

**BEINSA DOUNO**

**P A N E U R H Y T H M Y**

**STEP BY STEP DESCRIPTION**

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This book contains the spoken Teachings of the Master Beinsa Douno on the inner meaning of the Paneurhythmy movements and a detailed description of the three movement sequences of the Paneurhythmy itself: *the 28 Exercises*, *the Rays of the Sun* and *the Pentagram*.

Books on Paneurhythmy from 1938, 1941 and 1942, an unpublished work (1947) and archive films are the references most often used. The lyrics of Olga Slavcheva and Vessela Nestorova in Bulgarian are used. The lyrics in English are provided by Vessela Nestorova.

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For more information about the Master and available materials, visit WEB sites:

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**The Master Beinsá Dounó**

*Through Paneurhythmy the energies which function in man can be harmonized, regulated and transformed.*

# FOREWORD

The purpose of this book is not so much to be an instruction manual of how to perform the Paneurhythmy exercises, but as a study of the available sources on the exercises. For this reason, the main part of the book describes the generally accepted way of performing Paneurhythmy by the majority of people in Bulgaria: the “living Paneurhythmy”. However, alternative variations on certain movements are given in the Appendix along with the associated references.

The movements of Paneurhythmy (the 28 Paneurhythmy exercises, the Rays of the Sun and the Pentagram) were introduced by the spiritual Master Beinsa Douno. The movements are simple and gentle and can be practiced by everybody regardless of age and belief system. They work on all levels of our being by promoting health and joy and bringing us into contact with the vital forces of Nature, those energies which give balance and harmony.

The Master gave these three sets of exercises: gradually, during the years 1932–1942. The first set, the 28 exercises of the Paneurhythmy, awaken our potential and focus upon our work on Earth. In the second set, the Rays of the Sun, we become part of the Sun’s Rhythm and are prepared to work with the Wheel of Life. The third part, the Pentagram, is a solemn hymn along the Path of Truth, Justice, Wisdom, Virtue and Love proclaimed by man as he comes to realize that he is an essential part of the Cosmic Universe.

The Master explained that the Paneurhythmy exercises have been brought down from the Divine World to help humankind in its evolution. The Circle of Paneurhythmy moves counterclockwise to be in attunement with the Cosmic Rhythm. In Beinsa Douno’s own words, “Paneurhythmy – the way it exists above – cannot be done here on earth, because humankind is not ready for it; we are given as much as is possible, and in the most accessible form.” For this reason, he introduced the exercises gradually, experimenting with the movements, omitting some of them in the process and adopting others, in order to discover the best movements to reflect the stages of human evolution in which modern man finds himself. He changed some movements and gave slight variations of others to emphasize different aspects (e.g. yin/yang) of the same principles. In this sense, Paneurhythmy is not a dogma, but a living, harmonious process.

The Master showed the new exercises to a small group of disciples, who in turn, taught the others. The Master assigned three of his disciples to come together and compile – with the help of choreographer Iarmila Mentzlova – a detailed and accurate description of the Paneurhythmy exercises. The team effort was completed in 1947, but could not be published then, due to the restrictions imposed by the communist regime of that time. With the Master’s departure from the Earth and persecution of the disciples by the regime, Paneurhythmy could no longer be performed openly, and many of the materials which described these exercises were lost or destroyed. All of this has contributed to the existence of apparent differences in the interpretation of some of the exercises, leading to discussions on the various possible ways of performing the movements. These differences, at times, can appear contradictory in nature, causing discord among groups performing one or another variation. However, we need to remember that Paneurhythmy is the Language of Love and Harmony. If we speak this Language, the details are not important.

I was recently reminded of a story told by the Master which gives us the right approach to dealing with these differences. In the story, a Teacher from the School of Light is walking with one of his students and meets a teacher from the school of darkness. The latter raises his hand and greets them, "There is no God." The Teacher of the School of Light raises his hand and replies, "There is no God." They then continue on their way. The student is puzzled and asks his Teacher, "Master, all these years you have taught us that there is a God, and now you say that there is no God?" The Teacher replies, "God is Harmony!"

Let all of us remember this Truth and unite with all the world in the living harmonious Circle of Paneurhythmy!

Antoaneta Krushevska

# PREFACE

*“I am beyond time and space.  
Only my body is with you.  
Have you seen me? Do you know me?  
My life manifests in a Higher Dimension.”*

*Beinsa Douno*

Amid the doubts, despair, conflicts and chaos of our times, the presence of a Great Soul brings Light, dispelling the darkness. The Master<sup>1</sup> Beinsa Douno gave the knowledge of the coming of a new culture based upon three principles: Love that brings life, Wisdom that gives light and Truth that gives freedom.

Peter Konstantinov Dunov who took the spiritual name of Beinsa Douno was born in the village of Nikolaevka in the Varna district of Bulgaria on the 11<sup>th</sup> of July, 1864<sup>2</sup>, fourteen years before Bulgaria’s liberation from the Ottoman Empire. Dunov’s father was active in the movement for national revival and spiritual freedom. He was an enlightened priest who was the first to read the Gospel in Bulgarian instead of Greek, as was the rule at that time.

Peter Dunov obtained his secondary education in Bulgaria and his higher education in theology and medicine in the United States. He returned to his country after an absence of eight years and engaged in the systematic study of the phrenology of the Bulgarian people. It was to them that he presented the Divine Teaching of Love.

The Master began with three followers, and these gradually grew to many thousands. The first spiritual study circles appeared in Bulgaria at the end of the last century. There were 144 such circles when the newly created community called “The White Brotherhood”<sup>3</sup> built a hall for lectures and a settlement *Izgrevo* (which means “the Rising Sun”) near Sofia. The Master established a school which, for the first time, offered an esoteric studies class for youth, a general esoteric class for adult disciples as well as Sunday morning sermons at 5 a.m. and 10 a.m. which were open to the public.

The image of the grain of wheat as an emblem of man’s soul permeates his first sermon, “Ecce Homo.”

Beinsa Douno, a musician who composed spiritual songs and melodies, introduced Paneurhythmy: the Supreme Cosmic Rhythm. These sacred movements set to music were performed every morning from March 22<sup>nd</sup> to September 22<sup>nd</sup> by all his followers.

A total of 184 books containing his lectures and musical works were published between 1896 and 1948. His lectures and sermons represent the work of half a century.

The series of Sunday lectures entitled “Power and Life” were initiated in 1914. This is not coincidental. It marks the coming of a new cosmic cycle known as the Age of Aquarius. In the words of the Master:

“The entire solar system has entered a new sphere of the Spirit. The earth has been in a decline until now. It now embarks on its ascension.”

<sup>1</sup> The Bulgarian word for “Master” is “Ouchitel” which means Teacher of High Wisdom.

<sup>2</sup> This is according to the Gregorian calendar for the 19<sup>th</sup> century (*July 12* for the 20<sup>th</sup> century).

<sup>3</sup> The term “White Brotherhood” is used to mean the “Brotherhood of Light and Love.”

At that time, one of Beinsa Douno's devoted disciples described his outward appearance as follows:

"A man of average stature, about fifty years of age, with slightly greying hair, gentle eyes, composed, quiet with a profound expression on his face. His calm was conveyed to me. He seemed to emanate some unearthly purity. He never called the Word he gave us his own. Since then I have seen, understood and known what humility means!"

When he gave these lectures, the Master lived in one of the poor outlying quarters of Sofia, the capital of Bulgaria. He had a basement for a dining room and a small room above it where he used to speak at a simple table. The room was full when he spoke, and the window was open so the people filling the front yard could hear him as well. They were there listening even when it snowed. One woman who was in attendance stood enraptured by his words, and when the lecture was over she could not lift her feet from the earth, for the heels of her shoes had frozen.

It is remarkable that these lectures which were held so long ago bear all the features of contemporary presentation. They begin in a simple and clear manner with a fundamental concept and then expand into large waves that touch and awaken one's higher self.

In one of his talks, the Master described what is necessary:

"From now on, we need to connect our minds and hearts with those of all people on earth, because salvation lies within our common prayers. There is a Supreme Consciousness which interconnects the consciousness of all people and, in this manner, creates an inner intimate connection among them. This Consciousness is a Candle in which all things are illuminated and manifest their true meaning – the meaning which they inherently possess."

The Master said:

"Souls exist in the world who want to grow and live consciously. It is for them that great Masters come down to earth. They are also helped by all loving and Enlightened Beings who are working in the world."

The Master ended his earthly path on December 27<sup>th</sup>, 1944.



*The Master performs Paneurhythmy at the summer camp at Seven Lakes in the Rila Mountains*



*Paneurhythmy circle*



*Paneurhythmy at the Seven Lakes in the Rila Mountains, Bulgaria, 1994*

# INTRODUCTION

## PRINCIPLES OF PANEURHYTHMY

At the present time, there is much talk about renewal, about new directions and so on, but it is not enough for renewal to occur in the mechanical, in the external aspects of life. If people remain in their old consciousness with their old view of life, nothing will be gained. A new awareness, a new understanding of life, a new relationship to the purpose of life is necessary.

With regard to the issue of renewal, it would be useful to study the Laws of the rise and fall of nations. Consider the races and nations that have risen to an exceptional height only to vanish at a later point in time. All their achievements have crystallized into forms incapable of further development because of their deviation from the universal Laws of Life.

Esoteric science gives methods for resolving all of the problems of contemporary life. These methods touch every aspect of life – material and spiritual. Everything *new* which now enters life – all of these *new ideas* which enter into the world today – have the power to uplift the human culture to a higher phase, to develop those precious endowments hidden within the human soul and left unrevealed for centuries.

The contemporary culture is a transient one. The transition between two cultures is marked by times of trouble and turmoil, confusion and contradiction. This is a sign that we live on the border between the old culture, which is descending, and the new culture, which is ascending. These are the times when new ideas are born. There are many indications that a new level of awareness is at hand. In fact, further advancement – in and of itself – brings the expansion of the consciousness. For example, if we trace the development of the natural kingdoms, we will see that as movement is made toward the higher kingdoms, the consciousness gradually expands.

Every culture is recognized by “the new” it is bringing to humankind in its new revelation of the human spirit. What is “the new” which the coming culture brings? There are indications from which you can understand the new, just as one can envision the coming spring from the first spring flowers. The new which is coming is *the awakening of the cosmic consciousness in man*. It is then that the individual limited consciousness will be outgrown and man will enter into the endless Life of the Whole, of the Universal. The existing signs confirm that the new, which is coming, is the spirit of brotherhood, of unification.

New ideas are entering now as a powerful wave in order to transform our culture, and they are manifesting themselves in every area of life. Everywhere one can see the effects of their life-giving action. But these new ideas need to find a corresponding form for expression; that is, they need to find an external expression through which to influence the deeper forces of the human nature. Such a form – such a manifestation – is **Paneurhythmy**<sup>4</sup>.

Literally translated, Paneurhythmy means **Divine Cosmic Rhythm**. Paneurhythmy

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<sup>4</sup> Not to be confused with the Eurhythmy of Rudolf Steiner.

is the *great universal Harmony of movements*. **Everything in life is Paneurhythmy.**

What is Paneurhythmy?

Each year at Izgrev, near Sofia, on the 22<sup>nd</sup> of March<sup>5</sup>, a new page of life opened. This is when the Paneurhythmy exercises begin. Each morning, after the 22<sup>nd</sup> of March, a few hundred people would perform Paneurhythmy in a wide-open field surrounded by pine trees. The participants would form a circle; the musicians in the middle would play the Paneurhythmy music. The music consists of 28 pieces, all of which have been provided with words, some of them by the Master himself. The participants would usually sing these words.

Why do the Paneurhythmy exercises begin on March 22? And why are the exercises done early in the morning? There is an explanation in this excerpt from the book “In the Kingdom of the Living Nature”:

“In the morning at sunrise, the earth is negative and is therefore the most receptive. This is a very important fact that we need to keep in mind in order to fully appreciate the meaning and importance of sunrise. This is the reason why in the morning at sunrise the human body is the most receptive to the solar energy. There is more prana. In other words, there is more life energy in the morning relative to the afternoon. Then the living organism absorbs the most of this positive energy and absorbs it the most mightily.

“The earth, at the beginning of spring, is more negative [relative to the sun] and is therefore more receptive. For this reason, in the spring – more than in any other seasons – the sun’s rays are curative. Therefore, the beneficial influence of the sun begins from March 22. From then on, the earth is productive. The best time for renewal is between March 22 and June 22. In the spring, when we see plants putting forth buds and blossom, an inner joy needs to be born in the human soul, that the day of its liberation is approaching. When one opens to the feeling of love of this life-giving force which envelops him, one can then receive its beneficial influence for rejuvenation of feelings, thoughts and energy.”

The effect of Paneurhythmy on people is enormous and many-sided. First of all, it influences physical development. These exercises develop the body in a harmonizing way, because they are characterized by a great diversity. The paneurhythmic movements are beautiful and graceful. All parts of the body – head, neck, chest, low back, arms and feet, and so on – participate in them. The muscles are developed. Breathing and circulation are improved. The nervous system is strengthened, too, because the solar energy before dawn and for one hour after the sunrise has a special effect upon it.

But these effects of Paneurhythmy have a deeper side as well. The movements are not arbitrary; they are the result of the knowledge of the vital forces in Nature and of the active or dormant forces in the human body. Therefore, in these exercises, there is something fascinating – something that awakens the higher self.

The influence of the Paneurhythmy exercises is threefold:

1. They are like batteries through which man connects with the creative and constructive forces in Nature. One receives them, and they influence one’s development. These forces are vital.

2. Because they are in harmony with the cosmic Rhythm that brings to action the whole of Life, these movements activate the dormant forces of the human soul.

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<sup>5</sup> In the Southern Hemisphere Paneurhythmy will begin on September 22 because the seasons are reversed.

3. The Paneurhythmy exercises are such that through them one sends forth certain forces, thoughts and ideas into the world, and they continue to work there and transform it.

Let's focus on the first principle of Paneurhythmy.

The Paneurhythmy movements serve to connect the living Nature and man (and not only as an exercise for the muscles, lungs, and so on). They should not be confused with ordinary exercises – aerobics or ballet, for instance. They are based upon deeper Laws that connect man with the energy of Nature and show him how to use this energy for his development. Everything moves; this is a Law of Nature. However, when these movements are done consciously, we acquire something. Through the exercises of Paneurhythmy, we come into contact with the vital forces of Nature.

In earlier times, we were not only in contact with the physical forms and shapes of nature but also with its spiritual forces. Today humankind has alienated itself from Nature to a certain extent. Our inner connection and communion with Nature have become weakened.

From the investigations of Gourvish, Lakovski and other scientists, it is known that the human body like all other organisms emits a specific frequency of energy, specific radiations. Paneurhythmy is based upon a deep knowledge of these radiations and energy fields. For example: when a man extends his arms great bundles of light – or rays – emanate from the fingers, but they are of a different character for different fingers. In addition to this, such radiations emanate from the brain, the ears, the nose and the body as a whole.

*These radiations are polarized.* The human body has three polarities. According to the investigations of Raihenbah, Dyurvil and others, the right side is positive, and the left is negative. The front side is positive, the back is negative. The upper part (towards the head) is positive, the lower is negative.

Energy and all things in Nature are polarized. This is the fourth of the seven major principles of esoteric science. Here are a few examples. There are two types of magnetism – north and south; two types of electricity – positive and negative; the roots and the stem of the plants and so on. In general, the two types of energy which are seen in Nature in a variety of forms can be called positive and negative. They can also be referred to as the creative, or “masculine,” principle in Nature and the constructive, or “feminine,” principle in Nature. The phrase in the Bible, “God created heaven and earth” indicates the action of the creative forces in Nature. Then follows, “And the earth was unorganized.” The gradual organization of the earth is a Manifestation of the constructive forces. In reality, both kinds of energy are at work every moment.

We can see the effect of these two principles in every culture. For instance, the creation of new ideas in a culture is the result of the creative principle, while the application of these ideas with the purpose of changing life in accordance with them is the effect of the constructive principle. The same applies to the life of every individual. When one reaches new insights, the creative principle is at work within. When one changes his life in accordance with these creative forces – this is the result of the constructive forces.

As we pointed out, the energy emitted by our bodies is polarized. Generally speaking, the right side of the human body – the right leg, the right arm and hand, and so on – are an expression of the creative forces of Nature, while the left leg, foot, hand and arm, and so on are an expression of the constructive forces. That is why, in the paneurhythmic exercises, it is important which side participates in the movements. The movements of

the right limbs or the turning towards the right expresses the connection with the creative forces in Nature, while the movements of the left limbs or the turning towards the left – with the constructive. That is why we always begin with the right foot in Paneurhythmy, because the creative forces are the ones which are the first to act. They lay the foundation and the elements upon which the constructive forces act. Shifting our weight from the right to the left foot, when it is done with the participation of our consciousness, changes the currents of energy from positive to negative, from creative to constructive.

THE FIRST FUNDAMENTAL LAW of Paneurhythmy is:

The Rhythm of these exercises alone, independent of all other aspects, causes a renewal of the body. Everything in Nature is based upon the Law of Rhythm. Rhythm is the fifth Law of esoteric science. There is an interrelationship between the heartbeat and the rhythm of the sun's rays. The energy of the sun emanates in a rhythm, in other words, periodically with a stronger or lesser intensity. There is rhythm everywhere around us. There is a miraculous power in Rhythm. Every work – even the hardest – becomes easier when rhythm is introduced to it. In this way, it does not become fatiguing. Rhythmic movement is not fatiguing. This has been proven many times.

THE SECOND FUNDAMENTAL LAW of Paneurhythmy is:

The movements in it correspond to certain cosmic Laws. One should know that the movements of the human body are not just mechanical. Each movement is connected with particular forces in Nature. If the movements are performed with the knowledge of the Laws of Nature, they can connect us with the powerful creative forces in Nature and we can receive them. One must remember that with each movement something flows into the human organism. *Each harmonious movement – each movement made in accordance with the Laws of Nature and of the human body – brings life to man.*

The movements one commonly makes are not without meaning. However, movements exist which are lacking in universal character. They do not connect man with the cosmos, with the whole of Life. They are of a personal character and have significance for him alone. There are, however, other movements which express cosmic movements and Rhythm.

*There are certain cosmic movements and a cosmic Rhythm which are basic to life.* We find them everywhere in life: in the movement of the celestial objects; in the wavelike movement of light; in the currents of the electromagnetic field; in the movement of atoms and electrons; in the transformative movement in the tips of a plant's shoots and roots, and so on. These movements and this Rhythm have a creative element in and of themselves. They have created and organized everything. They transform and build everything in Nature. Thousands of the forms around us are made through their influence. They are the eternally working Laws of the cosmos. If the movements one makes are in harmony with these cosmic movements and Rhythm, one comes into contact with the forces of living Nature and receives them.

*This is exactly the character of the movements of Paneurhythmy.* They are in harmony with the cosmic movements and Rhythm which create, build and organize the whole of Nature. That is why the paneurhythmic movements have an enormous influence upon man. Thus, the movements of Paneurhythmy are not coincidental but are taken from the Rhythm which underlies the cosmic Life. When one performs these exercises, one harmonizes oneself with the whole of creation and receives something valuable from it. Therefore, when we perform Paneurhythmy, we feel ourselves as living centers which send forth thousands of fibrils, thousands of antennae, into the ocean of Life Force in which we are immersed; and as a result, we receive something vital and pure.

For this reason, we should periodically connect with the energy of the earth and the sun. Through some of the exercises, we receive a supply of earthly magnetism. When we consciously direct our arms upwards, we come into contact with the energy of the sun; and when we direct our arms downwards – with that of the earth. In this way, we receive the beneficial energy from the earth and, at the same time, return energy that is worthless and disharmonious.

In many of those movements which we do unconsciously, there is a hidden meaning which we do not comprehend. Also, this meaning is not always the same. For instance, when someone unconsciously touches some part of his head, one can disperse the energy which has accumulated in that place or draw energy to where it is insufficient. If he has the knowledge, he would be able to rid himself of a headache by regulating certain currents. Sometimes he unconsciously touches a certain center of his head and activates it with the energy that emanates from his fingers. Man should guard against movements which consume or deprive him of necessary energy. Movements should be mindful.

Our movements – even when unconscious – are not arbitrary. Different movements – for example, touching the head, moving the leg or the hands, and so on – are related not only to physiological processes but to some psychic processes as well. Forces emanate from each finger which are an expression of something psychic.

Every movement of a person – even if unconscious – has an inner meaning. For example, holding your hand behind your back – this is a covert, underhanded behavior. One who wants to stab someone with a knife hides it behind his back, and at the same time, says to the other person, “Welcome.” A speaker who holds his arms behind his back also has hidden thoughts. These movements are remnants of the distant past.

When a person raises his arm, certain spiritual forces are activated, and he sends them into the world. And at the same time, he receives certain forces from Nature through his fingers; in other words, an exchange takes place.

We should know which forces emanate from the arm and which come from particular fingers in the movements of Paneurhythmy. With these energies that you transmit from your arm, or some other organ, you have an impact upon Nature – and She responds to you, accordingly. We are not separate from the cosmos. A connection exists between each person and the cosmos.

THE THIRD LAW of Paneurhythmy is:

*There is an interrelationship, a correspondence, among tone, form, movement, color, number and an idea.*

The importance of Paneurhythmy becomes more clear when one takes into consideration that which we call “correspondence” in Nature. There is a correlation among all things which underlies the whole of Creation. For instance, in the periodic system of chemical elements, after each seventh element, we get an element with analogous features. We see a similar pattern in the color spectrum and in the octave of music. In an octave, every tone is similar to the eighth tone that follows it. We can also witness similar octaves in electromagnetic vibrations. Here, as well, every higher octave of vibrations is analogous to the lower ones.

Countless correlations exist within Nature. For us, the most important of them are the above six as listed in the Third Law.

When our movements correspond exactly to certain ideas, tones, and so on, the effect is a lot more powerful. Then the body is more receptive to the forces of Nature; it receives them, and it is revitalized and rejuvenated.

The so-called “esoteric architecture” is also based upon the Law of correspondence among these correlations in Nature. Paneurhythmy, too, is based upon this correspondence.

What then is Paneurhythmy? *It is the Harmony of tone, form, movement, color, number and an idea.*

The Russian clairvoyant and scientist Unkovska proves this correlation among tone, color and number. A certain color corresponds to a tone and number. For example, she can play certain paintings; in other words, she can turn the colors into music.

The following is a few words about the relationship among movement, tone and form.

Saint-Yves d’Alvaydre in his work, “Archaeometer,” opened new horizons for music. I don’t want to go into details here about his ideas; I only want to point out that he has shown the relationship existing among tone, form and an idea. He states that a form can be considered as “frozen”. He points out that the measurements of the tabernacle given in the Book of the Bible, “Exodus,” Chapter 25, are not arbitrary. All these measurements of the length, width, height and so on of the tabernacle and its parts form, as a whole, a musical symphony. Using his method, Saint-Yves performs an analysis and determines which tones and musical accords are implemented in the tabernacle of Moses. He performs the same analysis of the description of the temple of Solomon from the Book “Ezekiel,” Chapters 40 – 43. Saint-Yves shows a method of how to embody certain music in the form of a building, a cup or any other object. Thus, one can see how broad the sphere of influence of music is in life. Through the artistic forms which surround us, we may find new perspectives of the beneficial effect of music in a culture.

One can find crystallized music in organic forms as well. For example, the intervals between the fronds of the fern leaf or in the shell of the snail, where the width of the turns gradually narrows towards the top, are analogous to the number of vibrations of the different harmonious overtones of a given tone. It is also proven that musical laws are embodied in the distances of the planets from the sun.

As it was mentioned above, Lakovski discovered the so-called “radiation” of organisms; in other words, the radio waves emitted into the surrounding space. Through these radio waves, he tries to explain the capability of some animals for orientation: pigeons, dogs, bees, and so on. This radiation implies the existence of that which is called the “etheric body” of organisms. *According to esoteric science, each crystal, flower, animal and human being emits radio waves, and these radio waves are musical.* There are scientists who try to detect the musical tones which emanate from flowers.

Our body is musical because, as we have said already, it sends forth musical radio waves, musical radiations. *That is why music has such a deep impact* on our organism and its physiological and spiritual processes. The incredible power of music is obvious in the experiment of three German scientists: Schrodinger, Heisenberg and Jordan. They played music of a specific monotone for a long time over a stone staircase; and as a result, it collapsed.

The powerful influence of music on the spirit and the physiological processes of the body is well known. Because music penetrates the whole life and all organisms, it has an enormous influence upon every life form.

One basic Law needs to be remembered: the musical radiations of the body are the true architect of the human body. They are the builders. They sculpt the forms; for in reality, Music is part of the etheric building forces of the organism. Through the rhythm

of these waves, the human body is built. The same is true for a flower, grass, a tree, and so on. Therefore, when a person receives harmonious tones – musical waves – this music merges with the music that permeates the body and, in this way, contributes to the building and the correct development of each organ. Therefore, through the Rhythm of the harmonious movement of Paneurhythmy, *the body-form will change: it will become stronger, more slender and better built.*

It is proven by experiments that a healthy body emanates specific musical vibrations and radiations which change and become feeble in the case of illness. This has been used to ascertain the health condition of the body. We have said that when a man plays an instrument, sings or listens to music, this music enters his body and brings harmony to its organs. This harmony within the organism is what we call health. Therefore it would be true to say that music brings life! Music is curative even when it is not accompanied by movements, but it is much more effective when accompanied by movements. With movements, the music permeates the body more easily, as well as each separate cell and each organ. Therefore, Paneurhythmy has a very strong curative power. Whoever performs these exercises systematically can cure himself of all illnesses. Thus Paneurhythmy is a powerful tool for sustaining the health of the body!

Not only is there a relationship between music and the body, but also between music and human thought. Music is a materialized movement of the Spirit. It is the proper way of organizing matter in man as well as his thoughts, feelings and actions. It has been proven through experiments in telepathy by eminent scientists in America, England, Germany, Austria and other countries that when one thinks, he sends forth into space a certain kind of thought-wave which varies according to the character of the thought, the feeling, and so on. These *thought-waves* are also musical. The more a thought is right, elevated and precise, the more it is musical. Therefore, through music we build not only our physical organs, but our mental organism as well; through music something penetrates our mental as well as our spiritual life. That is why music is a bearer of true Life. It is the beginning of every culture. Through music all things can be accomplished.

It is important to know that the music of *Paneurhythmy is not in the spirit of the ordinary music today. It bears a new element.* It is in accordance with certain deeper Laws; and for this reason, it speaks directly to the higher self and awakens it. It brings man into those sublime realms that he has always been longing for in his sacred moments. This music connects man with the World of the Absolute Reality.

The music of Paneurhythmy is not arbitrary: it is related to the physical movements on the one hand; and on the other – to the ideas which are implanted within them. Only when this correlation exists, these movements have a powerful, miraculous effect; then they become the bearers of these ideas. *Because of the correspondence between movements and ideas, the movements become the embodiment of these ideas and penetrate the performer himself.*

While performing the Paneurhythmy exercises, we must keep in mind some ideas: not arbitrarily, but only those which strictly correspond to each movement. While doing the exercises, the mind must be focused on the movements and to their corresponding ideas. *And so, because the movements of Paneurhythmy are an external expression of an idea,* we may say that they are a certain kind of speech, a special language: thought expressed through movement! That is why the movements can produce a strong influence and bring a person into contact with the powerful forces of Nature. If the movements did not have ideas implanted in them, they would remain mechanical and would not pos-

sess the power to renew. When they express thought, these thoughts and ideas become visible in the beautiful movements. Through this special language, we give expression to our inner life, to the life of the soul. When correspondence exists between the idea and the movement, then each movement brings joy, exhilaration and life. It manifests within us as well as in the world which is outside of us!

Each of these exercises is connected with a certain process in the consciousness. *Therefore each one of these exercises has an influence upon certain forces of the human spirit.* For this reason, the exercises are related to the awakening, the liberation and the creativity of the human soul. Even though these are inner processes, it is good to perform movements that correspond to these psychic processes and facilitate them.

Each idea, each mental characteristic, corresponds to a certain movement. There are movements of the Good. There are movements of Charity. There are movements of Justice. Love also has its forms of movement; Beauty, too. All virtues have their typical forms of movement. One should study that. We need to experiment – once, twice, ten times, a hundred times – until we discover which forms of movement correspond to a given virtue. *Paneurhythmy is based on such experiments.*

Elderly people who have not lived properly will lose their radiance; furthermore, their movements will become less graceful. Their lives will leave marks on their countenances and in their movements, as well. Children are lovely – and so are their movements – because they have [recently] come from a harmonious World.

Experiments and observations can be performed in order to see the significance of different movements for the receiving and emitting of certain physical and psychic forces. Let's analyze one of the songs of the Universal White Brotherhood, "Wonderful Day." This song is usually accompanied by special movements. One can feel the difference if it is not accompanied by movements. When combined with movements, it has an enormous impact on both the performer and others because during the movements energy is activated which man receives and sends forth through his hands and his entire body. In the Eastern esoteric schools, it is known that certain formulae become more powerful when pronounced in combination with movement and music. The formula are sung and transformed simultaneously by movement. These are the so-called *mantras* in the Eastern schools. The movements which are combined with a mantra are not arbitrary, but in harmony with the music and idea instilled in the song.

Each organ of the body has its own spiritual aspect and is connected with spiritual processes; and each of their movements is connected with the mental and spiritual development of human beings.

Unconscious movements are abundant in people. They are even more numerous in the lower kingdoms of nature. There is something important to keep in mind: people with the new consciousness will gradually introduce higher consciousness to the area of the subconscious life: they will aim to expand the horizon of higher consciousness.

In order to facilitate the process of receiving and giving that which is being activated during the paneurhythmic exercises, one must be conscious. Only then can an appropriate energy exchange occur between human beings and Nature. That is because the character of the energy which a person sends and receives depends upon the alertness of his consciousness and the ideas which occupy his mind during the Paneurhythmy exercises. For this reason, the Paneurhythmy movements are not a mechanical gymnastics, but an activity in which all the forces of human nature participate: physical, spiritual, mental and Divine. All of these forces are awakened and become active and

creative during Paneurhythmy; they come into the receptive state. Therefore, in order to do the exercises correctly, one must think. A movement without thought has no meaning. Inner concentration is necessary. While performing the movements, man's power lies in his ability to concentrate. While exercising, one's concentration needs to be as deep as if one were alone! When we perform the exercises, the living Nature participates in the movements. She observes if Rhythm and consciousness are present. If these are lacking, she does not participate. But if living Nature does not take part, all the work is wasted: for then it is done mechanically!

One example will show the importance of deep inner concentration for the accumulation of the creative forces of Nature in the human body. In the Scriptures, there is a story about a woman who has bled for 12 years. She is healed by touching Christ's garment from behind. Christ said, "Who touched me?" The disciples answered, "You see how many people are pressing you and yet you ask, 'Who touched me?'" But Christ looked behind Himself to see who did it, because he felt that energy had escaped from him. That is because the other people had touched him mechanically, but the woman had touched him with the participation of her consciousness and with a deep faith that Christ would help her.

When Moses raised his arms, the Jews were victorious in battle, because power was emanating from his arms. Christ, too, extended His arm when He touched the leper to cure him.

The arms are energy lines through which the vital forces flow. When you possess an awakened consciousness, a contact is made between your arm and the living forces of Nature, and the vital forces, prana, flow through each finger. If you are not mindful – if you do not believe – nothing will happen. As soon as you apply your will, these currents will immediately start to flow. When you connect with the Supreme Intelligence, the Divine Origin, this energy will come to you as a result.

Now let us consider another, deeper aspect of Paneurhythmy. It is an exercise that is intended to awaken the dormant forces implanted within human nature. We know that there are motor centers in the brain. There is a center for the movements of the legs, another – for the movements of the arms, and so on. For every kind of movement, there is a center in the brain. Because these movements are conscious, the center is in the cerebrum. For example, the centers of movement for the arms and legs are in the upper part of the brain, and when we move, the corresponding part of the brain is activated.

We will consider three aspects of this subject:

1. Each center of the brain is connected with a particular higher world and the Beings who live in it. Every movement activates a certain center of the brain, and through that center we come into contact with a particular higher world and with the Beings who inhabit it. Thus through the movements of the arms, legs, and so on, we make contact with the higher worlds and with the Beings who live there, and this helps us to receive energy and assistance from these higher worlds.

2. When we move our organs – hands and arms, legs, and so on – we activate their related brain centers bringing blood and energy to them, and in this way these centers are developed. *Each center corresponds to a particular spiritual quality such as compassion, love, faith, hope, intellectual abilities, the taste for music, the inclination for mathematics, and so on.* And so through these movements – if we do them correctly – we can work on the development of our brain centers: we can awaken them from their sleep and so *cultivate the corresponding endowments.*

Because of the Paneurhythmy movements – if they are performed in accordance with the above-mentioned principle of correspondence – the nervous system becomes more refined, more sensitive and capable of *vibrating in harmony with the higher Divine Idea of which each movement is an expression*.

3. Each of these brain centers is related to a specific organ of the body. If the center is activated, it works beneficially for its related organ and it develops properly: strengthening, rejuvenating and becoming more efficient in the regulation of its functions.

The movements which a person makes are significant. Some say they are not significant, that our movements are arbitrary. On the contrary, each movement has a strong influence upon the nervous system and upon the entire spiritual life. If someone does a movement which is incorrect – which is abnormal or negative – the associated center will be subjected to abnormal development and this will be reflected in the health of the organ involved and in the individual's spiritual capabilities and endowments. As a result, Paneurhythmy brings not only spiritual growth, but also the development of enlightened thoughts and feelings which ennoble our *character and bring life, health, and power to each organ of the body*. It rejuvenates us.

From what is said above, it is clear why we feel renewed and refreshed after performing the Paneurhythmy exercises. It is obvious why an abundant life force begins to flow into all organs from these exercises and why they have such a deep *psychological impact* on us. First of all, these exercises awaken joy, freshness and harmony in people. One feels that something has been gained and feels inspired throughout the day with new ideas, new impulses. One's creative forces begin to flourish. Because in Paneurhythmy a close interconnection exists among movement, music and idea, the sources of everything high and inspired begin to flow through the exercises. Through them, one develops his talents and becomes ready to open his soul to the Good, the Justice, the Beauty, the Truth and the Light which are coming into the world.

One may use Paneurhythmy as a method for transforming one's condition. When one feels discouraged, troubled or in despair, Paneurhythmy can easily transform these feelings.

Aesthetic feeling is also developed through Paneurhythmy. The feeling for rhythm and music are especially nourished. Beautiful is the scene at which the paneurhythmic exercises are performed: the rising sun, the mountains illuminated by its rays, the songs of the birds above, the surrounding flowers and grass. All this makes one lively, inspired with noble feelings and ready for work.

While doing the exercises, one feels as if the whole environment has been transformed. One feels as if one was in a temple and everything around him is a part of its beautiful architecture. A curtain opens before one's eyes, and one can see the inner side of the paneurhythmic dances. They become a prayer for one's soul which longs for Light, for eternal Good, for Love, for a new Reality. At such a moment, one understands that the movements are a prayer through which man comes to understand that the essence of one's being is music, purity and love. In such instances, one feels the innumerable bonds which connect him with the whole of Creation.

A radiance emanates from the living circle, and its rays carry forth the calling of these souls. A circle of Light forms above them that rises upwards to the Eternal, and the sincere appeal of these souls reaches out to every heart and speaks to them about the beauty of the new life which is descending to us and is so close!

This calling is not in vain. It will participate in the building of the beautiful edifice in the future of the human race. The sacred appeal of every soul reflects in each awak-

ened soul. When you put your thoughts and the ideals of your higher self into beautiful movements, you release life forces into the universe which create and build.

The living circle of Paneurhythmy dancers brings its souls into union. They become one. The obstacles and differences disappear, and they feel the eternal bonds which connect and unite them. Isn't the Paneurhythmy circle a symbol of the beauty of the Unity which is coming?

These wonderful moments experienced in Paneurhythmy bring poetry and wholeness into our lives. Through them, we learn to see in everything, a new beauty that has not been known before.

Why is it necessary to have a feeling of reverence, of sacred awe and sacred excitement while performing Paneurhythmy in order to gain something? Because in this way, through our higher consciousness with its noble thoughts and feelings, we come into accord with the higher powers of Nature and become receptive to them.

At the end of the Paneurhythmy exercises, musical breathing exercises are done. The accompanying music is created especially for that purpose. During the breathing exercises, everyone sings together. These exercises are of immeasurable significance, when they are performed each morning before going to work. Their special significance becomes clear when they are considered from the occult point of view as it relates to the prana and psychic energies which permeate the air. The influence of the breathing exercises is made stronger and deeper when they are done with the music.

Let's consider the influence of the Paneurhythmy exercises upon the outer world. When there is harmony and correspondence between movements and ideas, *then we transmit through the movements these ideas to the outside world, to the whole of humankind*. Through these movements, new creative forces and ideas, which will assist in the renewal and transformation of the world are sent forth. All new ideas that are to be implemented in a culture – all these life-giving principles which have the power to renew and elevate the human race to the new culture – *are included in Paneurhythmy*.

It is necessary to have centers through which the Divine may enter in order to move the world towards its renewal. One such center is Paneurhythmy. It has an enormous impact on people. Through Paneurhythmy the new ideas are sent forth in a miraculous way into the world and people receive their beneficial influence.

*Paneurhythmy is such a form which is capable of expressing the new ideas and of transforming them through the music, movements and words to the human nature and to the whole of Creation! This is because the ideas which create and build the new culture are expressed in the movements of Paneurhythmy.* In its movements, are hidden springs which have a miraculous power that will awaken the new creative forces of the human soul, the forces which are awaiting their development.

The Universal White Brotherhood brings the new into the world in every way – through thoughts, feelings and deeds, *and through movements as well*, in other words, through everything. In a comparable way, the wind blows and stirs the leaves, enabling the sap to move. Through these exercises, the new ideas will permeate life, the world, all awakened souls and will start to give results. Therefore, Paneurhythmy is a method by which the new may come, a method of building a new world, a new Earth!

All that is mentioned above shows that Paneurhythmy may become a powerful method for the education of the new generation, the community and the whole nation. *There will be a great effect if Paneurhythmy is introduced on a large scale.* Its permeation of society will produce an enormous influence for the physical and spiritual renewal of society.

Contemporary man is so arranged that it is more propitious to express the new ideas with something that is real and concrete and at the same time powerful and beautiful!

The Paneurhythmy exercises are such a thing.

*These exercises should be performed in the schools and in the adult community* in order to prepare a completely new generation with physical health and endurance, noble thoughts, spiritual progress, strong will and initiative and a strong nervous system.

Paneurhythmy should permeate every town and city, every village. Awakened souls everywhere need to work for its introduction into people's lives. In this way, we will become a society of people full of optimism, vitality and creativity; a people with noble hearts and enlightened minds, with free spirits and strong wills; a people ready to become the builders of the new life on earth.

Paneurhythmy should be introduced in the schools and especially *in the high schools*. It will be wonderful to observe the students performing these exercises and then going to class refreshed, vitalized and renewed!

What a beautiful picture it would be if early in the morning at sunrise people from every town and village would go out and perform these exercises and then go to work with new ideas and thoughts.

Now especially, society needs the impetus and awakening which Paneurhythmy can provide. Through it a society, a nation, a race can be rejuvenated, and the people can be physically and spiritually revitalized to a new creativity.

Here is a new method, among others, to help people in any society or race to renew physically and spiritually, to develop their endowments. Paneurhythmy prepares for the blooming of a higher, more ennobled, more harmonious culture: the Culture of Light and Joy!

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The inner meaning of the exercises is presented with the description of each movement. Only their general significance is given in the above text, because the comprehension of their sacred meaning presumes one's deeper preparation and self-realization. [1, p. 61 – 75].

# BACKGROUND TO PANEURHYTHMY

From the preoccupation of today we can recognize certain indications which present the tendencies and directions for the future development of humankind. We must be very mindful in order to distinguish the characteristics of the driving forces of the epoch among all the variables of today. These indications are only signs, but from them the far-sighted person can determine which processes are penetrating the depth of society and foresee the coming future. Such an indication is Paneurhythmy.

Before discussing the background of Paneurhythmy, an explanation of the word itself would be useful. Etymologically, “Paneurhythmy” is derived from three roots:

*Pan* – meaning whole, universal and cosmic.

*Eu* – meaning true or supreme, the essential and substantial in the world.

*Rhythmy* – meaning correctness in the movements and in every other external expression in life.

The prefix “pan” denotes that this is the expression of a rhythm present in the whole of Nature and underlying the whole of creation. According to this etymological derivation, Paneurhythmy can be translated as *Supreme Cosmic Rhythm*.

Let’s talk about the background and principles of Paneurhythmy. *It is a harmonious creative Manifestation of the Divine Origination within the whole cosmos.*

At the beautiful sacred hour when all of Nature is filled with joy for the sunrise, the living circle of Paneurhythmy is formed. Early in the morning, amid flowers and trees in bloom the rhythmic movements start. Who are these people who are forming the living circle of Paneurhythmy? These are the ones who strive to enter a world of poetry, freedom and creativity.

The following seven principles underlie Paneurhythmy:

## **1. The Law of Sentience**

This states that everything is infused with Mind and Sentience. Everything in the world is a manifestation of Sentience.

## **2. The Principle of Correspondence**

This principle can be explained as the existence of correspondence or analogy among all things. In hermetic philosophy there is a saying, “As above, so below.” For instance, there is a relationship among idea, tone, form, movement, color and number. A correspondence exists among the chemical elements and among the colors. We find phenomena corresponding to birth and death in the various spheres of life. Another example: there is the ebb and flow of the tides; the ebb and flow [of energy] which comes with the [changing of] the seasons; the ebb and flow of the inner life of man.

## **3. The Principle of Vibration or Movement**

Everything moves, everything vibrates. Nothing is absolutely still. These are facts confirmed by contemporary science. The vibrations of matter, of energy, of mind, even of spirit differ according to their frequencies. The vibrations increase in frequency from matter to spirit. There is a multitude of types and levels of vibrations according to their frequencies.

Natural phenomena can be investigated from the perspective of vibration as well as by other methods. For instance, one can study the vibration of light, sound, electricity, magnetism, the vibration of matter in its different states, in various organisms.

#### **4. The Principle of Polarity**

Everything in Nature is dual and polarized. Duality is a basic Universal Law. For instance, masculine and feminine principles exist within Nature as well as positive and negative electricity. The earth, the human body, plants, eggs, crystals, and so on, all have two poles: they are polarized.

#### **5. The Law of Rhythm**

Another Universal Law in Nature is rhythm or periodicity. Everything in Nature is rhythmic. For instance, there is a rhythm in the vibration of light, in the changing of the seasons, in the ebb and flow of the tides. There is also rhythm in the movements of the earth: the terrestrial axis makes fine little vibrations which form a whole circle around the poles for 25,000 years. Periodicity exists in the movements of the comets, in human life, in human history, and so on.

#### **6. The Principle of Cause and Effect**

Everything in the world has a rational cause. Sometimes we think that the cause is irrational, but there is always a rational cause behind it.

#### **7. The Law of Unity or Relatedness**

All things in Nature are similar and related to each other on the basis of unity. For instance, although the chemical elements seem very different at first, they are all based upon electrons and condensed ether. All elements are – in reality – only different combinations of the same electrons. The relationship is more obvious with things in close connection to one another, but with those further apart, the connection simply lies deeper.

From the second principle, the “principle of correspondence”, it follows that there is an interrelationship between tone and movement. From this special perspective, isn’t tone a specific motion? The deep insight to this relationship is implanted in every human being by Nature. If he follows Nature’s impulses, he will find the correct combination of words with music and movements for himself. A person with a developed sense of rhythm and tone will unconsciously move his arm or leg while listening to music. Some children who have a sense for rhythm, tone and grace will start to make movements in harmony with the words and music when listening to songs. They might be young – three to four years old – but intuitively they recognize the relationship between music and movement. In such moments, the universal forces and Laws which underlie all Creation are manifesting through these children.

Let a person try to transform any song by movement, and he will see what an enormous impact it will have on him. Then the words and tones are enlivened and obtain new life. They start to reveal to him a deep hidden meaning, a new content, which he did not suspect. He recognizes the hidden potential power in the words and music. He himself changes and transforms. Words, tones and movements, when combined, have a miraculous effect on his body, thoughts, emotions and will. They deeply influence his core essence and activate all his forces – physical and spiritual. In such moments, he starts to better understand himself, other people, and the world around him. Every form in Nature – star, stone, grass, flower, insect, human being – everything starts to talk to him and reveal its hidden higher meaning.

*The movements of Paneurhythmy are taken from Nature itself. Only those movements that are taken from Nature are powerful, strong and rejuvenating. The Laws of the paneurhythmic movements are written in the whole cosmos.* These movements are based upon the deep knowledge of the forces behind the human organism and the whole of Creation.

The combination of the paneurhythmic movements with music, words and ideas is not coincidental, but based upon the second principle, the “principle of correspondence”. In these movements there is a strict, Law-governed relationship between the ideas and the music. *Paneurhythm is based on the Law of interrelationship between idea, word, music and movement.* That is why we experience the rejuvenating effect of the movements only when they correspond exactly to the words and music.

*Paneurhythm exists in the whole of Nature.* The earth is orbiting the sun at 29 km per second. The entire solar system moves towards certain constellations. The earth and other planets, the sun and the other celestial bodies move according to the paneurhythmic Laws. The earth has more than 10 different movements. If we imagine them as combined together, the result will be a beautiful form of motion. This fact is reflected by life on the earth and it manifests in all forms and processes around us. For instance, in the upward spiraling of the plant shoots, one can see a reflection of the spiral cosmic path of the earth. *There is Harmony and Rhythm in the whole of Creation. The whole cosmos is permeated by music and movement which form a unified whole. This is Paneurhythm.* During the movements of the celestial bodies, a harmony of the spheres takes place, a music which permeates the whole universe.

The light is also Paneurhythm, because it contains motion, rhythm and music. It is proven in physics that the light from the sun pulsates, in other words, it possesses a rhythm similar to that of the human heart. As the heart rhythmically pulsates blood through the whole body, so the intensity of the solar light also pulsates. The motion of the etheric light-waves is Paneurhythm. The red, orange, yellow and other rays of the solar light have specific motions – their own music – which, when combined, create that great Harmony permeating the whole universe.

The mechanical investigation of phenomena does not yet include data on Paneurhythm. It possesses only facts which cannot be used in such a way as to substantiate Paneurhythm. For instance, the mechanical method does not understand how the body should move with a certain song, which movement corresponds to which tone, word and idea. A more profound Science with a different approach studies the Laws of this correspondence.

In the movements of Paneurhythm, the arms, legs and head – the body as a whole – take part in the movements and postures which correspond to the words and tones. In Paneurhythm, all different geometric lines – straight, curved, wave-like and mixed – come into motion. The movements are strong, soft and bright. In the soft movements, the curved lines predominate; in the strong – the straight lines; whereas the bright and glorious movements are a combination of both. There are movements of electricity and magnetism, of cold and warm currents.

There are three types of movements: mechanical, organic and mental. Mechanical movements are those in which the Supreme Intelligence works outwardly, not inwardly; organic movements are those in which the inner self participates, but not as a clear consciousness; and movements of the mind are those which are connected with a specific idea.

In Paneurhythm, there are no superfluous movements; in other words, movements which are neither mindful nor have a positive effect. Its movements are the most economical, because they are the most expedient and give the best results. *In Paneurhythm, every line of movement strictly corresponds to certain forces in the human organism and consciousness and awakens them towards creativity and action. In this way, Paneurhythm-*

*my acts as a stimulus that activates the physical and spiritual forces in man.* Therefore, one can say that Paneurhythmy is a Science which regulates the physical, spiritual and mental processes in man. It can be referred to as the *Science of harmonious movements and their interrelationship with human thoughts and emotions.*

*During Paneurhythmy, one needs to think, feel and move at the same time.* If the thoughts and emotions of a person are not present and do not relate to and participate in the movements, then the movements are mechanical only and will not have that powerful, revitalizing and rejuvenating effect on his body, mind, heart, soul and spirit.

The following universal cosmic Law is true: there exists one Rhythm of the Whole, one pulse of Life of the cosmic organism. Man is a part of that Whole. He is like a cog – like a small wheel – in the great edifice of the Whole. The Rhythm, the pulse of the Whole, is transmitting and flowing through all his parts. For instance, the heartbeat is not arbitrary, but connected with the solar life, and a correlation exists between the heart and the solar rhythms. When a person is in harmony with the Whole, then everything in his organism works smoothly because the cosmic Rhythm and Pulse flow in his heart, his blood stream, his breathing – in the functions of all his organs – and they work properly. As a result, one is healthy; he creates and builds in life. Then the Rhythm and Pulse of Nature are transmitted to him in a way similar to the transmission of the movements of a very complicated mechanism to every small cog or wheel which is a part of it.

One may ask: when is a person in harmony with this Whole, with this cosmic organism, that he may receive its Rhythm and Pulse? It is when one is good, just and conscious – when Love is flowing through him – because Sentience and Love are the universal principles in Nature. They are the wellsprings from which all other creative forces flow. Everything within Nature is Love and Sentience! When one is in harmony with the Whole, then the Rhythm – the lines of the cosmic Paneurhythmy – flow within and manifests through him.

From this explanation the following Law of Paneurhythmy becomes clear: *one can perform the paneurhythmic movements with grace and beauty when one is thinking and acting rightly.*

Paneurhythmy energizes man; it organizes and harmonizes his inner forces, coordinating and directing them towards the mindful life. Therefore, it can be said *that Paneurhythmy is a method for self-development and the education of all conscious beings. Paneurhythmy is the supreme Law which should be applied to the self-development and in the education of individuals and society.*

In the ancient esoteric schools, the songs were accompanied by movements. In these schools, it was known that a powerful force could be awakened by the combination of words, music and movement. The chanting of certain sublime sentences has been accompanied by songs with special movements, and this had an enormous effect on the performer as well. In the ancient mystical schools, Paneurhythmy has been used as a method of spiritual growth for all students. They learned through the rhythmic movements which correspond to specific ideas and were combined with singing.

The esoteric schools exist not only on earth but also on all planets. The sojourners on the planets and the Sun perform Paneurhythmy. Nature is not a dead mechanism. Everywhere there is life. Sentient Beings inhabit the whole cosmos.

*Regardless of whether or not we are cognizant of it, around us exists a World of Sentient Beings.* We are surrounded by their thoughts, power and life. We need to be conscious of this. Some of them have finished their evolution long ago; some are finishing it now. Humankind traces the higher path mapped out and traveled by them. Humankind walks

after them on a beautiful path of advancement and enlightenment. Now it is the human race's turn on the great ladder of evolution. These Sentient Beings are workers and servants in the great laboratory of Nature. It is they who are the conscious forces working in the universal World where great Harmony, supreme Beauty, extraordinary Order, Exactness and Sentience reign. We need to connect with their World that they may transmit to us their ideas and impulses, their power and light. And when we obtain inspiration, enlightenment, illumination and flashes of higher ideas, we are receiving gifts from their World. In such moments, we have accepted some of their higher thoughts and ideas.

It is especially through Paneurhythmy that we have started to become receptive to the Higher World. We know that it is only when the radio receiver's antenna is attuned to the radio transmitter that it receives thoughts or music sent through the ether. *Through the harmonious movements of Paneurhythmy, we become capable of perceiving the thoughts of Evolved Beings and we come into contact with a World of Supreme Intelligence.* Radio is a device and a condition for sharing among nations. In the same way, Paneurhythmy is a condition for receiving the thoughts of these Souls of genius.

*Paneurhythmy affects man in the following ways:*

1. *It connects the human being with the Sentient Beings.*
2. *It awakens the creative forces, endowments and gifts implanted within man.* Because we need to know that great forces and capabilities are hidden within the human nature which are still at the beginning of their awakening and blossoming. Man has not yet become that which he is deep within his core essence.

It is known that the human being is the highest manifestation of life on earth. Stones are the lowest manifestation. The plant and animal kingdoms are intermediate stages. Nature moves gradually towards its higher manifestation.

The Supreme Intelligence, the Divine, works in all natural kingdoms, but from the outside. On the earth, the Cosmic Oneness works inwardly only within the human being. The good in man is a Manifestation of the Divine. When man thinks rightly – when he performs good deeds – he then manifests the Divine Origin through himself. We should not divide this Sublime Divine Origin. It manifests itself through the human being whether he believes or not. *Paneurhythmy awakens the Divine Essence in man.*

3. *The ideas, music and movements of Paneurhythmy permeate the whole human organism; and in this way, he becomes receptive towards the rejuvenating forces of the cosmos.*

The movements of Paneurhythmy find a resonance in Nature, and she answers. Her answers are that upliftment and light which fill one's mind, heart and will; that joy and idealism which have started to flow within him. Through Paneurhythmy, one begins to converse with the creative forces of Nature and begins to speak her language. This is an entry into a world in which Nature offers him all her forces, capabilities and ideas. Paneurhythmy serves as a real, concrete, and – at the same time – beautiful method for physical renewal and the strengthening of the mind, emotions and will.

Through these movements, one receives insight about the Rhythm that permeates the universe and the eternal Music which, in every process of Nature, creates and builds.

As with everything else, the personal experience will be the final criteria. From one's own experience, one can come to understand that every paneurhythmic movement awakens new sources within him and that he is feeling younger. These movements infuse the body with the harmony, rhythm, music and ideas which they bear. *This makes the body healthy, strong, slender and beautiful.* Paneurhythmy not only brings beauty to the body, but to the human movements and the inner life – the thoughts, emotions and actions – as well.

*Paneurhythmy is an outward, physical expression of something Sublime, Eternal and Boundless. And through Paneurhythmy, one comes in contact with this Sublime Reality.*

It was mentioned before that in the ancient mystical schools Paneurhythmy was used as a method for education. Yet we need to keep in mind that the development of humankind at that time had been in a period of involution; in other words: a period of decline from the world of spirit towards the world of matter. Today, man is in his evolutionary period: that of ascending. During an involutory period, man moves from the center to the periphery; and in the evolutionary – in the opposite manner. During involution, man has ploughed and sown; during evolution, he harvests the fruits.

History is nothing but a manifestation of the human spirit. Human cultures change according to which epochs and phases humankind is in. For instance, the architecture of every epoch is a manifestation of the creative forces which are at work at that time. There is a big difference between the ancient and contemporary architecture. The same is true for poetry and all other aspects of human culture. The same is also true for the paneurhythmic movements. In the past, they have been with an involutory character. Therefore, the rhythmic movements of the ancient esoteric schools are not suitable for the upliftment of people today.

The Paneurhythmy of today is evolutionary; it has a totally different character and effect. It corresponds to the modern epoch in humankind's development. It is connected to the new creative forces which awaken in man.

