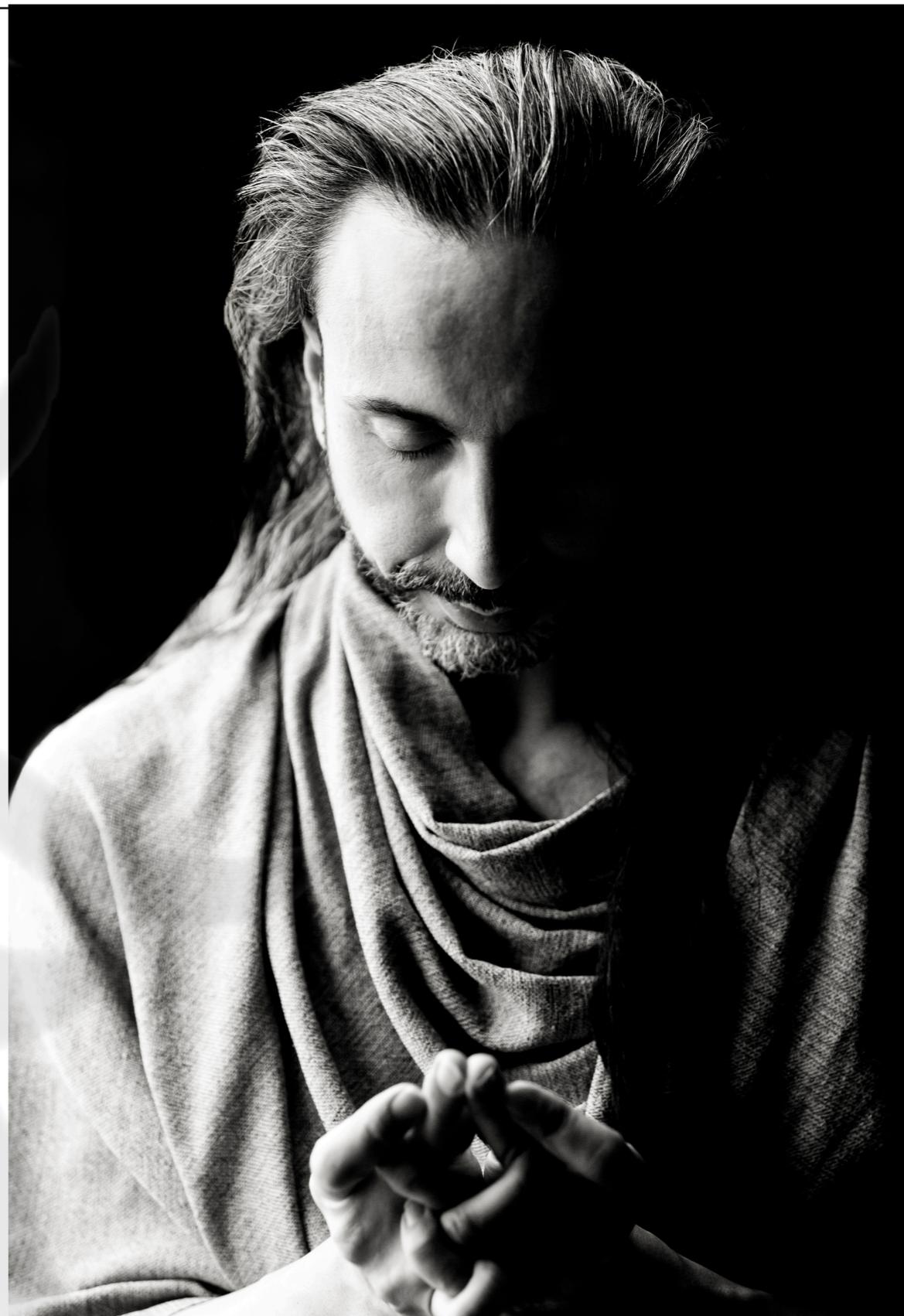


Dario Calvaruso

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# नवकरण तन्त्र ॥

An Introduction to  
Navakarana Method



# The essentials

हृदयम्

## A brief on Navakaraṇa Method

Navakaraṇa is a methodology conceived by Dario Calvaruso for self-transformation. Nava-karaṇa is a Sanskrit word with multiple meanings. The most significant are:

- continuously (nava) + transformation (karaṇa) = continuous transformation;
- new (nava) + movements (karaṇa) = new movements;
- nine (nava) + movements (karaṇa) = nine movements.

