

Jai Jai Ma



This song is about the dark night of the soul, and about the power of the Divine Mother to awaken us from the sleep of maya. Devi Kali, the slayer of ego, is often described as being dark like storm clouds. In the form of Durga Ma, she wields many celestial weapons, which were bestowed upon her by the gods as she rode into battle against Mahishasura, the powerful demon who represents the ego. One such weapon is the lightning bolt, given by the god Indra. The image of hiding in the cave, which represents what is familiar and seems safe, and seeing the great stormy presence of Devi poised and ready to strike, is a perfect description of a great turning point in my life. In the great battle with Mahishasura, Devi plays like a cat with her prey, until he finally becomes both tired of the struggle, and enchanted by her form. As he looks into her eyes, a moment of recognition passes between them and he realizes that Devi is none other than his own True Self, and that he could never be anything other than one with

her. In that moment he is overcome with love, and lowers his weapon. It is then that she strikes with her trident and takes his head, the seat of the ego. Mahishasura attains the highest truth and is freed from the bondage of his own, small sense of self.

Another image that I drew from in writing the lyrics to this song is the familiar Sufi theme of the night market, a symbol of the alluring world and all its distracting, yet ultimately meaningless diversions. We mistakenly go on searching for that source of Love in the world, until we realize that she can only be found within. My Satguru Amma, wrote a bhajan in her youth which translates to “O Divine Mother, give me neither heaven nor liberation, I only want pure devotion to you.” This line was the ultimate inspiration for the song. Most of us have concepts about enlightenment and spirituality and spend much time developing the personality around such concepts. Amma’s lyric hints that the key to real freedom lies in loving deeply and with total surrender. Then our devotion will move us right through the object of our love and into the very source of Love.

Jai Jai Ma, Kali Ma, Jai Jai Ma, Devi Ma
(Victory to Mother Kali, Divine Mother)

Nataraj

Nataraja keeps the rhythm of the universe in time with his dance, the Tandava. Each time his left foot comes down, the entire created universe comes to an end, clearing the way for a new creation to begin. He is a reminder of the ephemeral nature of the manifest world, of which we are living in nothing but the brief pause between dance steps.

Nataraja Nataraja

Jai Shiva Shankara Nataraja

Victory to Nataraja, Lord of the Dance, the auspicious one

Shivaraja Shivaraja

Jai Shiva Shankara Shivaraja

Victory to King Shiva, the auspicious one.

Samba Sada Shiva

Attended by the Divine Mother, eternally benevolent

Hara

Destroyer



Om Namah Shivaya

The panchakshara (five syllable) mantra to Shiva. Considered one of the most sacred mantras.

Raksha Karo Mere, Shanti Pradatha Re

Trisula Dhari Re Namah Shiva

Dispeller of fear, giver of peace, who holds the trident

Arunachala Shiva, Parameshwara Shiva

Juta Jata Me Ganga Dhari

Who lives on Arunachala Mountain, All-pervading God

Whose matted dreadlocks are the support and source of the Ganges river

Sita Ram

A bhakta, or devotee, can have several bhavanas, or attitudes toward God. One of the most precious is that of lover and beloved. The love between Sita and Rama, as well as between Radha and Krishna, is a perfect example of the heights of supreme love that we can aspire to. Can we open to that level of intimacy with God where all thought, feeling, perception and judgment are drowned in Love?

Sita Ram, Sita Ram, Sita Ram

Janaki Jivana Ram

Ram is the very soul of Sita

Radhe Shyam, Radhe Shyam, Radhe Shyam

Vrindavana Chandra Shyam

Shyam (Krishna who is dark in complexion) is the shining moon of Vrindavan



Ma Jagadambe

We sing the praises of Chandika Devi, destroyer of ignorance. Don played this wonderful flamenco piece one day and asked if it was something I could write to. The fiery guitar line immediately conjured images of the fiercer aspects of Devi, who had been showing up in my life a lot that summer. Again I returned to the story of Mahishasura Mardini for inspiration in creating the simple lyrics. In my mind's eye I was seeing Devi dancing in bliss on the battlefield, after slaying the demon Mahisha. The story goes that the bells on her anklets made a lovely tinkling sound as she danced in the ecstasy of victory, so I was so pleasantly surprised when Ben sent us back the early versions of the song with bells jingling away in the background! Looking through his percussion kit at one point I came across the bells he had used – ankle bells from India, the type worn while dancing! I don't know if



he knew the significance of his choice or not. The insanely rocking and reeling violin of David Balakrishnan also evoked that image of a swooning goddess gone mad with Love.

