

# Musical Intelligence Program

## Handbook for Students

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### HOME PRACTICE GUIDELINES

Recommended techniques for regular home practice: 3-5 sessions per week, 45-75 min per session

- |   |          |
|---|----------|
| 1. Breathing Test   | [05 min] |
| 2. Head Resonance   | [10 min] |
| 3. Heart Resonance  | [10 min] |
| 4. Base Resonance   | [10 min] |
| 5. Mantra Pranayama-Visualization (selection based on desired celestial experience) | [10 min] |
| 6. Rhythm Exercises (with metronome)  | [10 min] |
| 7. Celestial Musical Notes (selection based on the current pentatonic raga)         | [05 min] |
| 8. Varnam and Musical Note Exercises  | [15 min] |

DAILY: LISTEN TO THE TAMBURA SOUND WHILE DOING CHORES AT HOME

## 0 Program Overview

All the programs offered at Sadhana School promote the development of a well-rounded genius-type personality, with the focus on the following qualities:

- Focus and brainpower (ability to concentrate for long periods)
- Memory (ability to store and retrieve detailed information)
- Deep listening (necessary for quick learning and harmonious relationships)
- Effortless learning of difficult subjects
- Independent self-learning with minimal guidance from the teachers
- Discipline, will power and passion to excel in any field of choice
- Spontaneous creativity
- Confident and clear expression of deep feelings and complex ideas

**Musical Intelligence program** establishes a rock solid foundation for specialization in any form of Indian classical/light-classical music and dance. This program includes rigorous training in the musical fundamentals of *Sruti* and *laya* (see definitions below<sup>1</sup>) and the basic elements of vocal music, dance and theater (the later two parts are optional). Sadhana School offers the following series of programs for adults and 8+ year old kids to explore their passion in Indian music and theater:

- Musical Intelligence (duration: 1-3 years)
- Carnatic Vocal Beginner (duration: 1 year) or Musical Theater (duration: 2-3 years)
- Carnatic Vocal Intermediate (duration: 2-3 years)
- Carnatic Vocal Advanced (duration: 2-3 years)
- Carnatic Vocal Performance (duration: 1-2 years)

For tuition and enrollment details, please refer to the *Sadhana School Program Guide*.

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<sup>1</sup> Meanings of the word *Sruti*:

- The organ (ear); the power of hearing and deep listening
- That which is heard (through the ear)
- That which is perceived (through inner hearing - revelation, e.g. *vEda*)
- A division of the octave, a quartertone or interval (in music)
- The sound produced by the drone instrument (tambura)
- The position of the fundamental musical note *sA* (e.g. western pitch G, A, B)
- Alignment of musical notes with the fundamental note
- Perfect alignment of musical notes (*Sruti-Suddham*)

Meanings of the word *laya*:

- Movement of time (in music)
- Graceful flow (of sound)
- Embrace - union of sound and time
- Pause; rest; tranquility
- Absorption of mind; deep concentration; devotion; dissolution (of self identity)

The content of the Musical Intelligence program is organized into fifteen categories:

1. Hatha Yoga
2. Breathing Techniques
3. Bursts of Laughter
4. Sonorous Sound Techniques
5. Celestial Musical Note Techniques
6. Expression of Moods
7. Sanskrit Sounds
8. Raga Identification
9. Mantra Pranayama-Dhyana Techniques
10. Introduction to Talas
11. Rhythm Exercises
12. Rhythmic Musical Note and Mantra Chanting
13. Varnam and Musical Note Exercises
14. Music Electives (OPTIONAL)
15. Dance-Theater Electives (OPTIONAL)

List of classes and the associated content:

- **Yoga for Music class**  
The content is divided into two parts and each part is offered alternate weeks. Refer to the Schedule web page for details.
  - Part-A: Sounds of Music - covers content from the categories 1-8
  - Part-B: Rhythms and Mantras - covers content from the categories 9-12
- **Voice Training Basics class:** Covers content from the categories 13-14
- **Yoga for Dance class (optional):** Covers content from the category 15
- **Dance and Theater class (optional):** Covers content from the category 15

List of textbooks:

1. *Sonorous Sound: Voice Range and Resonance through Naada Kriya Yoga.*
2. *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga.*
3. *Silent Emotion Sounds: Emotional Intelligence through Naada Kriya Yoga.*
4. *Mantra Yoga: Experience Inner Peace and Awaken Creative Potential through Silent Sound Vibrations.*
5. *Playing with Mysterious Time: Rhythm Exercises for Mastering Laya.*
6. *Musical Note Exercises in Five Pentatonic Ragas.*
7. *Simple Rhythmic Compositions.*

Instruments required for home practice:

- **Metronome:** You can buy at an American music shop (costs around \$20).
- **Electronic Tambura:** You can buy at a music shop in India (costs around \$100). Note that this is not a Sruti box. Recommended models are “Raagini Digital” and “Radel.” A temporary solution is to prepare an audio CD using the tambura Sruti MP3 sample posted on the Sadhana School website – look for “Tambura Sruti A for kids” link on the audio samples page.

Recommended Tambura Sruti for home practice:

- Men: Lower octave B
- Women: Main octave G
- Kids: Main octave A

# 1 Hatha Yoga

Hatha Yoga is used to

- To prepare the body to for effortless production of sonorous and silent sounds<sup>2</sup>
- To expand the breathing capacity
- To relax the body for deep musical experiences

The following postures and energizer techniques are covered in detail. We follow the “Kriya Hatha Yoga” style, which uses gentle movements with awareness (called *kriyas*) along with focus on breath and sound.

1. Salutation pose
2. Fish pose (*matsyAsana*)
3. Forward bend (*uttanAsana*)
4. Bow pose (*dhanurAsana*)
5. Yogic symbol (*yOga mudra*)
6. Half wheel (*artha chakrAsana*)
7. Sitting crane (*paSchimOttanAsana*)
8. Grasshopper (*SalabhAsana*)
9. Supine pose of firmness (*vajrOli mudrAsana*)
10. Kneeling pose of firmness (*supta vajrAsana*)
11. Triangle movement (*trikONAsana*)
12. Base energizer (*mUla bandha*)
13. Sacral energizer (*aSvinI mudra*)
14. Solar energizer (*udyAna bandha*)
15. Throat energizer (*jAlandhara bandha*)

The first four techniques are described in the following textbook:

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

The remaining eleven techniques are described in the following textbook:

***Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga.***

## 2 Breathing Techniques

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

List of Techniques:

- Big Bulging Belly (BBB) Breathing Technique (refer to the textbook for details)
- Breathing Test (see below)

### 2.1.1 Breathing Test

Benefits: (1) Trains the body to produce sound effortlessly using as little breath as possible (2) Enables production of heavy, stable sound and (3) Provides strength for sustaining high pitch notes. Technique:

- Start the metronome and set to 60 BPM.
- Start Big Bulging Belly Breathing technique.
- Measure the number of seconds you can sustain a strong ‘ng’ sound.
- Take two seconds to inhale.
- Repeat the above two steps for 5-10 cycles.
- Take the average number (this is for high-pitched ‘ng’ sound).
- Repeat the test for low-pitched ‘ng’ sound (base Sa note).
- Keep track of these two numbers.

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<sup>2</sup> Silent sounds: Emotions and celestial mantra sounds which create deeper musical experiences.

### 3 Bursts of Laughter

These nine techniques prepare the body to produce resonant audible sounds and silent emotion sounds from different parts of the body. List of Techniques:

1. **Heavy laughter:** Focus on your pubic bone. Using a very low pitch, utter the word “hue” stretching the ending vowel and pushing the sound down into the earth. Laugh with heavy feeling, vibrating the base of your body.
2. **Spooky laughter:** Focus on your sacrum. Using a very low pitch, utter the sound “hee” stretching the ending vowel and swirling the sound at your pelvic base like a whirlpool. Laugh with spooky feeling, vibrating the sacrum (above the tailbone) and pelvis.
3. **Cave laughter:** Focus on your navel. Produce deep “ho” sound (create a resonating sound as if inside a cave) from the belly and laugh, moving your diaphragm and abdominal muscles vigorously and vibrating your lumbar vertebrae.
4. **Buzzing laughter:** Focus on your sternum (breastbone). Produce a buzzing “mm” sound from the chest and laugh with your mouth closed, vibrating your ribcage and thoracic vertebrae.
5. **Booming laughter:** Open the back of your throat visualizing that you are hiding an apple inside your mouth. Laugh with a “ha” sound, producing a booming sound from the throat and vibrating your cervical vertebrae.
6. **Silly laughter:** Gaze at the tip of your nose and make a silly face. Utter “hee” sound from your nose and laugh with irritating sound, vibrating your maxilla (cheekbone).
7. **Loud laughter:** Place your hands behind your ears, palms facing forward. Utter a loud “yaa” sound that resonates in your ears and laugh loudly, vibrating your temporal bones.
8. **Shrill laughter:** Place your index fingers on your temples. Focus on the sphenoid bone. Laugh with a very thin, high-pitched sound, visualizing the sound going upward, towards the sky.
9. **Silent laughter:** Apply the cave laughter technique without producing any audible sound.

