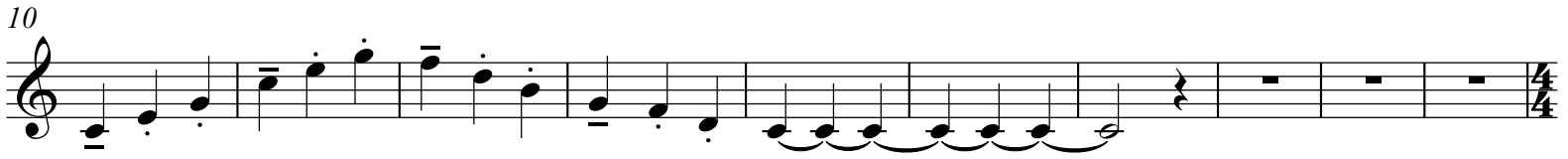


VOCAL EXERCISES WITH MANTRAS

(See below ENGLISH commentary for all exercises)



Shri Ni-rma - la Ga - a - ne-sha Na - mo-Na-ma - ha!
Shri Ni-rma - la Sat Gu - ru - u Swa - mi - ni Na - mo Na-ma - ha!
Shri Ni-rma - la Sa - ha - stra-ra Swa - mi - ni Na - mo Na-ma - ha!
Shri Ni-rma - la Bra-hma A - na - a - nda-a Swa - mi - ni Na - mo Na-ma - ha!



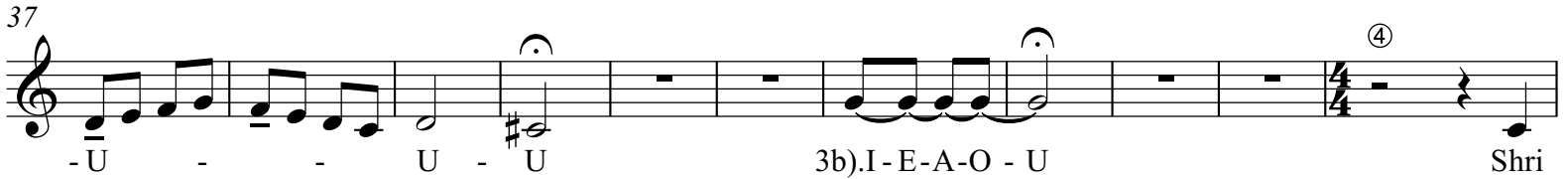
Shri Ni-rma - la A - di Sha-kti Na - mo Na-ma - ha!
Shri Ni-rma - la A - di Sha-kti Na - mo Na-ma - ha!
Shri Ni-rma - la A - di Sha-kti Na - mo Na-ma - ha!
Shri Ni-rma - la Shi-va A - na - a - nda - a Swa - mi - ni Na - mo Na-ma - ha!



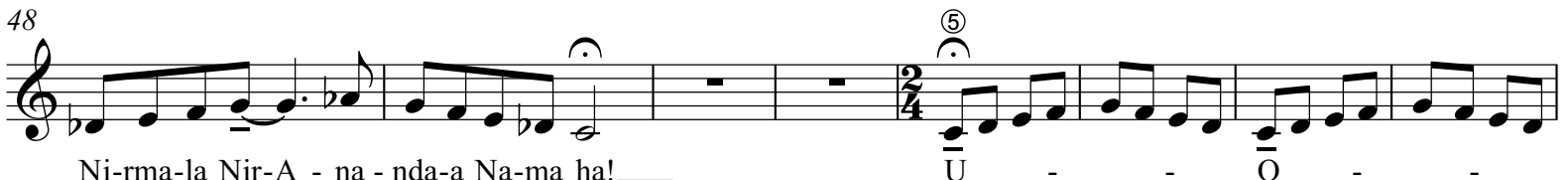
I - E - A - O - U - U - U - A - O - U - I - E