Ma... Jagadambe Ma, Jagadambe Ma, Jagadambe Ma

Mother of the Universe

Chamundaye, Chamundaye

O Goddess Chamundi (form of Durga)

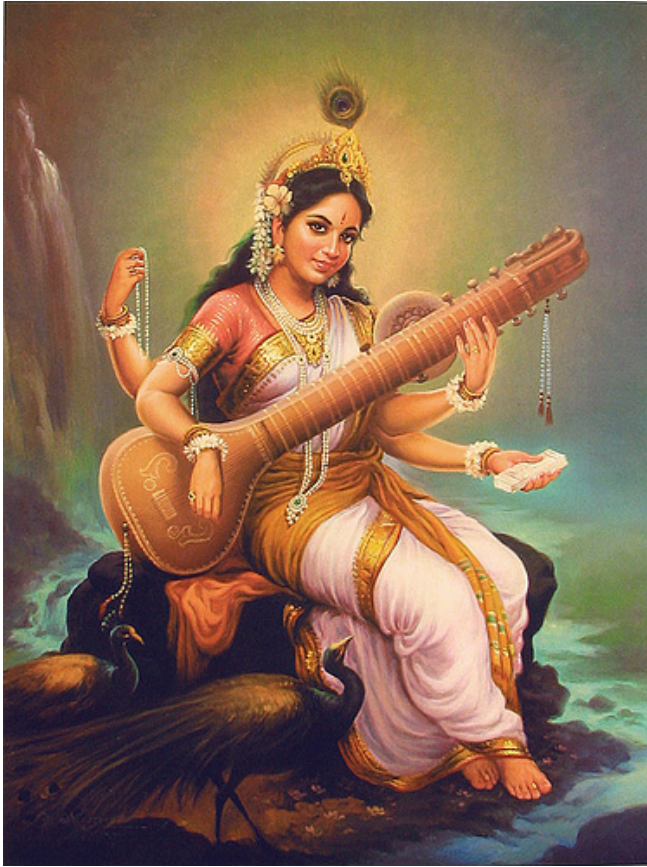
Raja Rajeshwari, Vijayeshwari, Bhuvaneshwari

Queen of goddesses, Victorious goddess, the whole world's goddess

Arati Arati Maha Yogini, Maha Mohini

We offer the arati flame to the great Yogini, the great enchantress

Sarade/Sarve Api Sukhina Santu



Of course, this was originally two separate songs. When we were working on the arrangements with Ben, he suggested that they be put together as a medley. My initial reaction was one of complete refusal, since the two seemed so unrelated. Ben, in his humble and easy-going way acquiesced, but asked if I would kindly enlighten him on the incompatibility of a Devi bhajan and a Vedic mantra. I launched into a scholarly explanation about the Shakta tradition of Goddess worship (“Sarade” initially had a section with bija mantas, very Tantric), and how it followed an entirely different lineage than the Vedic tradition that the Sarve Api mantra came out of. Additionally, “Sarade” was a devotional hymn to the Goddess Saraswati, while “Sarve Api” was a prayer for the benefit of everyone. Two totally different purposes. “I see,” said Ben, thoughtfully. “So Saraswati probably wouldn’t like it if the devotees started praying for well-being of others?” Huh. He had me there. In fact, one of Saraswati’s gifts is bestowing sweet, kind and uplifting

speech. She is the author of all mantras. And the two songs sounded great together.

Sarade Sarade Sarade

Sarade is a name of Saraswati Devi

Vedamayi Amme, Jnanamayi Amme, Shantimayi Amme, Premamayi Amme

Mother who is the embodiment of the Vedas, of wisdom, of peace and of supreme love

Sarve Api Sukhina Santu

Sarve Santu Niramaya

Sarve Bhadrani Pashyantu

Ma Kaschid Dukha Bhag Bhavet

May all beings be happy

May all beings be healthy

May all beings see beauty everywhere

May all beings be free from suffering



Light of the Sun

One day in meditation I had a beautiful vision, which is rare for me, because I often find myself making lists, worrying or having pretend conversations in my head during meditation. I know that visions are not the goal of meditation either, but I was really moved by the image which arose in my mind, and it stayed with me. I saw the chakras as scenes or settings within a fable, a hero's journey homeward. The light of the sun is a timeless metaphor for the



light of the Truth, which dispels the darkness of ignorance. The manipura (3rd) chakra, at the navel, is the center of this solar energy. I am reminded of the real meaning of Surya Namaskar, the sun salutation that is practice in every yoga class in the world. Originally yogis would stand in a river, facing the sun and gather some water in their cupped hands. Holding it up to the sun, they would chant the Gayatri mantra and then pour the water out from their hands. It can also be done on land if you don't have a river handy, and you can hold some red flower petals with the water, letting them spill out onto the earth after chanting the mantra. The red petals represent our rajasic nature; our patterns, the mind and our vasanas. In hatha yoga, the movements of the sun salute are also an expression of this prayer; we stand before the light of Truth in reverence, with folded hands. We reach toward that light and our deep inhalation is the drinking in and imbibing of that highest truth. Then we are so filled to the brim, so humbled by its glory that we must bow down and touch the earth, whose abundance is the expression of the sun's nourishment

