this practice. All of these aspects of humble attunement will enhance your ability to serve the Dance as a musician.

Until your guitar playing becomes second nature, you will have much to occupy your attention: the notes, rhythm, tempo, and loudness of your playing; the Leader's directions; and the repetition of the sacred phrase/song. But, if you **concentrate** on the **sacred phrase**, if you **serve** the inspiration of the **Leader** with humility and attention, and if you **trust** the music to flow through you, playing for the Dances will become a joyous, flowing experience.

1. Equipment/Materials

- **Guitar:** Buy or borrow an inexpensive, solid, full-sound **steel string guitar**. Play the guitar before you buy it, and/or bring an experienced guitarist with you to test it. (A strong sales pitch and a nice sound do not equal a well-made guitar!)

Learning to play on a nylon string folk guitar is okay to start. But the sound quality is usually too subtle to strongly support the Dances -- and there is much clearer resonance when steel strings are used.

You will need guitar **picks** to play the steel string guitar. I recommend using **medium** picks (such as Fender tortoise-shell type). The medium strength pick gives you the firmness you will need for a good solid sound from your strings.

- **Strings:** Some of the guitarists recommend purchasing a special set of **strings** for the open tuning. The recommended gauges of strings to buy for the special set: **.52" to .56" - 6th & 5th Strings; .32" to .36" - 4th String; .22" to .26" - 3rd & 2nd Strings; .11" to .14" - 1st String**. The gauges you use depend on the type of guitar you have, i.e., some guitars can only use "light" gauge strings. The **Phosphor Bronze** or **Silk & Steel** strings give a rich tone, so these are recommended. I use a regular set of strings so that I can change back to standard tuning when I need to. (If you buy a special set, you will **not** be able to change the tuning to standard if you want to learn to play in standard also.)
- **Tuning Instrument:** You will need some device to confirm the pitch your guitar strings are tuned to. If you have a good musical ear, you can use a pitch pipe -- I recommend the **Master Key** (approx. \$12.00), a one-octave round chromatic pitch pipe. Otherwise, you should purchase an **Electronic Tuner**. I currently use a **Korg Chromatic Tuner CA-30** (approx. \$30.00 in 2002). There are others on the market, but you should try one first and make sure you can work with it before purchasing. Since the electronic tuners are expensive, don't buy one unless you are really going to use it.
- **Capo:** Many of the songs for the Dances are played in the Key of C. Playing in this key with the open tuning requires the use of a **capo** on the **5th Fret** of the guitar to raise the pitch of all the strings at the same time. The **only** capo types recommended are the **Shubb** 6-String Guitar Capo, or a double-strap wrap-around capo. The best, by far, is the Shubb Capo -- it is very easy to put on and take off, and is very stable/solid.
- **Metronome:** If you don't have a good sense of rhythm (yet!), and can't practice with an experienced drummer, you might consider buying a **metronome**, a device which marks the beat for you. If you use a metronome while you are practicing the guitar, you will find that your instinct for rhythm and tempo will improve greatly. There are many types of metronomes, including portable ones which you can carry in your guitar case.

1. Equipment/Materials (cont.)

- **Materials:** Last, but not least, I highly recommend purchasing the CDs and instruction manuals for the Dances from Dances of Universal Peace, North America, PO Box 1401, Blythe, CA 92226-1401 USA. Phone: 1-760-922-2551. PeaceWorks - International Network for the Dances of Universal Peace, 444 NE Ravenna Blvd., Suite 306, Seattle, WA 98115-6467; (206) 522-4323.. The manuals have complete music, words and instructions for the Dances; the tapes have segments of the songs recorded at actual Dance sessions. I have found that playing along with the songs on the tapes is one of my best learning methods -- it gives me a feeling of being at and playing for a real Dance session, which is an invaluable support to musicianship.

Partial List of Dance Publications & Tapes

The following titles represent CD/booklet sets containing selections of the most popular/effective Dances of Universal Peace. They were all published and/or distributed by Dances of Universal Peace International.

Dances of Universal Peace, Volume I (1975). [Dance descriptions for this recording are in *Spiritual Dance and Walk* (1990)]

Dances of Universal Peace, Volume II (1980).

Dances of Universal Peace, Volume III (1985).

Dances of Universal Peace, Volume IV (1990).

Creation Dances! (1990) Dances of Universal Peace from the Creation-Centered Mystical tradition

Dancing with the Aramaic Jesus: The Lord's Prayer (1986).

Dances of Universal Peace - Europe II (1988?)

Dances of Universal Peace - Europe III (1991?)

Appendix

The Appendix to this manual gives a selection of Dances which are played in open tuning. It provides guitar **notes** only -- it will not help you with rhythm, feeling, or phrase repetitions -- thus, it is not a substitute for a complete set of manuals & CDs. The Appendix is divided into sections for each of the Dance Manuals included.

2. Learning to Play

- When you get a guitar to play for the Dances, it will probably be in the standard tuning with strings tuned to the notes **E-A-D-G-B-E**. In order to play in the open tuning, you need to retune your guitar to the notes **G-G-D-G-G-D** (see **Diagram A**). The two middle strings (#3 and #4) are already tuned to **G** and **D** in the standard tuning, so you need to retune the other 4 strings.

You should use a pitch pipe or electronic tuner for this process to make sure each string is tuned correctly. You should also practice de-tuning a string and then retuning it to the other strings. This will get you used to the sound of the tuning so that you can **hear** when the guitar is out of tune. (Note: you will not be able to use a pitch pipe or tuner when you are in the middle of the circle between Dances - you need to train your ear to hear when you need to fix the tuning.)

- After you have learned to tune the guitar correctly, you should hum along with the sound of the guitar as you strum the strings with your right thumb. Hum some tunes from the Dances, and listen to how they fit in with the open tuning. Experiment with this until you can hear what note a song starts on.
- You should then use a pick in your right hand and practice strumming all the strings. Get a feel for using a definite rhythm - such as 4/4 time which has 4 beats per measure, with an accent or down-beat on the 1st and 3rd beats; or 3/4 time or waltz tempo which has 3 beats, with the accent/downbeat on the 1st beat. Also, work on strumming up and down on the strings as smoothly as you can to create a continuous sound.
- Now that you **hear** where a tune should be, sing some of the songs while you practice strumming with your right hand. Practice emphasizing the rhythm as well as strumming smoothly and continuously.
- You are ready to start playing notes with your left hand on the fret board while your right hand plucks individual strings with the pick. Look at **Diagram B** which will help you practice using your fingers correctly, and will teach you the progression of notes on the fret board.

Diagram C show the Major Scale Pattern, and **Diagram D** shows the Minor Scale Pattern. You should practice these scale patterns as much as you can to make them automatic for your fingers.

Note: **Diagrams B, C & D** show a guitar with a **capo** behind the **5th Fret** -- this puts the guitar in the open-tuned **Key of C**. Many of the Dances are played in this key, so it is good to get used to playing in this position. Also, it is easier to learn to use your left hand higher on the neck of the guitar because the frets are closer together. You should also practice **without** a capo - when you take the capo off, the guitar is in the **Key of G**, and you play the patterns at frets 1-5 instead of 6-10. Playing down lower on the neck where the frets are further apart will strengthen your fingers and help you learn to play at any position, in any key, on the guitar.

2. Learning to Play (cont.)

- The **Appendix** gives several songs with a type of notation to tell you what notes to play for the melody. The notation uses a **circle** around the **string** number, and an **exponent** for the number of the **fret** to put your finger behind.

e.g.: ④³ = 3rd Fret of the 4th String

Practice these songs, and then practice writing out other songs that you want to play.

- You should practice playing **every note** of a melody until you really have it down. You will often have to keep the melody going for the dancers when the Leader uses soft or silent ('on the breath') repetitions of the mantram/song. When you have learned to pick out each note of the melody, then strum **all** of the strings in rhythm with your right hand while playing the melody with your left hand. When the melody is being sung at a normal volume, you can then play a few of the melody notes, and also play some notes which harmonize with the melody line.

