

# Circular Breathing and Circular Sound

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**Abstract:** This article introduces the results of a study of the method of the limbe performance of the long-song, implemented by circular breathing, and its connection with the thinking and creating peculiarity of the Mongols which is based on the example of the ulzii pattern (endless knot pattern, denoting a good fortune). Previously, we have clarified the process of circular breathing using video- diagnostic equipment from the medical sciences, and 3D modelling techniques from the physical sciences.[1.106,115] We have spoken of its use in training [2.25-28], clarified the technique of the limbe performance based on recordings of senior players of the limbe the which accompanied the long- song, as [3.108-114], revealed and registered players of the limbe who perform by the circular breathing technique [4.2-8], clarified their skill and repertoire [5.18], described future protection and distribution of the technique [6.3-17], and described the use of the technique for the other wind instruments.[7.102-103] The performance implemented by the players of the limbe using circular breathing is an art; together with the and is in connection with the feather, shape and content of the - song it is a perfect creation and a precious heritage which must be learned by Mongolian players of the limbe. It is the complete expression of the wide facts and rhythms of the long- song that provides the condition for the limbe performance of the melody without the interruption, implemented by the wonder of the circular breathing which enriches the song's melody by its decorations. When the player of limbe, together with a singer of the long- song performs, and the singer takes his or her breath, the player of the limbe firmly supports him or her, continuing the melody without interruption, using the circular breathing technique. So circular breathing is the main criterion for the definition of the skill of a player of the limbe. Then we consider that the Mongolian players of the limbe produce the circular sound by way of continuing the long- song, using the circular breathing art, and by the firm connection with the logical order of the body (1), endurance (2), thinking (3), feeling (4), meditation (5) and creation (6). We explain how the circular sound appears by the ulzii pattern (endless knot pattern, denoting a happy fortune). A logical order occurs beginning with the eye of the upper side of the ulzii pattern representing that the body is first drawn. The drawing continues and the eye of the low, left side is drawn and so on. For the ulzii pattern it becomes a full image, starting from the proper point and continuing and coming back to the starting point. This circular regularity provides the possibility to explain the circular breathing, and the process of drawing and closing the eyes expresses the connection between these two processes, at the imperfect and perfect level. If we consider this at the perfect level, then meditation is the yin and creation is the yang. In brief, for the regularity the above- mentioned process which produces the circular sound was explained. On the basis of the yang and the yin from the point of the logic science.

**Keywords:** Limbe, Long song, Breathing technique, Ulzii pattern.

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## 1. Introduction

The necessary demand of the method of long continuous breathing without interruption during the development of the technique of the limbe performance of the long- song is the basis for the origin and development of the circular breathing art. So, it foundational to consider that circular breathing appeared as a result of creative thought. When Mongolian limbe players perform using circular breathing, they produce sound by the logical order of the body (1), endurance (2), thinking (3), feeling (4), meditation (5), and creation (6). It is right to divide this process into the imperfect and perfect levels, as explained from the point of view of the logical sciences and from yin and yang philosophy. For taking in and taking out the circular breath, the body uses the respiratory and articulation organs. The player of the limbe must learn the endurance to stand the load which comes to the body and mind in order to employ the respiratory and articulation organs in their desired way. Thinking is concept connected to the past or the experience, and accumulated knowledge.

## 2. Endurance

The player of the limbe approaches playing based on their knowledge and experience of the meaning and content of the composition, in a comparative way. For player, it is a feeling