Navakaraṇa consists of three main branches:

- **Navakaraṇa Vyāyāma**: self-transformation through physical and mental training;
- **Navakaraṇa Svasthavṛtta**: self-transformation through lifestyle;
- **Navakaraṇa Mīmāṃsā**: self-transformation through philosophy and spiritual practice.

The ultimate purpose of Navakaraṇa is to help the practitioner (navakaraṇi) acquire the tools and knowledge to expand consciousness and achieve ultimate wisdom and harmony with the Universe.

## Self-transformation through physical and mental training

The first step in Navakaraṇa is to educate the practitioner (navakaraṇi) at the physical and mental level. For this reason, the practitioner (nava-karaṇi) has to complete the teacher's training course **Navakaraṇa Vinyāsa Hṛdayam** (lit. The essentials of Navakaraṇa Vinyāsa). This course, also called "**The Essentials**" consists mainly of physical and mental training. The practitioner (nava-karaṇi) learns how to practice and teach a collection of 12 series (named Navakaraṇa Vinyāsa Mālā). The teacher's training course is divided into four modules:

- Module 1: opening the body;
- Module 2: building strength and control;
- Module 3: developing flexibility and dynamism;
- Module 4: achieving control over complex and asymmetrical movements.

Each consists of 108 hours. Upon completion, the practitioner (navakaraṇi) will have graduated with 432 hours certified by Navakaraṇa Society.

### **Navakaraṇa Krama Mālā**

Navakaraṇa Vinyāsa Mālā (lit. a collection of navakaraṇa compositions) consists of 36 sequences (krama) arranged into 12 series. The sequences (krama-s) include composition of movements and poses given in progression, allowing practitioners to personalise the practice according to their levels. Every sequence works on all parts of the body, but with a specific anatomical focus which varies every day according to the sequence. Dedicated students can complete the 4-module courses in about three years. Once the practitioners have mastered the practice and teaching of the 12 series, they should follow a particular routine for practice and teaching. The routine is named **“Navakaraṇa Krama Maṇḍala”** (Cycle of Navakaraṇa’s sequences) This routine consists of 30 moon-days (tithi) equivalent to a lunar month (candramāsa).

The 12 series are arranged according to the natural course of moon cycle. Besides the vinyāsa practice, the practitioners should observe oil bath, fasting, rest days, silence and other mental and spiritual activities

in accordance with the lunar month (candramāsa). The routine is given in the charts.



