

# Celestial Musical Notes

## Musical Intelligence

Through  
Naada Kriya Yoga

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This book forms the “yoga” basis for musical note training for all forms of Indian classical vocal music. The theory and techniques discussed herein emerge from an independent four-year research performed by the author at the Sadhana School of Arts (Seattle, USA) in the context of Carnatic (South Indian Classical) vocal music training. These techniques can be practiced by anyone over the age of two. It is best to use this book as a reference while learning the techniques from a trained instructor. Refer to the Sadhana School website ([www.SadhanaSchoolOfArts.com](http://www.SadhanaSchoolOfArts.com)) for audio samples.

The techniques described in this book are a part of Naada Kriya Yoga, the basis of which is covered in the following pre-requisite book: *Sonorous Sound: Voice Range and Resonance through Naada Kriya Yoga*. This subject is also closely related to the mantra techniques discussed in the following companion book: *Mantra Yoga: Experience Inner Peace and Awaken Creative Potential through Silent Sound Vibrations*.

## Dedication

To Saint Tyagaraja  
Who revealed the secret of the celestial musical notes

## Acknowledgements

To the editors and reviewers of this book  
Desika and Chithra

## Sanskrit language transliteration guide

Given below the list of commonly used vowels (10) and consonants (31).

<p><i>a</i> like "a" in "Roman" <i>A</i> like "a" in "far" <i>i</i> like "i" in "pin" <i>I</i> like "ea" in "peak" <i>u</i> like "u" in "pull"</p>	<p><i>U</i> like "u" in "rule" <i>E</i> like "ey" in "they" (without the off-glide) <i>ai</i> like "ai" in "aisle" <i>O</i> like "o" in "note" <i>ou</i> like "ow" in "now"</p>
<p><i>k</i> like "k" in "sky" <i>kh</i> k with strong expulsion of breath <i>g</i> like "g" in "go" <i>gh</i> g with strong expulsion of breath  <i>ch</i> like the second "ch" in "church" <i>cch</i> c with strong expulsion of breath <i>j</i> like "j" in "jam" <i>jh</i> j with a strong expulsion of breath  <i>T</i> like "t" in "stop" with tongue curled further backward <i>Th</i> T with strong expulsion of breath <i>D</i> like "dd" in "odd" with tongue curled further backward <i>Dh</i> D with strong expulsion of breath <i>N</i> like "n" in "land" with tongue curled further backward  <i>t</i> T with tongue starting just behind and touching upper teeth <i>th</i> t with strong expulsion of breath <i>d</i> D with tongue starting just behind and touching upper teeth <i>dh</i> d with a strong expulsion of breath <i>n</i> like "n" in "no" with tongue starting just behind and touching upper teeth</p>	<p><i>p</i> like "p" in "spin" <i>ph</i> p with strong expulsion of breath <i>b</i> like "b" in "ban" <i>bh</i> b with strong expulsion of breath <i>m</i> like "m" in "man"  <i>y</i> like "y" in "yes" <i>r</i> like "r" in "drama" <i>l</i> like "l" in "lion" <i>v</i> or <i>w</i> like "w" in "we"  <i>S</i> like "sh" in "shall" <i>sh</i> approach the roof of the palatal dome with tip of the tongue and expel breath <i>s</i> like "ss" "lesson" <i>h</i> like "h" in "hope"</p>

## Foreword

The basis for Indian classical music is the set of seven musical notes called *svaras*, denoted by *sA*, *rI/rE*, *gA*, *mA*, *pA*, *dA/dhA* and *nI*. Unlike the western musical notes which have fixed pitch/frequencies (C, D, E, F, G, A and B), the Indian musical notes are relative to the fundamental note *sA*. The pitch of the fundamental note *sA* is determined by the musician based on the frequency range of the instrument (voice or external instrument). For example, the *sA* for a male vocalist is typically low-B, C or C# (denoted by  $\frac{3}{4}$ , 1 or  $1\frac{1}{2}$  *Sruti*); the *sA* for a female vocalist is typically F#, G or G# ( $4\frac{1}{2}$ , 5 or  $5\frac{1}{2}$ ).

Out of the seven notes, five of them have semitones. Thus, within an octave, there are twelve note positions, which are called *svarasthanas* in Indian classical music. The frequencies of these twelve note positions are determined by multiplying the frequency of the fundamental note *sA* with the following twelve specific rational numbers: 1,  $\frac{16}{15}$ ,  $\frac{9}{8}$ ,  $\frac{6}{5}$ ,  $\frac{5}{4}$ ,  $\frac{4}{3}$ ,  $\frac{45}{32}$ ,  $\frac{3}{2}$ ,  $\frac{8}{5}$ ,  $\frac{27}{16}$ ,  $\frac{9}{5}$ ,  $\frac{15}{8}$ . These numbers are computed by following cycles of fourths and fifths. This theory is out of the scope of this book.

The first step in learning Indian classical vocal music is to develop the ability to locate the twelve note positions, given the fundamental note. This ability is called “musical intelligence” and associated with a portion of the frontal cortex of the brain. For most people, this ability is dormant. Little kids, when exposed to musical environment from birth, have a good chance of activating this intelligence. After the age of five, the chance of activating this intelligence only through the exposure to music comes down drastically. A scientific approach to directly stimulate the frontal cortex is necessary to increase the chance of activating musical intelligence in older kids and adults who have minimal or no prior exposure to Indian classical music.

While I was investigating scientific techniques for activating the part of the frontal cortex related to musical intelligence, I came across an interesting composition by Saint Tyagaraja, one of the greatest composers of South Indian classical music. In this composition set to raga *jaganmOhini*, Tyagaraja describes the greatness of the seven musical notes.

**“SOhillu saptasvara sundarula bhajinpaṇE manasA  
nAbhi hrth kaNTha rasana nAsAdulayandu ..... gAyatrI hridayamuna ...”**

“Oh mind! Adore the seven beautiful divine musical beings who radiate in the navel, heart, throat, tongue and nose, and in the heart of *gAyatrI*.”

Upon meditating on the deeper meaning of this composition, I received the following revelation: Each musical note is an intelligent entity with a unique sound-personality. It has a specific abode inside the human body, and the musical intelligence related to this note can be awakened by vibrating the associated region in the body. When the musical notes originate from their abodes, the power of the collective sound vibration matches the power of the vibration produced by chanting *gAyatrI* mantra (one of the most powerful Celestial Musical Notes (7/28/07)

mantras, whose vibration has the power to de-manifest human form back into light energy).

