

Sonorous Sound

Voice Range and Resonance

Through

Naada Kriya Yoga

Written by
Immaneni Ashok, Ph.D.

Edited by
Desikachari Nadadur, Ph.D.
Dana Pellegrini

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This book forms the basis for voice training for all forms of Indian music. The theory and techniques discussed in this book 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) for illustrations and audio samples.

Dedication

To my parents
Chaya and Dinakar Immaneni
Who imparted wonderful qualities and provided the necessary environment
For my little brain to flower

Acknowledgements

To my music teachers
Challappa, Balamba Pinakapani and Srividhya Chandramouli

To my Kriya yoga teachers
Rudra Sivananda and Govindan Satchidananda

To all my students
Who enthusiastically participated in the voice training research with open minds

To the editors and reviewers of this book
Desikachari Nadadur, Ph.D.
Dana Pellegrini and Suchithra Raman

To the students who contributed their experiences
Jagati, Chithra, Shree, Sridharan, Nalini

Transliteration of Sanskrit vowel sounds

This book uses a subset of sounds from the Sanskrit language, represented by *bold-italic* letters enclosed in 'single quotes'. Here is the transliteration:

- 'A' like "a" in "far"
- 'T' like "ea" in "peak"
- 'U' like "u" in "rule"
- 'O' like "o" in "note"
- 'ai' like "ai" in "aisle"
- 'ng' like "ng" in "going"
- 'dh' "d" with tongue starting just behind and touching the upper teeth and with a strong expulsion of breath
- 'm' like "m" in "man"
- 'y' like "y" in "yes"
- 'r' like "r" in "drama"
- 'sh' approach the roof of the palatal dome with tip of the tongue expel breath
- 'h' like "h" in "humble"

Foreword

'paSurvEtti SiSurvEtti vEtti gAnarasam phaNih:'

"The melodic nectar of music is enchanting to an animal, a baby and even a snake."

I was enchanted by music when I was two years old. I am eternally grateful to my parents for recognizing my interest, acknowledging my passion and providing me an opportunity to learn Carnatic vocal music from age five. In the modern age when most parents are emphasizing the need for academic education primarily for the purpose of making money, my parents took a radically different approach. Instead of sending me to private schools where they grind with hours of homework, my parents allowed me to study at public schools so that I may have sufficient free time to pursue my passions in arts.

The impact of rigorous musical training early in my life was profound. I developed ability to concentrate for long periods of time. I naturally became calm, and was able to deal with a series of respiratory illnesses such as bronchitis and asthma that I had while growing up. The process of learning complex music orally with absolutely no access to audio or written material resulted in the activation of large portions of the frontal lobes of my brain, which comprise the sources of intelligence. The supplementary activities such as visual arts, bridge game and languages further enhanced the activity of my frontal brain.

As a result, the traditional academic education felt like a breeze and I exhibited outstanding academic performance². I distinctly remember spending an hour on vocal music practice and an hour at the beach every single day while I was preparing for my IIT entrance exam. Passionate involvement with music and nature can do wonders!

The greatest gift is to have intelligent parents and teachers. My father was very focused on his career (neurosurgery practice, teaching and research) and passions (scripture study and bridge game). My mother was very focused on the household work and her passions (oil painting and violin). Clearly, I imbibed the discipline, focus, energy, rational approach and positive attitude that my parents radiated. I imbibed the intelligence of my music teachers and some of my language and science teachers who excelled in their fields.

Even though I was having a successful career as a software engineer, I was dissatisfied, primarily because only a small portion of my intelligence was being used. I was teaching music as a hobby and felt very sad watching students (kids as well as adults) struggling to learn music. The traditional techniques were not working. I wanted to find answers to the following questions:

- How can I teach music to adults who didn't have the opportunity to learn music in their childhood?
- How can I teach music to kids between the ages of two and six, when their brains are like sponges?
- How can I teach students to express their deep feelings through music?
- How can I make music learning process enjoyable?

² Fifteenth rank in the all India IIT entrance exam; B.Tech. from IIT, Chennai; Ph.D. from U of Washington, Seattle.

With intense passion to find the answers to these questions, I quit my software job to devote my time fully to the research on teaching techniques. After experimenting for four years, I have come up with the following conclusions:

- It is possible for adults to develop musical intelligence at any age, by activating the frontal lobes of brain through the practice of certain yoga techniques.
- It is possible for kids between the ages of two and six to absorb musical intelligence rapidly through exposure to the same techniques practiced in a playful manner.
- It is possible for all musicians to train their voice instruments using scientific methods to express deep emotions clearly and powerfully.

While it is best to start musical training before the age of five, it is never too late. It is not about genetics. It is not about talent. It is not about the past. It is about the current environment. It is about the passion and positive attitude that you bring into your life now. It is all about the activity of the frontal brain, which can be enhanced in the right environment at any point of life.

You can promote rapid learning, experience fulfillment and deep enjoyment by,

- Understanding that you can rapidly change your life experiences by increasing the activity of the frontal lobes of your brain.
- Identifying your passions.
- Finding passionate teachers who are deeply involved in the fields of your interest.
- Imbibing the teachers' intelligence by taking their courses and following up with your homework.
- Imbibing the intelligence of fellow students by spending time around them in a focused environment.
- Radiating your intelligence by teaching (yes, teaching is the secret of rapid learning).

If you are a parent of a little child, the best gift you can give to your child is the environment in which your child's intelligence can blossom and flourish. Techniques related to sound and music work best between the ages of two and six, because babies start responding to sound even in their mothers' wombs. The best way to create a rapid learning environment at your home is for you to get passionately involved in learning vocal music. Your children imbibe your focus, passion and discipline, naturally and effortlessly.

Vocal music is one of the best mediums to transmit our culture, because it encapsulates three important aspects: language/literature, religion and spiritual wisdom. Most importantly, singing gives the experience of freedom and joy, the ultimate experience that all of us are seeking. It is my vision to see all our kids experiencing and radiating joy through the sound of music.

Blissfully yours,
Immaneni Ashok

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1 Introduction

1.1 The role of music in human life

As humans, we are constantly seeking to experience freedom, joy and tranquility. Just like the waves on the surface cloud the innate stillness of the deep ocean water, fluctuating emotions cover the innate blissful human nature. Music is a widely used tool for reducing emotional disturbances and relaxing into a peaceful state.