	śukla pakṣa (gaura) brightening moon phase or waxing moon - first week							
Moon 月相								
Day of practice 次序	Day 0	Day 1 第一天	Day 2 第二天	Day 3 第三天	Day 4 第四天	Day 5 第五天	Day 6 第六天	Day 7 第七天
Tithi lunar day 阴历日	amāvāsya new moon 新月	prathama first 初一	dvitīya second 初二	ṛtīya third 初三	caturtha fourth 初四	pañcama fifth 初五	ṣaṣṭha sixth 初六	saptama seventh 初七
upakrama pre-sequence 热身序列		<b>trikoṇa upakrama</b> triangle pre-sequence 三角热身	<b>parigha upakrama</b> gate pre-sequence 门式热身	<b>ekapāda-kapota upakrama</b> one-leg pigeon pre-sequence 单腿鸽子热身	<b>pārsvottāna upakrama</b> side-intense stretch pre-sequence 侧部强拉热身	<b>virabhadra upakrama</b> blessed-hero pre-sequence 英雄热身	<b>laghu upakrama</b> gentle pre-sequence 温和热身	
prāsthānika opening sequence 起始序列		<b>trikoṇa krama</b> triangle sequence 三角序列	<b>parigha krama</b> gate sequence 门式序列	<b>ekapādakapota krama</b> one-leg pigeon sequence 单腿鸽子序列	<b>pārsvottāna krama</b> side-intense stretch sequence 侧部强拉序列	<b>virabhadra krama</b> blessed-hero sequence 英雄序列	<b>laghu krama</b> gentle sequence 温和序列	
ānuṣāṅgika opening sequence's concomitant 起始序列的伴随		--	--	--	--		<b>laghukhaṭṭvikā krama</b> small-couch sequence 小躺椅序列	
prādhānika main sequence 主体序列		<b>uṣṭra krama</b> camel sequence 骆驼序列	<b>suptaikapādahast a krama</b> supine hand-foot sequence 躺抓大脚趾序列	<b>triāṅgaikapāda krama</b> three-limbs one leg sequence 单腿三肢序列	<b>kūrma krama</b> tortoise sequence 龟式序列	<b>ekapādahasta krama</b> one leg-hand sequence 单脚单手序列	<b>ekapāda marīcī krama</b> one-leg Marīcī sequence 单腿马里奇序列	
ānuṣāṅgika main sequence's concomitant 主体序列的伴随		--	--	--	--	<b>daṇḍa krama</b> stick sequence 直棍序列	--	
saṃprāpti closing sequence 结尾序列	<b>nava-kriyā</b> nine cleanses 九式清洁法	<b>hala krama</b> plough sequence 犁式序列	<b>phalaprāpti krama</b> results sequence 收获结果序列	<b>ekapādamarīcī-sarvāṅga krama</b> one-leg Marīcī all-limb sequence 单腿马里奇肩倒立序列	<b>sarvāṅga krama</b> all-limbs sequence 全肢序列	<b>phalaprāpti krama</b> results sequence 收获结果序列	<b>ekapādamarīcī setubhandha krama</b>  one-leg Marīcī bridge sequence 单腿马里奇桥式序	<b>sva-abhyāṅga</b> (self administered unctuous therapy) 自我药油按摩修复

**śukla pakṣa (gaura)**

brightening moon phase or waxing moon - second week

							
Day 8 第八天	Day 9 第九天	Day 10 第十天	Day 11 第十一天	Day 12 第十二天	Day 13 第十三天	Day 14 第十四天	Day 15 第十五天
<b>aṣṭama</b> eighth 初八	<b>navama</b> ninth 初九	<b>daśama</b> tenth 初十	<b>ekādaśa</b> eleventh 十一	<b>dvādaśa</b> twelfth 十二	<b>trayodaśa</b> thirteenth 十三	<b>caturdaśa</b> fourteenth 十四	<b>paurṇamī</b> full-moon 满月
<b>aśva upakrama</b> horse pre-sequence 马式热身	<b>pārśvakoṇa upakrama</b> side-angle pre-sequence 侧角热身	<b>trikoṇa upakrama</b> triangle pre-sequence 三角热身	<b>virabhadra upakrama</b> blessed-hero pre-sequence 英雄热身	<b>pārśvottāna upakrama</b> side-intense stretch pre-sequence 侧部强拉热身	<b>vyāghra upakrama</b> tiger pre-sequence 虎热身	<b>sva-abhyaṅga</b> (self administered unctuous therapy) 自我药油按摩修复	<b>praṇāyāma dhāraṇa</b> 调息及精神集中
<b>aśva krama</b> horse sequence 马式序列	<b>pārśvakoṇa krama</b> side-angle sequence 侧角序列	<b>trikoṇa krama</b> triangle sequence 三角序列	<b>virabhadra krama</b> blessed-hero sequence 英雄序列	<b>pārśvottāna krama</b> side-intense stretch sequence 侧部强拉序列	<b>vyāghra krama</b> tiger sequence 虎序列		
--	--	<b>śvāna krama</b> dog sequence 犬式序列	<b>svastika ekapāda utkaṭa krama</b> one cross-leg difficult sequence 难度序列	--	--		
<b>baddhaikapāda krama</b> fasten one-leg sequence 单腿捆绑序列	<b>ubhaya pādāṅguṣṭha krama</b> big toes sequence 手抓大脚趾序列	<b>dhanu krama</b> bow sequence 弓式序列	<b>padma krama</b> lotus sequence 莲花序列	<b>hanumān krama</b> Hanumān sequence 哈努曼序列	<b>nāva krama</b> boat sequence 船式序列		
--	--	--	--	<b>samakona krama*</b> flat-angle sequence 平角序列	<b>tripadikā krama</b> tripoid sequence 三点头的体势序列		
<b>padma sarvāṅga krama</b> lotus all-limbs sequence 莲花全肢序列	<b>phalaprāpti krama</b> results sequence 收获结果序列	<b>hala krama</b> plough sequence 犁式序列	<b>padma sarvāṅga krama</b> lotus all-limbs sequence 莲花全肢序列	<b>sarvāṅga krama</b> all-limbs sequence 全肢序列	<b>hala krama</b> plough sequence 犁式序列		

