

opposite directions. If they did, you would have a collision inside your mouth. So do not try to hold the jaw rigid when you play, but let it move freely with the tongue.

### **IS IT OKAY TO PUFF OUT YOUR CHEEKS?**

If you play as well as Dizzy Gillespie, puff all you want. But the whole point is to get the wind to hit the lips at such a speed that it will cause them to vibrate at 1,906.61 times per second in order to produce a double high C. It is of utmost importance, then, that there be no weakness in the passageway or the wind will slow down. Have you ever seen an inner tube with a bulge in it? There is a weak spot in the rubber, which causes less pressure per square inch, because there are more inches to fill.

### **IF YOU PUFF YOUR CHEEKS WHEN YOU PLAY, YOU WILL LESSEN YOUR CHANCES OF PLAYING A DOUBLE HIGH C BECAUSE:**

1. You have created a larger area to fill with wind.
2. You must generate more air pressure to get the same amount of wind velocity.
3. Since the lips are being pulled *away* from mouthpiece by the air pressure inside your cheeks (when they should contract *toward* the mouthpiece as you ascend), your lips will tire faster because there is less “cushion” between your mouthpiece and your teeth.

You see, what we must do is keep the wind “condensed.” Puffed cheeks make this pretty hard to do.

### **EMBOUCHURE CONTRACTION: THE THIRD INGREDIENT TO PLAYING DOUBLE HIGH C.**

The function of the muscles of the face surrounding the lips is to hold the lips in place so they will vibrate. When these muscles tire, endurance is gone and air sometimes leaks out the sides. These embouchure muscles contract toward the mouthpiece as you ascend, and relax as you descend. You must keep the lips moist to allow for this movement.