

BABAJI'S KRIYA YOGA 144 TECHNIQUES

[Notes from the lessons of Yogi Ramaiah and Marshall Govindan Satchidananda. First level: from 1 to 25. Second level: 26; 56, 57, 58, 61, 62, 63, 64, 65, 68, 69, 78, 79, 80, 83, 84, 101, 136. Third level: the remaining techniques.]

1.18 ASANA

Each position has its counter position; this means that the muscles that are stretched during a position are relaxed in the following one. For example, positions n.3 and n.4 go together, like n.5 and n.6, etc. Ease off on it after each position; relaxation is the primary purpose of all positions. If they are not performed with this purpose in mind, they will become simple gymnastics. Keeping a position for one or two minutes will preserve you in good health. You can remain in a position for a longer time if you desire to treat a specific problem. Focus on the body, on its feelings and tensions. Relax the muscles that are not directly involved in the position that you are performing.

[1] Kriya Asana Vanekom Salutation pose

Kneel down. Gently prop the top of the head on the floor, while the arms rest along the sides. Join the palms of the hands together and place them in front of the head. Lift the feet remaining in equilibrium on the knees and on the forearms. Mentally chant: Om Kriya Babaji Nama Aum.

[2] Kriya Surya Namaskar Sun worship

This worship should be ideally practiced each morning before 9 a.m. in the open air, with the body exposed to the solar rays, after having taken a bath in a river, lake or sea and the water is still dripping from your body.

Slowly, turn in a clockwise direction, with hands joined over the head, exposing all of the parts of the body to the rays of sun. Your attitude is of gratitude for the energy that you are receiving. Kneel down and assume the previously described salutation pose. Then bring the right knee forward, stretch the left leg behind, arch the back and look upwards. Lift the pelvis upward keeping the hands on the floor and the head down. Get the pelvis back to the floor, arch the back, look upward and back. Lean the head gently on the floor. Repeat bringing the left knee forward.

[3] Sarvangasana Integral shoulder stand

Lie down on the back. Raise the legs keeping the pelvis on the floor. Complete the position lifting the trunk but keeping it straight at the same time and keeping the chin against the sternum; the hands have to hold the back. Go down and relax.

[4] Meenasana Fish pose

Sit in the half lotus or lotus posture. Bend forward, roll on the back. Let your knees come down and touch the floor. Place the hands on the knees. Raise the shoulders, lean on the elbows, arch the back, place the top of the head gently on the floor and take off the support from the elbows. Before returning to the normal position, roll on the back with your head kept forward. Then get up standing.

[5] Nindra Kokkuasana Standing Crane pose

Straighten the arms up over your head. Bend forward starting from the hips, your fingers are put near the floor. Flex up and down gently. Stop the movement and remain down. To conclude, stretch the arms upwards and go back to the straight-standing position.

[6] Vilasana Bow pose

Lie down flat on the stomach. Start the movement by trying to touch the buttocks with your feet, and then grab the ankles. Raise your legs, head and shoulders making an arc with the back. Roll in the front and back. Return to the position in which you lie flat on your back. Grab the ankles arching the back: in this position, let the body swing to one side then to the other (if it is too difficult, you can try it by simply crossing your arms behind the back with legs kept straight). Return to the center and relax.

[7] Viparitakarani Topsy-Turvy pose

Lie down on your back. Raise the legs keeping the pelvis on the floor. Raise your back, rest the hips on the hands, let your feet get over your head and slightly beyond it. Return to the starting position and relax.

[8] Pathi Meenasana Half Fish pose

Lie down on your back. Raise the shoulders and arch the back, helping yourself with the elbows against the floor; then rest the top of your head on the floor. Return to the starting position and relax.

[9] Kalapoy Asana Plow pose

Lie down on the back. Raise legs and back as in Sarvangasana (position n.3), bring the feet beyond the head and, maintaining the back straight, bring the toes near the floor or make them touch it. Return to the starting position and relax.

[10] Pambu asana Serpent pose

Lie flat on your stomach with the arms resting along the side. Raise your head, shoulders and torso; come down and up different times. Put the palms of the hands under the shoulders, raise your head and arch the back, straightening the arms and keeping the pubic bone on the floor. Go back to lying flat on the stomach and lengthen your arms on the floor with hands joined. Arch the back, raise your head, open your arms and clap your hands. Repeat.

[11] KaMudrasana Yogic symbol pose

Sit in the half lotus or lotus posture. Grasp the two big toes, bend forward, rock slightly different times, bring the forehead close to the floor, touch the floor with it, then with the nose, then with the chin. Sit back up and relax.

Connect the outer part of the fists, uniting the first part of the phalanges.

Move them up and down as if they were two gears fitting snugly together. Bend forward different times, exerting pressure with the lower part of the abdomen on the united fists. Cross the arms behind the back and raise them as much as possible. Return gradually in the position of departure and relax.

[12] Pathi Chakra asana Half wheel pose

Lie down on the back. Bring the feet next to the buttocks, at shoulders width, with the knees upward. Bring the hands next to the shoulders, elbows upward. Raise the trunk, leaning the top of the head on the floor; distribute the weight of the body equally on feet, hands and head. Then raise the trunk further so that the head detaches from the floor. Return in the position of departure and relax.

[13] Amarntha Kokku asana Sitting crane pose

Lie down on the back. Stretch your arms above your head, sit stretching the hands toward the ceiling and stretching the back, lower your arms and head, lengthen your hands above and beyond the feet. Keep the head down and the legs flat on the floor. Grab the big toes or the ankles, push the back forward. Lie down on the back, lengthening the arms beyond the head. Return to the starting position and relax.

[14] Vittel Asana Locust pose

Lie on the right side of the body, keeping the left hand on the left side. Raise and lower the left leg with a scissors-like movement. Assume the symmetrical position. Assume the position with the stomach flat on the floor. Raise both legs, keep the position for some seconds, then bring the legs down and relax. Repeat three times.

[15] Vajroli Mudrasana Supine pose of firmness and light

Lie down on the back. Raise the legs maintaining the pelvis on the floor. Join the hands under the knees. Sit, keep your equilibrium on the inferior bones of the pelvis and keep the forehead near the knees. Keep the feet up. Roll back like in the plow position (n.9), to the point that the toes of your feet touch the floor beyond the head. Roll forward and when the legs touch the floor, touch the knees with your head. Return to the position of equilibrium. Lie on the back and relax.

