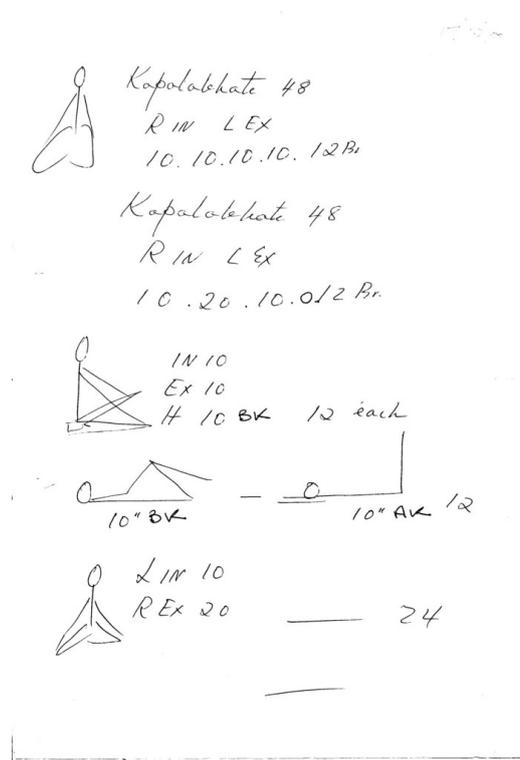


# An example practice from 2002 from TKV Desikachar



Reflecting on [yesterdays post](#) I wanted to offer a re-post from early 2014 with a further example of a practice given to me by TKV Desikachar. It evolved from within our one to one lessons in Chennai, from 14 years ago, in 2002 and is based around:

1. [Kapālabhāti Kriyā](#) 48 breaths
2. [Sūrya Bhedana Prāṇāyāma](#) 12 breaths 1.1.1.1.  
10" [Antar Kumbhaka](#) and 10" [Bāhya Kumbhaka](#)
3. [Kapālabhāti Kriyā](#) 48 breaths
4. [Sūrya Bhedana Prāṇāyāma](#) 12 breaths 1.2.1.0.  
20" [Antar Kumbhaka](#)
5. Bhāradvājāsana  
Stay 12 breaths each side  
10" [Bāhya Kumbhaka](#)
6. Apānāsana and Ūrdhva Prasṛta Pādāsana  
10" [Bāhya Kumbhaka](#) and 10" [Antar Kumbhaka](#)  
[Aṅga Lāghava](#) Dynamic combination 12 times
7. [Candra Bhedana Prāṇāyāma](#) 24 breaths 1.0.2.0

Though obviously relevant to my personal situation as a mid fifties bloke, at that time and place, it is a further illustration of how [Antar Kumbhaka](#) (AK) and [Bāhya Kumbhaka](#) (BK) can be employed whatever the [Āsana](#) or techniques chosen.

Plus, seeing this contrasting practice from [yesterdays post](#), which range over two decades from 1980 to 2002, illustrates the importance of [Kumbhaka](#) with its consistent and ongoing emphasis in the Yoga teachings of T Krishnamacharya and TKV Desikachar.

The [viniyoga](#) or application of [Kumbhaka](#) remains a potential as an inherent element within the evolution and sustaining of our practice vitality, as well as a primary developmental aspect of our personal [Sādhana](#) within [Āsana](#), and especially [Mudrā](#) and [Prānāyāma](#).

These two example practices do not specifically illustrate the role and place of [Mahā Mudrā](#), often a separate linked personal project due to the complexity of the [Vinyāsa Krama](#) for the breath ratios as well as being linked to the [Tri Bandha](#).

They do emphasize the consistent emphasis and importance of [Prānāyāma](#) being a practice to be neither neglected nor forsaken for a few 'extra' [Āsana](#), or for the 'excuse' of not enough time, all personifications of [Citta](#) over [Cit](#).

Regarding [Prānāyāma](#), the way I was taught is that our choices of ratio within [Prānāyāma](#) are also informed by the reality of what is possible with the breath within [Āsana](#). There were even formula devised by Krishnamacharya to guide the conversion of breathing patterns in [Āsana](#) to breathing patterns in [Prānāyāma](#). Such was his understanding of the breath, especially the [Kumbhaka](#).

One other important dimension in the application of [Kumbhaka](#) within [Āsana](#) and [Prānāyāma](#) is the development of the [Kumbhaka](#) in [Mudrā](#), especially [Mahā Mudrā](#) with the incorporation of the [Tri Bandha](#).

For example before being taught [Uddiyāna Bandha](#), the essential precursor to [Mūla Bandha](#), I needed to be competent in sustaining a crown in [Prānāyāma](#), within a [Vinyāsa Krama](#) leading to a ratio of 1.1.1.1. with the [Pūraka](#), [Antar Kumbhaka](#), [Recaka](#) and [Bāhya Kumbhaka](#) each set at 12", thus a crown of 12.12.12.12. for 12 breaths.

Thus a peak of almost 10' sustaining the crown ratio within a [Prānāyāma](#) practice, the entire practice itself totalling around 20' and all performed with one technique, [Nāḍī Śodhana](#), already in itself a demanding technique to sustain with an inaudible softness, as if pouring oil slowly and smoothly and an almost undetectable deftness of finger movement around the channels.

A further example of how there needs to be effort at working with the [Kumbhaka](#) and how our fluency with all four components of the breath sets a practice direction and evolution in that, amongst other things, it determines our readiness to incorporate the [Tri Bandha](#) into our [Sādhana](#).

Finally I would re-emphasise some earlier posts from quotes from TKV Desikachar on the topic of [Kumbhaka](#):

*"A person who does not have a conscious feeling of the Recaka and  
Pūraka  
should not go into Kumbhaka."*

*- TKV Desikachar December 1987*

*"Investigate the use of Kumbhaka and  
only use it when it helps you be with the breath."*

*- TKV Desikachar 30th June 1978*

*"Do not make a style or fashion out of Kumbhaka.*

*Only use it if it helps you feel the breath  
and what is happening inside the body."*

*- TKV Desikachar 30th June 1978*