*A new epoch is coming which is the cosmic Spring.* The earth and the whole solar system are now entering into a new cosmic era which brings favorable conditions for the awakening the beautiful which has been implanted within human nature. We need to know that the cosmos is alive, that it is permeated by universal forces. And the cosmic space through which the solar system is moving is important and significant. A new Culture of Light is coming. Symbolically we may say that the ice and snow are melting, that the flowers are blooming and the migratory birds are coming to bring new elements into our lives.

Because we are at the beginning of the development of the sixth race, a new foundation for Paneurhythmy is being laid. *Paneurhythmy is now an expression of the new culture which is coming.* The ideas of the sixth race are included in the music and movements of Paneurhythmy. And when one performs these exercises, the ideas and creative forces of the new culture are sent out into the world. *The participants in the living circle of Paneurhythmy awaken within themselves these new creative forces. Furthermore, they become a transmission center, sending these forces and ideas out into the world where they reach and find a response in every soul. Through these movements, the living circle of Paneurhythmy sends to the world a lovely appeal for renewal, upliftment and progress.* Through Paneurhythmy, man creates and builds new values in himself and in his life.

The sixth race, which is coming, will be a Manifestation of Paneurhythmy. The fifth race, the race of today, is of a material and objective knowledge, one of studying Nature from the external, in other words, a race of the intellect. The sixth race is a race of Love. The number six is related to Love. The forces and ideas implanted in Paneurhythmy will become Reality with the sixth race. *Paneurhythmy prepares the path for its coming.*

*Paneurhythmy has even higher forms which will be given in the future development of humankind.*

*Paneurhythmy is the new which must be introduced into the human culture. It will*

*play an important educational and instructive role in the schools. Through it, students will become physically strengthened and stimulated towards a high-principled life, full of creativity and idealism. All the ideas contained in Paneurhythmy will become alive in the youth. The noble and pure seeds in their souls will sprout and become activated. The introduction of Paneurhythmy into the schools and into the community of adults will give an enormous impulse for infusing society with new cultural values. It will give a new impulse: new possibilities and new horizons for the coming generation of students as well as for the adults. This will be an important step towards the recognition of the new which awakens in life like a beautiful dawn. The gymnastic exercises and choreography of today are a push forwards, a path and a preparation for the Paneurhythmy.*

Of course, Paneurhythmy cannot be learned by only reading literature on the subject. *For its study, special schools with a series of lectures and courses are needed. In these courses, which are to be offered in every city, town and village, Paneurhythmy should be explained scientifically. Its basic principles and Laws need to be studied; and at the same time, it needs to be practiced. The offering of such courses in the schools and in adult society is now a necessity in order to infuse present-day culture with new vital impulses.* Such courses are necessary, because in order for Paneurhythmy to produce its powerful impact on people, it must be performed with an awakened consciousness. Paneurhythmy must be a conscious activity in which the participants are aware of and feel the ideas implanted in every movement as well as the forces which it awakens.

Paneurhythmy should be performed with a feeling of sacred awe. The consciousness should be completely focused that the living circle of may act as a receiver and transmitter of the great cosmic forces. Through the movements and rhythm of the music, the participants come into contact with the sacred, crystalline, pure and powerful forces in Nature which create and build the future which is coming.

The text of the songs, which is offered today, is a simple and easily understood model. These movements have a much deeper expression, the words to which will be given in the future.

In this epoch, ascending and descending forces exist. The ascending forces are like a newborn who is now weak and powerless but to whom the future belongs. In the epoch in which we are living, we need to perceive which forces are presently the ascending ones and what can help them to manifest in life.

Paneurhythmy is in harmony with the ascending forces in man and in life. These forces are implanted in it. Paneurhythmy awakens these forces and stimulates them towards activity. What are these ascending forces? They are detailed as follows:

### **1. The Good**

This is the firm rock, the solid foundation, upon which every conscious life is built. Whatever is built on the Good is *indestructible*. That which can be destroyed is not good. The Good links people to the inexhaustible Source of the creative forces. The strength of the Good makes one as firm as a rock in the face of any difficulties and obstacles. It makes one strong enough to withstand and overcome everything and to triumph.

### **2. Divine Justice**

This is the right distribution of light, warmth, energy and all the bounties generously provided by Nature. These gifts are for all. Every being who comes to earth has the right to life, the right to sun and all other bounties. Divine Justice is a condition for growth and blossoming. It provides the conditions *for growth*. Only where it exists, can proper growth, natural development and advancement be possible.

### **3. Divine Sentience**

This is the expedient use of light, warmth, energy and all other bounties. Only where Sentience reigns is there fruit, and only in the Realm of Sentience can the fruit ripen. In other words, only where Sentience exists can lasting and beneficial results be found.

Sentience includes Great Wisdom and Great Knowledge which reveals the forces, Laws and methods for creative work. This is the deep understanding of Nature, the human being himself, and his path in life. Sentience is the Manifestation of the harmonious combination of Love and Wisdom.

### **4. Harmony**

When all the strings of an instrument are tuned harmoniously, beautiful melodies can be played. Only with such an instrument can the virtuoso player show his power of performance and breadth of vision. In the same way, when the instruments of an orchestra are harmoniously attuned, the conductor can raise his baton and express through it the great idea which illuminates and inspires him.

All beings represent Great Cosmic Orchestra. When harmony exists among them, the great Conductor will perform the music of the Sentient Life through this Orchestra and will manifest His own Greatness, the Beauty of His Thought and His great Love.

### **5. Brotherhood**

The culture of the fraternity of all nations is coming. They will all consider themselves as members of one great family. The stronger nations will help the weaker ones. All nations are organs of one cosmic Organism. And as every organ has its assigned place, function and special mission, so does each nation. This idea is currently arising in the consciousness of the humankind.

### **6. Freedom**

Freedom is the removal of all barriers, limitations and obstacles that hinder the Divine essence in man from manifestation in the world in its full beauty, splendor and power. Freedom is the unveiling of great treasures hidden within the human soul. With freedom, the soul takes charge. Freedom is the falling off of all chains, the collapse of narrow ideas and delusions, the entry into the unlimited horizons and possibilities concealed within the human spirit. Freedom is the opening of beautiful prospects for upliftment and achievement.

### **7. Universal Love**

In its development, the human consciousness is transformed into Love. Universal Love embraces all the above forces and bears them within Itself. These forces are its Manifestation. Today, Universal Love is being born within the human consciousness as a new insight into the essence of Life. It is leaving death and entering into Life, leaving the life of shadows and entering into the Life of the one Great Reality, reaching the Source of Life itself. It is what reconciles all contradictions and overcomes all obstacles. It is the Resurrection.

Only he who is pure in body, mind and heart will understand the meaning of human happiness and Universal Love. When one enters into the realm of purity, the crystalline life-giving currents of Universal Love will flow through his heart.

Paneurhythmy is a musical and graceful expression of these ascending forces. In this way, it facilitates the growth of the ascending forces within the soul and life itself. As a result, Paneurhythmy prepares the path of the new beautiful Life to come, the Life of Freedom, Justice, Wisdom, Harmony, Brotherhood and Universal Love. [2, p. 9 – 30]

## EXCERPTS FROM TALKS OF THE MASTER ON PANEURHYTHMY

“The solar rays are not at work in the same way during all seasons. The earth – that is to say, its specific position – at the beginning of spring is more negative; and therefore, it receives the most at that time. Therefore, of all the seasons, the solar rays have the most healing effect during the spring. From March 22, the earth becomes gradually positive. During the summer, she is already quite positive, and therefore, she receives less. (The summer rays are effective as well, but to a lesser extent).

“In the beginning of spring, there is more prana and the organisms receive it more. During summer, only the heat is more abundant, but not the prana or live force which is abundant at the beginning of spring. There are certain signs from which one can recognize when there is more prana accumulated in Nature.

“So, the solar energy in each of the four seasons possesses four types of influence. Spring and summer represent the influx of solar energy towards the earth, while autumn and winter – its reflux.” [3, p. 9]

After our morning exercises at the “Lake of Purity”, the Master began to speak about Paneurhythmy:

“You should come to know the scientific side of Paneurhythmy. Nature likes to reach great achievements with the smallest efforts. In Paneurhythmy, the forces of mind, heart and will are made to work in harmony. Through Paneurhythmy, it will be shown to people how they can receive the natural forces. We perform these exercises in the morning, because the best conditions exist then. These exercises should be done from the 22<sup>nd</sup> of March until the 22<sup>nd</sup> of September. According to the Law of evolution, we begin with the body.”

“*Paneurhythmy movements are simultaneously mechanical, organic and mental.* We can now begin to communicate with every person who is able to learn from these exercises. Because they possess a great influence upon the human consciousness, these movements transform themselves into inner psychic processes.

“If you hold your hands loosely during the exercises, there will be no contact with the forces of Nature. The hands should be held well-extended. Only then will you come into contact with the forces of Nature during the exercises. Also, when you dance Paneurhythmy, you usually think about your everyday things: about houses, bills, and so on.



*The Master in the Rila Mountains*



*Communion with Nature*

When you do the exercises, your thoughts need to be focused. Movement is life. Without movement, life cannot manifest itself. The movements need to be conscious. Yet in order to move ahead one centimeter, you need to have some goal, something to achieve.

“There is a power in the movements, because through these movements you will harmonize with all Sentient Beings who move. There is a power in this Harmony. If you do not come into contact with these Beings, you will remain disorganized and will live in the world of contradictions.

“When you dance Paneurhythmy, your movements should be neither too quick, nor too slow. Project your thought into the forward hand and arm which are pointing upwards and into the hand and arm behind which are pointing downwards. When you bring your hands and arms down, project your thought through them; then the energy will go through the earth center. Yet when the hands and arms are directed upwards, the energy will go through the center of the sun.”

“I am telling you only the general principles. During the exercises, we will leave you free in order that you may learn alone and become accustomed to them. Pass your

thought through your hands, arms and legs. You need to know that the Universe is manifesting through you.

“You are hurrying in your movements. You want to finish the exercises. Sometimes we can only do three exercises, but these should be done carefully. *If the Paneurhythmy exercises are performed quickly, they will not be beneficial. They need to be done slowly and with the participation of the mind.* The consciousness attracts the energy.

“When one moves the right leg or the right hand and arm forwards, one calls some of the forces of Nature into action. And when the left leg or left hand and arm are moved forwards, one brings into action some other forces of Nature.

“When you lift up your hand, it should create an angle of 45°. This angle should not be less or more, because at 45° the position is the most harmonious. The hand and arm which are behind should be at 45° as well. When the angle of the hands is 45° in front and behind, we will have the correct movement: there will be a circular movement of the electromagnetic forces. This circle will surround the whole body: front, back, above and below. When this circle has been formed correctly, one feels in harmony.

“The rhythm must be correct.

“*You should step on the toes, not on the heels. First on the toes, then on the heels. If you step on your heels first, a stress on the spinal cord will occur.*

“*When you extend your hand upwards, the movement of the hand should be first*

*horizontal and then go up.* The front part of the arm [i.e., the hand] denotes the Divine World; the middle part [the forearm] – the spiritual; and the base [the upper arm] – the material. When you move your hands, project your mind into the hands as well.

“*We perform these exercises as they are done in the Divine World.* These exercises have not been invented: they have been brought down from above. You could do other exercises as well, but you would see the difference, because in Paneurhythmy, the material, the spiritual and the Divine World are combined. Within them, there is a flow from one world into another. With respect to the physical, the world is paramount; but with respect to the spiritual, it is not.

“It is necessary to balance the physical movements with the movements of feelings and thoughts. They need to become harmonious. Then these conflicts which exist today will be resolved. For example, two people are in discord. They could come into harmony by beginning to sing together.

“Every exercise is a psycho-physiological act. *Every thought, every energy must become embodied in order to have expression. With these exercises, you will correct your thoughts and feelings.*

“When you bring into balance the energy of the legs, the relationship between you and the earth will be restored because the energy of the legs is connected with the center of the earth. Before that, a correct relationship between your energy and that of the earth did not exist.

“A relationship exists between the earth and the sun, and this relationship is one of Sentience. You must restore the proper relationship between yourself and the earth. When you move your legs, you need to focus your mind upon them, and you will begin to feel well-disposed.

“Our nervous system is still in its development. We are not yet finished with the development of our nervous system. *In every individual life, new neural dendrites and new neural elements are forming, and organs for the new ideas are being formed.* Therefore, we need to guard the brain system.

“Some consider exercise to be a burden. This is a misunderstanding. *Whatever the exercises are, as far as they can attune man to the energy of the earth and the sun, they are good.* But exercises which cannot do this are unnecessary. When you meet a person who is in attunement with the energy of the earth and the sun, he resembles a flower in blossom, a ripened fruit.

“In the past, the religions had bringing man into attunement with the earthly and heavenly forces as their goal. But now that they have lost their original significance, they want to make a person good. If you cannot bring man into attunement, how can you make him good? If you do not tune the violin, how will you play something nice? First you will tune the violin, and then follows the second process – playing.

“Now you will study the first process – attunement. It is the simplest. Everyone can do it. In the morning, you will first do the exercises with your arms and legs, and then during the whole day, everything will be perfect. God and all good people will be with you.

“Paneurhythmy is the universal harmonious movement of the whole of Creation. When man performs these movements, he is in harmony with the whole of Creation. He then perceives God’s Blessing, because everything is from God.

“When we step on one foot or the other during the paneurhythmic movements, all chakras are stimulated and a change occurs in the positive and negative currents, in the creative and constructive currents.

“In Paneurhythmy, Idea connects with music and movement.

“You need to perform the exercises in order to rejuvenate. With Paneurhythmy, man gradually obtains softness and gentleness.

“The movements of Paneurhythmy are conscious. They are the preparatory movements. They have a miraculous power and influence the whole world, not only the individual. These movements are taken from Nature, from the whole Universe, and they are in harmony with the Cosmic Rhythm.” [4, p. 165 – 168]

“People today do not understand what Bulgarian music is. Do you know how much time is needed to purify it? To be purified in such a way that only the genuine Bulgarian music remains that expresses how the Bulgarian has searched for solutions in life? He has passed through two phases: a long search – this is the prolonged music; and then his decision to dance – this is the playful music of the Bulgarian. And then he said, ‘No, not like that. More search is needed’, and he began again the prolonged music. The Bulgarian stays between these two states: he is locked in, and there is no exit. Now it is necessary for a third state – the solution of Life – to come into the Bulgarian music. Bulgarian folk music has not yet resolved the questions of life. It has two motifs, but the Bulgarians need a third motif as well: a third type of music which brings resolution of the questions of life. After forty years of work in this direction, I gave a resolution through the exercise *The Rays of the Sun*. Through the movements, music and lyrics of this exercise, I gave an example of how to find a resolution, of how to exit the ‘closed’ circle.” [5, p. 30]

The circle of Paneurhythmy was quickly forming. The Master was taking his place in the middle, close to the orchestra and was performing the movements which we followed by watching him. For *The Rays of the Sun*, we lined up in 12 “rays” with a circle of people in couples around them. We finished with the glorious march of *The Pentagon*, and afterwards, we gathered around the Master to sing *Himn na velikata dousha* (“Hymn of the Sublime Soul”), *Az moga da lyubya* (“I Can Love”) and other songs. After that, we began to talk. In one such talk, among other things, the Master spoke about Paneurhythmy:

“Paneurhythmy is a Science which regulates the physical, spiritual and mental functions in man and is a synthesis of human thoughts, emotions and actions. The harmonious movements of Paneurhythmy are a method of the Sentient Beings for self-education. These movements are in connection with the human thoughts and emotions. If not, they would be mechanical and would not possess this stimulating and rejuvenating influence upon mind and soul. All advanced nations and races – the Sixth race which is coming – will become spokesmen of Paneurhythmy, which requires that man should simultaneously think, feel and move in a harmonious way. Paneurhythmy needs to be applied in the education of the individual, of society and of humankind.

“Every tone has a movement as well. It is an art to be able to combine music and movements. If you speak the Language of Nature, She will respond and ask, ‘What do you desire, please?’ But if do not speak her Language, She will be silent. All the gifts acquired in the world will one day become available to the whole of humankind. That which each one of us acquires, will become available to all. In Paneurhythmy, all three Worlds are combined in harmonious ways, and no better system exists. Where music, movement and internal life exist, then the whole person participates. Truth needs to be put into movement. These movements will then remove the obstacles, and a Path will open.

“In Nature, all movements are mindful. Slavic dances should have meaning as a foundation. In the future, when people move and perform their activities, all of their movements will be harmonious, because thought, emotion and will will participate. Each

corresponds to a spiritual quality: there are movements of goodness, of compassion, of justice. There is no virtue which does not have a line of movement. You should study this and make experiments once, twice, ten times, one hundred times until you find them.

“In Paneurhythmy, all geometric lines – straight, curved and mixed – are put into motion. Each line has an influence upon the consciousness and brings to life in man new forces – physical and spiritual. Songs need to be transformed into movements in which the arms, the legs and the entire body participate.

The body needs to be placed in various positions. We would like to live like Sentient Beings. We would like everything to advance. But when a man is walking, how should he do it? And when he reads, how should he do it? Or when he is in contemplation, how should he act? If he bends his spine while reading or contemplating, he does not attain anything. Man needs to keep the correct position between the Master – God – and the center of the earth. As much as it is possible, the spine should have only a very small curvature. When man begins to think rightly, he will begin to have beautiful movements as well. Everyone has a specific beauty in his movements which depend upon his character. Man has a commandant – the head – which directs, legs which execute, and arms which assist. Man is the highest manifestation of Nature in the physical world, whereas stones, plants and animals are inferior manifestations of Nature. In Nature, God works through man. The beautiful within man is the Divine. The words that man uses when he talks, when he thinks and when he does good are the manifestation of the Divine within him.

“During the paneurhythmic exercises, concentrate, think upon the movements and the sublime ideas implanted within them, and then your thoughts will pass into the arms, the legs and so on. If you are not concentrating upon every movement, then there will be no sense in this, because each movement determines the next one – they are connected. With these exercises, the Bulgarian opens.

“The strength of man lies in his concentration during the exercises. And when we perform them with love, with the heart and not mechanically, living Nature will then participate in our movements. She sees if Rhythm is present. And if it is not, She does not participate; and all our work is then in vain. When you lower your arms towards the earth with an awakened consciousness, you will receive from Her the positive energies, and you will send to Her your negative energies. When you sit down upon the earth, you need to be content. Then you will have a correct exchange of energies, and as a result, you will immediately feel rested. Every action you do should be a sacred act. One can walk and run barefoot in the morning dew. Every day, pass your thought at least three to four times through your arms, through your legs and so on.

“He who loves has musical movements of a certain amplitude, and they have a beautiful effect. When one expresses these movements in music, then their effect will be different. I have rarely listened to music which began with the essential tone of Love. If music would begin in such a way, then the song would bring relaxation.

“Paneurhythmy exercises transform the energies from mechanical into organic, and from organic into psychic. Paneurhythmy sustains the harmony among the respiratory, central nervous and digestive systems and among the mind, soul and spirit.

“I will tell you where your mistake lies: you have mounted the exercise upon your back in order to carry it. No. You need to mount the exercise itself, and it will teach you. Let it carry you! It knows how to turn the arms, how to lift them. Board the train, and do not tell it how to move its wheels. This *means: let the music penetrate you, let the*

*music direct your movements.* These movements of Paneurhythmy which are given now are connected to the present epoch of humankind. They are educed from Nature itself, and exist within Her as a united whole. Paneurhythmy refers to frugal – not complicated – but conscious movements through which excellent results are achieved. Through these movements, one makes contact with Nature. Paneurhythmy is not only dance, but a conscious connection with Sentient Nature. Every force of Nature – light, thought and others – does not flow regularly: first some quantity flows with stronger waves, then a short break, and after that, again strong waves; there is periodicity. A Cosmic Rhythm exists within Nature, and therefore, the rhythmic exercises possess such a beneficial effect; because through them, we come into contact with the Cosmic Life. The more that music and movements possess within themselves some of the Cosmic Rhythm, the more they connect us with the Cosmic Life and have a powerful influence.

“When you perform gymnastic and paneurhythmic exercises, the muscles, fingers and toes should be extended. Extend your toes. This is an entire science – osteology, the science of the bones. When you make even the smallest extension of the bones and muscles, more blood is then drawn into them, and in this way, you are healing yourselves. Through these exercises, you can become a master of your entire body. Then there will be agility in your movements, and you will move with grace. When the arm is extended and pointing upwards, there is a contact with the solar forces. And when it is extended and pointing downwards, there is a contact with the earthly forces. If it is not extended, it is not in contact with any forces. And it is not enough to extend it, but the consciousness must be allowed to participate as well.

“Some perform gymnastic exercises only to gain physical strength, but this is not enough. Some people say that they are not accustomed to doing exercises, but then they will lay down ill and – from necessity – will do them once again with their legs and arms. If you do not perform these exercises, then Nature uses another method – She gives rheumatoid arthritis, stomachache, headache and so on. When you perform the exercises, then you will immediately feel the influx of energy and contentment. Otherwise, any deficiency of energy will make man discontent.

“If the musicians play these exercises each morning, they will become one year younger. There are movements to become younger. The elderly do them to become younger, and the young perform them so that they will not grow older.

“Some make bigger steps, other – smaller; but it is necessary for them to be measured. If a couple has a tall and a short person, then the tall one will make bigger steps and the short one – smaller. Therefore, in order as not to disturb the line, *the couples need to be chosen for tall to be with tall and short with short.*

“Let the whole body participate in each movement and let each cell move in the field where it is situated; if not, you cannot be a dancer. All the parts of the body need to become conductors. Using certain movements, you should begin to move your neck in different directions. If not, the influx of blood to the head will be restricted. When you are alone, do different movements with your neck.

“Each of man’s movements needs to be Divine. In Paneurhythmy, do not allow disharmonious movements. He who performs them in such a way cannot serve God. Be diligent. God likes the diligent ones. First learn the exercises and then the theory behind them. All ancient mystical schools had rhythmic exercises as a method for instructing their students in music and agility. The exercises which I am giving you now have also been performed in the ancient times in secluded places by holy adepts for the purpose of

great achievement. Contemporary science does not have data on Paneurhythmy and does not know what kind of movements the body needs to make during which song. Because we are in the epoch of the coming of the Sixth race, a new foundation of Paneurhythmy is being laid. Previously, it had been involutory; but now it is evolutionary. The ancient dances had been involutory. And now, in the evolutionary period, we collect the energy which we had imparted during the involutory.

“Those on the Sun are eagerly observing our endeavors to dance the Solar Rhythm. On the Sun, great paneurhythmic exercises are performed which are danced on a vast plane. The movements are a silent communication which needs to be studied. Each movement expresses a certain idea, a certain thought. The movement is an expression of the music, a musical form. From all of the [ancient] nations – Hindu, Egyptian, Assyrian, Babylonian, Greek – and from the contemporary nations as well, movements need to be taken, but only such ones which today are passing into a new form, because certain exercises which have been right in the past, need to be changed for today. In Paneurhythmy, I am giving only the fundamental movements, only the seed. And each movement – when it is seeded – will develop, will be formed into a new movement. Within the occult science, certain movements exist; and when you perform them, they have a beneficial – a magical – effect. Paneurhythmy is brought down from other Worlds, and your eyes need to be opened so that you are able to see how many Beings are participating and are present here. That which these paneurhythmic exercises give, no other exercise can give to you; but they need to be performed well, in accordance with all the principles.”

Once after Paneurhythmy, the Master gave to the participants pretzels. And when he was breaking them in half, he said:

“Now you have one-half of a pretzel; but when Love comes, you will have a whole.”

One sister shared, “Master, it is amazing that we feel refreshed, uplifted and rejuvenated every time after Paneurhythmy. Throughout the entire day, we are with an uplifted spirit. And sometimes, when for some reason I do not dance Paneurhythmy, I feel a deep loss within.”

The Master said:

“These paneurhythmic exercises bring the body and the will into attunement with the mind and the emotions; and these four – into attunement with the Spirit. The problem is that people have lost their connection with the Divine World. There are movements, thoughts, emotions and actions which are not in attunement with God; and as a result, man separates himself from Him. The most difficult thing is to attune the movements with our thoughts and feelings. When we attune them, then all disease will disappear. If you can command your legs as how to stretch, then you can command many other things.

“There are some movements which I name ‘the movements of the Good’. They are beautiful. When somebody does something bad, he uses different movements. The movements are important: they determine many things. You cannot make a beautiful movement until you have a beautiful thought and a beautiful feeling. Someone is religious and says that he does not need movements. Yes, he is religious, yet he has not learned to think and feel. It is necessary to have certain exercises that are predominantly of the thought; others – predominantly of the heart; and others, still – predominantly of the will. There is always a danger that things will become mechanical, and this happens when you do something without thinking. For example: when you eat, you have a strong motivator – hunger – and you enjoy the food. Similarly, with each exercise, man needs to understand that he will attain something and be happy that he needs this movement.

Sometimes you perform exercises, but at the same time, you feel discontentment. We can give beautiful callisthenic exercises for the development of the mind or for the development of some virtue, but for these, prepared people are needed. Monotonous thought creates monotonous features. Take for example the merchant: you merely need to look at him to discern his profession; the same for the butcher and so on. When you look at their faces, you can recognize what profession they have. This conformity is not good.

“The brain depends upon the movements of the legs, arms and so on. Therefore, when we consciously move our legs, we can improve our nervous system and remove every indisposition. The leg, the arm, the spine and so on have their centers in the brain; and when we move them, these centers develop and the nervous system improves, and along with this, the spiritual capabilities develop as well, because again the brain is their center.

“When you are a little indisposed, place your hands at the sides upon your hips with the thumbs forwards and bring your right foot forwards and concentrate your thought on it. Then do the same with the left foot, and your indisposition will disappear. A magnetic, viscous turbid matter exists which accumulates in the body and needs to be expelled through callisthenic exercises. Each morning, man needs to eliminate this accumulated magnetic sediment which accumulates first at the temples and in the stomach. Plowing, sowing, hoeing and sweeping are various ways through which one can dispose of it. Also, when the merchant lifts the bolt of fabric, this movement has the purpose of regulating his energy.

“The one who goes to do good can be recognized by the way he walks. Whatever man intends to do is recognizable by his way of moving. In the movements, all three worlds need to be represented: physical, spiritual and Divine.

“When one steps, one first needs to step upon the toes and then the heels.

“Because they do not move enough, people today are suffering from atrophy of the small muscles, and this disturbs their blood circulation. In Paneurhythmy, the small muscles participate. Music with movements is the best massage. Then electricity and magnetism will flow freely through the solar plexus and throughout the entire body. We suffer from unnatural movements. The painful movements are a result of the atrophy of the small muscles, and the paneurhythmic exercises strive to bring them into motion. Today the callisthenic exercises in the world are static; and therefore, the muscles become stiff, and life is not brought to them. People die due to the sole cause of their muscles becoming static. And all parts of the body need to be in motion. Each sentient movement is always connected with the Living Sentient Nature and the beautiful movements which bear Life.

“When I perform paneurhythmic movements, I am focused; but some are only circling around a safe full of precious things without knowing how to use them. Through Paneurhythmy, you will find the key to the safe, and all that is inside will begin to flow into you. These exercises are magnetic. They rid man of all worries. They liberate him, and he feels relieved.

“Paneurhythmy is a blessing. And it is good for each one of you to instruct at least one student in Paneurhythmy. It is necessary that a group of brothers and sisters be formed who will learn the exercises well and then show them by traveling throughout Bulgaria.

“The laws of physical education need to be followed. All exercises are a method of education. It is necessary to begin from there. Mind, heart and body will understand these exercises and will assimilate them.

“The exercises are excluded from all religious communities as they are considered to be mundane; but sometime in the past, the callisthenic exercises were spiritual.

“If the exercises are performed rhythmically, they always have a beneficial effect; and within our exercises, there is rhythm and measure. Within Nature, wherever the sentient life exists, the most beautiful exercises are applied. Our callisthenic exercises have a physical, mental and spiritual meaning. The arm from the hand to the tip of the fingers is spiritual; the elbow part is mental; and the shoulder is the physical part.

“*I observe that some perform the movements of Paneurhythmy not with love, but in haste.* No, you should devote the time for the exercises to God. You lift your arm and say, ‘God, you have given me such beautiful arms!’ The exercises should be performed with love in order that meaning will be present within them.

“In America, there was a young maiden and when she placed her hand upon a tree, it began to grow. She extended her hand, and from it, forces emanated through which she could work. This has an application in Paneurhythmy as well. When you dance it, send into the world a beautiful wave and people will begin to live better. With these exercises, you send new ideas into the world. When the water begins rushing, it does work. And when it becomes stagnant, it can do no work.”

*The Rays of the Sun* and *The Pentagram* were given by the Master recently, and not all of us had managed to learn them well. Therefore, the Master announced that we would gather in the evening to practice. Around 8:00 p.m., we lit bright electric lamps at the clearing, and under their light, we danced *The Rays of the Sun* and *The Pentagram* many times. First a few small groups of people who knew them well presented them to us, and after that, all participated. Afterwards, we gathered around the Master and a conversation began:

“With the exercise *The Rays of the Sun*, we have the circling of one of the participants around the other. This represents our being in a condition that is still nebulous, but after that, one enters the ‘New World’. You circle around and around, but you come to the same place and you say, ‘Is there no way out?’ You find the exit route. You rejoice, and this is expressed in the exercise *The Rays of the Sun*. While you are confused, you are circling as a horse that thrashes and flails. In *The Rays of the Sun*, the circling of one around the other is a closed circle, and after that, they hold hands and begin singing: *Ti si me Mamo chovek krasiv rodila* (‘You have given birth to me, Mother, as a beautiful human being’). This is the exiting from the closed circle into an open world. This is liberation.

“I will tell you about another aspect of the song which is sung during *The Rays of the Sun*: ‘You, Mother, have abandoned me for a long time, but now you are back. I suffered without you. What I have passed through! How much I have suffered!’ But we will leave this aspect of the song. ‘What I have passed through! And how much I have suffered!’ This we will leave behind, and we will look at ‘the new’ instead.

“The 12 rays of *The Rays of the Sun* show that the 12 Gates of Life are open. These are the signs of the zodiac, and the 12 Gates are written about in the Revelation as well. This exercise has two currents: arterial and venous. When you perform it, you will remember that which you have learned earlier, in the past. Through *The Rays of the Sun*, I set you free and I brought you to the ‘World of Gifts’. You should perform it with such grace that something will begin to quiver within you and within that one who watches you. Step in such way as if you were not touching the ground. *During the clapping, the right hand should move more and towards the left. And the hands should be elevated a*

little higher after the clapping than at the beginning. The exercise has the rhythm of the Sun.

“The Bulgarian folk dances *ruchenitsa* are “closed” [confined], and this shows that the Bulgarian is closed, has no exit. This is an internal process. Bulgarians have lost the original movements which have been religious and have turned instead to *ruchenitsa*, to stamping very fast in one place. But there is no idea present in these fast movements of the *ruchenitsa*. I decided to give an example of these movements in their pure form. I went to the clearing and began humming three melodies while I was performing movements as well. This is how *The Rays of the Sun* gradually took form. I had given the music to ‘Idyll’ more than thirty years ago, and many have asked me what kind of lyrics should accompany it. I replied that the time would come for that. And now, in these new exercises, *The Rays of the Sun*, I give the text for *Idyll: Ti si me, Mamo, chovek krasiv rodila*. In order to be able to create the motifs in *The Rays of the Sun* – which is known as an ‘open’ motif in the Bulgarian music – I have worked a full thirty years for the upliftment of the Bulgarian consciousness and the reconciliation of [this consciousness with these open motifs]. This will reflect upon the Bulgarian psyche as well.

“He who dances these exercises will attain freedom. They will be danced throughout the world. Teachers of them will come from here. With *The Rays of the Sun*, I am laying a foundation; and therefore, they need to be danced perfectly. All Beings of Light are attracted by them. Through these exercises of the Sun, we lay a foundation; and those Beings will come down to become present within us. When we perform them, the obstacles are removed, because the exercises neutralize evil and the Great Advanced Beings perform them as well. The music of Paneurhythmy and of *The Rays of the Sun* will awaken souls. Through the solar exercises, the earth is permeated with solar energy. The solar energies which come down to the earth are used through these exercises which we first take in and then send into space. And in this way, many beings are uplifted. These exercises liberate man from his worries.

“The movements which I am giving you exist within Nature. And only movements taken from Nature are beneficial. Movements which cannot be found within Nature are not harmonious and are harmful to man.

“The circling of one of the participants around the other during the exercise, *The Rays of the Sun*, is analogous to the movements of the earth around the sun, to the movements of other planets around the sun and to the moon around the earth. The exercise, *The Rays of the Sun*, should be danced in special garments with large toga-like sleeves and with cinctures at the waist. The garments are to be in blue, rose and white colors. In *The Rays of the Sun* when it is spoken about the ‘Mother’, it means that Mother within the Sentient Nature. Within the name ‘Mother’, is hidden the Name of God. The exercises, *The Rays of the Sun*, are from the Temples of the initiated and are the music, speech and movement of the Sun. When you perform them, you become conductors of Love and Light, and you spread those rays and ideas that are to be transmitted throughout the world. And when you sing: *Ti si me, Mamo, chovek krasiv rodila, oumen da stana, dobre da mislya, dobre da lyubya. Touy zhivota e na raya* – then in that moment, luminous words and ideas will begin to quiver within the consciousness of many people in the world. These exercises heal all disease and misunderstanding. *The leg which is bent and in the air during the exercises receives the solar energy, and the other leg, which is on the ground – gives.*

One sister asked, “Master, what is the meaning of the exercise *The Pentagram?*”

The Master said:

“This exercise is performed with five couples, is it not? They signify the five major virtues: Love, Wisdom, Truth, Justice and Virtue (in the narrow meaning of this word). And these couples move and exchange places, do they not? This means that the virtues in man should be put into motion. Until now, the virtues have only been spoken about, but their application today is already needed. Through the exercise, *The Pentagram*, the virtues in man become alive and begin to work within him. This is the psychic effect of *The Pentagram*. In addition to this, this Idea is being sent into the world and is contributing [impulse] to the virtues of humankind that they may begin to manifest. Until you learn *The Pentagram*, you will have no success.

“Special courses on all parts of Paneurhythmy are needed. A special school on Paneurhythmy will be created, because it is a bearer of the new which needs to be introduced today into the culture.” [5, p. 51 – 64]

# STEP BY STEP DESCRIPTION OF THE EXERCISES

## PART I. THE 28 EXERCISES

### 1. AWAKENING

“This exercise represents turning inwardly towards one’s self and then manifesting outwardly. The hands first rest upon the shoulders and then open to the sides. This indicates that first we give. This is the masculine principle, the creative beginning: that which we possess must be sent forth. Then we bring our hands back to our shoulders. This indicates: we receive that which Nature is giving to us. This is the feminine principle which is receiving and building. These two states alternate one with the other. When the hands are extended to the sides, they send and receive energy. The fingers are transmitters through which we transmit energy. The spaces between the fingers are receiving antennas.

“When this movement is performed with the proper attention, it inspires a person to receive and then give forth that which has been received. Through this movement, the idea of receiving and giving is sent out into the world.

“This movement is called ‘Awakening,’ because we may say that in the moment in which the idea to give that which one has received awakens in one’s mind, we may say that one’s consciousness has come to Life. This means that one has outgrown the framework of one’s limited personal life and entered into the broader scope of the all-encompassing Life. This is the beginning of the manifestation of the human soul. It must rise and manifest its beauty.” [1, p. 75]

“During the first exercise of Paneurhythmy, one receives and gives. When one places his hands on the shoulders – this means receiving; and when the hands are to the sides, the horizontal – giving.” [5, p.60]

#### **Description**

Music: Melody 1 (“First Day of Spring”) – 40 measures.

#### Starting position

All participants are arranged in couples facing counterclockwise, feet together, left shoulder turned towards the center (men start usually on the outer circle). The hands are on the top of the shoulders; elbows are at shoulder level forming a straight line with the shoulders. The fingers are folded (but not in fist) with the thumb placed on the index finger\* (figures 1.1 and 1.2).

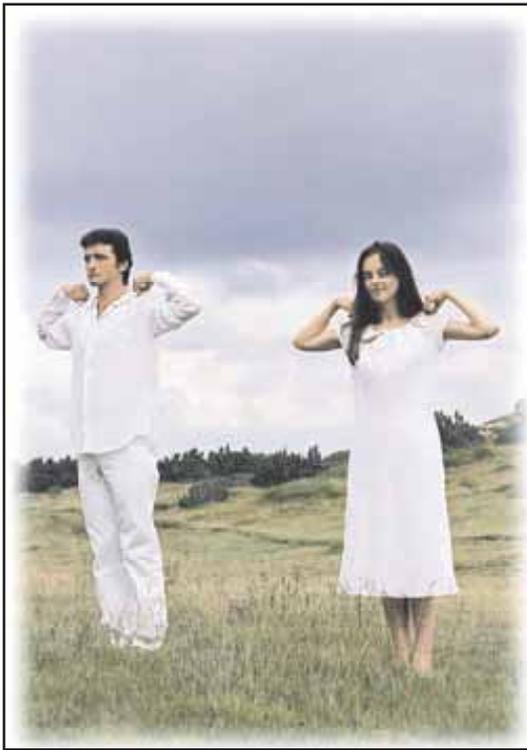


Fig. 1.1



Fig. 1.2

Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the right foot forwards. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands open horizontally on each side of the body. The palms open turning downwards\*\* (figure 1.3).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step with the left foot forwards. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands go back to the shoulders returning to the starting position (figure 1.4).

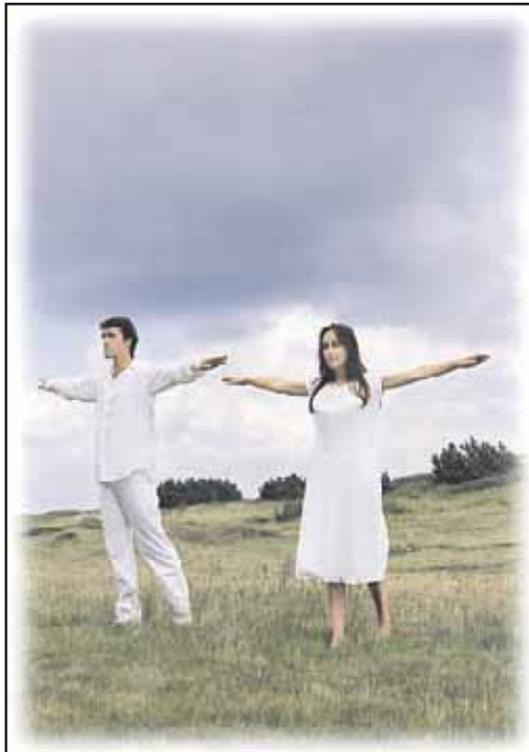


Fig. 1.3

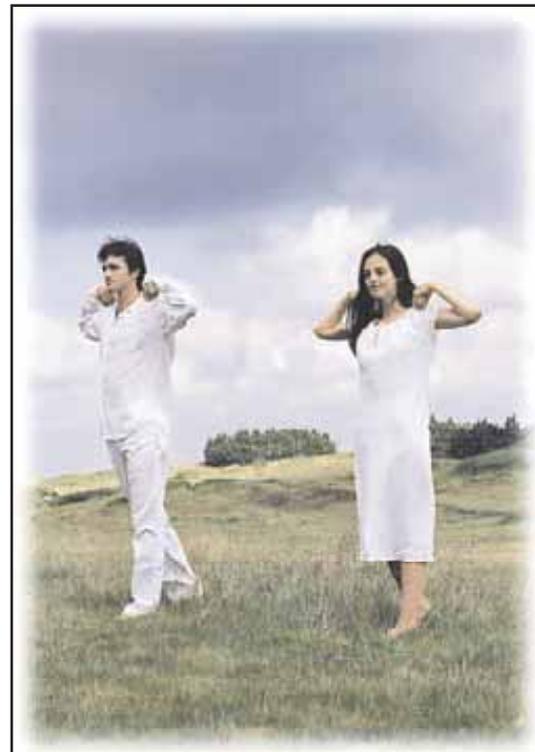


Fig. 1.4

These movements are repeated until the end of the music, for 40 measures altogether. On the last beat, as the left foot steps forwards, the hands go back to the shoulders and then are brought down in front of the chest for the starting position for the next exercise.

## 2. RECONCILIATION

“The fluid soft lines which the hands make in front, to the sides and back again are magnetic. These are lines of softness and reconciliation. They are helping us to resolve all the contradictions of life through gentleness and reconciliation rather than through force. Performing the movements in this spirit will teach us these qualities.” [1, p. 76 ]

“The second exercise of Paneurhythmy signifies peace and stillness.” [5, p. 61]

### Description

Music: Melody 2 (“First Day of Spring”) – 30 measures.

#### Starting position.

This exercise follows directly from the first without interruption, so the last position of the previous exercise is the starting position for this one: arms bent at the elbow, hands together in front of the chest with palms inclined downwards, fingers forwards and slightly upwards, thumbs and index fingers touching\* (figure 2.1).

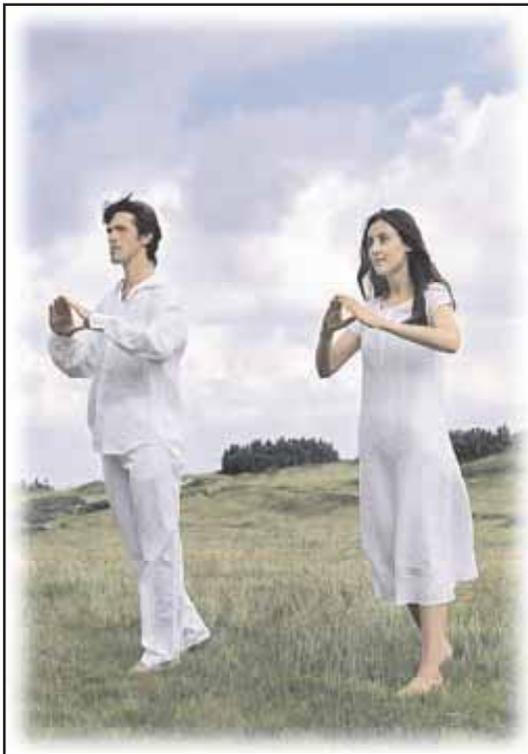


Fig. 2.1

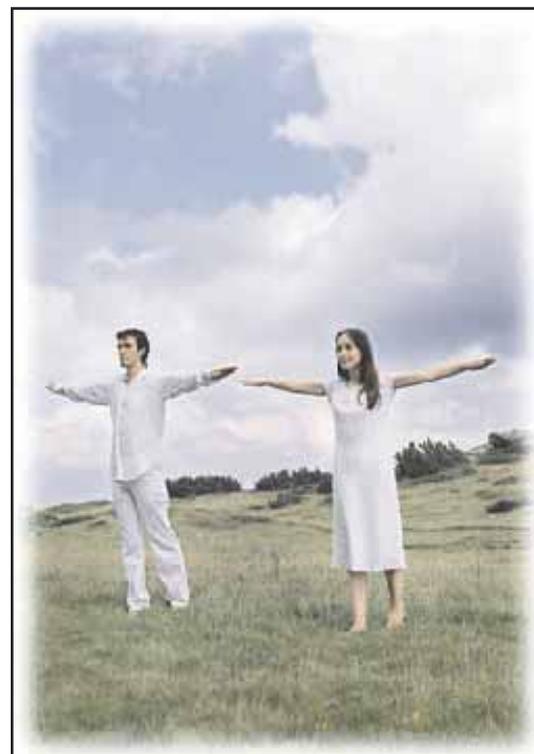


Fig. 2.2

### Movement sequence:

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands open making two descending semi-circles in downward arcs, and then rising out horizontally to the sides while palms are always pointing downwards (figure 2.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats, the hands retrace the semi-circles in upward arcs and return to the starting position. These movements repeat until the end of music #2.

In the last measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands come back but are placed on the chest, palms towards the chest, fingers pointing up.

## **3. GIVING**

“In this exercise, the hands move forwards and are then brought back to the chest. This shows how one can make the proper exchange between the inner and the outer worlds, between the human being and Nature. Everything that one has received from Nature one must process and then give forth.

“These movements work miraculously upon one’s personal growth, because they promote a strong impulse for giving to the world. Through them, people come to understand the great idea of giving and receiving. These movements are highly idealistic. They awaken those virtues in people which will be the foundation for the future culture: the culture of giving, sacrificing and self-renunciation for the benefit of our neighbors.

“Through these movements, man comes into contact with forces whose existence he has never suspected. Through them, one will enter into the world of abundance. The more that one gives, the more one will receive. If a person is like a full vessel whose content is not emptied, he can accept nothing more from the outside. As soon as the vessel is emptied, it may be filled anew. Everything that a person receives must be given that he may partake in the new.

“This is a process of invigoration, renewal, growth, joy and strength. If the wellspring does not continuously give what it receives, it will not be able to receive fresh new streams. It would be like a stagnant swamp. What a difference between a wellspring of fresh water and a swamp. In the swamp, we find decay. In the pure spring, we find movement and life.” [1, p. 76]

### **Description**

Music: Melody 3 (“First Day of Spring”) – 34 measures.

### Starting position

The last measure of the previous exercise: weight on the left foot, hands placed on the chest, palms inwards, fingers pointing up, elbows close to the body (figure 3.1).



Fig. 3.1



Fig. 3.2



Fig. 3.3

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the arms unfold horizontally to the front, the hands at elbow-height; palms upwards as if something is being offered (figures 3.2 and 3.3).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: return the hands to the starting position (figure 3.1).

These movements are repeated to the end of the melody N°3, when the hands are back to the starting position.

## 4. ASCENDING

“The successive raising of the right and left arms vertically upwards, speaks of the Eternal Way of Life. It speaks about ascending and descending as two processes in Nature which alternate continuously. Suffering is the valley; joy – the mountain peak. Poverty is the valley; richness – the peak. These processes exist everywhere in Nature. When we walk, we lift one leg. This is ascending. Then when it comes down – this is descending.

“While rising and descending, one should know that this is the way one needs to go, that this is the way of life. Because if one does not come down, one will not be able to go up again. This exercise makes it easy for one to understand the Eternal Way of Life and to have the correct attitude towards it.” [1, p. 76]

### Description

Music: Melody 4 (“First Day of Spring”) – 26 measures.

### Starting position

The last position of the previous exercise is the starting position of “Ascending,” transitioning into it without interruption. The weight of the body is on the left foot.

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the right arm is raised forwards and upwards, towards the vertical\*, palm to the front. At the same time the left arm goes downwards and backwards with palm turned back so that both arms form a straight line (figure 4.1).



Fig. 4.1

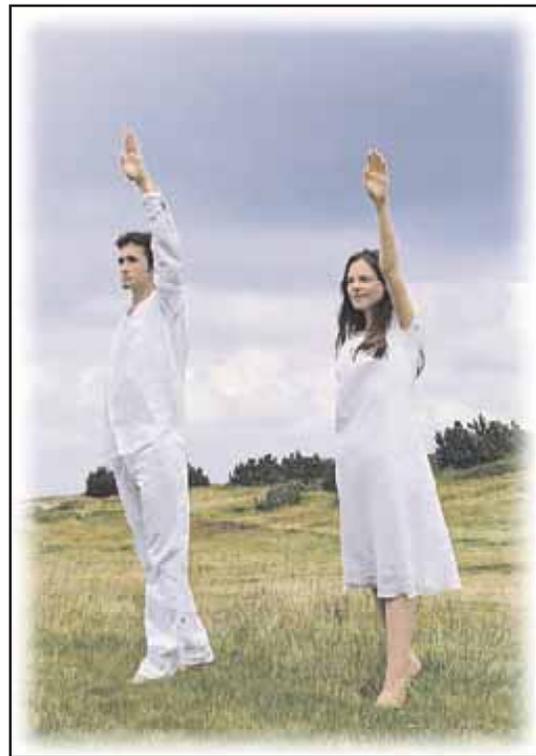


Fig. 4.2

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the left arm is extended forwards and upwards with palm to the front. At the same time the right arm moves downwards and backwards just as the left hand in the 1<sup>st</sup> measure (figure 4.2).

**Note:** Both hands circumscribe ascending and descending semi-circles. The body is stretched forwards and the weight of the body is on the front foot while that behind is on its toes.

These movements are repeated until the end of the melody. On the last bar, step with the left foot, the right arm moves downwards but this time the left remains down, i.e. both arms are down to the sides as a starting position for the next exercise.

## 5. ELEVATION

“Both arms are moved upwards at the same time and then brought downwards and backwards. The lifting of the arms is the receiving of the new, the inspiration which is coming from the Divine World. The bringing of the arms down and back signifies that as we receive the new we put the old behind us. This movement of the arms expresses the great Power that moves people onwards along the Path of Life just as a boat is moved forwards by the lifting and bringing down of the oars. It represents the awakening of the longing within the human soul for the Supreme. It is a call to all souls to begin walking along this Path.” [1, p. 77]



Fig. 5.1

### Description

Music: Melody 5 (“First Day of Spring”) – 26 measures.



Fig. 5.2



Fig. 5.3

### Starting position

The last position of the previous exercise is the starting position for “Elevation,” continuing without interruption; weight onto the left foot.

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats both arms are lifted forwards and upwards towards the vertical\*, palms forwards (figure 5.1).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot (figure 5.2) and on the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the parallel arms are brought downwards and behind the body, palms facing back (figure 5.3).

As in the previous exercise, each of the hands circumscribes a natural arc while ascending and descending. These movements continue until the end of melody #5.

On the 3<sup>rd</sup> beat of the last measure, the hands do not go back. Instead, the right hand is placed in front of the chest with the palm down and the thumb touching the chest, while the left hand is placed on the hip, thumb pointing backwards.

## 6. OPENING

“With the right hand and then with the left, one makes horizontal bow-like movements in front of the body. This exercise is meant to resolve certain contradictions of thoughts and emotions. The movements of the right hand resolve contradictions of the mind, while the movements of the left hand resolve those of the emotions. Human hands send out certain forces which remove obstacles. This is the movement which removes the obstacles from the path of the soul so that it can begin to ascend.

“The movement of the hands from the chest outwards represents opening, while bringing them back to the original position represents closing. In order to enter into Nature, you must open. And once you have entered, you close: that is to say, you must not think about what you have left behind, about the old. The gate of the past must be shut, while that of the future needs to be opened. It is the present which does the opening. That is why this movement can also be called a method for the right opening and closing of the door; in other words, making logical, right and mindful conclusions in the area of thoughts and feelings.” [1, p. 77]

### **Description**

Music: Melody 6 (“First Day of Spring”) – 41 measures\*.



Fig. 6.1

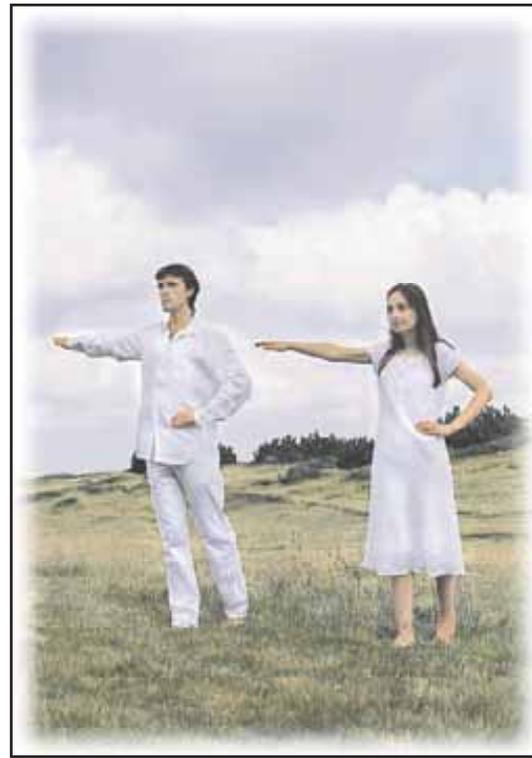


Fig. 6.2



Fig. 6.3

#### Starting position

The last position of the previous exercise is the starting position for this exercise, continuing without interruption (figure 6.1). The weight is on the left foot.

#### Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the right hand makes an arc slightly downwards and then moves horizontally out to the right side with palm down. The left hand remains on the hip (figures 6.2 and 6.3).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: the right hand retraces the same arc and returns back in front of the chest as in the starting position. The left hand remains on the hip to the end of the 19<sup>th</sup> measure (figure 6.1). On the last beat of this measure the left hand goes to the chest and simultaneously the right hand is placed on the hip (figure 6.4).

20<sup>th</sup> measure: step forwards with the left foot and simultaneously the left hand makes an arc slightly downwards and then horizontally out to the left side with palm down\*\*. The right hand remains on the hip (figure 6.5).

21<sup>st</sup> measure: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the left hand retraces the same arc and returns back in front of the chest.

These movements are made with the left hand, while the right hand remains on the hip and are repeated to the end of 41<sup>st</sup> measure.

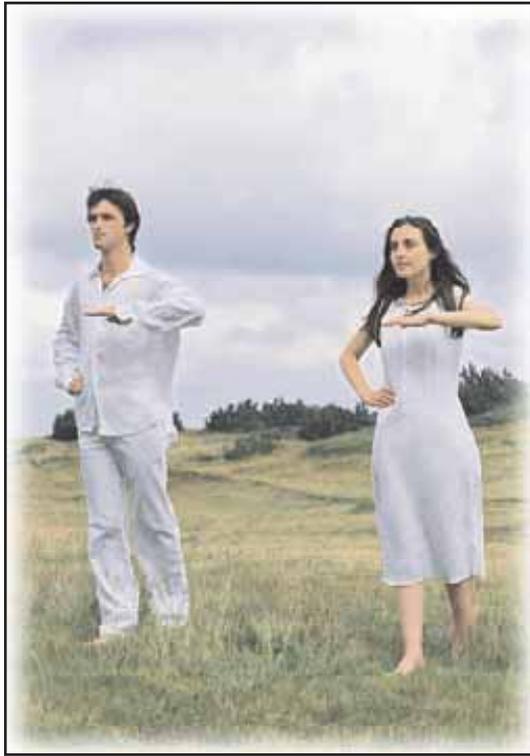


Fig. 6.4

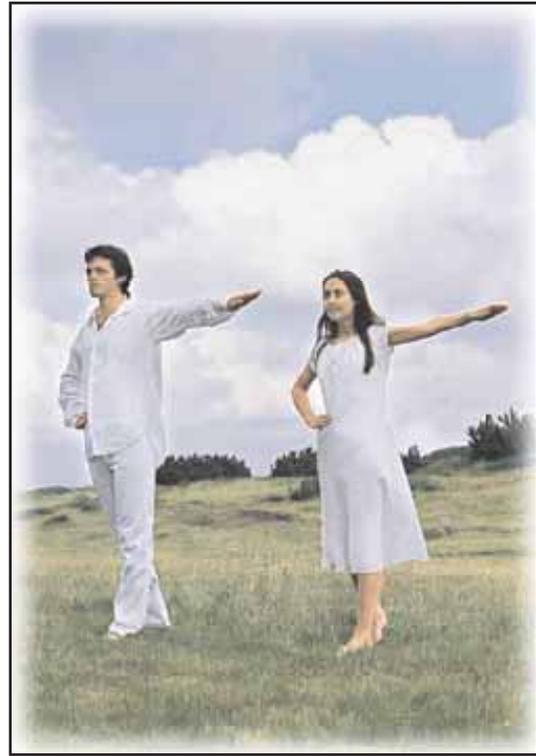


Fig. 6.5

At the end of the last beat, hands are brought together in front of the chest, fists clenched with thumbs out and palms down.

