Didge Project Presents

DIDGE® FOR SLEEP

A Complete Guide To Didgeridoo Playing

CLINICALLY SHOWN TO HELP PEOPLE WITH SLEEP APNEA

by AJ Block

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by

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Acknowledgements

I would like to offer gratitude to the following people without whom this project would not have been possible.

First to the Aboriginal Australians who discovered the didgeridoo and introduced it to the world: Thank you for this immense gift, which has improved the lives of many people, myself included.

To my advisors on this project, Manuel Rufino, David Frieder, Irene Korenfield, Irwin Rosenbaum, Anna Diorio, Jerry Walsh, and everyone else who took the time to look over this book and DVD: Without your valuable feedback this project would not have turned out so clear and understandable.

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To my parents Gary and Regi Block: Thank you for your endless encouragement throughout the years. Not only did you support this project, but you continually support me and each and every project I work on.

To my wife Shola: Thank you for standing by me during the intense production of this work. You have been a constant source of joy, and I am forever grateful.

Lastly to the didgeridoo students we work with daily: Together we are finding solutions for sleep apnea and its related conditions. It is only with your feedback and experience that this work will continue to grow.

We wish all who practice this method a safe journey into healthy living and better sleep.

This book is designed for use in conjunction with the Didge For Sleep instructional DVD.

Each chapter in this book is numbered according to the corresponding video chapter.

Table of Contents

Disclaimer

THIS BOOK DOES NOT PROVIDE MEDICAL ADVICE

The information contained in this book, (including but not limited to, text, graphics, images and other material), is for informational purposes only. This method aims to promote understanding and knowledge of sleep apnea and other health topics. It is not intended to be a substitute for professional medical advice, diagnosis or treatment. Always seek the advice of your physician or other qualified health care provider with any questions you may have regarding a medical condition or treatment and before undertaking a new health care regimen, and never disregard professional medical advice or delay in seeking it because of something you have read in this book.

Didge Project and AJ Block do not endorse any specific tests, physicians, products or other information that may be mentioned in this book.

Clinical research and testimonial evidence indicate that people with sleep apnea have experienced significantly improved sleep by playing the didgeridoo. We look forward to more extensive research in this field.

1. Welcome

The steps outlined in this book serve to guide the reader into achieving a tangible goal: improved quality of sleep. We have found that those who follow the steps with dedication and persistence have been able to acheive this goal.

It is up to you, as a practitioner of the didgeridoo, to find out which particular techniques work best for you. You should feel free to create your own variations on the exercises as you become more experienced. Eventually students will find a balance between the therapeutic benefits and the musical enjoyment that come with didgeridoo playing.

For the Aboriginal people of Australia, the didgeridoo is sacred instrument used for some of their most important rituals and ceremonies, many of which outsiders will never get to witness. The Aboriginal people are highly connected to the realm of dreams, so it is no coincidence that their iconic instrument is now bringing better sleep to people around the world.

Didgeridoo playing as therapy for sleep apnea was introduced to the world of science in 2006 in a British Medical Journal report. This study was done at the University of Zurich after researchers noticed that sleep apnea patients were finding relief from their condition by playing the didgeridoo. This research inspired our organization, ***Didge Project***, to work with sleep apnea patients seeking alternative therapy.

After working with literally hundreds of people with sleep apnea, I have observed the effectiveness of this of treatment, particularly for those who make a commitment to practice the instrument daily for 30 minutes for a minimum period of 3 months. Additionally, I have witnessed that playing the didgeridoo provides benefits beyond a good night's sleep, most notably, reduced stress and general peace of mind.

With respect and reverence for the Aboriginal people of Australia who discovered the didgeridoo, we have created the ***Didge For Sleep*** method so that you too can experience of this breath-centered practice and its

many benefits. From the moment I first played I knew that this instrument would change the lives of many people. In addition to its fantastic sound, the didgeridoo is highly engaging to practice and produces in the player a profound depth of concentration.