The desire to sing originates from the possibility of experiencing intense joy (ecstasy) and radiating it into the surrounding environment. Very few people are born with the gift of producing music pleasing to the ear, let alone producing ecstatic experiences. For most people, vocal music training is hard and rigorous, and often frustrating.

1.2 Author's vision

This problem is intensified in India where the classical form is very intricate and demands more command over the voice instrument. In most of the traditional schools, "voice training" component is either inadequate or completely missing. It has become a popular belief that only a chosen few can become good singers. Most of these chosen few, currently representing the music culture of India (especially in the South), are expressing only the intellectual side of music, making it appealing to only the elite, intellectual community.

The author's vision is to expose the emotional and ecstatic dimensions of Indian classical music and develop a community of celestial musicians who can experience and radiate bliss through the sound of music.

1.3 Why is Indian classical music difficult to learn?

The production of music from a human body requires tremendous use of the frontal lobes of the brain. For example, take the process of singing an Indian classical music composition.

Here is the list of activities of the left lobe of the frontal brain:

1. Recollecting the notation of the composition
2. Recollecting the variations of each line
3. Recollecting the ornamentations for each syllable
4. Executing each syllable according to the language rules
5. Applying the breathing technique
6. Following the meaning of the words
7. Tracking the rules of the melody
8. Tracking the rhythmic cycle

Here is the list of activities of the right lobe of the frontal brain:

1. Listening to the tambura (drone instrument)
2. Executing the ornamentations for each syllable
3. Listening to the sound as it is being produced
4. Dynamically adjusting the sound to align with the tambura sound
5. Maintaining the timing

6. Expressing the meaning of the words
7. Creating new variations spontaneously

In addition, the part of the brain connecting the left and right frontal lobes has tremendous activity coordinating all the left and right lobe tasks. The cerebellum has to get involved as well, in coordinating multitude of muscular movements happening in the physical body. We can clearly see that a lot of “intelligence” is required in order to produce music that is technically correct and filled with life (emotions and spontaneous variations).

Very few people are born with sufficient intelligence for effortless Indian classical vocal music (for that matter any form of classical vocal music) training. Most music students must train their voice instrument and develop musical intelligence in a systematic manner.

1.4 Naada Kriya Yoga

The result of a four-year research performed at Sadhana School of Arts (Seattle, USA) is a comprehensive set of techniques called *Naada Kriya Yoga*. *Naada* means sound vibration. *Kriya* means action with awareness. *Yoga* means scientific art of uncovering the innate nature (intelligence and bliss).

Naada Kriya Yoga is the scientific art of becoming intelligent and blissful through the awareness of sound vibration.

Naada Kriya Yoga is a combination of techniques from *Hatha* yoga (postures and breathing techniques), *Dhyana* yoga (visualization or meditation techniques) and *Naada* yoga (techniques related to sound energy, including mantras).

The sources of Naada Kriya Yoga are Mahavatar Babaji’s Kriya Yoga and Siddhar Thirumoolar’s Thirumandiram. The author gratefully acknowledges the inspirational role of these great masters in the creation of Naada Kriya Yoga.

In addition to the Indian vocal musicians, the following groups of people can use Naada Kriya Yoga techniques:

- Little kids for increasing the activity of the frontal lobes of the brain
- Software engineers for developing vitality, intuition and brain power
- Sound healers for healing themselves and healing others through sound energy
- Spiritual aspirants for stimulating portions of the frontal brain related to deep experiences

Naada Kriya Yoga techniques for Indian vocal musicians are divided into six categories:

- Voice range and resonance
- Celestial musical notes
- Celestial mantras
- Producing emotions
- Laughter
- Rhythm and time

1.5 Focus of this book

This book covers the first category, “Voice range and resonance,” which consists of the following four techniques that form the basis of the entire Naada Kriya Yoga:

- Big bulging belly breathing technique
- Head resonance technique
- Heart resonance technique
- Base resonance technique

This book is organized as follows. The second chapter deals with the science of sound production in the human body.

The third chapter introduces some preparatory techniques for expanding the breathing capacity, which is the integral part of voice training.

Subsequent four chapters (4-7) deal with the four voice techniques and form the core of this book.

Chapters eight and nine give ideas for home practice and teaching of these techniques in two different class settings, respectively.

The tenth chapter describes the experiences of my students with Naada Kriya Yoga, especially the voice range and resonance techniques.

The eleventh chapter discusses the health benefits of practicing these techniques.

The final chapter deals with the process of producing celestial music, the ultimate goal of a musician.

Recommended topics for reading

This book is intended as a reference. Some of the chapters end with recommended topics for supplementary reading to promote clearer and deeper understanding of the content presented in that chapter. The readers are encouraged to use online resources including keyword searches and free encyclopedias such as the Wikipedia (en.wikipedia.org).

Here is the list of recommended topics:

- Music and brain
- Patanjali’s Hatha Yoga Pradipika
- Mahavatar Babaji’s Kriya Yoga
- Siddhar Thirumoolar’s Thirumandiram

2 The Science of Sound Production

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 healing sounds fall under the category of silent sounds. Emotion sounds are covered in the companion book: *Silent Emotion Sounds: Emotional Intelligence through Naada Kriya Yoga*. Celestial sounds are covered in two companion books: *Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga*, and *Celestial Mantras: Creating a Powerful Body Temple through Naada Kriya Yoga*.

This book is focused on the techniques to generate sonorant (loud resonating) sound spanning a range of two octaves.

2.2 How does human voice produce sound?

The human voice produces audible sound as follows:

1. Air pressure from the lungs creates a steady flow of air through the trachea (windpipe), larynx (voice box) and pharynx (back of the throat).
2. The vocal folds in the larynx vibrate, creating fluctuations in air pressure.
3. Resonating air chambers in the body amplify these waves, creating sonorant sound.
4. 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 of the nose 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 Activating the resonating chambers

The set of active resonating chambers depends on the position and shape of the lips, jaw, tongue, soft palate, and the numerous muscles located in the face, throat and abdominal region (including the diaphragm).

Each human body is programmed to activate a set of resonating chambers based on the personality, time of the day and state of body / mind at the time of sound production. You can clearly notice the difference in your voice quality just after waking up from a good night sleep and at the end of a stressful day.

The main focus of voice training is to get conscious control over the voice instrument and produce sounds of different qualities (pitch, richness, loudness, etc.) at will.