kṛṣṇa pakṣa (vadhya)							
fading moon phase or waning moon - third week							
Moon 月相							
Day of practice 次序	Day 1 第一天	Day 2 第二天	Day 3 第三天	Day 4 第四天	Day 5 第五天	Day 6 第六天	Day 7 第七天
Tithi lunar day 阴历日	<b>prathama</b> first 初一	<b>dvitīya</b> second 初二	<b>ṛtīya</b> third 初三	<b>caturtha</b> fourth 初四	<b>pañcama</b> fifth 初五	<b>ṣaṣṭha</b> sixth 初六	<b>saptama</b> seventh 初七
upakrama pre-sequence 热身序列	<b>trikoṇa upakrama</b> triangle pre-sequence 三角热身	<b>parigha upakrama</b> gate pre-sequence 门式热身	<b>ekapādakapota upakrama</b> one-leg pigeon pre-sequence 单腿鸽子热身	<b>pārsvottāna upakrama</b> side-intense stretch pre-sequence 侧部强拉热身	<b>virabhadra upakrama</b> blessed-hero pre-sequence	<b>laghu upakrama</b> gentle pre-sequence 温和热身	<b>svābhyāṅga</b> (self administered unctuous therapy) 自我药油按摩修复
prāsthānika opening sequence 起始序列	<b>trikoṇa krama</b> triangle sequence 三角序列	<b>parigha krama</b> gate sequence 门式序列	<b>ekapādakapota krama</b> one-leg pigeon sequence 单腿鸽子序列	<b>pārsvottāna krama</b> side-intense stretch sequence 侧部强拉序列	<b>virabhadra krama</b> blessed-hero sequence 英雄序列	<b>laghu krama</b> gentle sequence 温和序列	
ānuṣāṅgika opening sequence's concomitant 起始序列的伴随	--	--	--	--		<b>laghukhaṭṭvikā krama</b> small-couch sequence 小躺椅序列	
prādhānika main sequence 主体序列	<b>uṣṭra krama</b> camel sequence 骆驼序列	<b>suptaikapādahasta krama</b> supine hand-foot sequence 躺抓大脚趾序列	<b>triāṅgaikapāda krama</b> three-limbs one leg sequence 单腿三肢序列	<b>kūrma krama</b> tortoise sequence 龟式序列	<b>ekapādahasta krama</b> one leg-hand sequence 单脚单手序列	<b>ekapāda marīcī krama</b> one-leg Marīcī sequence 单腿马里奇序列	
ānuṣāṅgika main sequence's concomitant 主体序列的伴随	--	--	--	--	<b>daṇḍa krama</b> stick sequence 直棍序列	--	
saṃprāpti closing sequence 结尾序列	<b>hala krama</b> plough sequence 犁式序列	<b>phalaprāpti krama</b> results sequence 收获结果序列	<b>ardhapadma-sarvāṅga krama</b> half-lotus sequence 半莲花全肢序列	<b>sarvāṅga krama</b> all-limbs sequence 全肢序列	<b>phalaprāpti krama</b> results sequence 收获结果序列	<b>ekapādamarīcī setubhandha krama</b> one-leg Marīcī bridge sequence 单腿马里奇桥式序列	