After this revelation, I started perceiving musical notes as celestial beings and embodiments of musical intelligence. I practiced each musical note intensely with a great feeling of reverence and allowed the associated intelligence to reveal itself. I was able to clearly perceive each sound form and the nucleus of vibration inside my body. I correlated the experience of each musical note with the experience of a specific mantra. (Refer to the companion book: *Mantra Yoga: Experience Inner Peace and Awaken Creative Potential through Silent Sound Vibrations*).

Based on the reproducible experiences inside my body, I formulated the scientific art of producing celestial musical notes using a set of fifteen techniques. In the past four years, I taught these techniques to students of all ages, ranging from three to fifty, and observed the results of their practice, which were highly encouraging. I periodically fine-tuned the techniques to increase their effectiveness. I used these techniques in my concerts and observed the impact of the sound vibrations on the audience. Most of the listeners reported deep experiences in every one of my concerts.

After mastering these techniques, I experience myself as a celestial musician. While singing in public, I am able to relax and allow the celestial musical notes to produce their tranquilizing effects. I am able to remain still and witness the grand play of the sounds radiating from my body and de-manifesting my material body back into light energy. I have realized the truth of the profound statement (from ancient spiritual texts) that describes the process of manifesting material reality:

From the void came limitless thought; from the limitless thought came light; from the light came sound (*nAda*); from the sound came matter<sup>1</sup>.

With deep gratitude to Tyagaraja for revealing the secret of the musical notes and with great awe towards the amazing power and intelligence of the musical notes, I share the scientific art of producing celestial musical notes.

It is my heartfelt wish that my students master these techniques and become celestial musicians.

Yours blissfully,  
Immaneni Ashok

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<sup>1</sup> Thought has infinite speed and not subject to the constraints of time and space. Light (electromagnetic energy) has very high speed/frequency and exhibits dual nature - light-wave exists beyond time and space, whereas, light-particle exists within time and space. Sound has lower frequency and subject to the constraints of time and space. Matter has the lowest frequency (solid being the densest form of matter). Sound is the pathway for de-manifesting matter back into light.

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# 1 Introduction

## 1.1 The Basis for Indian Music

The basis for Indian classical music is the set of seven musical notes called *svaras*, denoted by *sA*, *rI*/*rE*, *gA*, *mA*, *pA*, *dA*/*dhA* and *nI*. Each octave has twelve note positions called *svarasthanas*. Indian music is relative to the fundamental note, *sA*. Once the frequency of *sA* is fixed, each of the remaining eleven note positions is fixed based on a ratio (relative to *sA*). Note that *sA* and *pA* have only one position each, whereas, *rI*, *gA*, *mA*, *dA* and *nI* have two positions each. The bolded entries in the following table refer to the semi-tones or half tones.

1	<b>2</b>	3	<b>4</b>	5	6	<b>7</b>	8	<b>9</b>	10	<b>11</b>	12
S	<b>R1</b>	R2	<b>G1</b>	G2	M1	<b>M2</b>	P	<b>D1</b>	D2	<b>N1</b>	N2
1/1	<b>16/15</b>	9/8	<b>6/5</b>	5/4	4/3	<b>45/32</b>	3/2	<b>8/5</b>	27/16	<b>9/5</b>	15/8

## 1.2 Svaras and Celestial Qualities

The following table gives a summary of the *svaras* and their associated celestial qualities. The fundamental note *sA* vibrates at both ends of the body and associated with three chakras (energy centers) and two deities. Each of the remaining six notes has one nucleus of vibration inside the body, and associated with a chakra and a deity. Here is the statement that describes the essence of this book:

Each *svara* is a single syllable mantra, and its celestial musical note technique can be used to stimulate the frontal cortex to experience associated celestial qualities.

Svara	Nucleus of Vibration	Chakras	Deities	Celestial Qualities
<i>sA</i>	Base of the body, center of the head, top of the head	<i>mUlAdhAra</i> , <i>Ajna</i> , <i>sahasrAra</i>	<i>gaNESa</i> , <i>Siva</i>	Vitality and joy
<i>rI</i>	Bottom of the spine	<i>svAdhishThAna</i>	<i>durgA</i>	Passion and creativity
<i>gA</i>	Behind the navel	<i>maNipura</i>	<i>sUrya</i>	Will power and success
<i>mA</i>	Between shoulder blades	<i>anAhata</i>	<i>chandra</i>	Peace and enjoyment
<i>pA</i> , <i>dA</i>	Bottom of the neck	<i>viSuddha</i>	<i>muruga</i>	Confidence and expression
<i>nI</i>	Center of the head	<i>Ajna</i>	<i>sarasvatI</i>	Intelligence and tranquility

Note: The combination of *sUrya* and *chandra* is '*lakshmi nArAyaNa*.'

## 1.3 Organization of this book

Chapters 2 and 3 summarize the science of sound production and voice resonance techniques, which are described in more detail in the pre-requisite book on *Sonorous Sound*. Chapter 4 describes additional Hatha Yoga techniques, which are used to prepare the body for the subtle celestial musical note techniques. Chapters 5-11 describe the techniques for the seven celestial musical notes. The appendix gives the summary of these techniques.

## 2 The Science of Sound Production

Reference: *Sonorous Sound: Voice Range and Resonance through Naada Kriya Yoga*.

### 2.1 What is Sound?

Sound is scientifically defined as a disturbance of mechanical energy that propagates through matter as a wave. Sound waves comprise a wide frequency spectrum. The human ear can detect only a small part of this range. The remaining part is “silent,” but these waves can be felt through the “inner sense of hearing.” Emotion and celestial sounds fall under the category of silent sounds. See Section 2.4.

### 2.2 How does human voice produce sound?

The human voice produces audible sound as follows:

- Air pressure from the lungs creates a steady flow of air through the trachea (windpipe), larynx (voice box) and pharynx (back of the throat).
- The vocal folds in the larynx vibrate, creating fluctuations in air pressure.
- Resonating air chambers in the body amplify these waves, creating sonorant sound.
- Mouth and nose openings radiate the sound waves into the environment.

Note that the voice box is not creating the sonorant sound. It is merely initiating the sound production by creating pressure waves that are barely audible. Resonating air chambers are required for producing sonorous sound. Each chamber not only amplifies the sound but also enriches the sound by adding either lower or higher harmonic sound waves. The more the number of chambers participating in the sound production, the more resonant is the resulting sound.

