

Mystery to Mastery
5 Free Lessons



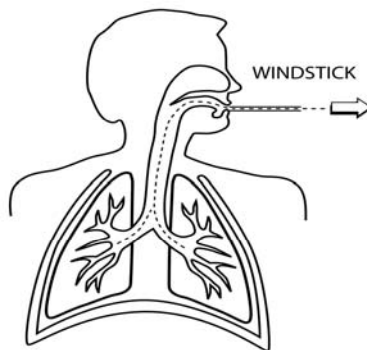
Welcome to Lesson 2.

Two major issues that you need to have a grasp of are:

- the role of the tongue,
- compression/air pressure.

The tongue has a major role in controlling the velocity of airflow through the aperture. Air pressure and airflow create sound by creating a vibration when the instrument is placed on the lips.

Picture your airflow as a stream of air, flowing through your lips (aperture).



The WINDSTICK is a simple yet useful tool for visualising your airstream and feeling your body's reaction to varying degrees of air pressure.

The only place that air meets any resistance is behind the lips, not in the throat or behind the back of the tongue. As discussed in Lesson One, over-exertion reduces the opening of the throat disrupting the thick airflow required to play openly in all registers.

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Listen to the 3 Sound Clips on the **Mystery to Mastery** website to hear different degrees of air pressure. The range from pedal Bb on trombone to triple high C on trumpet can be heard.

The *Triflo II WINDGAUGE* allows you to measure and improve lung efficiency, and it also allows you to experiment with airflow thickness using your mouthpiece.



The WindGauge is available from the WindProducts page.

Remember, you need an understanding of your body's function if you are to be able to improve your playing mechanics. The WindProducts are simple and inexpensive but offer fantastic insights into breathing and WIND creation.

The Tongue

The Tongue has several different functions when playing a brass instrument. Having an advanced understanding of these functions will allow for greater and faster improvement.

As discussed in Lesson 1, the clarity of articulation is one of the most important techniques in brass playing. Be sure that the start of each note is clean and crisp, and stays consistent when changing from note to note. Use the **Tonguing Progress Chart** from the Free Stuff page to record your progress.

Notes on a brass instrument are like sounds in speech. Go through the alphabet, loud but very slowly. Take notice of:

- the tip of the tongue,
- what parts of the tongue strike the roof of the mouth,
- lip movement,
- the vocal cords working (Ah) or not working (Ss).

Notice how integral the tongue is to creating the different vowel and consonant sounds.

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The tongue changes position in the oral cavity when notes change. **The Only NO MYSTERY Guide to Trumpet Mastery** explains in detail how to recognise tongue movement and how to improve its use, therefore improving the ease and consistency of your playing.

When you talk, you only think about the sound that you want to make not the position of your tongue. This comes from years of practise, from the time you are a baby. Your aim is to play what you hear without having to think about the mechanics involved.

Remember that SOUND is always the most important issue; after all, your sound is what everyone hears. **Mystery to Mastery** looks in further detail at the bodily function to explain, if you are having trouble, why you can't consistently make the sound that you want to. Sheer will-power alone will not take you beyond your natural limits if you keep practising the same old way.

TRY THIS -

Say the word "Cah"

Notice that the tip of your tongue is sitting behind your lower teeth.

Say the word "Tah" keeping the tip of your tongue in the same position behind the lower teeth. Feel how the air builds up behind a more forward part of the tongue.

Increase the air pressure behind your tongue and say "Cah" louder. Say it loud and very very slowly. Note when the articulation of the "C" stops and the vocal cords take over.

Now say "Cah" many times, very quickly. **Keep your jaw as still as possible!**

A note is produced when the tongue is lowered away from the roof of the mouth, allowing the built up air to flow to the lips.

The Only NO MYSTERY Guide to Trumpet Mastery explains in detail how different articulations determine the sound of the attack and how to let airflow and tongue position create different pitches with ease.

Try starting some notes by striking the tip of the tongue where the lips meet. This is called a **lip attack** and is used to **establish airflow to the aperture**.

Practise Single tonguing (Tah Tah Tah) and Double tonguing (Tah Cah) over your entire range at different speeds. Notice when tension increases, relax and focus on freedom of airflow. Practise your tonguing technique away from your instrument.

Tomorrow's lesson discusses lip response to airflow and the danger of embouchure manipulation.

See you then!