**kṛṣṇa pakṣa (vadhya)**

fading moon phase or waning moon - fourth week

						
Day 8 第八天	Day 9 第九天	Day 10 第十天	Day 11 第十一天	Day 12 第十二天	Day 13 第十三天	Day 14 第十四天
<b>aṣṭama</b> eighth 初八	<b>navama</b> ninth 初九	<b>daśama</b> tenth 初十	<b>ekādaśa</b> eleventh 十一	<b>dvādaśa</b> twelvth 十二	<b>trayodaśa</b> thirteenth 十三	<b>caturdaśa</b> fourteenth 十四
<b>aśva upakrama</b> horse pre-sequence 马式热身	<b>pārśvakoṇa upakrama</b> side-angle pre-sequence 侧角热身				<b>pāvana upakrama</b> detox pre-sequence 排毒热身	
<b>aśva krama</b> horse sequence 马式序列	<b>pārśvakoṇa krama</b> side-angle sequence 侧角序列				<b>pāvana vinyāsa mala</b> collection of detox composition 排毒组合集锦	
--	--				<b>kriyāsuddhi krama</b> active purification 积极清洁序列	
<b>baddhaikapāda krama</b> fasten one-leg sequence 单腿捆绑序列	<b>ubhaya pādānguṣṭha krama</b> big toes sequence 手抓大脚趾序列		<b>dvipāda kapota sakalya-tantra</b> two-footed pigeon holistic therapy 双鸽子腿整体修复	<b>haṃsa sakalya-tantra</b> (goose holistic therapy) 鹅式整体修复	choose the main sequence 选择主体序列	
--	--	<b>laghu sakalya-tantra</b> gentle holistic therapy 舒缓整体修复			<b>ekapāda marīci krama</b> one-leg Maricī sequence 单腿马里奇序列	
<b>padma sarvāṅga krama</b> lotus all-limbs sequence 莲花全肢序列	<b>phalaprāpti krama</b> results sequence 收获结果序列				<b>uṣṭra krama</b> camel sequence	
					<b>hala krama</b> plough sequence 犁式序列	<b>nava-kriyā</b> nine cleanses 九式清洁法

# Methodology

## Navakaraṇa's multidisciplinary method

Navakaraṇa vyāyāma is the outcome of different branch of knowledge like anatomy, kinesiology, psychology, body-manipulation, musicotherapie, praṇic-healing, tantric techniques of yoga and kriyā. It provides a wide range of technique for healing and transformation which can be personalised according to the individual.

The main objectives of "The Essentials" course are:

- creating lightness, flexibility, adaptability and strength of physique combined purity and calmness of the mind;
- provide a wide and systematic syllabus for both practice and teaching;
- create community that support every practitioner in personal and professional goals.

Upon completion of the 4-module course, practitioners can deepen the study and practice of Navakaraṇa with further courses such as:

- Life-style Course (Maulika Siddhānta);
- Advanced Series Course (Navakaraṇa Prakṛṣṭa);
- Teaching Skills Course (Navakaraṇa Śikṣā Paddhati)
- Movement Meditation Course (Navakaraṇa Sākalya Tantra)
- Philosophy Course (Navakaraṇa Mīmāṃsā).

Practitioners who are ready to progress spiritually are guided individually.