Don't worry if you forget which note to play next. When that happens, don't play any notes with the left hand -- just strum the guitar in the correct rhythm in the open tuning. This tuning fits in with almost any major or minor song. That is one of the reasons there are only two tones -- **G & D** -- in the opening tuning -- this makes it very flexible for accompanying the Dances.

- As you continue to practice, you will find that you can:
 - Follow the Dance Leader's directions to you during each Dance
 - Play in the correct rhythm for each Dance
 - Flat pick the correct melody for each Dance
 - Play harmonies while the dancers sing the melody
 - There is some advanced material included for the player who wants to learn more. **Diagrams E-1 and E-2** show the fingering used for certain simple chords. They also provide suggestions for experimenting and expanding your attunement to the guitar.
-

Guidelines for Practicing

- **Rhythm** - **Move** while you strum so you can feel where to play the downbeat to help the dancers keep in rhythm. You will find that the more you practice by dancing while you play, the more your rhythm will be instinctively tuned in to the Dance.
- **Tune** - If you can sing the song, and hear what you are singing, you can find the melody notes on the guitar. You must **listen** to yourself **and** the guitar to see if the notes match.
- **Tone** - Listen to your playing, and try to create a mood with the way you are strumming - gentle, contemplative, joyous, regal, empowered, triumphant, etc.
- **Integrate** - Try to **sing** the phrase, **play** the tune in rhythm, and **dance** the steps at the same time -- this is the best practice to improve your playing because it integrates all the musical aspects.
- **Practice** - Find the time to practice with a guitarist with some experience playing for the Dances; and also try to work with an accomplished drummer. If no live musician is available, try playing along with the Dances on the tapes.
- **Playing for a Dance Meeting** - When you are preparing to play for a Dance meeting, meet with the Leader before the session to find out what songs you should be prepared to play; and to get clear on what the Leader's approach/style is and what signals you will be given to guide your playing. (One of the tricks for following a Dance Leader's directions is to watch his/her feet throughout the whole Dance - this will tell you what tempo to keep, and will be the best clue to when the Leader wants to start the Dance, slow down, speed up, or end the Dance.)
- **Please remember** - Do what works for you! Find the method that helps **you** tune in to the Dances and improve **your** ability to play for them. This manual mainly offers suggestions based on the experience of other guitarists.
- **Above all, enjoy yourself!!** Playing the guitar for the Dances is one of the joys of my life -- I hope that it becomes one for you.

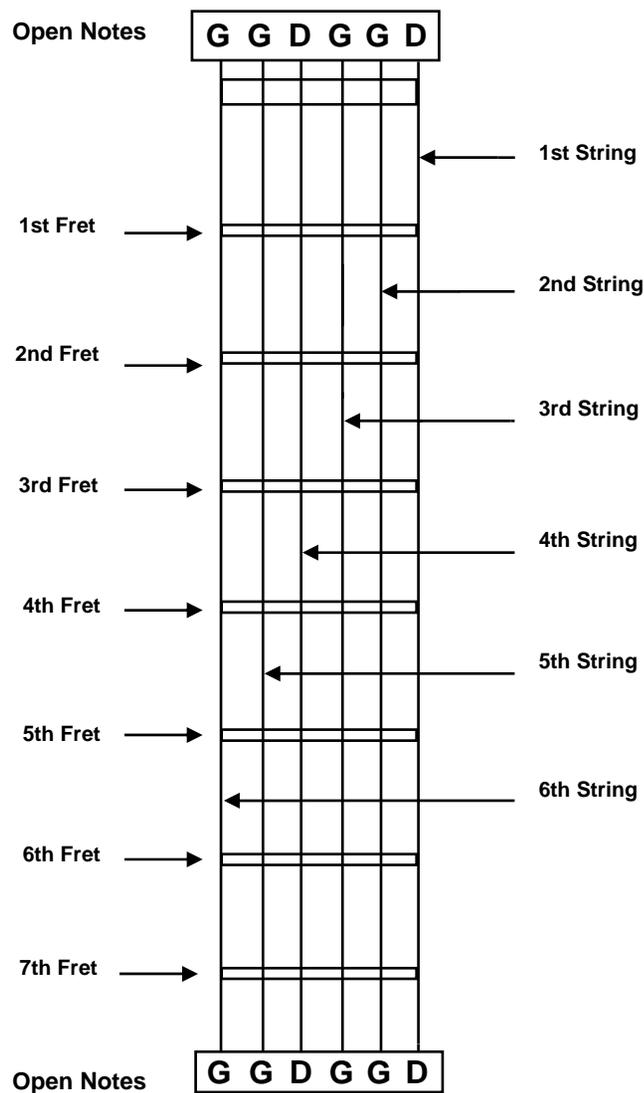
Note: The materials in the manual are a compilation from sources provided by PeaceWorks - International Network for the Dances of Universal Peace and my own offerings. I give thanks for Ramananda Brian Rohsenow, Sky Bear and Linda Gibson who inspired me to learn to play for the Dances of Universal Peace, for Saadi who models the dissolution of tonal rigidities, and for Anáhatá who restores and embodies the joy.

As you develop your skill in playing for the Dances, I highly recommend continuing your studies with the manual prepared by Anáhatá Iradah - **Guitars of Universal Peace**, which is available at: <http://www.traveling-light.net/emporium-DUP.shtml>. Also, see the following site for resources for Leaders & Musicians: <http://www.dancesofuniversalpeacena.org/dupna-leaders-and-musicians.htm>

With Love & Light,
Subhana Elizabeth Ferrio
23519 Whispering Willow Dr, Spring, TX 77373
Tel. (281) 651-0722 E-mail: eferrio@gmail.com

Diagram A

Open Tuning



A Standard Tuned Guitar is tuned to the notes:

E - A - D - G - B - E

To play in this form of Open Tuning, you must change the notes to:

G - G - D - G - G - D

Retune the guitar to the notes indicated for each string:

- ▲ Tune the 1st String down from E to D
- ▲ Tune the 2nd String down from B to G
- ▲ Do not retune the 3rd String - it is tuned to G
- ▲ Do not retune the 4th String - it is tuned to D
- ▲ Tune the 5th String down from A to G
- ▲ Tune the 6th String up from E to G

When you have retuned the guitar, it is in the open Key of G. Many Dances are in this key.

Most of the Dances are played in the open Key of C.

To put the open tuned guitar in the Key of C, put the capo just behind the 5th fret.

String Numbers

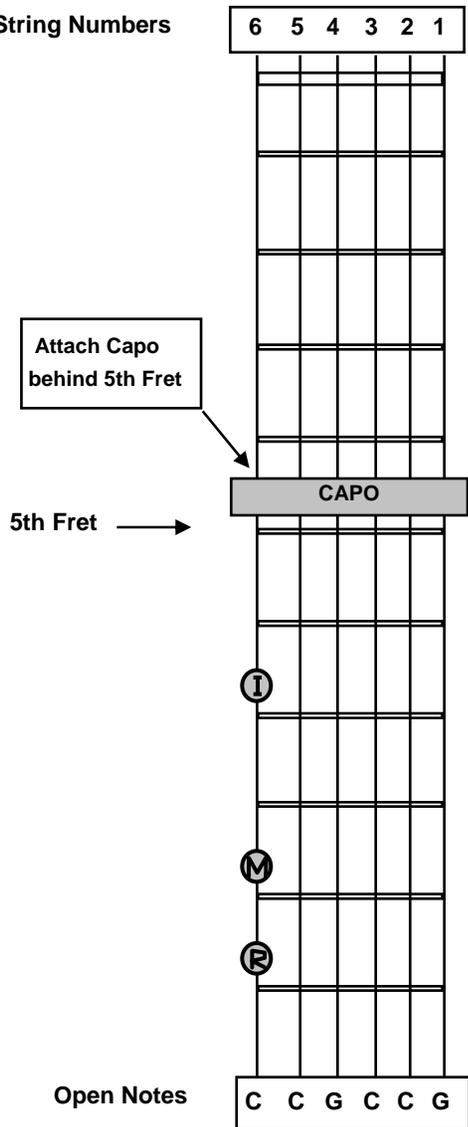


Diagram B

Fingering Practice

Step 1: Play lowest string (#6) open with your right thumb or pick.