[16] Suptavajra asana Kneeling pose of Firmness

Kneel down. Knees are united and feet are united. Open the feet keeping the knees united. Sit down with the buttocks on the floor. Lift yourself and sit different times. Sit and lie down with head and shoulders on the floor and the feet in the same position (near the pelvis). Cross the forearms behind the head trying to reach the opposite shoulder blades, tap the hands against the back different times. Gradually return to the standing position.

[17] Trikonasana Triangular pose

First phase.

Spread open the feet, open the arms horizontally. Looking at the right index finger, lower the left index finger toward the left foot's big toe. Move the left index toward the right big toe. Move the left index toward the left big toe, stand up. Reverse.

Second phase.

In the same position, bend forward bringing the head toward the space between the knees, come up, then bend again. Come up, then bend backwards. With the arms open, turn trunk and shoulders to the right. Bend forward, bring the head toward the right knee, come up bringing the trunk at waist height, bend again. Come up remaining turned to the right and bend backwards. Reverse.

[18] Purna shava shanti asana Complete peace relaxation pose

Lie down on the back. Turn the head and the neck on one side and on the other, stop, relax. Close the right fist with the thumb inside, tense and relax the hand. Raise the right forearm by four or five centimeters with the hand relaxed, then let it drop on the floor. Raise the entire right arm of about two centimeters, drop it. Do the same with the left fist, forearm, arm.

Move the toes of the right foot up and down and open them. Repeat with left foot. Rotate the feet from one side to the other pivoting on the heels. Raise of few centimeters the entire right leg, let it drop. Repeat with the left leg. Rest finally.

[19] KRIYA KUNDALINI PRANAYAMA

To explain this technique we introduce its six different aspects. A beginner practices them more or less separately: only when they are familiar with them should they practice them simultaneously. The six aspects harmonize and help each other: it is not excessively difficult to amalgamate them together. It is preferable to practice in the Half Lotus position or in Siddhasana. Before beginning, one swallows some drops of vegetable oil. After having practiced this exercise, one remains at least twenty minutes in meditation, either feeling that the subtle process originated from KKP (Kriya Kundalini Pranayama) goes on spontaneously while the breath, no more controlled, eases off or practicing what we call Dhyana Kriya.

First aspect: Nada

By breathing through the nose, we allow the air entering and leaving our lungs to make a noise. It is advisable to keep the throat relaxed during inhalation, and slightly closed during exhalation whilst trying to make a sound which has the highest possible frequency like the sharp note of a small flute. The tongue is turned back, the throat slightly expanded, the mouth closed. The drops of swallowed oil will help to make the sound of our breath smooth. By keeping a slow, deep rhythm of breathing, we listen to the sound of the breath and think intensely VAAAA... during inhalation and SHIII... during exhalation. It is as if our breath would repeat VA and SHI which becomes SHIVA. (It is remarkable the fact that "Vashi" in Tamil means breath.) Listening to these sounds encourages the internalization of awareness, and also helps the energy to circulate (see the fourth aspect below).

Second aspect: Nauli

Now we turn our attention to the muscles that are used in the breathing process. At the beginning of inhalation, we expand the abdomen pushing down the diaphragm (the navel is pushed out); then we expand the chest, and then we slightly lift the shoulders. During exhalation the reverse process happens. We are careful that the navel comes inside, toward the backbone, while a hollow appears in the abdomen. The awareness of the muscles involved in the breathing process and, particularly, of the navel (which continually moves out and in), produces a very important effect. We start to perceive the Prana, the energy inside the body, as well as the energy surrounding the body. The more you put your awareness on the muscles, the more you transcend the consciousness of the physical body and perceive what is beyond it. Day by day the quantity of energy you are able to extract from the air increases.

Third aspect: Sita Ushna

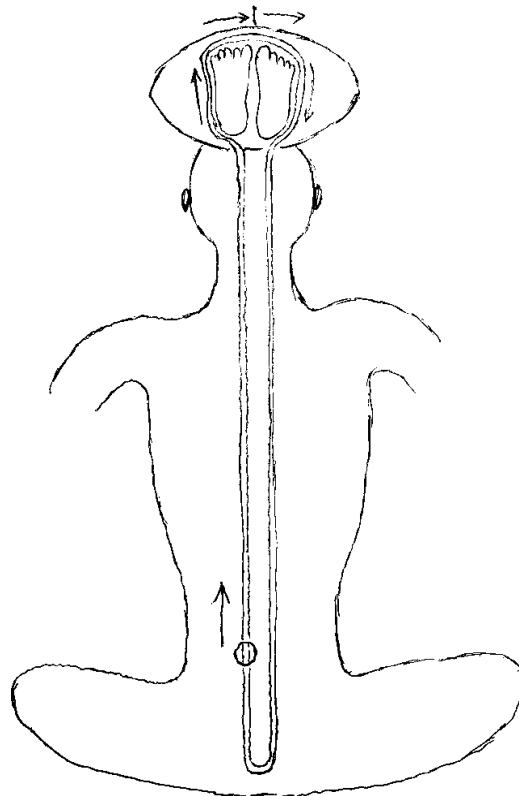
Next we concentrate on the coolness and warmth of the inhaled and exhaled air, and these sensations are intensified through our visualization. The air that is inhaled is cold and to its coolness we mentally create an even colder sensation; I would say "glacial". You must feel coldness throughout the whole body. When you exhale, you concentrate on the warmth of the air and mentally increase this warm sensation. You may visualize a fire. You imagine a wave of heat departing from abdomen, lungs and throat, pervading the whole body. Kundalini is awakened through the coolness and is stimulated through the warmth. Kundalini is a current of enormous intensity; it warms up the channel through which it passes. We develop the ability to withstand the power of this current by increasing the perception of heat during exhalation. The real awakening and climbing up of Kundalini will happen as soon as there are no obstacles in Sushumna and there is also enough strength of attraction from Sahasrara – this is developed through the fifth aspect of KKP.

Fourth aspect: Ida - Pingala

We visualize the two nadis Ida and Pingala as two thin pipes at the sides of the spine: they reach the back of the head (see figure). We visualize a dish resting upon the head. On the dish there are two feet: they symbolize the Divine above us. When we inhale we visualize a sphere of intense blue light (like the blue of the sky) rising up inside Ida, reaching and touching the left heel of the dish on top of the head. At this moment the sphere becomes liquid and, in the two last seconds of the inhalation this liquid circulates around the left side of the left foot, as to wash this side of the foot. As soon as it reaches the middle point between the two big toes, the inhalation is completed and the exhalation begins. This liquid whose color is now of a delicate blue-like-turquoise continues its way and washes the external side of the right foot and starts going down slowly on the outside of the thin pipe (Pingala). This liquid has the density of oil and therefore leaves a residue – the thin pipe remains oiled. When it reaches Muladhara the exhalation is completed and the liquid will be completely exhausted.