3a). I - I - - - E - - - A - - - O - - -



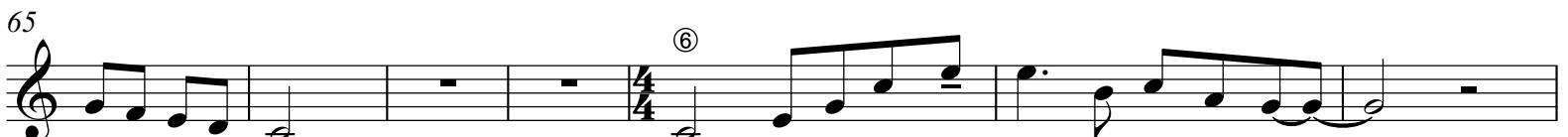
- U - - - U - #U 3b). I - E - A - O - U Shri



Ni-rma-la Nir-A - na - nda-a Na-ma ha! U - - - O - - -



- A - - - U - O - A - U - - -



- U Shri Ni-rma-la Nir - A - na-nda Swa-mi-ni
Shri Ni-rma-la Brahm' A - na-nda Swa-mi-ni

72

Shri Ni-rma-la Nir - A - na-nda-a Na-ma - ha!
 Shri Ni-rma-la Brahm' A - na-nda-a Na-ma - ha!

Shri Ni-rma-la Ha-
 Shri Ni-rma-la Bha
 Shri Ni-rma-la Ga-
 Great Sa-lute oh De-

77

- nu-ma - a - na!____ Shri Ni-rma-la A - di Sha-kti Na-a - mo Na-ma ha!_
 - a - ira - a - va!____ Shri Ni-rma-la A - di Sha-kti Na-a - mo Na-ma ha!_
 - na-pa - a - ti!____ Shri Ni-rma-la A - di Sha-kti Na-a - mo Na-ma ha!_
 - vi Ni-rma-la!____ Great Sa-lute oh Go - ddess Ni-rma-la Na - mo Na - ma-ha!_

83

Shri Ni-rma-la Ha-nu-ma-a - na [!] Ha - nu-ma - na Na-ma - ha!
 Shri Ni-rma-la Bha-a - ira - a - va [!] Bha - ira - va - a Na-ma - ha!
 Shri Ni-rma-la Ma-ha - la - a - kshmi [!] Ma - ha - la - kshmi Na-ma - ha!
 Shri Ni-rma-la A - di Sha - a - kti [!] A - di Sha - kti Na-ma - ha!

90

Shri Ni-i-rmal Ga - a - ne - e - e - e - e - e - sh Ga - a - a - a - na - a - a - a - pa - a - a - a - ti - i Na-a-mo-o Na-ma
 Shri Ni-i-rmal Ka - rti - ke - e - e - e - e - e - ya Sca - a - a - a - nda - a - a - a A - a - na - a - nta - a Na-a-mo-o Na-ma
 Shri Ni-i-rmal Ha - nu mana - a - a - a - a - a - a Swa - a - a - a - ra - a - a - a Su - u - u - nda - ra - a Na-a-mo-o Na-ma
 Shri Ni-i-rmal Bha - ira - va - a - a - a - a - a - a Pa - a - a - a - ra - a - a - am A - a - a - an - da - a Na-a-mo-o Na-ma

95

ha!
 ha!
 ha!
 ha!

MA...
 NGA...
 SA...

MA...
 NGA...
 SA...

101

A - a - a...

Commentary to Vocal Exercises with mantras

Dear Nirmalites! Those whom God gave voice for singing Glory and Praise to the Goddess Nirmala!

This is not just vocal exercises, but a way of worshipping Our Dear Spiritual Saintly Holy Mother by singing exercises with mantras! As a result firstly we can teach ourselves to control our Attention for Spiritual development of our sensitivity for vibrations and to understand the «language» of the vibrations of Adi Shakti. Secondly at the same time we can teach ourselves to physically control our voice. It is a practical morning meditation for those to whom God gave voice!

These 11 exercises are the result of my perennially seeking comfort in singing. Final fulfillment of my seeking came at the lessons of extraordinary opera baritone Professor at UCLA Vladimir Chernov with amendments by my personal «sahaj» experience.

For all exercises it is necessary to transpose, play and sing in comfortable keys for the range of your voice at the Present Time. That your voice does not get tired, better to transpose only from lower key to higher key and next return to a lower key and repeat (exception: exercise 10).

Transposing is very easy if you have an electronic musical keyboard: play all exercises in «C-major», but to transpose use the «TRANPOSE» button to move to the real key. Choose your lowest note and highest note for exercises, also choose tempo, and choose mantras with confidence from your Tattwa Guru. Choose volume of singing (*f, p, mf...*) also trust to your own Principe Guru.