## 7. LIBERATION

“One puts both hands in front of the chest with closed fists and moves them apart forcefully. This movement destroys everything that was holding you back. This is the liberation from the old and the attainment of the new. It is the entering into freedom. We can also call it the destruction of all unnatural relations, the breaking away from the old. This movement awakens within us those forces through which the unnatural karmic ties of the old can be eradicated in order to enter into the life of freedom.

“This is an appeal for liberation, an appeal to leave the prisons. It says to us: Leave the life of eternal sunset and enter into the Life of eternal sunrise. Drop the chains of death and enter into the Freedom of Life. Come out of the dark caves where love does not exist and enter into the joy of Love.”

“Through this exercise, a powerful impulse is transmitted into the world to work upon the consciousness of all humankind.” [1, p. 77]

“A science of movement exists which people need to study. Movements should not be monotonous, mechanical. Sometimes one needs to perform some work with his right hand, and sometimes – with the left. Sometimes he should leave his home stepping first onto his right foot followed by the left foot, and sometimes vice versa: first with the left foot and then with the right.

“Contemporary people do not understand these principles; they are not familiar with the science of movement, and as a result, they meet with great contradictions. For example, somebody heads to do a good work and begins with the right foot which is a carrier of positive forces. In such a case, he will not have any success in his works. Why? Because repulsion always exists between two positive quantities. In order to succeed in his work, he needs to begin with the left foot which is a carrier of negative energy; the opposite quantities always attract each other. Therefore, when one is beginning a particular task, he needs to know with which foot to step first: the right one, or the left.” [20, p.109]



Fig. 7.1

the hands move to a horizontal position, the fingers extended, palm downwards, making slight arcs (figure 7.3).

### **Description**

Music: Melody 6 (“First Day of Spring”) is repeated – 41 measures.

#### Starting position

The last position of the previous exercise. The weight of the body is on the right foot (figure 7.1).

#### Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the left\* foot). Both hands swing open to the sides with a forceful gesture, as if breaking a chain (figure 7.2). On the 2<sup>nd</sup> and 3<sup>rd</sup> beats,

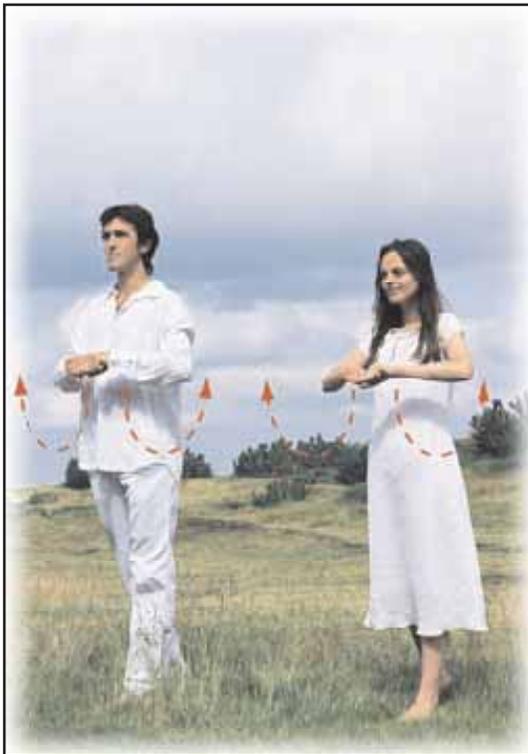


Fig. 7.2

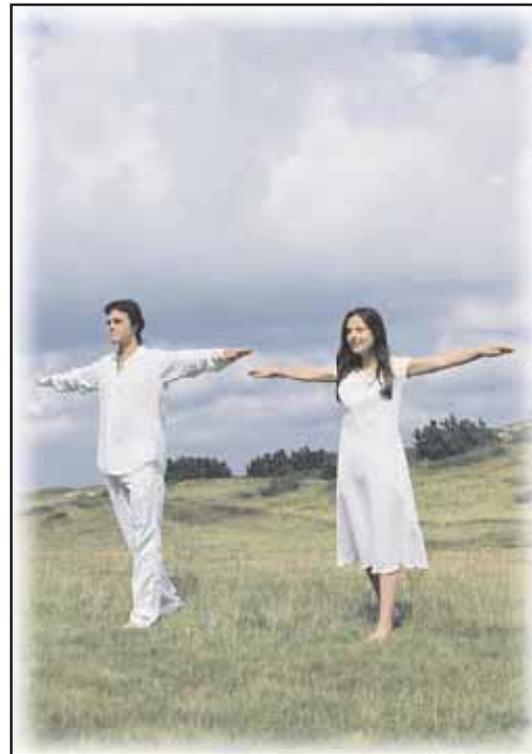


Fig. 7.3



Fig. 7.4

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot (figure 7.4). On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: hands return to the starting position (figure 7.5).

These movements are repeated to the end of the music. On the 3<sup>rd</sup> beat of the 41<sup>st</sup> measure: the arms remain extended horizontally out to the sides (figure 7.3).

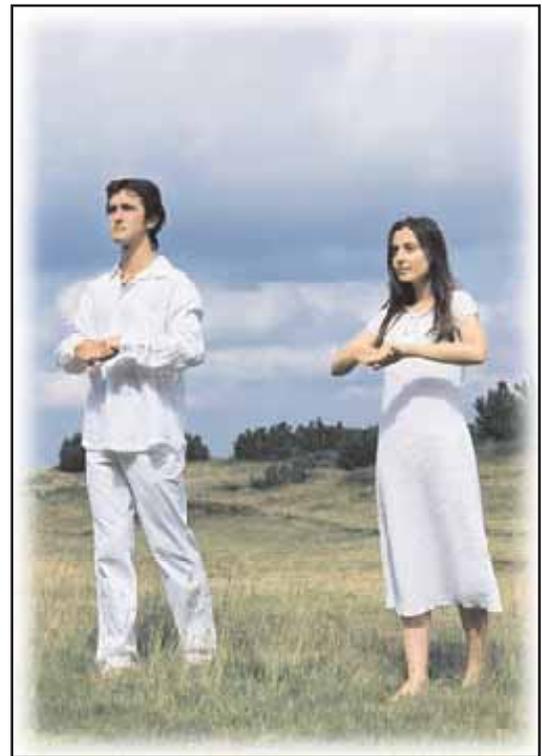


Fig. 7.5

## 8. CLAPPING

“Clapping expresses the triumph of Freedom. These movements indicate that one has been set free from all unnatural confining relationships. They show us the frontiers of Freedom and where it originates from, stating that it has been achieved just as the waves which splash upon the shore show that they have reached their frontiers and are now free to disperse.



Fig. 8.1

“This gesture is the joy of the soul which has acquired Freedom; the joy of the butterfly which has emerged from its cocoon; the joy of the grass which has shown its first tender shoots above the dark cold soil; the joy of the flower opening to the sun’s rays for the first time.” [1, p. 78]

### **Description**

Music: Melody 6 (“First Day of Spring”) is repeated for the third time – 41 measures.

### Starting position

The last position of the previous exercise, movements continuing without interruption.

Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right\* foot. On the first beat both hands clap lightly, level with the face (figures 8.1 and 8.2).

On the 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands separate, bouncing open to the position of an open flower, with palms slightly turned upwards (figure 8.3).

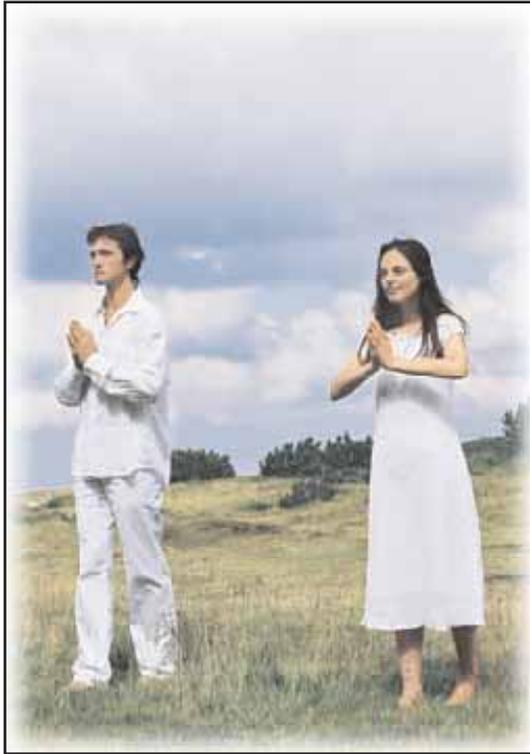


Fig. 8.2

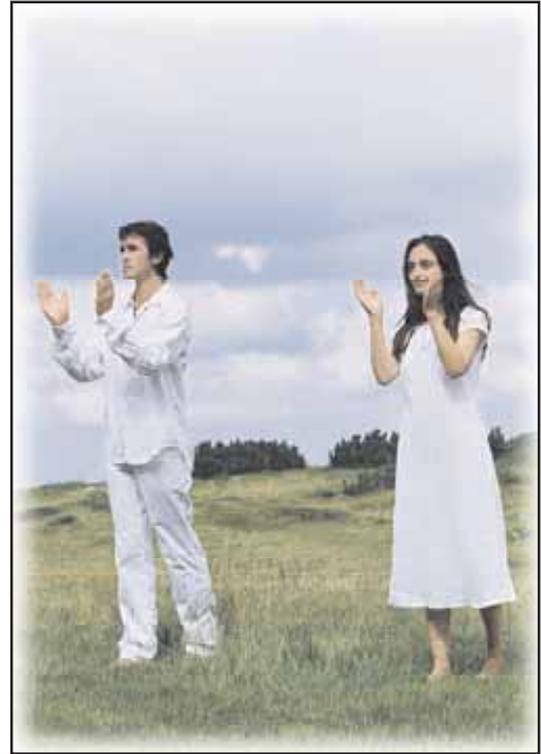


Fig. 8.3



Fig. 8.4

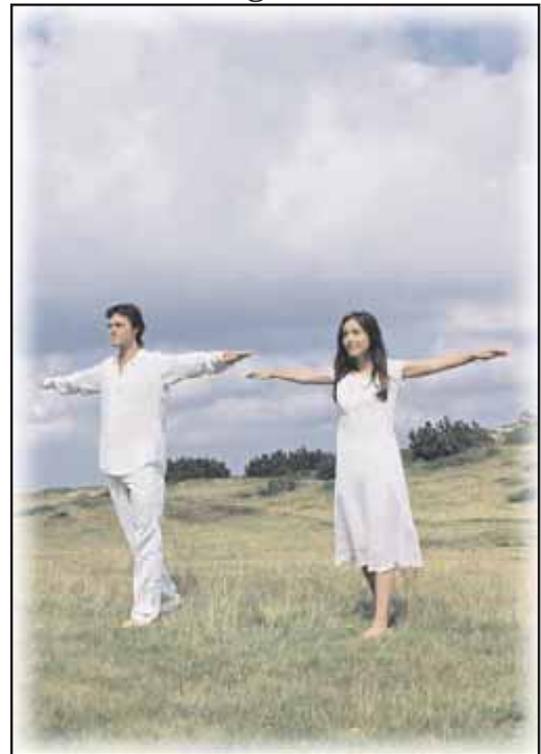


Fig. 8.5

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands open horizontally to the side in slightly downward arcs (figures 8.4 and 8.5).

These movements are repeated to the end of the music. At the end of the last measure, after the final clap, the hands come in front of the mouth.

## 9. PURIFYING

“One moves the tips of one’s fingers from the lips outwards, at the same, time blowing gently. The blowing of the air signifies the Word, and the moving of the arms outwards represents sowing the seeds of the Word. This exercise speaks about the receiving of the Word and its sowing. It expresses that the Conscious Word which is given through language needs to be sown. It can be named as well: the introduction of the pure Word into life, or the right way of introducing pure thoughts, feelings and actions into life.” [1, p. 78]

### Description

Music: Melody 9 (No 1 – “First Day of Spring”) – 40 measures.



Fig. 9.1

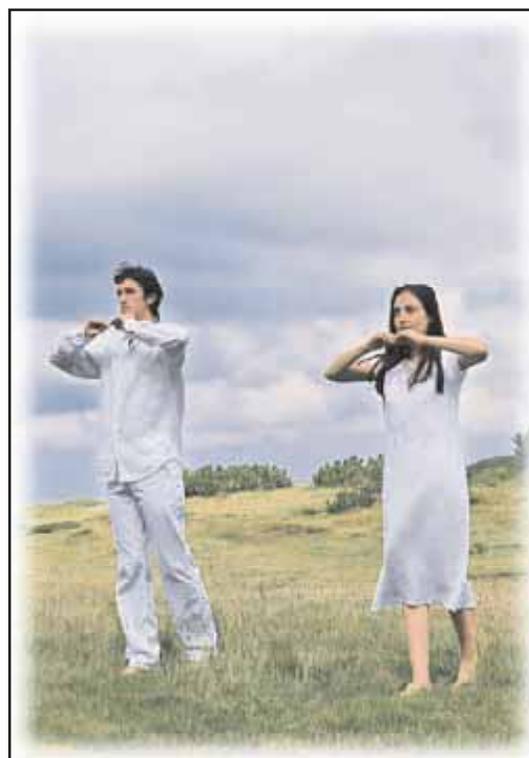


Fig. 9.2

### Starting position

One passes from the previous exercise to the new one. The hands come together in front of the mouth with the thumb, index and middle fingers of each hand touching. The other fingers are free, palms slightly opened and turned forwards (figures 9.1 and 9.2).



Fig. 9.3



Fig. 9.4



Fig. 9.5

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the left\* foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: both hands open out horizontally to the side, palms turned downwards. At the same time, exhale from the mouth, blowing lightly (figures 9.3 and 9.4).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot (figure 9.5). On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: the hands return to the starting position, at the same time inhaling through the nose.

*Participants do not sing while performing this exercise.*

These movements are repeated until the end of the music and lead directly to the next exercise. In the last measure the hands come back to the front of the mouth.

## 10. FLYING

“These wave-like movements of the arms as they are held at the sides represent the Law of acquiring within oneself Light and Knowledge. It is the Law of right understanding with Light and Knowledge. This exercise expresses the uplifting impulse which makes everything grow. These movements can also be called: the right way of spreading the Word and helping it to grow into Life.” [1, p. 78]

### Description

Music: Melody 10 (No 2 – “First Day of Spring”) – 30 measures.

### Starting position

The last position of the previous exercise, with hands in front of the mouth, continuing without interruption.

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the left\* foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats, the hands open to the sides at shoulder-height with the palms turned downwards making undulating movements with the arms imitating the flight of a bird, the wrists being the most active (figure 10.1).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the arms remain at shoulder-height, making the same flying movement as in the first measure (figure 10.2).

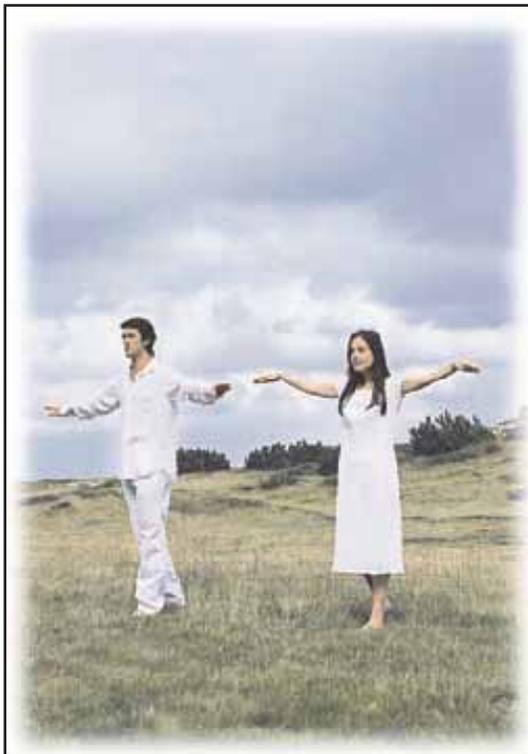


Fig. 10.1

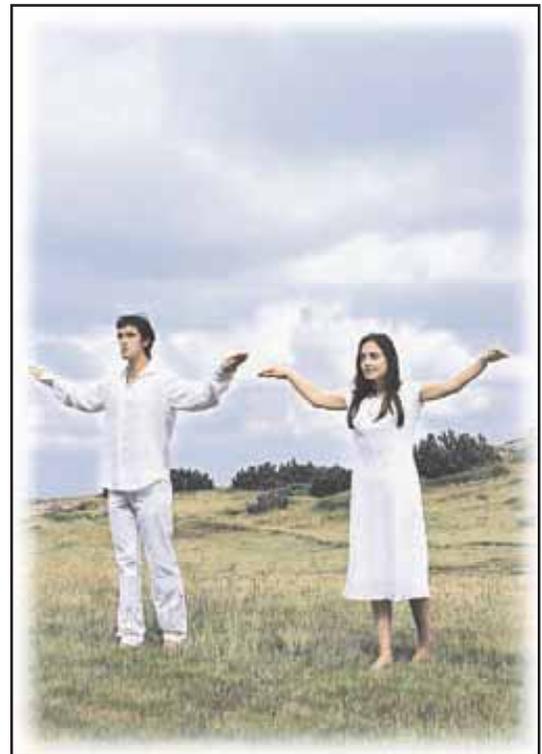


Fig. 10.2

These movements are repeated until the end of the music. At the end, the feet come together, the arms – down.

**NOTE: The first ten exercises are performed without interruption.**

## 11. EVERA

“The body moves to the left and to the right, and every movement is followed by a step forwards. Here we have the action of the two principles of Love and Wisdom – the feminine and the masculine – that work for the elevation of the world. The turning to the left represents the feminine principle, the receiving of Love; the turning to the right – this is the masculine principle, the receiving of Wisdom. The forward movement that follows every movement to the left and right – this is the movement towards Truth. Thus the application of Love and Wisdom in our lives leads us towards Truth, i.e. to the Sublime Reality on which the whole of Creation is based. The movement forwards stimulates our growth, our mental progress and the whole of evolution, in general.” [1, p. 78]

“‘Eve’ signifies the principle of birth. ‘Ra’ signifies the Sun. ‘Evera’ means ‘born of the Sun’.” [5, p. 61]

### **Description**

Music: Melody 11 (“Evera”) – 68 (136)\* measures.

### Starting position

All dancers are arranged in couples facing towards the center. The weight of the body is on the left foot with the right foot pointing to the right with only the toes touching the ground. The left arm is extended; the right arm is slightly bent in front of the chest, the arms are raised to a horizontal\*\* position (figures 11.1 and 11.2). Throughout this exercise, the wrists and elbows should bend in gentle fluid movements.



Fig. 11.1

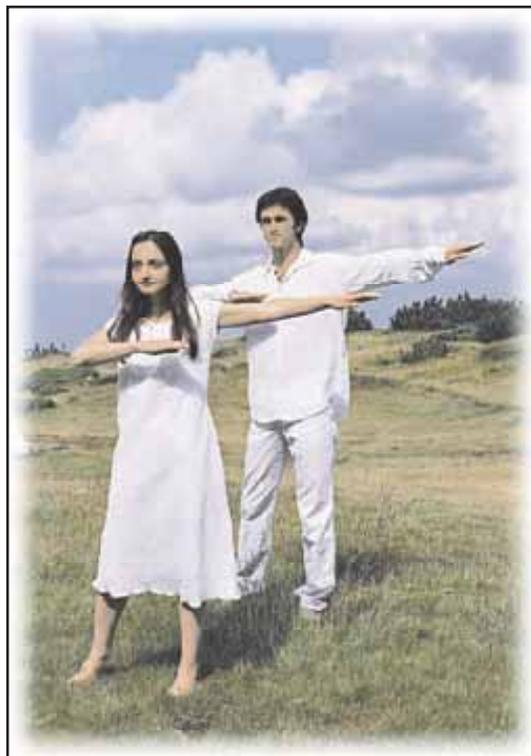


Fig. 11.2

### Movement sequence

1<sup>st</sup> measure: on the 1<sup>st</sup> beat: with a slight swinging motion, the weight of the body moves to the right foot. The left foot remains to the left side, toes touching the ground. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands make a downward arc, then go to the right and upwards (figure 11.3) until the right arm is extended and the left arm is slightly bent in front of the chest.



Fig. 11.3



Fig. 11.4

2<sup>nd</sup> measure: make a quarter turn to the right, step forwards with the left foot, so that the toes of the right foot are touching the ground. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands, with a gentle movement, push forwards and upwards to an angle of 45°. The left arm is extended; the right arm is slightly bent in front of the chest, palms forwards\*\*\*. The whole body expresses a reaching upwards (figures 11.4 and 11.5).

3<sup>rd</sup> measure: pivoting 90° to the right, the weight passes to the right foot, the left toes touching the ground as the left leg is extended out to the side. All are turned with their backs towards the center. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands make downward arcs to the right, with the right arm outstretched and the left arm slightly bent at the elbow (figure 11.6).

4<sup>th</sup> measure: 1<sup>st</sup> measure is repeated with the back facing the center and the gestures reversed.

5<sup>th</sup> measure: reversed repeat of 2<sup>nd</sup> measure.

6<sup>th</sup> measure: reversed repeat of 3<sup>rd</sup> measure.

The movements of these six measures are repeated to the end of the music, i.e. 68 measures.

*The exercise is often repeated, i.e. 136 measures altogether.*



Fig. 11.5

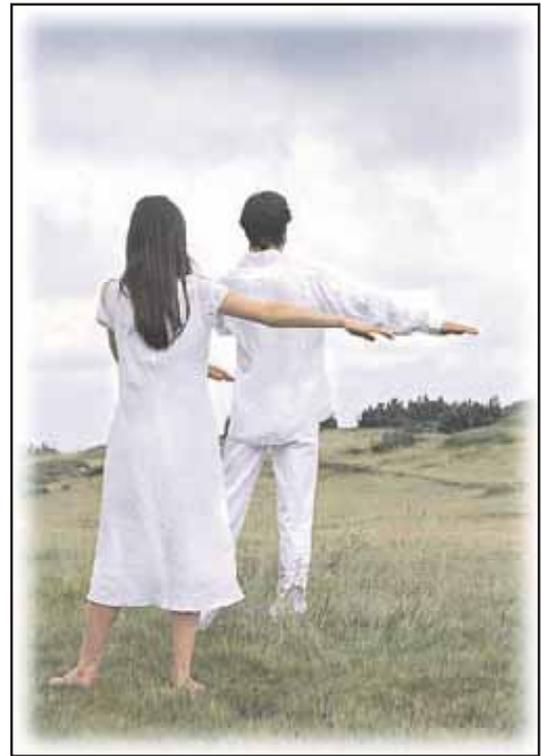


Fig. 11.6

## 12. JUMPING

“Jumping represents the triumph of Love and Wisdom as they have been applied in life. First we all bow before the Great, the Eternal, the Divine Principle that is working in the world. The jump that follows is our offering and expression of joy to the Creator.” [1, p. 79]

### **Description**

Music: Melody 12 (“Jumping”) – 15 measures.

### Starting position

All participants face the center of the circle, feet together, both arms extended upwards over the head, palms forwards (figure 12.1).

### Movement sequence

1<sup>st</sup> measure: during the first three beats the body bends slowly forwards from the waist to a horizontal position. The hands stay extended over the head in one line with the back and follow the movement of the body downwards.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: the body continues to bend forwards and down while the arms swing back to a horizontal position (figure 12.2). On the 2<sup>nd</sup> beat: the knees bend slightly and simultaneously the arms and the body start to unwind. On the 3<sup>rd</sup> beat: jump up in place while the arms swing forwards and are raised above the head with a gentle clap (figures 12.3 and 12.4).

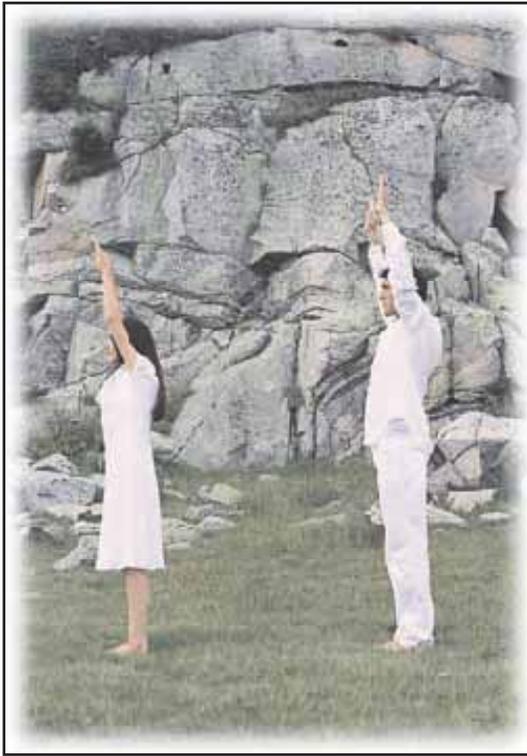


Fig. 12.1

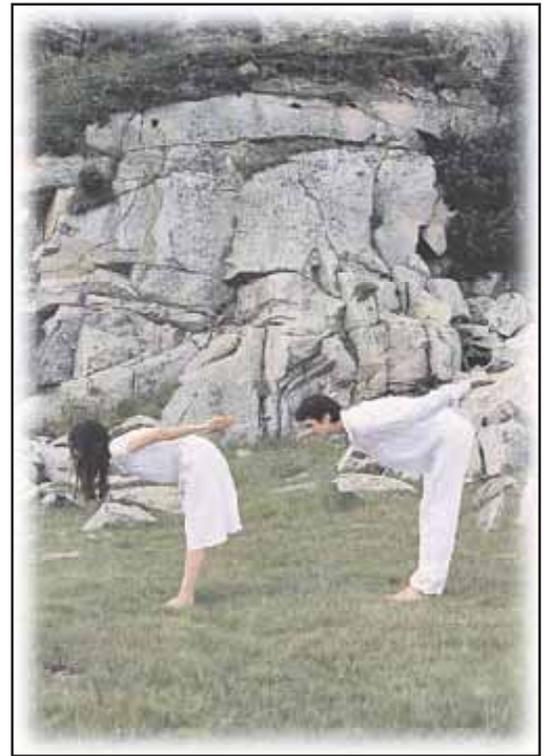


Fig. 12.2

3<sup>rd</sup> measure: land on the ground, hands outstretched over the head, palms forwards as in the starting position (figure 12.1).

These movements are repeated four more times. At the end, the hands should be brought down to the sides of the body and one makes a turn to the right, feet together.



Fig. 12.3

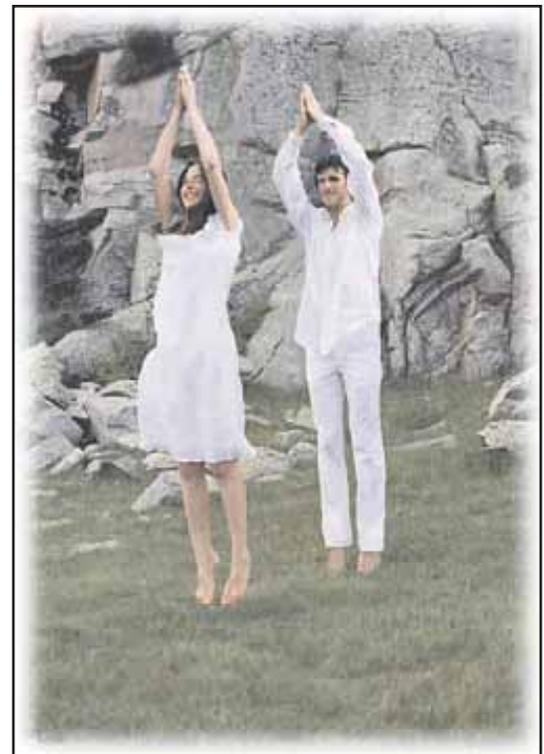


Fig. 12.4

## 13. WEAVING

“This exercise expresses the organic process within Nature, the process of building. Does not a circulation of electricity and magnetism occur between the North and South Poles of earth? This is expressed in this exercise through the crossing movements from left to right, and vice versa.

“Furthermore, polarity exists within every material particle. Between the two poles, electric and magnetic energy flows. These forces work within man as well. Every organ has its polarity.

“This exercise leads us to perceive, on the one hand, the constructive principle within Nature; and on the other hand, it indicates the right way of introducing harmony and rhythm into this process both internally as well as externally in the life of humankind.” [1, p. 79]

### **Description**

Music: Melody 13 (“Weaving”) – 60 measures.

### Starting position

All participants are arranged in couples with the left side facing towards the center. *The dancers on the outer circle take two steps forwards so they are positioned ahead of the dancers on the inner circle.* Start with the feet together. The elbows are bent in front of the chest. The elbows are horizontal and held at chest-height. Palms are facing down with middle fingers touching.

All participants are arranged in couples with the left side facing towards the center. *The dancers in the outer circle take two steps forwards so they are positioned in front of the dancers in the inner circle.* Start with the feet together. The elbows are bent in front of the chest. The elbows are horizontal and held at chest-level. Palms are facing down with middle fingers touching.

### Movement sequence

#### **Sequence I**

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot and simultaneously the arms are extended horizontally to the sides, palms down (figure 13.1). On the 2<sup>nd</sup> beat: step forwards with the left foot and the arms return back to their starting position (figure 13.2).

These movements are repeated for four measures, i.e. a total of eight steps, of which seven are moving forwards and on the eighth, the left foot is placed next to the right foot.

#### **Sequence II**

The arms continue to open and close as before. *The foot which crosses is always in front of the other foot.*

*Inner circle (which becomes the outer):*

5<sup>th</sup> measure, 1<sup>st</sup> beat: step to the right with the left foot crossing over the right. At

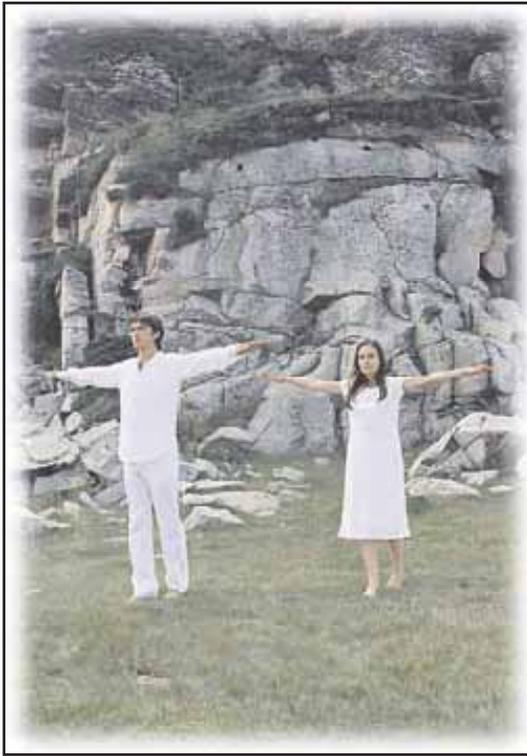


Fig. 13.1



Fig. 13.2

the same time hands extend horizontally to the sides, palms downwards as in the first beat of the first measure (figures 13.3 and 13.4).

5<sup>th</sup> measure, 2<sup>nd</sup> beat: step sideways with the right foot to the right, at the same time the hands return to the chest.

The movements of fifth measure are repeated for the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> measures. On the 2<sup>nd</sup> beat of the 8<sup>th</sup> measure, the right foot comes besides the left.

The 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> measures are the same as the first four measures; i.e., the movements of both circles are forwards as in Sequence I.

The 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> measures are the same as in the 5<sup>th</sup> to 8<sup>th</sup>; i.e., the movements of Se-

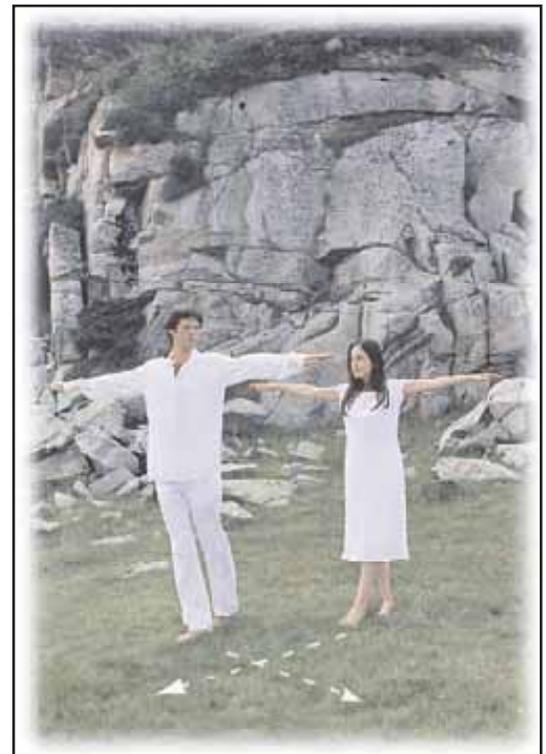


Fig. 13.4



Fig. 13.3

quence II, the crossing-over are repeated but in the reverse direction, stepping to the left with the right foot crossing over the left.

*Outer circle (which becomes the inner):*

5<sup>th</sup> measure, 1<sup>st</sup> beat: step to the left with the right foot crossing in front of the left foot; simultaneously the hands extend to the sides horizontally (figures 13.3 and 13.4).

5<sup>th</sup> measure, 2<sup>nd</sup> beat: step sideways to the left with the left foot. At the same time, the hands return to the chest.

On the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> measures: the movements repeat, except on the 2<sup>nd</sup> beat of the 8<sup>th</sup> measure when the left foot comes besides the right foot (figure 13.5).

The 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> measures are the same as the first four measures; i.e., the movements of both circles are forwards as in Sequence I.

The 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> measures are the same as 5<sup>th</sup> to 8<sup>th</sup>; i.e., the movements of Sequence II, the crossing-over are repeated but in the reverse direction, stepping to the right with the left foot crossing over the right.

By performing the movements of the 5<sup>th</sup> to 8<sup>th</sup> measures, the inner circle becomes outer and the outer circle becomes inner: the dancers exchange positions. *The outer circle partner (from the beginning of the exercise) always passes in front of the inner; thus the inner partner is always behind the outer, regardless of the exchange of position. When making the sideways step, the dancers move slightly forwards on the diagonal. During these movements the starting position distance between the partners should be kept (figure 13.6).*

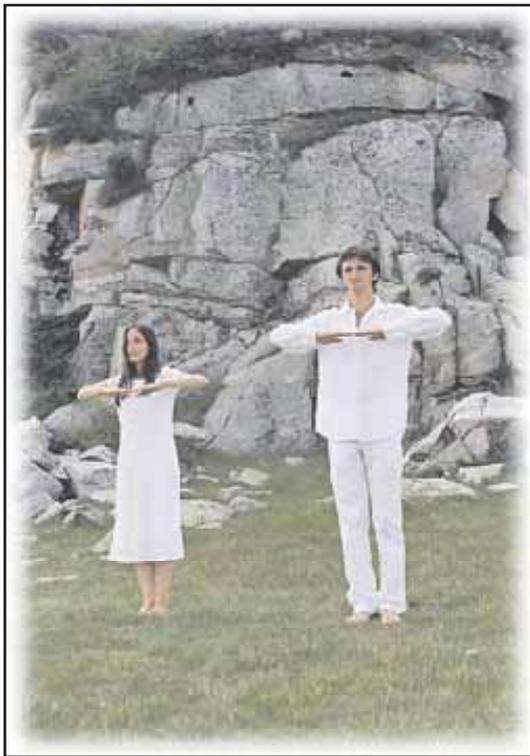


Fig. 13.5

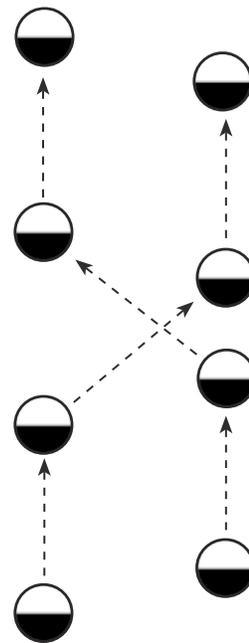


Fig. 13.6

Sequence I and Sequence II repeat consecutively for 60 measures to the end of the music. At the end the partners will find their positions reversed and should remain in these new positions for the rest of the Paneurhythmy. The partners should be level with each other before starting the next exercise.

## 14. THINK

“This exercise begins with the slow movement of the arms from the right to the left and then back to the right. Then, while walking forwards, scooping motions are made with the hands, followed by the arms pushing outwards as if supporting something.

“This movement connects us with the world of thought and we enter it. Through this movement, a Rhythm is brought to our organism that comes from the Sentient World, the World of just and noble Thought.

“The first part of the exercise, with the slow movement of the arms from the right to the left and back again, is the receiving of that which is sent from the World of Thought. The second part is the imparting of that which we receive into our lives and activities.”  
[1, p. 79]

### Description

Music: Melody 14 (“Think”) – 20 measures repeated twice, total of 40 measures.

### Starting position

The dancers are in couples, with the left side towards the center of the circle and feet together. Arms are held diagonally upwards to the right at 45°. The right arm is outstretched, and the left arm is slightly bent at the elbow; palms facing outwards (figures 14.1 and 14.2).

### Movement sequence

#### **Sequence I** (in place)

1<sup>st</sup> measure: the hands swing down in a semi-circular movement in front of the body towards the left and up to the corresponding angle of 45°. During this movement one sings: *Misli!* (“Think!”) (figure 14.3).



Fig. 14.1



Fig. 14.2

2<sup>nd</sup> and 3<sup>rd</sup> measures: with the feet still in place, the hands swing down and then raise to the right to the starting position as one sings: *Pravo misli* (“Think rightly”).

4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> measures: the movements of the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures are repeated. One sings the same as before.

The raising of the hands finishes with a light moving up and extending the wrists.

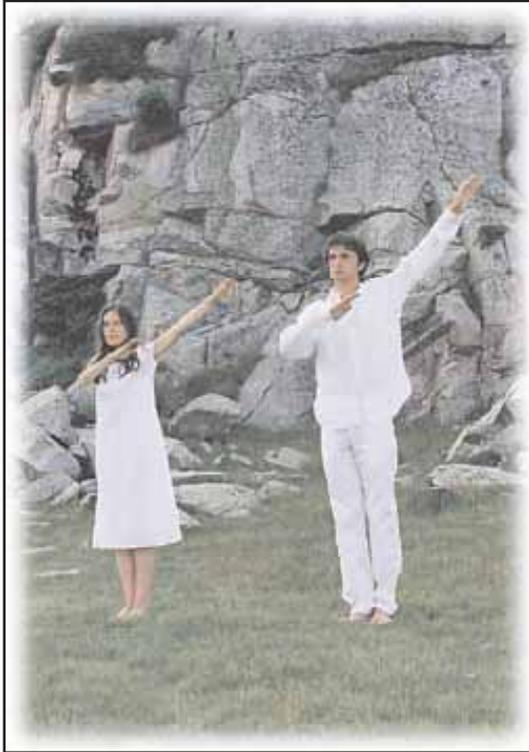


Fig. 14.3

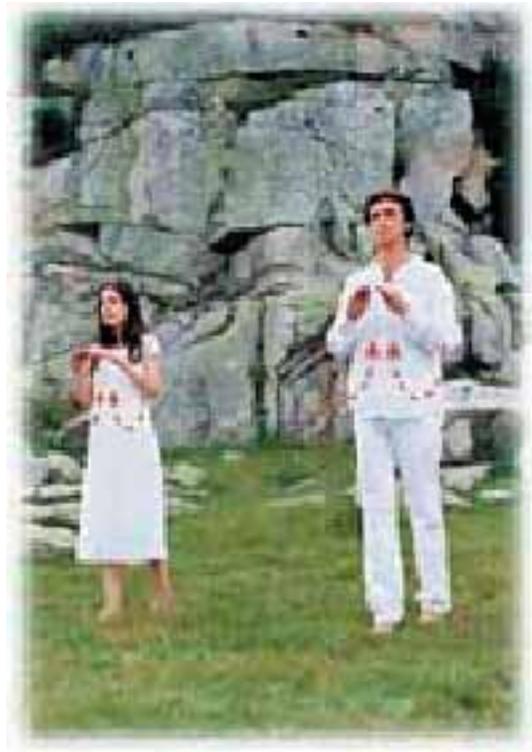


Fig. 14.4

### **Sequence II** (moving forwards)

7<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. In this measure, the arms bend at the elbow with the hands at the height of the solar plexus and trace a circle with the hands gliding out to the sides over a visualized sphere, starting from the top (palms down). After the hands meet at the bottom (palms up), they move up through the middle and then start again\* (figures 14.4 and 14.5). On the 2<sup>nd</sup> (and 4<sup>th</sup>) beat: step forwards with the left foot while the hands again make circles as in the 1<sup>st</sup> beat of the same (7<sup>th</sup> measure). On the 3<sup>rd</sup> (and 7<sup>th</sup>) beat: the movements of the 1<sup>st</sup> beat are repeated.

These movements are repeated to the end of the 10<sup>th</sup> measure, i.e. 13 steps, and then again on the 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> measures – altogether 26 steps forwards.

During these movements one sings *Sveshteni misli za zhivota ti krepi* (“Hold fast to sacred thoughts about life”) four times in accordance with the music.

### **Sequence III** (moving forwards)

15<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. At the same time the arms extend horizontally out to the side and wrists bent vertically upwards, palms facing outwards. With a light fluid movement of the wrists and elbows, the arms move to the sides

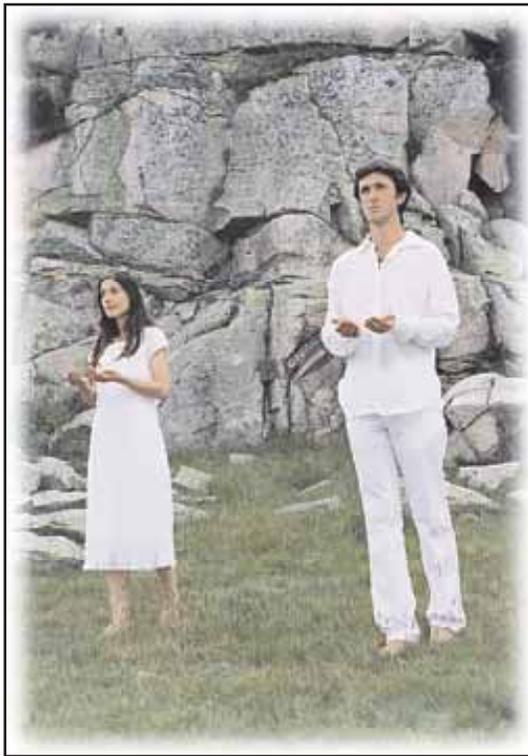


Fig. 14.5

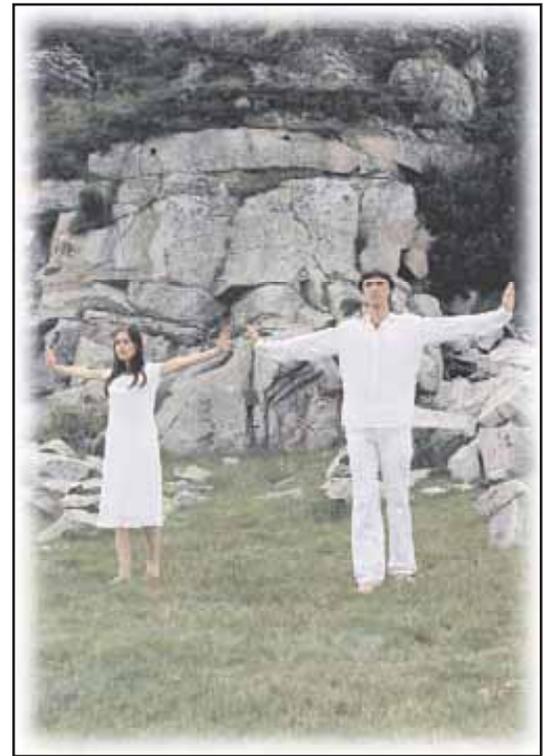


Fig. 14.6

as if touching and supporting something. One sings *Krepi!* (“Hold fast!”) (figure 14.6). On the 2<sup>nd</sup> (and 4<sup>th</sup>) beat: step forwards with the left foot. As the hands repeat the movements of the 1<sup>st</sup> beat, sing *Krepi!* The 3<sup>rd</sup> (and 7<sup>th</sup>) beat: repeat the movements of the 1<sup>st</sup> beat and sing *Krepi*.

**Sequence II (repeat)**

16<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot, hands perform the same movements as in the 7<sup>th</sup> measure. 2<sup>nd</sup> beat: step forwards with the right foot, the hands make the same movements as in the 1<sup>st</sup> beat. This is repeated until the end of the 17<sup>th</sup> measure – 7 steps altogether.

One sings *Sveshteni misli za zhivota ti krepi* – once.

**Sequence III (repeat)**

18<sup>th</sup> measure: the same movements as in the 15<sup>th</sup> measure.

One sings *Krepi* – three times.

**Sequence II (repeat)**

19<sup>th</sup> and 20<sup>th</sup> measures: the same movements as in the 16<sup>th</sup> and 17<sup>th</sup> measures. One sings *Sveshteni misli za zhivota ti krepi* – once.

The entire exercise is then repeated for 40 measures altogether. At the end, the hands are brought down to the sides.

## 15. AOUM

“There exists a flow of energy which comes from the sun and passes through the center of the earth and another flow which comes from the earth and passes through the sun. When we extend one arm upwards at an angle of 45°, we receive the Divine through it. Through the leg on which we are supported, we receive the energy of the earth. Through the arm and the leg which are extended down and back at an angle of 45°, we cast off the impure, all of our accumulated unprocessed and disharmonious energies into the earth. Through the repeated lifting of the arms forwards and upwards and the repeated lifting of the legs, we express the desire of our spirit to reach the heights. One works on earth, but one’s inner vision is always directed to the world of the stars. Man builds on earth, but desires to embody that which he has received from the sphere of the stars. This movement is the correct way to be in harmonious contact with Nature.” [1, p. 79]

This is an exercise that man needs to keep sacred within himself. It is taken from an ancient sacred song written in a minor scale. The Master gave it in a major scale. He explained, “If I had given this song as it was – in the minor scale – you would not have been able to withstand its vibrations: they would change the pulse of your heart.”

“When man sings sacred songs, he needs to open his soul like a flower before the light of the Invisible World to take the condition and state of an innocent and carefree child who is without fear of its surroundings. In such a state, he will merge with the Beings of the Sentient World; and only in this way, will one understand what music is, what singing is and what science is.

“If you are sorrowful, ill, or with an indisposed spirit, then pronounce ‘Aoum’ a few times. Sacred words exist – one of which is ‘Aoum’ – that you need to pronounce often even if you do not understand their meaning. Your spirit understands them, and that is enough. ‘Aoum’ is a word of the Spirit. When you sing this Word of His Language, He will understand you and will help, because He understands and knows your needs.” [22, p. 186 – 187]

“When one sings ‘Aoum’ with movements and one of the arms is lifted upwards and forwards and the other moves downwards and backwards, one needs to lift oneself up onto one’s toes, because they are connected with the Mental World. The lifting up onto the toes is a lifting up to the Mental World.” [5, p. 61]

“In ‘Aoum’, the arm is bent at the elbow, moving forwards and upwards, slowly extending (with a little bend remaining at the elbow) to an angle of 45°. The palm is facing forwards and is not an extension of the straight line of the arm. The movement is continuous, and the arms are not – even for a moment – stationary.” [23, p. 16]

### **Description**

Music: Melody 15 (“Aoum”) – 1 upbeat and 7 measures repeated 4 times, total of 4 upbeats and 28 measures. The words *Aoum, Aoum, Aoum, Om, Om, Aoumen* are sung.

### Starting position

All participants in a circle, left side towards center, body upright, feet together, hands at the sides.

### Movement sequence

Upbeat (unaccented part of measure) – bring the right foot forwards and simultaneously raising the right arm, singing the vowel *A* (pronounced *Ah*).

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot and extend the right arm forwards and upwards at an angle of 45°, palm facing forwards. The left arm extends downwards in the opposite direction with the palm turned upwards. The arms form a straight line. The body is reaching upwards and forwards, the left foot behind with toes touching the ground (figures 15.1 and 15.2). At the end of the 2<sup>nd</sup> beat, the body and the arms are fully extended and the left foot is lifted briefly from the ground (figure 15.3). At the 1<sup>st</sup> and 2<sup>nd</sup> beat one sings *Oum*.



Fig. 15.1

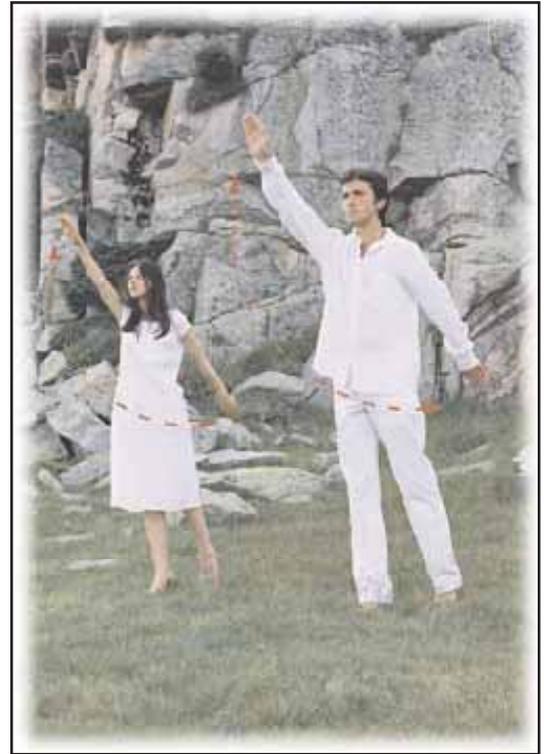


Fig. 15.2

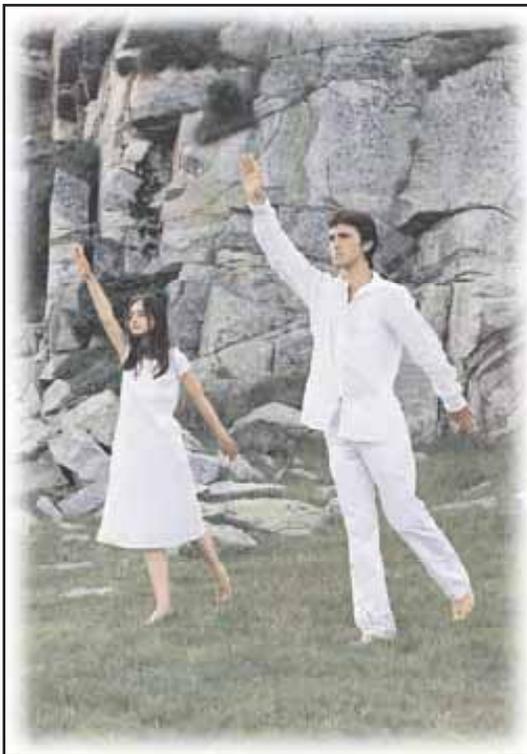


Fig. 15.3



Fig. 15.4

On the 3<sup>rd</sup> beat, bring the left foot forwards, singing *A*. The right arm comes down and back and the left hand extends forwards and upwards (figures 15.4 and 15.5).

2<sup>nd</sup> measure, 1<sup>st</sup> and 2<sup>nd</sup> beats: the left arm is raised upwards at an angle of 45°, palm forwards, while the right arm extends downwards in the opposite direction with the palm turned upwards. The arms form a straight line. The body is reaching up and forwards, the right foot behind with toes touching the ground. At the end of the 2<sup>nd</sup> beat the body and the arms are fully extended and the right foot is lifted briefly from the ground (figure 15.6). One sings *Oum*.

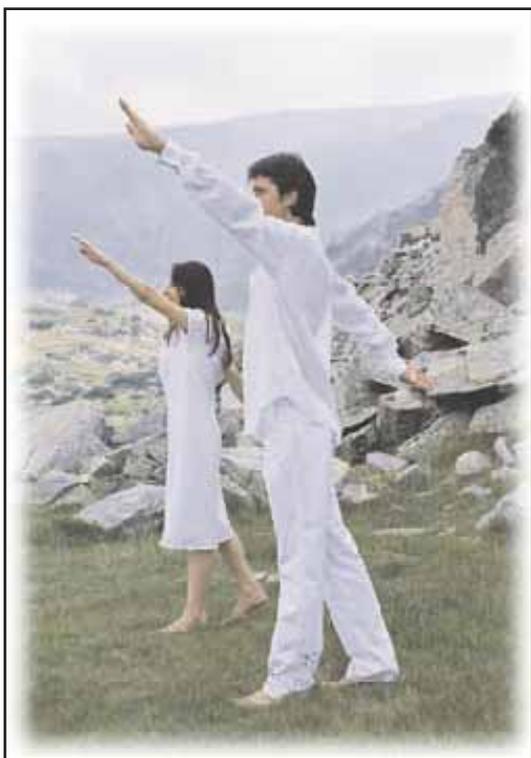


Fig. 15.5

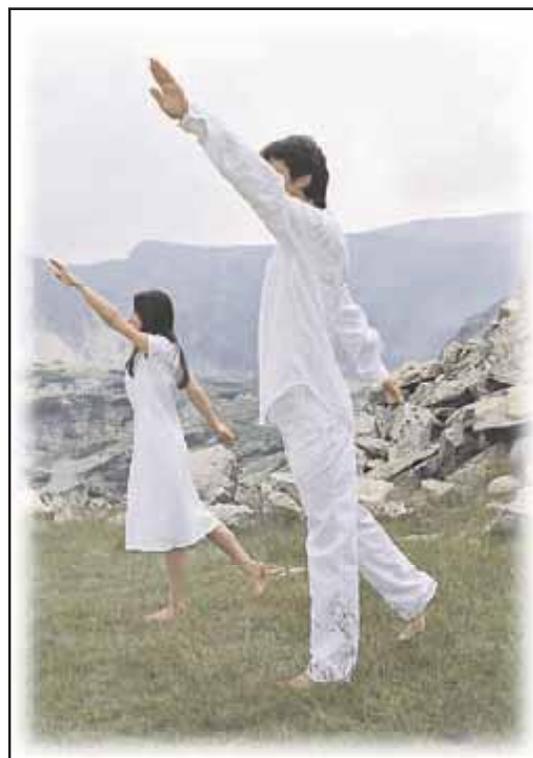


Fig. 15.6

The above movements of arms and feet are repeated to the end of the music “Aoum” – 7 steps.

The whole exercise is repeated four times, 32 measures altogether.