Don't use your left hand until Step 2.

Step 2: Place your left index finger behind the 2nd Fret on String #6.

Play this note with your right thumb or pick.

Step 3: Place your left middle finger behind the 4th Fret on String #6.

Play this note with your right thumb or pick.

Step 4: Place your left ring finger behind the 5th Fret on String #6.

Play this note with your right thumb or pick.

Step 5: Practice these same finger positions on the other 5 strings.

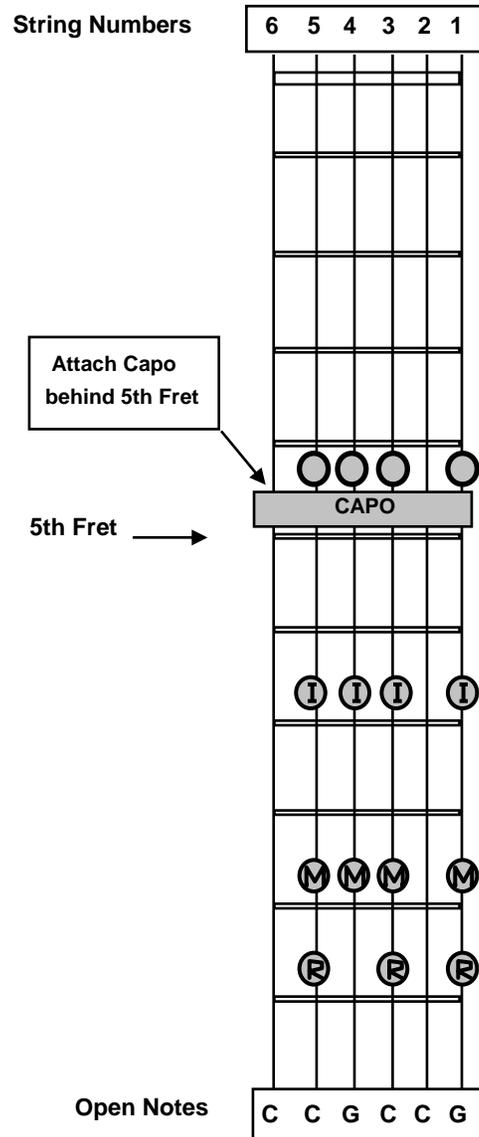
Note: Whenever a Capo is used, the Frets are counted starting with the next higher Fret on the neck. So, when the capo is behind the 5th Fret, the 6th Fret becomes the "1st Fret".

KEY:

- Ⓘ = Use Left Index Finger
- Ⓜ = Use Left Middle Finger
- Ⓡ = Use Left Ring Finger

Diagram C

Major Scale Pattern



You should memorize this pattern for use in Major Scale dances.

1. Starting on String #5, first play it open; then use your left hand:
 - index finger at 2nd Fret
 - middle finger at 4th Fret
 - ring finger at 5th Fret
 Use your right thumb or pick, and try to get a clear sound for each note.
2. Continue to String #4, and play the pattern shown at the left.
3. Play the pattern indicated for Strings #3 and #1.
4. Now play the pattern from String #5 Open to String #1, 5th Fret.
5. Practice playing the whole pattern until you can play it smoothly.
6. You now know how to play two octaves of the major scale.

KEY:

- = Play String Open
- Ⓡ = Use Left Index Finger
- Ⓜ = Use Left Middle Finger
- Ⓡ = Use Left Ring Finger

String Numbers

6 5 4 3 2 1

Attach Capo
behind 5th Fret

5th Fret

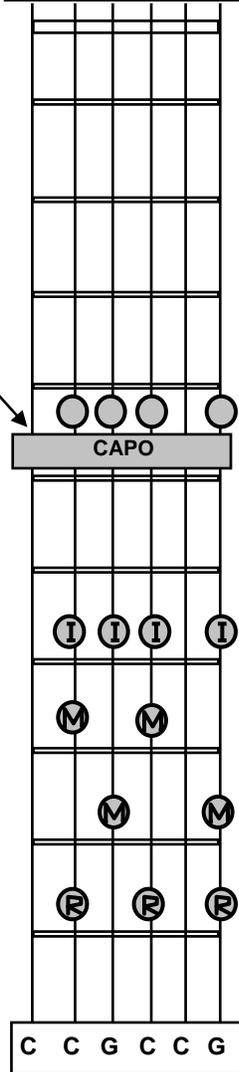


Diagram D Minor Scale Pattern

You should memorize this pattern for use in Minor Scale dances.

1. Starting on String #5, first play it open; then use your left hand:
 - index finger at 2nd Fret
 - middle finger at 3rd Fret
 - ring finger at 5th Fret

Use your right thumb or pick, and try to get a clear sound for each note.

2. Continue to String #4, and play the pattern shown at the left.
3. Play the pattern indicated for Strings #3 and #1.
4. Now play the pattern from String #5 Open to String #1, 5th Fret.
5. Practice playing the whole pattern until you can play it smoothly.
6. You now know how to play two octaves of the minor scale.

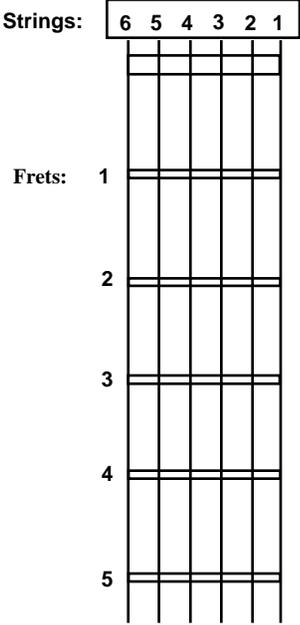
KEY:

- = Play String Open
- Ⓘ = Use Left Index Finger
- Ⓜ = Use Left Middle Finger
- Ⓡ = Use Left Ring Finger

Diagram E-1

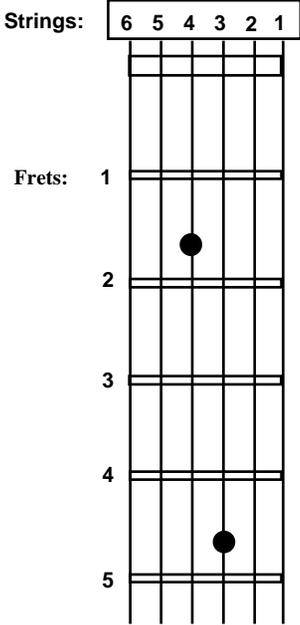
Using Chords in Open Tuning

I Chord - Tonic



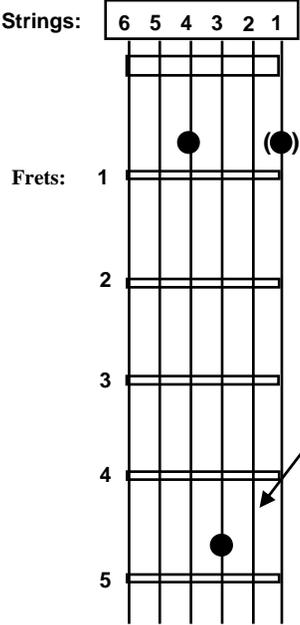
All Strings Open

IV Chord - Major



④² ③⁵

IV Chord - Minor



Use if you
can't reach

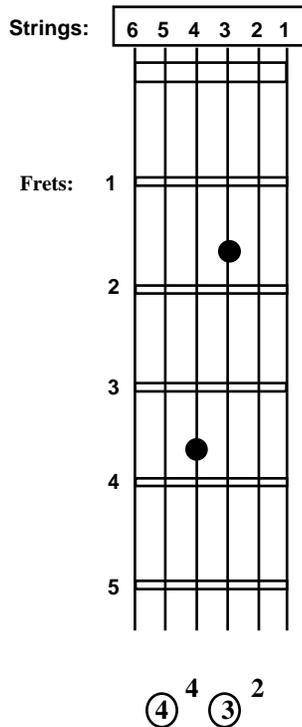
or

④¹ ③⁵
④¹ ①¹

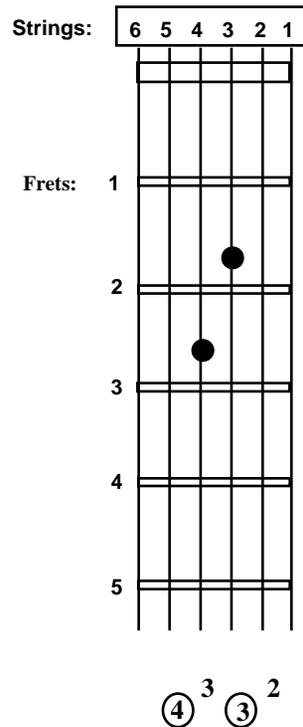
Diagram E-2

Using Chords in Open Tuning

V Chord - Dominant



VII Chord - 7th



Suggestions:

1. Practice using each of these 5 chord types.
The more you practice them, the better you will hear where they fit with the music.
2. You can also play octaves on Strings 3 & 5 and Strings 1 & 4. You can enhance some of the melody notes by playing octaves.
3. You might want to experiment with some patterns on Strings 3 & 4. Keep your fingers either 1 or 2 frets apart, with the lower finger on the 3rd String. (See **V** & **VII** Chords)
Move your fingers up and down the fretboard, 1 or 2 frets at a time; listen to the changes.
4. Practice playing this Dance using the chords:

As-Salaam Aleikum May Day Dance

I **I**
As-sa-laam a-lei-kum

I **IV**
Wa-lei-kum as-sa-laam

IV **V** **I**
As-sa-laam a-lei-kum

V **I**
Wa-lei-kum as-sa-laam

Appendix

DANCES OF UNIVERSAL PEACE - A Selection for Open Tuned Guitar -

SPIRITUAL DANCE & WALK

INTRODUCTORY BISMILLAH (Major)

③ ④ ③ ④ ③ ④ ③ ④ ③ ④
A - llah, A - llah, A - llah, A - llah, A - llah

③ ③ ③ ③ ③ ③
Er Rah - man, Er Ra - him

YA AZIM (Major)

④ ④ ③ ③ ③ ①
Ya A - zim, Ya A - zim,

③⁵ ③⁴ ③⁴ ③² ③ ④⁴ ④⁴ ④²
El A - llah Hu, El A - llah Hu

③² ③² ④ ③⁴ ③⁴ ③² ③
A - llah Hu, Al - le - lu - ia

TEMPLE SONG (Major)

③⁴ ③ ③⁵ ① ③⁵ ③⁴ ③² ③
This is no - o - ot my bo - dy,

① ①⁵ ①⁵ ①³ ①⁵ ①³ ①² ③⁵ ①
This is the te - e - em - ple of God.

① ③ ①² ①⁴ ①² ① ③⁵
This is no - o - ot my heart,

①⁵ ①⁷ ①⁵ ①² ①⁴ ①⁵ ③ ①
Thi - i - is is the al - tar of God.

SAT NAM DANCE (Major)

③ ③ ③ ③² ③² ③²
Ek Ong Kar Sat (e) Nam,

③⁴ ③⁴ ③⁴ ③² ③ ③
Si - ri Wa - ah (e) Gu - ru

③⁵ ③⁵ ③⁵ ③⁵ ③⁵ ① ①
Si - ri Wah (e) Gu - ru - ji,

③⁴ ③⁴ ③⁴ ③² ③ ③² ③⁴ ③ ③
Si - ri Wa - ah (e) (1) Gu - ru; (2) Gu - ru

RAM NAM PRANAM DANCE FOR PARTNERS (Major)

③² ③⁴ ③² ③⁴ ③² ③⁴ ③²
Sri Ram, Jai Ram, Jai Jai Ram Om

④⁴ ③ ③⁴ ④⁴ ③ ③² ③⁴ ③² ③
Sri Ram, Jai Ram, Jai Ja - i Ra - am Om

MELODIC RAM NAM (Major)

④ ③ ③² ③⁴ ③⁵ ③⁵ ③⁴
Sri Ram, Jai Ram, Jai Jai Ram

③² ③ ③² ③⁵ ③⁴ ③ ③
Sri Ram, Jai Ram, Ja - ai Jai Ram

① ① ③ ③ ①² ① ③⁵ ③⁴
Sri Ram, Jai Ram, Ja - ai Jai Ram

③² ③ ③² ③⁵ ③⁴ ③ ③
Sri Ram, Jai Ram, Jai Jai Ram.

BENEDICTION DANCE (Minor)

③ ③² ③³ ③ ③⁵ ③³ ③² ③³ ③³
May the bles - sings of God rest u - pon you.

③⁵ ① ①¹ ①¹ ① ③⁵ ③³
May God's peace a - bide with you.

③⁵ ① ①¹ ①¹ ① ①¹ ③⁵ ③³ ③²
May God's pre - sence il - lum - i - nate your heart

③ ③ ③ ③⁴ ③³
Now and for - ev - er more.

UNIVERSAL WORSHIP DANCE & ROUND (Minor)

③⁵ ① ① ①⁵ ①⁵ ①² ① ③ ③³
Sri Ram. A - hu - ra Maz - da. Bud - dha.

③³ ③ ① ③ ③⁴ ③³
Ya - hu - weh. E - lei - i - son.

③³ ③⁵ ①¹ ① ③⁵ ①
A - llah. To - ward the One.

KWAN ZEON BOSAI (Minor)

④³ ③ ③ ④³ ③ ③³
Kwa - an Ze - on Bo - sai

④³ ③ ③ ④³ ③ ④³
Kwa - an Ze - on Bo - sai

④ ④³ ④³ ④ ⑤⁵
Kwan Ze - on Bo - sai

④ ④³ ④³ ③
Kwan Ze - on Bo

NAMO AMIDA BUTSU (Minor)

③ ③ ③ ③ ③³ ③³ ③³
Na - mo A - mi - da Bu - tsu.

BISMILLAH YA FATAH DANCE & ROUND

③⁴ ③² ③ ③⁴ ③⁶ ①
Bis - mil - lah, Bis - mil - lah

① ①² ①³ ① ①² ①³
Ya Fa - tah, Ya Fa - tah

①⁵ ①⁵ ①⁵ ①⁵ ①⁵
A - llah Ya Fa - tah

SHALOM ALEICHEM (Minor)

④ ③ ③ ③² ③³ ③³ ③³ ③⁵ ①
Sha - lom A - lei - chem, Sha - lom A - lei - chem

① ①⁵ ①³ ①
Sha - lom, Sha - lom

① ①⁵ ① ③⁵ ③³ ③⁵ ① ③³ ③² ③³
Sha - lom A - lei - chem, Sha - lom A - lei - chem

④ ③ ③³ ③² ③
Sha - lom, Sha - a - lom

KALAMA (Major)

③ ③² ③⁴ ③ ③⁵ ③⁴ ③² ③³
La il - la - ha, El - lah - hu

④ ③ ③² ③⁴ ③ ③⁵ ③⁴ ③²
Mo - ham - med - da Ras - soul lil - la

COUNTERPOINT TO THE KALAMA DANCE

③ ③ ① ① ③ ③ ③² ③² ③⁴ ③⁵ ①² ①
A - llah, A - llah, Mo - ham - med - ar - ras - soul - li - llah

① ① ③ ③ ③⁴ ③⁴ ③² ③ ①² ③⁵ ①
A - llah, A - llah, Mo - ham - med - ar - ras - soul - li - llah