Recommended topics for reading

- Sound and human voice
- Air sinuses in the cranial bones: frontal, ethmoid, maxillary, sphenoid and mastoid
- Pharynx, larynx and trachea
- Diaphragm

3 Movements for expanding breath

3.1 Spinal movements

Technique

- Lay down on your back with knees bent and feet 12-18 inches apart and 12-18 inches away from the buttocks. Relax your inner thighs moving the knees away from each other.
- Step-1: Start rolling your pelvis back and forth. Exhaling, pull the stomach in flattening your lower back. Inhaling, arch your lower back. As your pelvis moves back and forth, let the entire spine (all the way to the back of the head) move freely in response to the movement of the lower body. Synchronize this movement with your breath. Repeat several times.
- Step-2: Focus on the thoracic spine (chest region). Exhaling, collapse the chest, moving the breastbone down towards the navel. Inhaling, expand the chest, moving the breastbone up towards the chin. Let the lumbar (lower back) and cervical (neck) parts of the spine move freely in response to the movement of the thoracic spine. Synchronize this movement with your breath. Repeat several times.
- Step-3: Focus on the cervical spine (neck). Exhaling, move the chin down towards the chest. Inhaling, move the chin up away from the chest. Let the entire spine (all the way down to pelvis) move freely in response to the movement of the cervical spine. Synchronize this movement with your breath. Repeat several times.
- Step-4: Rotate your head side-to-side, synchronizing with your breath. Let the entire body (all the way down to your feet) move freely in response to the movement of the cervical spine. Repeat several times.
- Step-5: Rotate your chest side-to-side, synchronizing with your breath. Let the entire body move freely in response to the movement of the thoracic spine. Repeat several times.
- Step-6: Rotate your pelvis side-to-side, synchronizing with your breath. Let the entire body move freely in response to the movement of the lumbar spine. Repeat several times.

Benefits: Relaxes the entire body; Calms the mind; Stretches the spine and creates more space for breath.

Contraindications: None.

3.2 Cat Cow movement

Technique

- Come down on your hands and knees, knees directly under the hips, and palms directly under the shoulders with fingers wide spread.
- Inhaling through the nose, form a U-shape with your spine, chin up, chest expanding and moving forward, mid-back down and tailbone up (cat).
- Exhaling through the nose, form an inverted U-shape with your spine, chin down, chest collapsing, mid-back up (stomach pressed in strongly), tailbone moving down (cow).

Benefits: Stretches and mobilizes the entire spine; releases tension in the back.

Contraindications: None.

3.3 Twists

Technique

- Part-1: Stand with feet one foot apart and be very relaxed. As you swing your arms to the right, let the entire body move in response to the movement of the arms, all the way down to the feet. To help with the rotation, lift the left heel up and pivot on the left big toe. Now do the left swing (remember to place the left foot on the ground, lift the right heel up and pivot on the right big toe). Repeat the left-to-right swinging movement several times, loosening up the body as you increase the range.
- Part-2: Stand with feet 3-5 feet apart (depending on your height). Both the feet face the front wall. Press the outside edges of the feet firmly into the ground and lift the inner heels up. Start left-to-right swinging motion initiating with your arms, but keeping the feet firmly on the ground.
- Part-3: Stand with feet 3-5 feet apart. The left foot faces the left wall and the right foot faces the front-left corner. Press the outside edges of the feet firmly into the ground and lift the inner heels up. Start swinging motion. Repeat the above with right foot facing the right wall and the left foot facing the front-right corner.
- Part-4: Place left foot on a chair (with stable legs) with the left knee bent about 90 degrees. Place right foot on the floor and turn it towards the right wall. Clasp your fingers and start swinging motion while keeping the feet firm. Repeat the above with right foot on the chair and left foot on the floor.
- Part-5: Place left heel on a chair with the left knee straight. Place right foot on the floor and turn it towards the right wall. Clasp your fingers and start the swinging motion. Keep the right foot firm, but let the left foot move back and forth in response to the swing, pivoted on the left heel. Repeat the above with left heel on the chair and right foot on the floor.
- Part-6: Lay down on your back with knees bent and feet on the floor. Bring knees and feet together, pull the knees towards the chest until the knees are facing the ceiling. Bring the feet up so that the lower legs are parallel to the floor. Stretch the arms to the sides keeping them at the shoulder level. Start moving your knees to the left side while turning your head to the right side. Take the knees as close to the floor as possible. Make sure that the knees are pressing into each other firmly. Stay for couple of breaths (use ocean breath) and slowly move the knees to the right side while turning your head to the left side.
- Part-7: Lay down on your back with knees bent and feet on the floor. Stretch the arms to the sides keeping them at the shoulder level. Lift the left leg up, place left thigh on top of right thigh with the left foot hanging on the right side. Slowly move the left knee towards the right floor. Stay for couple of breaths and move the left knee towards the left floor. Repeat a few times and switch the legs.

Benefits: Relaxes the back; Stretches the spine and creates more space for breath.

Contraindications: None.

Recommended topics for reading

- Human skeletal system
- Cervical, thoracic, lumbar regions
- Sacrum and pelvis

4 Big Bulging Belly Breathing Technique

4.1 Preparatory techniques

4.1.1 *Natural belly breathing in lying down position*

This is a natural breath that happens in deep sleep state.

Technique

- Lay down on your back.
- Place a moderately heavy book on your belly.
- As you inhale, lift the book by directing the air into your lower lungs.
- As you exhale, allow the book to move down.

Benefits: Releases tension in the anterior diaphragm and the abdominal region; improves elasticity of the diaphragm and abdominal muscles.

Contraindications: Recent surgery in the thoracic or abdominal region; shortly, after a heavy meal.

4.1.2 *Belly breathing with hold in lying down position*

This technique is similar to the previous technique with two changes: (1) You inhale extra air using pumping action and (2) After inhalation, you hold breath for a few seconds before starting to exhale.

Technique

- Lay down on your back.
- Place a moderately heavy book on your belly.
- As you inhale, lift the book by directing the air into your lower lungs.
- Inhale extra air using pumping action, moving the book even higher.
- Hold breath for a few seconds not allowing the book to move down.
- As you exhale, allow the book to move down.

Benefits: Releases tension in the anterior diaphragm and the abdominal region; improves elasticity of the diaphragm and abdominal muscles (more effective than the previous technique).