In the upbeat and the first three measures one sings *Aoum* three times, in the 4<sup>th</sup> and 5<sup>th</sup> measures one sings *Om* twice, in the 6<sup>th</sup> measure one sings *Aou*, and in the 7<sup>th</sup> measure one sings *Men*.

## 16. THE RISING SUN

“The arms make an arch-like movement upwards and to the sides, and then come back to the chest. After that, the hands make scooping movements which imitate the bubbling of the water of a wellspring.

“The first part represents the process of giving birth to the new. All of the sun’s energy enters man that he may grow and develop. The second part represents the life-giving forces which flow through man like mighty waters.” [1, p. 80]

“Every word represents a picture, an image of something living, either from the physical or from the spiritual world. Remember what our first musical exercise was in the School. The first musical exercise was from the physical world: *Sila zhiva izvorna te-choushta* (‘Power – living, flowing like a wellspring’). It represents a living image of water which is flowing, which is moving. The second musical exercise was *Izgryava sluntseto* (‘The sun – it is arising’). When you pronounce the words *Izgryava sluntseto*, you begin to think. You have in front of you the living image of the rising sun. You imagine how the sun is rising, how it sends its light to the whole of Nature and what it does with this light. *Izgryava sluntseto, prashta svetlina, nosi radost za zhivota tya.* (‘The sun – it is arising. Sending down its light and bringing joy for life.’). What is the reason for this joy? The joy is a result of this – that all plants are shooting forth, growing and developing. This is a different image, but from the astral plane in which the energies are more sublime, more fine than those of the physical world.” [24, p. 99]

“*Izgryava sluntseto*. Here with perfect simplicity in music and lyrics, a magnificent picture of the rising sun is created. The most beautiful – the most solemn – moment in Nature – this is the rising of the sun. And within the consciousness of man, a Sun is rising as well. It sends light to his life and gives him the impulse to work.

The words of the song are: *Izgryava sluntseto, prashta svetlina, nosi radost za zhivota tya* (‘The sun – it is arising. Sending down its light and bringing joy for life’). These words are powerful, because they have only one meaning. In the occult music, lyrics and music with two meanings are never allowed. The song *Izgryava sluntseto* is one example.

“*Sila zhiva, izvorna*. The music has an external expression, but music needs to be present within the human thoughts and feelings as well. The tones of this song express movement, rising and expansion. This means: that which has been suppressed in man is liberated, and to such a man, impetus to right movement is given.

“In order for man to sing this exercise, he needs to enter into a harmonious relationship with Divine Nature. There is no Being more intelligent, more tender, more responsive and more sentient than She. Therefore, man needs to listen to Her call.

“Music is one of the greatest Divine methods for stimulation. The contemporary conditions in which you live require this stimulation. While are you singing, you are stimulated; when you stop singing, you weaken. Man could make an experiment when he is indisposed.

“The words *Zoun mezoun* are of the occult music, and they regulate – they balance – the forces. They are the measure. *Toumeto* has one of the best – one of the most beautiful – meanings.

“Occult music is capable of awakening certain sublime feelings which give new impulse to man’s life. Through it, the beauty of the human face and the internal life of man are restored.” [22, p. 187]

“*Zoun Mezoun, zoun mezoun* – ‘The whole of our life, all our life’.” [22, p. 188]

“*Binom Toumeto* – ‘Let it now be so! And man became a living soul’.

“The song is imbued with significance, but it needs to be discovered, to be found. This is the relationship of the Great to the least – the soul. And the least is filled with thought for the Great, for God. The soul remembers the primordial instant in which God’s Breath was breathed into him, and he received it: the first Breath of God’s Breathing.” [22, p. 189]

### **Description**

The exercise is danced twice, and consists of three sequences which follow immediately one after the other.

Music: Melody 16 (“The Rising Sun”) – 2 (4) upbeats and 40 measures repeated twice, total of 80 measures.

### Starting position

The participants are arranged in couples with left side to the center, feet together. The arms are bent and held horizontally in front of the chest, fingers of the hands placed just above the chest with palms towards the body\* (figure 16.1).

### Movement sequence

#### **Sequence I**

On the upbeat, the right leg is moved forwards (figure 16.2). 1<sup>st</sup> and 2<sup>nd</sup> measure, starting on the 1<sup>st</sup> beat: step forwards on the right foot. During this slow step, the weight gradually passes to the right foot. At the same time the hands move slowly up past the front of the face and form an arch above the head with the palms facing down and fingers lightly touching. The head is straight and only the eyes follow the movements of the hands (figure 16.3).

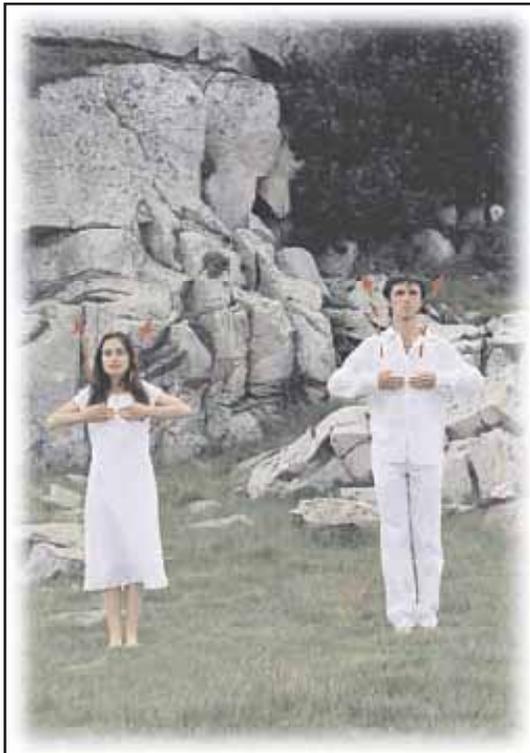


Fig. 16.1



Fig. 16.2

On the 3<sup>rd</sup> measure: the right foot is completely on the ground, the left foot is held backwards, and resting on its toes.

From the beginning of the exercise one sings slowly *Izgryava sluntseto* (“The sun – it is arising”).

4<sup>th</sup> measure: the left foot steps forwards with the right foot remaining behind on the toe, the weight of the body gradually passes to the left foot. On the 1<sup>st</sup> beat of the 4<sup>th</sup> measure, the arms begin to open, palms turning outwards.

5<sup>th</sup> and 6<sup>th</sup> measures: the hands slowly go down at the sides to shoulder height with palms facing downwards (figure 16.4).

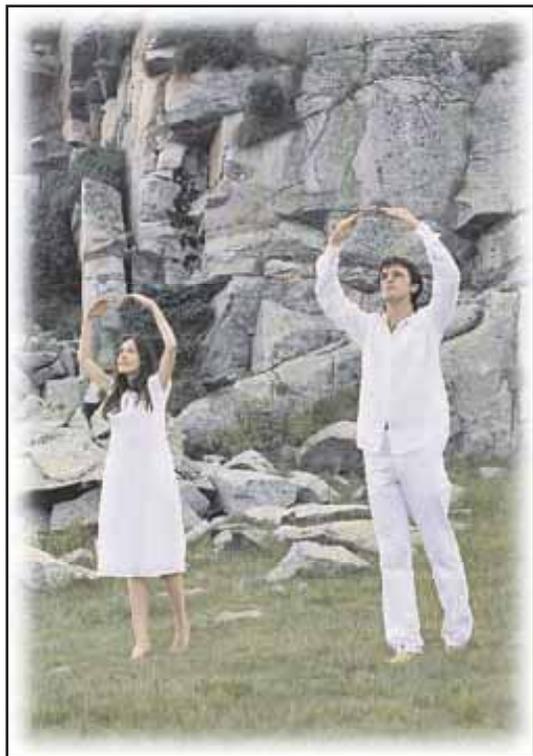


Fig. 16.3

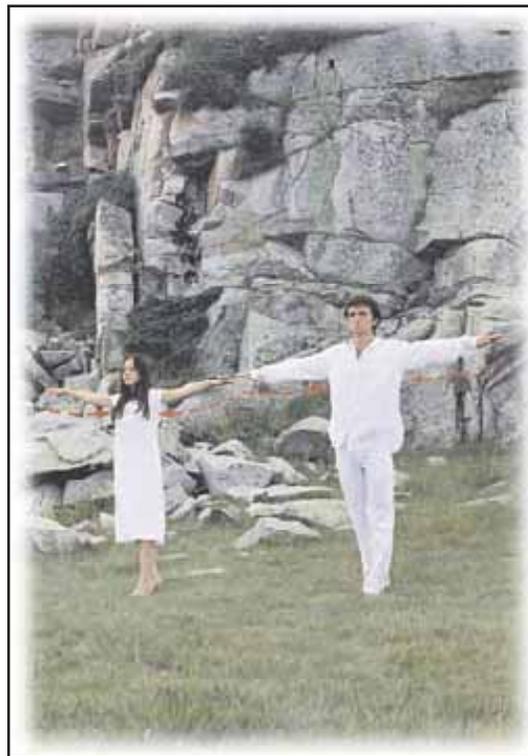


Fig. 16.4

On the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> measures, one sings slowly *Prashta svetlina* (“Sending down its light”).

On the 7<sup>th</sup> measure, take a slow step forwards with the right foot, the left foot behind with toes touching the ground. On the 1<sup>st</sup> beat of the 7<sup>th</sup> measure, palms turn to face outwards. From the 2<sup>nd</sup> beat of the 7<sup>th</sup> measure until the end beat of the 11<sup>th</sup> measure, step slowly with the right foot and change the weight of the body as in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures. At the same time the hands slowly come together with a circular movement in front of the chest and then are brought back to the chest to the starting position. The left foot is behind, touching the ground with the toes (figure 16.5).

On the 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup> and 11<sup>th</sup> measures: The words *Nosi radost za zhivota tya* (“And bringing joy for life”) are sung.

From the 4<sup>th</sup> beat (upbeat) of the 11<sup>th</sup> measure to the 23<sup>rd</sup> measure, the same movements of hands and feet as in 1<sup>st</sup> measure – 11<sup>th</sup> measures except that the 4<sup>th</sup> beat of the 11<sup>th</sup> measure (the upbeat) starts with the left foot (figure 16.6). At the end of the 22<sup>nd</sup> measure, the left foot is forwards, the weight of the body is on the left foot, and hands are in the starting position.

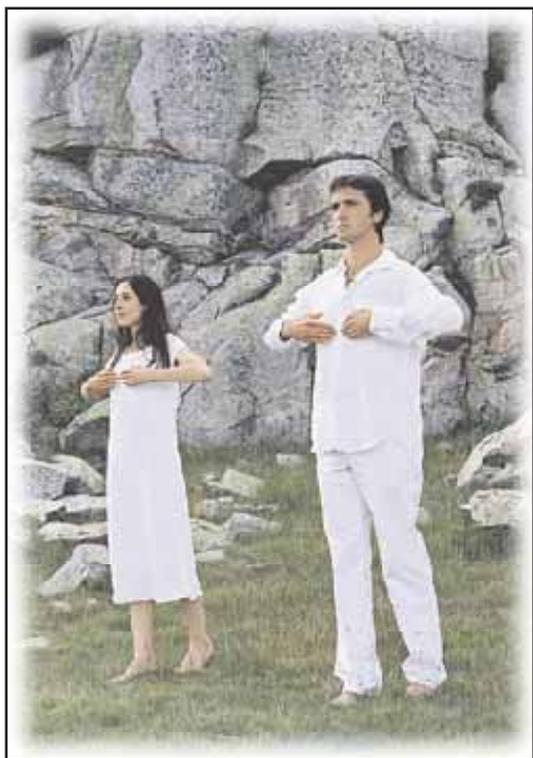


Fig. 16.5



Fig. 16.6

**Sequence II**

On the 23<sup>rd</sup>, 24<sup>th</sup> and 25<sup>th</sup> measures: one takes six steps forwards starting with the right foot.

23<sup>rd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. At the same time the hands, bent at the wrist, go down to the hip height with the palms up. With every step, with arms bent at the elbows, the hands in a flicking movement make a small upward push with the wrists and elbows as if to imitate the

bubbling up of a wellspring. The arms are raised a little higher with each beat, so that at the sixth step the hands come to the height of the solar plexus. The words *Sila zhiva izvorna techoushta* (“Power – living, flowing like a wellspring”) are sung (figures 16.7,



Fig. 16.7



Fig. 16.8



Fig. 16.9

16.8 and 16.9). The arms are then lowered and recommence their upward flicking movements. This sequence is performed four times while singing *Sila zhiva izvorna techoushta* – also four times.

23<sup>rd</sup>, 24<sup>th</sup> and 25<sup>th</sup> measures – 6 steps are taken

26<sup>th</sup>, 27<sup>th</sup> and 28<sup>th</sup> measures – 7 steps are taken.

29<sup>th</sup>, 30<sup>th</sup> and 31<sup>st</sup> measures – 6 steps are taken.

32<sup>nd</sup>, 33<sup>rd</sup> and 34<sup>th</sup> measures – 7 steps are taken.

The extra seventh step creates a small gap

before the arm movements resume.

### **Sequence III**

One starts on the 4<sup>th</sup> beat of the 34<sup>th</sup> measure (upbeat). Step forwards with the right foot and at the same time bring the hands to the chest, palms towards the body, fingers up\*\* (figure 16.10). One sings *Zoun me.*”

35 measure, 1<sup>st</sup> beat, step forwards with the left foot and simultaneously the hands are brought forwards, but not below the diaphragm, palms are up as if offering something\*\* (figure 16.11).

One sings *Zou.* 2<sup>nd</sup> beat, step forwards with the right foot. The hands are brought to the chest as at the end of the 34<sup>th</sup> measure. One sings *oun.* 3<sup>rd</sup> beat, step with the left foot, hands are brought forwards as in the 1<sup>st</sup> beat of the 35<sup>th</sup> measure. One sings *Zoun me.*

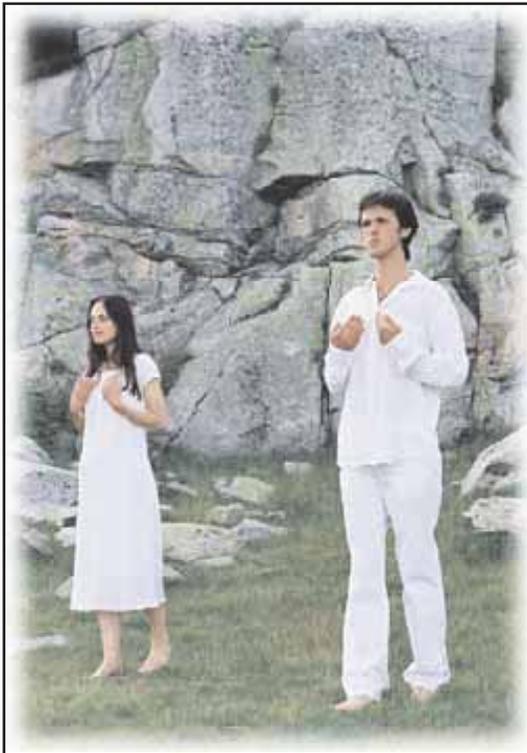


Fig. 16.10



Fig. 16.11

36<sup>th</sup> measure: 1<sup>st</sup> beat, step with the right foot, the hands are brought to the chest as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure. One sings *Zou*. 2<sup>nd</sup> beat, step with the left foot, the hands are extended forwards as in the 1<sup>st</sup> beat of the 35<sup>th</sup> measure. One sings *oun bi*. 3<sup>rd</sup> beat, step forwards with the right foot, the hands are as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure. One sings *nom tou*.

37<sup>th</sup> measure: 1<sup>st</sup> beat, as in the 1<sup>st</sup> beat of the 35<sup>th</sup> measure. One sings *me*. 2<sup>nd</sup> beat, as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure, one sings *to*. 3<sup>rd</sup> beat, as in the 3<sup>rd</sup> beat of the 35<sup>th</sup> measure, one sings *o*. 4<sup>th</sup> beat (upbeat), as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure, one sings *Zoun me*.

38<sup>th</sup>, 39<sup>th</sup> and 40<sup>th</sup> measures repeat the 35<sup>th</sup>, 36<sup>th</sup> and 37<sup>th</sup> measures except on the 2<sup>nd</sup> beat of the 40<sup>th</sup> measure, the right foot comes to the left, and the hands remain on the chest, as at the beginning of this figure.

*Zoun mezoun, zoun mezoun, binom toumeto* (a phrase from an ancient sacred language affirming that the aspiration will be fulfilled) is sung twice.

All of the three sequences are performed again.

## 17. THE SQUARE

“This exercise teaches us to have the right standard by which to measure everything on earth. During it, the face turns successively to the four directions of the earth – East, West, North and South – connecting with their energy. The East represents Justice; the South – Virtue; the North – Truth, and the West – the earthly existence. The West demonstrates how Truth, Justice, and Virtue benefit man. When the sun sets, man then appreciates its blessing.” [1, p.80]

“The exercise *The Square* has a very good effect upon man.” [5, p. 61]

“And so, whoever wants to perfect himself best first re-establish in his mind the direction of the four right-angles. Only then can he move rightly. The square has two diagonals, four sides and four right angles. The first angle represents the human mind; the second – the human heart; the third – the direction of the spirit; and the fourth – the direction of the soul.”

“Occupy yourselves with the right-angles, and you will see that each force has its own place: the spirit, the soul, the mind and the heart are put in their place. The number one is the place of the spirit; the number two – the place of the soul; three – of the mind; four – of the heart. Therefore, apply the square as an emblem, and with it, solve your problems. Apply the square as a measure within which the external and the internal conditions are balanced. The circle is also an emblem. But within it the internal conditions are better than the external; they are not in balance.” [25, p. 26]

### **Description**

The exercise is composed of two parts. The first sequence is performed in place, and the second – while moving forward. These two sequences are performed in the same manner in 4 different directions. The first direction – facing the center, the 2<sup>nd</sup> direction – right shoulder towards the center, 3<sup>rd</sup> direction – back towards the center, and the 4<sup>th</sup> direction – left shoulder towards the center.

Music: Melody 17 (“The Square”) – 64 measures repeated twice, total of 128 measures.

Starting position

The dancers still in couples, one partner behind the other, both facing the center. The feet are together, arms and elbows are bent and horizontal, hands in front of the chest, palms down, middle fingers touching (figure 17.1).

Movement sequence

**Sequence I – in place:**

1<sup>st</sup> measure: the right foot is extended sideways to the right, toes lightly touching the ground. At the same time the arms extend out horizontally to the sides at shoulder height, palms down (figures 17.2 and 17.3)

2<sup>nd</sup> measure: the right foot and the hands return to the starting position (figure 17.1).



Fig. 17.1

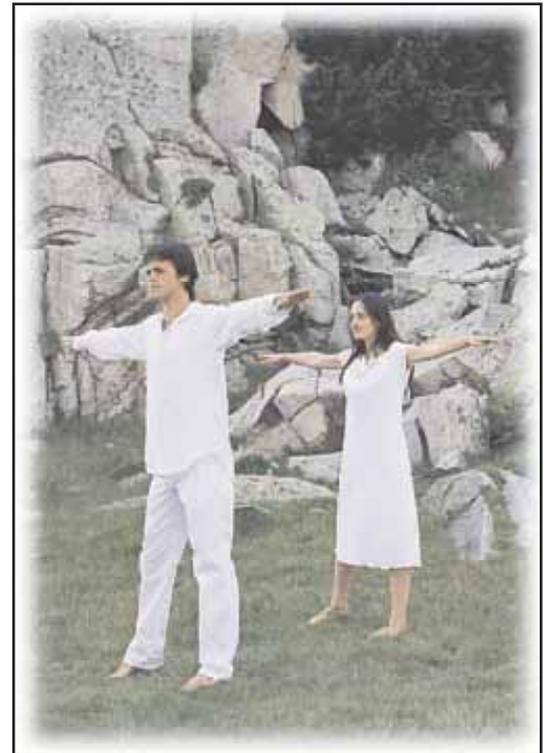


Fig. 17.2

3<sup>rd</sup> measure: the left foot is extended to the side, toes lightly touching the ground. At the same time arms extend out horizontally to the sides at shoulder height, palms down.

4<sup>th</sup> measure: the left foot and hands return to the starting position.

On the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> measures, the movements of the first 4 measures repeat.

**Sequence II – in motion:**

9<sup>th</sup> measure: step with the right foot towards the center. Simultaneously, with palms facing forwards, the hands sweep up vertically in an arc past the front of the face and above the head continuing the arc outwardly and opening until fully extended at shoulder height on both sides, palms still facing forwards (figure 17.4).



Fig. 17.3

10<sup>th</sup> measure: step forwards with the left foot towards the center. At the same time the hands retrace their path back and are placed in front of the chin, middle fingers touching, palms still outwards (figure 17.5).

The movements of the 9<sup>th</sup> and 10<sup>th</sup> measures repeat on 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> measures. In all there are six steps towards the center, with one partner moving behind the other.

On the 15<sup>th</sup> measure, step forwards with the right foot, making a quarter turn to the left, hands move as in the 9<sup>th</sup> measure. In this movement the partners are side by side, right shoulders towards the center at a distance of two extended arms.

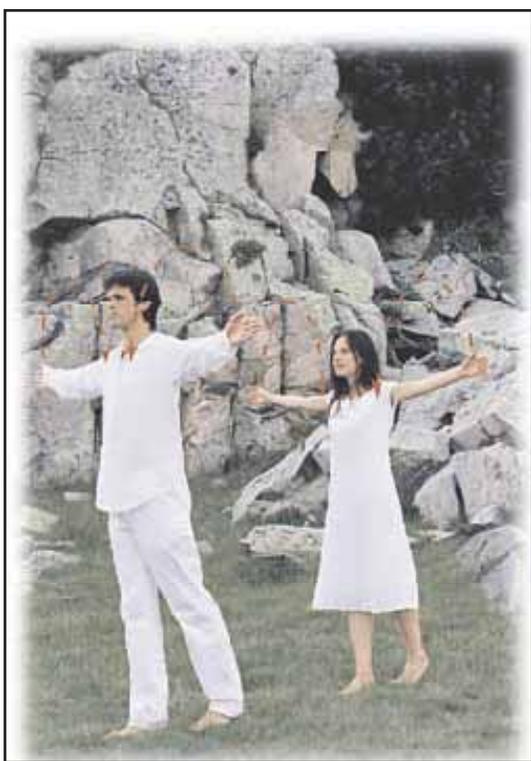


Fig. 17.4

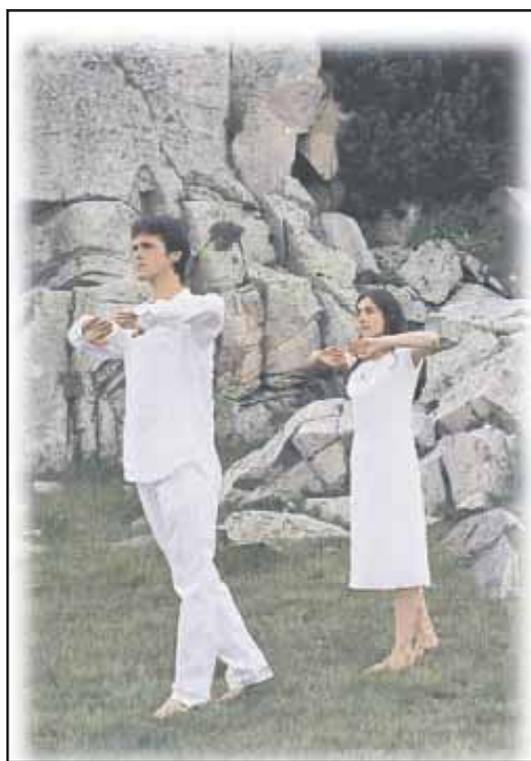


Fig. 17.5

On the 16<sup>th</sup> measure the left foot is brought back to the right foot, hands return to their starting position in front of the chest.

**Sequence III** – in place as in Sequence I

On 17<sup>th</sup> to 24<sup>th</sup> measures: repeat movements of 1<sup>st</sup> – 8<sup>th</sup> measures.

**Sequence IV** – in motion as in Sequence II

The 25<sup>th</sup> – 31<sup>st</sup> measures: repeat movements of the 9<sup>th</sup> – 15<sup>th</sup> measures.

On the 31<sup>st</sup> measure one makes a quarter turn to the left.

32<sup>nd</sup> measure is like 16<sup>th</sup> measure.

The partners are again one behind the other with their backs towards the center (figure 17.6).

**Sequence V** – *in place as in Sequence I*

Measures 33<sup>rd</sup> – 40<sup>th</sup>: the same as 1<sup>st</sup> – 8<sup>th</sup> measures (figure 17.7).

**Sequence VI** – *in motion as in Sequence II*

Measures 41<sup>st</sup> to 48<sup>th</sup>: the same as 9<sup>th</sup> – 16<sup>th</sup> measures (figure 17.8).

47<sup>th</sup> measure: make a quarter turn to the left. The partners are again side by side, left shoulders towards the center.

**Sequence VII** – *in place as in Sequence I*

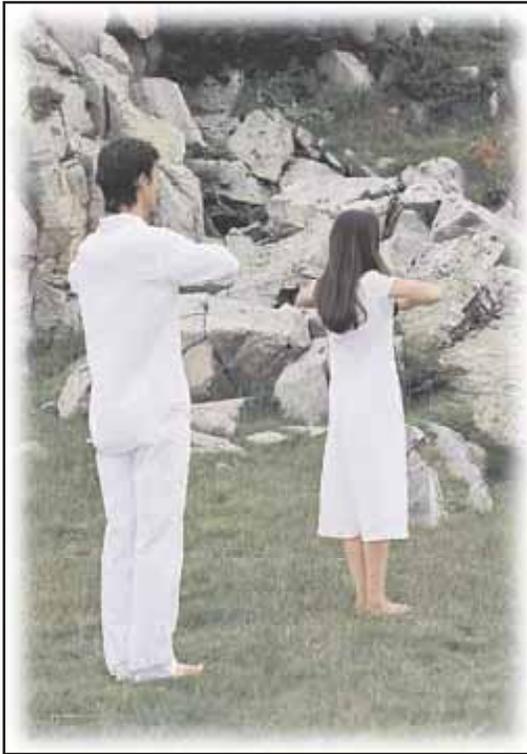


Fig. 17.6

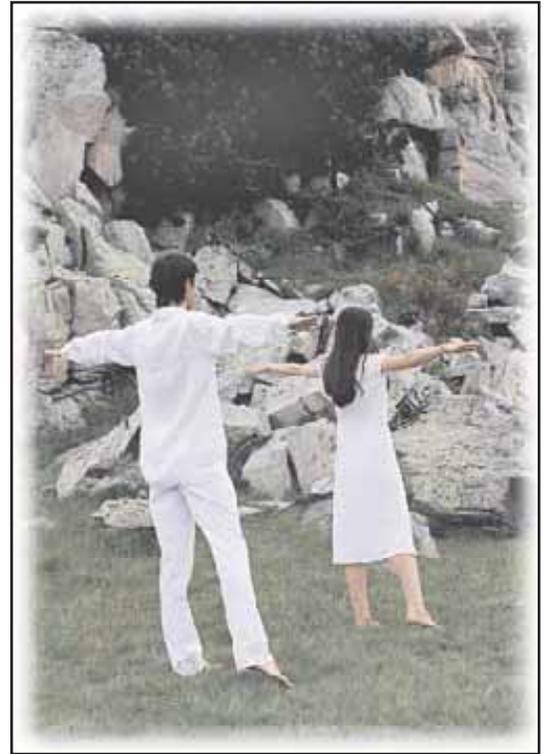


Fig. 17.7



Fig. 17.8

Measures 49<sup>th</sup> – 56<sup>th</sup>: the same as 1<sup>st</sup> – 8<sup>th</sup> measures.

**Sequence VIII** – *in motion as in Sequence II*

Measures 57<sup>th</sup> – 64<sup>th</sup>: the same as 9<sup>th</sup> – 16<sup>th</sup> measures.

On the 63<sup>rd</sup> measure: make a quarter turn to the left. Partners are again one behind the other, facing the center.

In doing this exercise, each performer moves around the sides of a square, turning to the left at each corner (figure 17.9).

The whole sequence is repeated again.

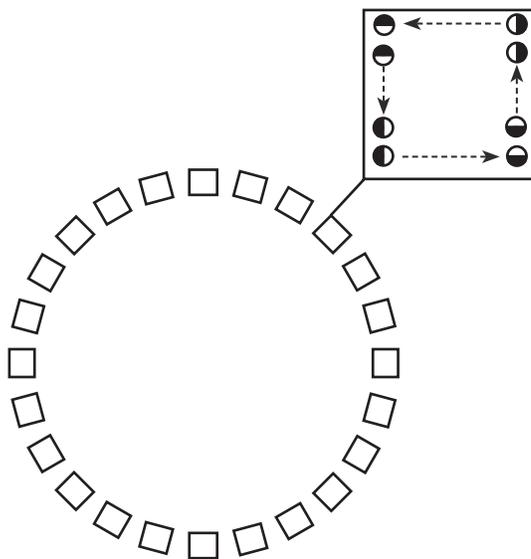


Fig. 17.9

## 18. BEAUTY

“The hands, one after the other, reach forwards and upwards while the body gently rocks forwards and backwards, from one leg to the other. This movement represents the processing of the forces of the square. The last movement, ‘The Square,’ gives us the materials, and this exercise processes them. This processing is a work of Art, a mastery. The lines of the movement are straight; therefore, we may say that the masculine principle which processes ‘the Square’ is expressed here. This is the electricity.” [1, p.80]

### **Description**

Music: Melody 18 (“Beauty”) – 90 measures.

### Starting position

The dancers stand with left sides towards the center, feet together, arms relaxed at the sides.

### Movement sequence

1<sup>st</sup> measure: the right foot steps forwards and takes the weight, the left foot is lifted off the ground. At the same time, the right hand reaches forwards and upwards at an angle of 45° with palm facing forwards and finishes the movement with a slight push from the wrist, the body expressing the aspiration forwards. The left arm extends backwards in a straight line with the right arm, palm towards the body (figures 18.1 and 18.2). Elbows and wrists remain relaxed during the whole exercise.



Fig. 18.1

lifts off the ground. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the left arm is extended at an angle of 45° and the right arm extends behind in a straight line with the left arm (figures 18.5 and 18.6).

5<sup>th</sup> measure, 1<sup>st</sup> beat: step backwards with the right foot, the weight passes to the right foot. At the end of this measure the left foot comes off the ground. The hands remain in the same position.

6<sup>th</sup> measure, 1<sup>st</sup> beat: a slow swing forwards with the left foot, weight passing onto it, right toes touching the ground. The right hand goes forwards and upwards, the left – downwards.

7<sup>th</sup> measure is a repetition of the first.

2<sup>nd</sup> measure: step with the left foot backwards with a light swinging motion while the weight of the body passes to the left foot and the right foot lifts off the ground. The hands remain as in the 1<sup>st</sup> measure (figure 18.3).

3<sup>rd</sup> measure, 1<sup>st</sup> beat: with a slight movement forwards the weight of the body passes back to the right foot and the left foot is lifted off the ground. Hands change their positions simultaneously – the left is raised forwards and the right goes down (figure 18.4).

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 2<sup>nd</sup> beat the weight of the body passes to the left foot. On the 3<sup>rd</sup> beat, right foot

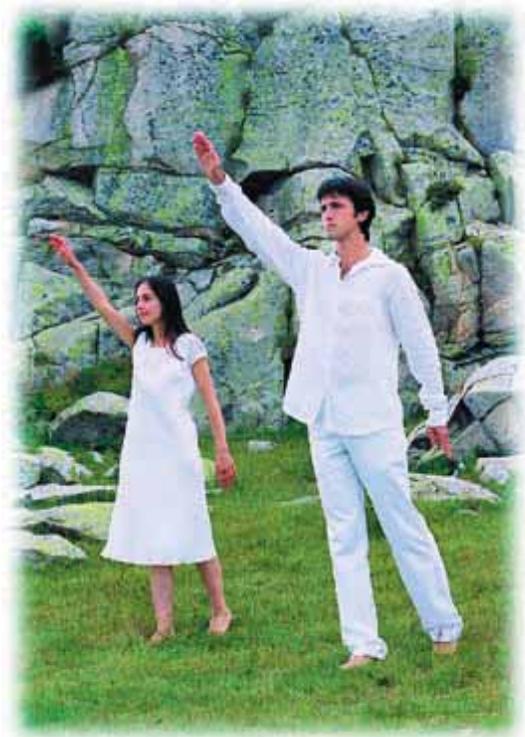


Fig. 18.2

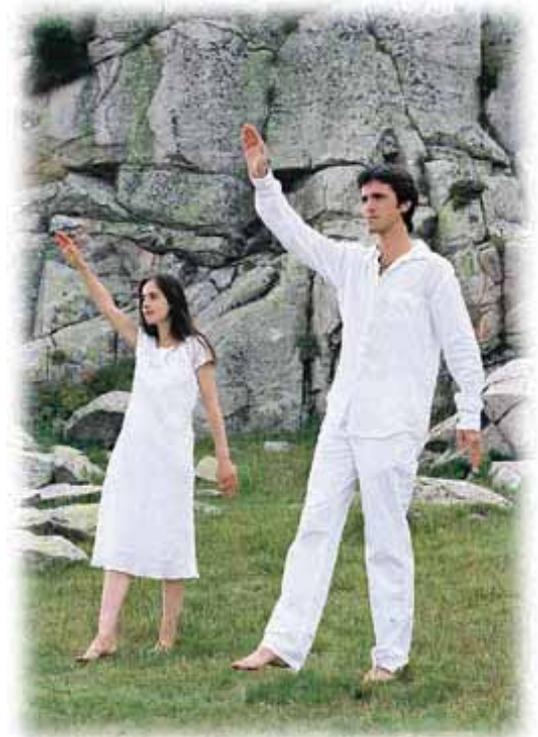


Fig. 18.3

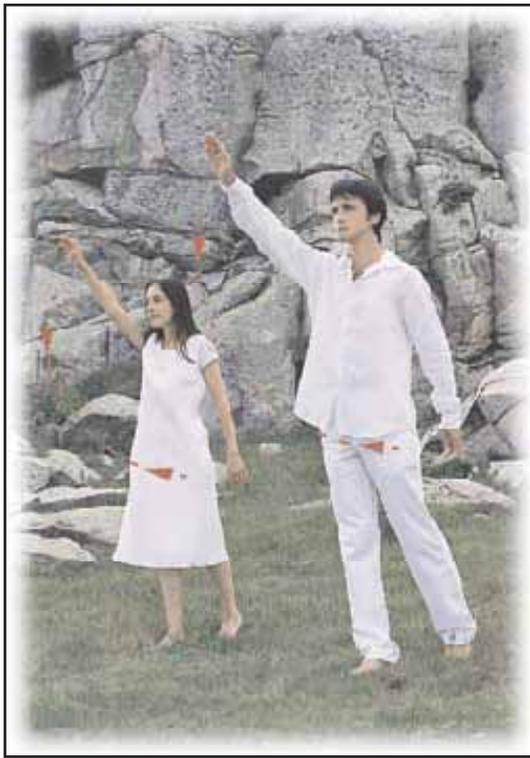


Fig. 18.4



Fig. 18.5

The movement of the first six measures continues without interruption to the end of the music. At the 89<sup>th</sup> measure, swinging on the right foot. The exercise ends on the 90<sup>th</sup> measure when with a rocking forward motion the weight of the body is transferred onto the left foot, while the left hand is raised forwards and upwards at a 45° degree angle.



Fig. 18.6

## 19. AGILITY

“This exercise begins with fluid movements of the arms and legs, first facing the center of the circle and then turning with your back to the center. This exercise is a continuation of the previous one. In this exercise – in contrast to the previous one – soft curved lines are at work. The feminine principle that processes the square is at work here. This is the magnetism.” [1, p. 80]

### Description

Music: Melody 18 (“Beauty”) – 90 measures.

#### Starting position:

The participants are arranged in couples standing one behind the other, both facing the center.

Feet together, the body weight falls on the left foot. Arms horizontal to the left, left arm extended and the right arm slightly bent in front of the chest, palms down (figures 19.1 and 19.2). The hands are in this position only at the beginning.

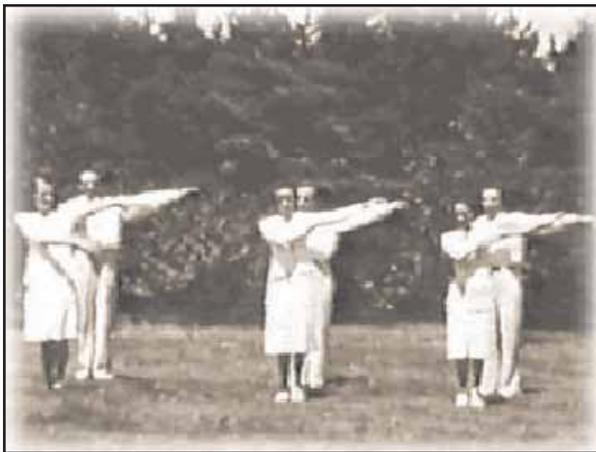


Fig. 19.1

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the right foot to the right. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats: the weight of the body is moved to the right in a swinging motion, the left foot on toes. Simultaneously, (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats) the hands with a graceful movement swing in a semi-circle downwards and then go horizontally to the right (figure 19.3).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: continuing movement 1, make a half turn to the right on the right foot (figure 19.4). The back is now towards the center. 2<sup>nd</sup> beat: the left foot steps to the left, and on the 3<sup>rd</sup> beat the weight of the body passes onto it. On the 1<sup>st</sup> beat, while turning, the arms bend in front of the chest with elbows in a horizontal position, palms down and middle fingers touching (figure 19.5). On the 2<sup>nd</sup> beat hands separate, and on the 3<sup>rd</sup> the arms spread out horizontally, palms down (figure 19.6).

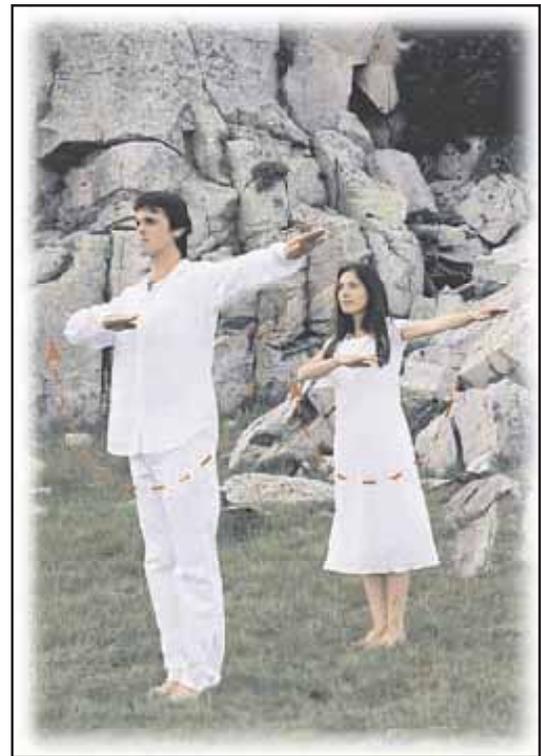


Fig. 19.2

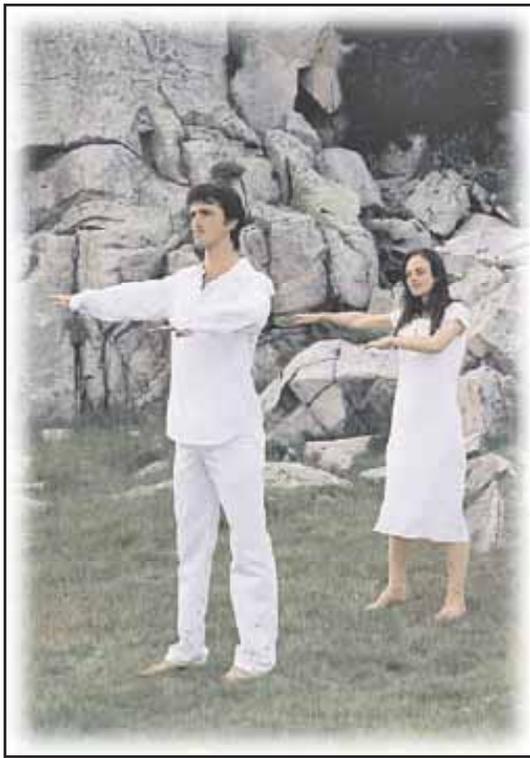


Fig. 19.3

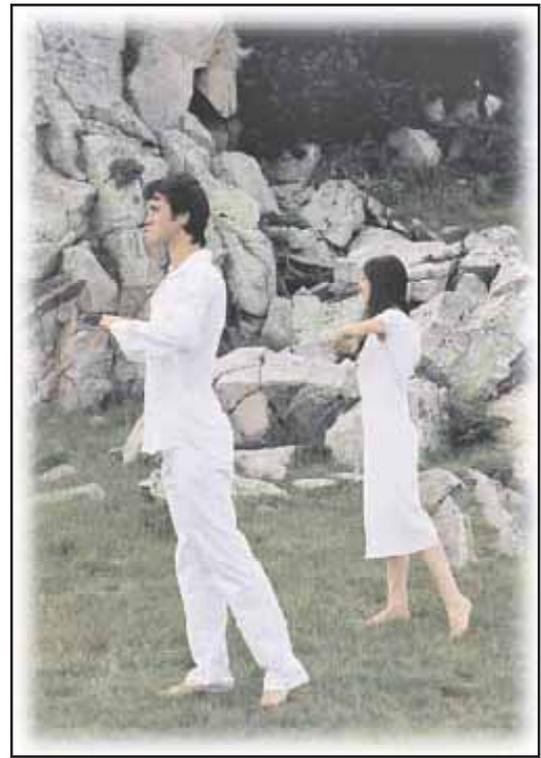


Fig. 19.4

3<sup>rd</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beat, the right foot steps to the left crossing in front of the left. At the same time the arms remain in a horizontal position and make wave-like movements with elbows, wrists and fingers (figure 19.7).

4<sup>th</sup> measure, 1<sup>st</sup> beat: step with the left foot to the left. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the arms continue to make wave-like movements to the sides as in the 3<sup>rd</sup> measure.

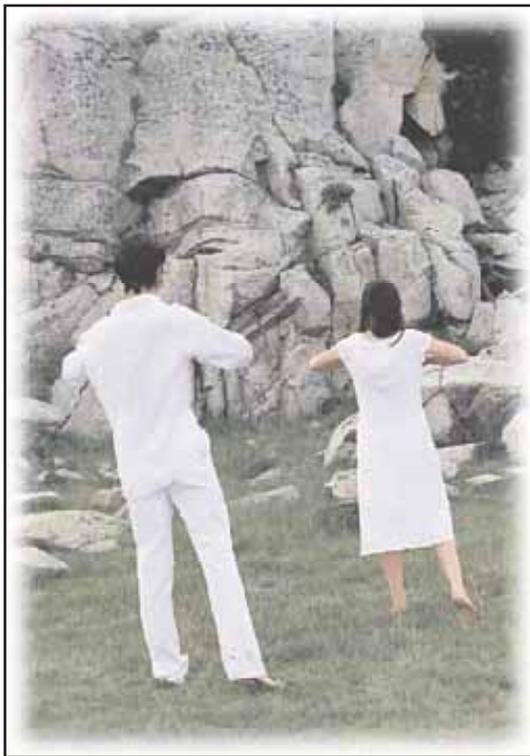


Fig. 19.5

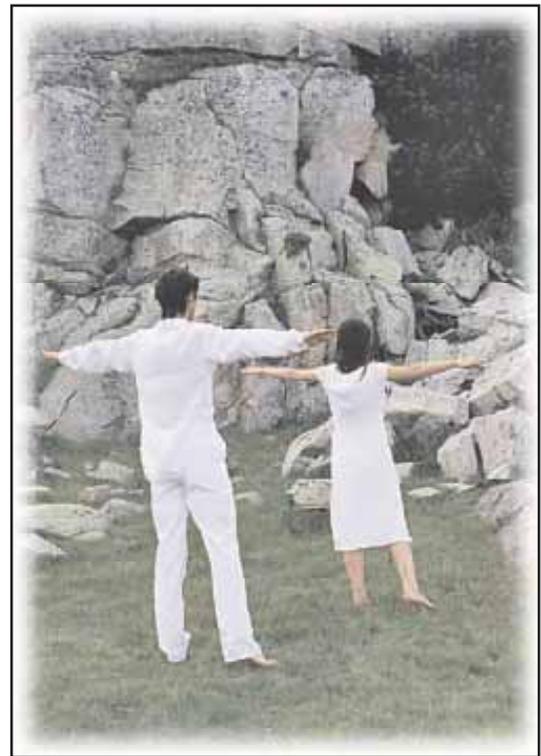


Fig. 19.6

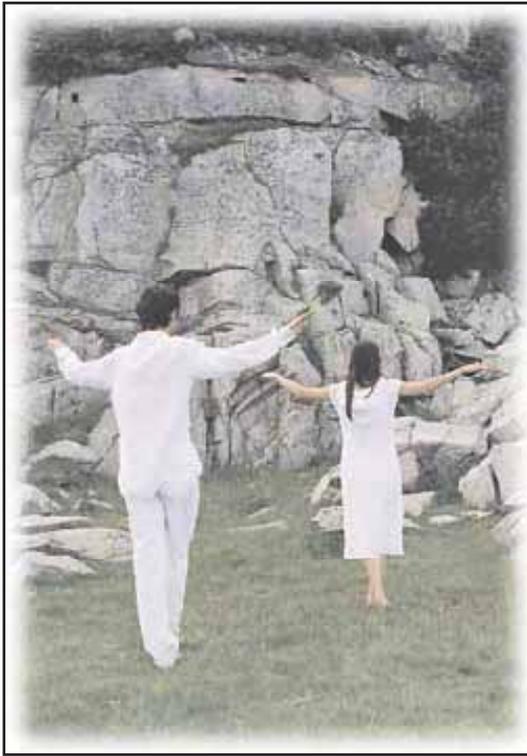


Fig. 19.7

5<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body is transferred to the right foot; on the 2<sup>nd</sup> beat, the left foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: simultaneously the left hand moves down in an arc and comes in front of the chest, the right hand remains stretched to the right\* (figures 19.8 and 19.9).

6<sup>th</sup> measure, 1<sup>st</sup> beat: step to the left with the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the weight of the body is transferred to the left foot with a swinging motion, the right foot on toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the hands make a semicircle as in the 1<sup>st</sup> measure but in the opposite direction.

7<sup>th</sup> measure, 1<sup>st</sup> beat: half turn to the left on the left foot. All dancers turn to face the center of the circle. On the 2<sup>nd</sup> beat the right foot steps to the right and on the 3<sup>rd</sup> beat the weight of the body passes onto the right foot. On the 1<sup>st</sup> beat, while turning to face the center, the hands move so that the elbows are horizontal, bent in front of the chest, with palms down and middle fingers touching. On the 2<sup>nd</sup> beat hands separate and on the 3<sup>rd</sup> the arms spread out

horizontally, palms down.

8<sup>th</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot passes in front of the right foot and steps to the left in a criss-cross step, the hands remain to the sides, held horizontally, and make wave-like movements at the elbows and wrists (the same as in the 3<sup>rd</sup> measure but with the left foot) (figure 19.10).



Fig. 19.8

9<sup>th</sup> measure, 1<sup>st</sup> beat: step to the right with the right foot, the hands continue to make wave-like movements – the same as the 4<sup>th</sup> measure, but with the right foot.

10<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion

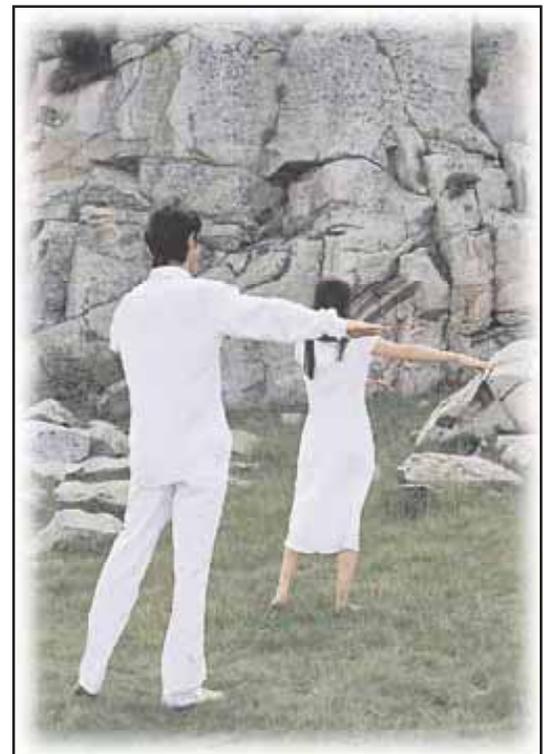


Fig. 19.9

the weight of the body is transferred to the left foot; on the 2<sup>nd</sup> beat, the right foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the right hand moves down in an arc and comes in front of the chest, the left hand remains stretched to the left\*\* (figure 19.11).

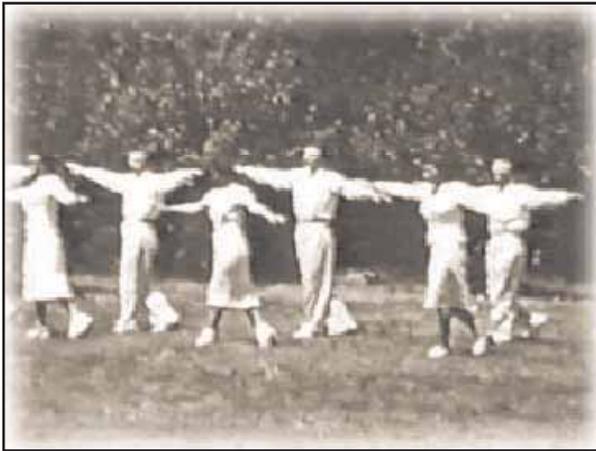


Fig. 19.10



Fig. 19.11

These movements are repeated until the end of the melody “Beauty”, altogether 90 measures. At the 90<sup>th</sup> measure, the dancers are facing the center. After the last measure, the hands are lowered at the sides of the body, feet come together and the dancers should turn to the right.

## 20. CONQUERING

“Both arms move forwards and upwards as if pushing the air. This represents taking possession of everything which has been attained, mastery of that which we have achieved.” [1, p. 80]

### **Description**

**Remark:** *In this exercise the torso is always facing forwards, it does not turn to the side as in Evera.* The forward and upward movements of the hands are parallel.

Music: Melody 20 (“Conquering”) – 80 measures

### Starting position

Dancers are arranged in couples, left side towards the center, feet together, both hands to the right side and held down and back at an angle of 45°.

### Movement sequence

1<sup>st</sup> measure: the arms swing in an arc-like movement forwards and upwards at an angle of 45°, palms forwards, feet in place.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats: the

toes of the left foot behind touch the ground. Simultaneously the arms move parallel and forwards, as if pushing something upwards with a graceful movement of the elbows and wrists. The body follows the vigorous, yet graceful movement of the hands (figures 20.1 and 20.2).



Fig. 20.1

3<sup>rd</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body passes onto the left foot. On the 2<sup>nd</sup> beat: the right foot is lifted and bent at the knee and on the 3<sup>rd</sup> beat its toes point downwards. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the hands swing downwards to the left side, the left hand goes further back (figure 20.3).

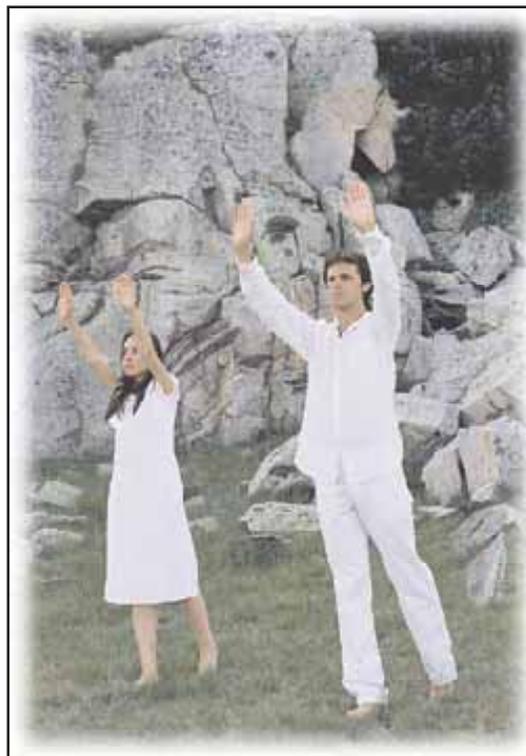


Fig. 20.2

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 2<sup>nd</sup> beat: with a swinging motion the weight of the body passes on it. On the 3<sup>rd</sup> beat: the left foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the arms swing in an arc-like movement forwards and upwards at an angle of 45°, palms forwards as in the 1<sup>st</sup> measure.

5<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats: the toes of the right foot behind touch the ground. Simultaneously the hands move parallel, upwards and forwards, as if pushing something, with a graceful movement of the elbows and wrists. The body follows the vigorous movement of the hands.

6<sup>th</sup> measure, 1<sup>st</sup> beat: with light swinging motion the weight of the body passes to the right foot. On the 2<sup>nd</sup> beat: the left foot is lifted and bent at the knee and on the 3<sup>rd</sup> beat, its toes point down. Simultaneously the hands move downwards to the right side as in the starting position (figure 20.4).

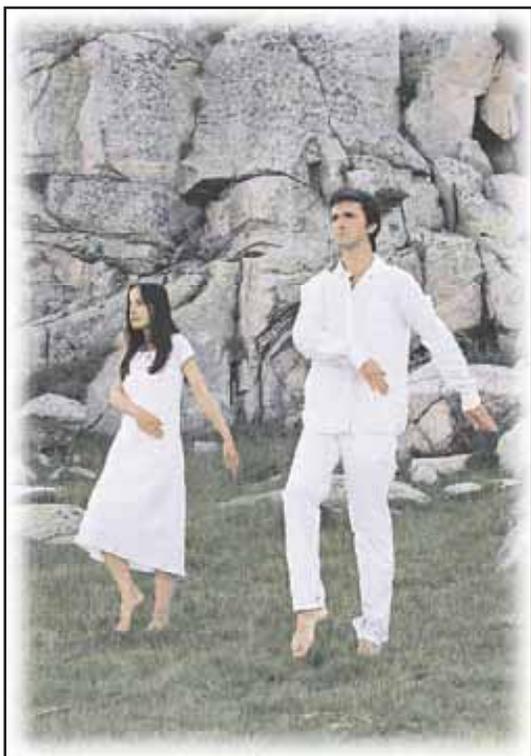


Fig. 20.3



Fig. 20.4

These movements are then repeated until the end of the music.