### 4 Sonorous Sound Techniques

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

List of Techniques:

- Head Resonance
- Heart Resonance
- Base Resonance

### 5 Celestial Musical Note Techniques

Reference textbook: *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga.*

List of Techniques:

- *sA*: Ecstatic Elephant, Charging Elephant and Levitating Light.
- *rI*: Roaring Waterfall and Powerful Whirlpool.
- *gA*: Dormant Volcano and Radiating Fire.
- *mA*: Gentle Waves and Buzzing Ocean.
- *pA*: Booming Thunder and Whistling Bamboo.
- *dA*: Crouching Tiger and Galloping Horse.
- *nI*: Tranquil Mountain and Enchanting Sky.

## 6 Expression of Moods

Reference textbook: *Silent Emotion Sounds: Emotional Intelligence through Naada Kriya Yoga*.

- Heavy: From the base.
- Spooky: From the base.
- Sad: From the base.
- Mad: From the navel.
- Sweet: From the heart.
- Commanding: From the back of the throat.
- Strict: From the forehead.
- Calm: From the center of the head.
- Light: From the crown.
- Happy: From the crown and the heart.

## 7 Sanskrit Sounds

### 7.1 Sanskrit Language Transliteration Guide

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

<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”	<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”
<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	<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”

### 7.2 Vowel Projection Techniques

Language is used for expression. For clear and powerful expression, the mouth must open freely while producing vowel sounds. This principle applies to all the world languages. In Sanskrit (and other Indian languages that use the same vowel sounds), here are the vowel production techniques:

- ‘A’ sound: Jaw drops down; sound resonates in the belly
- ‘I’ sound: Mouth expands sideways; sound resonates in the ears
- ‘U’ sound: Mouth comes forward forming a nozzle, cheeks bulging out due to air pressure inside the mouth; sound resonates in the mouth
- ‘E’ sound: Mouth expands sideways with tips going up; sound resonates in the belly
- ‘O’ sound: Mouth comes forward forming a circle; sound resonates in the belly

### 7.3 Consonant Projection Techniques

Each consonant is produced from a specific part of the head. Vowels are used to project the consonant sounds. For each of the 31 consonants listed in the above table, practice the vowel technique. For example, using 'k': *kA*, *kI*, *kU*, *kE* and *kO*.

## 8 Raga Identification

Ability to recognize ragas by listening to:

- The songs
- Svara patterns
- Melodic patterns (with no words - *rAga AlApana*)

### 8.1 svaras and svara-sthAnas

There are seven musical notes called *svaras*: *sA*, *rI*, *gA*, *mA*, *pA*, *dA* and *nI*. Each octave has twelve note positions called *svara-sthAnas*. In Indian music, musical notes are 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 ones in the following table refer to the semi-tones: half notes in case of R1, G1, D1 and N1 and sharp-note in case of M2. These will be demonstrated in the "Yoga for Music" class.

1	2	3	4	5	6	7	8	9	10	11	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

Note that Western music also uses twelve note positions per octave, but they are spaced differently. Indian music uses natural ratios relative to the fundamental note ( $4/3$ ,  $6/5$ , etc.), whereas, Western music uses a mathematical ratio (twelfth root of 2), which is the same ratio between every pair of successive note positions. For this reason, Western instruments such as piano and keyboard are not appropriate for playing Indian songs. Harmonium keys are spaced according to natural system. However, since Carnatic music uses lot of wavy movements and since harmonium cannot produce smooth transitions, harmonium is not used in Carnatic music.