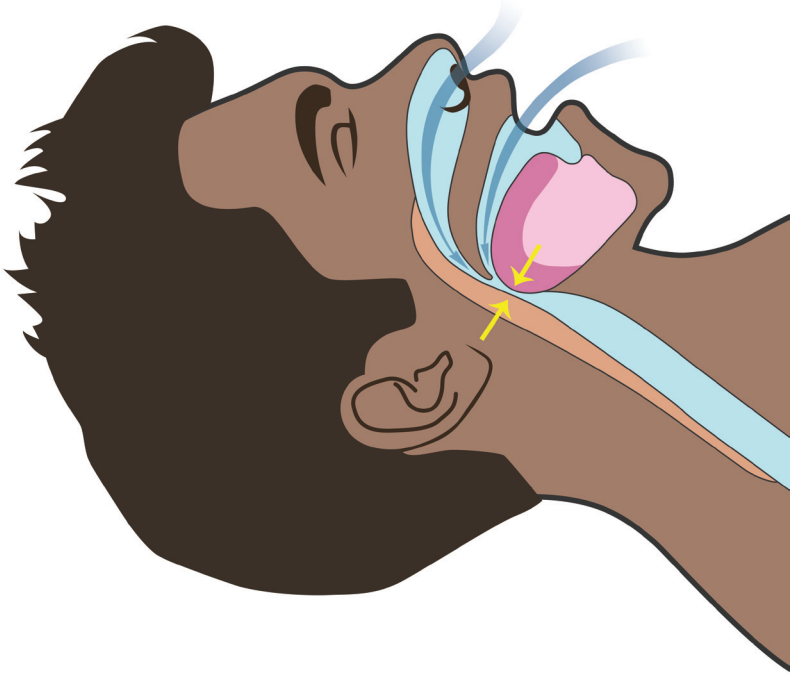
The best part about this treatment method is that playing the didgeridoo is fun! It is not just a physical therapy exercise; it is an engaging way to spend your time and to develop a skill that is yours to keep forever.

Welcome to the world of the didgeridoo. May you receive through this practice the strengthening of your physical body, restoration through enhanced sleep, and greater focus in your life.

In good health,

2. What is Obstructive Sleep Apnea and How Does This Method Work?

Obstructive Sleep Apnea (OSA) is a condition in which a person stops breathing during sleep, causing a depletion of oxygen in the system and an interruption of the sleep state. Common signs of sleep apnea include gasping for air and snoring during sleep, morning headaches, excessive daytime sleepiness, attention problems, irritability, and abrupt awakenings during sleep. OSA is most often caused by a blockage of the windpipe, the passage between the nose/mouth and the lungs. In some cases the tissue at the base of the tongue becomes enlarged (as stored fat) and swells to block off the airway during sleep, preventing air from passing through. The health implications of sleep apnea are often numerous and serious. One's quality of life can be significantly improved when the cause of sleep apnea is treated.



Compression of the airway during an apnea event

How This Method Works

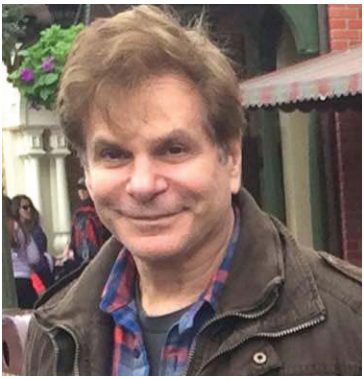
The treatment of sleep apnea is quite challenging because there is not a single treatment that works well for every patient. The didgeridoo has been used as a treatment for sleep apnea and it has been shown to be effective in part because of strengthening of the pharyngeal muscles, which means the muscles of the throat, as well as the muscles of the tongue.

- Dr. Jordan Stern, BlueSleep

Dr. Jordan Stern of BlueSleep, Board Certified Sleep Medicine and Ear, Nose and Throat Specialist

By strengthening and toning the muscles of the tongue and throat, the symptoms of sleep apnea can be alleviated and even cured. Playing the didgeridoo is like weight lifting for these muscles. Each time you play, your muscles will become more defined, with the goal of increasing strength and reducing fat in those areas. By practicing the exercises provided in this method, the muscles of the throat, tongue, cheeks, vocal cords, lips, abs, diaphragm and respiratory system will be developed.