The little blue ball represents the unrefined sexual energy that we want to draw upwards, so that it is transformed. For this reason when it ascends it doesn't touch the Chakras and doesn't leave any residue. By rotating it around the feet of the Divine it is transformed, purified and then whilst it descends it feeds the Chakras. As it does so it also enters the various nadis, and on departing from them it passes through and nourishes each cell of the body.

Since we are going to practice all these phases simultaneously, during inhalation the blue ball will be perceived cold and, during the exhalation the liquid will be perceived as a very warm oil.



Fifth aspect: Eka nylai

We turn our eyes upward, feeling – at least at first – a slight tension in the muscles of the eyes. The top of the head gradually becomes the center around which the whole being is gathered. You will feel you exist outside the physical body – expanded and infinitely vast. If the eyes go upwards, the energy also will go upwards: this really opens the door of Sushumna.

Sixth aspect: Kaneeda tahoopo

With each breath we lose a certain amount of energy because we send forth more Prana than the quantity we brought in through inhalation. To control this it is necessary to slow down the exhalation. In KKP the exhalation lasts double that of inhalation. This harmonizes very well with all the preceding aspects. After the practice of Kriya this rhythm continues by itself and produces a great sense of energy and calmness.

During the day it is recommended that you check and re-establish this rhythm as frequently as possible.

In sleep we breathe with an inverse rhythm, and it is for this reason that too many hours spent sleeping will have a weakening effect. The name "Kaneeda Tahoopo" means "mathematic formula" and refers to the mathematical relationship (1:2) between time employed during inhalation and time employed during exhalation. To correctly achieve this rhythm it is necessary to do some Kriyas while mentally counting.

20...25 DHYANA

The following techniques are useful for various purposes: to cleanse the subconscious; to direct the energies towards positive purposes thus improving the quality of life, or to prepare for the higher states of meditation ultimately leading to Samadhi.

The general rules are:

- I. A minimum of 15 minutes a day. Even better are two sessions a day after Pranayama.
- II. Comfortable position. The position with crossed arms and fingers in Chin Mudra or in Jana Mudra, is recommended
- III. Avoid choosing a living person (except Babaji) as the object of meditation.
- IV. At the end of each session write an account in a diary in order to assist forming a sense of detachment.

[20] Shuddi

This is the basic technique which, once consolidated, makes all the others possible.

It cleanses the subconscious. The key for its success lies in developing an attitude of detachment. Observe the thoughts that spontaneously come; do not try to suppress them or encourage them. As soon as they appear, repeat: "detachment." You realize that those thoughts don't belong to you, they are separate from you. It deals with doing what we don't do in life. In fact you usually amplify, day-dream or banish from your mind.

If it seems that you are overwhelmed by a great many thoughts, it is a good sign that you are doing lots of cleaning work: the dirt comes to the surface and, with the detachment, you free yourself from it. If there are no thoughts and you remain detached even from the thought you have realized detachment then you are in a very pure state of silence. You are on the threshold of Samadhi. With practice, moments of pure rapture will follow.

[21] Eka Rupa

Select an object upon which to meditate and choose only one detail of it. Start with three minutes of Shuddi and then focus on the selected item and try to keep the attention upon it for 10 to 15 minutes. No other sense should be involved but the pure visualization of the particular detail. If too many distractions arise, calmly return to the practice of Shuddi in order to realize greater detachment. (Choose an interesting or important object, otherwise you will get bored. Make sure you select an object in which it is possible to discern details – the sun and the sky are not proper subjects). If the technique develops favorably then the next time you engage in this practice you should select another detail of the object – or you may select a different object.

[22] Eenay Rupa

Start with one minute of Shuddi and one minute of the previous technique, and then visualize every part of the selected object and its surroundings. Make use only of the sense of sight – like watching a silent movie. Whatever adventure can be created, you are free to explore anything. You can visualize (creating the mental image in your mind) a place where you would like to live, or an ideal job different from your actual one. If you suffer from any ailment, you can use this technique to cooperate with the medicine by visualizing the hoped for results. It can be a totally imaginary film or a real one based upon the memory of an actual event, or both. It can be from the past or from the future. The purpose of this technique is to develop the power of visualization: you want to become the master of your destiny, remodeling your life. When a thing is vividly created in the mind, the road is open for it to become reality.

[23] Arupa

Choose an abstract subject on which you are willing to meditate (for example: courage, sincerity, justice, etc). The subject should be something that appeals to you. After having practiced one minute of Shuddi, begin to mentally conceive a written account on the subject or imagine you are explaining it to another person. First try to define the chosen subject, and then enumerate its different aspects. Translate any visual image into an idea. Remain detached: do not enter the kingdom of emotions. For example if you meditate upon joy, you must avoid perceiving joy. Just define the abstract idea of joy. This technique develops the power of the pure reasoning, the ability to distinguish certain subtleties inside the same abstract subject. It helps to distinguish reality from illusion. The yogi should always improve the ability of discrimination and be able to conquer all illusion. Nobody should believe they are impervious to the traps of deception.

[24] Purna Bhava Indriya

This technique is the completion of technique number 22.

Start with Shuddi, then with the silent film, and then introduce gradually the four remaining senses, and finally include the emotions. It is preferable to create a very rich adventure in which there are sounds, some objects to be touched, and food to be tasted. Obviously there must be some continuity or thread connecting all the various events. This technique is even more powerful than number 22: it is the convergence of all the previous techniques of meditation. For this reason, it is necessary to have some forethought as to how you are going to live out your visualizations.

For example you can ask: "Having so many desires, which is the one I would like to realize first? Which is the one that - if realized - will give not only the maximum happiness to me but also to other people as well?" Once a decision is made, create an adventure that has the realization of this desire as the ultimate goal. You can allow things to happen by themselves and desires to emerge freely. In this case a continuous vigilance is necessary so that the situation develops in an interesting way and is always full of lessons and emotions.

If you visualize a teacher that talks to you, you could, for instance, introduce the intellectual aspect and use your previous experience with technique number 23.

[25] Pulse meditation

Use one hand to test the pulse in the other wrist. Remove the hand and try to perceive the pulse in the whole body. With practice you will soon be able to feel the pulse in every part of the body, and in any moment. This technique enhances the psychic powers, enabling one to influence other people. Be very careful with this power and utilize it only for positive purposes!