### 2.3 Resonating chambers in the human body

Human body has resonating chambers in three regions: head, heart and base (abdominal region).

#### Region 1: Head

The head resonance is created by two sets of resonating chambers: (1) Air sinuses in the bones of the skull and (2) Air chambers in the soft regions of head and throat.

The following are the resonating chambers located in the bones of the skull:

1. **Frontal** (above eyes): Located between eyebrows.
2. **Ethmoid** (between eyes): Located behind the bridge and at the root of the nose between the eyes.
3. **Maxillary** (below eyes): Located in the cheekbones on either side of the nostrils.
4. **Sphenoid** (behind eyes): Located in the sphenoid bone behind the eye sockets.
5. **Mastoid** (ears): Located inside the ears in the temporal bone.

The following are the resonating chambers located in the soft regions of head and throat:

- Nostrils
- Mouth
- Throat (pharynx – back of the throat)

## **Region 2: Heart**

Heart resonating chamber is created by air-filled lungs in the thoracic region (inside the ribs).

## **Region 3: Base**

Base resonating chamber is created by air-filled lungs in the abdominal region. For the lungs to expand down into the abdominal region, two things must happen: (1) Diaphragm must be elastic enough to sag down towards the pelvic floor and (2) The entire set of abdominal organs must be compacted and pushed out of the way (appears as a big lower belly).

## **2.4 Production of Silent Sounds**

The vibration of vocal cords initiates audible sounds. Muscular movements initiate silent emotional sounds. The vibration of bones initiates silent celestial sounds.

Emotion sounds are covered in the companion book: *Silent Emotion Sounds: Emotional Intelligence through Naada Kriya Yoga*. Celestial sounds are covered in two books: *Mantra Yoga: Experience Inner Peace and Awaken Creative Potential through Silent Sound Vibrations*, and *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga* (this book).

### 3 Voice Resonance Techniques

Reference: *Sonorous Sound: Voice Range and Resonance through Naada Kriya Yoga*.

Please refer to this pre-requisite for details on the yoga postures and the pure sound techniques mentioned in this section.

#### 3.1 Big Bulging Belly Breathing Technique (BBB Breathing Technique)

Technique

- Sit down on the floor (with padding, if necessary) in a comfortable, stable position (or sit on a chair).
- Keep your spine in an extended state: lumbar spine slightly arching inward, rib cage slightly lifting up, chest open, chin slightly down with the back of the neck gently lifting up.
- With mouth slightly open, inhale swiftly into the lower, front part of the lungs, pushing the abdominal organs out, allowing the lungs to expand into the abdominal region.
- Place left palm just below the sternum (breastbone) and right palm on the lower part of the belly just below the navel.
- Repeat the following steps.
- Produce 'A' sound (singing a note at medium pitch) while pushing the air down, preventing the right palm from moving (i.e., keeping the abdominal organs out of the way even while producing the sound).
- Allow the left palm to slowly come in, as you release air from the top of the lungs. Continue to keep the rib cage lifted up and chest open.
- As soon as the movement reaches the navel, take the next inhalation swiftly, allowing the left palm to come out.

#### 3.2 Head Resonance Technique

Technique

- [1 min] Move into comfortable sitting position and produce '*I-yA-A-U-ng*' sound as follows:
  - '*I*' sound from frontal, ethmoid and maxilla sinuses, as well as the nostrils.
  - '*yA*' sound from the mastoid sinus.
  - '*A*' sound from the throat.
  - '*U*' sound from the mouth.
  - '*ng*' sound from the sphenoid sinus.
- [2 min] Move into **Salutation pose** and produce '*I-yA-A-U-ng*' sound as described above.
- [3 min] Move into **Fish pose** and produce '*ng*' sound from the sphenoid sinus.
- [2 min] Move into a comfortable sitting position and produce '*aing*' from sphenoid sinus.
- [2 min] Maintain silence and feel the subtle vibrations inside your head.

### 3.3 Heart Resonance Technique

#### Technique

- [2 min] Move into **Forward Bend** and produce '*hm*' sound resonating in the heart region as described above.
- [2 min] Do the movements to open the upper chest.
- [4 min] Move into a comfortable sitting position and produce '*Om-A-hm*' resonating in the heart region.
- [2 min] Maintain silence and feel the subtle vibration at the center of your thoracic spine.

### 3.4 Base Resonance Technique

#### Technique

- [1 min] Do up-down thigh exercise
- [1 min] Do buttock kicking, producing '*sh*' sound from navel
- [1 min] Move into **Eight Limb Pose** and produce deep belly laughter
- [1 min] Move into **Bow Pose** and produce '*hm*' sound from diaphragm
- [4 min] Move into a comfortable sitting position and produce '*Om-hrIm-dhUm*' sound resonating in the base region.
- [2 min] Maintain silence and feel the subtle vibration in the pelvic region.

## 4 Additional Hatha Yoga Techniques

### 4.1 Energizers (*bandhas*)

#### 4.1.1 Base Energizer (*mUla bandha*)

##### Technique

- Hold muscle at the perineum (men) or opening of vagina (women), for 30-60 sec with normal breathing.

##### Benefits

- Activates the *mUlaAdhAra chakra*, which is associated with vitality and stability.
- Activates the immune system.

##### Contraindications

- None.

#### 4.1.2 Sacral Energizer (*aSvini mudra*)

##### Technique

- Rhythmically, squeeze and release anal sphincter muscles for 30-60 sec.

##### Benefits

- Activates the *svAdhishThAna chakra*, which is associated with passion and creativity.
- Activates the reproductive and excretory systems.

##### Contraindications

- None.

#### 4.1.3 Solar Energizer (*udyAna bandha*)

##### Technique

- Exhale completely while pulling the stomach in, hold the stomach in and breathe into the chest for 30-60 sec.

##### Benefits

- Activates the *maNipura chakra*, which is associated with energy, discipline and will power.
- Activates the digestive system.

##### Contraindications

- None.

#### 4.1.4 Throat Energizer (*jAlandhara bandha*)

##### Technique

- Chest up, chin all the way down touching the chest. Breathe normally and deeply while pressing chin against the chest creating heat at the junction. Release after 30-60 sec.

##### Benefits

- Activates the *anAhata* and *viSuddha chakras*, which are associated with harmony, enjoyment, confidence and expression.

##### Contraindications

- Slipped cervical vertebrae.
- Hyper-thyroidism.