Clinical History: Playing the Didgeridoo as a Natural Alternative Treatment for Obstructive Sleep Apnea (2006)



I have been plagued with waking up throughout the night for most of my life. Doctors have diagnosed me with Sleep Apnea and I have been told that I snore and gasp for breath when asleep. After playing didgeridoo daily for about two months, an old friend witnessed that as I slept throughout the night my breathing had improved and was normal and quiet. I was so thrilled to hear of this big difference. I am now sleeping 7-8 hours each night and I am no longer sleep deprived. Playing the didgeridoo is also very relaxing for me.

- Paul Auerbach, Educator

In 2006 The British Medical Journal reported on a study conducted at the University of Zurich in which researchers hypothesized that regular didgeridoo playing could be an effective treatment for obstructive sleep apnea. Participants, mostly men aged around 50 and who reported experiencing high amounts of daytime sleepiness, were instructed to play the didgeridoo by taking periodic lessons and practicing at least 20 minutes per day, 5 days a week for four months. All participants used identical acrylic didgeridoos and were given four lessons with an instructor.

The Results:

Participants were tested at the beginning and end of the study for indicators measuring 1) quality-of-sleep and 2) daytime sleepiness. These results were compared to a control group that was not allowed to play the didgeridoo. For each indicator, the group that practiced the didgeridoo made significant improvements compared to the group that did not.

The results of the study were determined by tracking participant

progress using the Epworth scale, a measurement of daytime sleepiness determined by participants response to questions in a survey. Between their initial (baseline) reading and their follow-up (at the end of the trial period) the participants who played the didgeridoo conclusively exhibited a decrease in their Epworth ratings, and thus reported less daytime sleepiness. The Control Group, which did not play didgeridoo, saw little to no difference in its reports.

The results of this first clinical study, along with testimonial success reported by many individuals, shows that playing the didgeridoo is a valid treatment option for some people with sleep apnea. Not indicated in the study is the level to which participants mastered circular breathing **(Chapter 26)**, a technique, which often challenges newer didgeridoo players. Our experience working with people with sleep apnea shows that learning circular breathing will enhance the therapeutic value of this method, however it is not necessary to perform circular breathing to see positive results.

Reference: British Medical Journal, Puhan et. al, BMJ 2006;332:266 with permission from BMJ Publishing Group Ltd.

http://www.bmj.com/content/332/7536/266.full

3. Tools to Aid in Learning

In addition to your didgeridoo, handbook and video guide, you will need the following tools:

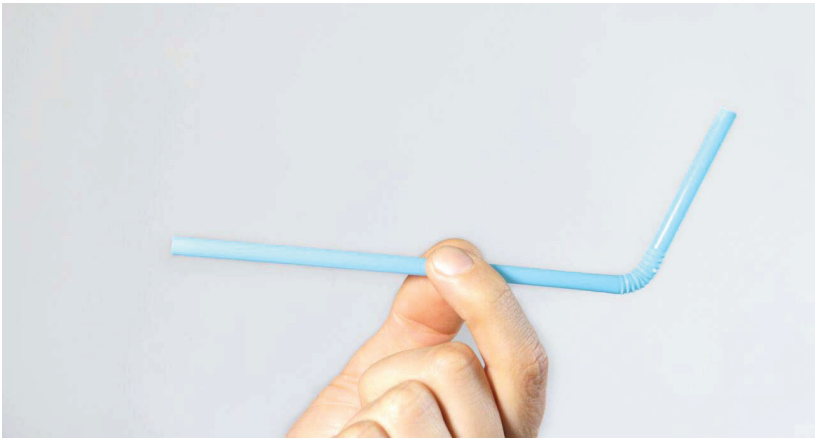
Metronome – A metronome is a time keeping device utilized by musicians to enhance rhythmic sensibility. We recommend using a metronome in a number of the exercises so as to optimize their effectiveness. Traditional metronomes can be purchased at any music shop or online. Two free electronic metronomes are:

- Metronome Pro (mobile app) - http://eumlab.com/pro-metronome/
- Metronome Online (use in web browser) - www.metronomeonline.com

Find a list of Free Metronomes and other resources at: didgeforsleep.com/resources

Mirror – Practicing in front of a mirror has great value, ensuring correct performance of certain exercises. For one, it will allow you to make sure you are working the proper face muscles with respect to exercises using the cheeks and lips. Secondly, a mirror will reveal where you may be using extraneous parts of your body unnecessarily.