Contraindications: Recent surgery in the thoracic or abdominal region; shortly, after a heavy meal; Hypertension.

4.1.3 Belly breathing with hold in standing position

This technique is similar to the previous technique with three changes: (1) You are in standing position, (2) You do not use the book, and (3) There is a beating action during the holding phase.

Technique

- Stand with feet 1-2 feet apart and with toes facing the front.
- Engage your inner thigh and quadriceps, by pulling your kneecaps up, to maintain a stable posture.
- Visualize that there is a balloon in your abdomen with a long neck all the way down from your nose.
- As you inhale through your nose, direct all the air to the bottom, front part of your lungs. Allow your tailbone to move back and lumbar spine to arch inward. Make sure your stomach bulges as you breathe in air.
- Inhale extra air using pumping action, allowing the stomach to bulge even more.
- Hold breath for a few seconds while pushing the air down to prevent air to leak out of your nose.
- While holding breath, make fists and gently beat on the top part of your belly just below your rib cage covering left, center and right sides.
- Stop beating and start exhaling slowly, contracting your side and center abdominal muscles strongly to squeeze all the air out.

Benefits: Releases tension in the anterior diaphragm and the abdominal region; improves elasticity of the diaphragm and abdominal muscles. Note: This technique is more effective than the previous one in providing the above benefits.

Contraindications: Recent surgery in the thoracic or abdominal region; shortly, after a heavy meal; Hypertension.

4.1.4 Belly breathing with hold in sitting position

This technique is similar to the previous technique with one change: You either sit on the floor (with padding, if necessary) in any comfortable, stable position or on a chair (if you are unable to sit on the floor). Use the instructions from the previous section, skipping the first two steps that are related to standing position. Benefits and contraindications remain the same.

4.2 Big Bulging Belly 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.

Benefits related to sound production

- Creates the heart and base resonating chambers.
- Enables production of heavy, stable sound.
- Enables production of low frequency harmonics.
- Provides strength for sustaining high pitch notes.

5 Head Resonance Technique

5.1 Preparatory movements

5.1.1 *Salutation pose*

Technique

- Kneel down, arms by your side, knees together.
- Place crown of the head on the floor, a hand length away from the knees.
- Place hands few inches in front of the head with palms together.
- Lift feet and rock forward; balance on the knees, forearms and crown.
- Feel the vibration at the crown.
- Place legs on the floor, come on your knees and stand up.

Benefits related to sound production

- Increases awareness of the cranial region.
- Promotes drainage of excess mucus collected in the air sinuses of the cranial bones.
- Increases awareness of the throat region.

Contraindications

- Slipped disc.

5.1.2 *Preparing the body for fish pose*

Technique

- Stand at the wall with heels close to the wall and buttocks and back touching the wall.
- Bend forward about 45 degrees leading with the chest, lift buttocks up, stretching hamstrings, and push them into the wall.
- Arch your back, lift your chest up and allow the head to drop back with the crown of the head moving towards the wall.
- Rest the crown of the head on the wall. If this is too intense, you can rest the back part of the top surface of the head on the wall.
- You can use firm cushions or a bolster behind your chest to provide support.
- To come out, remove cushions, if used, gently move the chest back towards the wall, sliding the head up to bring the crown to face the ceiling.
- Rest for a few breaths.

Benefits related to sound production

- Increases awareness of the throat region.
- Increases awareness of the heart region.
- Expands the spine.
- Expands the lung capacity.

Contraindications

- Pinched cervical nerves and deformed cervical vertebrae
- Heart disease
- Pregnancy

5.1.3 *Fish pose*

Technique

- Warm up hips for the full lotus pose. People with knee problems or tight hips should modify this pose with a half lotus or an easy cross-legged pose.
- Move into lotus if you are able, bringing the right leg on top of the left thigh and crossing the left on top of the right leg.
- With sitting bones resting firmly on the floor, take hold of your toes, extend the chest, elongate the spine and release forward bringing your face towards the floor. Relax in this pose for a few breaths.
- Roll backwards, bring the crossed knees upward and back flat on the floor. Allow the knees to drop towards the floor.
- Place your elbows close to your body. Supporting on your elbows, lift your head and upper back off the floor.
- Arch back, elongate your neck and lower the top of the head to the floor.
- Bring awareness to the chest and do deep chest breathing.
- To come out of the pose, press forearms down and gently release head and neck lowering them down to the floor.
- Bring crossed legs up and grab the toes. Tuck the chin into the chest, suck the stomach in and begin the rocking motion forward and backward.
- As you roll forward, elongate the spine and move face towards the floor while keeping buttocks on the floor. As you roll backward, lift the pelvis off the floor while being careful not to roll on to your neck.
- After a few rolls, stretch out your legs and come into resting position. Rest for at least 30 seconds.
- Come to standing by crossing one leg in front of the other, and try to push up to standing without using your hands.

Benefits related to sound production

- Increases awareness of the throat region.
- Increases awareness of the heart region.
- Expands the spine.
- Expands the lung capacity.

Contraindications

- Pinched cervical nerves and deformed cervical vertebrae
- Knee contractures
- Heart disease
- Peptic ulcers
- Pregnancy

5.2 Preparatory sounds

For all of these sounds, use a high pitch note at the higher end of your natural voice range.

5.2.1 *'T' sound resonating in the frontal sinus*

Technique

- Place the tip of your right index finger between your eyebrows.
- Close your eyes and focus on this spot.
- Applying Big Bulging Belly Breathing technique, produce *'T'* sound and focus on vibrating your right index finger.

5.2.2 *'T' sound resonating in the ethmoid sinus*

Technique

- 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.
- Close your eyes and focus on this region.
- Applying Big Bulging Belly Breathing technique, produce *'T'* sound and focus on vibrating your fingers.

5.2.3 *'T' sound resonating in the maxilla sinus*

Technique

- Place the tips of your right index and middle fingers on your right cheekbone (maxilla), very close to your right nostril.
- Place the tips of your left index and middle fingers on your left cheekbone (maxilla), very close to your left nostril.
- Gaze at the tip of your nose.
- Applying Big Bulging Belly Breathing technique, produce *'T'* sound and focus on vibrating your fingers.

5.2.4 *'yA' sound resonating in the mastoid sinus*

Technique

- Place the tips of your right index and middle fingers on your right mastoid process, just behind the bottom of your right ear.
- Place the tips of your left index and middle fingers on your left mastoid process, just behind the bottom of your left ear.
- Have a big grin on your face.
- Applying Big Bulging Belly Breathing technique, produce *'yA'* sound and focus on vibrating your fingers.