1. Exercise.

This melody from exercises of Enrico Caruso - «Arpeggio Rossini». You can **sing with closed lips** legato in lower half and staccato in highest half of your range of voice. This exercise is effective for developing the maximum range of your voice throughout 3 octaves and more, if repeat 100-200 time each day.

Secret for comfortable singing "Arpeggio Rossini": **the highest note of the arpeggio does NOT fall on the first strong beat of the bar!** And so what? You know or not know this secret but properly singing "Arpeggio Rossini" creates feeling a comfort and lightness easiness of singing even over high notes. But if you know this secret you can find method how

singing any other melody **when the highest note falls on the first beat or on another strong beat of the bar!**

For example a baritone can sing this exercise at 3 octaves from lower "C" contra-basso to high "C" tenor. This allows for a baritone in the future to easily sing concert repertoire of 2 octaves with high «A». Singing with lips closed fortifies the natural habit to breathe only through the nose and teaches the muscles of the jaw, lips, tongue to relax and not bother the vocal cords singing. Singing this arpeggio automatically smoothes registers of the voice. **And also develops staying power of your breath muscles (if many times repeat!). Without this it is impossible to experience freedom and have an easy classic singing style.**

Possible singing just with closed lips the sound «M» (you know that is the sound of the Sattwa Guna, Sushumna nadi, Shakti of Conscious Evolution). But singing it 100-200 times can create tiredness. Better singing with mantras - very fast flowing time.

If you cannot immediately sing mantras with closed lips, try in the beginning singing mantras in a lower key like a song. The criterion of comfort and correct singing mantras lets you feel the Cool Breeze of Adi Shakti above your head.

Very comfort singing with closed lips The 108 Holy Names of Shri Nirmala from the Mantra Book in this simple format: «Shri Nirmala [Name] Namō Namaha». Or The 109 Holy Names of Shri Mataji Nirmala Devi. Or singing mantras for each chakra using the simple format: «Shri Nirmala [name of chakra] chakra Swamini Namō Namaha». Possible sing a few times one mantra. Other variations can be prompted by your Tattwa Guru.

We must know and remember, that our MIND has unique quality: any good ideas get transformed to contrary and used to harm ourselves! For example, 1st exercise it is possible to play and sing (insensibly, mistakenly) in the wrong rhythm: instead of the correct /1-2-3/1-2-3/1-2-3/1 ... we insensibly cross over to wrong 1-2/3-1-2/3-1-2/3 ... c-e/g-C-E/G-F-D/b-g-f/d-c. Such exercises become useless and even hurtful because the highest note of the arpeggio falls on the first strong beat of the bar!!!

See the 1st exercise of the sheet music in the correct 3/4 time : /c-e-g/C-E-G/F-D-b/g-f-d/c - the highest note of the arpeggio does NOT fall on the first strong beat of the bar!

Mantras with Alert Attention supports an open Sahastrara chakra and unity with the «Divine Internet of the Universe». This helps us to

develop our Guru Principal, Principal of Self-Teaching, Principal of Self-Development – Spiritual and Physical. Constantly witnessing for Vibrations above Sahastrara chakra helps to correctly sing exercises because Adi Shakti Knows ALL about All including how to correctly sing!

In this exercise when you are singing staccato (with closed lips) you are lightly **accenting each note**: this is advisable for development of pure intonation and a precondition for clear pronunciation for later singing words – with vowels and consonants (i.e. with mouth open).

Very subtle thing to understand: clearness of the pronunciation when singing depends on the ringing «clap» of vocal cords in the moment of pronunciation of the vowel (with consonant or without). Singing a staccato **accent on the note** creates this ringing «clap» action of the vocal cords.

(Only 1st exercise needed sing with closed lips!)

Now little bit about breathing, basic principles.

All Great singers of the past and present recognize that the art of singing depends on the Art of breathing which is developed and supported with helpful vocal exercises. Good if you see how breathing newborn baby when they do joyful or crying sounds. Although lungs reside in the chest but normal natural breathing happens with help of diaphragm and muscles around the waist. From lectures of Shri Mataji you know that controlling the connection of breath with voice is done by Swadhishtana chakra. That is why all Great opera singers feel a kind of «support» in the lower abdomen.