Straw and Cup – Some of the breathing exercises used in this method require a standard drinking straw and a cup.



Candle – Blowing out a candle is a great workout for the abdominal muscles and respiratory system.

4. Exercises for Relaxation Before Going to Sleep

We spend nearly one third of our lives (8 hours per day) in the sleep realm, and often times we jump into bed without considering the benefits of proper preparation. Taking the time to disengage from the activities of the day, before getting into bed, is highly beneficial and can help you get better rest.

Before starting these pre-bed exercises, it's important that you change out of the clothes you wore that day and into clean clothing. The clothes you wear during the day can pick things up and you may not even know what you are bringing into the bed with you. By putting on clean clothing, designated specifically for sleep, you create a separation between your day life and your sleep life.

It is recommended to take 15-30 minutes after your last activity of the evening to practice personal bedtime relaxation exercises. Examples include meditation, listening to or playing pleasant music, making art, reading a fictional or narrative story, practicing relaxed breathing, and anything else that can help transition you from the affairs of the day into a good state for sleep. These exercises serve to facilitate complete

rest and happy dreams and to remove the mind from the experiences of the day, ensuring you are free from stress, anxiety and other disturbances as you enter sleep.

Studies have shown stress to be a cause of sleep apnea and snoring and it is for this reason that we recommend doing all you can do to diffuse stress before you go to the bed.

- Based on Domingo Dias Porta's *The One First Heaven of Quetzalcoatl: A Handbook For Spiritual Awakening © 1993*.

5. What is a Didgeridoo?

The didgeridoo is a wind instrument made from a hollow tube, with a mouthpiece on one end and an opening on the other. The first didgeridoos, played by Aboriginal peoples in ancient Northern Australia, were made from fallen eucalyptus branches naturally hollowed out by termites. In addition to eucalyptus, modern didgeridoos are commonly made from woods such as bamboo, agave and yucca. Any enclosed column of air, including plastic and cardboard tubing, can serve as a didgeridoo.

The basic sound of the didgeridoo is characterized by a low consistent tone (known as the drone) and higher moving sounds known as the overtones. By using the lips, throat, voice, jaw, abs and cheeks, the didgeridoo player can make a variety of sounds.

A yucca didgeridoo

An Aboriginal Australian artist performing on didgeridoo*

Aboriginal Origin of The Didgeridoo and Dreamtime

According to Aboriginal artist and didgeridoo player Lewis Burns, the Dreamtime is the beginning of time, i.e. the days of creation, and a Dreamtime story usually tells the story of how something came to be. Many of the Aboriginal creation stories speak of animals and spirits that created mountains, rivers, and other natural phenomena. Additionally, Aboriginal people believe that the Dreamtime is a dimension that can be accessed through music, song, ritual, dance, ceremony, and of course, dreams. It is not a coincidence that the culture that brought us Dreamtime is now bringing sleep apnea relief to people around the world. Though we put a strong emphasis on the muscle building qualities of didgeridoo playing, there may also be something that is functioning on a subtle vibrational level to provide therapeutic benefit.

For a list of links and resources about the Aboriginal people visit:

www.didgeforsleep.com/resources

*Photo by Grahm Crub licensed under Creative Commons

6. A Typical Practice Session

Throughout this method you will be introduced to a number of exercises and techniques for didgeridoo playing. The goal of Didge For Sleep® is to get you to play the didgeridoo with a complete sound and in a way that strengthens the muscles of the tongue and throat most relevant to sleep apnea and snoring.

A recommended practice session:

Warm Ups: 10 minutes

- Deep Breathing (10 rounds, full duration of breath) - **Chapters 7-10**
- Lip Buzz (10 rounds, full duration of breath) – **Chapter 11**
- Lip Buzz Tightening and loosening (5 rounds) – **Chapter 11**
- Long Tones on didgeridoo (5 full rounds) – **Chapter 13**

Exercise of the week: 15 minutes (one or two of the following)

- Overtones – **Chapter 15**
- Abdominal Rhythm – **Chapter 22**
- Cheeks/Jaw rhythm – **Chapter 23**
- Abs/Cheeks alternating – **Chapter 25**

Creative time: 5 minutes

- Voice Exploration – **Chapters 20-21**
- Free Play

How Much Practice Is Required To See Results?