① ① ③ ③⁴ ① ①⁵
A - llah, Ras - soul - li - llah

③ ③ ③ ③ ③ ③ ③ ①
La il - la - ha el il A - llah hu

③ ③ ③ ③ ③ ③ ④⁴
La il - la - ha el A - llah

DANCES OF UNIVERSAL PEACE - VOL. 2

ZOROASTRIAN SUN DANCE

① ① ① ① ① ③⁵ ③⁴ ③
Shi - ning un - dy - ing swift horsed sun

③ ③⁴ ③⁵ ① ③⁵
A - hu - ra Maz - da

③⁴ ③³ ①
Shine, shine, shine

ZOROASTRIAN ELEMENTS (Major)

④ ③ ③ ③² ③ ③⁴ ① ①² ① ③⁴ ③² ③
Ar - mai - ti, A - na - hi - ta, A - tar, Va - ay - u

④ ③ ③ ③² ③⁴ ③⁴ ③² ③⁴ ③² ③
A - hur - a Maz - da, A - hur - a Maz - da

ASHEM VOHU (Minor)

④³ ③ ③ ③ ④³ ③ ③ ③
A - shem Vo - hu, A - shem Vo - hu

④³ ③ ③ ③ ④³ ③ ③ ③³ ③⁵
A - shem Vo - hu, A - shem Vo - hu - u

③³ ③⁵ ③⁵ ③⁵ ③³ ③⁵ ③⁵ ③⁵
A - shem Vo - hu, A - shem Vo - hu

③³ ③⁵ ③⁵ ③⁵ ③³ ③⁵ ③⁵ ①¹ ①³
A - shem Vo - hu, A - shem Vo - hu - u

OM NAMO BHAGAVATE (Minor)

③ ④³ ③ ④³ ③ ④³ ③
Om na - mo bha - ga - va - te

③ ③ ③³ ③² ③ ④³ ③ ④³ ④³
Va - su de - e - va - a - a - a - ay - a

③ ④³ ③ ④³ ③ ④³ ③² ③³ ③² ③³
Om na - mo bha - ga - va - te - e - e - e - e

③³ ③³ ③⁵ ③² ③ ④³ ③² ③³
Va - su - u de - e - e - e - e - e - e - e - e

③ ③ ③ ③ ③ ③³ ③³
Om na - ma Shi - va - ay - a

③³ ③³ ③⁵ ③² ③² ③² ③³
Om na - ma Shi - va - ay - a

③³ ③³ ③² ④³ ④¹ ④¹
Om na - ma Shi - vay - a

④¹ ④¹ ④¹ ④³ ④⁴ ④⁴
Om na - ma Shi - vay - a

HEART SUTRA DANCE

③⁴ ③⁵ ① ③⁵ ③⁴ ③ ④³ ③² ③² ③² ③ ③

Ga - a - te, Ga - a - te, Par - a - ga - a - te,

③⁵ ③⁴ ③ ③ ④³ ④³ ④³ ③

Par - a - sam ga - te, Bo - dhi sva - ha

RAMNAM BHAJAN SQUARE DANCE (Major)

③ ③ ③ ④⁴ ④² ④ ③⁵ ③⁵ ③⁵

Om Sri Ra - ma Jai Ra - am Jai Jai Ram

④ ④² ③ ③⁴ ③² ③ ④⁴ ④²

Om Sri Ra - ma Jai Ram Jai Jai Ram

③⁵ ③⁵ ③⁵ ③⁴ ③² ③ ③⁴ ③⁴ ③⁴ ③⁴

Om Sri Ra - ma Jai Ra - am Jai Jai Ram

④ ④² ③ ③⁴ ③² ③ ④⁴ ④²

Om Sri Ra - ma Jai Ram Jai Jai Ram

WE CIRCLE AROUND (Minor)

④³ ③ ③ ④³ ③ ④³ ③ ④³ ③

We cir - cle a - round, We cir - cle a - round

③² ③³ ③³ ③² ③ ④³ ③

the bound - aries o - of the earth

③² ③³ ③³ ③² ③ ④³ ③

the bound - aries o - of the earth

Hay-ya Hay-ya Hay-ya Hay-ya Hay-ya Hay-ya
(open, rhythmic strum)

③ ③ ④³ ③ ④³ ③ ③² ③³ ③² ③

Wear - ing my long tail fea - thers as I fly

HEY YA NA NA DANCE (Minor)

①⁵ ①⁵ ①⁵ ①⁵ ① ① ① ①

Hey Ya Na Na Hey Ya Na Na

③ ③ ④³ ④³

Hey Ya Na Na Hey

③³ ① ③ ③³ ① ③ ③

Hey Hey Ya Na Hey Ya Na

③³ ① ③ ③ ④³ ③

Hey Hey Ya Na Na Hey

KUAKE LANO LANO MAOTE DANCE (Minor)

④³ ③ ③ ④³ ③ ③ ④³ ③ ③

Ku - a - ke La - no La - no Ma - o - te

④³ ④³ ④³ ③² ③² ③² ③² ③² ③² ③²

Hay - ya - no Hay - ya - no Hay - ya - no

④³ ③ ③ ③ ③ ④³ ③ ③ ③

Let me be one with the In - fi - nite Sun

③ ④³ ④³ ④³ ③² ③² ③² ③² ③² ③² ③²

For - e - ver For - e - ver For - e - ver

BISMILLAH, ALHAMDULLILLAH GREETING DANCE (Minor)

④³ ③ ③ ③ ④³ ③ ③ ③

Bis - mil - lah al - ham - du - li - llah

④³ ③ ③ ③³ ③ ④³ ③ ③

La il - lah - ha il - la 'llah

SHEMA YISRAEL (Minor)

④ ③ ③ ③ ③ ③ ③ ③ ③
She - ma Yis - ra - el Ya - hu - vah

③³ ③³ ③³ ③³ ③² ③³ ③² ③³
El - o - hay - nu Ya - hu - vah E - had

③⁵ ③⁵ ③⁵ ③⁵ ③⁵ ③³ ③³ ③⁵
She - ma Yis - ra - el Ya - hu - vah

③⁵ ③⁵ ① ③³ ③⁵ ③⁵ ③⁵ ①³ ①
El - o - hay - nu Ya - hu - vah E - had

① ③⁵ ③⁵ ③⁵ ③⁵ ③³ ③³ ③⁵
She - ma Yis - ra - el Ya - hu - vah

③⁵ ③⁵ ① ③³ ③² ③³ ③² ③³
El - o - hay - nu Ya - hu - vah E - had

CYCLE OF ZIKR DANCES ('HELVETH CYCLE')

L KALAMA

③⁴ ③⁵ ① ③⁵ ① ①² ③⁵ ①² ①
La il - la - ha - a il - la - a 'llah

③⁵ ① ①² ①³ ① ③⁵ ③⁴
La il - la - ha il - la 'llah

③⁴ ③⁵ ① ③⁵ ① ①² ③⁵ ①² ①
La il - la - ha - a il - la - a 'llah

③⁵ ③⁵ ① ①² ①³ ① ③⁵ ③⁴
Mo - ham - med - ar Ras - soul lil - lah

II. ZIKR (Minor)

① ③³ ③³ ③³ ③³ ③³ ③³ ③⁵ ③³
La il - la - ha il - la 'lla - a - ah

① ③³ ③³ ③³ ③³ ③³ ③³ ③⁵ ③³
La il - la - ha il - la 'lla - a - ah

③² ③² ③² ③² ③² ③² ③² ③⁵ ③²
La il - la - ha il - la 'lla - a - ah

③² ③² ③² ④³ ③² ③² ③³
La il - la - ha il - la 'llah

III. DAROOD [Prayer] (Minor)

① ① ①⁵ ① ① ① ① ①
Al - lah hu - ma sal - le al - lah

① ①¹ ① ①¹ ③⁵ ③³ ③² ① ① ①
sha - fi - a - a - fi ja - mi - il - an - a - mee

ESTAFERALLAH (Minor)

③³ ③ ③ ③ ③ ③ ③ ③ ③
Es - ta - fer - al - lah, Es - ta - fer - al - lah,

④¹ ③ ③ ③² ③³ ③² ③
La il - la - ha il - al - lah

③³ ③ ③³ ③ ③³ ③ ③³ ③
Al - lah, Al - lah, Al - lah, Al - lah

PEACE DAROOD (Minor)