The Sanskrit mantras chanted in the chorus are translated below:

**Sarva Mangala Mangalye
Sive Sarvardha Sadhike
Saranye Tryambake Devi
Narayani Namostute**

Total auspiciousness
Beloved consort of Lord Shiva
Bestower of heart's desire, Goddess,
We adore and bow to you

**Om Saranagata Dinartha
Paritrana Parayane
Sarvasyarti Hare Devi
Narayani Namostute**

The savior of those who
who take refuge in you
Goddess who removes all forms of suffering
We adore and bow to you

**Sri Vidyam Jagatam Dhatrim
Srsthi Sthithi Layeswarim
Namami Lalitam Nityam
Namo Tripurasundarim**

Sri Vidya is the highest vidya by which
we come to know Her as all-pervading cause
To she who is beyond beauty,
Goddess of the three worlds, we bow

**Ya Devi Sarvabhuteshu
Shanti Rupena Samsthita
Namastasye Namastasye
Namastasye Namo Namah**

To the goddess who pervades
all things equally as the form of peace
We bow to you, we bow to you
We bow to you again and again

Om Sahanavavatu

I wrote the tune to this ancient prayer a few years before Mukti came together, but it just sat in the back of my mind collecting dust until Veena and Shubha rescued it from obscurity with their beautiful harmonies. The mantra is a prayer between the student and teacher.

**Om Sahanavavatu Saha Naubhunaktu
Saha Viryamkara Vavahai
Tejasvi Navadhitamastu Ma Vidvishavahai**

*Om Lord, protect us as one, nourish us, Lord, as one.
Let us flourish in they strength as one. Let our knowledge,
O Lord, be changed to Light and change or hate to love.*



Sri Krishna Govinda



Don came to me with this beautiful, folky guitar line. I was just in the mood for Krishna, and these classic lyrics, which have been fit to innumerable melodies by innumerable devotees, just fell into place. I was so happy because I felt that we needed a Krishna song on the record, and there were a few that didn't make onto this one. We went around and around about the chord changes in the "C" section and how to transition back to the "A" section, but the end result is one of my favorite songs on the record.

Sri Krishna Govinda Hare Murari

*Glorious Krishna, Lord of cows, reliever of the distressed,
slayer of the demon Mura*

He Natha Narayana Vasudeva

O Lord who rests on the primal waters, in whom all exists

Narayana Narayana Hari

Narayana, refuge

Govinda Gopala

Lord and protector of cows

Devaki Nandana Gopala

Son of Devaki

I Belong to Everyone

I once heard Sri Karunamayi give the following advice in a satsang. She said that chanting the Lalita Sahasranama (1000 names of the Divine Mother) is one of the most important and beneficial spiritual practices a person can undertake, but that some western aspirants might find the lengthy Sanskrit mantras too daunting. All the same, she encouraged everyone to try, at least learning one mantra each day. But, she said, if it is still too difficult, we can just chant the Devi Mantras “Om Sri Chakra Vasinyai Namaha... Om Sri Lalitambikayai Namaha,” and these two mantras are so powerful that if we chant them sincerely, it will be like chanting the entire Sahasranama. However, if we find even those two mantras too difficult, we can simply chant in English, “I Belong to Everyone, Everyone Belongs to Me,” while feeling very strongly that every single being is our very own, and most dear friend or family member. If we do this with real sincerity and an open heart, it is also the same as chanting the Sahasranama. So that’s where this song came from, and “Jaya” means “Victory.”



**I belong to everyone, everyone belongs to me
No one is a stranger, no one is my enemy**

Jaya, Jaya, Love is all around

**I belong to everyone, everyone belongs to me
Everywhere I go, I am always coming home**

Lokah Samastah Sukhino Bhavantu

The meaning of this mantra is “May all beings in all worlds be happy and at peace.” It is traditionally chanted at the end of any other hymn or mantra, or at the conclusion of a spiritual practice. We always end our live kirtans this way, and that moment where everyone is softly chanting together, in the dark and quiet of the night, is always my favorite.. Manose played the most beautiful bansuri (bamboo flute) part on this track, and really captured that feeling of reverence and peace.