Nearly anyone with the patience and discipline to maintain a daily didgeridoo practice can treat snoring and sleep apnea. The key is consistency. We recommend practicing for 20-30 minutes per day for a minimum duration of 3 months. In some cases people have reported seeing effective results after only 3 weeks of daily practice. Note that people who play once or twice per week do not necessarily see the same

results. Some people report that practicing daily for a set amount of time has a direct, positive effect on the quality of sleep on any given night and their daytime wakefulness is reportedly better. One person that we worked with states that if he fails to play for one or two days, his quality of sleep is noticeably regreses.

Your Weekly Progress

Each week that you practice the ***Didge For Sleep*** method you should set a goal based on the exercises found in this book. Every practice session starts with around 10-minutes of warm ups and is followed by focusing on the relevant topic of the week. If you can stick to a learning schedule, such as the one provided below, you are much more likely to meet your playing goals.

3-Month Practice Timeline

Here is our recommended 3-month timeline to get you on track and guide your learning:

Week 1: Creating The Drone - **Chapters 7-14**

Week 2: The Overtones - **Chapter 15**

Week 3: Starting and Ending The Drone - **Chapters 16** and **18**

Week 4: Tongue Rhythms - **Chapter 19**

Week 5: Developing The Voice - **Chapters 20** and **21**

Week 6: Abdominal Rhythm - **Chapter 22**

Week 7: The Mouth Cavity, Cheeks & Jaw - **Chapter 23**

Week 8: Preparation for Circular Breathing - **Chapters 25-26**

Week 9: Circular Breathing on Didgeridoo (Part I) - **Chapters 26-27**

Week 10: Circular Breathing on Didgeridoo (Part II) - **Chapters 28-29**

Week 11: Combination Rhythms: ***Ha In Wee You*** and ***Ha In TaKa TaKa*** - **Chapters 31-32**

Week 12: Combination Rhythms: ***Ha In Ha, Tu Wa Ki***, and ***Ha In Ha Wee You Wee*** - **Chapters 33-34**

Survey #1

Track Your Progress and Help Further Research

Throughout the course of our program you will take a survey 3 times:

1. Before starting your practice of the didgeridoo (now)
2. At the midpoint (we will give you a reminder)
3. After your final lesson

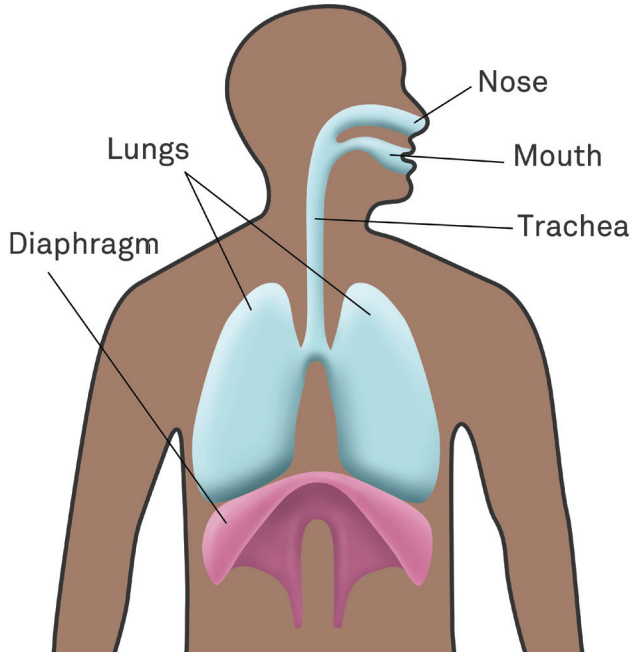
This will help you track your progress based on the most common sleep apnea indicators. Your responses will help us gather a more comprehensive data set and work towards further research in the field. Additionally, you will be able to see how others have responded and see how you are comparing to others as you progress through your training.

Before reading further, please take a few moments to fill out your preliminary survey by visiting:

www.didgeforsleep.com/survey

*** **Note:** You will also have the opportunity to track your progress daily using a practice chart. See **Chapter 12** for full details.