③ ③ ④³ ③ ③² ③³ ③² ③³
Al - lah Hu - ma Sal - le A - la
④³ ④³ ③² ③² ③³ ③³ ③² ③³
Mif - ta - hee Da - rus - sa - la - me

HEALING DANCE (Minor)

① ③⁵ ① ① ③⁵ ③³ ③³
Ya sha - fee, Ya kha - a - fee
③ ③ ③ ③² ③³ ③² ③³
Let me do Thy will Al - lah
④³ ④³ ③ ③³
Al - lah, Al - lah

③ ③ ③ ③² ③³ ③³ ③³
La il - la - ha il - la 'llah,
③³ ③³ ③³ ③² ③ ③³
La il - la - ha il - la 'lah

DANCES OF UNIVERSAL PEACE - VOL. 3

RAMNAM FOR PEACE (Major)

③⁴ ③⁵ ③⁴ ① ① ①⁴ ①² ① ③⁵
Sri Ra - ma Jai Ram Jai Jai Ram Om
③⁴ ③⁵ ① ③² ③ ③⁴ ③² ③⁵ ①
Sri Ra - ma Jai Ram Jai Jai Ram Om

SRI RAM JAI RAM PARTNER II (Major)

④ ④² ③ ③² ③⁴ ① ③⁴
Sri Ram Jai Ram Jai Jai Ram
③⁴ ③² ③ ④² ③ ③² ③³
Sri Ram Jai Ram Jai Jai Ram.
③⁴ ① ① ① ①² ①⁵ ①
Sri Ram Jai Ram Jai Jai Ram
③⁴ ① ① ① ①² ①⁵ ①
Sri Ram Jai Ram Jai Jai Ram.
③⁴ ③⁴ ③² ③² ③ ③ ④
Sri Ram Jai Ram Jai Jai Ram
③⁴ ③⁴ ③² ③² ③ ③
Sri Ram Jai Ram Om

OM NAMA SHIVAYA (Minor)

③ ③³ ③² ③² ④³ ③ ③³
O - om Na - ma Shi - vay - a
③ ③³ ③² ③² ④³ ③³
O - om Na - ma Shi - vo.
③³ ③³ ③⁵ ③³ ③² ③² ④³ ③³
Shi - vay - a - a Na - ma - a - o.
③³ ③ ③ ③ ③ ③ ③³
Shi - va Shi - va Shi - va
③ ④³ ④³ ④³ ④³ ④³ ④³ ③³
Shi - va Na - ma Shi - vay - a.

ABWOON D'BASHMAYA (Minor)

③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③
Ab - woon d' - bash - shm - ma - ay - a
③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③
Ab - woon d' - bash - shm - ma - ay - a

ZIKR DANCE II (Modal "Allah")

③ ③ ① ① ① ①
Al - lah Al - lah Al - lah
① ② ① ③ ① ② ① ①
Al - lah Al - lah Al - lah Al - lah
① ⑤ ① ③ ① ② ① ② ① ①
Al - lah Al - lah Al - lah Al - lah Al - lah,
③ ⑥ ③ ③ ③ ③ ② ③ ②
Al - lah Al - lah Al - lah

DANCES OF UNIVERSAL PEACE - VOL. 4

MIR, MIRU, MIR - Spirit of Peace (Minor - Standard or Open)

③ ④ ③ ③ ④
Spir - it of Peace
③ ③ ③ ② ③ ③ ③ ③ ③ ③ ②
To Your Cause We Give Ou - ur Strength
④ ① ① ③ ⑤ ③ ③ ③ ⑤ ③ ③ ③ ②
That Love May Reign And War Ma - ay Cease
③ ④ ③ ③ ② ③
Mir Mi - ru Mir

THE EARTH IS OUR MOTHER (Minor)

③ ④ ③ ③ ③ ③ ④ ③ ③ ③
The ea - rth is our mo - o - ther
③ ③ ③ ③ ③ ③ ⑤ ③
We must take care of her
① ③ ⑤ ③ ③ ③ ⑤ ③ ③ ④ ③ ③ ③
U - u - u - ni - te my peo - e - ple
④ ③ ③ ③ ③ ③ ③ ③ ⑤ ③
(1) be - e one (2) be - e one
③ ④ ③ ③ ③ ③ ④ ③ ③ ③
Her sa - cred ground we walk u - pon
③ ③ ③ ③ ③ ③ ⑤ ③
With ev - ery step we take

TAT TVAM ASI (Major)

③ ③ ④ ③ ④ ③ ⑤ ③ ⑤ ③ ⑤ ③ ④
Tat tvam a - si, Tat tvam a - si
③ ③ ⑤ ③ ④ ③ ② ③ ② ③ ④ ③
The seed is in - side the nut tree
③ ④ ③ ⑤ ① ① ② ③ ⑤ ③ ⑤ ③ ④
In - side the seed are blos - som and shade
③ ③ ⑤ ③ ④ ③ ② ③ ② ③ ② ③ ④ ③
You are that which you are seek - ing
③ ① ② ① ③ ⑤ ③ ⑤ ③
The Friend's house is your house
③ ⑤ ③ ⑤ ① ③ ⑤ ③ ④
so be not a - fraid

THE OCEAN REFUSES NO RIVER (Minor - Standard or Open)

③ ③⁵ ① ③³ ③ ③³ ③⁵ ③²
The O - o - cean re - fu - u - ses
④³ ④³ ③ ④³ ④³ ④³ ③ ③
no ri - i - ver, no ri - i - ver
①⁵ ①⁵ ①⁵ ① ①³ ①³ ①³ ① ③³ ③
Ishq A - ilah Mah - bood li - lla, il - la' ilah

ZIKR DANCE IN FIVE (Minor)

③ ③ ③ ③ ③ ③
La il - la - ha il - la 'llah
③ ③² ③³ ③⁵ ③³ ③² ④³ ③
Mo - ham - med - ar Ra - su - li - lla
① ① ① ①¹ ① ①
La il - la - ha il - la 'llah
①¹ ① ①¹ ① ③⁵ ① ①¹ ①
Mo - ham - med - ar Ra - su - li - lla

THOSE WHO LOVE (Minor - Standard or Open)

③ ③ ③³ ③⁵ ③³ ③⁵ ③³ ③² ③ ③
Those who love, lo - ving pour forth ra - di - ance
① ③⁵ ③³ ③² ③ ③² ③³ ④³ ③
These are the sons and daugh - ters of God
① ① ③⁵ ③³ ③³ ③² ③³ ③² ③² ③
In my life - time love in ev - ery heart
① ① ③⁵ ③³ ③⁵ ③² ③³ ③
In my life - time peace, peace on earth

O PEACE, DEEP AND DIVINE (Minor)

③ ① ③⁵ ③³ ③⁵ ①
O peace, deep and di - vine
③ ① ③⁵ ③³ ③² ③
En - ter this heart of mine
③ ① ③⁵ ③³ ③⁵ ①
O peace, sweet and sub - lime
③ ① ③⁵ ③³ ③² ③
En - ter this heart of thine
③² ③⁵ ③² ③³ ③² ③
O - o - o - o - o - o - om
④³ ③ ④³ ③ ④³ ③ ④³ ③
Shan - ti Shan - ti Shan - ti - hi
③² ③⁵ ① ③³ ③² ③
O - o - o - o - o - om
④³ ③ ④³ ③ ④³ ③ ④³ ③
Shan - ti Shan - ti Shan - ti - hi

YA BASIR, WALI ALLAH (Minor)

③ ① ① ③⁵ ① ①
Ya ba - sir, wa - li a - llah
③ ① ① ③⁵ ③³ ③² ③
Ya ba - sir, wa - li - i a - llah
①⁵ ①⁵ ①⁵ ① ①¹ ① ①
La il - la ha il la' - llah
①⁵ ①⁵ ①⁵ ① ③⁵ ③³ ③² ③
La il - la ha i - il la' - llah

