

**STUDY ON THE TYPES OF INNER BODY CHAKRA SYSTEM MERIDIANS IN  
PSYCHONEUROBICS**

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**Abstract**

The purpose of this investigation is to analyze and investigate Psycho neurobics and how it identifies with a practice comprising of singer-accommodating yoga stances, how these stances may profit the singer's psychological and physical health, and how these techniques identify with assigned research. The examination additionally explores yogic breathing techniques and how these activities identify with chosen inquire about. In conclusion, the paper inspects how the voice understudy and expert singer may reduce nervousness by presenting a practice of day by day yogic intervention of mudra and mantra techniques, and how voice educators may better comprehend and assist their students with stage execution uneasiness.

**Introduction**

Singers and singing educators fight with various diverting challenges. Proficient musical show singers confront requesting travel, practice and execution schedules all aggravated by budgetary, health and social contemplations. These basic attributes of the calling may demonstrate hindering to the singer and his or her vocal health. Like the expert singer, vocal execution majors going to school may have practically identical clashes and tensions regularly including: dealing with a curriculum of required classes, keeping up a review point normal, giving time to beneficial practice, going to practices for exhibitions and budgetary pressure. In conclusion, the voice instructor may experience various intricacies identifying with singers' requesting issues,

regular school pressure and conceivable execution uneasiness.

Yogi and Professor of Voice, Linda Lister (1969-), recommends a predictable yoga practice may be one approach to relieve the worry of the entertainer's life. Voice teachers, musical drama singers, and recording specialists recommend consolidating yoga asanas ['ɑ - sə - nə(z)] 1 and Dhyana ['pra-na-'jɑ-mə] 2 into the every day schedule so as to diminish execution nerves.

This paper initially distinguishes and investigates Psycho neurobics and how it identifies with a practice comprising of singer-accommodating physical activities incorporating fundamental asanas, spinelengthening, and chest-opening asanas. The record thinks about how these asanas may help the singer's physical, vocal and

psychological wellness, and analyzes how these activities identify with research in vocal teaching method. Besides, the examination explores three breathing activities: Ujjayi ['oo-jai]<sup>4</sup> Dhyana, Nadi Sodhana ['na-di 'sho-da-nə],<sup>5</sup> and Kapalabhati [ka-dad la-'ba-ti]<sup>6</sup> and how these breathing techniques identify with instructive research. Notwithstanding the asana and Dhyana practices recorded, the examination inspects the utilization of every day intervention as yogic mudra ['mu-dra]<sup>7</sup> and mantra ['man-tra]<sup>8</sup> meditation. Such meditation may mitigate diligent nervousness and be helpful to the voice understudy and the singing proficient. A comprehension of meditation techniques may grow voice instructors' capacities to assist their students with stage execution uneasiness.

### **History of psycho neurobics**

The term yoga is gotten from the Sanskrit root yuj [yu-dʒ], which means to tie or burden. The correct dates of the beginning of yoga are indeterminate, yet scientists trust the practice began in India around 3000 B.C. Early archeological proof is found in stone seals that delineate yoga presents dating to this era. Researchers trust that the underlying foundations of yoga existed well before, and have followed its inceptions back to Stone Age Shamanism. Both of these antiquated cultures pushed comparative convictions that were thought to better the lives of people and fortify a feeling of network.

Yoga is better comprehended when separated into four verifiable periods. To begin with, the Vedic Period amid which The Vedas, the most seasoned sacred writings of Hindu, were composed. The season of this period is indeterminate yet philological and semantic documentation demonstrates that The Vedas were formed somewhere in the range of 1700 and 1100 B.C. The finish of the period happened in 500 B.C. The Vedas are viewed as the most seasoned lessons of yoga, known as Vedic Yoga. Individuals tried to live in complete

harmony with nature and their close families amid the Vedic Period.