7. Diaphragmatic Breathing



One of the most important techniques in the mastery of wind instruments is ***diaphragmatic breathing,*** also known as ***belly breathing*** or ***abdominal breathing***. This type of breathing generates more powerful airflow, expands the lung capacity and is useful for general relaxation and stress-reduction.

The following exercises are designed to connect you to your breath and prepare you for didgeridoo playing. We often recommend spending a week learning these breathing techniques before you start practicing the didgeridoo so you will be prepared for the physical exertion required.

Start with the following:

> Take a few deep breaths and notice where in your body the breath is creating movement. Perhaps in your chest, belly, shoulders or elsewhere.

The study of wind instruments shows that breathing immediately into the

upper chest does not utilize the full potential of the respiratory system and often results in short, weak breathing. The following exercises are designed to train you to breathe for a much longer duration.

Diaphragmatic breathing is performed as follows:

> Visualize the belly as a balloon: as you inhale the belly fills with air and as you exhale it deflates. On the inhalation the belly expands, moving forward from the front of the body, and on the exhalation the belly contracts, moving toward the spine.

Anatomy of Breathing

The belly is a great indicator of whether or not you are performing diaphragmatic breathing correctly. To truly master this breath, a more complete understanding of the diaphragm is essential.

The diaphragm is a dome-shaped muscle that lines the bottom of the rib cage. When you inhale, the diaphragm contracts, flattening from its parachute-shape downwards. This motion creates a vacuum in the lungs, draws in air and pushes down upon the stomach, intestines and other organs, causing the belly to swell out (seemingly inflating like a balloon).

Find your diaphragm:

1. With both hands, touch the bottom of your sternum (breast-bone) at the center of your rib cage.

2. Now using your fingertips, follow the bottom ribs down and around to your sides. Notice how low your ribs go, just a few inches away from the top of your pelvis (hip bone).

   The diaphragm spans the entire area that lines the bottom of the rib cage.

3. See if you can feel the diaphragm engage as you inhale and relax as you exhale.

8. Blowing Out a Candle by Using Your Abs

The primary muscles used in breathing are the diaphragm, abdominal and intercostal muscles, collectively known as the "breathing muscles."

When you exhale, there is contraction in both the abdominal muscles (the "abs") and intercostal muscles (which surround the ribs), allowing the diaphragm to relax upward back into its dome shape. In brief, the diaphragm contracts (works) when you inhale and relaxes when you exhale.

The abdominals are the primary muscle group utilized for exhalation, especially when playing a wind instrument. See if you can ***feel your abdominal muscles working*** with the following exercise:

1. Set up and light a candle a few feet in front of you and prepare to blow it out. You will need a strong focused airstream to accomplish this.

2. Take a relaxed inhalation that expands your belly and fills your lungs with a good supply of air.

3. Breathe out abruptly through a small opening in your mouth, making a "whoosh" sound. When you perform this abrupt motion you should be able to feel the abs in action as they engage and move toward the spine. This may feel like a tightening sensation in your belly.

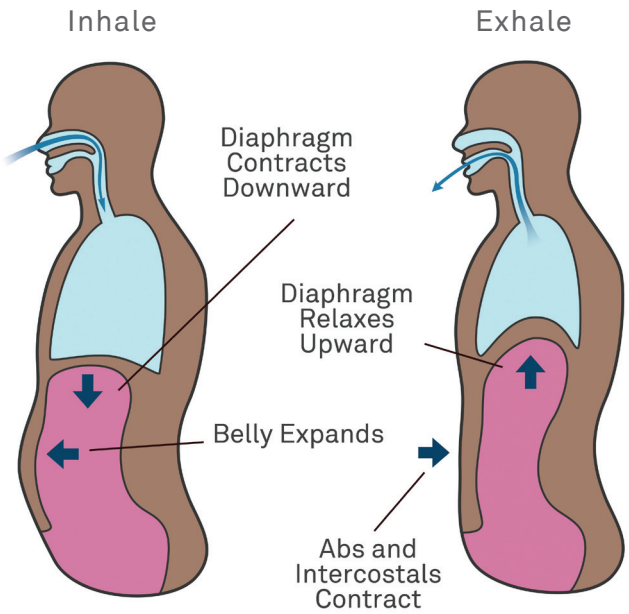
Contracting the abdominal muscles

Repeat this a few times. Note that as you exhale your diaphragm is relaxing.