## 4.2 Yogic Symbol (*yOga mudrAsana*)

The yogic symbol pose is an excellent posture for relieving constipation and massaging the abdominal organs. It calms down the adrenal system and induces a deep state of relaxation.

Benefits: Relieves arthritis in the back, constipation, tension in the shoulders, hands, elbows and wrists; stress, anger and fatigue.

Contraindications: Knee contractures, heart disease, chronic back pain, post-operative and post-natal.

### Steps:

1. Come into a **lotus pose** with right leg on top. Alternatively, you can come into half-lotus or an easy cross-legged pose.
2. Sitting tall, spine elongated, take hold of the feet, elbows lifted and widened, and bend forward slowly, allowing the breath to release the tension as you move towards the floor.
3. Stop the forward movement when you cannot go any forward and start gentle forward-backward pulsating movement to move deeper into the stretch and bring your forehead towards the floor.
4. With a smile, chant.
5. Come up slowly, keeping the spine elongated.
6. Bring your hands into *nAbhi mudra*: bring thumbs inside the palms and fold the fingers over.
7. Bring the fists together, interlacing the knuckles and roll them like gears meshing together. This massages the acupressure points between the base of the fingers and relaxes the hands.
8. Place fists together in the abdomen, scoop up and bend forward slowly while elongating the lower back.
9. Stop the forward movement when you cannot go any forward and start gentle forward-backward pulsating movement to move deeper into the stretch and bring your forehead towards the floor.
10. With focus on your heart, produce '*hm*' sound.
11. Come up slowly, keeping the spine elongated.
12. Cross the arms behind the back and reach around as far as you can. Bend forward slowly while elongating the lower back.
13. With focus on your heart, produce '*hm*' sound.
14. Come up slowly, keeping the spine elongated.
15. Relax in the seated position for a few breaths. Then move into the resting position on the floor and rest for at least 30 seconds.

### 4.3 Half Wheel (*artha chakrasana*)

This powerful back bend stimulates and aligns the entire spine. It brings a sense of lightness and buoyancy to the body.

Benefits: Stimulates pineal and pituitary glands; Relieves hunchback, slipped disc (early stage); Improves memory, agility, muscle tone, and overall energy.

Contraindications: Arthritis of the neck, slipped disc (later stage), heart disease and high BP.

#### Steps:

1. Lay down on your back. Bend your knees and keep feet on the floor about 6 inches from the buttocks. Knees are hip distance apart. Place hands along side of the body.
2. Roll the sacrum up off the floor, moving slowly. Roll the spine up off the floor, arching the back, vertebrae by vertebrae, lifting the pubic bone up. Press into the feet and lift your navel and chest higher, pushing the chest towards the chin. This is called the **bridge pose** and a warm up for the **half wheel pose**. Continue to work on this pose if your arms and wrists are weak or your back is tight.
3. Release down and place your hands at the shoulder level, elbows up, fingers aimed towards your feet. Press into the feet and inhale as you lift the torso high enough to lift the head off the floor.
4. Allow the head to drop back and place the crown of the head on the floor. Distribute the weight equally between the feet, hands and the head.
5. Lift the pelvis higher and push the navel in and the chest towards the chin.
6. Take a few deep breaths.
7. If your body is strong, you can move into the **full wheel pose** from the half wheel pose by inhaling deeply and while exhaling, straightening the arms and legs and pushing navel up. This posture is enormously energizing and expanding, and the most dynamic posture for the entire body. Take a few deep breaths before coming back down to half wheel.
8. To come out of the pose, press into the hands and release the head down.
9. Rest for at least 30 seconds.

#### **4.4 Sitting Crane (*paSchimOttanAsana*)**

Sitting crane pose stretches all the posterior muscles of the whole body. It prepares the back to hold a sitting posture for an extended period of time (which is useful for meditation). This is a posture of letting go of resistance to life, of letting go of obstacles. It is a good antidote for mental and physical fatigue and lethargy.

Benefits: Relieves waist fat, hemorrhoids, diabetes, gastritis, vertebral arthritis, back pain; Prevents sciatica; Stimulates organs of digestion, elimination and reproduction.

Contraindications: Hunchback, during attacks of sciatica.

##### Steps:

1. Sit down on the floor with your legs extended. Your feet are together, toes coming in and heels pushing out. If this is uncomfortable, move feet few inches apart and slightly bend your knees.
2. Bring sitting bones onto the floor. If you have tight hamstrings or lower back, sit on top of one or more firm cushions. This will prevent rounding your back and will help you keep your back straight without discomfort.
3. Raise the arms above the head and bring the shoulders back and down.
4. Contract abdominal muscles and the thighs.
5. Bend forward slowly, moving the sacrum forward and lifting the chest up (keep the chin up). Inhaling, elongate the spine and exhaling let the torso release down.
6. Once you reach a point where you cannot go further without rounding your back, start gentle pulsating back and forth movements to let the body go deeper into the pose.
7. Stop the movement and take hold of the knees, ankles or toes and release the upper body down, working through the breath.
8. To come out of the pose, extend your arms out and slowly move your upper body back while lifting the chest and pushing the sacrum forward.
9. Hold your stomach muscles tight, bring chin to the chest, cross your arms over your chest, as you bring your back to the floor.
10. Rest for at least 30 seconds.

#### **4.5 Grasshopper (*SalabhAsana*)**

Benefits: Relieves back pain, diabetes; Stimulates organs of elimination and reproduction; Strengthens muscles of buttocks, hips and legs; Promotes natural childbirth without pain.

Contraindications: Heart disease or weak heart.

### Steps:

1. Lay down on the back with hands along the sides.
2. Lift your left arm and place it next to your left ear. Roll on to your left side and bend your left leg for support.
3. Take your navel in, push your right heel out and pull your right toes in to keep the leg strong and prevent bending at the knee.
4. Inhaling, move the right leg up, leading with the heel. Exhaling, bring the leg down. Repeat a few times.
5. Roll back to the center and repeat steps 2-4 on the other side.
6. Roll onto your belly. Bring your elbows in front of your chest, open your hands and rest your head on the hands.
7. Lift the right thigh off the floor, push the heel out and place the leg on the floor. Repeat on the left side. Do this set couple of times to expand the abdomen.
8. Pull the toes in (for the both feet) and place toes on the ground.
9. Lift the right thigh off the floor and push the heel out strongly to prevent bending at the knee. Keep lifting the leg up until it reaches the end of the range and do gentle pulsating up-down movements and release the right hip and move the leg further up. Focus on the hamstring, buttock and lower back muscles that are working hard to support this movement. After a few deep breaths, bring the right leg down to the floor.
10. Repeat the previous step on the left side.
11. Release arms to the sides with palms facing up and rest your chin on the floor, expanding your throat.
12. Squeeze the knees together and the ankles together. With intense focus on the sacrum, lift both the thighs off the floor and move the legs up and down while breathing deeply.
13. Release the legs down to the floor, roll on to your back and rest for at least 30 seconds.