## Navakaraṇa's synergistic method

One of the most important principle of physical training is the rotation of anatomical focus. Rotation of anatomical focus means that if a practitioner worked on certain muscles on day-1; on day-2 he should work on different group of muscles. Changing of anatomical focus allows recovery and healing of the body.

Repetition of the same practice weakens the body, making it prone to injuries. For this reason, Navakaraṇa series are arranged synergistically. This means that series are arranged to optimise the results. Let's use the first three series of Navakaraṇa Vinyāsa Mālā as an example:

Day-1

- "group A-muscle" elongating;
- "group B-muscle" contracting;
- "C-muscle" minimal engagement;

Day-2

- "group A-muscle" contracting;
- "group B-muscle" minimal engagement;
- "group C-muscle" elongating;

Day-3

- "group A-muscle" minimal engagement;
- "group B-muscle" elongating;
- "C-muscle" contracting.

In fact, when we say that Navakaraṇa has a synergistic approach it means that the interaction of series produces a "combined-effect" which is greater than what it would be by practicing each series

separately. It is for this reason that in Navakaraṇa method a navakaraṇi practice a different series everyday for the whole period of waxing moon (i.e. 12 series in two weeks). During the first week of waning moon the navakaraṇi practices the first six series, while during the second week of waning moon he will closed the lunar month with a group of detox and restorative series and finally accomplish the practice of new moon day with a day of fasting and silence.

# Choreography

## The Art and Science of Sequencing

Navakaraṇa choreography of movements and poses traces its origins from Karana and Nṛtta. These ancient sciences of movements and dance are much older than Haṭha-yoga for instance . We do not discuss in details Navakaraṇa's choreography in this introduction as it is a vast and complex subject incomprehensible to anyone without having completed "Navakaraṇa Teaching Skills Course". But there are some basic and important aspects of choreography which can help you comprehend Navakaraṇa better.

# Viniyoga and Kinaesthetic progression

“Breath-movement application” (viniyoga) are choreographed in order to provide a kinaesthetic progression into the movement/pose (karaṇa). Kinaesthetic progression means that the sequencing of each “breath-movement application” (viniyoga) has been created in order to bring awareness of the position and movement of the parts of the body by means of sensory organs (proprioceptors) in the muscles and joints.

Navakaraṇa’s fundamental structure of the progression is given in six applications (viniyoga-s):

- I. inhale: provides identification of the base;
- II. exhale: provides identification of the lines and points of gravity;
- III. inhale: places body extremities in a particular orientation;
- IV. exhale: generates focus or sensing of the elongating / contracting muscles;
- V. inhale: generates energy (of the movement or pose);
- VI. exhale: create awareness and control (kinaesthesia) over the movement/pose.

This is one of the main reason why, in the Navakaraṇa method, all compositions (vinyāsa) are given with six counts.

Through Navakaraṇa Kinaesthetic progression, the practitioner can achieve sensing, feeling awareness and control over the movement/pose with minimal instruction from the teacher. If the practitioner has memorised the sequence, no instructions are required. It is an inner-and intelligent practice.

## Intelligent practice

Navakaraṇa is “intelligente practice” has it applies methodology which allows the practitioner apply knowledge acquired through the practice freely according to new circumstances and needs. Trough Navakaraṇa methodology that the practitioner can create everyday a new and useful practice simply by himself. He learns to personalised his own practice and progress at his own pace. An intelligent practice not only is optimal for his body but it also helps in developing introspection and creativity, At more subtle level it strengthens the character of the person in making choices and develop responsibility.



## Karaṇa-system

The concept of karaṇa (unit of movement) is unique of Navakaraṇa method. The more you study and practice Navakaraṇa the more you realise how different this method from any other system. A unit of movement (karaṇa) as three parts: entry, stay and exit. Navakaraṇa sequencing is not based choreography of poses. It is based on choreography of entries and exits. What is generally referred as pose in other method, it is only a stay between entry and exit in Navakaraṇa.

According to Navakaraṇa there are two main categories of karaṇa (unit of movements): elongating (dairghya) and contracting (stambhana).

