

# Ashtanga Yoga Asana Practise Sheets

Part 2: Intermediate, Advanced A, Advanced B Series



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This section (pages 11-20), is a continuation from **Ashtanga Yoga Asana Practise Sheets: Part 1** (pages 1-10).

Please refer to **Ashtanga Yoga Asana Practise Sheets: Part 1** (pages 1-10) for: *Introduction to Ashtanga Yoga; Vinyasa Sequences; Suryanamaskara Sequences; Standing Sequence; Primary Series; Backbends; Finishing Sequence; Chants*

This section shows the *asanas* of the *Intermediate, Advanced A and Advanced B Ashtanga Series*.

The *asana* practice always begins with the **Surynamaskara Sequences**, followed by the **Standing Sequence** (up to “Parsvottanasana” for the *Intermediate and Advanced Series*), then whichever “**Series**” the practitioner is working on and ends with **Backbends** and the **Finishing Sequence**, before “*taking rest*”.

In the *Intermediate and Advanced Series*, the **Vinyasa Sequences** may have subtle variations, for example: to transition into “Mayurasana”, ‘ekam’ (inhale) sees the feet jump hip width apart (taking the hands down to the floor, between the feet with the fingers pointing backwards) and ‘dvi’ continues with the exhale, dropping the head towards the knees. The hands remain together, with the fingers pointing backwards, during the rest of the *vinyasa* and the state of the *asana*, as well as through the *vinyasa* to transition out, to “Samasthithi”.

The first inhale (‘ekam’) of the *Vinyasa Sequence* leading into “Vatayanasana”, takes a standing *half lotus* position with the right leg bent, which remains during the transitional *half vinyasa* between sides, before alternating the leg positions for the second side and then the final *vinyasa*, to transition out of the *asana*.

Both of the *asanas* described above, begin and end in “Samasthithi”, where as “Parighasana” starts from “Samasthithi” and transitions into “Gomukhasana”, via a *half vinyasa* “jump through”.

Most of the *Advanced Series* arm balances, use “Mukta Hasta Sirsasana A” as a preparation and exit, with a *half vinyasa* between postures.

Echoing the **Standing Sequence**, a few *asanas* (which begin and end in “Samasthithi”) towards the end of *Advanced A*, do not take a *Vinyasa Sequence* between sides or postures eg: from “Digasana”, to “Trivikramasana”, to “Natarajasana”.

The key below (used in these Practise Sheets), includes a range of *vinyasa* variations that appear in later *Ashtanga Asana Series*:

(S) = Samasthithi    RLS = repeat LEFT side    (F) = Full Vinyasa    (H) = Half Vinyasa    (C) = Chakrasana    (HS) = Half Vinyasa from Samasthithi    (SHL) = Half Lotus Vinyasa from Samasthithi    (LH) = Half Lotus Half Vinyasa    (HLS) = Half Lotus Vinyasa to Samasthithi    (SFB) = Half Vinyasa from Samasthithi with fingers pointing back    (HSB) = Half Vinyasa to Samasthithi with fingers pointing back    (ChS) = Chaturanga to Samasthithi    (CS) = Chakrasana to Samasthithi    (HC) = Half Vinyasa from Chakorasana

Ideally, learn the Ashtanga *asana* and *vinyasa sequences* directly from an experienced and gifted **KPJAYI Certified, Advanced Series** Ashtanga yoga teacher / practitioner, mastering one *asana* (with grace, strength and humility), before attempting the next. It can also be beneficial to find time each day, for *pranayama* and silent *meditation*.

Philippa Asher was Certified in 2008 (by Sri K Pattabhi Jois), to teach the Ashtanga yoga system. Over 15 consecutive years of study at KPJAYI (in Mysore, South India), she has learned the Primary, Intermediate, Advanced A and Advanced B Series, from Guruji and his grandson Sharath Jois. Honouring *parampara*, she shares the practice internationally, as learned directly from her gurus.