### **The power of psycho neurobics techniques**

Bellur Krishnamachar Sundararaja Iyengar is viewed as one of the world's most regarded yoga teachers. He expresses that Dhyana, the fourth appendage in the Eight Limbs of Yoga, is best characterized as the study of breath. At the point when broken into two words, prana is characterized as breath, essentialness, wind, vitality or breath. Ayama [a-'ya-ma] identifies with having development or length. Dhyana may then be interpreted as the expansion of breath and its control. The three stages of such control are puraka [pū-'ra-ka],<sup>29</sup> rechaka [re-'cha-ka]<sup>30</sup> and maintenance.

Singers may think that its laborious to sing specific expressions in light of the incredible length of certain vocal lines. These expansive expressions may must be sung while moving quickly in front of an audience. The singer's pulse may rise and cause the singer to have an inadequate measure of breath. For instance, in Act Four of the musical show *La Bohème*, the male characters may have movement that includes circling the stage. The character of Lucia in the musical show *Lucia di Lammermoor* may locate her "Frantic Scene" in Act Three physically and rationally exhausting. In *Sweeney Todd: The Demon Barber of Fleet Street*, the entertainer singing the title job may experience issues offsetting his breath with the physical exertion applied amid the extreme arranging. These jobs and a lot more require performing depleting vocal lines amid dynamic arranging while at the same time keeping up healthy breath.

Dhyana may assist the singer who must fight with too much dynamic stage development and execution tension. Iyengar makes reference to that a slower, musical example of breathing fortifies the respiratory framework, facilitates the sensory system, and takes into consideration better fixation.

Dhyana might be practiced once a day so the singer may observe physical and mental advantages. The demonstration of taking in execution might be automatic instead of a cognizant activity and, in fact supportive or not, in any way, shape or form turn into a habitualized reaction for some singers as they vocally develop. Singers may realize how to breathe for singing and still not breathe properly in front of an audience. Through the investigation of Dhyana and with cognizant consideration regarding their breathing, singers can profit by ending up more mindful of their breathing propensities and enhance their execution.

Singers may see breathing a physical activity. Desikachar strongly recommends that students get comfortable with Dhyana before starting an asana practice.<sup>34</sup> One such breath, alluded to as Ujjayi can be practiced without anyone else and keeping in mind that playing out a posture in a yoga schedule. Dhyana is best done situated with a square or pile of covers embedded under the rump. The back is to be erect from the base of the spine to the neck. The make a beeline for hang down from the scruff of the neck and the jaw arranged between the collarbones.<sup>35</sup> Iyengar recommends that the eyes stay shut so considerations won't meander. The arms will lay on every leg with the palms of the hands looking up to get positive vitality. Iyengar likewise suggests resting on the back subsequent to rehearsing Dhyana. This inclined posture, Shavasana [sha-'va-sa-na], or Corpse Pose, enables the brain and body to be reestablished after a progression of stances and breathing techniques. He makes reference to that students ought to be loose while in this position yet not sleeping.

### **Ujjayi Breath**

Ujjayi breath, otherwise called Throat Breathing or Breath of Victory, is a vital piece of each static or asana stream schedule, and is the establishment of other Dhyana techniques. In the practice of yoga, an asana stream is a progression of activities executed in a continuous, smooth manner,

each activity streaming into the following. Desikachar states that, amid inward breath, the essential movement of breath into the body extends the zone from the upper chest to the navel. Compression of the belly is the point of convergence amid exhalation.<sup>37</sup> There are two kinds of Ujjayi, Anuloma [anu-'lō-mā] <sup>38</sup> and Viloma [vi-'lō-mā] <sup>39</sup> Ujjayi, and for this investigation just Viloma Ujjayi will be considered.

1. Iyengar and Lister propose singer-accommodating directions on the best way to enter the activity.
2. Sit in an agreeable position on the floor (with a square under the rear end to adjust the spine.)
3. Stretch the arms out straight and rest the back of the wrists on the knees.
4. Close the eyes.
5. Exhale completely.<sup>41</sup>
6. Inhale gradually and profoundly through the nose.
7. Exhale gradually with a shut mouth. Connect with the throat by approximating the vocal folds to frame a thin way for the air. The subsequent sound will take after a murmur [ha] sound.
8. As a substitute method to discover the position: breathe out with an open mouth and put on a show to haze a mirror at that point endeavor a similar signal with a shut mouth.
9. Twelve rounds finish one cycle of Viloma Ujjayi Dhyana.