MANTRA

[26] Krishna Mantra: *Aum kleem krishnoya govindoya gopijena vallabayah swahaa*

Other Mantras:

BABAJI MOOLA MANTRA: *Aum stri kriya mulaguru babaji nama om*

BABAJI COMPLETE SURRENDER: *Aum sathguru babaji nagaraj purna saravana kachimi*

SHIVA: *Om nama shivaya sing vang kim am*

DURGA: *Aum shring durgaya namaha*

RAMA: *Aum shri ram jay ram jay jay ram*

AGASTYAR: *Aum kleen vung paramguru agastyar tamil annal potrey*

TIRUMULAR: *Aum thirumandira siddha thirumoolar sing potrey*

27...33 OTHER ASANAS

[27] Mayurasana (Peacock)

The body is kept up by the strength of the forearms. The main point is to perceive a strong pressure on the liver.

[28] Parda Asana Nauli Kriya

It is the counterpart of the preceding technique: its aim is to relax the muscles which had been tensed. We practice it by standing with our feet spread open a bit more than shoulder width, with knees slightly bent, leaning forward enough to rest our hands on our knees. We move the abdomen in and out, mentally chanting Om-Om-Om ... (about two Oms per second). The muscles of the back are relaxed. The abdominal muscles should go as near the backbone as possible.

[29] Sirshasana (Head stand)

There are various ways of practicing it: it is advisable to lean on a wall. This Asana should not be held for more than two minutes.

[30] Garudasana (Eagle)

The right leg is over the left leg and the right forearm is under the left forearm. After one minute you reverse the position. It is useful to avoid that the increased head energy begins to immediately circulate through the nadis and the Chakras.

[31] Amarntha kokku asana hooki bandah kooram (Sitting crane pose with lock in the waist).

Sitting on a chair, the hands are united behind the back. Bend forward. Lengthen various times the head forward (parallel to the ground) of about a centimeter. This opens the nadis.

[32] Pathi chakra asana vanekam Mudra kooram (Half wheel with salutation mudra)

It is the same position of the half wheel (n.12) save that the hands are united above the navel with the fingers turned upward. It is useful to make the energy circulate in the Manipura. If the Nadis are opened through the previous Asana, the energy of the Manipura is brought toward the Sahasrara.

[33] Trikonasana with Mudras

To understand this we need to know well the two phases of Asana n.17 (Trikonasana).

First phase: with reference to the first phase of Asana n.17, the finger upon which we focus our gaze must be lowered, while the other must rest on the shoulder. While lowering the finger, the thumb massages vigorously the shoulder, especially the hollow that is being created between neck and the upper part of the shoulder. The movement may cause pain in the forearm.

Second phase: with reference to the second phase of Asana n.17, both hands are on the shoulders and the thumbs massage them strongly.

Third phase: the basic Asana n.17 is performed completely (both phases).

Fourth phase: the first phase (of this current Asana n.33) is performed again putting the lowered hand on the inner side of the foot. Move it up and down. Massage also the external side of the foot. This position sets the body up for the flow of pranic energy.

34...55 EXERCISES FOR THE EYES

[34] Nindra Shanti Tratak Kriya [Standing relaxation eye exercise]

Put the hands behind the back. Move head and trunk to the right and to the left. Go ahead with this from one to five minutes. The eyes move with the head but what is important is to avoid staring at anything in particular: the eyes should not be focused on anything.

[35] Amantha Shanti Tratak Kriya [Sitting peace eye exercise]

It is the same exercise but in a sitting position. You just move the head sideways. The eyes are always relaxed, you watch nothing in particular. Continue for a maximum of three minutes.

[36] Airtaka Tratak Kriya [Concentration eye exercise]

Take a piece of a newspaper with a text in small font. Focus on one single character at a time and try to see every imperfection of it. Linger for five seconds on each letter; examine no more than two lines.

[37] Purna Shanti Tratak Kriya [Complete peace eye exercise]

Cover up your eyes for five minutes. You will see various lights but then it all becomes uniform and dark. The lights are a sign of mental activities. Press on the bones surrounding the eyes but not on the eyes themselves. You can rest the elbows on the knees.

38... 55 TRATAK ON THE SIDDHAS

Look at the photo of a particular Siddha. During the first two minutes, practice Shuddi (technique number 20). Then focus on a part of the photo, on one, unique point (technique number 21). Imagination can be used: the photo is only a starting point. All of a sudden, you can start to see other things (technique number 22). If for example you look at the red point on the forehead, that is not very clear, however you can see the grains of dust: you can see that it is not perfectly round, that there are some imperfections. Then you can visualize the Siddha while he is doing something. There are no feelings, only vision. Then you reflect on an abstract object (technique number 23) whatever it may be -- you can take a quote from the Holy Writing for example. Then you begin to feel heat, wind, emotions... (technique number 24), in other words you are sitting there with the Siddha.

After twenty minutes you use at least 16 times either the Mantra of Shiva or the Mantra of Vishnu, depending on the Siddha being a disciple of Shiva or of Vishnu. (See the book of 18 Siddhas)
(The mantra of Shiva is: *Om nama shivaya sing vang kim am*. That of Vishnu is: *Om namo bhagavate vasudevaya*).

56...69 DEEPENING PRANAYAMA

[56] Matreika Pranayama

Breathe through the nose making constantly a sound in the throat (*shiii* -- both during inhalation and exhalation) with the rhythm 2:0:2:0.

(This means: inhale very slowly; don't hold your breath; exhale very slowly employing about the same time used during inhalation; begin inhalation immediately without making a pause.)

This Pranayama gives a big recharge of energy to the whole being. After having practiced it, you will realize that the breath is very calm and thus the mind is also calmed.

[57] Purna Shuddi [Complete cleansing breath]

Inhale through the nose with a long and deep inhalation using all the muscles and then exhale through the mouth with the superior lip covering the inferior lip. The exhalation ends brusquely: "... ffft". Repeat seven times.

[58] Hatha Shuddi

Inhale through the nose and exhale forcefully using only one nostril. Repeat five times for each nostril. This removes mucus from the nose. You may visualize that you are cleaning the spine during this process.

[59] Nahishi Suriya Kali Matreika Pranayama [Nasal solar rhythmic breath]

Breathe only through the right nostril and repeat 25 times. The effect is to heat the body. The rhythm is that of Matreika (technique number 56).

[60] Nahisi Chandira Kali Matreika Pranayama

Breathe only through the left nostril and repeat 25 times. The effect is to cool the body. The rhythm is that of Matreika.

[61] Kye Kurli Shi Dalal Pranayama [Hand-tube cooling breath]

Form a tube with your hands; inhale through it with your mouth. The tongue is also curled into a tube: while inhaling you will feel all the freshness of the air.

