

HOLD ON

Holding on, as the title says, to what is real no matter what, and living every precious moment.

Music – Michael Franti, The Sound of Sunshine. Individually

a. $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$

The steps move very little, rhythm rather than distance.

b. $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$

clap twice to R, L, R, L, R, L as hands clasp tog over head and travel down in front of body

c. $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$

arms reach out to R & come sharply into body clasping hands

- Sequence: 1st time: a. x3 b. x2 c. x1
- 2nd time: a. x2 b. x2 c. x2½
- 3rd time: a. x1 then 4 steps on spot b. x2 c. x2
- 4th time: b. x2 c. x1 on the last step lower clasped hands slowly

SERENITY

The serenity which comes from being at ease with the flow of life, dancing harmoniously with whatever comes, with times of stillness as with times of movement.

Music – La Serenissima, Loreena McKennitt.

Start in V hold.

Arms flow softly and continuously.

1 $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$

Arms (by bar): 1, slowly to W. 2, slowly to V. 3, arms rise very slowly in front. 4, arms fully up. 5, arms down by L/Cl.To to V. 6, slowly to W. 7, opening to V.

Alternative arms (by bar): 3, letting go hands as arms rise very slowly in front palms up. 4, arms fully up. 5, with palms down arms fall very slowly & softly in front of body. 6, arms down by R/Cl.To. 7 and stay down, opening to V hold.

INTEGRATION

(originally called Longing)

Integration of outer and inner, above and below, the self and the other, all the strands of life's web.

Music - Asha (Dennis Quinn) "Mystic Heart".

V hold

$\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} & \text{L} & \text{R} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} & \text{R} & \text{L} \\ \text{F} & \text{Cl} & \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{L} & \text{R} \\ \text{F} & \text{Cl} \end{matrix}$ $\begin{matrix} \text{R} & \text{L} \\ \text{F} & \text{Cl} \end{matrix}$

On the turn out the L arm circles out low and in to take V hold again; R arm on turn in. As the dance continues the arm on the turn can also circle up or down and bring energy into the body.