

Studying, Practicing and Learning the Tri Bandha involves theory, techniques and cautions...



In Studying the Tri Bandha we engage with Haṭha teachings:

In that, the inhale takes the Agni towards the Mūlādhāra. This effect on Agni increases with the Antar Kumbhaka, as the Antar Kumbhaka helps to intensify the fire. Following this process in bringing the Agni down, the exhale takes the Mūlādhāra towards the Agni.

Thus the exhale draws the Apāna towards the Agni, plus the intensification of Uḍḍīyana Bandha and the addition of Mūla Bandha to hold the Apāna up. This is the link with the effect on the Kuṇḍalinī, though in terms of practice, it is very hard to get.

In Practicing the Tri Bandha we start

the day we engage with the exhalation. The order of teaching for the Tri Bandha is: from the Recaka, to the Bāhya Kumbhaka, with the additional technique, Jālandhara Bandha, to Uḍḍīyana Bandha and finally Mūla Bandha.

This evolves through the following Vinyāsa Krama:

1. Introduce the Recaka or exhalation.
2. Extend the Recaka or exhalation.
3. Attention on Lower Abdomen during the exhalation.
4. Deepen attention on Lower Abdomen during exhalation.
5. Further intensification with Bāhya Kumbhaka and Jālandhara Bandha.
6. Introduce Uḍḍīyana Bandha by moving the navel backwards and upwards, towards the point between the shoulder blades.
7. The hands shouldn't be used, the effect should come from the exhale which starts in the navel, as if pulling up a piece of string. If this is done properly, then very little to be done afterwards.
8. Exhale is followed by a small jerk as Uḍḍīyāna pulls the Mūla up.
9. Retain the Mūla Bandha during the inhalation, by holding the lower abdomen as you release the diaphragm.
10. Mūla Bandha is seen as the Siddhi of Uḍḍīyana Bandha. It is a maintaining of Uḍḍīyana Bandha therefore originally Mūla Bandha was considered in most Āsana to root the Āsana.

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In Learning the Tri Bandha we engage with certain potential cautions:

1. The Tri Bandha reduce the length and subtlety of the breath.
2. The accumulative effect when repeated should be more intense, but often the opposite is what can actually happen.
3. In the beginning the use of the Tri Bandha can disturb the system and create tendencies, such as for the practitioner to lose their temper.
 4. The continued use of the Tri Bandha can easily raise tensions in the neck and shoulders.
 5. If the abdomen appears to be retracted strongly, but the breath is getting shorter, the practitioner is probably cheating.
 6. According to the Haṭha Pradīpikā, not practicing Jālandhara Bandha alongside Mūla Bandha means the downward dripping Candara will not be protected from being consumed by the intensification of the Agni, as well as disturbing the Prāṇa Vāyu.
 7. Mūla Bandha is very Bṛṃhaṇa Kriyā, so, an exciting technique which can produce reactions. Such as generating anger and disturbing sleep.
 8. Mūla Bandha has no special Pratikriyāsana. Therefore, follow it with Recaka Prāṇāyāma or smooth Chanting.
 9. Here also, the coming down period is important. For example, do not eat just after, though you feel hungry. Uḍḍīyana Bandha is a heating process and Madhura Rasa, such as sweet rice cooked with milk is initially recommended.