Exhale through the nose directing the fresh breath in whatever part of the body there is a need. While you inhale, make a light noise. Repeat this process seven times.

[62] Swasha Kasha Naye Pranayama [Pulmonary tuberculosis breath]

During the last seconds of the inhalation the shoulders are pushed in the front. This opens the frontal parts of the chest. At the beginning of the exhalation simply allow them to relax and let the shoulders drop. You will feel a particular effect at the Pranic level. Repeat ten times.

[63] Reshak Kanai Naye Pranayama [Exhalation Asthma Pranayama]

Inhale through the nose and exhale in small amounts through the mouth with the lips in the same position as technique number 57. Repeat seven times.

[64] Purak Kanai Nye Pranayama [Inhalation Asthma Pranayama]

Inhale in small amounts and exhale as in technique number 57. Repeat seven times.

[65] Purak Reshak Kanay Naye Pranayama [Inhalation Exhalation Asthma Pranayama]

Inhale in small amounts and exhale in small amounts through the mouth with the lips in the same position as technique number 57. Repeat seven times.

[66] Nye Pranayama [Dog breathing]

Breathe like a dog, slowly with the tongue hanging outside the mouth. It has a refreshing effect.

[67] Pranayama Gatie [Animal Pranayama]

Keeping the mouth closed, make a very loud sound like the howling of an animal. Make this only during inhalation; then only during exhalation, and then during both inhalation and exhalation – three minutes each, for a total of nine minutes.

[68] Tooka Pranayama [Sleeping Pranayama]

The rhythm to be created in your breath is 2:0:1:0.

(Inhale very slowly; don't hold your breath; exhale employing half the time used during inhalation; begin inhalation immediately without making a pause.)

There is a light sound in the throat, no Kechari Mudra. This Pranayama induces a drowsiness since that rhythm is the natural rhythm of the sleep.

[69] Prana Darshana Dhyana Kriya

Gaze up into the sky with the eyes not focused on anything in particular. You will see small particles of light that dance like small fireflies pushed around by the wind. In places where spiritually oriented people live, you will see a lot of them. Then you will see stains and dark lines not touched by the wind: these are tied to the astral world. You might also see entities, spirits of nature, which are present in certain places.

70...77 IMPLETION OF DHYANA

[70] Single smell meditation technique

Choose an odor that is not present around you and, after 3 minutes of Shuddi, focus your attention on it. It is good that you repeat this exercise for weeks, remaining always on this odor. First, you will have the impression that you are perceiving it with your nostrils, but then it will become a mental reality. Visualization should not be used.

[71] Similar smell meditation technique

Begin with one minute of Shuddi, then practice the previous technique for another minute. Then explore different scents of the same type. For example, if you start from a rose, you can explore the scent of the other roses of a hypothetical garden. Pass from one scent to another with a certain continuity, imagining to walk in the garden from one place to another.

[72] Single sound meditation technique

A piece of classical music can also be chosen. You must imagine that your eyes are closed and that you cannot see.

[73] Similar sounds meditation technique

Start with one minute of Shuddi, then practice the previous technique for another minute. Then various sounds are explored – it is important to keep the continuity between one and the other, even if it is not important that the sounds be similar.

[74] Single taste meditation technique

One minute of Shuddi and then one single flavor.

[75] Similar taste meditation technique

Start with one minute of Shuddi, then practice the previous technique for another minute. In the ayurveda there are six tastes: salty, sweetened, hot, astringent, bitter. The best is to explore the whole range of these tastes.

[76] Single sensation meditation technique

Imagine that you are taking something in your hand or that someone touches your hand, or that you perceive the wind or the sun on your skin, or someone who is doing massage on you. Perceive the feeling that you are touching silk, leaves...

[77] Similar sensation meditation technique

Start with one minute of Shuddi, then practice the previous technique for another minute. Then various sensations.

78 ... 101 MIXTURE OF DISPARATE TECHNIQUES

[78] Meham Kalikan Dhyana Kriya [Cloud scattering]

It is to be practiced outdoors. Look at a small cloud in the sky and think that your mind is like a laser beam that disperses it.

[79] Meham Shefte Marde Payum Dhyana Kriya [Cloud gathering]

It is better to start by filling the holes of the already existing clouds.

[80] Prana Sahitchay

You focus on the part of the body that you want to fill with Prana (it can be a sick part; it can also be one Chakra) relax it, take a great inhalation and then exhale as in Purna Shuddi (n.57), but keeping the concentration on that point. Repeat seven times, feeling the energy going to that point.

[81] Bajan

Take a deep inhalation and then chant aloud the note DO, placing your awareness on the Muladhar Chakra, then you chant RE, placing your awareness on Swadhistan.... MI, FA,....

[82] Mandira Matreika Pranayama [Mantra in the Chakras with Matreika]

During inhalation and exhalation (the rhythm is 2:0:2:0) chant the Mantra mentally. Concentrate on the corresponding Chakra. Practice at least 11 breaths. It is not necessary to visualize anything. This helps wake up the Chakra. During the whole session, remain on the same Chakra.

[83] Prana Deha Sukam Darshana Dhyana Kriya

Start with some Matreika because the vision of the astral body depends on the quantity of energy you have. The technique consists in looking at the tip of the nose and seeing the energy that goes

out. You can observe a halo of light. You see brightness on its tip and also on its surface: there are different colors that can change. Then you pass to other parts of the body; then, try to look at other people to see their aura.

[84] Maha Deha Shukana Darshana Kriya

Close the eyes. Imagine you are no longer in yourself but you are looking at your own body as if it were in front of you. You are sitting in front of yourself and you observe the colors that surround the physical body as an aura: "a shadow." You notice that the colors change when the emotions change. This *shadow* is therefore not the classical aura that you see with the eyes open, but something subtler: the mental body.

[85] Jnabaha Kriya Shangan Korvaj [Memory Kriya Chain Type]

Go back to the past: years, months, days. You can choose any period. You must recreate what really happened -- live that experience again. You can choose some important events, possibly those that represented "turning-points." It is better to go back slowly instead of covering many years in only one session. You can go to your infancy, to the first years of life or to the time before the birth, but it is better to start with more approachable impressions. Memories are connected like chains.

[86] Jwnapun Asana Surya Kali Mantram [Ladies postures with solar breathing for digestion]

Sit on the floor with both feet on your right and leaning the left arm on the floor.

It is advisable to eat in this position. The position must be maintained for 25 minutes.

[87] Kurachie Pun Asana [Chandra Matram cooling ladies postures with lunar tipe of breathing]

Sit on the floor with both feet on the left and with the right arm on the floor. The position must be maintained for 25 minutes.