13 *Dristi* nose, unless otherwise stated  
 Asanas held for 5 breaths  
 Preparations & exits are transitional

# First Half of Intermediate Series

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(F) (H) (H) (H) (H) (H) (H) (H) (H)

“Pasasana” “Krounchasana” “Krounchasana” “Salabhasana A and B” “Bhekasana” “Dhanurasana” “Parsva Dhanurasana”

*dristi:* side toes toes

(H) (H)

“Ustrasana” “Laghu Vajrasana” “Kapotasana A and B” “Supta Vajrasana” “Bakasana A” “Bakasana B” “Bharadvajasana”

*dristi:* nose or floor nose or floor side

5 breaths up & down 4 times 5 breaths

(H) (H)

“Ardha Matsyendrasana” “Eka Pada Sirsasana” “Dwi Pada Sirsasana A and B” “Yoga Nidrasana” “Tittibhasana A B C”

*dristi:* side toes

10 steps forward 10 steps back

third eye

*Dristi nose unless otherwise stated  
Asanas held for 5 breaths  
Preparations & exits are transitional*

# Second Half of Intermediate Series



(H)

"Pincha Mayurasana"

*dristi: nose or floor*



"Karandavasana" (preparation & exit)

*nose or floor*



(ChS)  
(SFB)

"Karandavasana"

*nose or floor*



(HSB)  
(HS)

"Mayurasana"



(ChS)  
(SHL)

"Nakrasana"

5 jumps forward  
5 jumps back



(LH)  
RLS  
(HLS)  
(F)

"Vatayanasana"

*dristi: up*



(H)  
RLS  
(H)

"Parighasana"



"Gomukhasana A and B"

*up*

(H)  
RLS  
(H)



"Supta Urdhva Pada Vajrasana" (preparation)



(H)  
RLS  
(H)

"Supta Urdhva Pada Vajrasana"

*side*



(H)

"Mukta Hasta Sirsasana A, B and C"

*dristi:*



(H)

*nose or floor*



(H)

\* = Advanced Series arm balance preparation & exit



(H)

"Baddha Hasta Sirsasana A, B, C and D"

*nose or floor*



(H)



(H)



(H)

15 Dristi nose, unless otherwise stated  
 Asanas held for 5 breaths  
 Preparations & exits are transitional

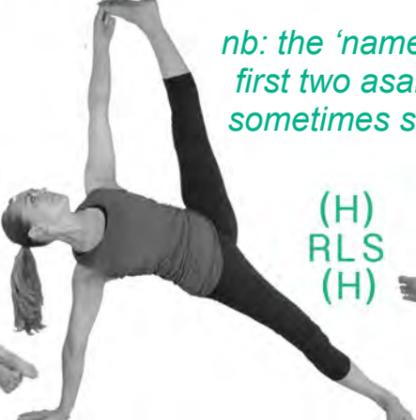
# First Half of Advanced A Series

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nb: the 'names' of the first two asanas are sometimes swapped



(F)  
 "Vasisthasana" (preparation & exit)  
 dristi: hand



(H)  
 RLS  
 (H)  
 "Vasisthasana"  
 toe



(H)  
 RLS  
 (H)  
 "Vishvamisrasana"  
 hand



(H)  
 RLS  
 (H)  
 "Vishvamisrasana" (exit)  
 hand



(HC)  
 RLS  
 (HC)  
 "Kasyapasana"  
 third eye



(HC)  
 RLS  
 (HC)  
 "Chakorasana"  
 toe



(HC)  
 RLS  
 (HC)  
 "Bhairvasana"  
 hand



(HC)  
 RLS  
 (HC)  
 "Skandasana"  
 dristi:



(HC)  
 RLS  
 (HC)  
 "Durvasasana"  
 third eye



\* = arm balance preparation & exit  
 \*  
 "Urdhva Kukkutasana A" (preparation & posture)



(H)  
 "Urdhva Kukkutasana B" (preparation & posture)



(H)  
 "Urdhva Kukkutasana B" (preparation & posture)



(H)  
 "Urdhva Kukkutasana C" (preparation & posture)



RLS  
 (H)  
 "Galavasana"  
 \*  
 nose or floor



RLS  
 (H)  
 \*  
 "Eka Pada Bakasana A"  
 dristi: nose or floor



RLS  
 (H)  
 \*  
 "Eka Pada Bakasana B"