### **Nadi Sodhana**

Nadi Sodhana, characterized as exchanging nostril breathing, may demonstrate beneficial for singers and educators. Iyengar characterizes the term nadi<sup>50</sup> as a path like a vein or course in the body. The term Sodhana [ʃhō-da-nə] <sup>51</sup> alludes to the cleaning of the nadi. The two words can be characterized as the purging of the nerves. Iyengar recommends that nerve blockage is like a hindered water pipe. Blocked nerves result in an absence of essential blood stream and prana [ˈprā-nə] vitality. The thickened nadi may in the long run reason distress to an organ or the

breathing contraction or throat of a singer. Desikachar proposes that this breathing system ought not be practiced if the individual has a chilly or any sort of nasal blockage. The creator expresses that the focal point of this breathing strategy, similarly as with all Dhyana, is the exhalation. He underlines that when the understudy can't breathe quietly and gradually, he isn't prepared for any activity of Dhyana. Iyengar recommends that there might be a psychological or physical square. The understudy is told to address all physical and mental issues previously proceeding with any Dhyana techniques. Lister proposes the accompanying methodology for singer-accommodating Nadi Sodhana:

1. Close the correct nostril with the correct thumb and breathe in through the left nostril.
2. Discharge the thumb.
3. Close the left nostril with the correct ring and pinkie fingers and breathe out through the correct nostril.
4. Breathe in through the correct nostril and rehash the succession, breathing out and after that breathing in through the left nostril.

### Conclusion

Voice students, proficient singers, and instructors confront various hindrances in their investigations and lessons. The examination that has been decided for this report gets from expert voice instructors, sport therapists, yoga educators, and from my very own experience having passed a 200-hour, Psycho neurobics Teacher Training Program. The examination proposes that a day by day practice of Psycho neurobics can be gainful to the singer's body and voice, and limit execution tension. Psycho neurobics may likewise profit voice instructors by consolidating these techniques amid voice guidance. Singers ought to dependably check with their health care doctor before starting any yoga practice. As far as I can tell, a standard specialist visit for sinusitis came about with me having been determined to have

hypertension. I was recommended to a great degree amazing drugs that can make harm the kidneys and the liver. I realized I should have been mindful and cut my pulse down, yet the possibility of taking various prescriptions was inadmissible. Despite the fact that my circulatory strain has diminished, I keep on concentrating on my body, and visit my specialist in battling this perpetual medicinal condition. My yoga practice has had a fundamental impact in shielding my hypertension from compounding. The practice of Dhyana, mantra, and mudra has likewise assisted me in beating my execution tensions. Since being acquainted with Emmons and Thomas' examination for this archive, I have started to feel more certain with the retention of content. I have fought with memory issues for a considerable length of time. Their proposals have enabled me to feel more good in front of an audience and decreased my stage dread.

### References

1. Asana(s) ['ɑ -sə -nə(z)]: In Sanskrit translates as “sitting.” In the Western culture the term relates to all sitting and standing postures.
2. Dhyana ['pra-na-'jɑ-mə]: breathing techniques that open the inner life force during meditation.
3. Linda Lister, *Yoga for Singers: Freeing Your Voice and Spirit Through Yoga* (North Carolina: Lulu Press, 2011), 36, 53, 68.
4. Ujjayi ['oo-jai]: translates as “victorious” in Sanskrit and used as a breathing technique during an asana practice or on its own.
5. Nadi Sodhana ['nɑ-di 'shə-da-nə]: In Indian medicine, refers to the purifying or cleansing of the channels where energies of the body flow.
6. Kapalabhati [ka-pa-la-'ba-ti]: Kapala refers to the skull and Bhati translates as light. In Western culture it is referred to as Breath of Fire or Skull Shining Breath.
7. Mudra(s) ['mu-dra(z)]: a symbolic gesture involving the hands and fingers

used in conjunction with yogic breathing exercises to stimulate different parts of the body with breathing.

8. Mantras ['man-tra(z)]: repetitive words and statements that may be spoken

audibly or silently that might alter the patterns of the mind and brain chemistry.