## 21. JOY OF THE EARTH

“This exercise begins with swinging motions, first while facing the center and then with the back turned to the center. This is the reward for all that we have attained. It is the making use of, and the processing of that which we have received, and the joy of its fruit. These movements are arc-like, magnetic. Throughout the entire exercise, both arms move together, parallel to one another. This represents the unity that should exist in our inner life.” [1, p. 80]

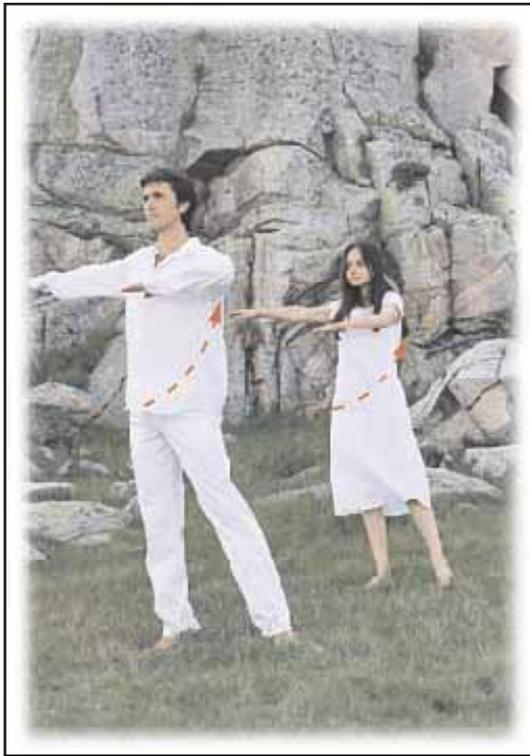


Fig. 21.1

### **Description**

Music: Melody 21 (“Joy of the Earth”) – 80 measures.

### Starting position

The participants are arranged in couples facing the center of the circle, one standing behind the other. The weight of the body rests onto the right foot, the left foot is on its toes and to the left. The hands are to the right. The right arm is extended horizontally, the left arm is bent in front of the chest (figure 21.1).

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the left foot to the left, swinging the body weight onto the left foot.

2<sup>nd</sup> and 3<sup>rd</sup> beats: the right foot moves slightly towards the left foot without touching it or the ground.



Fig. 21.2



Fig. 21.3

At the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, simultaneously the hands swing in an arc-like natural movement downwards (figure 21.2), then up horizontally to the left, the left arm extended, and the right bent in front of the chest, palms down (figures 21.3 and 21.4).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: with a swinging motion step to the right with the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot lifts and comes near the right foot without touching the ground. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands come back to the starting position with an arc-like movement.

3<sup>rd</sup> measure – as the 1<sup>st</sup>.

4<sup>th</sup> measure – as the 2<sup>nd</sup>.

5<sup>th</sup> measure: pivot 90° to the right on the right foot towards the primary direction, stepping forwards with the left foot while the right one remains in place on toes. At the same time the arms, kept parallel, move forwards and upwards (figure 21.5).

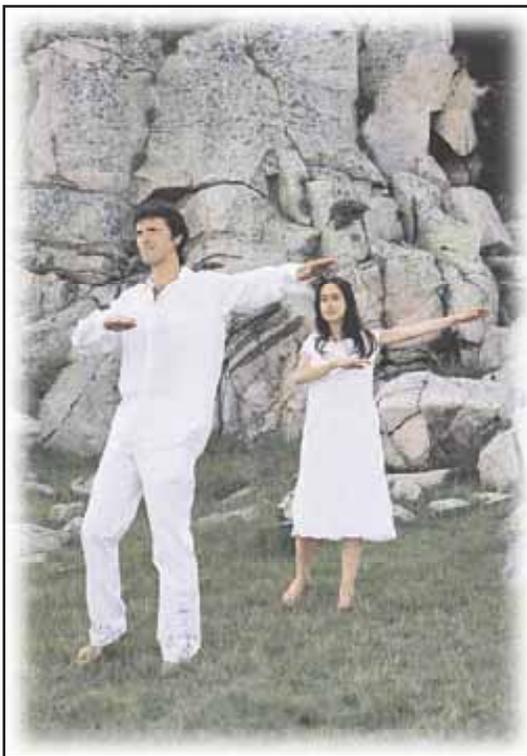


Fig. 21.4

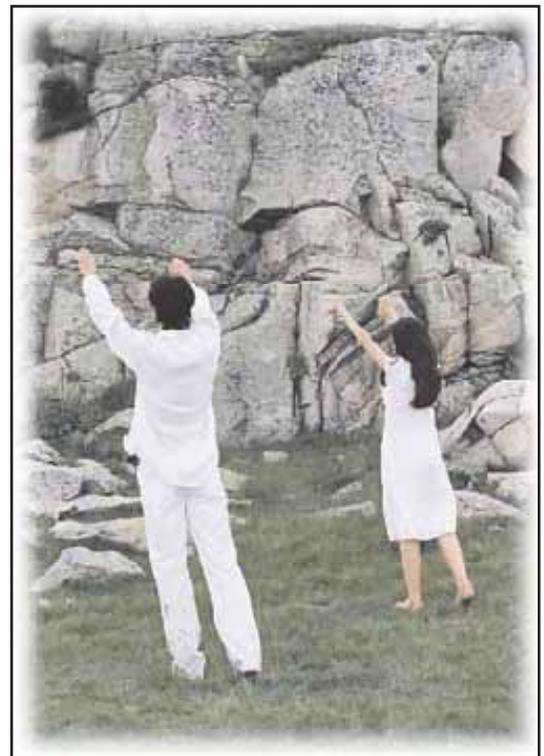


Fig. 21.5

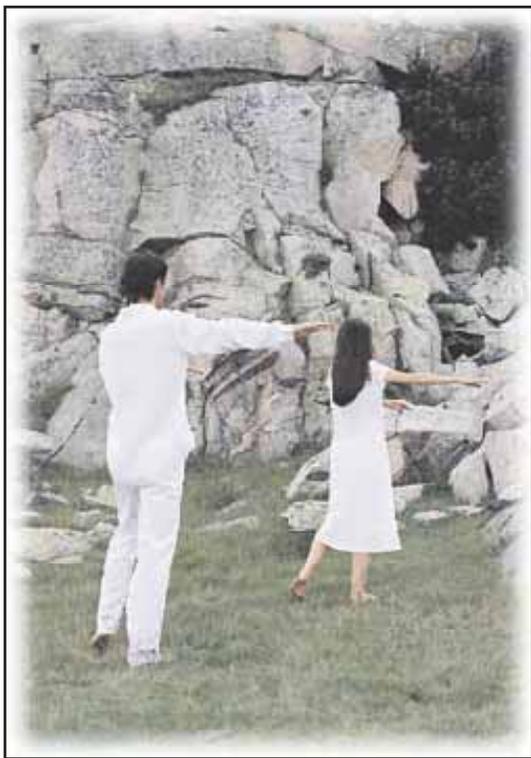


Fig. 21.6

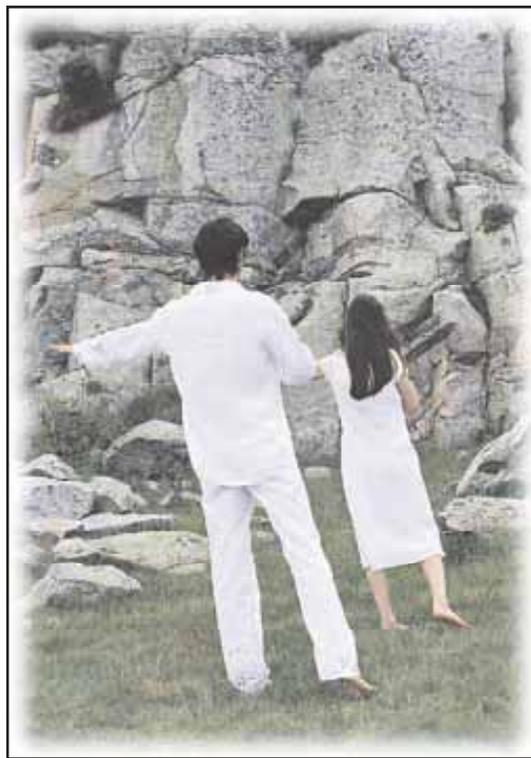


Fig. 21.7

6<sup>th</sup> measure: make another 90°-pivot to the right so that now your back is towards the center. The weight of the body is on the right foot. The left foot is lifted and moves slightly towards the right without touching it. At the same time the arms swing down in an arc-like movement and then rise up horizontally to the right (figure 21.6).

7<sup>th</sup> measure – the same as the 1<sup>st</sup> but with your back towards the center (figure 21.7).

8<sup>th</sup> measure – the same as the 2<sup>nd</sup> but with the back towards the center.

9<sup>th</sup> measure – the same as the 1<sup>st</sup>.

10<sup>th</sup> measure – pivot 90° to the left towards the primary direction stepping forwards with the right foot while the left one remains in place with toes touching the ground. At the same time the arms, kept parallel, move forwards and upwards.

11<sup>th</sup> measure: make another 90°-pivot to the left, now facing the center. The weight of the body is on the left foot. The right foot is lifted and moves slightly towards the left one without touching it. At the same time the arms swing down in an arc-like movement and then rise up horizontally to the left as in the 1<sup>st</sup> measure.

12<sup>th</sup> measure – the same as the 2<sup>nd</sup>, and so on – the movements of the first 10 measures alternate without interruption until the end of the music.

The exercise finishes in the primary direction with the weight of the body on the right foot, the left one to the back on its toes, both arms up at an angle of 45°. After the last beat hands are brought down to the sides and feet come together.

## 22. ACQUAINTANCE

“In pairs, the dancers face one another holding hands. Then releasing their hands, they turn their backs to one another. This exercise is the organic way of developing the self-awareness. It indicates that one should value the consciousness of others and see the good characteristics they possess and that others should see the good qualities in him as well.

“When the two turn their backs to each other, the one on the left then processes the Good, while the one on the right processes Truth. The Center is between them. Within this Center, Love abides. When they face each other, they move towards the Center – towards Love.

“While facing each other, they form an ellipse with the movements of their hands. Turning their backs to each other, the hands then form a hyperbola. The hyperbola is a method for resolving the tremendous contradictions in life. Within it, we have two halves. This is the human being divided: the two polarities of the human being and the Creation of the polarities as male and female. Then when they unite as one, the human being is formed.” [1, p. 81]

### Description

Music: Melody 22 (“Acquaintance”) – 60 measures repeated twice, total of 120 measures.

### Starting position

The participants in couples are arranged to form two concentric circles. The people in the inner circle are facing away from the center and those in the outer circle are facing the center. The participants hold hands while facing each other and those in the inner circle hold the right hand higher than the left one while those in the outer circle – the opposite.



Fig. 22.1



Fig. 22.2

### *Inner Circle*

The weight of the body is onto the right foot, the left is outstretched to the left on its toes. The right hand, raised to face-level with the palm down, is placed on the left palm of the partner. The left hand, palm up and elbow curved, is raised to the height of the solar plexus and holds the fingers of the right hand of the partner with the thumb on the top (figures 22.1 and 22.2). Because the right hand is active – giving, and the left hand is passive – receiving, when partners hold hands, the right hand should always be on top.

The feet are slightly separated.

### Movement sequence

This description of the movements is for the partners in the inner circle. The partners in the outer circle make the same movements but in reverse.

### **Inner Circle**

1<sup>st</sup> measure, 1<sup>st</sup> beat: with a lightly swinging motion the weight of the body shifts onto the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats: the toes of the right foot touch the ground. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: both hands gracefully swing in an arc-like movement downwards, then upwards and to the left at the height of the chest – similar to the starting position, but to the left side.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: the hands of the partners separate. On the 2<sup>nd</sup> beat: pivot 180° to the left on the left foot, to face now the center of the circle. On the 3<sup>rd</sup> beat: the right foot steps to the side and to the right and the weight of the body shifts onto it. On the 1<sup>st</sup> and 2<sup>nd</sup> beats: the hands come towards each other in front of the chest, palms down and middle fingers touching (figure 22.3). On the 3<sup>rd</sup> beat: the hands separate horizontally to the side, palms down. The partners are now back to back (figures 22.4 and 22.5).

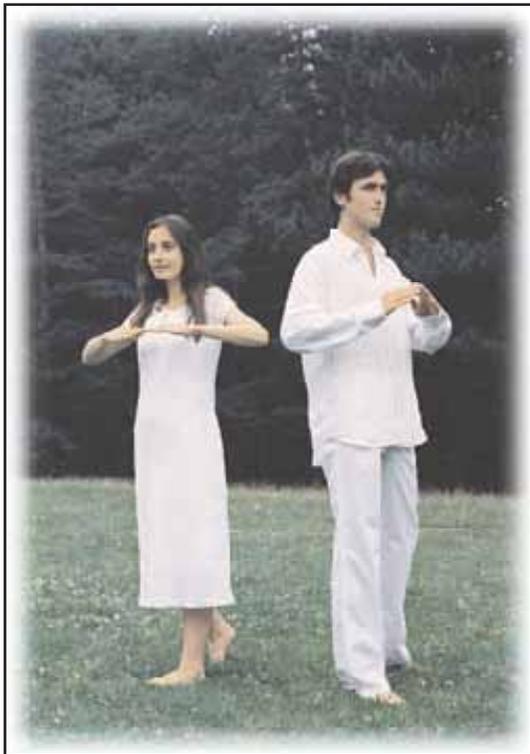


Fig. 22.3



Fig. 22.4



Fig. 22.5



Fig. 22.6

3<sup>rd</sup> measure, 1<sup>st</sup> beat: with a lightly swinging motion the weight of the body shifts onto the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat: the toes of the right foot touch the ground. On the 1<sup>st</sup> beat: the left hand bends in front of the chest, palm down. On the 2<sup>nd</sup> beat: the right hand, palm up, moves down in an arc, reaches for and touches, thumb on top, the fingers of the left hand. On the 3<sup>rd</sup> beat: the hands form a diagonal in front of the chest whereby the left elbow is at shoulder level and the right elbow is pointing downwards. This movement gives the body a slight tilt sideways. In the gliding motion the fingers of the right hand lightly stroke the fingers of the left hand (figures 22.6, 22.7 and 22.8).

4<sup>th</sup> measure, 1<sup>st</sup> beat: with a light swinging motion the weight of the body shifts onto the right foot. Pivot 180° to the right on the right foot to face your partner and with your back to the center. The left foot follows the movement of the body. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the hands separate.

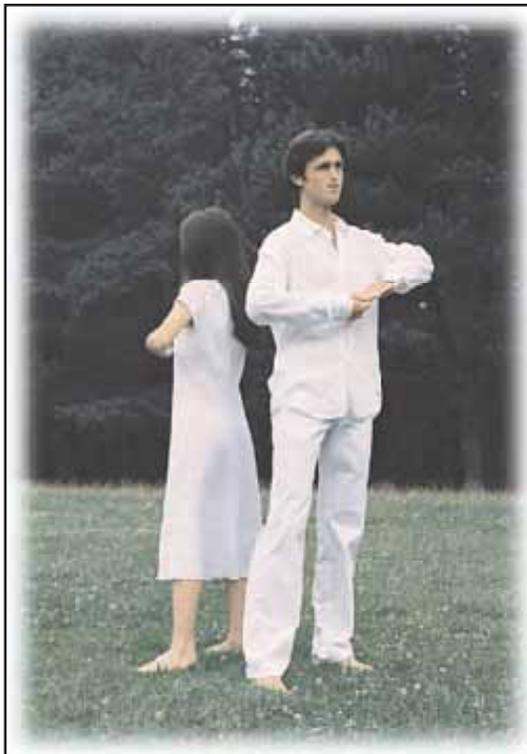


Fig. 22.7



Fig. 22.8

5<sup>th</sup> measure, 1<sup>st</sup> beat: the back is towards the center. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat with a swinging motion the left foot steps to the left and the weight of the body shifts onto the left foot, the right foot is on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beat the hands reach for the hands of the partner according to the description for the starting position (figure 22.9). The joined hands move gracefully up to the left – the left hand raised to the height of the face and the right hand – to the height of the chest [figure 22.10).



Fig. 22.9

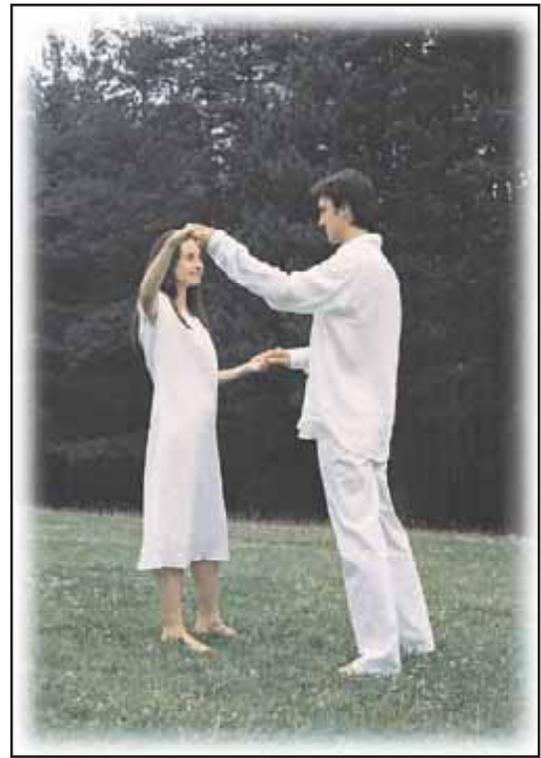


Fig. 22.10

6<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body shifts onto the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot is on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands make an arc-like movement to the right, and come back to the starting position (figure 22.2).

### **Outer Circle**

The dancers in the outer circle are facing the center. They make the same hands and feet movements as those in the inner circle but in reverse.

These six measures are repeated until the end of the exercise. At the end the partners from both circles, who are now facing each other, turn towards the primary direction of movement.

## **23. BEAUTIFUL DAY**

“This exercise consists of alternately extending one leg in the air with a spring-like motion of the other leg by bending its knee. Through these movements in which one stands on one leg while the other is in the air, the energy of the nervous system is correctly set in motion. The action of the will in man becomes intensified. These movements are meant for the strengthening of the nervous system; for its magnetizing. In this way, man becomes capable of making a correct evaluation of his actions: in order to perceive that which is right and that which is wrong within them that he may – at the same time – improve them.” [1, p. 81]

## Description

This exercise consists of four sequences. Each of them differs only in the movements of the hands, while the movements of the feet alternate without interruption throughout the whole exercise as described in the first sequence.

Music: Melody 23 (“Beautiful Day”) – the whole 56 measures are played twice to the end and then only the first 32 measures (to the FINE): total of 144 measures.

### Starting position

The participants are arranged in pairs in the circle. The left arm towards the center, feet together, hands resting on the hips, thumbs behind.

### Movement sequence

#### **Sequence I**

1<sup>st</sup> measure: the right leg is extended forwards in the air, with the foot slightly lifted off the ground, the knee straight. The left leg bends at the knee and then extends again, with a soft springing motion. During this springing motion, the right foot draws close to the ground without touching it, and is then lifted away (figures 23.1 and 23.2).

2<sup>nd</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats bend the left knee while the right leg remains extended forwards.

3<sup>rd</sup> measure: the same as the 1<sup>st</sup>.

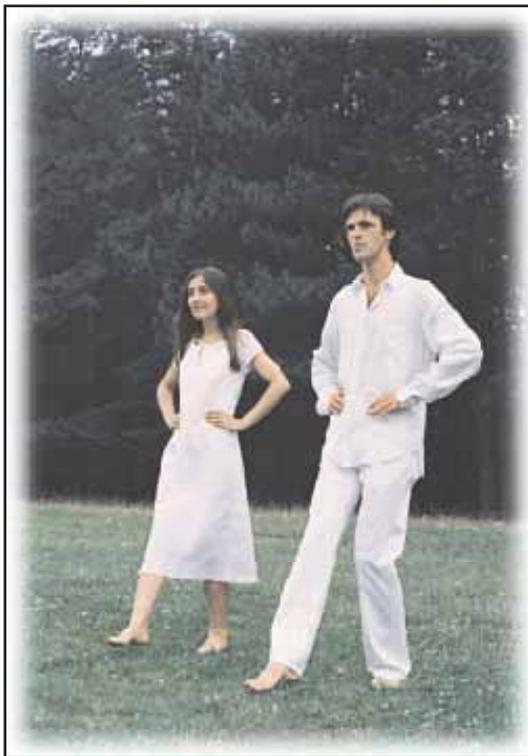


Fig. 23.1



Fig. 23.2

4<sup>th</sup> measure, 1<sup>st</sup> beat: the left leg bends at the knee. On the 2<sup>nd</sup> beat: step with the right foot forwards and the weight of the body shifts onto that foot. On the 3<sup>rd</sup> beat: the left foot is behind on its toes, ready to move forwards.

5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> measures: the movements are the same as in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures but with the reverse feet. The hands are still as in the starting position (figures 23.3 and 23.4).

8<sup>th</sup> measure – as the 4<sup>th</sup> but with the feet reversed.

The movements in these 8 measures are repeated without interruption three more times, altogether for 32 measures.

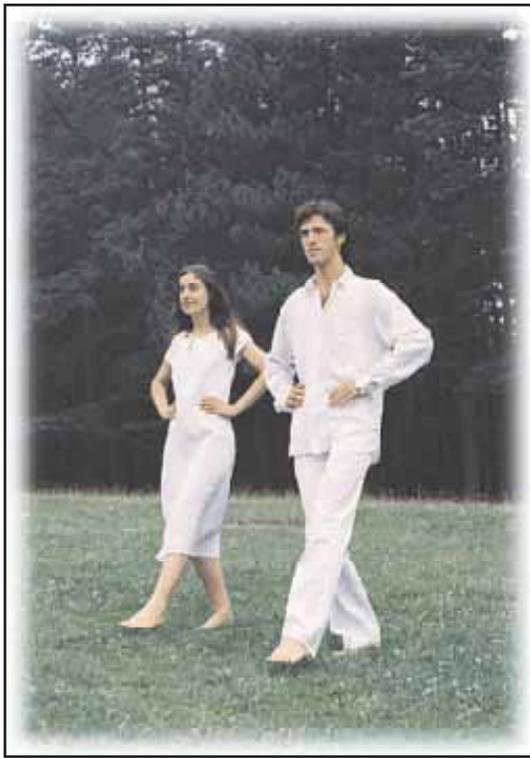


Fig. 23.3



Fig. 23.4

**Sequence II** (alternate extending one hand)

33<sup>rd</sup>, 34<sup>th</sup> and 35<sup>th</sup> measures: the feet make the same movements as in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures. At the 1<sup>st</sup> beat of the 33<sup>rd</sup> measure the right hand is extended [to face level] forwards and upwards at an angle of 45°, [with the elbow bent], and the wrist lifted, palm facing forwards. The left hand remains on the hip (figure 23.5).

36<sup>th</sup> measure is as the 4<sup>th</sup> measure: the right foot steps forwards and the weight of the body shifts onto that foot. Simultaneously the right hand comes back to the hip.

37<sup>th</sup>, 38<sup>th</sup> and 39<sup>th</sup> measures: as the 33<sup>rd</sup>, 34<sup>th</sup> and 35<sup>th</sup> measures but the left hand is raised forwards and upwards at an angle of 45° and the left leg is brought forwards lifted from the ground and the right foot bends at the knee (figures 23.6 and 23.7). 40<sup>th</sup> measure is as the 36<sup>th</sup>. The left hand is placed on the hip.

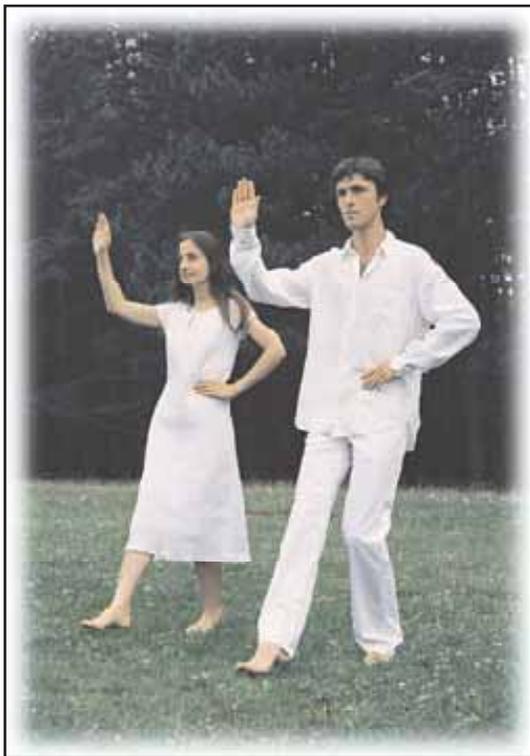


Fig. 23.5

The movements of the second sequence are repeated two more times to the 56<sup>th</sup> measure (altogether 24 measures).

On the last beat of the 56<sup>th</sup> measure, both hands are placed on the hips.

**Sequence III** (holding inside hands)

At the 57<sup>th</sup> measure (it is again the 1<sup>st</sup> measure because the music repeats from the beginning) through the 88<sup>th</sup> measure, the exercise starts anew. The third sequence is like the first, the feet make the same movements, but on the first beat of the 57<sup>th</sup> measure, the partners hold their *inside* hands. The partner in the outer circle lifts his left hand up with palm open and turned upwards and the partner in the inner circle places his right hand over it with palm turned downwards. The outside hands remain on the hips (figures 23.8 and 23.9).



Fig. 23.6



Fig. 23.7

On the last beat of the 88<sup>th</sup> measure, the hands come down to the sides.

**Sequence IV** (*alternate holding outside, then inside hands*)

89<sup>th</sup>, 90<sup>th</sup> and 91<sup>st</sup> measure: the feet make the same movements as in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures. On the first beat of the 89<sup>th</sup> measure the outside hands making an upward arc join at the height of the forehead, this time the right palm of the outer partner faces down and the left palm of the inner partner is turned upwards. The inside arms of both partners are free (figures 23.10 and 23.11).



Fig. 23.8

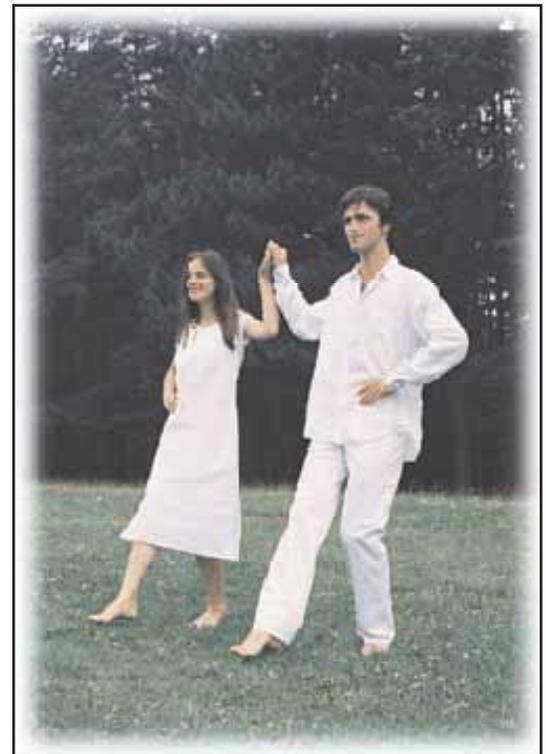


Fig. 23.9

92<sup>nd</sup> measure – feet like in the 4<sup>th</sup> measure. The arms are released bow-like to the side of the body.

93<sup>rd</sup>, 94<sup>th</sup> and 95<sup>th</sup> measures: the feet make the same movements as in the 57<sup>th</sup>, 58<sup>th</sup> and 59<sup>th</sup> measures. At the same time on the first beat of the 93<sup>rd</sup> measure, the inside hands grasp as in the Sequence III while the outside hands hang free at the sides (figure 23.12).

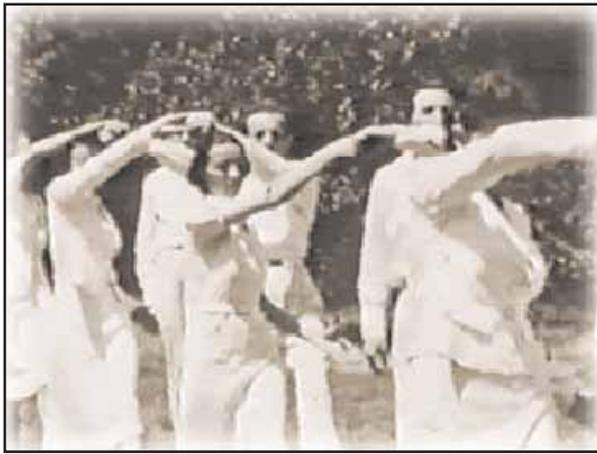


Fig. 23.10

96<sup>th</sup> measure: as the 89<sup>th</sup> measure but the inside hands separate and move in a swinging motion down to the side of the body.

The movements of Sequence IV are repeated to the end of the exercise. At the end the hands come to the side of the body, feet together.

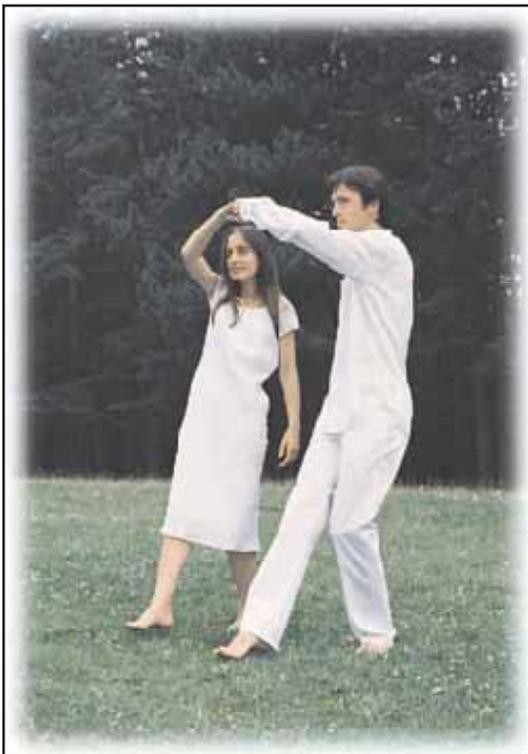


Fig. 23.11

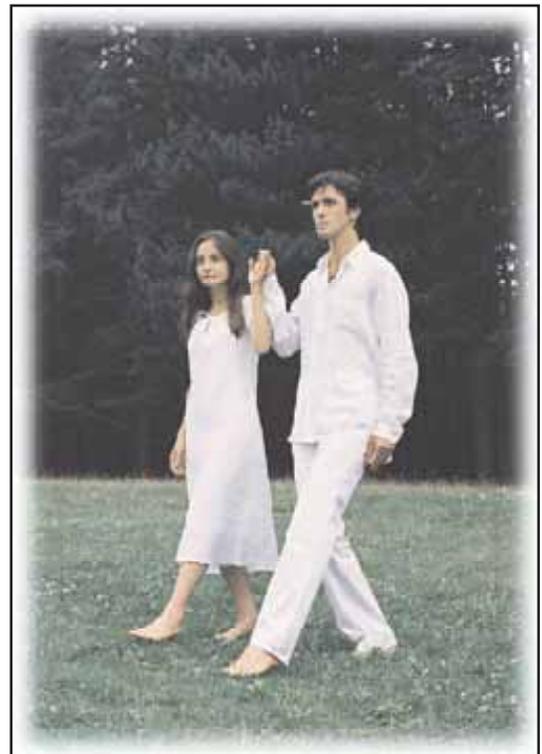


Fig. 23.12

## 24. HOW HAPPY WE ARE

“One steps forwards and then rocks back and forth from one foot to the other. In the first sequence, the hands are free; in the second, the partners hold inside hands. The first part is the preparation. The second part teaches us how to acquire the ability of correctly appreciating Nature’s forces and how to give them the correct expression. These movements develop the ability to appreciate Nature’s bounties.” [1, p. 82]

### **Description**

Music: Melody 24 (“How Happy We Are”) – 32 bars repeated twice, total of 64 measures\*.

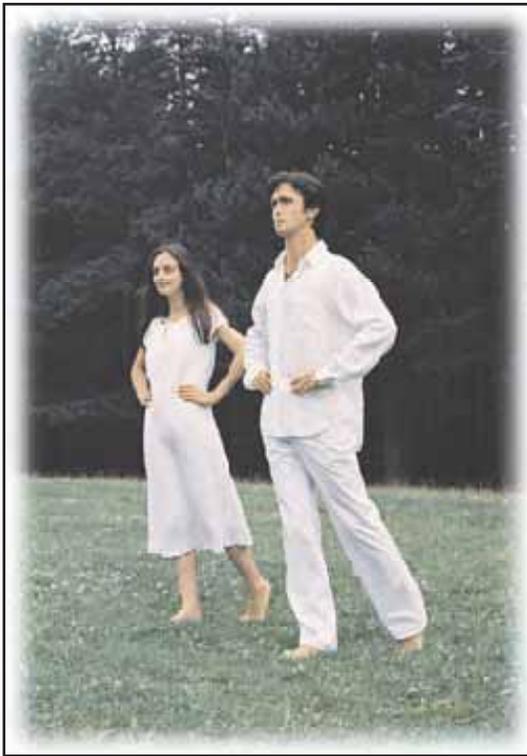


Fig. 24.1

### Starting position

All participants are arranged in couples in the circle, the left arm towards the center, feet together, hands on the hips with thumbs behind.

All steps in this exercise should be performed without jumping yet with elasticity in the joints.

### Movement sequence

#### **Sequence I**

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot while the left foot is lifted slightly from the ground. The hands remain on the hips throughout the whole sequence (figures 24.1).



Fig. 24.3



Fig. 24.2

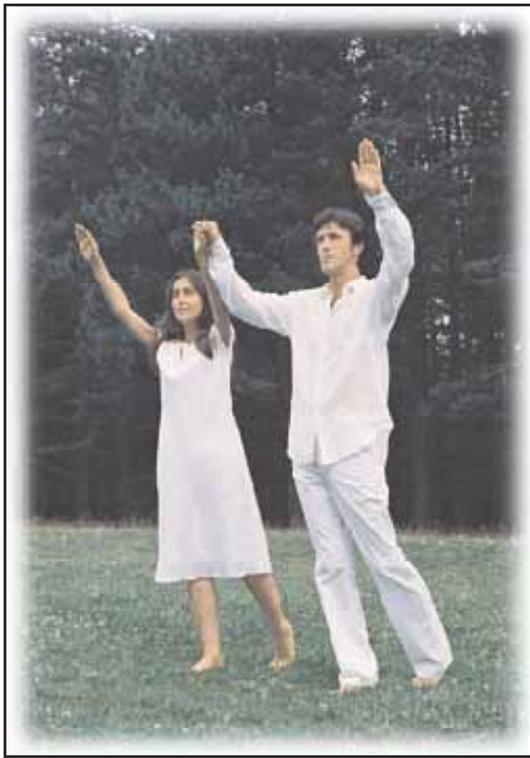


Fig. 24.4

2<sup>nd</sup> measure, 1<sup>st</sup> beat, step forwards with the left foot, the right is lifted slightly.

3<sup>rd</sup> measure, 1<sup>st</sup> beat, step forwards with the right foot. On the 2<sup>nd</sup> beat: with a gentle swinging motion the weight of the body shifts onto the right foot. On the 3<sup>rd</sup> beat: the left foot which is behind is slightly lifted.

4<sup>th</sup> measure, 1<sup>st</sup> beat: the left foot steps back. On the 2<sup>nd</sup> beat: with a light swinging motion, the weight of the body shifts onto the left foot. On the 3<sup>rd</sup> beat: the right foot is raised slightly forwards (figures 24.2 and 24.3).

These four measures are repeated three more times, for 16 measures altogether.

### **Sequence II**

17<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. On the 2<sup>nd</sup> beat: the weight of the body shifts onto the right foot. On the 3<sup>rd</sup> beat: the left foot is behind and slightly lifted. On the 1<sup>st</sup> beat the participants take each other's inside hands (following the guidelines given in exercise 23) and on the

2<sup>nd</sup> and 3<sup>rd</sup> beats – swing them forwards and up in a

circular motion. The free outside arms mimic the motion of the inside arms, palms facing forwards (figure 24.4).

18<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot, the weight of the body shifts onto it. On the 3<sup>rd</sup> beat: the right foot behind is raised slightly. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the inside hands and the outside hands together make an arc-like movement and are raised, each time moving slightly higher, to an angle of 45 degrees. The inside hands are joined, and the outside hands are freely making the same movements, palms forwards (figure 24.5).

19<sup>th</sup> measure, 1<sup>st</sup> beat: the right foot steps back. On the 2<sup>nd</sup> beat with a swinging motion the body weight shifts onto the right foot. On the 3<sup>rd</sup> beat: the left foot is slightly



Fig. 24.5

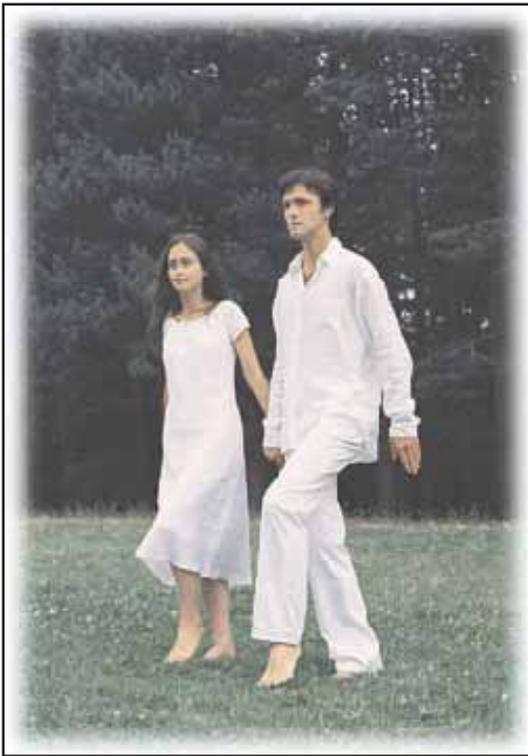


Fig. 24.6

lifted forwards, bent slightly at the knee. On the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the inside hands swing down and move back and behind the body (figure 24.6).

20<sup>th</sup> measure like the 17<sup>th</sup>, but with feet reversed, i.e stepping forwards with the left foot.

21<sup>st</sup> measure like the 18<sup>th</sup>, but with feet reversed.

22<sup>nd</sup> measure like the 19<sup>th</sup>, but with feet reversed.

23<sup>rd</sup> measure is like the 17<sup>th</sup>.

24<sup>th</sup> measure is like the 18<sup>th</sup>.

These eight measures are repeated with alternating feet to the end of the 32<sup>nd</sup> measures. At the end of the 32<sup>nd</sup> measure, both hands of the participants are placed on the hips as it is described in the starting position. Sequence I and Sequence II are performed again until the end of the music.

The exercise finishes with a step forwards with the right foot, the body weight shifts onto the right and the hands are raised forwards and upwards.

## 25. STEP BY STEP

“One stands with the feet together and moves one foot at a time, first to the side and then to the front, and then moves forwards. When the feet separate – moving to the side or to the front – the energy of the sun comes down to us. When both feet are together, the earth’s energy is transmitted to the sun. In this way, an exchange occurs. When the feet are apart, we and the sun are positive in relation to the earth: we receive from the sun and give to the earth. And yet when the feet are together, the earth’s energy is positive and flows to the sun.

“Through these movements, one develops the ability to perceive when the sun is active and when the earth is active. They help us to adopt the real methods that are hidden within Nature.” [1, p. 82]

“The paneurhythmic exercise, ‘Step by Step’, is in a minor scale. Making a step forwards or to the side is related to departure, in other words – to involution. Stepping back is related to returning, in other words – to evolution.” [26, p. 90]

### **Description**

Music: Melody 25 (“Step by Step”) – 96 measures

### Starting position

The participants are arranged in couples in the circle, left arm towards the center, feet together. The hands are on the hips, thumbs behind.



Fig. 25.1

Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the right foot moves sideways out to the side, and its toes touch the ground (figures 25.1 and 25.2). The hands remain on the hips until the end of the exercise, without change. 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> beats: the right foot returns to its starting position.

2<sup>nd</sup> measure: the same as the 1<sup>st</sup>.

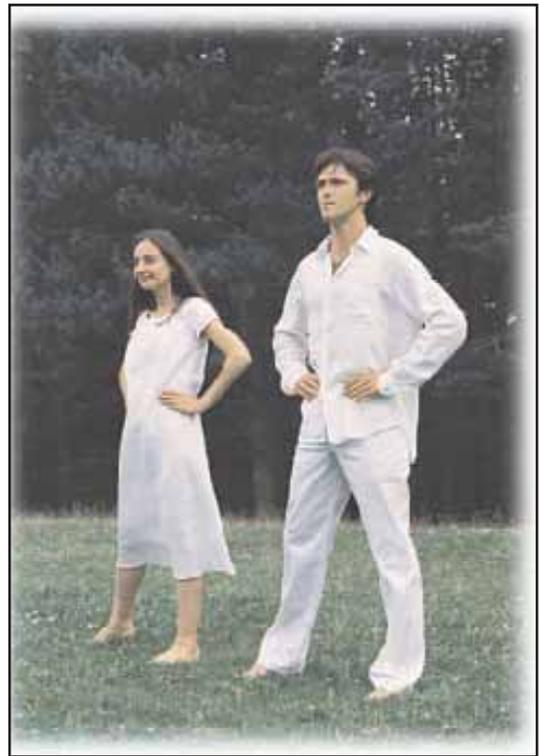


Fig. 25.2

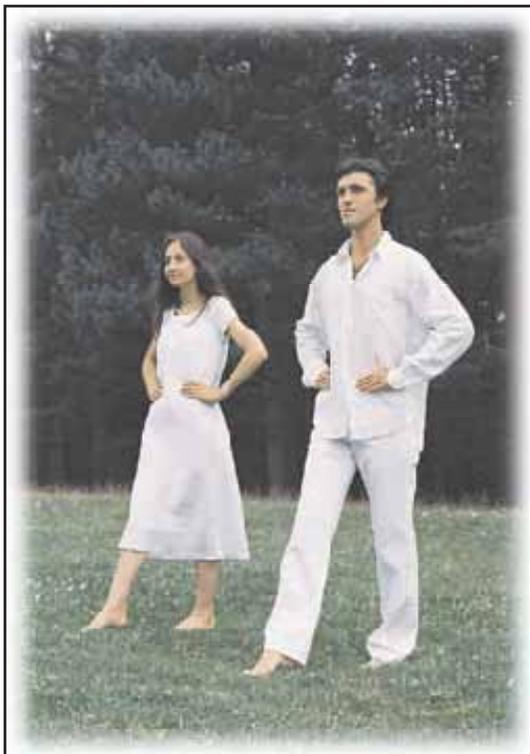


Fig. 25.3

3<sup>rd</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: the right foot is brought forwards, the toes touching the ground (figures 25.3 and 25.4). On the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> beats: the right foot moves back next to the left.

4<sup>th</sup> measure: like the 3<sup>rd</sup>.

5<sup>th</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: step forwards with the right foot. On the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> beats: step forwards with the left foot.



Fig. 25.4

6<sup>th</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> beats: step forwards with the right foot. On the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> beats the left foot comes back beside the right.

From the 7<sup>th</sup> to the 12<sup>th</sup> measure repeat the steps from the first six measures, but this time reverse the feet.

The movements of these 12 measures are repeated to the end of the music.

At the end of the exercise feet come together, arms at the sides of the body.

## 26. EARLY IN THE MORNING

“This exercise has three sequences: semi-circular movements of one foot in front of the other; rocking motions with alternating feet; and parallel movements of the hands and feet.

“In the first sequence, the forces of the human body come into harmony. In the second sequence, we step once onto the heel and once onto the toes. The heel represents the physical world; the toes – the world of the mind. When we step onto our heels, we receive from the physical world; and when we step onto our toes, we receive from the mental world. In this way, we resolve the contradictions which exist in both worlds. All three positions open the way for the right use of Nature’s bounties.” [1, p. 82]

### Description

Music: Melody 26 (“Early in the Morning”) – 24 measures repeated four times, total of 96 measures.

This music is played one time for the first sequence, one time for the second sequence and twice for the third sequence.

### Starting position

The participants are arranged in the circle, the left arm towards the center, feet together, hands on the hips, thumbs behind.



Fig. 26.1

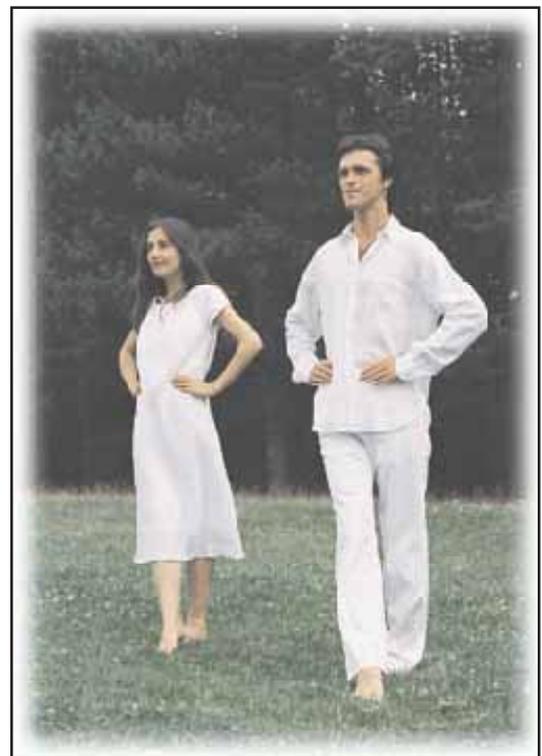


Fig. 26.2

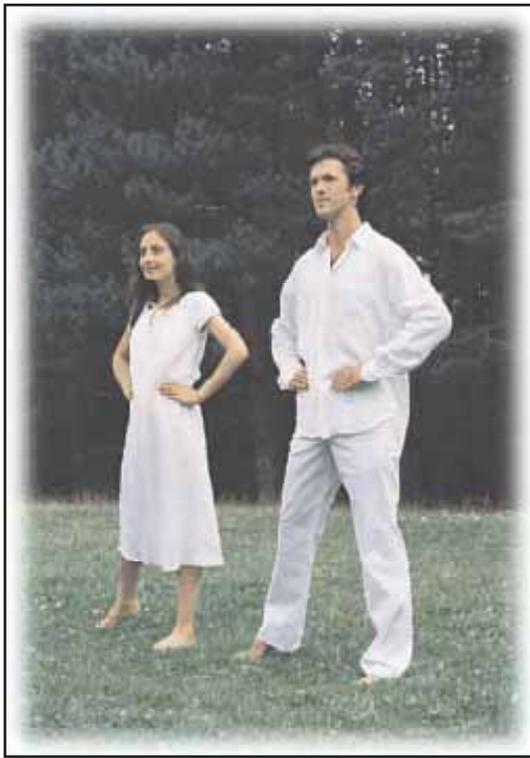


Fig. 26.3

These eight measures are repeated three times until the end of the melody (24 measures).

## Movement sequence

### **Sequence I**

1<sup>st</sup> measure, 1<sup>st</sup> beat: the right foot, well extended, draws almost a semi-circle (a 120 degree arc) slightly above the ground across the left leg and points its toes diagonally in front of the left foot (figures 26.1 and 26.2). 2<sup>nd</sup> beat: the right foot sweeps back making a semi-circle to the right and is placed to the right, slightly to the side, toes touching the ground (figure 26.3).

The hands are on the hips as in the starting position until the end of Sequence I.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: as the 1<sup>st</sup> measure, 1<sup>st</sup> beat (semi-circle in front of the left foot). 2<sup>nd</sup> beat: the right foot sweeps back making a semi-circle to the right and then returns to the left foot.

3<sup>rd</sup> measure: 1<sup>st</sup> beat: step forwards with the right foot. 2<sup>nd</sup> beat: step forwards with the left foot.

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. 2<sup>nd</sup> beat: the left foot returns to the right foot.

5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> measures: repeat the same movements as in the first four measures but with the feet reversed.

### **Sequence II**

1<sup>st</sup> measure, 1<sup>st</sup> beat: the partners join their inside hands as described in exercise 23, i.e. the right hand of the inner dancer over the left hand of the outer. The hands are raised at the height of the head, while the outer hands are on the hips. Simultaneously step forwards with the right foot (figure 26.4). 2<sup>nd</sup> beat: step forwards with the left foot, hands continue to hold (figure 26.5).

2<sup>nd</sup> measure: as the 1<sup>st</sup>.

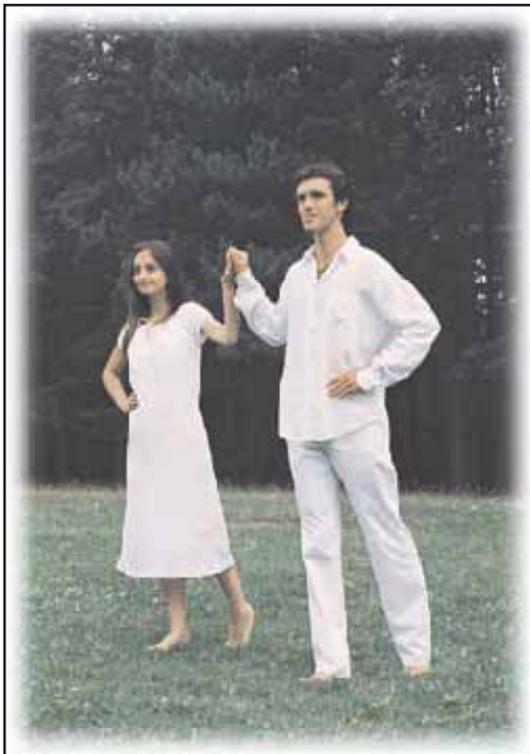


Fig. 26.4



Fig. 26.5



Fig. 26.6

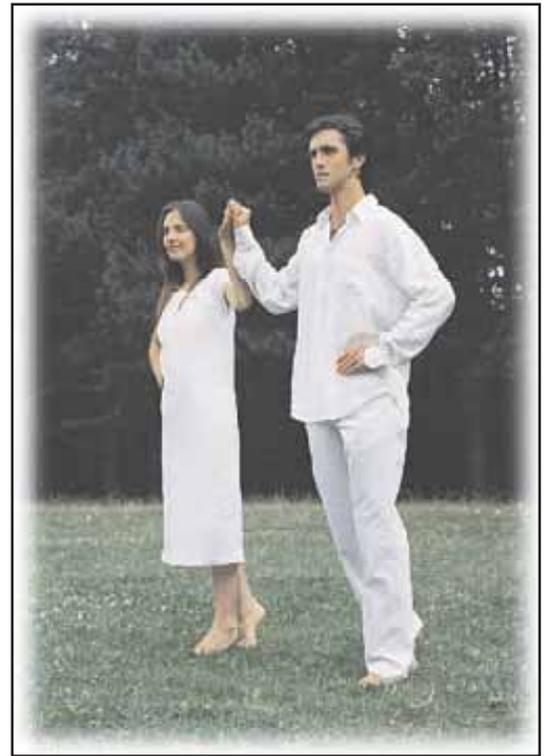


Fig. 26.7

While performing these movements, with each step the inside joined hands, make a little push forwards in time with the music.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: step forwards with the left foot. Rock backwards on the heels while the toes of both feet are lifted. At the same time the hands are brought down and back (figure 26.6). 2<sup>nd</sup> beat: swing forwards on the toes of both feet, the heels are lifted.



Fig. 26.8

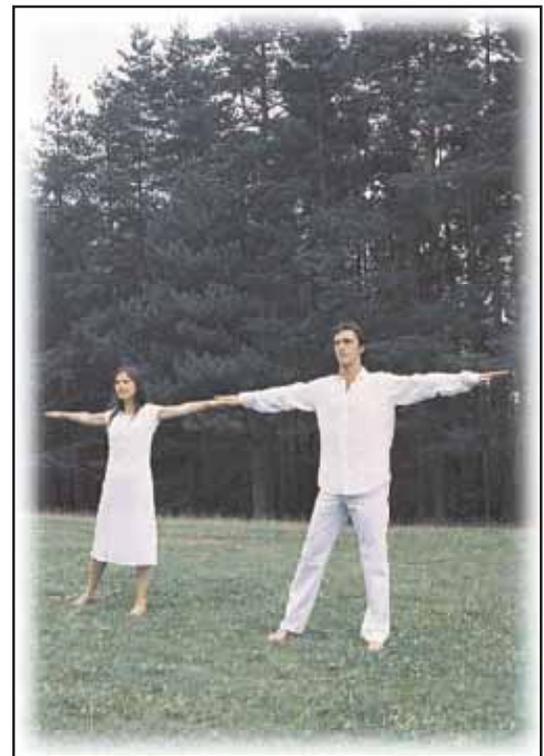


Fig. 26.9

The joined hands are raised forwards and up (figure 26.7).

4<sup>th</sup> measure: as the 3<sup>rd</sup>.

These movements are repeated to the end of the melody, altogether 24 measures. After finishing sequence II the hands are released.



Fig. 26.10

4<sup>th</sup> measure: the same as the 3<sup>rd</sup>.

5<sup>th</sup> measure, 1<sup>st</sup> beat: the right foot is brought forwards, toes touching the ground. At the same time both hands extend forwards parallel and horizontal to the ground, palms down (figure 26.12). 2<sup>nd</sup> beat: right foot returns next to the left and at the same time the hands are placed back on the hips.

6<sup>th</sup> measure: like the 5<sup>th</sup>.

7<sup>th</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot, and at the same time both

### **Sequence III**

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot, simultaneously the hands are placed on the hips\*. 2<sup>nd</sup> beat: step with the left foot (figure 26.8).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forwards with the right foot. 2<sup>nd</sup> beat: the left foot comes back next to the right foot.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: the right foot steps to the side, the toes touch the ground. At the same time the arms stretch horizontally to the side, palms down (figures 26.9 and 26.10). 2<sup>nd</sup> beat: right foot comes back next to the left foot. At the same time the hands return to the hips (figure 26.11).