Elongating(dairghya) is further subdivided in

- pṛṣṭha-dairghya or posterior stretch;
- agra-dairghya or anterior stretch;
- pārsva-dairghya or side stretch;
- parivṛtta-dairghya or twisted stretch.

Contracting (dārḍhya) is further subdivided in:

- tejaskara or strengthening by contraction of core and forearms;
- aṅga-ādhāra or balancing on the limbs by stabilising different part of the body;
- viparīta or inverted by immobilising the body.

Further:

- neutral (sama) is the condition where stretching and strengthening occur in perfect balance.
- nrecovering (punarnavīkāra) is the condition where where stretching and strengthening occur at the minimal intensity.

Thus total number of categories and subcategory is nine. In order to have a complete practice the choreography of a sequence have to include all the nine (nava) units of movement (karaṇa). This is one of main reason why this method is called Nava-karaṇa Vinyāsa (lit. composition of nine unit of movements).

# Freedom of practice

The most important aspect of the practice is not the poses but how the nine units of categories are choreographed synergistically. For this reason, a navakaraṇi can change the pose as it more beneficial while maintaining the choreography of the nine category unchanged (in order to keep the synergy of the movements). To achieve the best result of of the practice it is very important to personalise the practice while keeping the kinaesthetic progression and synergetic arrangements. Personalised practice speeds up progress and reduces injures. It also enhances creativity and empowers the practitioners both at physical and mental level.

# Bodily proportion

The progression into the pose is built based on practitioner's bodily proportion. This system is extremely accurate. Thus movements and poses are slighting different according to the individual's anatomical body proportion. These principles and techniques are explained during the workshops and taught in details during the Teacher Training Courses.

# Calligraphy and nomenclature

Navakaraṇa uses also a particular calligraphy and nomenclature for writing down the sequences. Navakaraṇa calligraphy which appears incompressible to anyone new to this method is actually clear and accurate to the navakaraṇi. In fact all the navakaraṇi does not need any drawing, photos or videos to understand the choreography of the sequence. This calligraphy allows practitioners and teachers to memories each viniyoga (or breath-movement application) of every sequence accurately and without forgetting any details.

# Navakaraṇa Class

Navakaraṇa class led by a senior teacher has very uniques and peculiar features that you cannot find anywhere else. The voice of the teacher is tuned (śruti) to a tānapūrā (traditional four-stringed lute). The instructions are given with hand-clapping or with a traditional wooden block instrument (karatāla). The class is lead with tempo (laya) and melody (svara). The teacher gives minimal instructions with tālam (rhythmic beat) and Sanskrit recitation tuned to a sound pitch (nāda) to facilitate harmonious flow, rhythmic breathing, concentration and mental clarity. What could appear very odds at first it is in reality a very ancient practice of teaching vinyāsa which is practically extinguished in the course of time with the only exception of the Navakaraṇa method which is keeping this ancient tradition still alive.

# Graduating

Practitioners receive the first graduation, upon completion of Navakaraṇa Vinyāsa Hṛdayam (The Essentials). At this point, the navakaraṇi knows how to practice and teach thirty-six sequences. These sequences can be taught as regular a vinyāsa class or can be taught as a de-construction class. A de-construction class explains one of the thirty-six vinyāsa sequences in detail. The kinaesthetic progression is given for every vinyāsa in the way that students can follow and memorise each breath-movement application (viniyoga). Students are also guided on how to progress into movements and personalise the poses according to their anatomical proportions. Experienced teachers can lead the traditional Navakaraṇa Vinyāsa classes, following the lunar-month routine.

# Community

Another interesting aspect of Navakaraṇa method is the concept of a community (Kula). Navakaraṇa offers a methodology for practicing and teaching as well as a system of support which allows every Navakaraṇa teacher to conduct professional activities in symbiosis and harmony with the whole community.

# Enquires

For more enquires about this method and the upcoming teacher training courses, please contact us through our official account:

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