



Jaya Jaya Devi Mata namaha



Ja - ya Ja - ya De - vi Ma - ta Na - ma - ha; _____

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Face partners; the direction facing is the direction of progression.

Jaya, Jaya Devi Mata

Grapevine to the right: left foot crosses in front on (Jay), right side (ya,) left behind (on 2nd Jay)... Arms raise ("praise") to "W" hold when crossing in front, and lower with bowing down ("honour") when crossing behind.

na-a ma-a-a-ha- (melody up)

Left foot steps to centre (on Na), right foot follows closing (-a), L (ma), R (a-a), L (ha), R (-). Hands with fingertips move from the heart, palms up, forward and upwards, in a giving gesture together with left foot, giving unconditionally. On the last long "ha-" arms open wide up, then lower arms turning towards the partner.

Jaya Jaya-a Devi-i Mata (melody down)

Gently take both elbows of your partner (image: cradling your little child) and slowly turn clockwise with rocking movements, changing place, while looking through loving motherly eyes at your partner.

na-a ma-a-

Let go of inner hands (on the circle centre side) and sweep arms slowly wide open to the side, end holding hands connecting with your next partner and all the circle, while the outer hands slide from elbow to hand, keeping the contact with your partner.

ha - -

Bow deeply down to the centre of the circle, holding hands. Come up, raising hands, and take a breath, ready to begin again.

This slow melody has a gentle lullaby feeling. The dance honours the Divine mother, found in many forms and names in many religions and traditions. The Sanskrit words mean: "hail, hail Divine mother, I give myself as a present").

In the first part of the melody we praise the Divine mother – in the second part we connect with the qualities of the Divine mother in us, we become the Divine mother, loving unconditionally. All movements are flowing into each other.

If there are enough dancers and space, this can be danced in two concentric circles. The round should not be introduced too early, only after the melody and movements have been learned and integrated well.

At the end of the dance, when the melody has become familiar, the dancers can stand close together with arms around waists, swaying left and right, then the women can sing alone and carry on, and the men can begin half way through, singing this as two part round.

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Movements: Ralph Nimmann