5.2.5 *'A' sound resonating in the throat chamber*

Technique

- Open the back of your throat visualizing one of the following: (1) A tooth pick between the roof of your mouth and the back of your tongue or (2) A tennis ball inside your mouth.
- Applying Big Bulging Belly Breathing technique, produce *'A'* sound and focus on vibrating your throat region.

5.2.6 *'U' sound resonating in mouth chamber*

Technique

- Bring the lips together, make a small opening at the center and move them forward to create a nozzle.
- Applying the Big Bulging Belly Breathing technique, produce *'U'* sound, creating pressure in the mouth (cheeks will bulge due to air under high pressure).

5.2.7 *'ng' sound resonating in the sphenoid sinus*

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 make the tip of your tongue press into the roof of your mouth.
- Applying the Big Bulging Belly Breathing technique, produce *'ng'* sound and focus on vibrating your fingers.

5.2.8 *'aing' sound resonating in the sphenoid sinus*

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.
- Applying the Big Bulging Belly Breathing technique, produce *'aing'* sound and focus on vibrating your fingers.
- When you produce the first part of the sound (*'ai'*), allow the jaw and tongue to drop down.
- When you produce the second part of the sound (*'ng'*), bring the lips together and press the tip of your tongue against the roof of your mouth.

5.3 **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 vibration inside your head.

Benefits

- Prepares the voice instrument to produce clear high pitch notes without effort (i.e., without screaming from the throat and hurting the voice box).
- Promotes voice agility – ability to sing fast moving songs.
- Promotes a feeling of confidence.

5.4 Applications of Head Resonance Technique

5.4.1 *Effortless high octave range*

Technique

- Start practicing Big Bulging Belly Breathing technique. Keeping your belly filled with air is an important part of this technique.
- Roll your tongue up as far back as possible, with the tip of the tongue touching the soft part of the roof of the mouth.
- Keep your mouth closed, raise your eyebrows and have a big smile.
- Sing a song in one octave higher just using 'ng' sound, consciously pushing air down into your belly and relaxing your throat.
- Open your mouth and sing the song using 'A' sound, while keeping your tongue rolled up as much as possible, without touching the roof of the mouth.

5.4.2 *Voice agility*

Technique

- First practice the previous technique (effortless high octave range).
- Sing the same song one octave higher in double the normal speed, using 'ng' sound.
- Repeat with 'A' sound.

6 Heart Resonance Technique

6.1 Preparatory Techniques

6.1.1 *Forward Bend*

Technique

- Stand with feet slightly turned inward, hip distance apart.
- Gently tighten the abdominal muscles, press down through the heels and outside edges of the feet as you lift the arms up over the head, stretching out fully with shoulder blades down.
- Slightly bend your knees, then bend forward at the hips, extending out with the arms and lengthening through the spine, buttocks come out a bit with tail bone moving up and lower back arching in.
- Stop the movement half way down when the back is horizontal and take several deep breaths.
- Release upper body down to the floor. Relax the head completely, interlace the fingers and invert the palms to face the floor.
- Begin gentle up-down pulsing, relaxing deeper with each movement as the palms reach the floor.
- Stop the movements and bend the knees deeply. Bring your abdomen and chest against the thighs, take hold of ankles or back of the legs and breathe into the stretch.
- Press into heels and gently lift the buttocks up to straighten the legs as far as possible while keeping abdomen against the thighs.
- Release the arms and slowly roll upright, vertebrae by vertebrae, bringing the arms up and reaching them up above the head before releasing them. Hands together at the heart.

Benefits related to sound production

- Increases awareness of the heart region.
- Increases awareness of the base region.
- Expands the spine.
- Expands the lung capacity.

Contraindications

- Sciatica
- Prolapsed disc
- Heart disease
- High blood pressure
- Abdominal hernia
- Chronic back pain

6.1.2 *Movements to open the upper chest*

Technique

- Stand with feet 1-2 feet apart.
- Engage inner thighs and quadriceps to maintain a stable position.
- Bring both arms up to the shoulder level with palms facing the front.
- Tighten the fingertips, visualizing that you are holding a ball in each hand.
- Move the shoulder blades up, back and then down.
- Allow the rib cage to lift up and tailbone to curl down.
- While taking deep breaths in your chest, move palms front-to-back and top-to-down.

Benefits related to sound production

- Increases awareness of the upper chest region.
- Expands the upper lung capacity.

Contraindications

- Injuries in the upper chest and shoulder region.

6.1.3 *'Om' sound resonating in the heart chamber*

Technique

- Relax in a comfortable sitting position with lower back slightly arched inward and ribcage gently lifting up opening up the chest.
- Select a vertebra in the middle of the thoracic spine behind your heart.
- Visualize a spinning green ball surrounding this bone.
- Visualize that your ribcage is an empty dark room.
- While applying the Big Bulging Belly Breathing technique, produce '*Om*' sound using a medium-pitch note from the center of the green ball.
- Visualize that the sound in the form of green light is radiating out of the ball and reflecting off the walls of the dark room (ribcage).
- Experiment with the pitch of the note around the center of your normal octave range, until you find a note that perfectly resonates at the center of the green ball.
- Open the back of the throat and roll the tongue down to increase the resonance in the heart region.

6.1.4 *'A' sound resonating in the heart chamber*

Similar to the previous technique except for the sound, which is '*A*'.

6.1.5 *'hm' sound resonating in the heart chamber*

Similar to the previous technique except for the sound, which is '*hm*'.

6.2 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 as described in the previous section.
- [2 min] Maintain silence and feel the subtle vibration at the center of your thoracic spine.

Benefits

- Prepares the voice instrument to produce medium-pitched notes.
- Promotes sweetness of the voice.
- Promotes a feeling of relaxation and enjoyment.

6.3 Applications of Heart Resonance Technique

6.3.1 Sweet mid-octave range

Technique

- Start practicing Big Bulging Belly Breathing technique.
- Sing a song just using '*A*' sound with sound originating from your diaphragm, while pushing the air down into your belly while singing the song.
- Repeat with '*E*' sound, increasing the depth of the sound.
- Repeat with '*hm*' sound, increasing the depth of the sound.
- Repeat with '*A*' sound, increasing the depth of the sound.