AVE MARIA (Minor - Standard or Open)

③ ③³ ③⁵ ③³ ③² ③² ③³ ③² ③³ ③² ③³
A - a - ve - e Ma - ri - i - i - a

③ ④ ③ ④
A - ve A - ve

① ①¹ ③⁵ ① ③³ ③² ③ ①
A - a - ve Ma - ri - i - i - a

③ ③ ③² ③³ ③⁵ ③² ③
Gra - ti - a Ple - e - e - na

KOL HA NESHAMA TELAL EL YA (Minor)

④ ④ ③ ③³ ③² ③ ③ ③
Kol ha n' - sha - ma tel - al el Ya

③² ③ ③² ③ ④⁴
Hal - le - lu - u - ja

④ ④ ③ ① ③⁵ ③³ ③³ ③³ ③³
Kol ha n' - sha - ma tel - al el Ya

③⁵ ③³ ③⁵ ③³ ③²
Hal - le - lu - u - ja

① ① ① ③⁵ ③⁵ ③³ ③³ ③³ ③²
Kol ha n' - sha - ma tel - al el Ya

④ ④ ④⁴ ④⁴ ③ ④⁴ ④¹ ④ ④⁴ ③²
Hal - le - lu - ja hal - le - lu - ja - a - a

① ① ① ③⁵ ③⁵ ③³ ③³ ③³ ③²
Kol ha n' - sha - ma tel - al el Ya

④ ④ ④⁴ ③
Hal - le - lu - ja

BEAUTY WAY DANCE (Minor)

③ ④³ ④ ④³ ④³ ④ ④³ ③³
I walk with beau - ty be - fo - ore me

③ ④³ ④ ④³ ④³ ④ ④³ ③³
I walk with beau - ty be - hi - ind me

① ③⁵ ③³ ③⁵ ③³ ③⁵ ③³ ③⁵ ③³
I walk with beau - ty a - bo - ove me

③ ④³ ④ ④³ ④³ ④ ④³ ③³
I walk with beau - ty be - lo - ow me

① ③⁵ ① ③³ ③ ④ ④³ ③³
I walk with beau - ty all a - round me

④³ ④ ④³ ④ ④³ ③³
As I walk the beau - ty way

③ ④³ ④ ④³ ④ ④³ ③³
My thoughts will all be beau - ti - ful

③ ④³ ④ ④³ ④ ④³ ③³
My words will all be beau - ti - ful

① ③⁵ ③⁵ ③³ ③⁵ ③³ ③⁵ ③³ ③³
My ac - tions will all be beau - ti - ful

③ ④ ④³ ④ ④³ ④ ④³ ③³
As I walk my life the beau - ty way

CREATION DANCES

GREENING WITH LIFE (Minor)

③ ③³ ① ③⁵ ③³ ③² ③ ④³ ③
We are green - e - ning green - ing with life

③ ③² ③³ ③³ ③² ③ ④³ ④³ ③ ③
We bear our fruit for all of cre - a - a - tion

③³ ③² ③³ ③ ③ ③ ①
Li - mit - less love from the depths

③⁵ ① ③³ ③² ③
to the sta - a - ars

③³ ③² ③ ① ③⁵ ③³
Flood - ing all, Lov - ing all

③ ③ ③² ③³ ③⁵ ④³ ③³ ③² ③
It is the roy - al kiss o - of peace

WITH GRACE/HAVE MY HOME ON HIGH

① ③⁶ ① ①² ③⁵ ①
I have my home on high

① ③⁵ ③⁵ ③⁴ ③⁵ ③⁴ ③⁵ ① ③⁵ ③⁴ ③
I meet ev - ery crea - ture in the world with grace

①⁵ ①⁵ ①³ ①³
With grace, with grace,

③⁵ ③⁵ ③⁵ ① ③⁵ ③⁴ ③⁵ ①
ev - ery crea - ture with gra - a - ace

①⁵ ①⁵ ①³ ①³ ③⁵ ③⁴ ①⁵ ③ ③³ ③
With grace, with grace, ev - ery crea - ture with grace

SEED OF GOD (Minor)

③ ③³ ③ ① ③⁵ ③³ ③² ③ ④³
A seed of God grows in - to Go - od

③³ ③² ③ ③ ④ ④³ ③² ③ ④³ ③
Let your - self go Let God be God in you

WHEN YOUR EASTER COMES

③ ③⁴ ① ③⁵ ③⁴ ③ ③² ③³ ③² ③
When your Ea - ster comes, when your Ea - ster comes

③ ③⁴ ① ③⁵ ③⁴ ③
I shall be all a - round you

③ ③² ③³ ③² ③² ③² ③ ③
I shall be through and through you

③ ③ ③⁴ ① ③⁵ ③⁴ ③⁵ ③⁴ ③
And I shall steal your bo - dy

③⁴ ③⁵ ③⁴ ③⁵ ③⁴ ③⁵
and give you to your Love

③ ③⁴ ① ③⁵ ③⁴ ③
I shall steal your bo - dy

③⁴ ③⁵ ③⁴ ③⁵ ③⁴ ③⁵
and give you to your Love

③ ③⁴ ① ③⁵ ③⁴ ③
I shall steal your bo - dy

③⁴ ③⁵ ③⁴ ③⁵ ③⁴ ③⁵ ③⁴
and give you to your Lo - ove

TOWARD THE ONE (Using Open Chords - 3rd & 4th Strings)

④¹⁰ + ③⁹ ④⁹ + ③⁷ ④¹⁰ + ③⁹ ④⁹ + ③⁷
To - ward the One To - ward the One

④⁴ + ③² ④² ④⁴ + ③² ④⁵ + ③⁴
The on - ly be - ing u - ni - ted with all

④¹⁰ + ③⁹ ④⁹ + ③⁷ ④¹⁰ + ③⁹ ④⁹ + ③⁷
The per - fec - tion of Love, Har - mo - ny and Beau - ty

④⁴ + ③² ④² ④⁴ + ③² ④⁵ + ③⁴
The on - ly be - ing u - ni - ted with all

OTHER DANCES

GOPALA (Major)

③⁴ ③⁴ ③⁵ ③⁴ ③² ③² ③⁴ ③²
Go - pa - la - a, Go - pa - la - a

③ ③ ③ ③² ③⁴ ③⁵
De - va - ki Nan - dan - a

③⁴ ③ ③² ③
Go - o - pa - la

① ① ① ① ① ①² ①³ ①² ①
De - va - ki Nan - dan - a, Go - pa - la - a - a

③⁵ ③⁵ ③⁵ ③⁵ ③⁵ ③⁴ ③ ③² ③
De - va - ki Nan - dan - a, Go - o - pa - la

OPENING (Minor)

③ ③ ③³ ③³ ③² ③ ③⁵ ③³ ③² ③
I am o - pen - ing up in sweet sur - ren - der

③ ③ ④ ④ ③ ③² ③³ ③² ③ ④³ ③
to the lu - mi - nous love light o - of the Lord

③ ③ ③³ ③² ③ ③ ④³ ③ ③² ④³ ③
I am o - pen - ing, I am o - o - o - pen - ing

COME, COME, WHOEVER YOU ARE (Minor)

③ ③ ④ ④³ ③ ③ ③
Come, come, who - ev - er you are

④³ ③ ③ ③² ③³ ③² ③ ③
Ev - en though you've bro - ken your vow

④ ④³ ③ ③ ④³ ④³ ④³ ③ ③
a hun - dred times. Come, come a - gain

① ① ① ① ③⁵ ① ①
Ya Mev - la - na Ruh A - llah

① ① ① ① ③⁵ ③³ ③² ③
La il - la - ha i - il - la 'llah

④³ ③² ③
Ya A - llah

**THE LORD'S PRAYER ZHIKR
GUITAR NOTATION**

1. $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$
Ab - woon d' - ba - sh - ma - a - ya

$\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{3}$
Ab - woon d' - ba - sh - ma - a - ya