### **4.6 Supine Pose of Firmness and Light (*vajrOli mudrAsana*)**

Benefits: Relieves hernia; Stimulates organs of reproduction; Increases ability to control sexual energy; Improves circulation, vitality and body-luster. No contraindications.

### Steps:

1. Sit on the tailbone with the legs bent in towards the chest, interlacing your fingers under the knees, and rock back onto the tail bone lifting the feet.
2. Balance here, by sucking the navel in strongly, sitting tall, bringing shoulders back and moving chest towards the thighs.
3. With focus on the root, produce '*hU*' sound.
4. Roll on to the back and bring the feet behind the head, to a position where the knees touch the forehead. Make sure not to roll on the neck.
5. Roll forwards, lower backs of legs to the floor, slide heels on the floor, and straighten the legs, keeping head towards knees all the time.
6. After rolling 10-15 times, come back to center balancing again on your tail bone, hands behind the knees.
7. Release the pose. Roll your chin into your chest, tighten your abdominal muscles and roll back into a resting position.

#### 4.7 Kneeling Pose of Firmness (*supta vajrasana*)

This posture prepares the body for comfortably sitting in meditation.

Benefits: Relieves flatulence, knee contractures, tight knees and legs, anxiety and mental tension; Prevents sciatica; Improves digestion; Strengthens leg muscles.

Contraindications: Slipped disc, bad knees, during attacks of sciatica.

##### Steps:

1. Kneel down, knees together and feet together.
2. Warm up the thighs by up and down movements: Inhaling, move the pelvis upward and forward, bringing thighs and torso in line, perpendicular to the floor. Exhaling, move the pelvis backward and downward, resting buttocks on the heels. Make sure your chest is lifting up and lower back slightly arching in.
3. Come to kneeling position, spread the feet and gently sit down between the heels.
4. Repeatedly lift the body up and lower the buttocks down to the floor, creating a bouncing movement.
5. Lay back, lower head and shoulders to the floor. Bring the palms together, fold all the fingers except for the index fingers and rest the thumbs few inches away from the crown of the head. Push the knees away and pull the navel in strongly to expand the thighs and the deep abdominal muscles.
6. With focus on the root, produce '*hU*' sound.
7. Slowly come to kneeling position taking support of the elbows.
8. Cross arms behind the head and clap on the upper back several times.
9. Taking the support of your hands, slowly come to sitting position with knees bent and feet on the floor. Massage knees and ankles by slapping around the lower leg.
10. Move into resting position with back on the floor and rest for at least 30 seconds.

## 4.8 Triangle Movement (*trikONAsana*)

Benefits: Relieves vertebral column disorders, constipation, fatigue; Prevents sciatica; Improves memory, capacity to sit in meditation for a long time.

Contraindications: None.

### Steps:

1. Stand with feet spread wide apart (toes pointing forward) and stretch arms out to the sides. Hands in *sUchi mudra*: index finger out and other fingers folded in.
2. Look at the right index finger; lower the left index finger towards the left big toe. Keep knees as straight as possible.
3. Rotate moving the left index finger towards the right big toe.
4. Expand the body: (a) Press left index finger into the right big toe while lifting right index finger up towards the ceiling. (b) Pull navel in, push the buttocks back, lift tail bone, arch lower back in, move chest forward and twist to the right.
5. Rotate back moving the left index finger towards the left big toe and then come to standing position.
6. Repeat steps 2-5 in the opposite direction.
7. Bend knees slightly and bend forwards leading with the chest while elongating the spine, bringing the head towards the space between the knees. Then do gentle up-down pulsating movements.
8. Come back up leading with the chest while elongating the spine.
9. Pull navel in, lift the chest up and bend backwards leading with the chest.
10. Come back to standing position, leading with the chest. Make sure that the toes are pointing forward.
11. Rotate to the right side with arms wide spread, while pressing the outside edges of the feet firmly into the floor.
12. Bend forwards leading with the chest while elongating the spine, bringing the head towards the right knee. Then do gentle up-down pulsating movements.
13. Come back up leading with the chest while elongating the spine.
14. Lift the chest up and bend backwards leading with the chest. Hold for couple of breaths.
15. Come back up leading with the chest and rotate back to center.
16. Repeat steps 11-15 on the opposite side.
17. Bring heels together and hands together, thumbs touching the heart. Relax for a few breaths.

## 5 The First Celestial Note: sA

### 5.1 Ecstatic Elephant (sA) - Technique #1

#### Technical information

- South Indian name: *SaDjamam*
- North Indian name: *SaDj*
- Relative frequency: 1

#### Sound quality

- Shaped like a pyramid; A balance of thick, heavy sound moving downward at the base and thin, light sound moving upward at the top

#### Sound origination

- Vibrating bones: Pubis, Sphenoid and Parietal
- Resonating chambers: Base, Throat and Sphenoid

#### Preparatory techniques

- Resonance: Base resonance and head resonance
- Other: Base Energizer, Supine pose of firmness, Kneeling pose of firmness, and Triangle movement

#### Visualization technique

- Visualize that you are a huge white elephant, walking majestically in a beautiful forest, gently swinging your heavy body with large ears and trunk, experiencing feeling of deep contentment.

#### Celestial sound technique

- Place the tips of your right index and middle fingers gently on your right temple.
- Place the tips of your left index and middle fingers gently on your left temple.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth.
- Applying BBB breathing technique, focus on Sphenoid and produce 'ng' sound.
- Relax your hands down and let them rest on your thighs.
- Apply the Base Energizer technique to activate your base region.
- Applying BBB breathing technique, produce 'hU' sound by moving your mouth forward forming a nozzle and creating air pressure inside your mouth.
- Change the sound to 'sA' and open the back of your throat (by visualizing a tennis ball hiding inside your mouth), to activate the throat resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your pubis, sphenoid and parietal bones.
- Apply the visualization technique and continue producing the sound.