7 Base Resonance Technique

7.1 Preparatory Techniques

7.1.1 *Up-down thigh exercise*

Technique

- Kneel down, knees together and feet together.
- Squeeze your inner thighs into each other and maintain this tension throughout the exercise.
- Get into the breathing rhythm of inhaling for 4 seconds and exhaling for 4 seconds.
- Synchronize up and down movements with your breath as follows: 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 is slightly arching in.
- Repeat movements for a minute.

Benefits related to sound production

- Increases awareness of the pelvic (lower base) region.

Contraindications

- Knee injury

7.1.2 *Buttock kicking with 'sh' sound from the navel*

Technique

- Lie down on the belly with chest lifted up and with forearms resting on the floor.
- Look up towards the ceiling and keep your knees together and feet together throughout the exercise.
- Kick the buttocks several times by bringing both heels in with the exhale and extending the leg out with the inhale.
- While exhaling produce a strong 'sh' sound, visualizing the sound originating from the navel and shooting up towards the ceiling.
- Repeat movements for a minute.

Benefits related to sound production

- Increases awareness of the diaphragm (upper base) region.
- Strengthens the abdominal muscles.

Contraindications

- Knee injury

7.1.3 *Eight limb pose with deep belly laughter*

Technique

- Press toes into the floor, lower the chest and the chin and lift the pelvis.
- Toes, knees, chest, palms and chin touch the floor.
- Keep the buttocks and stomach elevated. The spine is arched.
- With chin resting on the floor, look straight ahead.

- Laugh hysterically, producing deep sound from your belly, with your diaphragm vibrating like crazy.

Benefits related to sound production

- Increases awareness of the diaphragm (upper base) region.
- Loosens up the diaphragm.

Contraindications

- None

7.1.4 *Bow pose*

Technique

- Lie down on the belly with chin on the floor, arms along side of the body with palms up, knees together and feet together.
- Bend your knees and grab hold of your ankles.
- Lift thighs off the floor, press feet backward creating traction in your arms and shoulders as they lift up the chest and head as high as possible.
- Rock back and forth.
- Produce deep 'hm' sound from your diaphragm.
- Stop rocking, release down and relax for couple of breaths.

Benefits related to sound production

- Increases awareness of the entire base region.
- Loosens up the diaphragm and all the abdominal muscles.

Contraindications

- Hypertension
- Heart disease
- Colitis
- Peptic ulcers

7.1.5 *'Om' sound resonating in the base chamber*

Technique

- Relax in a comfortable sitting position with lower back slightly arched inward and ribcage gently lifting up opening up the chest.
- Visualize a spinning orange ball surrounding the sacrum bone.
- Visualize that your abdomen is an empty dark room.
- While applying the Big Bulging Belly Breathing technique, produce '*Om*' sound using a low-pitch note from the center of the orange ball.
- Visualize the sound in the form of orange light to be radiating out of the ball and reflecting off the walls of the abdomen, which you are visualizing as a dark room.
- Experiment with the pitch of the note at the lower end of your normal octave range, until you find a note that perfectly resonates at the center of the orange ball.
- Open the back of the throat and roll the tongue down to increase the resonance in the base region.

7.1.6 *'hrIm'* sound resonating in the base chamber

Similar to the previous technique except for the sound, which is *'hrIm'*.

7.1.7 *'dhUm'* sound resonating in the base chamber

Similar to the previous technique with the following changes:

- The sound is *'dhUm'*.
- Visualize a spinning red ball surrounding the pubis bone.

7.2 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 as described in the previous section.
- [2 min] Maintain silence and feel the subtle vibration in the pelvic region.

7.3 Applications of Base Resonance Technique

7.3.1 *Effortless low octave range*

Technique

- Start practicing Big Bulging Belly Breathing technique.
- Roll your tongue down with the tip of the tongue curling down and touching the gums of the lower teeth.
- Keep your mouth closed.
- Sing a song in one octave lower just using *'m'* sound, consciously pushing air down into your belly and relaxing your throat.
- Open your mouth just a little and sing the song using *'A'* sound, while keeping your tongue rolled down as much as possible.

7.3.2 *Breath control*

Technique

- Start practicing Big Bulging Belly Breathing technique.
- Roll your tongue down with the tip of the tongue curling down and touching the gums of the lower teeth.
- Keep your mouth closed.
- Select the lowest possible note and produce *'m'* sound, consciously pushing air down into your belly and relaxing your throat.

8 Home Practice Guidelines

8.1 Complete 30-min set

Part-1: Head resonance [10 min]

- [1 min] Standing: Big Bulging Belly Breathing technique
- [2 min] Salutation pose: '*I-yA-A-U-ng*' sound
- [3 min] Fish pose: '*A*' sound from throat
- [2 min] Sitting: '*aing*' from sphenoid
- [2 min] Silence: Feel vibration inside head

Part-2: Heart resonance [10 min]

- [2 min] Forward bend: '*hm*' sound from heart
- [2 min] Upper chest opening movements
- [4 min] Sitting: '*Om-A-hm*' sound from heart
- [2 min] Silence: Feel vibration in heart region

Part-3: Base resonance [10 min]

- [1 min] Up-down thigh exercise
- [1 min] Buttock kicking: '*sh*' sound from navel
- [1 min] Eight limb pose: Deep belly laughter
- [1 min] Bow pose: '*hm*' sound from diaphragm
- [4 min] Sitting: '*Om-A-hm*' sound from base
- [2 min] Silence: Feel vibration in base region

8.2 Condensed 20-min set

Part-1: Head resonance [6 min]

- [1 min] Standing: Big Bulging Belly Breathing technique
- [2 min] Salutation pose: '*I-yA-A-U-ng*' sound
- [2 min] Sitting: '*aing*' from sphenoid
- [1 min] Silence: Feel vibration inside head

Part-2: Heart resonance [7 min]

- [2 min] Forward bend: '*hm*' sound from heart
- [1 min] Upper chest opening movements
- [3 min] Sitting: '*Om-A-hm*' sound from heart
- [1 min] Silence: Feel vibration in heart region

Part-3: Base resonance [7 min]

- [1 min] Up-down thigh exercise
- [1 min] Buttock kicking: '*sh*' sound from navel
- [1 min] Bow pose: '*hm*' sound from diaphragm
- [3 min] Sitting: '*Om-A-hm*' sound from base
- [1 min] Silence: Feel vibration in base region