[88] Tashi Iraka Talachie Kriya [Static contraction]

Lay in Savasana: there is no preset time to respect. Tense and relax various muscular groups starting from the neck and going downward. Avoid movements: therefore, if you want to tense you hand, you should not clench the fist.

[89] Tashi Shalana Kriya [Muscle vibratory Kriya]

It is like the previous technique but the tension is increased until the muscles vibrate. There is a trembling for each muscular group.

[90] Shayvee Shukama ma siddhi Kriya [Clair audience super siddhi kriya]

After one minute of Shuddi, visualize yourself being in another place. Try to listen to what is happening there in this very moment. You must be able to isolate the sense of hearing – in order to do so you must have practiced technique n.72 proficiently.

[91] Kun Shukkam Mahsiddhi Kriya [Clairvoyance super shiddi kriya]

After one minute of Shuddi, visualize yourself being in another place. Try to see what is happening there, in this very moment. You must be able to isolate the sense of sight.

[92] Tashi Talachie Kriya [Auto suggestion of Aum relax]

In Savasana, tense the whole body during inhalation and exhale easing up on all the muscles. Breathe through your nose. During inhalation repeat mentally "Om", during exhalation repeat "Relax".

[93] Malacheke Shihicai [Therapy for constipation]

Unlike technique n.28, this is done sitting. Move the abdomen inside-outside while singing Om-Om-Om ... (moderately fast: about two Om per second). Do 25 movements.

[94] Jalandhara Bandha Kriya [Chin lock plus vibration]

The chin rests on the chest. Create a physical vibration. This gives fresh energy to the head. When you raise your head back again, feel the energy also rising. Practice Jalandhara for 30/60 seconds and repeat five times.

[95] Uddiyana Bandha Kriya [Abdomen /stomach lock plus vibration]

Vibrate the muscles of the abdomen. Practice for 30/60 seconds and repeat five times.

[96] Mula Bandha Kriya [Perineum muscular lock plus sphincter muscular lock]

Sit with the perineum pressing against the heel or on a tennis ball. Contract perineum and anus until they vibrate. With practice the muscles will become stronger. Practice for 30/60 seconds and repeat five times.

[97] Muka Nuni Dhyana Kriya [Concentration on nose tip]

Focus on the tip of the nose with the crossed eyes and try to maintain the concentration on that point for 15 minutes. You can open and close the eyes as much as you like -- you can keep them half shut.

[98] Puruva Mathia Dhyana Kriya [Eyebrow center concentration]

Focus on the area between the eyebrows and try to maintain the concentration there for 15 minutes. You can open and close the eyes as much as you like -- you can keep them half shut.

[99] Shahasrara Dhyana Kriya [Concentration on 1008 petals lotus]

Turn the eyes upward and put the center of your mind on the top of your head. You can imagine you are sitting there.

[100] Moope Bandha Kriya

Practice the three Bandhas together for 10 minutes without vibrating. Then vibrate for 30/60 seconds and repeat this vibration five times. You can also practice it from a standing position.

[101] Tookan Inmy Yagi shihicay [Therapy for insomnia. Half fish pose with and without support and with sleeping Pranayama]

Resting in the position of the half fish (n. 8), breathe with the rhythm 2:0:1:0. A pillow can be put behind the back.

102 ... 122 CHAKRA DHYANA YOGA

First part [102...108]

In these techniques, with open eyes, you will try to visualize each Chakra as a flower through your body and clothes. The eyes are turned toward the physical place in the spine where the Chakra is situated. The eyes won't look at the physical body but at the vital body in which the Chakra exists. It is much easier to see the astral body with open eyes. Always begin with one minute of Shuddi and then visualize a flower with a certain number of petals of that particular color which is the characteristic of that Chakra. Visualize an upward turned flower and, as for the form of the petals, you may use your imagination.

[102] Shivapu Muladhara Chakra Dhyana Kriya [Red Muladhara meditation]

Four red petals -- you should not feel any heat. If many sexual desires arise, practice with closed eyes.

[103] Kavi Swadhisthan Chakra Dhyana Kriya

Six petals orange.

[104] Manjal Manipur Chakra Dhyana Kriya

Ten yellow petals.

[105] Pachai Anahat Chakra Dhyana Kriya

12 green petals.

[106] Ouda Vishuddhi Chakra Dhyana Kriya

16 blue petals. A blue like the dark sky. The eyes are turned downward as if you were looking through the head.

[107] Ananda orida Ajna Chakra Dhyana Kriya

Two indigo petals – blue dark with a tint of rose inside; it is not violet but the classical color of ink. With the open eyes, focus on the point between the eyebrows - although the Chakra is actually set slightly back from the forehead. The eyes are turned upward, toward this particular point in the forehead.

[108] Nyia Sahasrara Chakra Dhyana Kriya

1008 petals of violet color - everything around it is gold. The eyes are turned upward but the Chakra is seen from top down.

Second part [109... 115]

Now a Mantra is used, and the eyes are turned toward the location of the Chakra.

Always start with one minute of Shuddi, then practice the technique of visualization described earlier. Offer this prayer to Babaji: OM [...] CHAKRA MANDIRA DHYANA KRIYA BABAJI TAT SAT, where [...] is the name of the Chakra. Then repeat the specific Mantra of the Chakra 108 times, always remaining focused on that Chakra.

[109] Muladhara Chakra Mandhira Dhyana Kriya

Mantra: *Ring lam om*

[110] Swadhisthan Chakra Mandhira Dhyana Kriya

Mantra: *Vang yum*

[111] Manipur Chakra Mandhira Dhyana Kriya

Mantra: *Rang rum*

[112] Anahat Chakra Mandhira Dhyana Kriya

Mantra: *Sung yum*

[113] Vishuddhi Chakra Mandhira Dhyana Kriya

Mantra: *Lam om*

[114] Ajna Chakra Mandhira Dhyana Kriya

Mantra: *Mung aum*

[115] Sahasrara Chakra Mandhira Dhyana Kriya

Mantra: *Aung*

Third part [116...122]

Let us add a specific Asana for each Chakra. Holding that position as longer as possible, practice Shuddi for half a minute, the technique of visualization for another half minute, then begin repeating the specific Mantra for a number of times between 16 and 108. When you are tired, relax and lie on your back completing the number of repetitions.

[116] Muladhara Chakra Mandhira Dhyana Asana Kriya

VAJROLI MUDRASANA (n.15)

[117] Swadhisthan Chakra Mandhira Dhyana Asana Kriya

ANJANA AMANA KOKKUASANA (n.13) with a variation.