## 5.2 Charging Elephant (upper octave sA) - Technique #2

### Technical information

- South Indian name: *tAra SaDjamam*
- North Indian name: *tAra SaDj*
- Relative frequency: 2

### Sound quality

- Heavy, pyramid-shaped sound charging forward with great force

### Sound origination

- Vibrating bones: Sphenoid and Pubis
- Resonating chambers: Sphenoid, Frontal, Throat and Base

### Preparatory techniques

- Resonance: Head resonance and base resonance
- Other: Base Energizer, Supine pose of firmness, Kneeling pose of firmness, and Triangle movement

### Visualization technique

- Visualize that you are a huge white elephant, charging forward majestically in a beautiful forest.

### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Applying BBB breathing technique, produce '**hU**' sound by moving your mouth forward forming a nozzle and creating air pressure inside your mouth.
- Place the tips of your right index and middle fingers gently on your right temple.
- Place the tips of your left index and middle fingers gently on your left temple.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth.
- Applying BBB breathing technique, focus on Sphenoid and produce powerful '**ng**' sound and let it move forward through your frontal bone with great force.
- Change the sound to '**sA**' and open the back of your throat (by visualizing a tennis ball hiding inside your mouth), to activate the throat resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your sphenoid and pubis bones.
- Apply the visualization technique and continue producing the sound.

### 5.3 Levitating Light (upper octave sA) - Technique #3

#### Technical information

- South Indian name: *tAra SaDjamam*
- North Indian name: *tAra SaDj*
- Relative frequency: 2

#### Sound quality

- Thin, light beam of sound moving upward

#### Sound origination

- Vibrating bones: Parietal, Sphenoid and Pubis
- Resonating chambers: Sphenoid, Throat and Base

#### Preparatory techniques

- Resonance: Head resonance and base resonance
- Other: Base Energizer, Supine pose of firmness, Kneeling pose of firmness, and Triangle movement

#### Visualization technique

- Visualize a thin beam of white light originating from the center of the earth, moving up through your spine, leaving your body through your crown (parietal bone) and levitating into the sky. Allow your human form to dissolve into the light beam.

#### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Applying BBB breathing technique, produce '*hU*' sound by moving your mouth forward forming a nozzle and creating air pressure inside your mouth.
- Place the tips of your right index and middle fingers gently on your right temple.
- Place the tips of your left index and middle fingers gently on your left temple.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth.
- Applying BBB breathing technique, focus on Sphenoid and produce soft '*ng*' sound.
- Change the sound to '*sA*' and open the back of your throat (by visualizing a tennis ball hiding inside your mouth), to activate the throat resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your parietal, sphenoid and pubis bones.
- Apply the visualization technique and continue producing the sound.

## 6 The Second Celestial Note: *rI*

### 6.1 Roaring Waterfall (half-tone *rI*) - Technique #4

#### Technical information

- South Indian name: *Suddha rishabham*
- North Indian name: *kOmal rishabh (rE)*
- Relative frequency: 16/15

#### Sound quality

- Roaring sound, like the sound of a high-volume waterfall

#### Sound origination

- Vibrating bones: Tailbone
- Resonating chambers: Base and Mastoid

#### Preparatory techniques

- Resonance: Head resonance and Base resonance
- Other: Base Energizer, Sacral Energizer, Sitting Crane and Grasshopper

#### Visualization technique

- Visualize that you are a high-volume waterfall falling from a great height and producing roaring sound.

#### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Apply the Sacral Energizer technique to activate your sacral region.
- Applying BBB breathing technique, produce '*hI*' sound by expanding your mouth sideways and vibrating your tailbone.
- Place the tips of your right index and middle fingers gently on your right mastoid.
- Place the tips of your left index and middle fingers gently on your left mastoid.
- Applying BBB breathing technique, produce '*hI*' sound by expanding your mouth sideways and vibrating your mastoid.
- Relax your hands down and let them rest on your thighs.
- Applying BBB breathing technique, produce '*rI*' sound by expanding your mouth sideways and vibrating your tailbone.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your tailbone.
- Apply the visualization technique and continue producing the sound.

## 6.2 Powerful Whirlpool (full-tone *rI*) - Technique #5

### Technical information

- South Indian name: *chaturaSruti rishabham*
- North Indian name: *Suddha rishabh* (rE)
- Relative frequency: 9/8

### Sound quality

- Sound swirling around with great speed, just like a powerful whirlpool

### Sound origination

- Vibrating bones: Sacrum
- Resonating chambers: Base and Mastoid

### Preparatory techniques

- Resonance: Head resonance and Base resonance
- Other: Base Energizer, Sacral Energizer, Sitting Crane and Grasshopper

### Visualization technique

- Visualize that you are a powerful whirlpool or a tornado.

### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Apply the Sacral Energizer technique to activate your sacral region.
- Applying BBB breathing technique, produce '*hI*' sound by expanding your mouth sideways and vibrating your sacrum.
- Place the tips of your right index and middle fingers gently on your right mastoid.
- Place the tips of your left index and middle fingers gently on your left mastoid.
- Applying BBB breathing technique, produce '*hI*' sound by expanding your mouth sideways and vibrating your mastoid.
- Relax your hands down and let them rest on your thighs.
- Applying BBB breathing technique, produce '*rI*' sound by expanding your mouth sideways and vibrating your sacrum.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your sacrum bone.
- Apply the visualization technique and continue producing the sound.

## 7 The Third Celestial Note: gA

### 7.1 Dormant Volcano (half-tone gA) - Technique #6

#### Technical information

- South Indian name: *sAdhAraNa gAndhAram*
- North Indian name: *kOmal gAndhAr*
- Relative frequency: 6/5

#### Sound quality

- Sound with great pressure, getting ready to erupt

#### Sound origination

- Vibrating bones: L3 (lumbar vertebra behind the navel)
- Resonating chambers: Base

#### Preparatory techniques

- Resonance: Heart resonance and Base resonance
- Other: Base Energizer, Solar Energizer, Yogic Symbol and Half Wheel

#### Visualization technique

- Visualize that you are a dormant volcano and feel the pressure of the super-hot molten rock building inside you, while looking calm and cool outside.

#### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Apply the Solar Energizer technique to activate your abdominal region.
- Applying BBB breathing technique, produce cave-like 'hO' sound from your belly, by moving your mouth forward to form a circle.
- Change the sound to 'gA'.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your L3 bone.
- Apply the visualization technique and continue producing the sound.