RLS  
 (H)  
 \*  
 "Koundinyasana A"



RLS  
 (H)  
 \*  
 "Koundinyasana B"



RLS  
 (H)  
 \*  
 "Astavakrasana A"



RLS  
 (H)  
 "Astavakrasana B" (jump into)

16 *Dristi nose, unless otherwise stated*  
*Asanas held for 5 breaths*  
*Preparations & exits are transitional*

## Second Half of Advanced A Series

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(H)  
RLS  
(H)



"Viranchyasana A"

*third eye*



*third eye*

(H)  
RLS  
(H)



"Viranchyasana B"

*third eye*



*toe*



(H)  
RLS  
(H)

"Viparita Dandasana"  
*(preparations & exits)*



(H)

"Viparita Dandasana"

*dristi: nose or floor*



RLS  
(H)

"Eka Pada Viparita Dandasana"  
*nose or floor*



(H)

"Viparita Salabhasana"



(H)

"Ganda Bherundasana A and B"



RLS  
(H)

"Hanumanasana A and B"

*hand*

*toe*



"Supta Trivikramasana"  
*dristi:*

RLS  
(CS)  
(HS)



"Dighasana A and B"  
*hand*

RLS  
(S)



"Trivikramasana"  
*up*

RLS  
(S)



"Natarajasana"  
*hand*

RLS  
(F)



"Raja Kapotasana"

(H)



"Eka Pada Raja Kapotasana"

(H)  
RLS  
(H)

*Dristi nose, unless otherwise stated  
Aanas held for 5 breaths*

# First Half of Advanced B Series



(H)



(H)



(H)



(H)



(HC)  
RLS  
(HC)



(HC)  
RLS  
(HC)

"Mula Bandhasana"  
*dristi*

"Nahusasana A, B and C"

"Vrschikasana"  
*nose or floor*

"Sayanasana"  
*nose or floor*

"Buddhasana"  
*third eye or nose*

"Kapilasana"  
*toe*



RLS  
(H)



(H)



(H)  
RLS  
(H)



(H)  
RLS  
(H)



(HC)  
RLS  
(HC)



(HC)  
RLS  
(HC)

"Akarna Dhanurasana A and B"  
*dristi toe up*

"Padangustha Dhanurasana A and B"  
*toe*

"Marichyasana E"

"Marichyasana F"  
*side*

"Marichyasana G"

"Marichyasana H"



(HS)



RLS  
(H)



RLS  
(H)



RLS  
(H)



(H)  
RLS  
(H)



RLS  
(H)

"Tadasana"  
*dristi*

"Samanasana"  
*toe*

"Punga Kukkutasana"  
\*

"Parsva Bakasana"  
\*

"Eka Pada Dhanurasana A and B"  
*toe*

"Eka Pada Kapotasana A and B"  
*nose or floor*

18 *Dristi nose, unless otherwise stated  
Asanas held for 5 breaths  
Preparations & exits are transitional*

## Second Half of Advanced B Series

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**“Paryangasana” (preparations)**  
*dristi:*

**“Paryangasana A”** (H)

**“Paryangasana B”** (H)

**“Parivrttasana A” (preparation & exit)**  
*nose or floor*

**“Parivrttasana A”**  
3 x around clockwise  
3 x anti-clockwise

**“Parivrttasana B” (prep & exit)**  
*dristi: nose or floor*

**“Parivrttasana B”**  
3 x around clockwise  
3 x anti-clockwise

**“Yoni Dandasana A and B”** (H)

**“Yoga Dandasana”** (H) RLS (H)  
*hand*

**“Bhuja Dandasana”** (H) RLS (H)  
*dristi:*

**“Parsva Dandasana”** (HC) RLS (HC)

**“Adho Dandasana”** (H) RLS (H)

**“Urdhva Dandasana”** (HC) RLS (HC) (S)  
*nose or floor*

**“Sama Konasana”** (S) (F)

**“Omkarasana”** (H) RLS (H)

*Prana* means *vital energy* : *ayama* means expansion

When the balance of *prana* is disturbed, or there are blockages in the *nadis* (subtle energy channels), or the *chakras* (energetic wheels where the *nadis* meet) ... then mental and physical ailments may occur. *Pranayama* is used to clear the *nadis*, to encourage the *chakras* to rotate freely and thus, allow the free flow of *prana* around the subtle body.