Now that you have an awareness of the breathing muscles, the following exercise is the best way to practice ***diaphragmatic breathing:***

Put one hand on your chest and one hand over your belly. Take slow relaxed breaths, inhaling and exhaling for as long as you can, visualizing your belly as a balloon. If you are doing the diaphragmatic breath correctly, your lower hand should feel the belly inflate with each inhale and deflate with each exhale while the upper hand feels the chest and shoulders remain relatively relaxed and neutral. The hands should not push or pull at all. Once you understand the concept of diaphragmatic breathing, this exercise should be practiced for ten minutes a day until you have fully internalized it.

*** Use a mirror to make sure your chest and shoulders stay mostly relaxed while your belly expands.



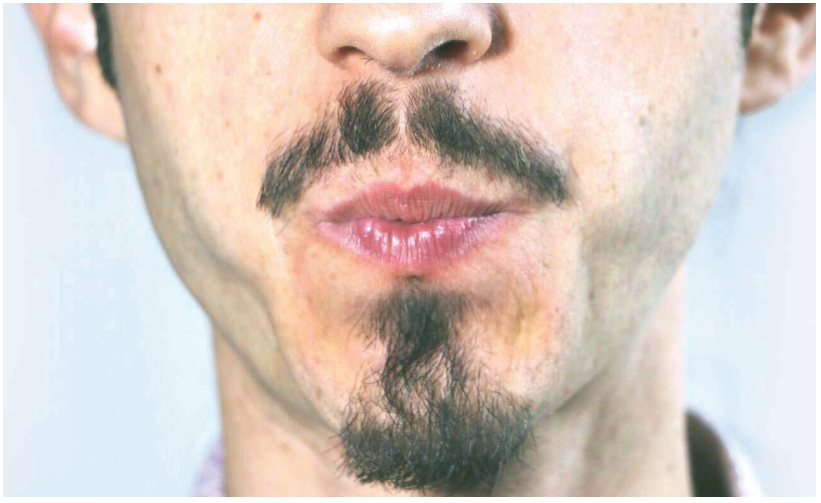
Diaphragmatic breathing

9. Expanding Lung Capacity

Wind instrumentalists who have developed their lung capacity can play a note over a minute in length on a single breath. What follows is the technique that will get you to exhale much longer than you may have thought yourself capable. In addition to playing longer notes, expanding your lung capacity will make learning the didgeridoo much easier.

The primary technique used to expand lung capacity is:

1. Inhale as slow as you can until your lungs are completely full.
2. Once full suspend the breath for a moment and then breathe out as slow as you can until your lungs are completely empty.
3. Hold your lungs empty for a second.
4. Repeat back to step 1.



Exhaling with pursed lips

To properly perform this lung expanding exercise it is important to slow down the rate of airflow. Your goal here is to make each breath last longer than the previous one.

To optimize the efficacy of this practice, it is important to simulate the back-pressure (resistance) of a wind instrument by constricting the

opening through which the air flows out the mouth. This resistance will make each breath last even longer. There are two ways to practice this: through pursed lips (leaving only a very small mouth opening) or through a straw.

Blowing through a straw

The key to this exercise is to make each inhale and exhale as long and slow as possible, going beyond where you think you are full or empty. If you correctly practice this for 10 to 15 minutes per day you will find that your lung capacity is much greater than when you started.

***Please be sensitive to your natural limits. If inhaling to maximum capacity or exhaling to maximum emptying of the lungs causes pain, please stop this exercise. Discomfort is natural when you are challenging yourself but pain is not. If you feel pain while playing, stop immediately and perform a few relaxation exercises **(Chapter 24)**. If you decide to start practicing again, do so at a gentle pace.