### 8.2 List of Ragas

#### 8.2.1.1 mELakarta (full-scale) ragas

There are 72 full-scale (*mELakarta*) ragas. This number is derived as follows. Out of R1, R2, G1 and G2, you can choose two positions. You get six combinations: R1-R2, R1-G1, R1-G2, R2-G1, R2-G2 and G1-G2. In Hindustani system there is no naming change. In Carnatic system, R2 is renamed as G0 in the first case, and G1 is renamed as R3 in the last case. For example, *gAnamUrti* raga uses G0 and *nATa* raga uses R3. In the same way, you get six combinations using D1, D2, N1 and N2. Six times six is thirty-six. With M1 and M2 you have two choices. Thirty-six times two is seventy-two. Note: Some people use G1-G2-G3 notation instead of G0-G1-G2, and N1-N2-N3 notation instead of N0-N1-N2.

Here is the list of a few *Melakarta* ragas with their scales. The difference from the previous raga is noted.

1. *SankarAbharaNam*: S R2 G2 M1 P D2 N2
2. *kalyANi*: S R2 G2 M2 P D2 N2
3. *gamanaSrama*: S R1 G2 M2 P D2 N2
4. *kAmavardhini* (or *pantumarAli*): S R1 G2 M2 P D1 N2
5. *mAyAmAlavagaula*: S R1 G2 M1 P D1 N2
6. *chakravAkam*: S R1 G2 M1 P D2 N1
7. *harikAmbhOji*: S R2 G2 M1 P D2 N1
8. *kharaharapriya*: S R2 G1 M1 P D2 N1

9. *kIravANi*: S R2 G1 M1 P D1 N2
10. *simhEndramadhyamam*: S R2 G1 M2 P D1 N2
11. *shaNmukhapriya*: S R2 G1 M2 P D1 N1
12. *naTabhairavi*: S R2 G1 M1 P D1 N1 (compare with *kharaharapriya* and *kIravANi*)
13. *tODi*: S R1 G1 M1 P D1 N1
14. *dhEnuka*: S R1 G1 M1 P D1 N2
15. *gAnamUrti*: S R1 G0 M1 P D1 N2
16. *SubhantuvanAli*: S R1 G1 M2 P D1 N2 (compare with *simhEndramadhyamam*)
17. *latAngi*: S R2 G2 M2 P D1 N2 (compare with *kalyANi* and *simhEndramadhyamam*)
18. *dharmavati*: S R2 G1 M2 P D2 N2 (compare with *kalyANi*)
19. *hEmavati*: S R2 G1 M2 P D2 N1 (compare with *kalyANi*)
20. *chalanATa*: S R3 G2 M1 P D3 N2 (compare with *SankarAbharaNam*)

### 8.2.1.2 Pentatonic (five-note) ragas

Here is the list of selected pentatonic ragas. The difference from the previous raga is noted.

1. *AbhOgi*: S R2 G1 M1 D2
2. *Sivaranjani*: S R2 G1 P D2
3. *mOhana*: S R2 G2 P D2
4. *Suddha-sAvEri*: S R2 M1 P D2
5. *madhyamAvati*: S R2 M1 P N1
6. *Suddha-dhanyAsi*: S G1 M1 P N1
7. *hindOLam*: S G1 M1 D1 N1
8. *sunAda-vinOdini*: S G2 M2 D2 N2
9. *amrita-varshiNi*: S G2 M2 P N2 (compare with *Suddha-dhanyAsi*)
10. *gambhIra-nATa*: S G2 M1 P N2
11. *hamsadhvani*: S R2 G2 P N2 (compare with *mOhana*)
12. *hamsanAdam*: S R2 M2 P N2
13. *rEvagupti*: S R1 G2 P D1 (compare with *mOhana*)
14. *bhUpalam*: S R1 G1 P D1
15. *rEvati*: S R1 M1 P N1 (compare with *madhyamAvati*)
16. *valaji*: S G2 P D2 N1

### 8.2.1.3 Other types of ragas

There are thousands of non full-scale and non-pentatonic ragas. Here is a selected list:

1. *bilahari*: S R2 G2 P D2 S' - S' N2 D2 P M1 G2 R2 S (compare: *mOhana* and *SankarAbharaNam*)
2. *malahari*: S R1 M1 P D1 S' - S' D1 P M1 G2 R1 S (compare: *sAvEri* & *mAyAmAlavagaula*)
3. *sAvEri*: S R1 M1 P D1 S' - S' N2 D1 P M1 G2 R1 S (compare: *malahari* & *mAyAmAlavagaula*)
4. *kalyANa-vasantam*: S G1 M1 D1 N2 S' - S' N2 D1 P M1 G1 R2 S (compare: *kIravANi*)
5. *pUrvi-kalyANi*: S R1 G2 M2 P D2 P S' - S' N2 D2 P M2 G2 R1 S (compare: *gamanaSrama*)
6. *karnATaka-dEvagAndhAri*: S G1 M1 P N1 S' - S' N1 D2 P M1 G1 R2 S (compare: *Suddha-dhanyAsi* & *kharaharapriya*)
7. *dhanyAsi*: S G1 M1 P N1 S' - S' N1 D1 P M1 G1 R1 S (compare: *Suddha-dhanyAsi* & *tODi*)
8. *hamsAnandi*: S R1 G2 M2 D2 N2 S' - S' N2 D2 M2 G2 R1 S (compare: *sunAda-vinOdini* & *gamanaSrama*)
9. *nATa*: S R3 G2 M1 P N2 S' - S' N2 P M R3 S (compare: *chalanATa*)
10. *bauli*: S R1 G2 P D1 S' - S' N2 D1 P G2 R1 S (compare: *rEvagupti* and *mAyAmAlavagaula*)
11. *malayamArutam*: S R1 G2 P D2 N1 S' - S' N1 D2 P G2 R1 S (compare: *valaji* & *chakravAkam*)
12. *kuntalavarALi*: S M1 P N1 D2 S' - S' N1 D2 P M1 S
13. *nATakuranji*: S R2 G2 M1 N1 D2 N1 P D N S' - S' N D M G M P G R S
14. *mukhAri*: S R2 M1 P N1 D2 S' - S' N1 D1 P M1 G1 R2 S
15. *bhairavi*: S R2 G1 M1 P D2 N1 S' - S' N1 D1 P M1 G1 R2 S

## 9 Introduction to Talas

Tala means rhythmic structure. In Carnatic music, the vocalist keeps track of the tala with own hand while singing a song. Note: Unless otherwise noted, the duration of each part is one beat.

1. *Adi tAla* (8 beats): CLAP, little finger, ring finger, middle finger, CLAP, wave, CLAP, wave.
2. *rUpaka tAla* (6 beats): CLAP, wave, CLAP, little finger, ring finger, and middle finger.
3. *rUpaka tAla* (3 beats - short version): CLAP, clap and wave.
4. *Eka tAla* (4 beats): CLAP, little finger, ring finger and middle finger.
5. *tripuTa tAla* (7 beats): CLAP, little finger, ring finger, CLAP, wave, CLAP, and wave.
6. *khanDa-chApu tAla* (2½ beats): CLAP, clap (½ beat) and clap.
7. *miSra-chApu tAla* (3½ beats): CLAP (1½ beats), clap and clap.

## 10 Mantra Pranayama-Dhyana Techniques

Reference textbook:

*Mantra Yoga: Experience Inner Peace and Awaken Creative Potential through Silent Sound Vibrations.*

List of Techniques:

1. *gaNESa prANAyAma-dhyAna*
2. *sarasvatI prANAyAma-dhyAna*
3. *lakshmi nArAyaNa prANAyAma-dhyAna*
4. *muruga prANAyAma-dhyAna*
5. *durgA prANAyAma-dhyAna*
6. *rAjarAjESvarI mantra-dhyAna*
7. *tirumUlar Siva prANAyAma -dhyAna*
8. *AnjanEya prANAyAma-dhyAna*
9. *gAyatrI mantra-dhyAna*

## 11 Rhythm Exercises

Reference textbook: *Playing with Mysterious Time: Rhythm Exercises for Mastering Laya.*

The Musical Intelligence program covers chapters 2-5:

- Chapters 2-3: Three speeds - 2/4/8 per beat with *tALa*.
- Chapters 2-3: Three speeds - 2/4/8 per beat with metronome @ 40 BPM.
- Chapters 4-5: One speed - four per beat with *tALa*.
- Chapters 4-5: One speed - four per beat with metronome @ 60 BPM.