Don't grab the big toes or the ankles. Your hands remain over your feet of about 10-20 centimeters and slightly oscillate up and down. During this movement mentally chant the Mantra.

[118] Manipur Chakra Mandhira Dhyana Asana Kriya

UPLIFTED BILATERAL FEET POSTURE. This is not a classic Asana.

Lie down on the back. Raise the legs vertically maintaining the pelvis on the floor. Slightly bend your knees moving them toward the body of about 10-20 centimeters (also, slightly lower your feet in order to obtain a comfortable position). Adjust the position until you feel a light stretching out of the lumbar vertebrae.

[119] Anahat Chakra Mandhira Dhyana Asana Kriya

VIPAREETA KARANI (n.7)

[120] Vishuddhi Chakra Mandhira Dhyana Asana Kriya

SARVANGASANA (n.3)

[121] Ajna Chakra Mandhira Dhyana Asana Kriya

KALAPOY ASANA (n.9) Plow pose but with a variation: the knees touch the forehead. In the moment you mentally chant the Mantra, do some light movements with the knees to rub the

forehead.

[122] Sahasrara Chakra Mandhira Dhyana Asana Kriya

SIRSHASANA (n. 29)

Those who are not able to practice this, can utilize the salutation pose (n.1). Keep the eyes open.

123...131 NAIWA DWARA DHYANA YOGA [YOGA OF DIVINE OPENINGS]

We have nine openings in our body and we learn to close the two lower ones and open the others. When we close an opening we become closed to all those influences that enter our consciousness through it. When we open an opening we become more sensitive to those influences. In the final period of our life we learn to close all our openings. For this set of techniques the prescribed position is that we have always used during basic Dhyana (Sarpam Mudra) with closed eyes. Start by concentrating on a particular opening, repeat Babaji's Mula Mantra 16 times and then repeat a prayer specific for each opening.

Please note that the word *Bandha* favors the closing, *Uruba* the opening.

Then practice Shuddi while keeping the mind focused on one particular opening. Then repeat a Bija Mantra which is specific for each opening. The techniques of closing an opening should be practiced for ten minutes; those for opening an opening fifteen minutes - the reason is that it is easier to close than to open a door.

[123] Swastipu Dwara Dhyana Bandha Kriya [Genital opening]

The genital opening must be closed unless you are not working with a partner.

Prayer: Om Swastipu Dwara Bandha Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Ring*

[124] Mala Dwara Dhyana Bandha Kriya [Anus]

The real opening is about a centimeter over the coccyx and over the anus. The thoughts that will come are connected with worries involving food and material safety.

Prayer: Om Mala Dwara Bandha Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Vang*

[125] Vai Dwara Dhyana Bandha Kriya [Mouth]

Avoid speaking too much, thus conserving energy. Strive to always tell the truth.

Prayer: Om Vai Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Rang*

[126] Valedh Cardu Dwara Dhyana Uruba Kriya [Right ear]

Opening the ears allows us to achieve clairaudience: to hear distant sounds. Yogi Ramaiah said that: "At the beginning you don't feel anything but when you enter the higher regions, then there is nothing that cannot be heard."

Prayer: Om Valedh Cardu Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Aung*

[127] Idadu Cardu Dwara Dhyana Uruba Kriya [Left ear]

Prayer: Om Idadu Cardu Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Sung*

[128] Valleduh Nashi Dwara Dhyana Uruba Kriya [Right nostril]

Prayer: Om Vai Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Eee lam*

[129] Idadu Nashi Dwara Dhyana Uruba Kriya [Left nostril]

Prayer: Om Idadu Cardu Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Ah mung*

[130] Valleduh Kun Dwara Dhyana Uruba Kriya [Right eye]

These last two techniques help to develop clairvoyance: to see at distance on the subtle plan. With them you detach him from the desire of seeing various things.

Prayer: Om Valleduh Kun Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Suong*

[131] Idadu Kun Dwara Dhyana Uruba Kriya [Left eye]

Prayer: Om Idadu Kun Dwara Uruba Dhyana Thiruva Kriya Babaji Tat Sat

Mantra: *Sing*

132 ... 136 PREPARATION FOR THE SAMADHI STATE

[132] Taduman Shihichai [Treatment for common cold]

This technique is used not only to cure a cold but also to pacify the Chakras. Assume the Vipareeta Karani asana but lean on a wall -- it is necessary to have hands free. Breathe alternating the nostrils (three breaths for each nostril) for five minutes. Then, technique number 57 (Purna Shuddi) for five times. Then, technique number 58 (Hatha Shuddi) four times per each nostril. Then technique number 56 (Matreika Pranayama) for seven times. Then inhale some essence of eucalyptus five times per each nostril and exhale with strength, cleaning your nose. Finally, if you feel the need to, repeat Vipareeta.

[133] Shalana Pudipeu [Vibratory massage Kriya]

Ease off completely each muscular group. Each tension must disappear. Quickly massage the various parts of the body using the palms of the hands. For the shoulders, you can use the tip of your fingers. This technique increases the circulation of the blood and Prana.

[134] Brahmanandira Asana Kriya [with left knee touching right ear]

Touch the right ear with the left big toe. (You can do this practice standing. An easier alternative is to sit on the ground and touch the right ear with the left knee.) The purpose of this position is to help the awakening of Kundalini: the left foot represents Kundalini. In this way you stimulate the nerves associated with the Muladhara Chakra.

[135] Tantrie Kudambavaikay Kriya [yoga Tantric for family life]

While you are making love with your partner, focus the mind on the Muladhar while mentally chanting the Mantra of the Muladhar, a minimum of 16 times.

[136] Brahmacharya ojas Matreika Pranayama [Celibate ojas breathing technique]

This technique transforms the raw energy into Bindu/Ojas: the sublimated energy tied to Sahasrara. This technique opens the seventh Chakra. It is useful both to those who practice abstinence and to those who have too many desires and sexual thoughts.

Put ice on the genital organs before starting. Visualize Sushumna of the dimension of the index

finger. At its base, there is a sphere of bright white light. With the tongue in Kechari Mudra, inhale slowly making the sound *Shiii* and visualize a sphere of light that comes up inside Sushumna. While this light travels from the first to the third Chakra, practice Mula Bandha and then Aswini Mudra. For the remaining part of the inhalation, relax until the sphere reaches the Sahasrara. During a slow exhalation make the sound *Shiii...* visualizing a resplendent light which always remains at *Sahasrara*. Your eyes are always turned upwards. More than visualization, it is important to keep the mind there.

137 ... 144 THE SAMADHI TECHNIQUES

[137] Shivalinga Veerashiva Tradak Kriya

Look for a beautiful stone in the shape of an egg, and which has only one color.