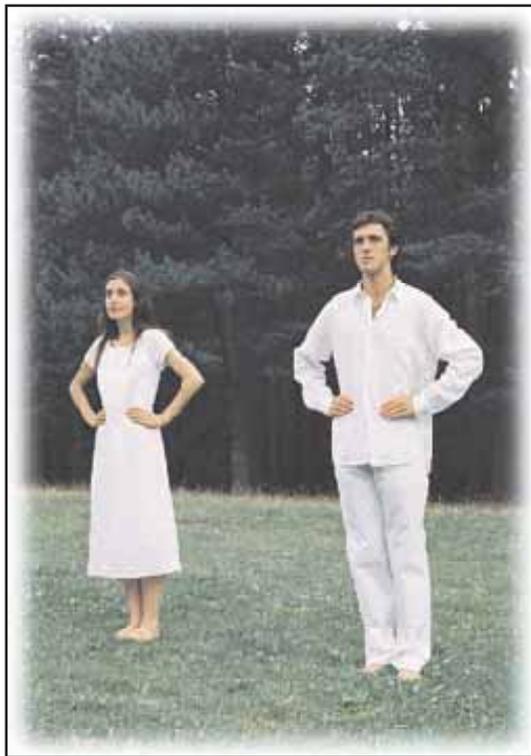


Fig. 26.11

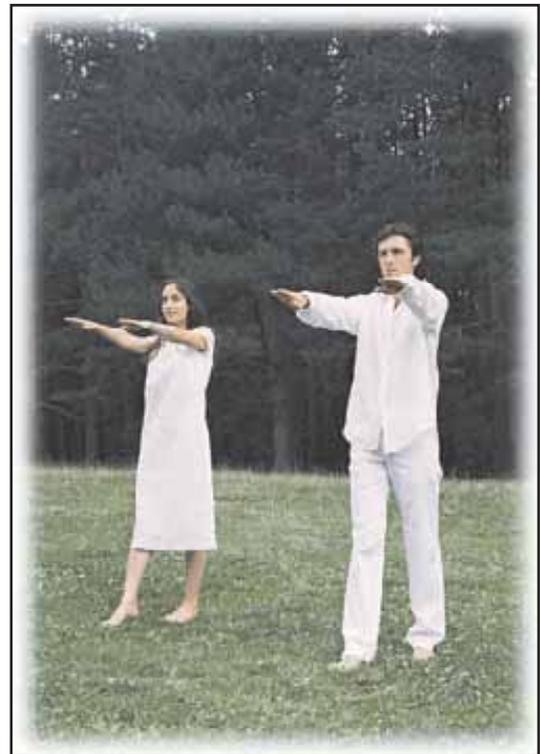


Fig. 26.12



Fig. 26.13

arms go horizontally forwards stretched out and parallel, palms down (figure 26.13). 2<sup>nd</sup> beat: step forwards with the left foot and at the same time the hands are placed on the hips.

8<sup>th</sup> measure: the same as 7<sup>th</sup> measure but at the 2<sup>nd</sup> beat the left foot comes to the right.

9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> measures are performed as 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> measures, but with feet reversed. From the 15<sup>th</sup> to the 24<sup>th</sup> measures, the movements of the 3<sup>rd</sup> – 12<sup>th</sup> measures are repeated.

Then the whole sequence III (altogether 48 measures) is repeated but the 1<sup>st</sup> and the 2<sup>nd</sup> measures are performed this time as the 7<sup>th</sup> and

the 8<sup>th</sup>, i.e. with movements of the hands.

After finishing the exercise the feet come together and the hands come to the sides of the body.

## 27. BREATHING

“Through this musical breathing exercise, one becomes acquainted with the musical methods which one needs to apply in life. Through them, one comes into harmony with Nature.” [1, p. 82]



Fig. 27.1

### Description

Music: Musical exercises for correct breathing and singing. Each of the three musical phrases is repeated three times.

### Starting position

The participants are arranged in couples in two circles, both facing the center, feet together, hands on the chest, palms towards the body, middle fingers touching (figure 27.1).

### Movement sequence

During the playing of the first long note the dancers inhale through the nose and simultaneously spread their arms horizontally outwards until palms face the front (figures 27.2 and 27.3).

Beginning at the next note and continuing until the end of the musical phrase, the participants exhale slowly while singing the tones of the scale sounding the vowel “A” (as in “Ah”), and gradually

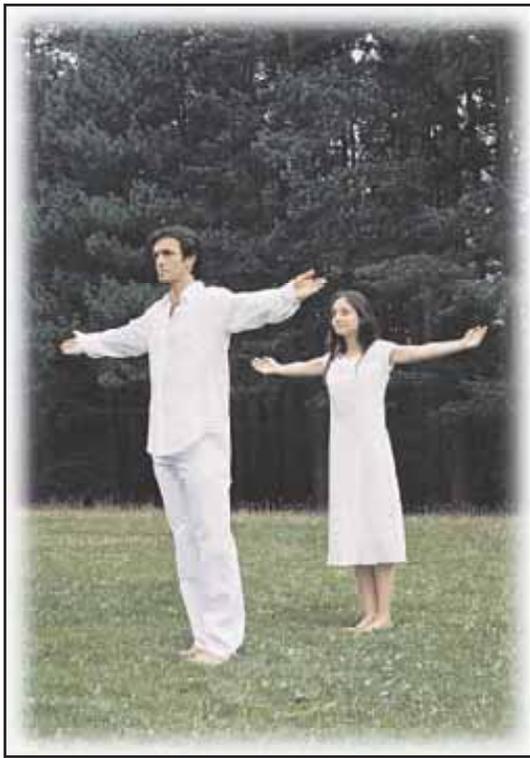


Fig. 27.2

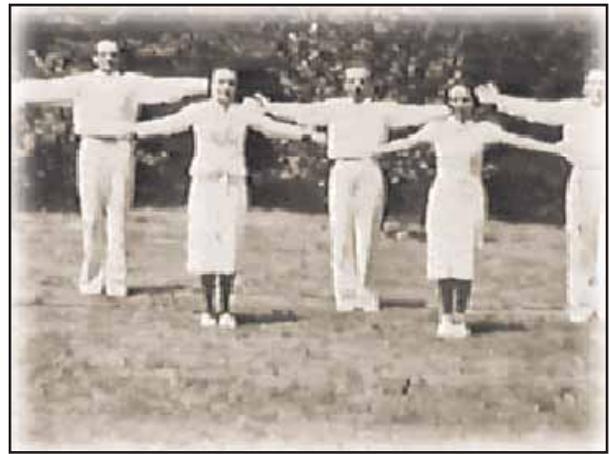


Fig. 27.3

bringing their arms back to the starting position.

The exercise is repeated three times consecutively for each musical phrase. At the end the hands come to the sides of the body.

## 28. PROVIDENCE

“Bring the hands together over the head and move them downwards. This movement expresses that we should freely accept God’s Blessings in all their abundance. As the hands move upwards to come together above the head, we come into contact with the energy of the sublime world which we draw down to the physical world. When the hands reach the physical world, they separate. This means that we have polarity in the physical world. When we are in the physical world we are further from that Reality which underlies the Whole of Creation.

“This exercise can also be referred to as a ‘Method for making contact with the World of Oneness.’” [1, p. 83]

### **Description**

#### Starting position

The participants are facing the center. Body straight, feet together, hands by the sides, mind concentrated.

#### Movement sequence

While pronouncing the invocation *Da prebude Bozhiyat Mir* (“May God’s Peace be with us”), the arms are raised slowly out to the side and over the head until the fingers, with palms facing each other, touch, forming a sharp angle (figure 28.1).

While pronouncing the rest of the invocation *i da izgree Bozhijata Radost i Bozhieto Veselie v nashite surtsa* (“May God’s Joy and Gladness arise in our hearts”), the hands descend slowly as if pouring something over oneself – beginning with the sides of the



Fig. 28.1

face, then with palms toward the body gliding down to the sides, and returning to the starting position.

This movement and the invocation are repeated three times.

**Invocation:**

*Da prebude Bozhiyat Mir i da izgree Bozhiyata Radost i Bozhieto Veselie v nashite surtsa* (“May the Peace of God abide forever and may the Joy and Gladness of God arise in our hearts”).

“May God’s Peace be with us. May God’s Joy and Gladness arise in our hearts.”

**Note:** Other used translations of the invocation are:

“Divine Peace, Divine Joy and Divine Gladness to rise in our hearts.” [12, p. 78]

“May the Peace of God abide and may His pure Joy and sacred Exaltation arise in our hearts.” [8, p. 81]

“May the Peace of God and the pure Joy of God live in our hearts forever.” [16, p. 101]

Traditionally, the 28 exercises finish with a greeting: with the right hand slightly uplifted, palm outwards as a unifying gesture along the Path of Light. This is a common greeting used among the followers of Beinsa Douno. One person says, “There is no love like God’s Love” and the other replies, “Only God’s love is Love!”

## PART II. THE RAYS OF THE SUN

### PRINCIPLES OF THE RAYS OF THE SUN

When the first spring flowers open their buds and the songs of the first migratory birds bring us a greeting from the warm places in the South, our hearts begin to fill with joy. These early signs herald the coming of the wondrous spring. This is a great celebration of life! Then the whole of life shows all its splendor and magnificence and generously offers its hidden treasures to all. But is not humanity going through a similar process? There is a similar correspondence in other areas of life. Many signs confirm that a Cosmic Spring is coming. Today a new Wave is entering the world. Regardless of the thunder of current events [World War II], the awakened souls sense with joy the first rays of the new which is coming.

The exercises described below are aptly named “The Rays of the Sun.” They herald the new day that is coming with their gentle steps which talk to us in their own language about its beauty. Is it possible to express in one word the Great which is now being born within our souls?

Love is the new which is now coming into the world! Centuries before the coming of Christ, Love’s gentle Light began to illuminate human souls. First as a small spark, it gradually ignites within the human souls and becomes the bright flame that will illuminate the world. The Wave of Love is already working on earth, and it is unconquerable! It is the only force in the world that melts all things, overcomes all obstacles and conquers all difficulties. It is the only power that is ever-victorious. Now that phase in human history has come, in which according to the Laws of development – Love blossoms within the human soul.

Human consciousness is awakening to a new revelation, a new insight into the depths of Creation that it may perceive the Core of Life: the Revelation of the Great Idea that all is Love! Love has created all things in life; we are immersed in it. It comes from the stars, from every ray of the sun and from every fruit.

We, too, should embrace Love voluntarily, outwardly as well as inwardly. It is the only key, the only solution to all problems: personal, familial, social, national and universal. The new understanding which is now being born within souls is: all that is done without Love is a crime; it bears no fruit.”

Love is like a precious stone which has been buried deep within the earth’s womb for many years. Existing under great pressure and tension, it has withstood them, and is now emerging to lead us towards freedom and expansiveness. It is the new which will save the world from all contradictions, suffering and disappointments. Love will teach man something new. For thousands of years until now, everyone has served himself; but from now on, mankind will learn how to serve the One, the Great Sentient Beginning of the world.

*It is this great idea about the emergence of a wonderful new world on earth which forms the foundation of these exercises.* The music, movements and lyrics are immersed in it. In other words, the beautiful process which is happening now in the collective soul of humankind – a process of awakening, enlightenment and liberation – finds its exter-

nal expression and manifestation in these exercises. This idea is like a unifying thread running through them from beginning to end.

\* \*  
\* \*

Movement is an expression of life. Water preserves its freshness only while it is in motion. Only then is it useful. If it stays in one place, it cannot do any useful work. Everything in Nature moves; for example, the movement of the celestial bodies, the clouds, the lightning, the blowing of the wind, the flow of the rivers. The only movements which are valuable are those which are taken from Nature. Movements which are not taken from Nature are not harmonious. They are the opposite: they are harmful to man. For example, sometimes man makes unnatural movements or takes unnatural postures. Through these movements, he comes into contact with inferior currents. People are suffering because of unnatural movements. Beautiful, natural movements give meaning to life; they are useful for man and liberate him from limitations.

Each type of movement in Nature is connected with certain forces and awakens man to action and creativity. All movements are a specific language and communication. There are forms of movements for each virtue, for each psychological state. For example, when someone reaches out to another person with good will, how can that be expressed in a movement? Specific forms of expression exist for compassion, and so on. Every idea, every suffering or joy has a specific form of movement.

The movements in the exercise *The Rays of the Sun* are taken from Nature itself. They contain within them the Rhythm of the Sun in a pure original form. This Rhythm is implanted within the music and the movements.

*These exercises have been brought forth from the temple of the initiates; they have been brought down to us from the higher realms of Nature.*

\* \*  
\* \*

The movements in these exercises should not be sharp or jerky; they should be gentle and graceful, with beautiful lines. One should step first on the toes, and then on the heels. If one steps first on the heels, a compression of the spine is produced; and as a result, the steps are rougher, more mechanical and agitated. Stepping on the toes first activates the thought process; it connects us with the more sublime energy of the soul.

While performing these exercises, the whole body should participate in each movement. All the cells need to be put into motion with each movement, and each part of the body needs to move within the energy field in which it is located.

When every thought, every idea, is able to find external expression in a specific movement, then this movement has a powerful influence in the world. That is why these exercises need to be performed with complete concentration, with a vigilant consciousness. When one performs them he should not think about dense matter: clothes, shoes and so on.

When singing during these exercises, the energy needs to descend from the central brain to the solar plexus, and from there, to go back up into the larynx. This means that while singing, the energy needs to pass first through the spheres of love, thereby acquiring life and the miraculous power to transform and to heal, before it then passes

through the larynx. *In other words: when performing these exercises, man needs to dwell within his consciousness, in the sublime world of Love.*

\* \* \*

The participants are arranged in pairs and form two groups. One group arranges themselves in 12 rays facing the center, and the other group forms the outside circle around the rays. First, the couples in the rays move along the radii, and the outside participants move in a circle. After that, the left partner starts circling around the right, then the right around the left, and at the end, both circle around each other. Then the members of each couple hold hands and sing the words: *Ti si me, Mamo, chovek krasiv rodila* (“You have given birth to me, Mother, as a beautiful human being”) and so on, followed by clapping. They then make movements similar to blooming and finally to flying. Additional explanation about each one of these movements will be given below.

The twelve rays represent twelve gates through which life enters into us. These are the twelve gates of life as expressed by the 12 signs of the zodiac. In “Revelation,” Chapter 21:12, there is a reference to the twelve gates.

There are two currents of energy, which exist within Nature: one which flows from the Divine Wellspring of Life outwards, and another which brings the energy back to the center. The first current is represented by the movement of the twelve rays towards the center. They go towards the center in order to receive the Divine Forces, and then return in order to infuse them into the outer circle which is set into motion. The outside circle is set into motion by the forces received through the twelve rays from the Divine Center, from the Great Sentient Origin in the world.

This process has its reflection – its analogy – in each area of life. For example, the human body has two currents: arterial and venous. The first current moves from the center to the periphery carrying pure blood; and the second – from the periphery to the center that the venous blood may be purified and again enter into the circle of life.

This cosmic process has its reflection in the solar system as well. The earth is orbiting the sun. In this case, the earth’s orbit represents the outside circle. Here the movements of the 12 rays signify the electromagnetic currents from the sun to the earth, and vice versa. The first current – from the sun to the earth – can be called “arterial”. It brings electromagnetic solar energies. The second can be called “venous: it carries electromagnetic energies which, on the earth, have lost their primordial rhythm. They pass through the center of the earth and return to the sun in order to regain their original primordial rhythm.

It is obvious that the movements of the twelve rays towards the center and back express the global cosmic process which occurs within the least and the great, within the individual and within the collective, within the parts as well as the whole. It takes place within every organism, within the collective humankind, within the solar system and within the whole of Nature. This process supports the Wheel of Life – it is the great Rhythm of Life.

Clapping with the right hand over the left as the dancers *first advance towards the center* signifies the transmission of the positive energy of the right hand to the negative energy of the left hand. In this way, both hands are brought into attunement, and only in this way, can we step forwards. This attunement is also expressed by the move-

ments of the hands moving to the right in the absence of clapping, similar to reaching forwards. In other words: until we balance our energies, we cannot fly and we cannot move forwards.

*The action of returning* takes place through the semi-circular movements of the feet that are made in sweeping arcs. This denotes that what has been taken from the center is now being transmitted to the outside circle.

The lines that the feet circumscribe while approaching the center for *the second time* represent the magnetic forces: the forces of the heart.

The movements of the feet during the third advance towards the center express the balancing of the electromagnetic forces; they express the will.

\*  
\* \* \*

As a result of the eternal cosmic process, humankind moves forwards: from unstructured life towards the structured life. The next movements of *The Rays of the Sun* represent exactly this: the historical path of the human race moving towards enlightenment. In movements 4, 5 and 6 – *the partners circling one another* represent that phase in human history when it exists within a closed circle of dense matter, and there is no way out.

If we follow the history of human development, starting from the fourth race to the present, we will see how the human consciousness gradually descends into matter, loses its spiritual values and becomes a material culture – even the conscious awareness of the reality of the sublime spheres of the spirit is lost. In this phase, humankind has been predominantly working with the material forces and laws. The forces of the spirit are limited. Humankind exists within a closed circle. This is represented by the circling movements. The circling is the individual and the collective; in other words, humankind exists within a closed circle, in the individual life as well as in the collective.

Yet the moment for the liberation comes from the limitation of the closed circle. The circling stops. The members of the pairs hold hands and sing the song: *Ti si me, Mamo, chovek krasiv rodila*.

This process through which humankind is passing is, to some extent, expressed in Bulgarian folk music. Folk music, in general, expresses the path of the nation's soul. The path which the soul of the Bulgarian nation treads is expressed within the Bulgarian folk music. What is this special quality? It is the longing for something lost. In some songs the Bulgarian expresses his sadness about something lost; he exists within a closed circle. Sometimes he comes to moments of illumination, and a spark of hope for liberation shines within him. This can be felt within the music. But afterwards, the motif of sadness for something lost returns. This process is common to all humankind. *The Rays of the Sun* can also be defined as: *the path of humankind from the closed circle towards freedom*.

While man is troubled within, he exists within the old. He moves around and around in a circle, and when he comes to the same old place, he asks, "Is there no way out?" While man exists within the closed circle, he is like a horse that thrashes and flails. But when he finds a way out, he rejoices.

Leaving the closed circle is the awakening of the human soul. It is liberation. In the present epoch, this will occur for the whole of humankind as a collective process. The awakened man has come to know his essence, his purpose in life, his mission and work

in the world. He leaves the world of torment, limitations and tears, enters the world of music and begins to sing with joy: *Ti si me, Mamo, chovek krasiv rodila, oumen da stana, dobre da mislya, dobre da lyubya. Tuy zhivota e na raya.* (“You have given birth to me, Mother, as a beautiful human being, that I may become wise, know how to think right and love well, for this is the Life of Paradise”). This is the great day for which the human soul has been longing and waiting throughout the centuries. This is the solemn tone which we sense in Beethoven’s ninth symphony in which after a long painful struggle with much suffering and disappointment, a light comes into man and understanding about his place in life.

The exercise, *The Rays of the Sun* – this is the great drama: the path of man and humankind. These rhythmic exercises possess the power to move this process forwards and help in the transition from the realm of the closed circle to the joy of liberation. This is the moment when man breaks away from the chains of the closed circle and enters into the unlimited world of Liberation and Freedom in which the first ray of Love emerges and shines within him. After many long struggles from within and without, the solemn song of liberation from the chains of the past begins to sound. This is expressed by the words of the song: *Ti si me, Mamo, chovek krasiv rodila.*

The chains have fallen away forever. Man perceives life in a completely different way. Imagine a person who is set free after many years in a prison. With what joy does he appreciate the smallest blade of grass! How each ray of the sun, every puff of the wind, every glimpse of the stars are a source of great joy for him! Or imagine a seed buried in the cold wet ground, pressed into the darkness by the layers of soil. And yet, the forces inside the seed are powerful. They overcome all obstacles, and the new shoot sprouts and begins to reach upwards towards the sun, the vastness and freedom. *Something similar takes place when the Ray of Love shines for the first time within the human soul.* This is like the emergence from a long, dark tunnel into a meadow – smiling, sunny and full of flowers.

The song speaks about the Mother. It refers to the great Universal Mother – Sentient Nature – from which, the human soul has emerged. After finishing school, the soul comes to its Mother with fruit collected from its study and is ready to serve.

*The clapping* which follows is an expression of the joy of entering into the New World which is coming now to earth. This is our return to *Paradise. And Life within Paradise is this – to dwell in Love!*

Positioning the hands one over the other represents the balancing of the two currents: the warm and the cold, the magnetic and electric. The lower part of the hand signifies the warm current – the heart; whereas the upper part – the cold current of the mind. After bringing these two currents into attunement, the hands open like a flower to the sides. This signifies the readiness to receive. The soul is blooming and receives the energies necessary for its upliftment, similar to the process of the opening of the flower bud that it may receive the rays of the sun.

After that, the hands make movements similar to flying. This represents the path of light and the ripening of the fruit. Man enters into the path of all opportunities for accomplishments, free of all limitations. All this is symbolized by the flying – leaving the life of shadows and entering into the life of the Great Reality.

\* \*  
\* \*

With each right thought, emotion or movement, one needs to gain something, to achieve something. Only that which brings gain is valuable. The criterion for the rightness, beauty and harmony of a movement is the joy one feels when performing it. Everyone who does these exercises feels joy, refreshment, and upliftment – physically and spiritually.

These exercises have a healing and healthful effect for two reasons:

1. They awaken the dormant forces of the human organism.

2. They connect man with the living forces of Nature. Through these movements, we come into contact and harmony with the Laws of Nature in order that She is able to give us that which we need, and that we are able to give back to Nature that which She needs.

These exercises revive and rejuvenate. They cure not only disease, but also all physical and mental imbalances. Through them, the human body as a whole vibrates musically – and there is no disease or poor health in the musical world. Therefore, through these exercises, man leaves the world of disturbance, confusion, disappointment, discontent, worry and anxiety and enters into the world of harmony. He who performs the exercises consciously for a year will be healthy; he will free himself from many diseases or will prevent them through the raising of the vital forces of his organism.

People today suffer from atrophy of the small muscles of the body, due to lack of use, and this disrupts the blood circulation. These exercises have as a goal, among others, to exercise all the muscles of the body, not only through external movements, but through the vibration of the music as well. This music brings into motion the physical matter of the body, and then the electromagnetic energies are able to flow freely through the solar plexus and throughout the whole body. This heals and rejuvenates. In the future, a special healing music will exist for the different diseases – a specific music for each one of them.

There is a Law of receptivity in respect to waves of a specific length and frequency of vibration. If we attune our “antennae” to certain wavelengths, it will receive them; otherwise, it will be indifferent towards them. These exercises bring the organism and the consciousness into a condition of receptivity to the sublime solar energies which are necessary for the upliftment of the whole of humankind. Through these exercises, man comes into contact with the Sentience which exists in the world and receives precious gifts. The conditions created through these exercises facilitate an exchange with the *Sentience of the world*. Man enters into a higher attunement. Through these exercises an exchange with the Evolved Beings takes place. They unite with us, and *are then a part of us, and we – a part of them*.

These exercises liberate man from all chains, from all deep-rooted ideas of the past, and man enters into the world of Truth where he attains his freedom. They awaken the endowments hidden within the human soul that are awaiting development.

*These exercises bring peace on earth!*

Nature is full of bounties which remain unused, because people do not know the right methods. And yet, with all these bounties of Nature, earth is a valley of tears! This is due to the unwise methods which people use. These exercises are a preparation of the body and the soul for a new culture.

*These exercises need to be performed, starting from the 22<sup>nd</sup> of March, in every settlement, in every town and village.* They will contribute to the introduction of a new element into humankind. They will be like a ray of light in the contemporary life. They will intro-

duce a great upliftment into the material life of society. They will awaken the powerful forces of progress. It is advisable for all those who wish for the well-being of a nation to introduce these exercises into the schools as well as the adult community. All this is for the benefit of society. Introduction of the exercises into the schools and among adults will bring about great welfare and prosperity: *a healthy and conscious generation which is ready to do the Work.* [27, p. 11 – 18]

## **DESCRIPTION OF THE MOVEMENTS OF THE RAYS OF THE SUN**

“Love is Divine when a being is able to pass through the center of another being and vice versa. This means: when a being passes through the Divine, he connects with the Great Reality which dwells within the other being; then Love is Divine. When a being does not pass through the center of another being, but through the more external parts, in that case, the love is weaker.” [28, p. 91 – 92]

“The participants are arranged in couples which form – ideally – 12 rays facing a common center. There are six pairs in each radius of the rays. The distance between the two partners of a couple, and between the couples, is about one meter. A circle of couples is formed around the rays, at a distance of a few meters from them.

“The participants in the rays are turned to face the center, while those of the outer circle – with their left shoulder towards the center. While advancing, the rays move towards the center; while returning – in the opposite direction. The movements – forwards and back again – of the couples in the outer circle follow the circumference.

“The movement always begins on the right foot.

“The participants in the rays are arranged according to their height, with the shorter in the first front rows and the taller at the back. If the participants are few in number, then fewer couples will dance in the rays. In such a case, the outer circle will consist of pairs corresponding to each ray only.

“When the exercises are performed with live music, the singing begins from the musical piece 7; whereas without instruments, the singing begins from the very beginning.” [27, p. 21]

“The text of the song is *zora se chudna zazorjava* (‘a wondrous dawn is coming’). Dawn is always *svetla* (‘bright’), but seldom wondrous. The Master gave the first words after a lecture and I heard the words of *The Rays of the Sun* afterwards.

For movement IV, Figure 1, Vessela Nestorova explains that the right foot returns to its original place during the circling. There is no forward movement with the right foot.

“There is no forward movement of the couples in the rays before the meditation and the song *Ti si me mamo*.

“During the meditation, the hands are as follows: the outside hands are extended high above the head to form a natural arc, while the inside hands form an undercurve.

“During the singing of the words *Kazhi mi sladki doumi dve*, the arms are forming a cupola: the hands up to the wrists are higher and the elbows stay close to the body.”

“With *Tuje ray*, there are no sharp movements. One makes five wave-like movements. There is no fluttering of the hands at the end of the movements.” [23]

## MOVEMENT I

### Starting position

Body straight, right foot back, arms parallel with fingers straight are placed by the right side slightly downwards (figure 1).

### ***Sequence I. Advancing***

Music: Musical theme 1 is played once.

### Movement sequence

1<sup>st</sup> and 2<sup>nd</sup> measures: step forwards with the right foot. Parallel arms and hands swing up gracefully at an angle of 45° to the left finishing with a light clap. At the moment of clapping the right foot steps forwards and the left foot is lifted in place (figure 2).

3<sup>rd</sup> measure: Arms and hands still parallel move down in an arc to the left side at an angle of 45°. At the moment of their lowest position, the left leg steps back on its place.

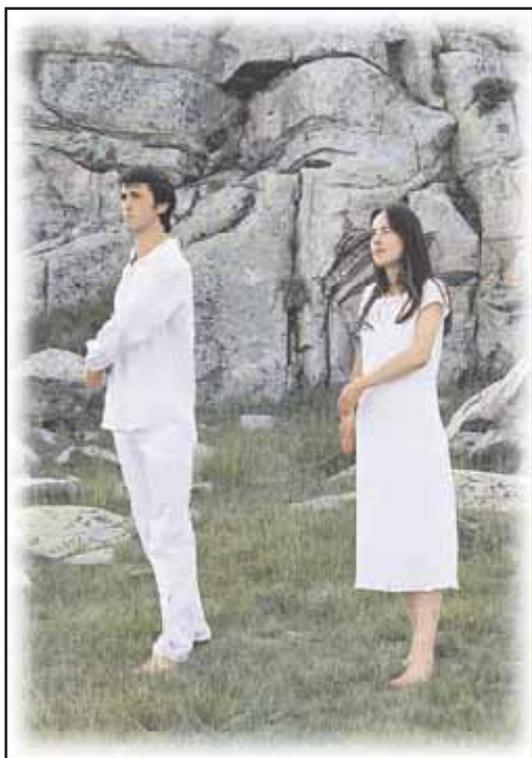


Fig. 1

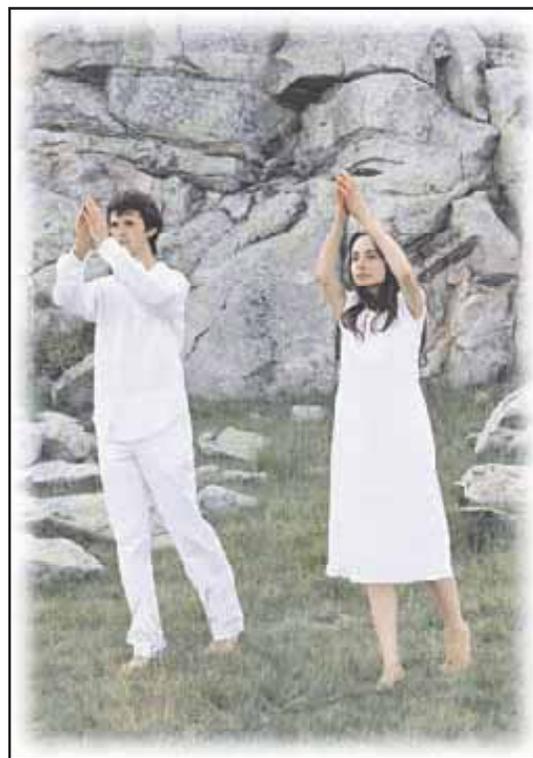


Fig. 2

The whole body swings gently backwards. The right foot lifts and bends at the knee, toes pointing towards the ground (figure 3).

4<sup>th</sup> and 5<sup>th</sup> measures: step with the right foot. Arms and hands are thrown forwards. In their movement forwards, at the moment when the hands pass in front of the chest, the left foot moves and steps forwards; the right foot is raised in place. Simultaneously the parallel hands move forwards and up, slightly to the right, to an angle of 45°, palms down, i.e. no clapping (figure 4).

6<sup>th</sup> measure: in an arc-like movement the parallel hands swing down to the right side of the body as in the starting position.



Fig. 3

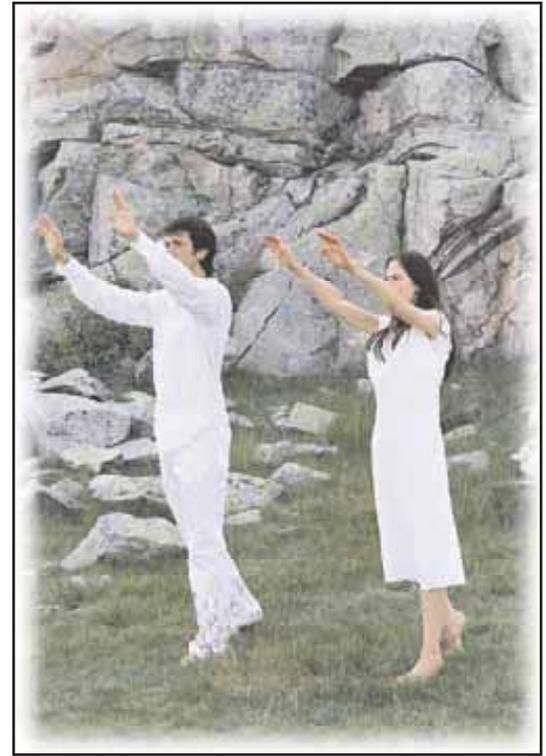


Fig. 4

These movements are repeated until the end of the music 1, i.e. three times with a clap and two times without. At the last beat, the right foot remains forwards.

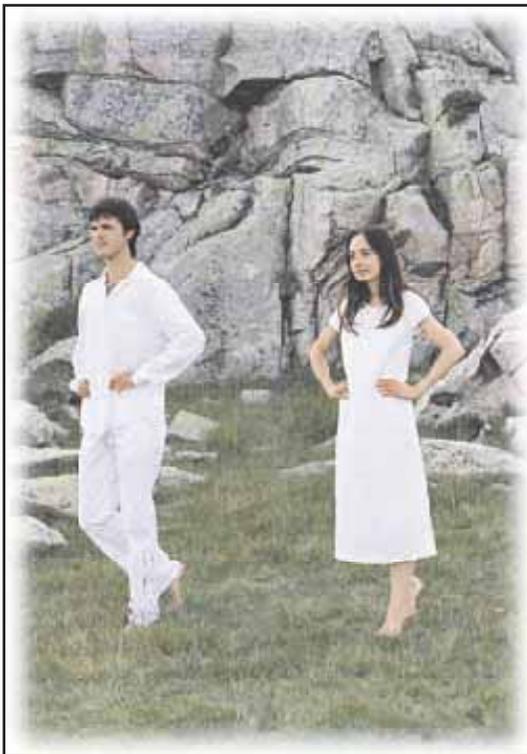


Fig. 5

### **Sequence I. Returning**

Music: Musical theme 1 is played once.

#### Movement sequence

1. Hands are gently placed on the hips and remain there until the end of the musical theme. The right foot traces out a semi-circle and is positioned behind the left (figure 5).

2. Then the left foot makes semi-circle and is positioned behind the right foot.

These movements continue until the end of the music,

At each step the body makes a slight bouncing like springing. Each semi-circle is performed in one measure, altogether 15 arc-like steps backwards.

### **MOVEMENT II**

#### Starting position

Hands continue to be placed gently on the hips. The weight of the body is on the left foot.

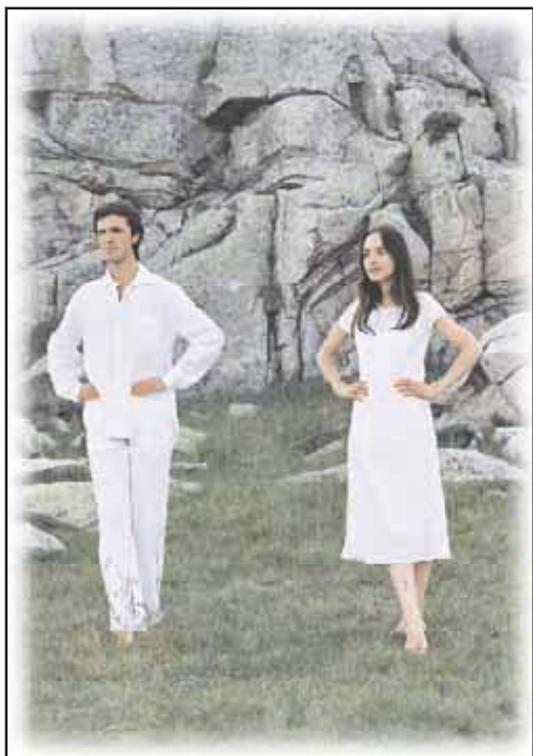


Fig. 6

### ***Sequence I. Advancing***

Music: Musical theme 2 is played once (33 measures).

#### Movement sequence

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> measures: the right foot which was left behind in the last sequence, moves in a semi-circle in front of the left foot and slightly to its left side, touches the ground with the toes (figure 6) and returns again in a semi-circular movement behind the left foot. The weight of the body remains on the left foot throughout the movement. This movement of the right foot is repeated twice.

5<sup>th</sup> measure: the right foot steps forwards while the left foot is lifted from the ground.

This movement is repeated four times with the right foot and three times with the left. The last, the fourth movement of the right foot is incomplete: it makes one semi-circle forwards, one backwards, one forwards and then immediately starts *Sequence II. Returning*.

### ***Sequence II. Returning***

Music: Musical theme 3 is played once (20 measures).

#### Movement sequence

The returning is as described in Sequence II of movement I. One makes 20 steps altogether backwards. At the last measure the left foot remains behind.

## **MOVEMENT III**

#### Starting position

Hands continue to be placed on the hips.

### ***Sequence I. Advancing***

Music: Musical theme 4 is played twice with all the repetitions

#### Movement sequence

1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> measures: the weight of the body is on the left foot. The right leg, slightly bent at the knee, is brought forwards while the left leg springs lightly and rhythmically (figure 7). During this springing motion the right foot touches the ground with its toes twice and the third time steps forwards and receives the weight of the body.

4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> measures: the left foot makes the same movements.

This is repeated 6 times with the right foot and 6 times with the left foot.

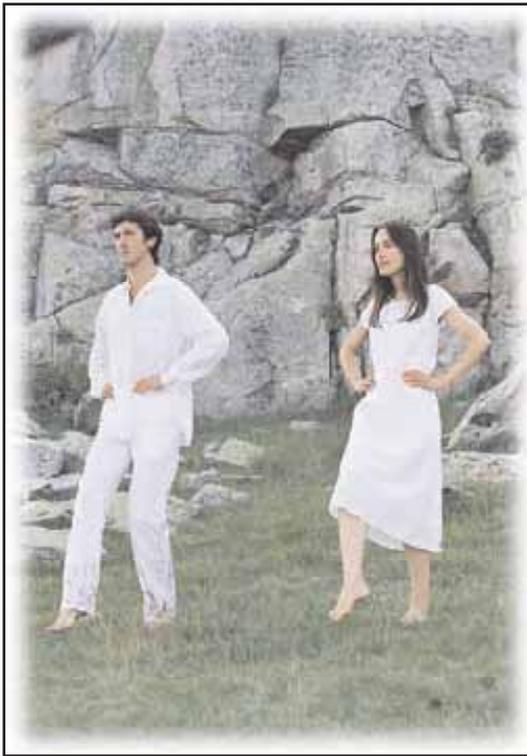


Fig. 7

At the last measure the right foot remains behind but quickly makes a semi-circle forwards, ready to assume the returning.

### ***Sequence II. Returning***

Music: Musical theme 5 is played once.

#### Movement sequence

Returning is performed as described in Sequence II of movement I. Thirteen steps are taken backwards. Then the right foot is placed by the left, ready to start the next sequence.

## **MOVEMENT IV**

#### Starting position

Hands continue to be placed on the hips, feet together.

### ***Sequence I. Single circling***

Music: The first part of the musical theme 6.

#### Movement sequence

1. With the first measure, the left partner from each couple makes a clockwise circle around the right partner in 10 rhythmic springing movements. The steps are graceful, with a slightly bent knee. One steps gently on toes with a slight springing of the body. The circle is traced out in such a way that the left partner turns to the right, passes in front of the other partner, then turns behind him and after that returns to his starting position (figure 8).

2. Meanwhile the right partner remains in place, the weight of his body is on the left foot. The right leg is extended forwards with a knee slightly bent and taps the ground 4 times with its toes, stepping back to its place at the fifth time\*.

Then the left leg is brought forwards, taps 4 times and returns back to its place on the fifth measure.

### ***Sequence II. Performance in place***

Music: The second part of musical theme 6 is played.

#### Movement sequence

Both partners extend forwards the right leg and tap 3 times, touching slightly the ground with its toes. Then on the fourth measure, the right foot steps back on the ground\*\*. Then the left leg is extended and taps 3 times the ground and at the fourth measure steps back in its starting position.

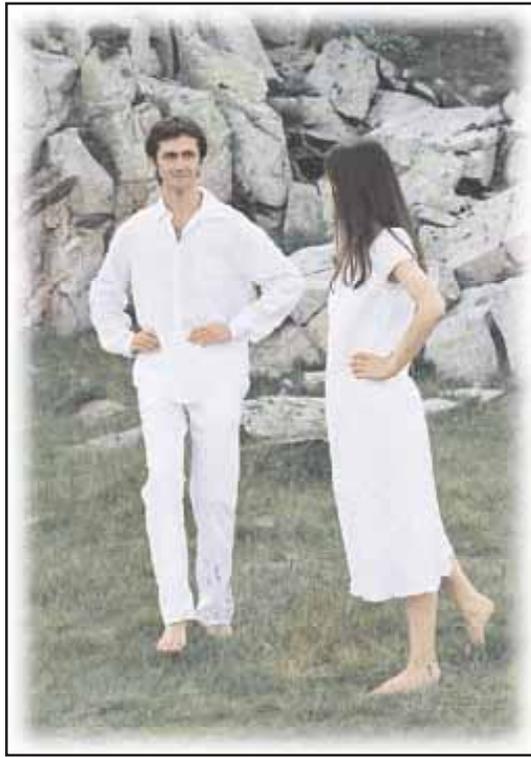
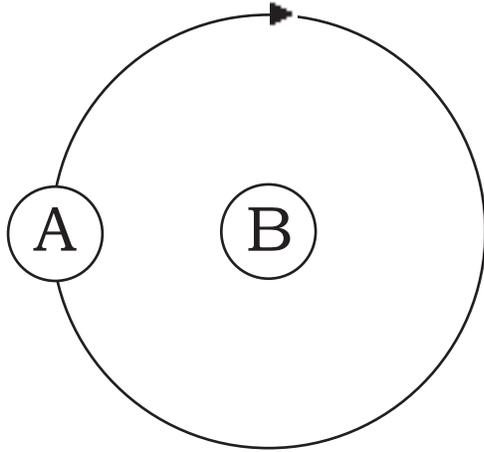


Fig. 8

## MOVEMENT V

### Starting position

Hands on the hips, feet together.

### ***Sequence I. Single circling***

Music: The first part of the musical theme 6.

### Movement sequence

The right partner of each couple makes similar movements around the left as described in the first sequence of the previous movement (movement IV). He starts tracing out a counterclockwise circle around the left partner moving first in front of him, then – behind him and afterwards returns back to his starting position – in 10 well-measured steps. While circling he steps lightly on his toes and his body springs slightly (figure 9).

Meanwhile the left partner makes the same movements as described for the right partner in the first sequence of the previous movement (figure 9).

### ***Sequence II. Performance in place***

Music: The second part of musical theme 6 is played.

### Movement sequence

Both partners make the same rhythmic tapping as described in sequence 2 of movement IV.

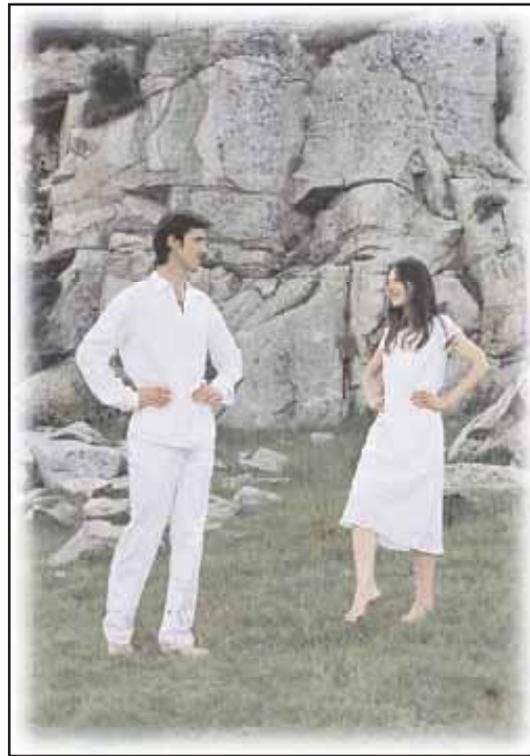
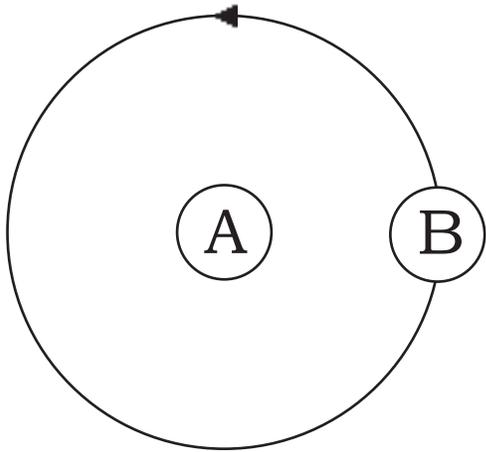


Fig. 9

## MOVEMENT VI

### Starting position

Hands on the hips, feet together.

### ***Sequence I. Double circling***

Music: The first part of musical theme 6 is played.

### Movement sequence

In ten measures with ten steps, the right and the left partners of each couple gracefully make circles around each other. Each one of them moves the same way as in his single circling but with the following rule: when both partners are moving in the front part of the circle, the right one traces out the external semi-circle and, while at the back – the left one traces out the external semi-circle (figure 10).

### ***Sequence II. Performance in place***

Music: The second part of musical theme 6 is played.

### Movement sequence

All make the same rhythmical tapping as in Sequence II of movement IV.

**Note:** After completing movements IV, V and VI, they are repeated once more.

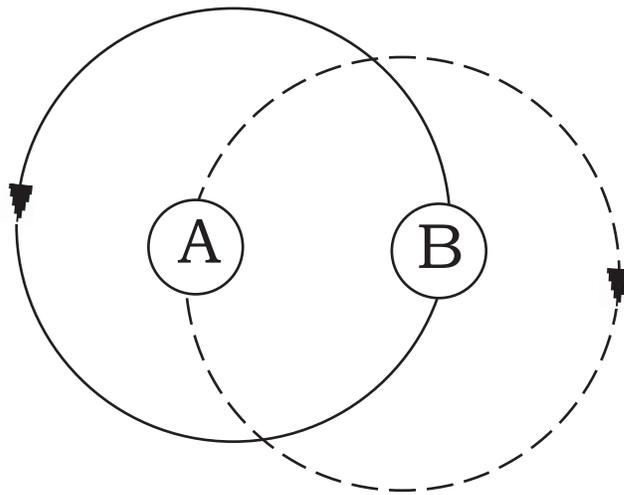


Fig. 10

### MOVEMENT VII

Music: Musical theme 7.

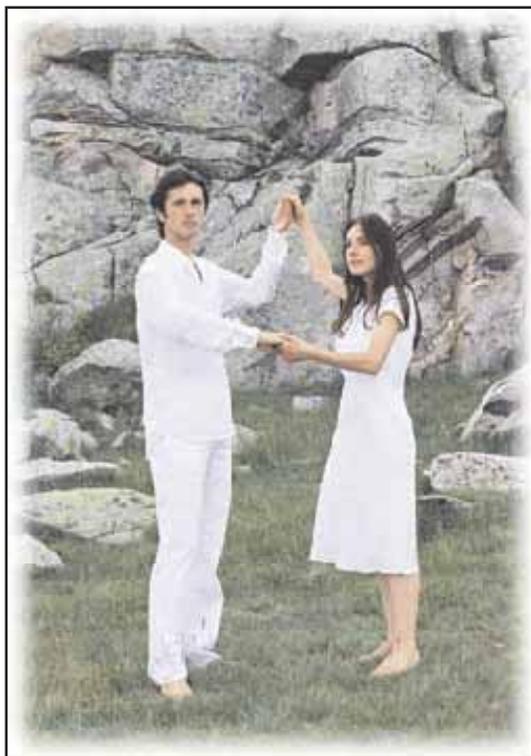


Fig. 11

#### Movement sequence

The participants come close to each other and take hands, slightly turning the upper part of the body towards the center. The inner hands are raised up high above the heads and the outside hands are held low down, so that they form a lovely wreath with the right palms on top (figure 11).

In this position all sing musical theme 7.

### MOVEMENT VIII

Music: Musical theme 8 is played.

#### Movement sequence

The partners release their hands. The couples in the radial rays turn with the whole body towards the center while those in the outside circle are with the left shoulder towards the center. The hands with elbows bent are placed in front of the chest. At the beginning of each measure, the hands lightly clap with the right hand more active than the left. After

each clap the hands open slightly and are raised a little higher. In this movement the principle of liberation is expressed. At the same time everyone sings musical theme 8: *Ray, ray, ray* (“Paradise, paradise, paradise”) and so on (figure 12).

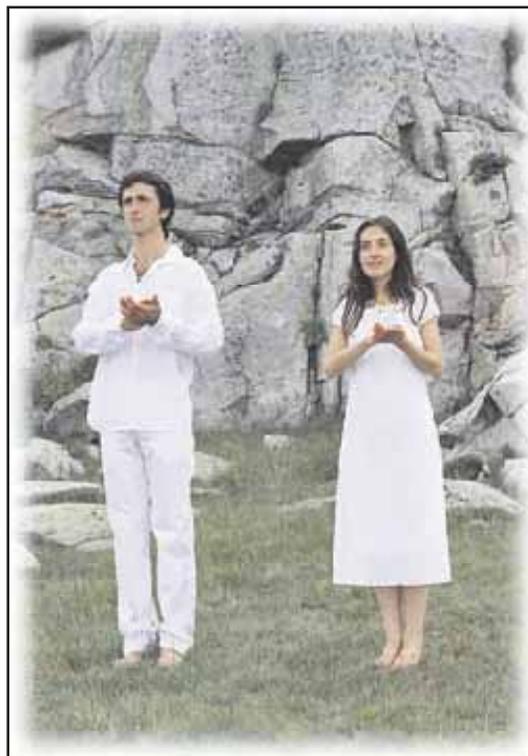


Fig. 12

## MOVEMENT IX

### ***Sequence I***

Music: The first part of musical theme 9 is played.

#### Movement sequence

The words: *Kazhi mi, kazhi mi, kazhi mi sladki doumi dve* (“Tell me, tell me two sweet words”) are sung twice.

1. Both hands are placed one over the other, palms turned downwards and with the right palm on top. At the same time one sings the word: *kazhi* (figure 13).

2. With the singing of the word *mi* the hands open in an arc-like movement as the opening of a flower, each one tracing an arc slightly more than 90°. This movement expresses blossoming (figure 14).

The same movements are repeated to the end of the musical theme but the hands change positions: first the right hand is on the top, then the left, again the right and so on. The hands are one over the other for every two syllables (odd number word) and open at the third syllable (even number word). Only at the last word *dve* both movements follow each other.

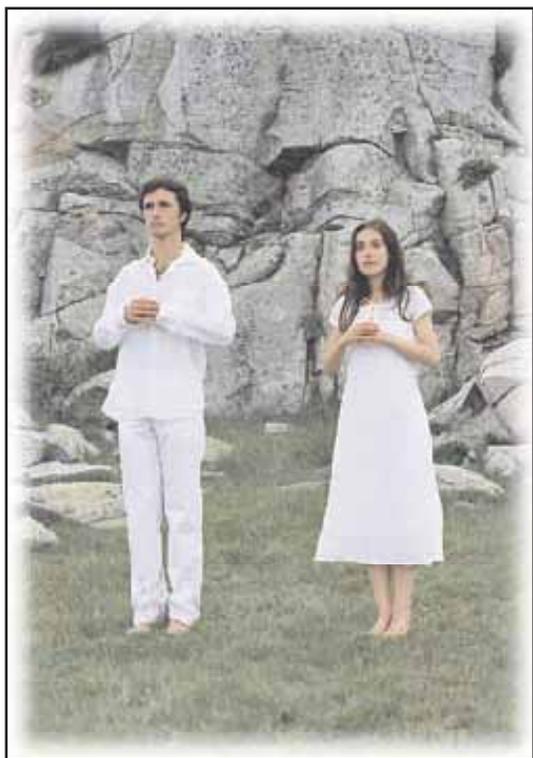


Fig. 13

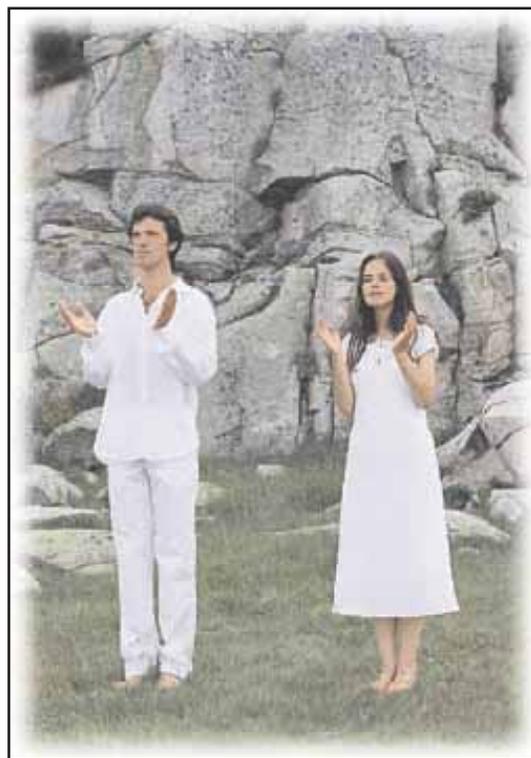


Fig. 14

### ***Sequence II***

Music: The second part of musical theme 9 is played.

#### Movement sequence

All sing the words: *Tvoyte doumi dve, sladki doumi dve* (“Your two words, sweet two words”) twice.

Both hands are placed one over the other with palms turned down with the right palm on top. In this position one sings: *Tvoyte doumi dve*.

Then the hands open and the words *sladki doumi dve* are sung.

All this is repeated twice. At the repetition the left hand is over the right hand.

### **MOVEMENT X**

Music: Musical theme 10 is played.

#### Movement sequence

All sing the words: *Tuy e ray* (“This is paradise”) three times and once the words *Tuy e ray, ray*. At the same time the hands, placed horizontally to the sides at shoulder height and with palms down make 5 wave like movements imitating flying (figure 15).

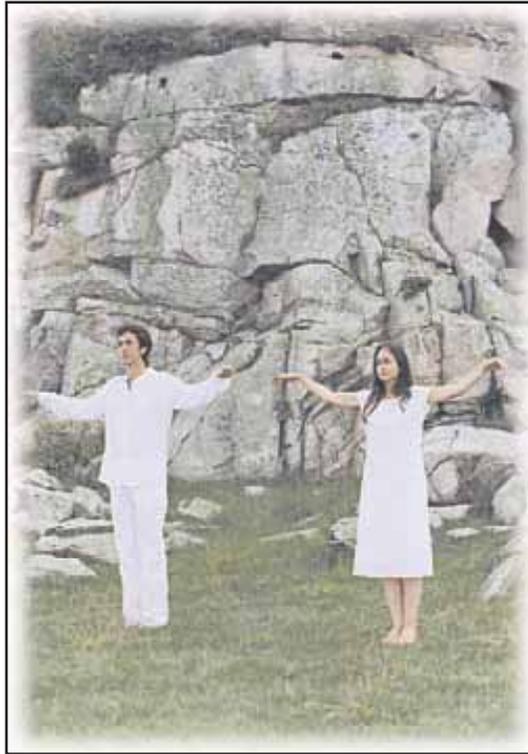


Fig. 15

The song and the five wave-like movements are repeated once more.



The Rays of the Sun at the Fifth Lake “Mahabour” in the Rila Mountains, Bulgaria



The Rays of the Sun at the Lake of Purity



## **THE MEANING OF THE PENTAGRAM**

The Pentagram dates back to antiquity. The Pentagram in its present form was received by the Master in 1898. He later presented and explained it to his disciples (1910 – 1922).

What is the Pentagram? It is the Path to True Life, the Path of the disciple. It is a symbol of the five Great Principles: Love, Wisdom, Truth, Justice and Virtue. Each Principle has a corresponding color: pink for Love, yellow for Wisdom, blue for Truth, orange for Justice, and green for Virtue\*. These are five qualities that we need to develop in order to perfect ourselves. It is a symbol of a man in motion, the Cosmic Man. The top of the Pentagram represents the head; the two points which are to the sides – the arms; and the two downward facing points – the legs.

The Pentagram consists of three parts: the outer circle, an inner part and the center which, taken together, represent the path of the human soul to perfection. These parts are explained as follows in the way that they were given by the Master, Beinsa Douno.

### ***THE OUTER CIRCLE OF THE PENTAGRAM***

The outer circle represents the path of man at the beginning of his spiritual development. The outer circle is expressed in the five pictures which will be explained in their respective order.

#### First Picture – The Sword

The outer circle begins with the sword. The sword represents the path of violence and force, a primitive and egoistic force which serves only the individual or small group, but not all people. Man is a young and inexperienced soul and uses force and injustice without thinking about the consequences. He has not learned, and does not know, the Law of karma.

#### Second Picture – The Cup

However, he who uses force in the world must learn his lesson, sooner or later. It is the Law: violence begets violence. This bitter cup symbolizes the suffering that results from causing suffering to others. Suffering is a method through which the human soul is awakened. Through suffering, man begins to understand that oppression and injustice are not methods to be used. It is through suffering that man learns.