## 12 Rhythmic Musical Note and Mantra Chanting

Examples of two chants are given below.

### gaNapati mantra in hamsadhvani rAga

1	S - - - S S S S <i>gang - - - ga Na pa ti</i>	S - - - S S S S <i>gang - - - ga Na pa ti</i>	S - - - S S S S <i>gang - - - ga Na pa ti</i>	S - - - S S S S <i>gang - - - ga Na pa ti</i>
2	R - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>	R - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>
3	R - - - R R R R <i>gang - - - ga Na pa ti</i>	R - - - R R R R <i>gang - - - ga Na pa ti</i>	S - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>
4	G - - - G G G G <i>gang - - - ga Na pa ti</i>	R - - - R R R R <i>gang - - - ga Na pa ti</i>	S - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>
5	G - - - P P P P <i>gang - - - ga Na pa ti</i>	R - - - G G G G <i>gang - - - ga Na pa ti</i>	S - - - R R R R <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>
6	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	RG RG RG RG <i>gan- gan- ga Na pa ti</i>	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	N,S N,S N,S N,S <i>gan- gan- ga Na pa ti</i>
7	GP GP GP GP <i>gan- gan- ga Na pa ti</i>	RG RG RG RG <i>gan- gan- ga Na pa ti</i>	SR SR SR SR <i>gan- gan- ga Na pa ti</i>	N,S N,S N,S N,S <i>gan- gan- ga Na pa ti</i>
8	R - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>	R - - - S S S S <i>gang - - - ga Na pa ti</i>	N, - - - S S S S <i>gang - - - ga Na pa ti</i>

### nArAyaNa mantra in Suddha-dhanyAsi rAga

1	S - S - S S - S <i>nA - rA- ya Na-ya</i>	S - S - S S - S <i>nA - rA- ya Na-ya</i>	S - S - S S - S <i>nA - rA- ya Na-ya</i>	S - S - S S - - <i>nA - rA- ya Na--</i>
2	G - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - S <i>nA - rA- ya Na-ya</i>	G - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - - <i>nA - rA- ya Na--</i>
3	G - G - G G - G <i>nA - rA- ya Na-ya</i>	G - G - G G - G <i>nA - rA- ya Na-ya</i>	S - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - - <i>nA - rA- ya Na--</i>
4	M - M - M M - M <i>nA - rA- ya Na-ya</i>	G - G - G G - G <i>nA - rA- ya Na-ya</i>	S - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - - <i>nA - rA- ya Na--</i>
5	M - P - P P - P <i>nA - rA- ya Na-ya</i>	G - M - M M - M <i>nA - rA- ya Na-ya</i>	S - G - G G - G <i>nA - rA- ya Na-ya</i>	N, - S - S S - - <i>nA - rA- ya Na--</i>
6	SG SGS G - G <i>nA - rA- ya Na-ya</i>	GM GMG M - M <i>nA - rA- ya Na-ya</i>	SG SGS G - G <i>nA - rA- ya Na-ya</i>	N,S N,SN, S - - <i>nA - rA- ya Na--</i>
7	MP MPM P - P <i>nA - rA- ya Na-ya</i>	GM GMG M - M <i>nA - rA- ya Na-ya</i>	SG SGS G - G <i>nA - rA- ya Na-ya</i>	N,S N,SN, S - - <i>nA - rA- ya Na--</i>
8	G - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - S <i>nA - rA- ya Na-ya</i>	G - S - S S - S <i>nA - rA- ya Na-ya</i>	N, - S - S S - - <i>nA - rA- ya Na--</i>

## 13 Varnam and Musical Note Exercises

Reference textbook: *Musical Note Exercises in Five Pentatonic Ragas.*

The content includes one varnam and six exercises taught in five pentatonic ragas.