In India it is called Shivalinga. You hold this Shivalinga for 15 minutes in the right hand and, with open eyes, you look at it whilst at the same time seeking inspiration. The purpose is to allow the intuition express itself. Interesting inspirations will come: metaphysics; your relationship with God; the breathless state; Samadhi.

The purpose is therefore to find inspiration. Detach yourself from the mundane thoughts and look for the gems - the great inspirations. Yogi Ramaiah said: "The Jiva is trying to become a Shiva." The Shivalinga is a symbol of the state of Soruba Samadhi and it is a help to overcome the mental tendency of wandering: it is not a technique of concentration but of meditation.

[138] Sanjara Dhyana Kriya [Wandering meditation Kriya]

After one minute of Shuddi, for anything that comes to mind let it follow its course without trying to detach. This is the opposite of the mental discipline you have learned with Shuddi. It is not even necessary to remain on the same subject.

The mind hasn't the time to digest its own ideas and it is now possible to assimilate the experiences of life and satisfy the aspiration of the mind to be free. However, you need to guard against any negative thoughts that should arise.

The minimum time is 20 minutes, but it is all right to go on for two/three hours. It is better to perform this technique with the eyes closed. The reason we dream is that we need to assimilate the experiences of the day. Many people sleep too much, because they don't have time to digest the experiences of life. Happy people don't spend so much time in bed. In other words, this technique consists of doing what you always do, but in a serious way.

[139] Savikalpa Samadhi

Let your breath flow freely. When the breath enters, think "Om", when the breath goes out, think "Babaji" (similar to the SRF Hong So technique).

Between inhalation and exhalation there can be some pauses, in which you do nothing; you think of nothing. Effort must not be used to put an end to the pauses of the breath. If the breathless state comes, you should think of Babaji. It is advisable to practice this technique on an empty stomach after a suitable preparation, as will be explained below:

Routine

Kriya Kundalini Pranayama (48 breaths)

Matreika Pranayama (5-25 breaths)

This technique (139) for ten minutes

Note: with Matreika you create a balance between the pressure of the air outside and inside nostrils

and lungs. This equilibrium creates the conditions for the breath to stop. If there is no mental activity, there is no energy consumption, and therefore there is no need to breathe - in that state you can enter Samadhi. The secret is that there is no mental activity. There must be Equilibrium between yourself and the universe.

[140] Joty Soruba Samadhi [Golden light Samadhi Meditation]

Visualize a golden flame: meditate upon it and experience entering a dimension of pure light. The dimension of the flame can vary, for example you can visualize it like the flame of a candle. The eyes are closed but you can also keep them open at the level of the horizon or focused on the region between the eyebrows. When the state of Samadhi comes, the vision of the golden light will also come: it is as if you were in a golden room without boundaries, without form. In this state you breathe freely, you do not need to be concerned about anything else.

It is advisable to practice this technique after due preparation, like the following:

Kriya Kundalini Pranayama (48 breaths)

Matreika Pranayama (5-25 breaths)

Technique number 139 for five minutes

This technique (140) for twenty minutes

[141] Nirvikalpa Samadhi

This technique consists in focusing the mind on the crown of the head and practicing Shuddi at that point, detaching yourself from everything else: not only from your own thoughts but from every sound, and from every form. There is nothing to be visualized and, according the way your body reacts, you can continue with the practice indefinitely - there is no limit. Yogi Ramaiah said: "Become it itself, not just conscious of it."

It is advisable to practice this technique after due preparation, like the following:

Kriya Kundalini Pranayama (48 breaths)

Matreika Pranayama (5-25 breaths)

Technique number 139 for ten minutes

This technique (141) for twenty minutes

A more demanding routine is the following:

Kriya Kundalini Pranayama (48 breaths)

Matreika Pranayama (5-25 breaths)

Technique number 139 for ten minutes

Technique number 140 for fifteen minutes

Technique number 139 for five minutes but with concentration in Fontanelle

This technique (141) for twenty minutes

[142] Babaji Darshana

Start with a minute of Shuddi with open eyes, then for 19 minutes try to visualize Babaji everywhere. Try to visualize Him in three dimensions: you can see Babaji walking, smiling, doing something utilizing the objects that are around you. Allow your imagination to be very active. Change also your point of vision. You should avoid visualizing objects that are not around you. You must be realistic: in this way Babaji will become more and more present in your life. In the last two techniques you have experienced God in the absolute form; now you want to experience God with form. Remember also that Babaji is a state of consciousness that can be experienced within. "Look for Babaji to become Babaji."

[143] Nityananda

Be conscious of any activity, until you reach a point where your awareness is continuous and therefore joy is also continuous. We know that we suffer when our awareness is interrupted: at that time the Samsaras come to the surface and the consciousness is seized by desires. This technique can be practiced both with closed or open eyes. You can practice it when you eat: be conscious of the smell and of any taste. You can practice it during a walk in the woods: move slowly, coordinating your walking with breathing, being conscious of every sensation, feeling and emotion. People always think: "Oh, if only I could rest on the beach in the Sun, then I will be happy!" All the time living in the imagining of that which does not exist. It is said, in fact, that "we dream" with open eyes. We don't live in the present.

Through this technique we learn how to experience the joy that exists in each moment: the more one is conscious, the more one is happy.

The best time to begin this technique is during the day of the week you devote to silence: you will feel a lot of joy, a continuous state of ecstasy. With this technique you can let your thoughts develop freely, like in technique number 138.

When practiced at night, resting, it is called Yoga-Nidra. Little by little you become aware of your inner Self and of its divine nature. The purpose is a continuous flow of Ananda. This technique follows those of Savikalpa and of Nirvikalpa: it is an extension of them to daily life. With this practice you learn to meditate with open eyes, and you begin to realize that the things of life are not born from us, even if they manifest through us. Our activity consists in becoming perfect channels through which Divinity is manifested. At the beginning of the spiritual path, we are convinced we are responsible of all that happens in our life and therefore we try to mold reality according to our wishes. From now on we must do this technique always. However, for a certain period, the best thing is to practice it for a fixed period of time: 15 minutes.

[144] Nada Yoga

Close the ears with the fingers. For the first three minutes close both ears, then for the next three minutes only the left one, then for another three minutes only the right one. Then close both ears for six minutes. Then both ears are open -- for five minutes.

$3+3+3+6+5=20$

Try to listen to the internal sounds. This is easier when there are no other sounds in your vicinity. You will hear the different sounds of the Chakras - below them you will perceive the sound of Om. The sounds will be also perceived without closing the ears.