Perhaps man does not always see the relationship between violence and the suffering which follows. After man dies and passes into the world beyond, he will then clearly see this connection and will make a decision that when he returns to earth, he will lead a better life. And in this way, he will avoid suffering.

Suffering has a second meaning. An occult Law exists, according to which, suffering is transformed into Love. The suffering that humankind endures is in preparation for the new Man to come, the Man of Love. The Master gave the following comparison: when one churns the milk, butter is the result. In this case, the butter symbolizes Love. Suffering is a temporary phenomenon in life. The time will come when suffering will disappear, because that which is causing it will disappear.

Suffering has a third meaning: the new Ideas come from the Sun. Man cannot perceive them if his organism is not refined. This takes place through suffering. There is another Law which states: suffering always precedes the birth of a new Idea in man. In the future, when man's organism has become more refined, suffering will not be necessary. That is why the Master calls suffering the Whip in the raised Hand of God.

#### Third Picture – The Book

Through suffering man begins to study the Book of Life in order to learn the Laws of Life and obey them. But at this stage, he is still at the beginning of his awakening – he has only read the first lessons in the Book of Life.

Probably he does not always see the connection between the violence he has employed and the suffering that comes afterwards. And yet, by learning in this manner, he educates himself, becomes more illuminated and more conscious.

#### Fourth Picture – The Candle

By reading the Book of Life and the whole of Nature, man comes to enlightenment. The candle represents the man who thinks. In the process of this thinking, he is already coming into the Light of Life, because to think rightly means to shine. Therefore, he now understands where he is going and what he is doing. In the Pentagram, this phase in his development is symbolized by the candle.

New light illuminates man's consciousness. He becomes the candle, the light. Through this light, man begins to see the greatness and the beauty of the Divine Plan which leads from darkness to Light, from slavery to Freedom, from imperfection to Perfection, from sinfulness to Purity and from ignorance to Knowledge.

#### Fifth Picture – The Scepter

By reading the Book of Life and his illumination, man gains the ability to control himself and attains self-mastery. This is the scepter.

The Master says, "Man needs to become a king – a king over himself that he may master himself." The scepter indicates that Man has gained a certain self-control. He can now restrain his lower nature: he learns how to control and rule it. The scepter has another meaning as well. In this stage, man learns how to manipulate certain powers and forces in Nature, how to make use of them.

With this, the outer circle of man's development is completed. The outer circle represents the life and the path of the worldly man. As it is shown in the Pentagram, the first five pictures – the sword, the cup, the Book, the candle and the scepter – are outside of the five-pointed star. This indicates that man must pass through this stage, before he becomes a disciple. The entering into the Pentagram itself marks the true beginning of discipleship.

## *THE INNER PART OF THE PENTAGRAM*

After having passed through the outer circle man enters into the inner part of the Pentagram. He is already consciously working upon himself, working for his upliftment and perfection. The path of the disciple begins upon entering this part of the Pentagram. Until now, the outer life has influenced him without his conscious participation. Now he takes his evolution into his own hands. This indicates the entrance into the School. Man consciously begins to work upon the development of the Divine Virtues which characterize the perfect Man. An English writer said the following, "When I see that a man works upon himself for his perfection, I am filled with reverence. I feel that I am beholding something great. All ephemeral works fade before it."

Here again, there are five steps in the development of man's inner life. Each step is illustrated by a symbol. At the beginning of each line of the Pentagram, there is a picture followed by a line in which the name of the virtue is described.

### First Picture – The Staircase with Broad Steps Leading to a Door

From the moment when man has kindled the light of his mind and has attained the scepter of wisdom, the first – the worldly – cycle of his development is finished, and he enters the second cycle – the spiritual one – the Path of the Disciple. This marks the beginning of the spiritual trials. When man is at the beginning of his Path of evolution, he is given trials which he is capable of withstanding easily. More difficult tests will be commensurate with his increased abilities. That is why the first picture is of stairs which are easy to climb.

These tests are of various types, similar to those encountered in human life. Three examples are given.

If man encounters hardships – big or small – or obstacles and adversities which life presents and loses his courage, inner peace, composure and becomes depressed, he has failed the test. Another example: one loses something valuable. For example, he has performed scientific investigations for 20 years and has presented them in a scientific work which has been lost. Without batting an eye, he must continue as if nothing has happened. To retain his presence of mind and his composure signifies that he has passed the test. Third example: if you pass by a person who is suffering, and you experience an impulse to help, but disregard it and continue on your way – you have failed the test.

During this stage of the disciple's development, Truth begins to dawn. What is the significance of the dawning of Truth? God is Truth; therefore, the dawning of Truth indicates the beginning of an awareness of God. The disciple receives an impulse to follow God's Path, to obey God's Laws and to carry out God's Will. This is only a glimpse of the dawning of Truth – the disciple will come to know Truth in its fullness after he has passed through Love and Wisdom.

### Second Picture – The Teacher

The second picture represents the Teacher whom the disciple meets. The beginning of the connection with your Teacher is represented by the figure of Christ as the Christ Consciousness. When the disciple enters this phase of his development, Christ's Spirit begins to work upon him. But this is still the beginning and not the full manifestation of the Christ Consciousness within man. The Spirit of Christ begins to guide man from within and he changes gradually. In this phase of development, the disciple gradually enters the Path of Justice and Equality.

What is Justice? Justice or Equality has a deeper meaning than the one that is given today by the science of law. Man manifests Justice when he respects and honors everything that is alive in the world – the oxen, the sheep, all creatures – because God lives within them. There is a Divine Plan for their future and by insulting an animal, you insult the Law of Divine Justice. On the other hand, Justice signifies that all the bounties that God provides should be equally distributed among all living beings within a society. The third meaning of Justice is that every man is given a certain credit at his birth. Whatever the being – it receives credit from the Invisible World. The society must give him all those conditions that are required for his development. If this is followed, then the Law of Justice is observed.

At this stage of his development, the disciple learns to live according to the Law of Justice. In the future, he will make his first steps in this direction, and along with his progress, he will gradually come to know the depth and true essence of Justice.

### Third Picture – The Steep, Stony Path Leading to a Narrow Door

In this phase of his development, the disciple begins to encounter more difficult and serious trials. This is indicated in the Pentagram by the steep and stony pathway. His feet will bleed while he climbs the path to the building. The door of the building is narrow. Here the words of Christ are valid: “Strive to enter through the narrow gate; for many, I tell you, will seek to enter and will not be able.” Luke 13:24

Here are a few examples of these difficult trials:

One trial is to have Love for your enemies. When someone is your enemy and causes you harm, you should not become embittered and unforgiving but begin loving him. The Master says that Love for your enemy is one of the most difficult tasks. There is a Law which states: True forgiveness exists when you apply Love towards the person you forgive. Who is Great? Those who have Love for God.

Another example: If a disciple becomes tempted by the thirst for power, fame and wealth, and strives to acquire them, he becomes unfaithful to his beliefs and to his relationship with God. He has failed his trial.

Third example: When suffering befalls you such as a serious illness or other hardship, you should not become discouraged and lose faith, but rather preserve your Peace and Joy, knowing that everything is for the good. This is the trial of Job. Every disciple will inevitably face the trial of Job along his ascent. This is the trial required to receive Initiation. The trial of Job is the greatest in this phase of discipleship.

One of the Master’s followers asked him, “Is not our suffering similar to the trial of Job?” The Master replied, “No, your suffering is only the suffering of an actor who is playing a role on the stage.”

In the ancient esoteric schools, the disciple was required to pass through various trials purposely created by his Teachers. Today, when life is so complicated and many-faceted, there is rarely the need of artificially created trials – life itself presents them.

After the disciple passes through the trials, he is purified and ready to embrace Love.

### Fourth Picture – The Eye

The eye symbolizes Wisdom. The disciple now has a better outlook, and receives Divine Wisdom. When he was in the outer circle, he received only superficial knowledge, but now he enters into the Realm of Divine Wisdom. The portals to the Temple of Wisdom are now opened to him. These gates open only to the Man of Love – only to whom

the keys of Higher Knowledge are entrusted – the Knowledge of the Great Divine Science. Why? Because he will not misuse this Knowledge for personal purposes, but will use it to serve God and others. If this Knowledge was entrusted to a person before passing through Love, he would misuse it and bring great misfortune not only upon himself but upon the others around him as well.

#### Fifth Picture – The Tree of Life

When the disciple has attained Love and Wisdom, then comes the Tree of Life, which means that his life gives fruit and Virtue comes. He understands that the meaning of life is to serve God, to accomplish good deeds. What does it mean to do good deeds? This means to give food to at least one person, to help at least one poor person – this brings meaning to life.

What does Virtue imply? Love, Wisdom, Truth and Justice – all these are virtues. The word Virtue is used in its broader as well as in its narrower meaning. In its broader meaning Virtue includes all virtues, and in the narrower sense – good actions, doing good, and in the even narrower – serving God. He who serves God has Virtue within himself.

The greatest good that man can achieve is to serve God. Therefore, at this stage of life, the disciple is enlightened and comes to know that the only thing which can give meaning to life is the fulfillment of God's Will and serving Him.

The Master says, "To act according to Love is already serving God. When you manifest Love, you serve God."

The highest form of such service is to show others the way to God, to assist in the awakening of their consciousness, that they may come to know God and begin to do the work themselves.

### ***THE CENTER OF THE PENTAGRAM***

After passing through the outer circle and the inner part of the Pentagram, the disciple enters the center of the Pentagram. This is the Path that leads to Perfection, to Eternal Life, to Immortality. This is the Path to absolute self-negation, complete devotion to God's Work and service to humanity. In this phase of his development, the disciple passes through the most difficult and terrible tests. Here is the Divine Center, in which man merges with God, in which man still maintains his identity as the human soul [merges] with God.

In order to reach this Divine Center, man must pass through one great test: the test of Golgotha in which he must pass through Calvary. In the center, we find two intertwined serpents. This indicates that man must overcome his lower nature, transform it and transcend his personal life. On this path, the disciple will pass through the greatest suffering. He will be left alone as if everyone had deserted him, as if everything had vanished: all his aspirations and hopes will have been in vain as if everything was lost. Great is the darkness around him; he passes through a dark tunnel. At this moment, he thinks that he is abandoned, but many Beings of Light watch over him. They are anxious for him not to fail this, the most arduous of all tests. If, at this moment, he becomes discouraged and his spirit fails, then he has failed the test. But if, at this crowning moment, he realizes that in spite of the fact that he is abandoned, there is One who always loves him and who is always with him, who is God – then he has passed the trial. At this moment he

realizes that his only support is God. If he achieves this revelation, then he enters into the New Life of Bliss, Joy, Light and Freedom. He has become one of the Immortals and has finished his human phase of evolution. This is the trial that leads to Resurrection. In the center of the Pentagram, there is a circle which man must pass through.

These two, the trial of Job and the trial of Golgotha, are the most difficult trials of the disciple before he has completed his development and enters into the Life of Immortality.

All these trials through which the disciple passes are necessary. Through them he develops his mind, his heart and strengthens his will. On the other hand, these trials which are accomplished through suffering, purify his lower nature. All of his worldly thoughts, feelings and impulses burn in the fire through which he passes. They have been obstacles to the manifestation of the Divine. Now the Divine, his Higher Nature can reveal itself.

Within the Pentagram, three letters are inscribed in Bulgarian: “B”, “Y”, “Ж”. These initials are the first letters of the Slavic words: *Veliko Ouchilishte na Zhivota* which means, “The Great School of Life.” In the School of Life, man learns from his experiences. Everything that man encounters fosters his learning, advancement and the development of his capabilities and virtues. Through his experience, man develops his mind, his heart and he strengthens his will. He learns and receives something from every man that he meets, because every man is a specific manifestation of God. By communing with each man that he encounters, he comes into contact with the Divine that is at work within this person. He learns not only from his contact with people, but also with things such as flowers, trees, stars, mountains and rivers. Everything that surrounds him has a specific influence on him, and in this way, he develops new aspects of himself. Obstacles and difficulties strengthen his will and make him think of a way to overcome them. This is the meaning of the words *Veliko Ouchilishte na Zhivota* (“The Great School of Life”).

The letter “B” in the Pentagram also stands for Master or Heavenly Leader. “Y” is the first letter of the word for Teacher. In other words we have a Leader and a Teacher of Life. These are the letters of Christ who is the leader of the Universal Brotherhood of Light. For all those who are willing to serve God, the first precept that we need to follow is written in the surrounding circle of the Pentagram: *V izpulnenie Volyata na Boga e silata na choveshkata dousha* (“In the fulfillment of the Will of God lies the power of the human soul”). These are extremely important words, and if we pronounce them with great concentration, we can experience *an extremely* powerful influence.

According to the esoteric science, the circle represents the favorable conditions in which a human being is placed. Man’s life, as it is described in the Pentagram, is surrounded by this circle which indicates: in his progress on the path to Perfection, he will be placed in favorable conditions. God’s Providence, the Advanced Beings and God Himself are with him to help and support him. Throughout his life, he will always feel the guidance of the Invisible World.

When the disciple has progressed in the Great School of Life and has passed through all obstacles which are presented in the Pentagram, the maxim: “In the fulfillment of the Will of God lies the power of the human soul,” becomes his guiding star. This is the final goal, the end result of the entire path which has been traveled. This is what has been gained from the journey. This is the crowning achievement.

**Note:** This chapter is a translation of excerpts from references [29, 30, 31].

# INSTRUCTIONS FOR THE PERFORMANCE OF THE PENTAGRAM

Music: Pentagram (Barhan Berou) – 80 measures, repeated five times, a total of 400 measures.

## Starting position

All participants are arranged in groups of ten. Each group which consists of two parallel rows with five participants in a line performs independently. Both rows of the group are turned to face the same direction (figure 1). Arms in front of the chest, palms down and elbows horizontally to the sides.

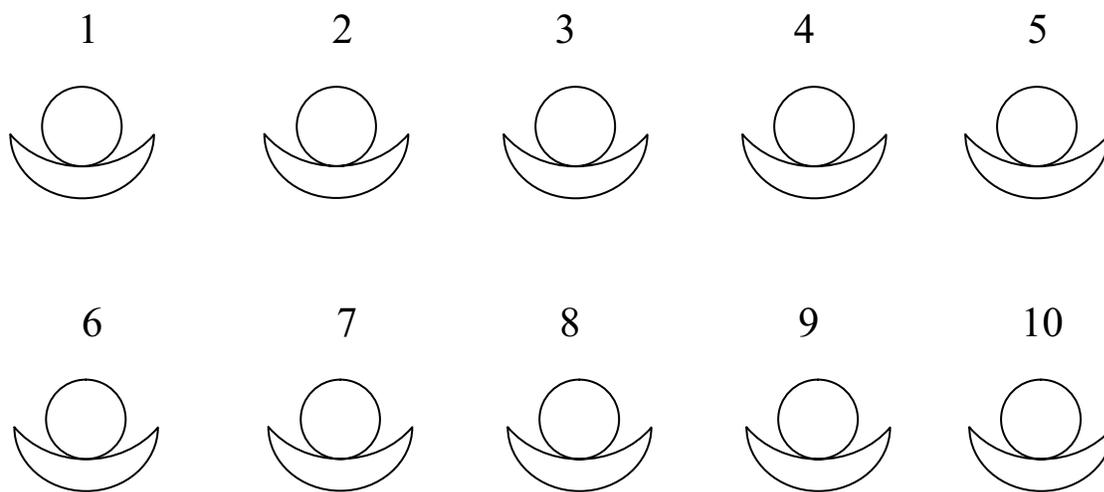


Fig. 1

The participants in the Pentagram represent Cosmic Man. The middle pair (numbers 3 and 8) is the “head”; numbers 2 and 7, 4 and 9 are the “legs” and the end numbers 1 and 6, 5 and 10 are called “arms”.

Together the “head” (3 and 8), and the “arms” (1 and 6; 5 and 10) are called triad.

## Movement sequence

1. All participants take 8 steps forwards (two steps in one measure). At each step of the right foot the hands open horizontally to the sides and at each step with the left foot they return back in front of the chest, palms down.

2. The triad (1 and 6; 3 and 8, 5 and 10) proceeds with 8 more steps forwards with the same movements of the hands as described above. The “legs” (2 and 7; 4 and 9) stay in place moving their arms simultaneously with the triad.

3. The “head” (3 and 8) continues to move forwards 8 more steps with the same movements of the arms. The “legs” (2 and 7; 4 and 9) and the “arms” (1 and 6; 5 and 10) remain in place continuing the arm movements as before.

After these movements the participants are in the positions as shown in figure 2.

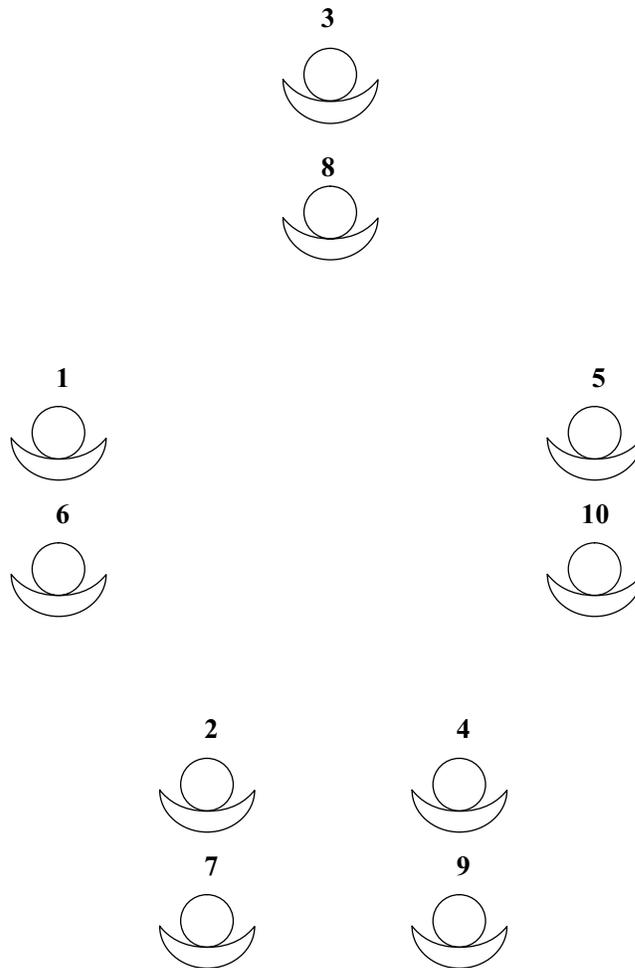


Fig. 2

4. The next 8 steps are used to make adjustments and form the Pentagram. At the same time arms continue the same movements to the sides and returning to the chest as before. During this leveling the participants in each couple turn to face the center of the Pentagram and to position one behind the other. The participants in the “head” (3 and 8) turn to the center always moving to the right. The final positioning is shown in figure 3.

5. With the Pentagram already formed, an exchange of places follows. The inside performer from each pair moves forwards to the left in an arc like movement and takes the place of the outside member of the couple omitting one couple to the left (figure 3). At the same time the outside participants take two steps forwards to take the emptied space by the inside partner.

All this takes 16 steps while the arms of all participants continue to move to the sides and back to the chest.

This is illustrated with the arrows on Fig. 3. For example:

1 takes the place of 10

4 takes the place of 6



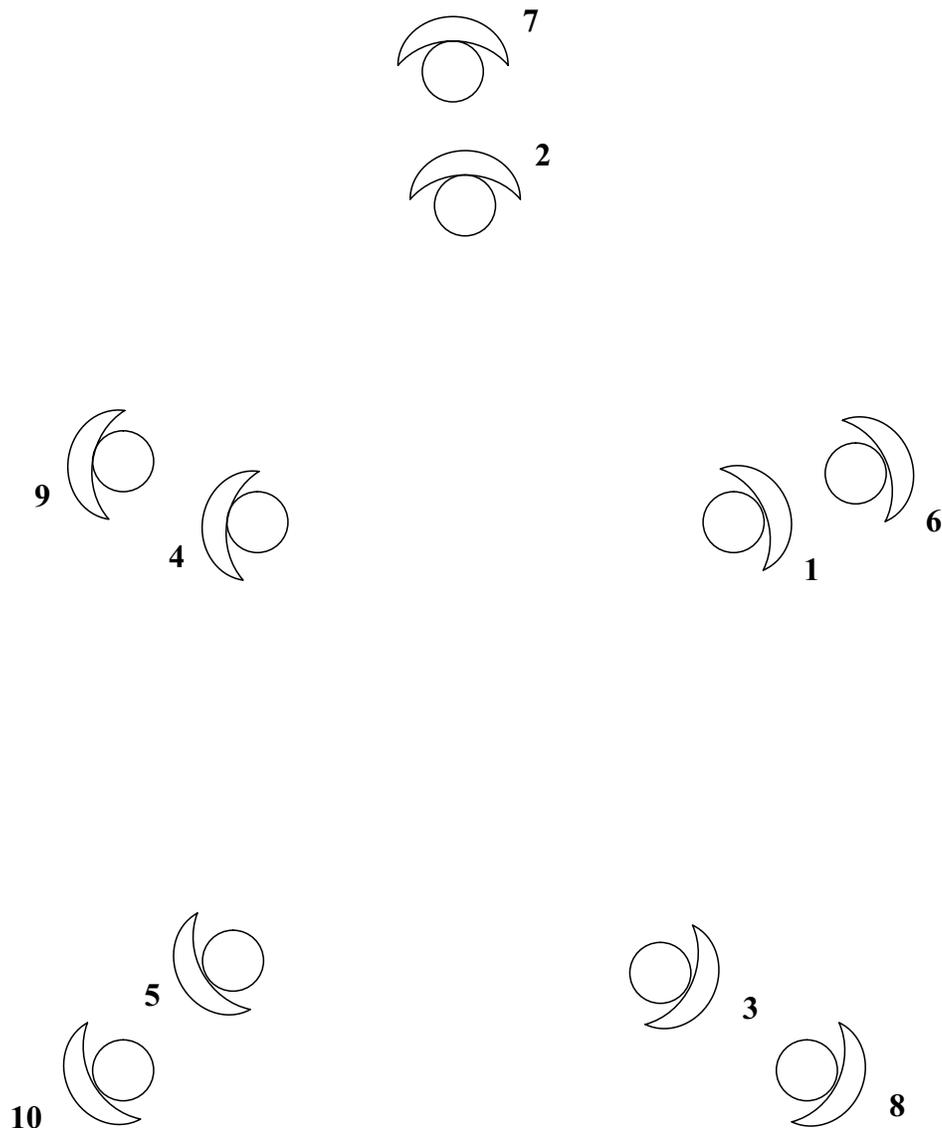


Fig. 4

With the exchange of the couples, now the Pentagram has for the “head” 2 and 7, for “arms” 4 and 9; 1 and 6, and for “legs” 5 and 10; 3 and 8.

7. The participants prepare to resume the parallel line formation. In this part all turn to face the general direction by revolving around each other similar to step 4 so that the lower numbered member of each group is again to the front.

At the same time the “legs” (5 and 10; 3 and 8) move forward and in 8 steps (4 measures) come in line with the two “arms”, i.e. they place themselves between 4 and 9; 1 and 6.

The four couples form two parallel lines: the inner partners are on the first row and the outer – on the second.

The arms of all move continuously to the sides and back to the chest.

8. The four couples continue moving and in 8 steps reach the “head”. The arms of all make the same movements. The five couples line up radially in two rows (figure 5).

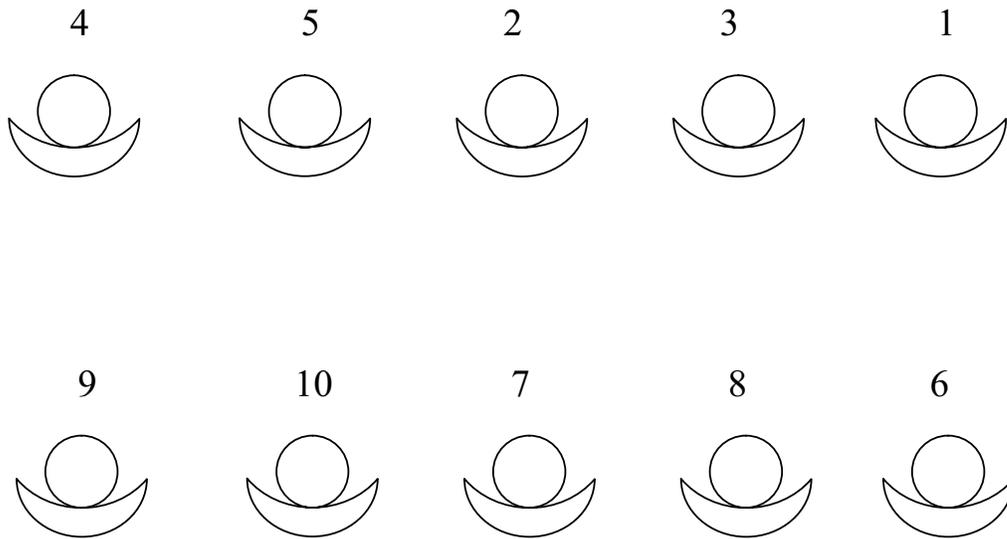


Fig. 5

9. All start marching forwards, 32 steps altogether (16 measures). The arms make full circles in front of the face and the body, palms outwards. With the first step, the arms make wide circular movements, starting from below, then pass in front of the body, rise up above the head with fingers touching. Then arms descend completely to the sides of the body without touching it and resume the circle up – fluently and without interruption. When hands are in upper position, the right foot steps and when hands are down – the left foot steps.

After finishing the march, the exercise begins again and is repeated five time altogether. In this way each couple becomes in turn “head”, left and right “arm”, left and right “leg”. At the end the starting position is resumed.

The parallel rows of the groups of ten should be arranged radially in a circle and the distance between them kept constant. The radial position of each row towards the center should stay constant as well; therefore the partners on the inner part of the row take smaller steps compared to the outer.



Performing the Pentagram in the Rila Mountains, Bulgaria.



The Pentagram at the Fifth Lake “Mahabour” (The Great and the Powerful)

## MUSIC AND LYRICS OF THE PANEURHYTHMY

The music of the Paneurhythmy and the text of the songs *Think*, *Aoum* and *The Rising Sun* are from the Master. Some of the words in them are in Bulgarian, and others are from an ancient sacred language. The rest of the lyrics in Bulgarian are written by Olga Slavcheva and Vessela Nestorova, as requested by the Master. The lyrics in English are provided by Vessela Nestorova<sup>6</sup>. The English version of *Think* and *The Rising Sun* is included as well, but it is preferable that they be sung in the original form.

Some melodies when played on a violin are one octave higher.

Phonetic keys are provided below to help proper pronunciation of the text given in Bulgarian.

Bulgarian letter	Spelling in English	Pronounced
а	a	as in <b>car</b>
в	v	as in <b>victory</b>
е	e	as in <b>bed</b>
ж	zh	as in <b>decision</b>
з	z	as in <b>zebra</b>
и	i	as in <b>he</b>
й	y	as in <b>joy</b>
о	o	as in <b>thought</b>
с	s	as in <b>rice</b>
у	ou	as in <b>pull</b>
х	h	as in <b>loch</b>
ц	ts	as in <b>tsar</b>
ч	ch	as in <b>check</b>
ш	sh	as in <b>short</b>
щ	sht	as in <b>vanished</b>
ъ	u	as in <b>cut</b>
ю	yu	as in <b>new</b>
я	ya	as in <b>yard</b>

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<sup>6</sup>The lyrics in English are not an exact translation of the lyrics of Olga Slavcheva in Bulgarian but carry the spirit in meaning. For *Think* and *The Rising Sun* a literal translation is provided as well.

# THE 28 EXERCISES

## 1. PROBOUZHDANE – AWAKENING

**Allegro moderato**



Pur - vi - yat den na pro - let - ta, pur - vi - yat den na  
It is the first bright day of spring, beau - ti - ful day of



ra - dost - ta, pur - vi - yat den na lyu - bov - ta no - syat  
joy and light, full - ness of life for eve - ry - thing brings the



si - la i zhi - vot, no - syat si - la i zhi - vot.  
first bright day of spring, brings the first bright day of spring.

Първият ден на пролетта,  
първият ден на радостта,  
първият ден на любовта  
носят сила и живот,  
носят сила и живот.

Purviyat den na proletta,  
purviyat den na radostta,  
purviyat den na lyubovta  
nosyat sila i zhihot,  
nosyat sila i zhihot.

It is the first bright day of spring,  
Beautiful day of joy and light,  
Fullness of life for everything  
Brings the first bright day of spring,  
Brings the first bright day of spring.

(Repeat No 1 once more from the beginning.)

## 2. PRIMIRENIE – RECONCILIATION

**Allegro moderato**



I o - zhi - vya - va, i ni bou - di sus lyu - bov.  
Na - ture is smi - ling while sun is shi - ning, hea - vens are blue,



Sta-vay - te ot sun, de - tsa! Pro-let mi - la vech doy - de.  
wa-ke-ning earth to life a - new, wa-ke-ning earth to life a - new.



Tsya - la - ta pri - ro - da pe - e. Slun-tse top - lo ve-che grey.  
Flo-wers, trees and birds, and bees are wel-co-ming spring-time with mu-sic gay.



No - si tsve - tya i plo - do - ve, no - si pes - ni i i - gri.  
Na-ture re - joi - ces on this day, na-ture re - joi - ces on this day.

И оживява, и ни буди със любов.  
Ставайте от сън, деца!  
Пролет мила веч дойде.  
Цялата природа пее.  
Слънце топло вече грей.  
Носи цветя и плодове,  
носи песни и игри.

I ozhivyava, i ni boudi sus lyubov.  
Stavayte ot sun, detsa!  
Prolet mila vech doyde.  
Tsyalata priroda pee.  
Sluntse toplo veche grey.  
Nosi tsvetya i plodove,  
nosi pesni i igri.

Nature is smiling while sun is shining,  
Heavens are blue,  
Wakening earth to life anew,  
Wakening earth to life anew.  
Flowers, trees and birds, and bees  
Are welcoming springtime with music gay.  
Nature rejoices on this day. (2)

### 3. DAVANE – GIVING

**Allegro moderato**



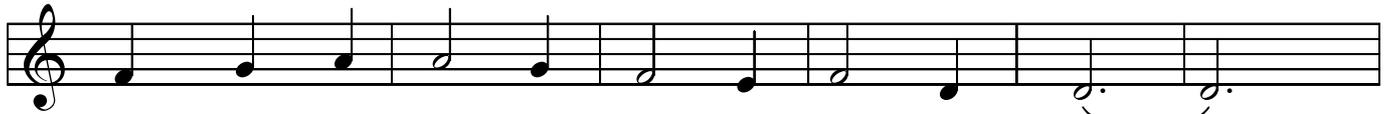
Pul - ni vsya - ka tvar s'zhi - vot, bou - di ra - dost vuv dou -  
Now be o - pen to re - ceive all the bless - ings spring days



ha, raz - ve - se - lya - va sur - tsa - ta ni.  
give, beau - ti - ful gifts of life and health, of bright thoughts,



Gre - e, grey slun - tse - to bla - go - dat - no,  
feel - ings pure, feel - ings of love that will en - dure,



tse - lou - va nezh - no tsya - la - ta ze - mya  
bright thoughts as rays of sun - shine in the spring,



i ya o - kich - va s'pre - lest - ni bez - broy tsve - tya.  
won - der - ful gifts this glad time now to us will bring.

Пълни всяка твар с живот,  
буди радост във духа,  
развеселява сърцата ни.  
Грее, грей слънцето благодатно,  
целува нежно цялата земя  
и я окичва с прелестни безброй цветя.

Pulni vsyaka tvar s zhihot,  
boudi radost vuv douha,  
razveselyava surtsata ni.  
Gree, grey sluntseto blagodatno,  
tselouva nezho tsyalata zemya  
i ya okichva s prelestni bezbroy tsvetya.

Now be open to receive  
All the blessings spring days give,  
Beautiful gifts of life and health,  
Of bright thoughts, feelings pure,  
Feelings of love that will endure,  
Bright thoughts as rays of sunshine in the spring,  
Wonderful gifts this glad time now to us will bring.

## 4. VUZLIZANE – ASCENDING

**Allegro moderato**



Blyas - ka - vi zvez - di - bri - lyan - ti svet - li ska - za - ni -  
Then look up at yon - der sun and greet him for his



ya mul - vyat. Gre - e chis - ta - ta lou - na, bez -  
work be - gun, sing in har - mo - ny with na - ture,



spir le - ti po svo - ya put po ne - bes - na  
feel the joy, the sac - red thrill, send a joy - ful



shir. I de - nyat pri - sti - ga sled nosht - ta.  
peal, with the birds the air with mu - sic fill.

Бляскави звезди-брилянти  
светли сказания мълвят.  
Грее чистата луна, безспир лети  
по своя път по небесна шир.  
И денят пристига след нощта.

Blyaskavi zvezdi-brilyanti  
svetli skazaniya mulvyat.  
Gree chistata louna, bezspir leti  
po svoya put po nebesna shir.  
I denyat pristiga sled noshtta.

Then look up at yonder sun  
And greet him for his work begun,  
Sing in harmony with nature,  
Feel the joy, the sacred thrill,  
Send a joyful peal,  
With the birds the air with music fill.

## 5. DIGANE – ELEVATION

**Allegro moderato**



Si - la i ra - dost, mla - dost i o - bich slun - tse - to  
High - er, e - ver high - er ev - ery - one as - pi - re. Ne - ver think to



no - si i vduh - no - vya - va, i vuz - rast - va v'kra - so - ta.  
stop un - til you have reached the most ex - al - ted moun - tain top.

Сила и радост,  
младост и обич  
слънцето носи  
и вдъхновява,  
и възраства  
в красота.

Sila i radost,  
mladost i obich  
sluntseto nosi  
i vduhnovyava,  
i vuzrastva  
v krasota.

Higher, ever higher everyone aspire.  
Never think to stop until you have reached  
The most exalted mountain top.  
(Repeat from the beginning.)

## 6. OTVARYANE – OPENING

## 7. OSVOBOZHDENIE – LIBERATION

## 8. PLYASKANE – CLAPPING



E - to go, razh - da se kra - si - viy den. E - to go  
Niy pla - ni - ni - te o - bi - cha - me. Div - ni - ya  
6. Cast off the clothes of the cold win - try days, bathe in the  
7. We love the moun - tains, the peaks sno - wy white, dew drops on  
8. Joy like a spring from the heart starts to flow, eve - ry - thing



slun - tse - to kum na - zi grey. Him - ni v'go - ra - ta  
 Mou - sa - la vuz - pya - va - me. Pri sed - mo - stroun - na  
 fresh - ness of pu - ri - fying rays, take a deep breath, re -  
 flo - wers, bright stars in the night, the se - ven - stringed harp  
 now with new life is ag - low, share the great joy of



ve - se - lo pti - chen - tse pey. Bod - ro i -  
 ar - fa - na Ri - la se - dim. Mosht - no - to -  
 ceive - the new im - pulse of life, live in the  
 Ri - la's pure se - ven lakes where eve - ry  
 free - dom that comes from the soul, bless eve - ry -



gra - em po ros - ni tre - vi i tsve - tya.  
 slun - tse po - sre - shta - me na ra - ni - na.  
 free - dom of Love, in the joy of light!  
 soul to the great - ness of God a - wakes.  
 one on your way, give your love to all.



Svet - la - ta ra - dost o - bil - no ni grey.  
 Ve - cher si - yay - ni - te zvez - di sle - dim  
 Na - ture is smi - ling while sun is shi - ning gay,  
 Blessed is the soul that one - ness with God at - tains  
 Sing the new song of free - dom with cla - pping hands,



Si - la v'dou - sha - ta bez - spir - no iz - li - va ni tya.  
 i lou - na - ta pre - kras - na v'ne - bes - na - ta shir.  
 fil - ling the hearts with joy on this spring - time day.  
 life e - ver - la - sting, life of the high - er planes.  
 sendrays of glad - ness and joy to the far - thest lands!

## 6. 7. 8.

Ето го, ражда се красивий ден.  
Ето го слънцето към нази грей.  
Химни в гората весело птиченце пей.  
Бодро играем по росни треви и цветя.  
Светлата радост обилно ни грей.  
Сила в душата безспирно излива ни тя. }<sup>2</sup>

Eto go, razhda se krasiviy den.  
Eto go sluntseto kum nazi grey.  
Himni v gorata veselo ptichentse pey.  
Bodro igraem po rosni trevi i tsvetya.  
Svetlata radost obilno ni grey.  
Sila v doushata bezspirno izliva ni tya. }<sup>2</sup>

Ний планините обичаме.  
Дивния Мусала възпяваме.  
При седмострунна арфа  
на Рила седим.  
Мощното слънце посрещаме на ранина.  
Вечер сияйните звезди следим  
и луната прекрасна в небесната шир. }<sup>2</sup>

Niy planinite obichame.  
Divniya Mousala vuzpyavame.  
Pri sedmostrounna arfa  
na Rila sedim.  
Moshtnoto sluntse posreshtame na ranina.  
Vecher siyaynite zvezdi sledim  
i lounata prekrasna v nebesnata shir. }<sup>2</sup>

## 6. OPENING

Cast off the clothes of the cold wintry days,  
Bathe in the freshness of purifying rays,  
Take a deep breath, receive the new impulse of life,  
Live in the freedom of Love, in the joy of light!  
Nature is smiling while sun is shining gay,  
Filling the hearts with joy on this springtime day. }<sup>2</sup>

## 7. LIBERATION

We love the mountains, the peaks snowy white,  
Dew drops on flowers, bright stars in the night,  
The seven-stringed harp Rila's pure seven lakes  
Where every soul to the greatness of God awakes.  
Blessed is the soul that oneness with God attains }<sup>2</sup>  
Life everlasting, life of the higher planes.

## 8. CLAPPING

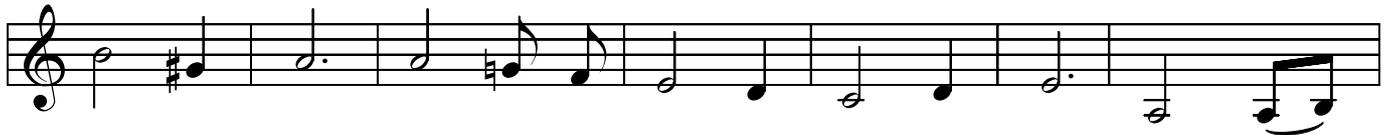
Joy like a spring from the heart starts to flow,  
Everything now with new life is aglow,  
Share the great joy of freedom that comes from the soul,  
Bless everyone on your way, give your love to all.  
Sing the new song of freedom with clapping hands, }<sup>2</sup>  
Send rays of gladness and joy to the farthest lands!

## 9. CHISTENE – PURIFYING

**Allegro moderato**



Pur - vi - yat den na pro - let - ta, pur - vi - yat den na  
It is the first bright day of spring, beau - ti - ful day of



ra - dost - ta, pur - vi - yat den na lyu - bov - ta no - syat  
joy and light, full - ness of life for eve - ry - thing brings the



si - la i zhi - vot, no - syat si - la i zhi - vot.  
first bright day of spring, brings the first bright day of spring.

Първият ден на пролетта,  
първият ден на радостта,  
първият ден на любовта  
носят сила и живот,  
носят сила и живот.

Purviyat den na proletta,  
purviyat den na radostta,  
purviyat den na lyubovta  
nosyat sila i zhihot,  
nosyat sila i zhihot.

It is the first bright day of spring,  
Beautiful day of joy and light,  
Fullness of life for everything  
Brings the first bright day of spring,  
Brings the first bright day of spring.

(Repeat No 9 once more from the beginning.)

## 10. LETENE – FLYING

**Allegro moderato**



I ze - mya - ta se su - bouzh - da ot su - nya.  
Earth is wa - king from it's win - try sleep and rest,



Poch - va no - viy sve - tul den, no - viy den na  
put - ting on her fes - tive dress, put - ting on her



pro - let - ta. I pri - ro - da - ta li - kou - va,  
fes - tive dress. Flo - wers, trees, and birds, and bees are



che ya slun - tse top - lo grey i lu - chi o -  
wel - co - ming spring - time with mu - sic gay, Na - ture re - joi - ces



bil - no ley. Vsich - ko rad - va se i pey.  
on this day, Na - ture re - joi - ces on this day.

И земята се събужда от съня.  
Почва новий светъл ден,  
новий ден на пролетта.  
И природата ликува,  
че я слънце топло грей  
и лъчи обилно лей.  
Всичко радва се и пей.

I zemyata se subouzhda ot sunya.  
Pochva noviy svetul den,  
noviy den na proletta.  
I prirodata likouva,  
che ya sluntse toplo grey  
i lucht obilno ley.  
Vsichko radva se i pey.

Earth is waking from it's wintry sleep and rest,  
Putting on her festive dress,  
Putting on her festive dress.  
Flowers, trees, and birds, and bees  
Are welcoming springtime with music gay,  
Nature rejoices on this day,  
Nature rejoices on this day.

# 11. EVERA

## Allegretto



Slun-tse - to grey, ga - li s'lu - chi tsve - ten - tsa, i tre - vi, i  
Slun-tse - to grey, pra - shta ve - se - li - e po tsya - la - ta ze -  
Dance in the dawn, dance on the green and spark - ling dressed with dew drops  
Dance in the dawn, wel - come the ri - sing sun with hap - pi - ness and



nas. Na ra - ni - na vuz - tor - zhe - no ig - ra - em niy.  
mya. Tse - li - ya mir su - bouzh - da, vi - ka sus lyu - bov.  
lawn; af - ter a night of rest a - gain in light be dressed.  
song; join in the har - mo - ny of na - ture's dan - cing throng.



Vuz - douh bla - go - dat. Ptich - ki hvur - kat ve - se - lo nad nas.  
Vli - va ni zhi - vot, da - va ra - dost, mir i kra - so - ta.  
Breathe the mor - ning air; let the bree - zes waft a - way your care;



Pri - ro - da - ta si - ya - e tsya - la v'kra - so - ta. Ros - na tre -  
Za - lyaz - va to, no vech - no se ya - vya - va pak. Bles - ti, iz -  
rhyth - mic - 'ly dance with brooks and flo - wers fra - grant, fair; grace - ful - ly



vi - tsa bles - na - la v'el - maz. Tsve - tya - ta le - yat a - ro - mat.  
pra - shta zhi - va svet - li - na, slou - zhi - tel mil na blag Ba - shta.  
move, be light and free and gay on this in - spi - ring bright spring day.

Слънцето грей, гали с лъчи  
цветенца и треви, и нас.  
На ранина възторжено играем ний.  
Въздух – благодат.  
Птички хвъркат весело над нас.  
Природата сияе цяла в красота.  
Росна тревица блеснала в елмаз.  
Цветята леят аромат.

Sluntseto grey, gali s luch  
tsvetentsa, i trevi, i nas.  
Na ranina vuztorzheno igraem niy.  
Vuzdouh – blagodat.  
Ptichki hvurkat veselo nad nas.  
Prirodata siyae tsyala v krasota.  
Rosna trevitsa blesnala v elmaz.  
Tsvetyata leyat aromat.

Слънцето грей,  
праща веселие по цялата земя.  
Целия мир събужда, вика със любов.  
Влива ни живот,  
дава радост, мир и красота.  
Залязва то, но вечно се явява пак.  
Блести, изпраща жива светлина,  
служител мил на благ Баща.

Sluntseto grey,  
prashta veselie po tsyalata zemya.  
Tseliya mir subouzhda, vika sus lyubov.  
Vliva ni zhivot,  
dava radost, mir i krasota.  
Zalyazva to, no vechno se yavyava pak.  
Blesti, izprashta zhiva svetlina,  
slouzhitel mil na blag Bashta.

Dance in the dawn,  
Dance on the green and sparkling  
Dressed with dew drops lawn;  
After a night of rest again in light be dressed.  
Breathe the morning air;  
Let the breezes waft away your care;  
Rhythmic'ly dance with brooks and flowers fragrant, fair;  
Gracefully move, be light and free and gay  
On this inspiring bright spring day.

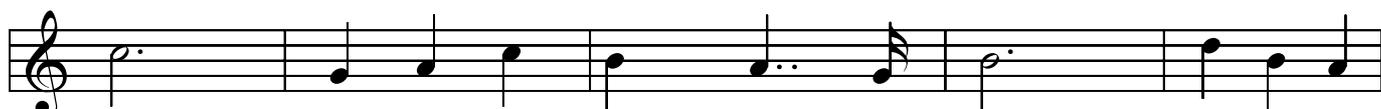
Dance in the dawn,  
Welcome the rising sun with happiness and song;  
Join in the harmony of nature's dancing throng.  
Breathe the morning air;  
Let the breezes waft away your care;  
Rhythmic'ly dance with brooks and flowers fragrant, fair;  
Gracefully move, be light and free and gay  
On this inspiring bright spring day.

## 12. SKACHANE – JUMPING

**Andante**



Na - go - re da po - le - tim kum ne - bes - ni - ya pros -  
Up - ward rise with all your might. Be as sing - ing birds in



tor. S'mir, lyu - bov i svet - li - na vsich-ko ras -  
flight, hea - ven pours a - bun - dant light on the souls



te v'kra - so - ta i ni no - si mu - drost - ta!  
that reach the height. Keep the moun - tain top in sight.

Нагоре да полетим  
към небесния простор.  
С мир, любов и светлина  
всичко расте в красота  
и ни носи мъдростта!

Nagore da poletim  
kum nebesniya prostor.  
S mir, lyubov i svetlina  
vsichko расте v krasota  
i ni носи mudrostta!

Upward rise with all your might.  
Be as singing birds in flight,  
Heaven pours abundant light  
On the souls that reach the height.  
Keep the mountain top in sight.

## 13. TUKANE – WEAVING

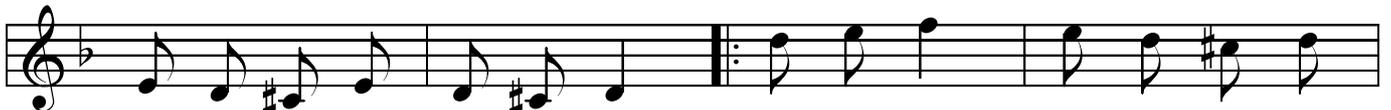
**Andante**



Vse - ki den, vse - ki chas, vsya-ko-ya mi - nou - ta niy sno - vem  
Day by day, hour by hour, weav-ing on life's loom thoughts Di - vine,



i tu - chem nay - kra - si - vi mis - li, i zhi - vot svet i chist  
feel - ings fine com - ing in - to bloom; for the new love and light



vuv dou - shi - te vli - va - me. Ne - ka mir i lyu - bov v'sur -  
now pre - pare we am - ple room. Eve - ry day think and say that



tsa ni da tsa - rou - va; do - bro - ta, mi - lo - sur - die  
Light will come to - mor - row; Love is now on its way to



v'na - zi da zhi - vey. Svet - li - na i ve - se - li - e na - vred da grey.  
ba - nish fear and sorrow; so we work and we pray for this new pro - mised day.



Tsve - ten - tsa - ta a - ro - mat sla - do - sten pi - le - yat, ptich - ki - te v'ne -  
Weav - ing thus we take and give na - ture's gifts di - vine, learn - ing dai - ly



bes - na shir chou - rou - li - kat, pe - yat. I duzh - de - tsut ro - mo - li nad  
how to live high - er lives sub - lime; weav - ing thus we all re - ceive the



ni - vi i li - va - di. Tuy i niy vse - ki den, vsya - ko - ya mi -  
bles - sings of this time. Day by day, hour by hour, weav - ing on life's

nu - ta shte ra - bo - tim, shte ras - tem i do - bro shte se - em,  
loom thoughts Di - vine and feel - ings fine, for the new life mak - ing room,

i v'dou - shi - te si kra - si - vi mis - li ni - e da vtu - chem.  
for the life which turns the night to day and lights our up - ward way.

Всеки ден, всеки час, всякоя минута  
ний сновем и тъчем най-красиви мисли,  
и живот свет и чист  
във душите вливаме.

Vseki den, vseki chas, vsyakoya minouta  
niy snovem i tuchem nay-krasivi misli,  
i zhihot svet i chist  
vuv doushite vlivame.

Нека мир и любов в сърца ни да царува,  
доброта, милосърдие в нази да живеят.  
Светлина и веселие навред да греят.

Neka mir i lyubov v surtsa ni da tsarouva;  
dobrota, milosurdie v nazi da zhivey.  
Svetlina i veselie navred da grey.

Цветенцата аромат сладостен пилеят,  
птичките в небесна шир  
чуруликат, пеят.  
И дъждецът ромоли над ниви и ливади.

Tsvetentsata aromat sladosten pileyat,  
ptichkite v nebesna shir  
chouroulikat, peyat.  
I duzhdetsut romoli nad nivi i livadi.

Тъй и ний всеки ден, всякоя минута  
ще работим, ще растем  
и добро ще сеем,  
и в душите си красиви мисли ние да втъчем.

Tuy i niy vseki den, vsyakoya minuta  
shte rabotim, shte rastem  
i dobro shte seem,  
i v doushite si krasivi misli nie da vtuchem.

Day by day, hour by hour, weaving on life's loom  
Thoughts Divine, feelings fine coming into bloom;  
For the new love and light now prepare we ample room.  
Every day think and say that Light will come tomorrow;  
Love is now on its way to banish fear and sorrow;  
So we work and we pray for this new promised day. } 2  
Weaving thus we take and give nature's gifts divine,  
Learning daily how to live higher lives sublime;  
Weaving thus we all receive the blessings of this time.

Day by day, hour by hour, weaving on life's loom  
 Thoughts Divine and feelings fine,  
 For the new life making room,  
 For the life which turns the night to day  
 And lights our upward way.

## 14. MISLI – THINK

**Adagio**

Mis-li, pra - vo mis - li. Mis-li, pra - vo mis - li. Sve -  
 shte - ni mis - li za zhi - vo - ta ti kre - pi. Sve - shte - ni mis - li za zhi -  
 vo - ta ti kre - pi. Sve - vo - ta ti kre - pi. Kre -  
 pi, kre - pi, kre - pi, sve - shte - ni mis - li za zhi -  
 vo - ta ti kre - pi. Kre - vo - ta ti kre - pi. D. C.

Мисли, право мисли.  
 Мисли, право мисли.  
 Свещени мисли за живота ти крепи. (4)  
 Крепи, крепи, крепи,  
 свещени мисли за живота ти крепи. } 2

Misli, pravo misli.  
 Misli, pravo misli.  
 Sveshteni misli za zhivota ti крепи. (4)  
 Krepi, крепи, крепи,  
 sveshteni misli za zhivota ti крепи. } 2

Think right, always think right.  
 Think right, always think right.  
 Sustain most sacred thoughts of life } 4  
 That radiate light,  
 Sustain, sustain, sustain,  
 Sustain most sacred thoughts of life } 2  
 That radiate light.

(Repeat from the beginning).

(Think, think rightly.  
 Hold fast to sacred thoughts about life.  
 Hold fast, hold fast, hold fast.  
 Hold fast to sacred thoughts about life.)

## 15. AOUM

A - oum, a - oum, a - oum, om, om, aou - men.  
*Repeat 4 times*

Аум, аум, аум, ом, ом, аумен.

Aoum, aoum, aoum, om, om, aoumen.

(Repeat 4 times).

## 16. IZGRYAVA SLUNTSETO – THE RISING SUN

**Andante**

Iz - grya - va slun - tse - to, pra - shta svet - li - na,  
no - si ra - dost za zhi - vo - ta tya. Iz - tya.

**Allegretto**

Si - la zhi - va iz - vor - na te - chou - shta, si - la zhi - va  
iz - vor - na te - chou - shta. chou - shta. Zoun me - zoun, zoun me - zoun, bi - nom to -  
me - to. Zoun me - zoun, zoun me - zoun, bi - nom to - me - to. *D. C.*

Изгрява слънцето, праща светлина, }  
носи радост за живота тя. }  
Сила жива изворна течуща. (4)  
Зун мезун, зун мезун, }  
бином томето. }  
} 2

Izgryava sluntseto, prashta svetlina, }  
nosi radost za zhivota tya. }  
Sila zhiva izvorna techoushta. (4)  
Zoun mezoun, zoun mezoun, }  
binom tometo. }  
} 2

(Repeat from the beginning.)

Behold the rising sun, sending brilliant light, }  
Filling life with joy and new delight. }  
Living power, springing flowing power, }  
Living power, springing flowing power. }  
Zoun mezoun, zoun mezoun, }  
Binom tometo. }  
} 2

(The sun-it is arising,  
Sending down its light.  
And bringing joy for life.  
Power-living, flowing like a wellspring.  
Zoun mezoun, zoun mezoun,  
Binom toumeto.)

(Repeat from the beginning.)

# 17. KVADRAT – SQUARE

**Allegro moderato**



Slun-tse-to grey,           trep - ti zo - ra - ta   ot zhi - vot i lyu - bov.  
Bright is the morn,       filled with the frag-rance sweet of flo-wers just born;  
Red is the east,       God's lov-ing lips its bril - liant fore-head have kissed,



Trep - ti zo - ra - ta,   grey - na - la v'bri-lyan - te - ni lu - chi.  
white pearls of dew, a gold - en crown her glo-rious head a - dorn.  
fil - ling the mor-ning air with vib - rant life and sac - red bliss.



Vsich-ko dnes pey,           vsich-ko dnes slad - ko - glas - no pey  
All na - ture sings,       all na - ture now with mu - sic rings,



za Bo-zhiy den,           za no - viy sve - tul Bo - zhi den,  
prais-ing the dawn,       prais-ing the new born hap - py dawn,



za ra-dost no - va,   shto v'sur - tsa - ta   ni bez - spir - no ley.  
prais-ing the fa - ther sun, cre - a - tor of the glo-rious dawn.

D. C.

Слънцето греј,  
трепти зората от живот и любов.  
Трепти зората,  
грейнала в бриљантени лъчи.

Sluntseto grey,  
trepti zorata ot zhivot i lyubov.  
Trepti zorata,  
greynala v brilyanteni luchi.

Всичко днес пей,  
всичко днес сладкогласно пей  
за Божий ден,  
за новий светъл Божи ден,  
за радост нова,  
що в сърцата ни безспирно лей.

} 2

Vsichko dnes pey,  
vsichko dnes sladkoglasno pey  
za Bozhiy den,  
za noviy svetul Bozhi den,  
za radost nova,  
shto v surtsata ni bezspirno ley.

} 2

Bright is the morn,  
Filled with the fragrance sweet of flowers just born;  
White pearls of dew,  
A golden crown her glorious head adorn.  
All nature sings, all nature now with music rings,  
Praising the dawn, praising the new born happy dawn,  
Praising the father–sun, creator of the glorious dawn.

} 2

Red is the east,  
God's loving lips its brilliant forehead have kissed,  
Filling the morning air with vibrant life and sacred bliss.  
All nature sings, all nature now with music rings,  
Praising the dawn, praising the new born happy dawn,  
Praising the father–sun, creator of the glorious dawn.