8.3 Quick 10-min set

Part-1: Head resonance [2 min]

- [1 min] Salutation pose: '*I-yA-A-U-ng*' sound
- [1 min] Sitting: '*aing*' from sphenoid

Part-2: Heart resonance [4 min]

- [1 min] Forward bend: '*hm*' sound from heart
- [1 min] Upper chest opening movements
- [2 min] Sitting: '*Om-A-hm*' sound from heart

Part-3: Base resonance [4 min]

- [1 min] Bow pose: '*hm*' sound from diaphragm
- [2 min] Sitting: '*Om-hrIm-dhUm*' sound from base
- [1 min] Silence: Feel vibration in the entire body

9 Teaching Guidelines

9.1 A 45-min class for 3-6 yr old little kids

Part-0: Preparation [9 min]

- [1 min] Standing: Clapping (count 1-60)
- [1 min] Sitting: Tapping own fingers (count 1-60)
- [1 min] Sitting: Tapping partner's fingers (1-60)
- [1 min] Sitting: Drawing a circle in the air with index fingers (4 beat cycle)
- [1 min] Standing: Belly breathing (4:4)
- [1 min] Tree pose (not described in this book)
- [3 min] Songs: chants and bhajans

Part-1: Head resonance [12 min]

- [1 min] Cat pose: cat sound
- [1 min] Sitting: 'I' sound from frontal, ethmoid and maxilla sinuses (20 sec each)
- [1 min] Sitting: 'yA' from ears and 'A' from mouth (30 sec each)
- [1 min] Sitting: 'U' from mouth and 'ng' from sphenoid sinus (30 sec each)
- [2 min] Sitting: '*I-yA-A-U-ng*' sound
- [1 min] Salutation pose: '*I-yA-A-U-ng*' sound
- [1 min] Sitting: '*aing*' from sphenoid
- [4 min] Songs: chants and bhajans

Part-2: Heart resonance [12 min]

- [2 min] Forward bend: '*hm*' sound from heart
- [2 min] Standing: upper chest opening movements
- [1 min] Rolling in cross-legged pose
- [1 min] Sitting: Spinal twists
- [2 min] Sitting: '*Om-A-hm*' sound from heart
- [4 min] Songs: chants and bhajans

Part-3: Base resonance [12 min]

- [1 min] Hopping with feet together
- [1 min] Up-down thigh exercise
- [1 min] Buttock kicking: '*sh*' sound from navel
- [1 min] Eight limb pose: Deep belly laughter
- [1 min] Bow pose: '*hm*' sound from diaphragm
- [1 min] Butterfly pose (not described in this book)
- [2 min] Sitting: '*Om-hrIm-dhUm*' sound from base
- [4 min] Songs: chants and bhajans

9.2 A 90-min class for adults and kids over 7 yrs

Part-0: The Science of Sound Production [20 min]

- [5 min] Vibration and resonance – demo using bowls, etc.
- [5 min] Overview of the ten resonating chambers – demo using skull model
- [5 min] Big bulging belly breathing technique – demo and practice
- [5 min] Songs: chants and bhajans (to warm up the voice)

Part-1: Head resonance [30 min]

- [1 min] 'I' sound from frontal sinus – demo and practice
- [1 min] 'I' sound from ethmoid sinus – demo and practice
- [1 min] 'I' sound from maxilla sinus – demo and practice
- [1 min] 'yA' sound from mastoid sinus – demo and practice
- [1 min] 'A' sound from the throat – demo and practice
- [1 min] 'U' sound from the mouth – demo and practice
- [2 min] 'ng' sound from the sphenoid sinus – demo and practice
- [2 min] '*I-yA-A-U-ng*' sound – demo and practice
- [2 min] Salutation pose – demo and practice
- [2 min] '*I-yA-A-U-ng*' sound in Salutation pose - practice
- [12 min] 'A' sound in Fish pose – demo and practice
- [2 min] '*aing*' sound from sphenoid – demo and practice
- [2 min] Silence: Feel vibration inside head

Part-2: Heart resonance [20 min]

- [10 min] Forward bend: '*hm*' sound from heart – demo and practice
- [4 min] Upper chest opening movements – demo and practice
- [4 min] '*Om-A-hm*' sound from heart – demo and practice
- [2 min] Silence: Feel vibration in heart region

Part-3: Base resonance [20 min]

- [2 min] Up-down thigh exercise – demo and practice
- [2 min] Buttock kicking: '*sh*' sound from navel – demo and practice
- [2 min] Eight limb pose: Deep belly laughter – demo and practice
- [8 min] Bow pose: '*hm*' sound from diaphragm – demo and practice
- [4 min] Sitting: '*Om-hrIm-dhUm*' sound from base – demo and practice
- [2 min] Silence: Feel vibration in base region

10 Student Experiences with Naada Kriya Yoga

Listed here are the experiences of some of the students who have practiced Naada Kriya Yoga on a regular basis.



I have experienced very significant changes from regular practice. I work as a self-employed consultant, and track my hours carefully, since I must estimate costs in advance to negotiate my contracts. After only about six months of the Sound laser classes, I found that my mind was working much more quickly. Instead of a rational, step-by-step thinking process, I was experiencing more instant intuitive solutions. Whereas previously, I would expect to spend two or three hours designing a planning meeting – searching for creative exercises, how to manage a group discussion - now I often sit at my desk and, as soon as I think of the topic, the ideas pour out right away. Work that usually took me two hours now often takes me only twenty minutes. I lay out an agenda, get insight about underlying conflicts in the group, or realize a key question that will get the results the group is looking for.

The most significant part of this change for me is that knowledge that comes from this deeper level is more profound, more multi-dimensional. This makes me a more effective, wiser consultant. I am able to be more responsive to the particulars with each situation, instead of working from habit. I have more experiences that I would describe as in-the-moment brilliant thinking.

This greater level of ease in my work brings other benefits as well. I am more relaxed about time, less anxious about my work, more trusting that things will work out, less attached to my expectations.



I have been practicing the voice range and resonance techniques very regularly for the last one year. In addition to improving breathing, singing and voice quality, the body feels very settled especially if I start the day with these techniques. This has opened up the few of the inner cavities that I never used before! Energy booster technique has aided me to overcome the lower back pain that I had for a long time.