For yourself your breathing is easy to witness if you can be dressed in comfortable jeans or pants with wide belt. First exhale then inhale slowly and try to feel the resistance of your jeans with belt around waist area – keep muscles in the state of inhalation – hold breath a few instants – keep state of inhalation – softly attack sound...

For contrary, the wrong way: inhale – next relax the muscles around the waist area – and then attack the sound. This creates «unsupported» sound, sound without «support».

Only through your own experience you can feel:

a). One inhalation is enough for any long phrase when your vocal cords are tightly closed in the moment you attack the sound and in the time of singing.

b). Air fast disappears from your lungs when your vocal cords are wide open in the moment of attacking the sound and in the time of singing.

c). Also you can feel that for singing in lower tessitura need more air than for singing in high tessitura.

(In 1st exercise all the time keep lips closed!)

2. Exercise.

Exercise for singing **Italian vowels, tongue hanging out**. The principle is taken from Professor at UCLA Vladimir Chernov, but the melody is from India. Why tongue hanging out? When tongue hanging out then easily keep lips, jaw relaxed and motionless during the formation and change of vowels in the back of the mouth.

In the time of speaking we form vowels in the front space of the mouth near the teeth. But in the time of singing such vowels sound not deep, not round or full or enough resonant, but have a different form that is more thin and less substantial that is not so esthetic. This funny exercise for **singing vowels by the tongue hanging out** encourages the development of a new habit of forming vocal vowels in the back space of mouth. Each vowel will create a **similar form, same esthetic style of sound**. Lightly **accenting each vowel** is a precondition for developing clear diction for further singing with consonants.

Only through your practice comes recognition: clearness of diction when singing depends on the ringing «clap» of vocal cords in the moment of pronunciation of the vowel (with consonant or without). We cannot control this voluntarily – it only happens through specific specialized exercises which facilitate development of these innate qualities of the vocal cords – producing this ringing <<clap>>! Singing this exercise with lightly **accenting each vowel** facilitates and promotes the ringing «clap» action of the vocal cords. (Liga between notes "g" in the sheet music is only for the accompaniment!)

3a. Exercise.

In this exercise the tongue hanging out not necessary. But lips and jaw keep in the same way motionless. The mouth opened minimally (the distance between the teeth ~1-2 mm). Vowels are also forming in the back of the mouth. Keeping a slight smile will help.

3b. Exercise.

The same exercise, but only singing a single note.

Exercises 3a. and 3b. seem very simple. But they are difficult to sing properly! More difficult to describe in words. Please listen and watch on YouTube this master class of Mauro Augustini. To do this first open YouTube and copy and paste into browser of YouTube these words:

Lezione di tecnica vocale ed interpretazione...Traviata (G. Verdi)

After ~7 minutes of the video he shows how to sing these exercises and the singer repeats after him:

- a). mouth open a small distance between the teeth (~1-2 mm);
- b). jaw motionless and relaxed;
- c). relaxation of muscles of the jaw can help a state of a slight smile;
- d). vowels are formed only in the back of the mouth;
- e). better singing *piano* if your breathing muscles are already strong enough and hardy.

The master classes of Mauro Augustini are extraordinary in that they are devoted to teaching singing with the minimum open mouth and maximum relaxed and motionless jaw as possible. The results are amazing: maximum opening of the beautiful timbre of voice and freedom of singing! For somebody it may be useless. But someone else may discover the secret of Bell Canto through this technique!

4. Exercise.

For singing **vowels with consonants** and for developing the states of joyful detached Witnessing through the Sanskrit mantra of Virata. Try to feel your Virata chakra.

You can experiment with dislocating accents: **Nir-A**-na-nda-a (liga between notes "g" on the sheet music is only for the accompaniment!) or Nir-**A**-na-nda-a (cancel liga!). And feeling: with which accented note are you more comfortable singing and can sing further up in your range?!

If you can sing with a slight smile of joy with the minimum open mouth then pronouncing consonant possible almost without moving jaw. This creates favorable conditions for vocal cords to sing in the whole range of the voice.