## 7.2 Radiating Fire (full-tone gA) - Technique #7

### Technical information

- South Indian name: *antara gAndhAram*
- North Indian name: *Suddha gAndhAr*
- Relative frequency: 5/4

### Sound quality

- Thick sound originating in your belly and erupting out of our mouth with great force

### Sound origination

- Vibrating bones: L3 (lumbar vertebra behind the navel)
- Resonating chambers: Base and Throat

### Preparatory techniques

- Resonance: Heart resonance and Base resonance
- Other: Base Energizer, Solar Energizer, Yogic Symbol and Half Wheel

### Visualization technique

- Visualize that you are a fire dragon and observe the fire originating from your belly and erupting out of your mouth with great force.

### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Apply the Solar Energizer technique to activate your abdominal region.
- Applying BBB breathing technique, produce cave-like 'hO' sound from your belly, by moving your mouth forward to form a circle.
- Change the sound to 'gA' and open the back of your throat (by visualizing a tennis ball hiding inside your mouth), to activate the throat resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your L3 bone.
- Apply the visualization technique and continue producing the sound.

## 8 The Fourth Celestial Note: *mA*

### 8.1 Gentle Waves (full-tone *mA*) - Technique #8

#### Technical information

- South Indian name: *Suddha madhyamam*
- North Indian name: *Suddha madhyam*
- Relative frequency: 4/3

#### Sound quality

- Gentle waves, just like the ripples of water caused by dropping a small stone in a still pond

#### Sound origination

- Vibrating bones: T4 (thoracic vertebra between shoulder blades)
- Resonating chambers: Heart and Mastoid

#### Preparatory techniques

- Resonance: Head resonance and Heart resonance
- Other: Solar Energizer, Throat Energizer, Yogic Symbol and Half Wheel

#### Visualization technique

- Visualize a deep sensory experience that relaxes you deeply, melts your heart and gives you 'aha' experience. It could be your favorite scent or food, a beautiful living form (e.g. baby, butterfly), an object of nature or a form of deity.

#### Celestial sound technique

- Apply the Solar Energizer technique to activate your abdominal region.
- Apply the Throat Energizer technique to activate your throat region.
- Place the tips of your right index and middle fingers gently on your right mastoid.
- Place the tips of your left index and middle fingers gently on your left mastoid.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth, as far back as possible.
- Applying BBB breathing technique, produce buzzing '*hm*' sound by having a big smile and vibrating your mastoid.
- Relax your tongue; relax your hands down and let them rest on your thighs.
- Applying BBB breathing technique, produce buzzing '*hm*' sound from your heart region by vibrating your T4 bone.
- Change the sound to '*mA*' and open the back of your throat (by visualizing a tennis ball hiding inside your mouth), to activate the throat resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your T4 bone.
- Apply the visualization technique and continue producing the sound.

## 8.2 Buzzing Ocean (sharp-tone *mA*) - Technique #9

### Technical information

- South Indian name: *prati madhyamam*
- North Indian name: *tIvra madhyam*
- Relative frequency: 45/32

### Sound quality

- Buzzing sound, flowing like the waves of an ocean near the shore.

### Sound origination

- Vibrating bones: T4 (thoracic vertebra between shoulder blades)
- Resonating chambers: Ethmoid, Mastoid and Heart

### Preparatory techniques

- Resonance: Head resonance and Heart resonance
- Other: Solar Energizer, Throat Energizer, Yogic Symbol and Half Wheel

### Visualization technique

- Visualize that your head is like a huge, empty ball, filled with hundreds of bees buzzing with joy and enjoying sweet honey.

### Celestial sound technique

- Apply the Solar Energizer technique to activate your abdominal region.
- Apply the Throat Energizer technique to activate your throat region.
- Applying BBB breathing technique, produce buzzing '*hm*' sound from your heart region by vibrating your T4 bone.
- Place the tip of your right index finger between your right eye tear-duct and nose.
- Place the tip of your left index finger between your left eye tear-duct and nose.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth, towards the front so that the tip of your tongue points at your ethmoid bone.
- Applying BBB breathing technique, produce buzzing '*hm*' sound by vibrating your ethmoid.
- Relax your tongue; relax your hands down and let them rest on your thighs.
- Change the sound to '*mA*'; have a gentle smile.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your T4 bone.
- Apply the visualization technique and continue producing the sound.

## 9 The Fifth Celestial Note: *pA*

### 9.1 Booming Thunder (*pA*) - Technique #10

#### Technical information

- South Indian name: *panchamam*
- North Indian name: *pancham*
- Relative frequency:  $3/2$

#### Sound quality

- Booming sound, powerful like a thunder

#### Sound origination

- Vibrating bones: C7 (last cervical vertebra at the bottom of the neck)
- Resonating chambers: Throat and Mouth

#### Preparatory techniques

- Resonance: Head resonance and Base resonance
- Other: Base Energizer, Solar Energizer and Throat Energizer

#### Visualization technique

- Visualize that you are an open sky with dark clouds, producing booming thunder.

#### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Apply the Solar Energizer technique to activate your abdominal region.
- Apply the Throat Energizer technique to activate your throat region.
- Applying BBB breathing technique, produce cave-like '*hO*' sound from your belly, by moving your mouth forward to form a circle.
- Applying BBB breathing technique, produce booming '*hA*' sound from the back of your throat (by visualizing a tennis ball hiding inside your mouth to activate the throat resonating chamber) and allow your jaw to drop down.
- Change the sound to '*pA*'.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your C7 bone.
- Apply the visualization technique and continue producing the sound.

## 9.2 Whistling Bamboo (*pA*) - Technique #11

### Technical information

- South Indian name: *panchamam*
- North Indian name: *pancham*
- Relative frequency: 3/2

### Sound quality

- Loud, sharp sound, like the flow of air through a bamboo

### Sound origination

- Vibrating bones: C7 (last cervical vertebra at the bottom of the neck)
- Resonating chambers: Nostrils and Maxilla

### Preparatory techniques

- Resonance: Head resonance
- Other: Throat Energizer

### Visualization technique

- Visualize that you are a bamboo through which air is gushing, producing loud, sharp sound.

### Celestial sound technique

- Apply the Throat Energizer technique to activate your throat region.
- Get into a silly mood and have a clown-face with a big smile.
- Applying BBB breathing technique, produce sharp '*pA*' sound, focusing on your nostrils and maxilla.
- Observe the silent vibration of your C7 bone.
- Apply the visualization technique and continue producing the sound.