To help control the flow of *prana* (throughout the *asana* practice, as well as during *pranayama*), internal energetic locks (*bandhas*) are engaged. *Mulha Bandha* (the energetic root lock), *Uddiyana Bandha* (the energetic abdominal lock) and *Jalandhara Bandha* (the energetic throat lock), are activated during the *pranayama* practices described below.

Left nostril is connected with *Ida* or *Chandra nadi* (associated with the moon, female energy, being calm)  
 Right nostril is connected with *Pingala* or *Surya nadi* (associated with the sun, male energy, being active)

Sit in "Padmasana", or a comfortable *cross-legged* position  
 Inhalations (*puraka*) and exhalations (*rechaka*) should be as slow and steady, as possible

### Simple Nadi Shodhana (*alternate nostril breathing*)

Bend the index finger and middle finger of the right hand

Block right nostril with thumb: inhale (*puraka*) through left, exhale (*rechaka*) through left (5 times)

Block left nostril with ring finger: inhale (*puraka*) through right, exhale (*rechaka*) through right (5 times)

3 or 5 rounds

Block right nostril: Inhale (*puraka*) left, block left nostril: exhale (*rechaka*) right (5 times)

Block left nostril: Inhale (*puraka*) right, block right nostril: exhale (*rechaka*) left (5 times)

3 or 5 rounds

Block right nostril: Inhale (*puraka*) left, block left nostril: retain breath for up to 10 counts (*kumbhaka*), exhale (*rechaka*) right

Block left nostril: Inhale (*puraka*) right, block right nostril: retain breath for up to 10 counts (*kumbhaka*), exhale (*rechaka*) left

3 or 5 rounds

### Simple Ujjayi Pranayama (*victorious breathing*)

Inhale (*puraka*), exhale (*rechaka*), inhale (*puraka*), exhale (*rechaka*): squeeze abdomen (engage *mula bandha*, *jalandhara bandha* and *uddiyana banda*) and retain breath (*kumbhaka*: 10 counts) exhale (*rechaka*)

5 rounds

Inhale (*puraka*), exhale (*rechaka*), inhale (*puraka*) and retain breath (*kumbhaka*: 15 counts, engaging *bandhas*) exhale (*rechaka*)

5 rounds



**YOGAS CITTA VRTTI NIRODHAH**

*Yoga happens when fluctuations of the mind cease*  
- Yoga Sutras (I,2)

**DHYANA HEYAS TAD VRTTAYAH**

*Those fluctuations are overcome by meditation*  
- Yoga Sutras (II,2)

Chanting and repeating *mantras (japa)*, can be a helpful technique for keeping the mind peaceful and focused. The ancient rishis believed that chanting Sanskrit sounds, can create an acoustic vibration in the *chakras*, which generates a feeling of enhanced wellbeing. Similarly in the *asana* practice, silently counting the exact *vinyasas*, helps to keep the mind steady and calm.

Once a *moving meditation* is established in one's daily *asana* practice, then "sitting quietly and clearing the mind of thoughts", can be practised.

A simple method for attaining a *one-pointed focus*, is to sit in a comfortable position (diverting the gaze downwards, or closing the eyes). Take very slow and controlled inhalations and exhalations through the nose, channeling the awareness towards the breath (silently counting, if necessary). Another method is to visualise a single calming object, such as a lotus flower, or a lit candle.



To help direct the flow of *prana* within us, certain *mudras* (dynamic seals, marks, or gestures) may be used. Pressing parts of hand can stimulate specific areas of the brain. eg: *jnana mudra* is often used as the psychic gesture of knowledge and wisdom, during meditation.



With practise, the length of time that one is able to sit for, may be increased.

The objective is to train the mind to allow any fluctuations and disturbances to dissipate, allowing the free flow of *prana* around the energetic and physical bodies and ultimately to enjoy pure awareness, peace and contentment.

*Om shanti, shanti, shantihi*