You know that consonants are pronounced with the help of the lips and tongue. But most of the people have unconscious conversation habit of helping their lips and tongue by excessive moving of the jaw. If you want

to sing comfortably in the whole range of your voice then it is necessary to overcome this habit.

Also necessary to remember that when we speak (as a rule) we «attach» the consonant **to the previous vowel**, but when we sing it is all contrary: we must «attach» the consonant **to the following vowel** (with rare exception). Otherwise the voice does not easily go to high notes, and in the middle range is feeling discomfort.

5. Exercise.

Another melody from exercises of Enrico Caruso for singing **vowels** easily and fluidly. **It is important before any exercises and especially before 5th exercise: after you have a breath, hold the muscles in the state of inhalation for a few seconds before you attack the sound. Surprisingly, the more long you hold the breath before attacking the sound, the more easily and comfortably you will sing the entire exercise! Also with this habit you never have a problem in the time when you start singing the first note first phrase before public! Because holding breath greatly supports THOUGHTLESS AWARENESS and DOUBTLESS AWARENESS!**

6. Exercise.

Voice can easily go up if the accent relocates from the first strong beat (in the next bar) to the last weak beat (in the previous bar). But comfort sustaining the sound production of your voice in the highest notes depends on the strong staying power of your breathing muscles system. What and why 1-st exercise is necessary to sing 100-200 times each day. It develops this strong staying power in the breathing muscles system. Without mantras it is very tedious – but with mantras very easily accomplished.

7.-8. Exercises.

These are variations of the 6th exercise with dislocated accents for comfortably singing high notes and to know how to sing any uncomfortable phrase of any composer.

The note «E» with accent (see Ex.8) is only for accompaniment and for accent inside you, imagining only that this is the first strong beat of the bar. It is possible to take a short punctuated breath in this moment.

Please not forget Witnessing in the Sahastrara any time singing!

9. Exercise.

Another melody from exercises of Enrico Caruso for singing **vowels with consonants**. This is an especially comfortable exercise when singing the mantra «Shri Nirmal Ganesh».

10. Exercise.

For some women's voices for smoothing out the registers: start singing at a note above your «transitional» note and gradually transpose down.

11. Exercise.

This is to develop the trill.

INTROSPECTION. Anytime singing exercises or singing songs important to witness ourselves. For example: «Do I sing to myself? Or do I sing to listeners? Do I sing to under my nose? Or do I sing to faraway?» When we talk in good company we do not talk to ourselves but find rapport with minimum one person and speak to him. But at singing time if we forget this – we sing without address. Listeners feel this like an indignity and answer with indignity. Very clearly about this has spoken Shri Mataji at 4-th day Puja Navaratri 1988: «...Now Puja also people will do – just puja of mine, forgetting that I am there. When you sing also, you are singing praise of me and I am sitting before you. Doesn't happen that way. You just sing because it is music. **There should be a feeling** that you are sitting before me and singing my praise. So, identification is still there, **that you are singing praises to Devi...**»

So singing must be addressed to an audience/listener with feeling invisible – like unity, contact, rapport between sender-addressor and receiver-addressee!..

...In the Internet there is much information for complete understanding of the «mechanism» of singing. Not all this is Absolute Truth, but much is helpful knowledge. For example: «Singing for the Stars» by Seth Riggs (with CD of recorded vocal exercises): He too uses melody from Enrico Caruso - «Arpeggio Rossini» in vocal exercises. If you see this book: Exercises 1,2,6,8,9,13,15,16,17,18,26 = total of 11 exercises (!) with this one and the same melody! But the book doesn't say why it's so comfortable to

sing this arpeggio (through a range of more than 3 octaves!). Perhaps he doesn't realize why. But it is my hope that YOU DO!

IN CONCLUSION let me remind words of Shri Mataji:

«All this will not be understood by explaining. Just showing the path will not help. The path will be known only after walking on it!»

If you go on the path of Conscious Evolution Vishwa Nirmala Dharma, you know how slowly comes an adequate understanding of the hundreds of lectures of Shri Mataji through personal practice Nirmala-Meditation and Introspection!

Vocal path is too known only through personal practice of singing and witnessing!

Immortal Fame to Shri Mataji Nirmala Devi!

Los Angeles, February, 2016, Sergey Nirmalite.