CP: $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$ $\textcircled{4}^4$ $\textcircled{3}$ $\textcircled{4}$
Al - la - ha A - llah E - lo - o - him El - la - at

$\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{3}^2$ $\textcircled{3}^2$ $\textcircled{3}$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{3}$
Al - la - ha A - llah E - lo - o - him El - lat

$\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}$
Al - la - ha A - llah E - lo - o - him El - la - at

$\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{3}^2$ $\textcircled{3}^2$ $\textcircled{3}$ $\textcircled{4}^3$ $\textcircled{4}^3$ $\textcircled{3}$
Al - la - ha A - llah E - lo - o - him El - lat

2A. $\textcircled{3}$
Net - qad - dash sh - makh Net - qad - dash sh - makh

2B. $\textcircled{3}$ $\textcircled{1}^5$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}^5$ $\textcircled{1}$ $\textcircled{1}$
Ne - et - qa - a - dash sh - makh

$\textcircled{3}$ $\textcircled{1}^5$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}^5$ $\textcircled{1}^5$ $\textcircled{1}^5$
Ne - et - qa - a - dash sh - makh

2C. $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{1}$ $\textcircled{1}^1$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}$
Net - qad - dash shm - m - ma - a - a - akh

3A. $\textcircled{3}$
Tee - te mal - ku - takh Tee - te mal - ku - takh

3B. $\textcircled{3}$ $\textcircled{1}^5$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}^5$ $\textcircled{1}$ $\textcircled{1}$
Te - e - te - e mal - ku - takh

$\textcircled{3}$ $\textcircled{1}^5$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}^5$ $\textcircled{1}^5$ $\textcircled{1}^5$
Te - e - te - e mal - ku - takh

3C. $\textcircled{3}$ $\textcircled{4}^3$ $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}$ $\textcircled{3}^5$
Te - e - te - e mal - ku - takh

$\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{1}$ $\textcircled{1}^1$ $\textcircled{3}^3$ $\textcircled{1}$
Te - e - te - e mal - ku - takh

THE LORD'S PRAYER - Guitar Notation (cont.)

4. $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{1}$ $\textcircled{3}$ $\textcircled{3}^3$ $\textcircled{3}^3$
 Neh - vwey tzev - ya - nach ay - kan - na

$\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}^2$ $\textcircled{4}^3$ $\textcircled{3}$
 d' - bash - ma - ya aph b' - ar - ha

5. $\textcircled{3}$ $\textcircled{1}$ $\textcircled{1}^3$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{1}$ $\textcircled{1}^3$
 Hav - lan lach - ma d' - sun - qa - nan ya - o - ma - na

$\textcircled{3}$ $\textcircled{1}$ $\textcircled{1}^3$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^3$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$
 Hav - lan lach - ma d' - sun - qa - nan ya - o - ma - a - na

6. $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$
 Wash - bwo - qlan ha - au - bvayn wah - ta - hayn

$\textcircled{3}$ $\textcircled{1}^1$ $\textcircled{1}^1$ $\textcircled{1}^1$ $\textcircled{1}^3$ $\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$
 ay - ka - na daph h - nan shbvo - qan, l' - hay - ya - bayn

7/8. $\textcircled{1}^5$ $\textcircled{1}$ $\textcircled{1}^3$ $\textcircled{3}^5$ $\textcircled{1}^1$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}$
 We - la tah - lan l' - ne - syu - na

$\textcircled{1}$ $\textcircled{3}^2$ $\textcircled{3}^5$ $\textcircled{3}$ $\textcircled{3}^3$ $\textcircled{3}^5$ $\textcircled{3}$
 E - la pat - zan min bi - sha

9/10. $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$
 Me - tul di - lak - hie mal - ku - ta

$\textcircled{3}$ $\textcircled{1}^1$ $\textcircled{1}^1$ $\textcircled{1}^1$ $\textcircled{1}^3$ $\textcircled{1}^1$ $\textcircled{1}$ $\textcircled{3}^6$ $\textcircled{1}$
 wa - hay - la wa - tesh - bu - hta - a - a

$\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}$ $\textcircled{3}^5$ $\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}^3$
 L'ah - lam al - min A - a - meyn

$\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}$ $\textcircled{3}^5$ $\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}^3$
 L'ah - lam al - min A - a - meyn

$\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{4}$ $\textcircled{3}^2$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$ $\textcircled{3}^2$ $\textcircled{3}^3$
 L'ah - lam al - min A - a - me - e - cyn

$\textcircled{1}$ $\textcircled{3}^5$ $\textcircled{3}$ $\textcircled{3}^5$ $\textcircled{3}^3$ $\textcircled{3}^2$ $\textcircled{3}$
 L'ah - lam al - min A - a - meyn

THE ARAMAIC BEATITUDES

Guitar Notation

③³ ③² ③ ④ ④³ ④³ ③² ③
Tub - way - hun l'mes - ken - aee b' - rukh

③³ ③² ④³ ③ ③ ③ ④³ ③ ③
d'dil - houn - hie mal - ku - tha d'ash - ma - ya

① ③⁵ ③³ ③³ ③² ③² ③¹ ③²
Tub - way - hun l'mes - ken - aee b' - rukh

③³ ③² ④³ ③ ③ ③ ④³ ③ ③
d'dil - houn - hie mal - ku - tha d'ash - ma - ya

① ③⁵ ①³ ①¹ ① ③⁵ ①
Tub - way - hu - un la - wi - le

③⁵ ③³ ③⁵ ① ③³ ③² ③
d' - hin - no - on net - bay - un

③ ① ③⁵ ① ③³ ③² ③
Tub - way - hun l' - ma - ki - khe

③² ③³ ③⁵ ① ③³ ③² ③ ④³ ④⁴ ③ ③ ③
d' - hin - non (1) ner - tun ar - ha (2) ne - er - tun ar - ha

③ ③ ③ ④³ ④⁴ ③ ③
Tub - way - hun ner - tun ar - ha

③ ③ ③ ③ ③³ ③⁵ ④³ ③⁵ ④³
Tub - way - hun lay - leyn (3x) d'kaph - neen wat - zheyn

③ ③² ③³ ④¹ ③ ③² ③³ ③⁵ ③²
l' - khe - nu - ta d' - hin - non nis - bhun

THE ARAMAIC BEATITUDES - Guitar Notation (cont.)

③³ ③² ③ ④ ④³ ③² ③
 Tub - way - hun lam - rah - ma - ne

④³ ③ ③³ ③⁵ ③³ ③ ③
 da - lay - hun neh - wun rah - me

① ① ① ① ③⁵ ③⁵ ③⁵
 Tub - way - hun lam - rah - ma - ne

④³ ③ ③³ ③⁵ ③³ ③ ③
 da - lay - hun neh - wun rah - me

③³ ③² ④³ ③ ③ ④ ④³ ④⁴ ③ ③
 A - la - a rah - me A - la - a - rah - me

③³ ③² ③ ④³ ③ ④³ ③ ③ ③
 Tub - way - hun lay - leyn dad - keyn b'leb - hon

③ ③ ③ ③ ③ ④³ ③ ③ ③
 d' - hin - non neh - zun l' - a - la - ha

③³ ③⁵ ① ③⁵ ① ③⁵ ① ③⁵ ③³
 Tub - way - hun lay - leyn dad - keyn b'leb - hon

③ ③ ③ ③ ③ ④³ ③ ③ ③
 d' - hin - non neh - zun l' - a - la - ha

③ ③ ③ ③³ ③³ ③³ ③⁵ ③⁵ ③⁵ ④³ ④³ ④³ ③ ④³ ③
 A - la - ha A - la - ha

③³ ③³ ③³ ③⁵ ③⁵ ③⁵ ① ① ① ①³ ①³ ①³ ③ ④³ ③
 A - la - ha A - la - ha

③ ③² ③⁴ ③ ③⁵ ① ①
 Tub - way - hun lahvv - day shla - ma

③ ④⁴ ③ ③² ③⁴ ③² ③ ④⁴ ③ ③
 daw - naw - (hie) d' - a - la - ha nit - qa - run