I have been having problems with my throat for a while. Practicing the head resonance techniques and making use of the resonant chambers in the body is the key for me not to strain the vocal chords and to sing effortlessly. I noticed the changes by practicing the techniques for a few weeks.

It has been lot of fun practicing the Naada Kriya Yoga techniques with my son, introducing the sounds and mantras even while brushing his teeth. That has a calming effect on him and me as well.

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I do Naada Kriya Yoga every morning. It energizes me for the entire day and helps me juggle a lot of things at a quicker rate. I don't have problems like knee pain or any other health issues. Yoga is definitely making me stronger. It has helped me to think clearly and analyze situations better. I don't like to start my day without yoga anymore. The deep breathing that I do along with yoga relaxes me very well. My relatives, who had not heard me sing in a long time, told me that my voice had gotten stronger.

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Though I had some knowledge in Carnatic music, I didn't have much of formal training and never had the focus to sing a song while keeping track of the rhythmic structure. Within few months of undertaking the Naada Kriya Yoga training, I was able to not only sing while maintaining the rhythmic structure, but also venture into more creative aspects like swarakaplana. Understanding of how to produce sound from different parts of the body and training them has initiated an overhaul of my voice instrument which is still in progress. I've also learnt to appreciate being in the right mood and expressing it adds a whole new dimension to the richness of music one delivers. Also, Naada Kriya Yoga has reinforced many concepts of Hinduism which are just practiced as customs today - especially the chanting of mantras. With a scientific approach to the concepts of Hinduism, some of my doubts and questions have been cleared.

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Initially, I was very reluctant to do Naada Kriya Yoga. However, my dad persuaded me that it was important for my voice development and general health. He then decided to start attending Sound Laser classes along with me. Along with my daily music practice, I also started doing Naada Kriya Yoga. My brother also started joining me in this practice and we made it a fun exercise each day. Within months, I started noticing an improvement in my voice quality, especially in the lower octaves. Naada Kriya really improved my overall voice quality.

[Student's father] I realized early on that while my daughter was naturally blessed with a sweet voice, it was not complete and strong. Since, our body is made up of various muscles that contribute to the production of sound, as a scientist, it made perfect sense that my daughter needed to develop her voice quality through Yoga. Since she was reluctant in the beginning, I participated in the initial classes. Over a period of several months, my daughter's voice improved and started to sound much more beautiful and complete. Voice muscles are like any other muscle, they need to be exercised and she plans to continue Naada Kriya yoga.

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11 Health Benefits: A Quick Reference

Movement/sound	Health benefits
'I-yA-A-U-ng' and 'aim' sounds	<ul style="list-style-type: none"> • Relieves sinus congestion • Stimulates pituitary and pineal glands
Salutation pose	<ul style="list-style-type: none"> • Reduces eye strain • Promotes relaxation
Fish pose	<ul style="list-style-type: none"> • Stimulates pineal, pituitary and thyroid glands • Relieves hunchback • Improves eyesight • Promotes feeling of confidence
Forward bend	<ul style="list-style-type: none"> • Releases hip/knee strain • Improves balance, stability and energy • Relieves fatigue, depression, constipation, diabetes, obesity, vertebral osteoporosis and osteoarthritis • Restores youthful buoyancy • Improves memory and digestion
Upper chest opener	<ul style="list-style-type: none"> • Improves posture • Relieves fatigue in the arms • Relieves tension in the neck and shoulders
'Om-A-hm' sound	<ul style="list-style-type: none"> • Relieves chest congestion • Stimulates heart • Promotes relaxation
Up-down thigh exercise and buttock kicking with 'sh' sound	<ul style="list-style-type: none"> • Improves balance, stability and energy • Relieves fatigue • Stimulates immune and digestive systems
Deep belly laughter	<ul style="list-style-type: none"> • Stimulates immune and digestive systems • Releases emotions (such as anger and frustration) stored in the upper abdominal region • Relaxes the diaphragm and other abdominal muscles • Increases breath capacity • Promotes relaxation
Bow pose	<ul style="list-style-type: none"> • Relieves diabetes, gastrointestinal and menstrual disorders, constipation and obesity • Improves circulation, respiration, strength, flexibility and energy
'Om-hrIm-dhUm' sound	<ul style="list-style-type: none"> • Stimulates lower abdominal organs • Stimulates immune system • Releases emotions (such as sadness) stored in the lower abdominal region

12 Celestial Music: The Ultimate Goal

The ultimate goal of music is to experience immense joy. The music that creates such an experience is called *celestial music*. Celestial music triggers heart-fulfilling and soul-fulfilling experiences and takes the musician and listener beyond the limitations of space and time. Celestial music has the power to release suppressed emotions and promote deep healing.

Assuming that you already know how to sing songs, how do you transform your ordinary music into celestial music? Here is the eight-step approach.

1. Mastering sonorous sound techniques

The first step is to master the sonorous sound techniques described in this book, and train the body to effortlessly produce very deep, low frequency sounds as well as very thin, high frequency sounds.

2. Singing songs with effortless sonorous sound

The second step is to apply the sonorous sound techniques while singing songs. The goal is to produce effortless sound in all octave ranges and in all speeds.

3. Mastering emotional expression techniques

The third step is to master emotional expression techniques. This subject is covered in the companion book: "Silent Emotion Sounds: Emotional Intelligence through Naada Kriya Yoga."

4. Expressing silent emotion sounds through songs

The fourth step is to apply emotional expression techniques while singing songs. The goal is to produce emotion sounds corresponding to the meaning of the words.

5. Mastering celestial sound techniques

The fifth step is to master celestial sound techniques. This subject is covered in two companion books: "Celestial Musical Notes: Musical Intelligence through Naada Kriya Yoga" and "Celestial Mantras: Creating a Powerful Body Temple through Naada Kriya Yoga."

6. Expressing silent celestial sounds through songs

The sixth step is to apply celestial sound techniques while singing songs. The goal is to produce the celestial sounds corresponding to the meaning of the words – description of nature elements or description of a deity.

7. Mastering laya (time) control techniques

The seventh step is to master the time and rhythmic elements of music. This subject is covered in the companion book: "Playing with Mysterious Time: Laya Control through Naada Kriya Yoga."

8. Expressing the mastery of sound and time through songs

The eighth step is to put all the elements together -- singing songs with effortless sound and steady rhythm, filled with emotion and celestial sounds appropriate for the song.