## 10 The Sixth Celestial Note: *dA*

### 10.1 Crouching Tiger (half-tone *dA*) - Technique #12

#### Technical information

- South Indian name: *Suddha daivatam*
- North Indian name: *kOmal daivat* (*dhA*)
- Relative frequency: 8/5

#### Sound quality

- High-powered sound waiting to thrust forward

#### Sound origination

- Vibrating bones: Occipital and C1 (first cervical vertebra at the top of the neck)
- Resonating chambers: Throat, Mouth and Mastoid

#### Preparatory techniques

- Resonance: Head resonance
- Other: Throat Energizer

#### Visualization technique

- Visualize that you are a tiger crouching behind the grass, patiently waiting for an opportunity to pounce on the deer.

#### Celestial sound technique

- Apply the Throat Energizer technique to activate your throat region.
- Applying BBB breathing technique, produce '*dA*' sound from the back of your throat (by visualizing a tennis ball hiding inside your mouth to activate the throat resonating chamber) and relax your jaw.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your Occipital and C1 bones.
- Apply the visualization technique and continue producing the sound.

## 10.2 Galloping Horse (full-tone *dA*) - Technique #13

### Technical information

- South Indian name: *chaturaSruti daivatam*
- North Indian name: *Suddha daivat* (dhA)
- Relative frequency: 27/16

### Sound quality

- High-powered sound thrusting forward like a horse

### Sound origination

- Vibrating bones: Occipital and C1 (first cervical vertebra at the top of the neck)
- Resonating chambers: Mouth, Mastoid and Maxilla

### Preparatory techniques

- Resonance: Head resonance
- Other: Throat Energizer

### Visualization technique

- Visualize that you are a heavy white horse, galloping with confidence and excitement.

### Celestial sound technique

- Apply the Throat Energizer technique to activate your throat region.
- Applying BBB breathing technique, produce '*dA*' sound from the back of your mouth and have a gentle smile to activate the mastoid resonating chamber.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your Occipital and C1 bones.
- Apply the visualization technique and continue producing the sound.

# 11 The Seventh Celestial Note: *nI*

## 11.1 Tranquil Mountain (half-tone *nI*) - Technique #14

### Technical information

- South Indian name: *kaiSika niSAdam*
- North Indian name: *kOmal niSAd*
- Relative frequency: 9/5

### Sound quality

- Soft buzzing sound moving inward, collapsing into a point

### Sound origination

- Vibrating bones: Sphenoid
- Resonating chambers: Sphenoid and Base

### Preparatory techniques

- Resonance: Head resonance and Base resonance
- Other: Base Energizer

### Visualization technique

- Visualize that you are huge snow-capped mountain (like mount Rainier or mount Everest), resting in peace.

### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Applying BBB breathing technique, produce '*hU*' sound by moving your mouth forward forming a nozzle and creating air pressure inside your mouth.
- Place the tips of your right index and middle fingers gently on your right temple.
- Place the tips of your left index and middle fingers gently on your left temple.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth.
- Applying BBB breathing technique, focus on Sphenoid and produce soft '*ng*' sound.
- Relax your hands down and let them rest on your thighs.
- Change the sound to '*nI*'.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your sphenoid bone.
- Apply the visualization technique and continue producing the sound.

## 11.2 Enchanting Sky (full-tone *nI*) - Technique #15

### Technical information

- South Indian name: *kAkali niSAdam*
- North Indian name: *Suddh niSAd*
- Relative frequency: 15/8

### Sound quality

- Loud buzzing sound radiating outward in all directions

### Sound origination

- Vibrating bones: Sphenoid
- Resonating chambers: Mastoid, Sphenoid, Ethmoid, and Base

### Preparatory techniques

- Resonance: Head resonance and Base resonance
- Other: Base Energizer

### Visualization technique

- Visualize that you are an open sky filled with small clouds radiating spectacular colors at the sunset time, dancing around a huge snow-capped mountain, which itself is reflecting beautiful shades of colors, matching the beauty of the clouds.

### Celestial sound technique

- Apply the Base Energizer technique to activate your base region.
- Applying BBB breathing technique, produce '*hU*' sound by moving your mouth forward forming a nozzle and creating air pressure inside your mouth.
- Place the tips of your right index and middle fingers gently on your right mastoid.
- Place the tips of your left index and middle fingers gently on your left mastoid.
- Roll your tongue up and press the tip of your tongue into the roof of your mouth, as far back as possible.
- Applying BBB breathing technique, focus on Mastoid and produce loud '*ng*' sound.
- Relax your hands down and let them rest on your thighs.
- Increase the volume of the '*ng*' sound by activating Sphenoid and Ethmoid resonating chambers.
- Change the sound to '*nI*'.
- Deepen the sound by allowing your diaphragm to move downward.
- Observe the silent vibration of your sphenoid bone.
- Apply the visualization technique and continue producing the sound.

## Appendix: Summary of Celestial Musical Note Techniques

Note	Celestial quality	Deity	Vibrating bones	Resonating chambers
S	Ecstatic Elephant	<i>gaNESa</i>	Pubis, Sphenoid, Parietal	Base, Throat, sphenoid
R1	Roaring Waterfall	<i>durgA</i>	Tailbone	Base, Mastoid
R2	Powerful Whirlpool	<i>durgA</i>	Sacrum	Base, Mastoid
G1	Dormant Volcano	<i>sUrya</i>	L3	Base
G2	Radiating Fire	<i>sUrya</i>	L3	Base, Throat
M1	Gentle Waves	<i>chandra</i>	T4	Heart, Mastoid
M2	Buzzing Ocean	<i>chandra</i>	T4	Ethmoid, Mastoid, Heart
P	Booming Thunder	<i>muruga</i>	C7	Throat, Mouth
P	Whistling Bamboo	<i>muruga</i>	C7	Nostrils, Maxilla
D1	Crouching Tiger	<i>muruga</i>	Occipital, C1	Throat, Mouth, Mastoid
D2	Gallopig Horse	<i>muruga</i>	Occipital, C1	Mouth, Mastoid, Maxilla
N1	Tranquil Mountain	<i>sarasvatI</i>	Sphenoid	Sphenoid, Base
N2	Enchanting Sky	<i>naTarAja</i>	Sphenoid	Mastoid, Sphenoid, Ethmoid, Base
S'	Charging Elephant	<i>rudra Siva</i>	Sphenoid, Pubis	Sphenoid, Frontal, Throat, Base
S'	Levitating Light	Formless <i>Siva</i>	Parietal, Sphenoid, Pubis	Sphenoid, Throat, Base

Note: The combination of *sUrya* and *chandra* is 'lakshmi nArAyaNa.'