} 2



Всяка сутрин в ранен час  
слънцето посрещаме.  
Лъчи, въздух и роса }  
радват нашите сърца. } 2

Vsyaka soutrin v ranen chas  
sluntseto posreshtame.  
Luchi, vuzdouh i rosa }  
radvat nashite surtsa. } 2

Вдъхновени мисли в нас да потекат  
и красиви чувства да растат.  
Сладки зрели плодове да дават  
и живота вред да украсяват.

Vduhnoveni misli v nas da potekat  
i krasivi chouvtva da rastat.  
Sladki zreli plodove da davat  
i zhivota vred da oukrasyavat.

Грейнали лъчи навред. }  
Бистро изворче шурти. }  
Радост блика в целий свет. }  
Птичка весело лети. } 2

Greynali luchy navred. }  
Bistro izvorche shourti. }  
Radost blika v tseliy svet. }  
Ptichka veselo leti. } 2

Start with song the new born day; }  
Song is light upon your way. } 2  
Like butterflies we spread our wings,  
Raising each hand a new blessing brings.  
Graceful our bodies thus will grow }  
Golden seeds of future beauty now we sow. } 2  
Lively as when brooklets flow, }  
Thus our minds and hearts will grow, }  
So we dance each day to be graceful, beautiful and free. } 2

## 20. POBEZHDAVANE – CONQUERING

**Allegro**

The musical score is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The lyrics are in two columns, with the first column being the original text and the second column being the English translation. The score consists of eight staves of music, each with its corresponding lyrics below it.

De - nyat pri - sti - ga sled no - shta i ra - dost i - de  
Af - ter the night ar - rives the day and af - ter sor - row

sled skrub - ta. Vur - vi - me niy way po svet - liy put. Pre - gra - di  
you are gay, still on our way we brave - ly press through hap - py

nya - ma da ni sprat. Tuy bez - spir - no shte vur - vi - me  
days and through dis - tress. Life is end - less love and beau - ty,

s'vya - ra i lyu - bov v'gur - di - te, kum po - be - di shte le -  
and to do God's Will our du - ty. Life is end - less love and

ti - me, do - kat' gle - dat ni o - chi - te. Bo - dro  
beau - ty, and to do God's Will our du - ty. So press

vdi - ga - me che - la, sme - lo trug - va - me na - pred!  
on, a - chieve your goal, fill with light your hun - gry soul.

Do - ri v'ne - vo help - lya i be - da za nas e hou - bav  
Hea - ven will help you on your way; love will cast all

Bo - zhiy svet. Mil - va ni ti - hi - yat ze - fir.  
fear a - way. Hap - py are those who see the Path.



Pe - yat ni ptich - ki s' ve - sel glas. Ley se v' dou - sha - ta  
Ne - ver wa - ver, ne - ver stop, na - ture helps the

e - lik - sir pri iz - grev slun - tse v' ra - nen chas.  
da - ring soul, vic - to - ry means life for the whole.

Денят пристига след нощта  
и радост иде след скръбта.  
Вървие ний по светлий път.  
Прегради няма да ни спрат.  
Тъй безспирно ще вървие  
с вяра и любов в гърдите,  
към победи ще летиме,  
докат' гледат ни очите.  
Бодро вдигаме чела,  
смело тръгваме напред!  
Дори в неволя и беда  
за нас е хубав Божий свет.  
Милва ни тихият зефир.  
Пейт ни птички с весел глас.  
Лей се в душата еликсир  
при изгрев слънце в ранен час.

Denyat pristiga sled noshta  
i radost ide sled skrubta.  
Vurvime niy po svetliy put.  
Pregradi nyama da ni sprat.  
Tuy bezspirno shte vurvime  
s vyara i lyubov v gurdite,  
kum pobedi shte letime,  
dokat' gledat ni ochite.  
Bodro vdigame chela,  
smelo trugvame napred!  
Dori v nevolya i beda  
za nas e houbav Bozhiy svet.  
Milva ni tihiyat zefir.  
Peyat ni ptichki s vesel glas.  
Ley se v doushata eliksir  
pri izgrev sluntse v ranen chas.

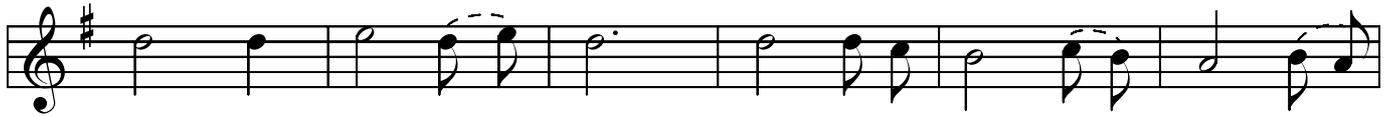
After the night arrives the day  
And after sorrow you are gay,  
Still on our way we bravely press  
Through happy days and through distress.  
Life is endless love and beauty,  
And to do God's Will – our duty.  
Life is endless love and beauty,  
And to do God's Will – our duty.  
So press on, achieve your goal,  
Fill with light your hungry soul.  
Heaven will help you on your way;  
Love will cast all fear away.  
Happy are those who see the Path.  
Never waver, never stop –  
Nature helps the daring soul,  
Victory means life for the whole.

## 21. RADOSTTA NA ZEMYATA – JOY OF THE EARTH

**Allegro**



Li - kou - va tsa - la - ta ze - mya i se  
Build a new home where joy can live, build it of



rad - va ot sur - tse, i ti - cha tya po svo - ya  
mu - sic life that can give, build it of pu - ri - ty, build it of



put ka - to de - vi - tsa vuz - lyu - ble - na. Tya zha -  
light, make it a pa - lace large and white. Let its



dou - va slun - tse - to i kum ne - go se stre - mi.  
win - dows be o - pen wide, free - ly let in the mor - ning light;



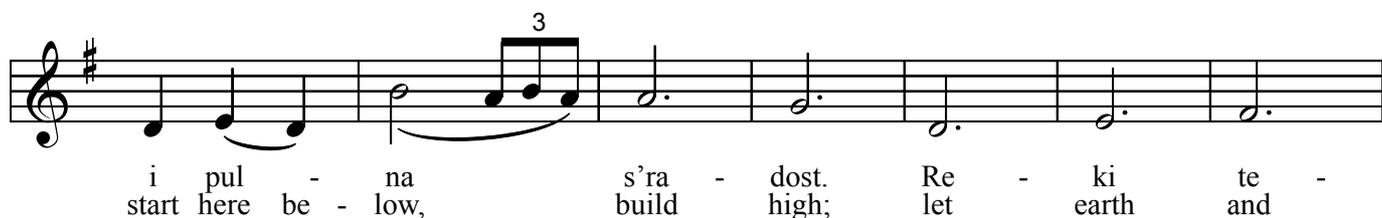
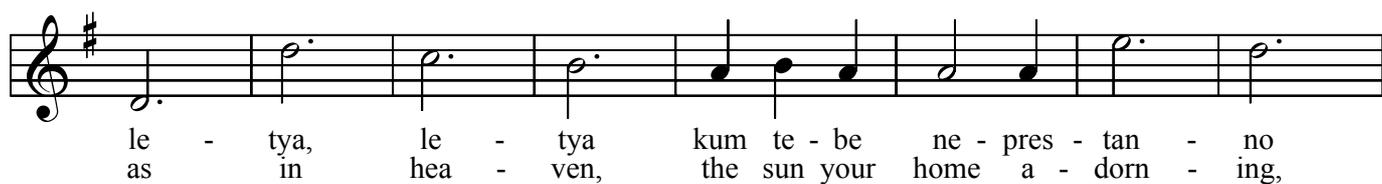
To ya mil - va ot - da - lech i tse - lou - va  
joy will come, that love - ly queen; rea - di - ly she will



ya s'lu - chi. Tya se rad - va i mou pey:  
en - ter in, so now with mu - sic your new home be - gin.



“O, slun with - tse na zhi - vo - ta moy,  
Build with glad - ness, build in the spring - time mor - ning;



Ликува цялата земя  
и се радва от сърце,  
и тича тя по своя път  
като девица възлюблена.

Likouva tsyalata zemya  
i se radva ot surtse,  
i ticha tya po svoya put  
kato devitsa vuzlyublena.

Тя жадува слънцето  
и към него се стреми.  
То я милва отдалеч  
и целува я с лъчи.

Tya zhadouva sluntseto  
i kum nego se stremi.  
To ya milva otdalech  
i tselouva ya s luchii.

Тя се радва и му пей:  
„О, слънце на живота мой,  
летя, летя към тебе непрестанно  
и пълна с радост.

Tya se radva i mou pey:  
“O, sluntse na zhivota moy,  
letya, letya kum tebe neprestanno  
i pulna s radost.

Реки текат, извори бликат чисти,  
върхове белоснежни във розови сияния  
обливаш изобилно с милувки нежни“.

Reki tekat, izvori blikat chisti,  
vurhove belosnezhni vuv rozovi siyaniya  
oblivash izobilno s milouvki nezhni.”

Build a new home  
Where joy can live,  
Build it of music life that can give,  
Build it of purity, build it of light,  
Make it a palace large and white.  
Let its windows be open wide,  
Freely let in the morning light;  
Joy will come, that lovely queen;  
Readily she will enter in, so now  
With music your new home begin.  
Build with gladness, build in the  
Springtime morning as in heaven,  
The sun your home adorning,  
Start here below, build high;  
Let earth and sky take part  
In all your labor, share then  
Your gifts with your neighbor,  
A building of joy divine,  
Filled with the bright sunshine,  
Will be forever thine.

## 22. ZAPOZNAVANE – ACQUAINTANCE

**Allegretto**



Kol - ko pri - yat - no pti - chen - tse pe - e i bla - go  
Touch of the hand is bles - sing your friend, through love and



dat - no slun - tse - to grey. Ros - ni li - va - di - te,  
friend - ship two souls will blend. Light - er your bur - den grows

sve - zhi po - lya - ni - te, i - gra - em niy i pe - em v'ra - ni -  
when, with a friend so close, you dance to mu - sic bright filled with de-

na. Zhi - vo - tut e kra - siv i i - zo - bi -  
light. A - bun - dant bles - sings flow through eve - ry soul,

len, che Bog nad na - zi e mi - lo - stiv. D.C.  
you feel the Hand Di - vine mak - ing you whole.

Колко приятно птиченце пее  
и благодатно слънцето грей.  
Росни ливадите, свежи поляните,  
играем ний и пеем в ранина. } 2  
Животът е красив и изобилен,  
че Бог над нази е милостив. } 2

Kolko priyatno ptichentse pee  
i blagodatno sluntseto grey.  
Rosni livadite, svezhi polyanite, } 2  
igraem niy i peem v ranina. } 2  
Zhivotut e krasiv i izobilen,  
che Bog nad nazi e milostiv. } 2

А след игри и песни красиви  
ние работим в нашите ниви.  
И ги посяваме семе избрано,  
да никнат, зреят житни класове. } 2  
И дребен дъжд, роса ще ги полее,  
и слънцето ще ги възрасти. } 2

A sled igri i pesni krasivi  
nie rabotim v nashite nivi.  
I gi posyavame seme izbrano, } 2  
da niknat, zreyat zhitni klasove. } 2  
I dreben duzhd, rosa shte gi polee,  
i sluntseto shte gi vuzrasti. } 2

Touch of the hand is blessing your friend,  
Through love and friendship two souls will blend.  
Lighter your burden grows  
When, with a friend so close  
You dance to music bright  
Filled with delight. } 2  
Abundant blessings flow  
Through every soul,  
You feel the Hand Divine  
Making you whole. } 2  
(Repeat from the beginning.)

## 23. HOUBAV DEN – BEAUTIFUL DAY

**Allegretto**

Vse - ki hou - bav Bo - zhi den di - sham ra - dost  
 Eve - ry day new bless - ing brings, eve - ry per - fect

i zhi - vot. I li - kut mi e za - smen, che o -  
 day of spring: sing - ing wa - ters, bub - bling springs, hea - ven and

3 3  
 bi - cha men Gos - pod. Slun - chi - tse - to sus lyu - bov  
 earth with mu - sic ring. Eve - ry hu - man heart is gay

mil - va mo - e - to li - tse. I gla - sut lyu - bimHris -  
 when we dance and sing in May. An - gels spread their gli - ste - ning

*Fine*

tov shep - ne v'mo - e - to sur tse: "Krep - ko, sme - lo  
 wings o - ver eve - ry soul that sings. Then God whis - pers

ti zhi - vey i po - ma - gay na sve - ta. S'pes - ni ra - dost -  
 in your heart, "Life di - vine to - day you start, praise with song the

ni vuz - pey ti na Bo - ga lyu - bov - ta, nash Ba -  
 life you're giv - en, bless each soul u - pon your path, e - ver

shta lyu - bim i svet i na vsi dou - shi poz - nat."  
 grate - ful, e - ver glad; e - ver grate - ful, e - ver glad."

*D. C. 2 times; the 3rd time to Fine*

Всеки хубав Божи ден  
дишам радост и живот.  
И ликът ми е засмен,  
че обича мен Господ.

Vseki houbav Bozhi den  
disham radost i zhivot.  
I likut mi e zasmen,  
che obicha men Gospod.

Слънчицето със любов  
милва моето лице.

Slunchitseto sus lyubov  
milva moeto litse.

И гласът любим Христов  
шепне в моето сърце:  
„Крепко, смело ти живеј  
и помагај на света.  
С песни радостни възпей  
ти на Бога любовта,  
наш Баща любим и свет  
и на вси души познат“.

I glasut lyubim Hristov  
shepne v moeto surtse:  
“Krepko, smelo ti zhivey  
i pomagay na sveta.  
S pesni radost ni vuzpey  
ti na Boga lyubovta,  
nash Bashta lyubim i svet  
i na vsi doushi poznat.”

Every day new blessing brings,  
Every perfect day of spring:  
Singing waters, bubbling springs,  
Heaven and earth with music ring.  
Every human heart is gay  
When we dance and sing in May.  
Angels spread their glistening wings  
Over every soul that sings. (Fine)  
Then God whispers in your heart,  
“Life divine today you start,  
Praise with song the life you’re given,  
Bless each soul upon your path,  
Ever grateful, ever glad;  
Ever grateful, ever glad.”

(Repeat No 23, and once more from the beginning until Fine).

## 24. KOLKO SME DOVOLNI – HOW HAPPY WE ARE

**Allegretto**



Kol-ko sme do-vol-ni, che v'sve-ta zhi-ve-em; ka-to ptich-ki vol-ni  
What de-light is liv-ing, giv-ing and re-ceive-ing, life in a-do-ra-tion



choud-ni pes-ni pe-em. Sout-rin mi-lo slun-tse po-sre-shta ni ra-no.  
of the whole cre-a-tion! Life is gift Di-vine, beau-ti-ful, sub-lime;



To ni bla-go-sla-vya i zhi-vot ni da-va. Vuz-douh di-sham bla-go-dat.  
liv-ing po-wers flow, ma-king all things grow.



Ra-dost-no o-ti-vam za do-ma. Tsy-la-ta pri-ro-da s'me-ne pey.



Slun-tse-to me zhi-vo grey. Men pri-ro-da-ta o-bi-cha



i v'zhi-vo-ta mi po-ma-ga, che-do svo-e me na-ri-cha



i mi kaz-va dou-ma bla-ga: "Ra-bo-ti, ou-chi, vre-me ne gou-bi,



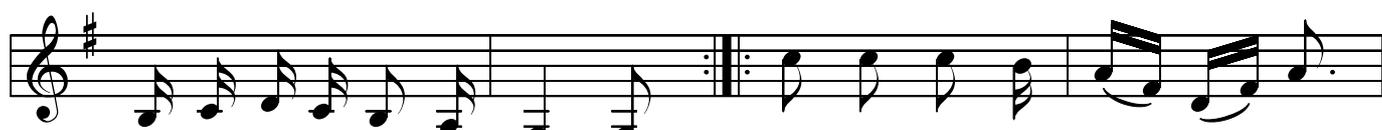
vre-me ne pi-ley, skup zhi-vot pa-zi. Toy e Bo-zhi dar, mil i sku-po-tsen.



Ti do - bre var - di go vse - ki chas." A po - dir i - gri - te



shte o - ti - da da ra - bo - tya, vre - me da ne gou - bya,



dor v'ne-be - to slun - tse grey. Hay na - pred, ed - no, dve, tri,



s'bod - ri stup - ki ti ho - di. O - shte mal - ko ni - e touk



shte si po - i - gra - e - me se - ga. Ho - di, ho - di, ho - di,



za vo - da - ta ho - di prez re - chi - tsa bis - tra, po pu - te - ka chis - ta.



O, vo - di - tse slad - ka, zhi - va, no - sish ti zhi - vo - ta nov.  
Teb o - bi - cham, teb zha - dou - vam, te - be tur - sya vse - ki chas.



Po li - va - di i gra - di - ni ne - pres - tan - no ti - chash ti.  
Tuy prez vsich - ki - te go - di - ni bya - gay, ti - chay i le - ti.

Колко сме доволни,  
че в света живеем;  
като птички волни  
чудни песни пеем. } 2

Сутрин мило слънце  
посреща ни рано.  
То ни благославя  
и живот ни дава. } 2

Въздух дишам благодат.  
Радостно отивам за дома.  
Цялата природа с мене пей.  
Слънцето ме живо грей.

Мен природата обича  
и в живота ми помага,  
чедо свое ме нарича  
и ми казва дума блага:

„Работи, учи,  
време не губи,  
време не пилей,  
скъп живот пази.

Той е Божи дар, мил и скъпоцен.  
Ти добре варди го всеки час“.

А подир игрите  
ще отида да работя,  
време да не губя,  
дор в небето слънце грей. } 2

Хай напред, едно, две, три,  
с бодри стъпки ти ходи.  
Още малко ние тук  
ще си поиграеме сега. } 2

Ходи, ходи, ходи,  
за водата ходи  
през речица бистра,  
по пътека чиста. } 2

О, водице сладка, жива,  
носиш ти живота нов.  
Теб обичам, теб жадувам,  
тебе търся всеки час.

По ливади и градини  
непрестанно тичаш ти.  
Тъй през всичките години  
бягай, тичай и лети.

Kolko sme dovolni,  
che v sveta zhiveem;  
kato ptichki volni  
choudni pesni peem. } 2

Soutrin milo sluntse  
posreshta ni rano.  
To ni blagoslavya  
i zhivot ni dava. } 2

Vuzdouh disham blagodat.  
Radostno otivam za doma.  
Tsyalata priroda s mene pey.  
Sluntseto me zhivo grey.

Men prirodata obicha  
i v zhivota mi pomaga,  
chedo svoe me naricha  
i mi kazva douma blaga: }

“Raboti, ouchi,  
vreme ne goubi,  
vreme ne piley,  
skup zhivot pazi. }

Toy e Bozhi dar, mil i skupotsen. 2  
Ti dobre vardi go vseki chas.”

A podir igrите  
shte otida da rabotyа,  
vreme da ne goubya,  
dor v nebeto sluntse grey. } 2

Hay napred, edno, dve, tri,  
s bodri stupki ti hodi.  
Oshte malko nie touk  
shte si poigraeme segа. } 2

Hodi, hodi, hodi,  
za vodata hodi  
prez rechitsа bistra,  
po puteka chista. } 2

O, voditse sladka, zhiva  
nosish ti zhivota nov.  
Teb obicham, teb zhadouvam,  
tebe tursya vseki chas.

Po livadi i gradini  
neprestanno tichash ti.  
Tuy prez vsichkite godini  
byagay, tichay i leti.

What delight is living  
 Giving and receiving,  
 Life in adoration  
 Of the whole creation! } 2

Life is gift Divine,  
 Beautiful, sublime;  
 Living powers flow,  
 Making all things grow. } 2

(Repeat No 24).

## 25. STUPKA PO STUPKA – STEP BY STEP

### Allegretto



Stup - ka po stup - ka e - to niy vur - vim kum no - vi -  
 Step by step in life we rise, e - ver grow - ing,



ya zhi - vot. Cher - ta - em svet - li bud - ni - ni za nas i tsyal cho -  
 good and wise; ne - ver hur - ry, ne - ver stop, till we reach the



vesh - ki rod. Vsich - ki pre - gra - di pre - o - do - lya - va - me,  
 high - est top. Con - quer - ing ob - sta - cles, fear - less and po - wer - ful,



ne se stra - hou - va - me ot be - di. Mis - li kra - si - vi  
 blaz - ing a light path with a song, help - ing our bro - thers,



vre - dom po - sya - va - me. Lyu - bov sve - ta da po - be - di.  
lend - ing a rea - dy hand, con - stant - ly right - ing eve - ry wrong.



Pu - te - ka svet - la e pred nas i no - va choud - na  
We rise in life by slow de - grees, learn - ing from na - ture's



svet - li - na. Zhi - vot v'sur - tsa - ta ni se vli - va,  
flo - wers and trees how in due sea - son her deep rea - son



mud - rost i lyu - bov. Pu - te - ka svet - la  
eve - ry task ful - fills. In win - ter na - ture



e pred nas i no - va choud - na svet - li - na.  
is at rest, like a good mo - ther she knows best



Zhi - vot v'sur - tsa - ta ni se vli - va, mud - rost i lyu -  
when to a - wa - ken plants to life, when birds must build their



bov. Tsve - tya - ta ou - ha - yat, zre - yat plo - do -  
nest. In spring - time, gay spring - time all be - ings



ve, vsich - ko ras - te, zhi - ve - e, rad - va se tse - liy mir.  
sing; the fo - rests, the mea - dows with mu - sic ring.

Vus - douh di - sham a - ro ... mat,  
Feel the fresh - ness of ... the morn,  
vre - dom choud - na kra - so - ta.  
be a - gain like new - ly born,  
Iz - vo - ri bli - kat chis - ta vo - da.  
blue skies a - bove you, fra - grant the air,  
Bis - tra ro - sa vsya - ko lis - to sus bri - lyant kra - si.  
fill you with life, fill you with love, gone is eve - ry care.

Стъпка по стъпка ето ний  
вървим към новия живот.  
Чертаем светли бъднини  
за нас и цял човешки род.

Stupka po stupka eto niy  
vurvim kum noviya zhiivot.  
Chertaem svetli budnini  
za nas i tsyal choveshki rod.

Всички прегради преодоляваме,  
не се страхуваме от бедни.  
Мисли красиви вредом посяваме.  
Любов света да победи.

Vsichki pregradi preodolyavame,  
ne se strahouvame ot bedi.  
Misli krasivi vredom posyavame.  
Lyubov sveta da pobedi.

Пътека светла е пред нас  
и нова чудна светлина. } 4  
Живот в сърцата ни се влива,  
мъдрост и любов. }

Puteka svetla e pred nas  
i nova choudna svetlina. } 4  
Zhiivot v surtsata ni se vliva,  
mudrost i lyubov. }

Цветята ухаят,  
зреят плодове. } 2  
Всичко расте, живее,  
радва се целий мир. }

Tsvetyata ouhayat,  
zreyat plodove, } 2  
vsichko расте, zhivee,  
radva se tseliy mir. }

Въздух дишам аромат,  
вредом чудна красота. } 2  
извори бликат чиста вода.  
Бистра роса всяко листо  
със брилянт краси. }

Vuzdouh disham aromat,  
vredom choudna krasota. } 2  
Izvori blikat chista voda.  
Bistra rosa vsyako listo  
sus brilyant krasi. }

Step by step in life we rise,  
 Ever growing, good and wise;  
 Never hurry, never stop,  
 Till we reach the highest top.  
 Conquering obstacles, fearless and powerful,  
 Blazing a light path with a song,  
 Helping our brothers, lending a ready hand,  
 Constantly righting every wrong.

We rise in life by slow degrees,  
 Learning from nature's flowers and trees  
 How in due season her deep reason  
 Every task fulfills.

In winter nature is at rest,  
 Like a good mother she knows best  
 When to awaken plants to life,  
 When birds must build their nest. } 2

In springtime, gay springtime all beings sing;  
 The forest, the meadows with music ring. } 2

Feel the freshness of the morn,  
 Be again like newly born,  
 Blue skies above you, fragrant the air,  
 Fill you with life, fill you with love –  
 Gone is every care. } 2

## 26. NA RANINA – EARLY IN THE MORNING

### Maestoso

Koy na ra - ni - na sta - va da i - gray  
 Ri - sing in the dawn makes you heal - thy, strong.

po ze - le - na - ta tre - va i na bis - tra - ta ro - sa,  
 E - ver young and e - ver glad, march - ing on the up - ward Path,

*D. C. 4 times*

toy shte bu - de vech - no mlad, zdrav i hou - bav i bo - gat;  
 shte se ou - chi nay - do - bre, nya - ma niv - ga da ou - mre.  
 we who love the light are free, for our way we clear - ly see.

Кой на ранина става да играй (2)  
по зелената трева } 2  
и на бистрата роса,

той ще бъде вечно млад,  
здрав и хубав и богат;  
ще се учи най-добре,  
няма нивга да умре.

Рано ти стани, слънцето посрещни (2)  
и запей със бодър глас, } 2  
поиграй си ти завчас.

Бодра гимнастика, раз, два, три.  
Подвижи се и се спри.  
Смело пак тръгни напред,  
радвай се на Божий свет.

Koy na ranina stava da igray (2)  
po zelentata treva } 2  
i na bistrata rosa,

toy shte bude vechno mlad,  
zdrav i houbav i bogat;  
shte se ouchi nay-dobre,  
nyama nivga da ounre.

Rano ti stani, sluntseto posreshtni (2)  
i zapey sus bodur glas, } 2  
poigray si ti zavchas.

Bodra gimnastika, raz, dva, tri.  
Podvizhi se i se spri.  
Smelo pak trugni napred,  
radvay se na Bozhiy svet.

Rising in the dawn makes you healthy, strong, (2)

Ever young and ever glad, } 2  
Marching on the upward Path,

We who love the light are free, } 2  
For our way we clearly see.

(Repeat No 26 four times).

27. DISHANE – BREATHING

Inhaling a ... Exhaling ah ...

Inhaling a ... Exhaling ah ...

3 times

Inhaling a ... Exhaling ah ...

Exhaling

3 times

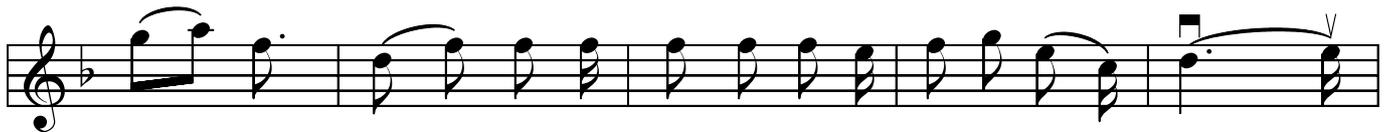
# SLUNCHEVI LUCHI - RAYS OF THE SUN

**Allegro**

1



*f*  
Zo - ra se e choud - na za - zo - ri - la, tya zhi - vo - ta nov e pro - ya -  
Bright and glo - rious spring - time dawn is break - ing, for new life the sleep - ing earth a -



vi - la. Slun - chev ta - nets v'pla - ni - na - ta za - i - gra - va - me  
wa - king; with a light and rhyth - mic step we hail the ri - sing day,



i za - drouzh - no niy za - pya - va - me slun - che - vi - te pes - ni.  
on the moun - tain mea - dows in ar - ray, with hearts full and gay.

2



*mf*  
Te sur - tsa - ta ni raz - tva - ryat za lu - chi - te, slun - tse - to ni pro - go - va - rya  
Sum - mits, lakes and foun - tains flow - ing ring with mu - sic, sun - shine on the wa - ters glow - ing,



chrez i - gri - te. Nov zhi - vot ni to da - rya - va, no - va svet - li - na,  
life in - fus - ing, na - ture ring - ing with our sing - ing. What a glo - rious spring!



no - va svet - li - na. Skur - bi zem - ni raz - to - pya - va svoy - ta to - pli -  
What a glo - rious spring! Hea - ven o - pens wide its por - tals bles - sings down to

3



*mf*  
na. Vyar - na stup - ka ti vze - mi, svet - la mi - sul  
bring. Draw from na - ture's bound - less wealth, life a - bun - dant,



pri - e - mi; tya zhi - vot shte ti da - ri, ra - dost no - va i kra - si - vi  
 glow-ing health, give your gifts of love to all bro - thers who are nee - dy, thus you



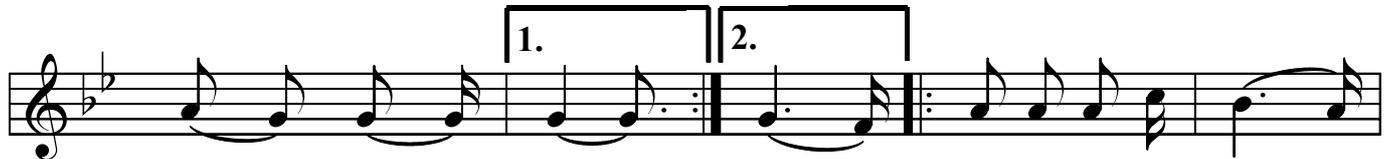
bud - ni - ni shte iz - gra - di. Vyar - na stup - ka ti vze - mi, svet - la mi - sul  
 will a - chieve your high - est goal. Draw from na - ture's bound - less wealth, life a - bun - dant,



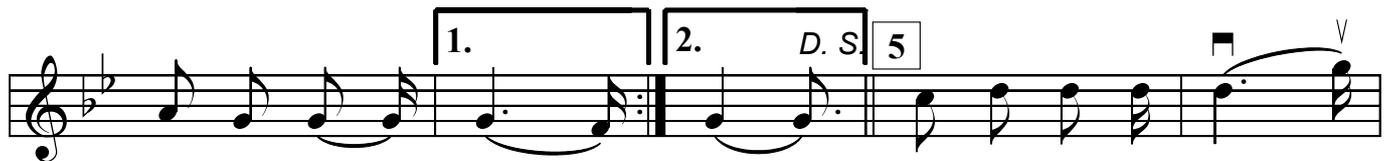
pri - e - mi; tya zhi - vot shte ti da - ri, ra - dost no - va i kra - si - vi  
 glow-ing health, give your gifts of love to all bro - thers who are nee - dy, thus you



bud - ni - ni shte iz - gra - di. Vse na - pred v'stro - en red sme - lo niy  
 will a - chieve your high - est goal. Kum zhi - vot chist i nov mo - shten zov  
 Send your call to the souls eve - ry - where,  
 Step with grace, turn your face to the Source



trug - va - me na - pred. I - de vech v'sve - ta  
 pra - shta - me na - vred. Share the joy of earth  
 help - ing them to flow. grow.



brat - stvo i lyu - bov. - bov. V'na - sha - ta ze - mya  
 in her great new birth, birth. Some - day earth will be a



nov zhi - vot ko - ga iz - gre - e, vsich - ko zhi - vo shte za - pe - e  
 pa - ra - dise of all men free, men and an - gels in full har - mo -



za slun - tse - to. V'zna - ni - e, lyu - bov i svo - bo -  
 ny, spread - ing Love, build - ing God's Di - vine Cre - a - tion

6



da vse - ki shte zhi - vey. Pu - tyat nov  
 we, guid - ed from a - bove. Kum vur - ha,  
 Keep - ing time  
 Rays Di - vine,

1.

2.



e go - tov; ot kru - ga te - sen iz - lez - ni, - ni.  
 kum vuz - hod v'drou-zhen hod sme - lo dnes trug - ni, - ni  
 with the rhyme your life blends with that of your friends. one.  
 bril-liant, shine, from the sun make all beings

D. S. 6 times

1.

2.



Go - re te zo - vat svet - li vi - si - ni:  
 ti kum svo - bo - da pu - tya po - e - mi.  
 Send your lov - ing call to the wait - ing souls:  
 "Some day you will be hap - py, strong and free!"

**Larghetto**

7



Ti si me, ma - mo, cho - vek kra -



siv ro - di - la, ou - men da sta - na, do - bre da



mis - lya, do ..... bre da lyu - bya. Touy zhi - vo - tut e na

**Allegro**

8



ra ..... ya. Ray, ray, ray, ray, ray, ray, ray, ray, ray, ray,

ray, ray, ray, ray ..... ray,

ray, ray ..... ray. Touy e ray,

**9 Andante**

ray, ray. Ka - zhi mi, ka - zhi mi, ka - zhi mi slad - ki dou - mi

1. 2.  
dve. dve. Tvoy - te dou - mi dve, slad - ki dou - mi

dve. Tvoy - te dou - mi dve, slad - ki dou - mi dve.

**10 Meno mosso**

Touy e ray, touy e ray, touy e ray, touy e ray, ray.

Зора се е чудна зазорила,  
тя живота нов е проявила.  
Слънчев танец в планината  
заиграваме  
и задружно ний запяваме  
слънчевите песни. } 2

Zora se e svetla zazorila,  
tya zhivota nov e proyavila.  
Slunchev tanets v planinata  
zaigravame  
i zadrouzhno niy zapyavame  
slunchevite pesni. } 2

Те сърцата ни разварят за лъчите,  
слънцето ни проговаря чрез игрите.  
Нов живот ни то дарява,  
нова светлина, нова светлина.  
Скърби земни разтопява  
свойта топлина. } 2

Te surtsata ni raztvaryat za luchite,  
sluntseto ni progovarya chrez igrите.  
Nov zhivot ni to daryava,  
nova svetlina, nova svetlina.  
Skurbi zemni raztopyava  
svoiyta toplina. } 2

Вярна стъпка ти вземи,  
светла мисъл приеми;  
тя живот ще ти дари,  
радост нова и красиви  
бъднини ще изгради.  
Вярна стъпка ти вземи,  
светла мисъл приеми;  
тя живот ще ти дари,  
радост нова и красиви  
бъднини ще изгради.

Все напред в строен ред смело ний  
тръгваме напред.  
Към живот чист и нов  
мощен зов пращаме навред.  
Иде веч в света братство и любов,  
иде веч в света братство и любов.

В нашата земя нов живот  
кога изгрее,  
всичко живо ще запее за слънцето.  
В знание, любов и свобода  
всеки ще живей.

Пътят нов е готов;  
от кръга тесен излезни.  
Към върха, към възход  
в дружен ход смело днес тръгни.  
Горе те зоват светли висини:  
ти към свобода пътя поеми.

Ти си ме, мамо, човек красив родила,  
умен да стана, добре да мисля,  
добре да любя.  
Туй животът е на рая.

Рай, рай, рай...  
Туй е рай.  
Рай, рай, рай...  
Туй е рай, рай.

Кажми ми, кажми ми,  
кажми ми сладки думи две.  
Кажми ми, кажми ми,  
кажми ми сладки думи две.  
Твойте думи две, сладки думи две.  
Твойте думи две, сладки думи две.  
Туй е рай, туй е рай,  
туй е рай, туй е рай, рай.  
Туй е рай, туй е рай,  
туй е рай, туй е рай, рай.

Vyarna stupka ti vzemi,  
svetla misul priemi;  
tya zhivot shte ti dari,  
radost nova i krasivi  
budnini shte izgradi.  
Vyarna stupka ti vzemi,  
svetla misul priemi;  
tya zhivot shte ti dari,  
radost nova i krasivi  
budnini shte izgradi.

Vse napred v stroen red smelo niy  
trugvame napred.  
Kum zhivot chist i nov  
moshten zov prashrame navred.  
Ide vech v sveta bratstvo i lyubov,  
ide vech v sveta bratstvo i lyubov.

V nashata zemya nov zhivot  
koga izgree,  
vsichko zhivo shte zapee za sluntseto.  
V znanie, lyubov i svoboda  
vseki shte zhivey.

Putyat nov e gotov;  
ot kruga tesen izlezni.  
Kum vurha, kum vuzhod  
v drouzhen hod smelo dnes trugni.  
Gore te zovat svetli visini:  
ti kum svoboda putya poemi.

Ti si me, mamо, chovek krasiv rodila,  
oumen da stana, dobre da mislya,  
dobre da lyubya.  
Touy zhivotut e na raya.

Ray, ray, ray...  
Touy e ray.  
Ray, ray, ray...  
Touy e ray, ray.

Kazhi mi, kazhi mi,  
kazhi mi sladki doumi dve.  
Kazhi mi, kazhi mi,  
kazhi mi sladki doumi dve.  
Tvoyte doumi dve, sladki doumi dve.  
Tvoyte doumi dve, sladki doumi dve.  
Touy e ray, touy e ray,  
touy e ray, touy e ray, ray.  
Touy e ray, touy e ray,  
touy e ray, touy e ray, ray.

1.  
Bright and glorious springtime dawn is breaking,  
For new life the sleeping earth awaking;  
With a light and rhythmic step we hail the rising day,  
On the mountain meadows in array,  
With hearts full and gay.  
(The whole verse is repeated.)

2.  
Summits, lakes and fountains flowing  
Ring with music,  
Sunshine on the waters glowing,  
Life infusing,  
Nature ringing with our singing.  
What a glorious spring!  
What a glorious spring!  
Heaven opens wide its portals  
Blessings down to bring.  
(The whole verse is repeated.)

3.  
Draw from nature's boundless wealth,  
Life abundant, glowing health,  
Give your gifts of love to all  
Brothers who are needy,  
Thus you will achieve your highest goal.  
(The whole verse is repeated.)

4.  
Step with grace,  
Turn your face  
To the Source whence all bounties flow.  
Send your call  
To the souls everywhere,  
Helping them to grow.  
Share the joy of earth  
In her great new birth.  
Share the joy of earth  
In her great new birth.  
(The whole verse is repeated.)

5.  
Someday earth will be  
A paradise of all men free,  
Men and angels in full harmony,  
Spreading Love,  
Building God's Divine Creation we,  
Guided from above.

6.  
Keeping time  
With the rhyme  
Your life blends  
With that of your friends.  
Rays Divine,  
Brilliant, shine,  
From the Sun  
Make all beings one.  
Send your loving call  
to the waiting souls:  
"Some day you will be  
Happy, strong and free!"  
(Part 6 is repeated 6 times.)

7. (To be sung in Bulgarian)  
(The meaning of verse 7)  
You have given birth to me, Mother,  
As a beautiful human being,  
That I may become wise  
And know how to think rightly  
And love well, for this is  
The life of Paradise.  
Paradise, this is Paradise!  
Tell me, tell me two sweet words-  
Your two words, sweet two words.  
This is Paradise!

# PENTAGRAM

**Allegro moderato**



E - to vech i - dem niy, sve - tlo - zar - ni lu - chi; tsar - ski dar  
Here we come, sun-rays bright, ro - yal bear - ers of Light! From the heights



no - sim blag, ra - dost, mir i lyu - bov. Svet - li - na i zhi - va  
we des-cend, help to earth we would lend. Bro - thers, hear our friend - ly



kra - so - ta, svo - bo - da za vsich - ki - te ra - zoum - ni dou - shi.  
call to-day. We bring Love and free-dom, with the Truth clear your way.



Niy sme slun - che - vi lu - chi na lyu - bov - ta, dosh - li v'sve - ta,  
Love and Wis - dom, Truth and Jus - tice, Vir - tue are the gifts Di - vine;



zlo da po - be - dim, mir da vu - dvo - rim. Sus bla - gost,  
as the stars they shine, as the stars they shine! Earth is re -  
Fling high the



svet - li - na, nezh - na lyu - bov nov zhi - vot na  
born to - day, new life be - gins; heav'n - ly an - them,  
ban - ners white, let mu - sic ring; peace and friend - ship,



mi - lost - ta v'sve - ta da vu - dvo - rim. - rim.  
an - gel hymns to man this new life brings.  
joy un - end - ing brings the com - ing spring.

*D. C. al Fine 5 times*

Ето веч идем ний,  
светлозарни лъчи;  
царски дар носим благ,  
радост, мир и любов.  
Светлина и жива красота,  
свобода за всичките разумни души.

Eto vech idem niy,  
svetlozarni luchy;  
tsarski dar nosim blag,  
radost, mir i lyubov.  
Svetlina i zhiva krasota,  
svoboda za vsichkite razoumni doushi.

Ний сме слънчеви лъчи на любовта,  
дошли в света,  
зло да победим, мир да въдворим.

Niy sme slunchevi luchy na lyubovta,  
doshli v sveta,  
zlo da pobedim, mir da vudvorim.

Със благост, светлина,  
нежна любов  
нов живот на милостта  
в света да въдворим.  
Със благост, светлина,  
нежна любов  
нов живот на милостта  
в света да въдворим.

Sus blagost, svetlina,  
nezhna lyubov  
nov zhivot na milostta  
v sveta da vudvorim.  
Sus blagost, svetlina,  
nezhna lyubov  
nov zhivot na milostta  
v sveta da vudvorim.

Ето веч идем ний,  
светозарни лъчи;  
царски дар носим благ,  
радост, мир и любов.

Eto vech idem niy,  
svetozarni luchy;  
tsarski dar nosim blag,  
radost, mir i lyubov.

Светлина и жива красота,  
свобода за всичките разумни души.

Svetlina i zhiva krasota,  
svoboda za vsichkite razoumni doushi.

Here we come sunrays bright,  
Royal bearers of Light!  
From the heights we descend,  
Help to earth we would lend.  
Brothers, hear our friendly call today.  
We bring Love and freedom.  
With the Truth clear your way.

Love and Wisdom, Truth and Justice,  
Virtue are the gifts Divine.  
As the stars they shine,  
As the stars they shine!

Earth is reborn today, new life begins;  
Heav'nly anthems, angel hymns  
To man this new life brings.

Fling high the banners white,  
Let music ring;  
Peace and friendship, joy unending  
Brings the coming spring.

(The whole lyric is repeated 5 times)

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# APPENDIX

(Additional Explanations on Variations in the Description of the Movements)

## THE 28 EXERCISES

### **Awakening**

\* This description is taken from references [6, 7, 8, 9]. References [1, 10, 11] state that: “fingers folded”, reference [12]: “fingers closed in fists”, references [13, 14]: “the three fingers – thumb, index and middle fingers are slightly curved and touch the shoulder”.

\*\*At first the Master showed this exercise with upward palms, yet later he himself did it with palms turned downwards. Palms turned upwards indicate receiving; palms turned downwards indicate giving.

### **Reconciliation**

\*This description is taken from references [8, 10, 11]. Reference [1] states: “hands together with palms downwards and fingers pointing forwards”, reference [13]: “palms turned downwards, fingers pointing forwards with thumbs, index and middle fingers touching” and references [6, 7, 9] state that: “Hands are together in front of the chest, the opposite fingers touch to form a triangle pointing upwards.” (figure 2.A)



Fig. 2.A

Reference [11] explains that: “At first the Master showed this exercise with upward fingers, yet he himself was performing it with palms turned downwards as well. Palms with fingers pointing upwards indicate receiving; palms turned downwards with fingers forwards indicate giving.”

### **Ascending**

\*This description is taken from references [1, 7, 9, 10, 11, 14]. Reference [13] states: “right arm is raised at an angle of 45° height” and [6, 15, 16]: “almost at an angle of 67.5° height”.

### **Elevation**

\*This description is taken from references [1, 7, 9, 10, 11, 14]. References [6, 15, 16] state: “both hands are in a diagonal at an angle of 67.5°”, and [13]: “arms are raised at an angle of 45° height”.

### **Opening**

\*These measures are given in references [7, 9, 10, 13] and correspond to the original music published in references [2, 12, 17]. In references [6, 8, 11, 15] 40 measures are given. Reducing the number of the measures leads to starting the next exercise, Liberation, on the right foot instead of the left.

\*\* This description is based on references [8, 9, 14]. References [1, 10] do not specify which foot steps forwards when the left arm opens. References [6, 11, 18, 19] state: “On the last beat of the 18<sup>th</sup> measure (on the left foot), simultaneously the left hand goes to the chest and the right is placed on the hip” (figure 6.A).



Fig. 6.A

20<sup>th</sup> measure: step forwards with the right foot and simultaneously the left hand makes an arc slightly downwards and then horizontally out to the left side with palm down. The right hand remains on the hip” (figure 6.B).



Fig. 6.B

### **Liberation**

\*This description is taken from references [9, 10, 13, 14], the included pictures of the Master, the way in which many disciples from his time remember and perform it, as well as the established practice currently performed in the Rila mountains of Bulgaria.

The first ten exercises flow from one to another without interruption. The movements of the legs are as they are in walking, and only the arm movements change with each new exercise.

When the last beat in the previous exercise, Opening, occurs on a step with the right foot, then Liberation naturally flows with the music and begins with a step onto the left foot. However, if the last beat in Opening occurs on a step with the left foot, then Liberation starts on a step onto the right foot as described in references [1, 6, 7, 8, 11, 12, 15, 18] (figure 7.A).



Fig. 7.A

### **Clapping**

\*This description is taken from references [9, 10, 13, 14, 19, 21] and the established practice currently performed in the Rila mountains of Bulgaria. References [1, 6, 7, 8, 11, 12, 15, 18] state: “the left foot steps forwards and the hands swing up to clap” (see the explanation for Liberation) (figures 8.A and 8.B).

### **Purifying**

\*This description is taken from reference [9, 10, 13, 14, 21], and the established practice currently performed in the Rila mountains of Bulgaria. References [1, 6, 7, 8, 11, 12, 15,

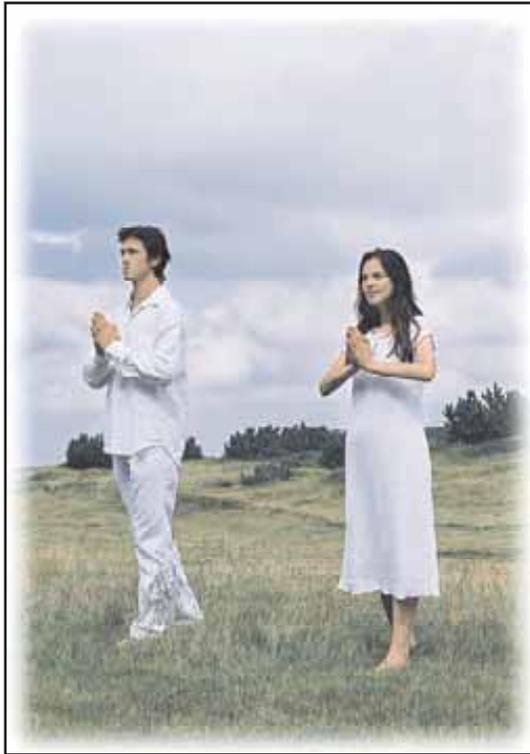


Fig. 8.A

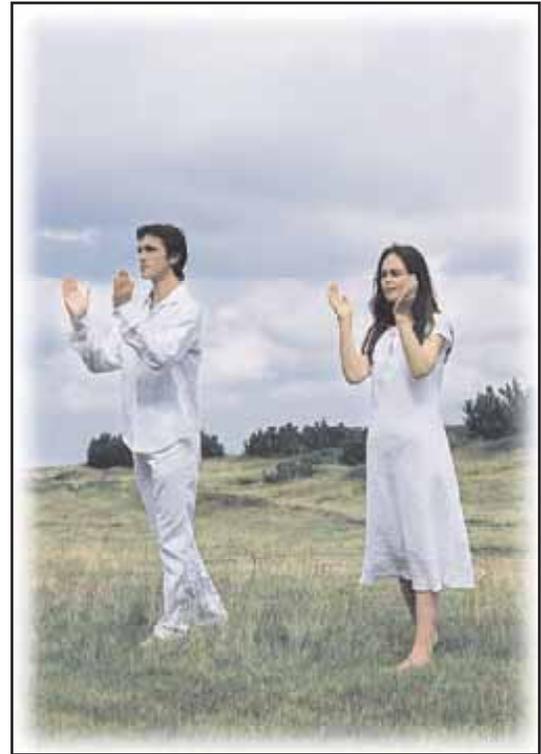


Fig. 8.B

18] state: “step forwards with the right foot and the hands open out horizontally” (see the explanation for Liberation). (figure 9.A)

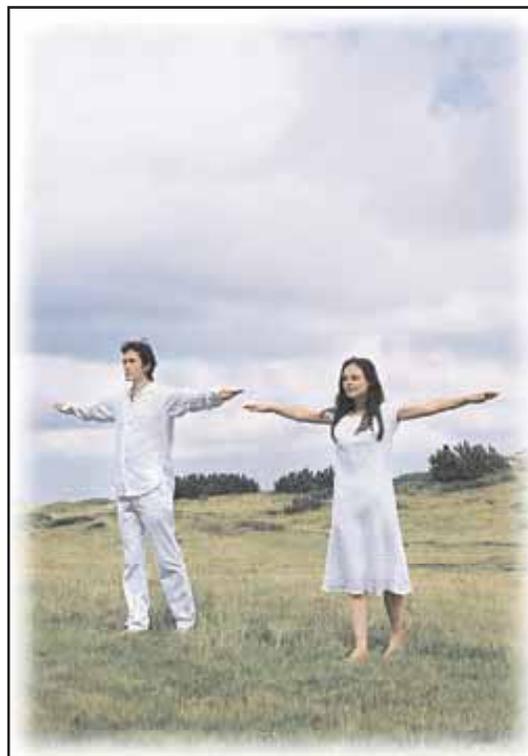


Fig. 9.A

## **Flying**

\*This description is according to references [9, 10, 13, 14], and the established practice currently performed in the Rila mountains of Bulgaria. References [1, 6, 7, 8, 11, 12, 15, 18] state: “step forwards with the right foot, the hands open to the sides, making undulating movements” (see the explanation for Liberation).

## **Evera**

\* In reference [2, 10] the measures are 68 (136) and in references [9, 17] – 72 (144).

\*\*This explanation is taken from references [1, 9, 11, 12, 18, 19]. In reference [10] the description is: “the arms are raised up to the left side, wrists upwards and outwards”, in references [6, 15] is: “arms upwards at 45°, palms facing each other” and in [7, 13, 14] is “both hands are extended downwards at 45°.”

\*\*\*This explanation is taken from references [1, 6, 10, 11, 14], in references [7, 8, 19] is: “arms forwards and up at 45°, with palms facing each other.”

## **Think**

\*The description is combined from references [1, 6, 8, 10, 11].

## **The Rising Sun**

\*This description is taken from references [1, 6, 7, 8, 18]. In references [8, 10, 11, 12, 13, 19] is stated that: “the arms are bent and held horizontally in front of the chest, palms down, fingers slightly bent and touching”.

\*\* This description is taken from references [10, 11, 13, 14, 19]. The references [1, 6, 7, 9, 12, 18, 23] state: “On the left foot, at the close of Sila zhiva, the hands have been brought to the chest and on the right foot the hands are brought forwards while one sings Zoun me.” (figures 16.A and 16.B)



Fig. 16.A

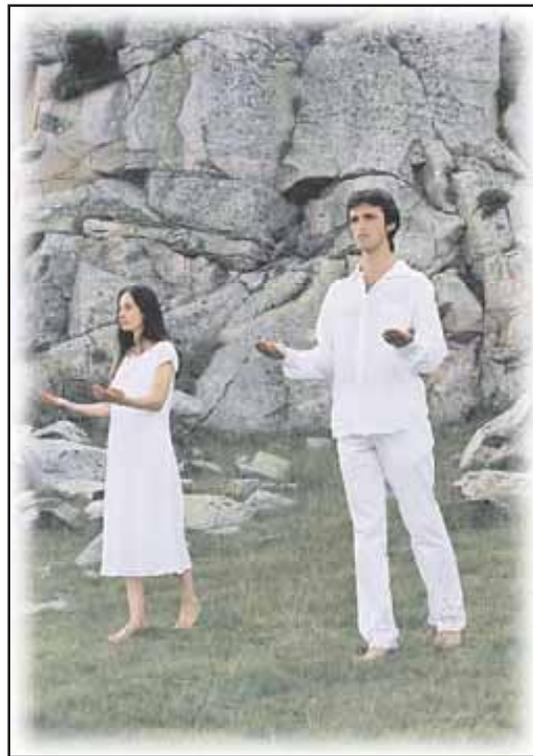


Fig. 16.B

### **Agility**

\*This description is taken from references [9, 10, 11, 18, 19, 21]. References [1, 6, 7, 8, 12, 13] state: “The fingers of the left hand lightly stroke the fingers of the right hand in gliding motion, then separate” (figure 19.A).



Fig. 19.A

\*\*This description is taken from references [9, 10, 11, 18, 19, 21]. References [1, 6, 7, 8, 12, 13] state: “The fingers of the right hand stroke the fingers of the left hand in gliding motion, then separate.”

### **How Happy We Are**

\*This exercise can be performed the way it is described, i.e. with a repetition of the first two parts only, or with the whole music.

### **Early in the Morning**

\*This description is taken from references [1, 9, 10, 11, 12, 19]. The description in references [6, 7, 8, 15] state: “On the 1<sup>st</sup> beats of the 1<sup>st</sup> and the 2<sup>nd</sup> measures arms are flung forwards stretched out and parallel, palms down, on the 2<sup>nd</sup> beats – arms come back to the waist.”

## **THE RAYS OF THE SUN**

\*This description is taken from references [7, 8, 9, 14, 23, 27, 32]. In reference [13] is stated: “steps forwards.”

\*\* This description is taken from references [7, 8, 9, 14, 23, 27, 32]. In reference [13] is stated: “steps forwards.”

## **THE PENTAGRAM**

\*This description is taken from references [8, 29, 32]. In reference [30] is stated that the color for Justice is green and for Virtue is white or orange.

\*\*This description is taken from references [8, 32] and the established practice. In reference [1, 13] is stated that: “8 takes the place of 9 and 3 takes the place of 8.”

## **REFERENCES**

\*In references [7, 13] the names of Elena Andreeva, Katya Griva, Maria Todorova, and Iarmila Mentzlova are cited as authors of this Paneurhythmy book. Maria Todorova and Elena Andreeva in their reminiscences published in reference [33, p. 214, 555] state that the unpublished description of the exercises was assigned by the Master and accomplished by Elena Andreeva, Maria Todorova and Iarmila Mentzlova.



Paneurhythmy in Mexico



Paneurhythmy at the National Gathering in St. Louis, Missouri, USA - as part of the annual "Heartland of Harmony" celebration.  
(Photo by Stephen C. Abling)



Paneurhythmy group in Amherst, Massachusetts, USA.  
(Photo by Antoaneta Krushevskaja)



Dancing The Rays of the Sun during Paneurhythmy workshop in  
Ben Lomond, California, USA.  
(Photo by Steve Bonn)



Paneurhythmy workshop in Iceland.  
(Photo by Thorsteinn Steingrimsson)



Dancing Paneurhythmy in the United Kingdom.



Performing Paneurhythmy in Costa Rica.  
(Photo by Ana Orozco)



Paneurhythmy in Manila, the Philippines.  
(Photo by Sr. Mary John Mananzar)



Paneurhythmy at the Seven Lakes in the Rila Mountains, Bulgaria.  
(Photo by Ben Stevens)



Performing Paneurhythmy at the Contra Costa Labyrinth in Walnut Creek,  
California, USA.  
(Photo by Faye Mettler)



Paneurhythmy at the I.D.E.A.L Society, in Jaffray, British Columbia, Canada  
(Photo by Claude Poirier)



Paneurhythmy at New York city, USA