Varnam: *mOhana rAga.*

List of Exercises:

- Two successive notes (with slides - two speeds)
- Three successive notes (with slides - two speeds)
- *janTasvara* pattern using three successive notes and doubles (with discrete notes - three speeds)
- Skip-note pattern of four (with slides - two speeds)
- Skip-note pattern of sixteen (with slides - two speeds)
- Pattern of fourteen (with discrete notes - three speeds)

List of ragas:

- *mOhana* (S R2 G2 P D2 S')
- *hamsadhvani* (S R2 G2 P N2 S')
- *madhyamAvati* (S R2 M1 P N1 S')
- *hindOLam* (S G1 M1 D1 N1 S')
- *AbhOgi* (S R2 G1 M1 D2 S')

## 14 Music Electives (OPTIONAL)

### Elective #1: Rhythmic Compositions

Reference textbook: *Simple Rhythmic Compositions.*

Three types of compositions: (1) *svarajatis* - simple songs with lot of words and associated svaras (2) *svarapallavis* - songs with svaras and almost no words (3) *tillAnAs* - songs with rhythmic syllables.

### Elective #2: Devotional Compositions:

Students can learn simple devotional compositions of their choice by listening to the audio samples and demonstrating in the Voice Training Basics class for corrections by the instructor. Here are some examples: Annamacharya keerthanams, Purandaradasa devarnamas, Bharatiyar songs and Hindi bhajans.

### Elective #3: Movie Songs

Students can learn simple movie songs of their choice by listening to the audio samples and demonstrating in the Voice Training Basics class for corrections by the instructor.

## 15 Dance-Theater Electives (OPTIONAL)

### Elective #4: Basics of Dance

Exercises to prepare the body for dance movements (covered in the Yoga for Dance class) and the basic dance movements (covered in the Dance-Theater class).

### Elective #5: Basics of Theater

Enactment of the feelings (covered in the Dance-Theater class).

### Elective #6: Basics of Musical Theater

Small presentations involving singing and acting at the same time (covered in the Dance-Theater class).

## 16 Progress Tracking Sheet

The students are encouraged to progress at their own pace depending on the age, focus, passion and prior training. The primary instructor will use the following tracking sheet to track the progress of each student. This sheet contains the most important techniques covered in this program.

Name: \_\_\_\_\_

Enrollment date: \_\_\_\_\_

Note: The instructor will enter the date when the student demonstrates the next level of mastery (1-10).

		1	2	3	4	5	6	7	8	9	10
1	Hatha Yoga										
	Salutation pose										
	Fish pose										
	Forward bend										
	Bow pose										
2	Breathing Exercises										
	BBB Breathing technique										
	Breathing Test										
4	Sonorous Sound										
	Head Resonance										
	Heart Resonance										
	Base Resonance										
	Upper octave voice range										
	Lower octave voice range										
5	Celestial Musical Notes										
	Ecstatic Elephant (S)										
	Charging Elephant (S')										
	Levitating Light (S')										
	Powerful Whirlpool (R2)										
	Radiating Fire (G2)										
	Gentle Waves (M1)										
	Booming Thunder (P)										
	Galloping Horse (D2)										
	Tranquil Mountain (N1)										
	Enchanting Sky (N2)										
6	Expression of Moods										
	Spooky mood										
	Sad mood										
	Mad mood										
	Sweet mood										
	Commanding mood										
	Strict mood										
	Happy mood										

		1	2	3	4	5	6	7	8	9	10
8	Ragas										
	Theory (scales/comparison)										
	Identification										
	Singing scales										
10	Mantra Pranayama Dhyana										
	<i>gaNESa</i> (5:10)										
	<i>sarasvatI</i> (5:10)										
	<i>lakshmi nArAyaNa</i> (7:7)										
	<i>muruga</i> (6:12)										
	<i>tirumULAr Siva</i> (9:9)										
11	Rhythm Exercises										
	Flow of eights (chap. 2)										
	Flow of sixteens (chap. 3)										
	Rhythmic Designs (chap. 4)										
	Sigma-Pi Designs (chap. 5)										
13	Varnam & Musical Note Exercises										
	<i>mOhana</i> Varnam: Part-1										
	<i>mOhana</i> Varnam: Part-2										
	<i>mOhana</i> : Exercises 1-4										
	<i>hamsadhvani</i> : Exercises 1-4										
	<i>madhyamAvati</i> : Exercises 1-4										
	<i>hindOLam</i> : Exercises 1-4										
	<i>AbhOgi</i> : Exercises 1-4										
	<i>mOhana</i> : Exercises 5-6										
	<i>hamsadhvani</i> : Exercises 5-6										
	<i>madhyamAvati</i> : Exercises 5-6										
	<i>hindOLam</i> : Exercises 5-6										
	<i>AbhOgi</i> : Exercises 5-6										