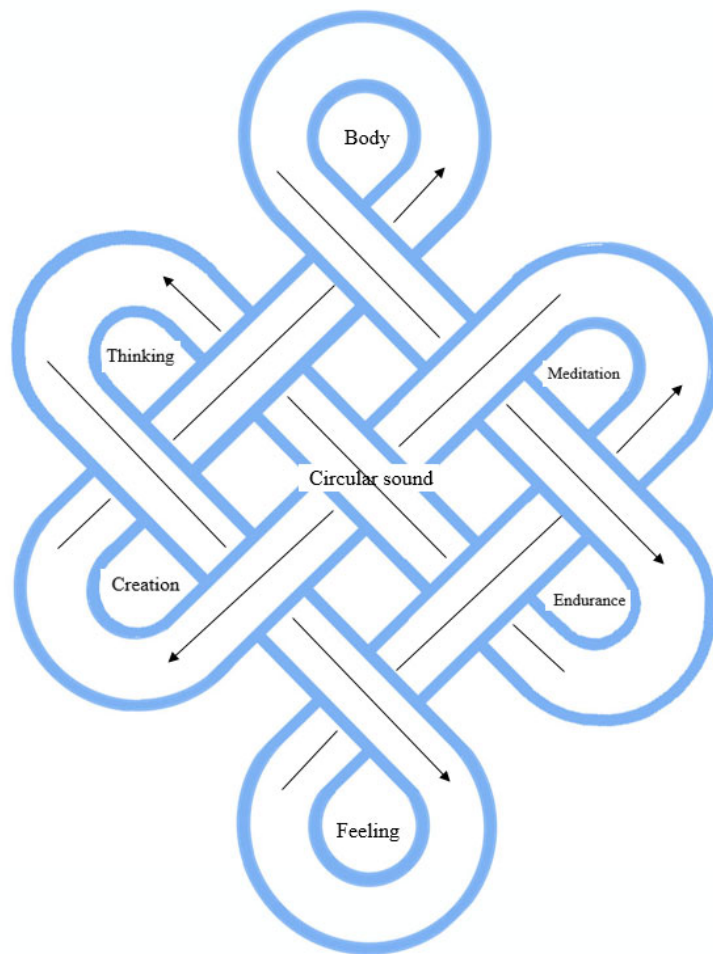
and an idea of the real environment; for the experienced artist, it is directly connected to their skill. Regarding the concept of time, it may belong to the past and future, but it is also an action to concentrate on in the present. So, for the related qualified player of the limbe, it is a factor to express a composition in the artistic way. In other words, for the body and endurance, natural individuals are the relative dynamic yang[ Moveable, movement included]. From the logical view, it is a strict connection that when the previous features can't exist and be expressed perfectly in their own features, the next ones can't exist and be expressed perfectly. According to Buddhist philosophy, the reason of the imperfect 'something can't be an image or a thought, but it can be an accumulation action born from reason [8.41]' is an example of an imperfect accumulating action.

## 3. Thinking and Feeling

We considered that it is fully possible to explain the process which produces the circular sound, from the point of this theoretical concept of Buddhist philosophy. The circular sound in fact is not both the image and the thought; neither is it a concept which belongs to an image or thought, separate from the image or the real condition, or thought and abstract understanding. In other words, for the mutual relationship, a concept was developed and for these sides, circular breathing

is an accumulating action. Considered in connection with the structure of the ulzii pattern and the process of its drawing, it

is more understandable:



**Figure 1.** Drawing of producing <<Circular sound>> by circular breathing

It is possible to begin drawing the ulzii pattern from any of its sides. In Figure 1, the drawing order is according to the regularity of the flap crossing-over of the Mongolian gown. In other words, when we start from the right side and continue drawing, the eye is drawn to the lower left side, so we put the drawing into this logical order. The process whereby the eye is drawn to, and closes in further, expresses the relationship among the body, endurance and other factors, at the imperfect and perfect level.

#### 4. Meditation

If we consider it at the perfect level, the meditation is the yin and the creation is the yang. For the feature, the meditation is served in the balanced condition of the yang and yin. For the action, it is an extremity of the unit of the body and mind of the player of the limbe. The meditation is a prerequisite of the creation, which completely contains the feature of the imperfect level on the one hand and is an inseparable part of the creating process with the relatively stable feature on the other hand. In other words, it is impossible to perform the creation, without the meditation.

#### 5. Creation

The creation is an inner cell of the process which produces the circular sound on the one hand, and it is an

implementation of a result of the above- mentioned process and a thinking action on the other hand. In this sense it is an art ‘to be born, believing in a right logic which is one’s own foundation’[9.28] and it is a sign to believe in building the right logic, a right foundation and a logic and ability ‘to know a sign, to believe in the right feature including a honor, and one’s own foundation or environment which is contained in thought’.[10.28]

#### 6. Conclusion

In brief, for its regularity, the process to produce the circular sound was considered. In the combined condition of the performance skill and its thought, from the point of the regularity of circular drawing of the ulzii pattern, starting from the proper point and coming back to the starting point properly explains the circular breathing in this example. So, there is no doubt that the performance, implemented by the player of the limbe by circular breathing, is a logical unity of the body, endurance, thinking, feeling, meditation and creation. The limbe performance of the long- song then, implemented by circular breathing, is a special phenomenon which contains the feature of the thinking of Mongols [11.178] and can express completely the demeanor and content of the long- song - a classic school of the Mongolian limbe.

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