10. Open Throated Breathing

Before we get to playing the didgeridoo, preparation must be done to strengthen some of the muscles most important for wind instrument playing, including the muscles of the throat. The following exercise can be used as a daily warm up to exercise the throat muscles before you play the didgeridoo:

1. Begin a few rounds of the long, deep belly-expanding breaths you did when practicing ***Expanding Lung Capacity*** **(Chapter 9)**, inhaling through the nose and exhaling out the mouth.

2. As you exhale, open your mouth and feel your throat expand by blowing warm breath out the mouth. Exhale as long as you can while keeping your throat dilated (wide in diameter).

3. Let your throat muscles relax and inhale through the nose as long and slow as you can.

4. Repeat steps 2 and 3 for ten breath cycles while fully focusing on the center point of the throat.

Open throated breathing

This is a great strength building exercise for the muscles of the throat, so we know it is beneficial for people with snoring and sleep apnea, and its also important for didgeridoo playing. Exhaling with a strong open throat will allow you to get a richer sound while you play the didgeridoo and can accelerate your learning.

11. The Lip Buzz and Lip Stretches

The lips are primary point of contact between your body and the didgeridoo. It is of the utmost importance that you warm-up your lips before playing. This will increase your stamina and allow you to master the fundamental sounds more quickly.

Lip Stretches

It will be much easier to get a good sound on the didgeridoo if your lips are well stretched-out before you play.

Stretch #1:

> First, using both of your hands, pull your bottom lip forward and rub it back and forth, making sure that you feel a gentle stretch. Don't pull too hard! Do this for 15-20 seconds. Then do the same thing with your top lip: use your hands to pull your top lip forward and rub it back and forth. Again, make sure you feel a stretch but no pain or discomfort. You can repeat this exercise, alternating between the bottom and top lips, a few times until you feel your lips are loose.

Lip stretch with hands

Stretch #2:

This stretch is done by sucking your lips inward and rolling the lips over the teeth. Focus on the the bottom lip first, stretching it over your teeth by moving the jaw back and forth for 10-15 seconds. Then focus on the top lip, stretching it over your upper teeth, again for about 10-15 seconds.

lip stretch sucking in lips

Lip Buzzing

The lip buzz is perhaps the most important warm up exercise for didgeridoo playing. If you can get your lips buzzing well, then playing the instrument is going to come easily.

***Note:** For all lip buzz practices, observing yourself in a mirror is recommended to make sure you are performing the exercise properly.

Try it:

Using strong, supported exhales, begin to flutter your lips to create a low buzzing sound. This is akin to a motorboat sound children make. Try to get your lips loosely vibrating for the full duration of each exhalation. As you inhale between each lip buzz, rest your lips completely.

Some people instinctively use their voice while buzzing their lips. Try not to use the vocal cords but to simply aim for a pure lip buzz.

When learning brass instruments, children are often required to practice the lip buzz for a week or two before they are allowed to touch their instruments. Perform the lip buzz for 20 rounds of 20-30 seconds each every time you practice to optimize your session.

The lip buzz

Lip Buzz Tightening and Loosening

This exercise is one of the best muscle strengthening exercises for didgeridoo playing because it works the lip muscles at all different levels of intensity. Its practice will give you control over your lip buzz such that you will be able make your lips vibrate at a range of different pitches.

1. Start this exercise with a lip buzz.
2. Once your lips are fluttering, tighten the lips by pushing them together, in turn raising the pitch and speeding up the rate of the vibration.
3. Then, loosen your lips by subtly pulling them apart.

To optimize this practice, engage the muscles at the sides (corners) of your mouth, making a smile or dimple-face. While keeping the corners set in place, buzz your lips and practice tightening and loosening them. This keeps the cheek muscles engaged while the lips vibrate through different frequencies. People often liken this sound to a car engine starting up.

12. Track Your Progress Using a Practice Chart

Using a practice chart will help you keep track of your progress. The enclosed chart (Appendix I) has every exercise in this book written out. On this chart you can record the accomplishment of each exercise by checking it off, or even better, for rhythmic exercises mark the metronome tempo at which you practiced (see **Chapter 17**).

Use the full practice chart in **Appendix I** or download a printable practice chart at:

www.didgeforsleep.com/practice

Below is a sample of what your starting chart might look like for two practice sessions in your first week. Note that each exercise the person practiced was marked with an "x". For metronome exercises (see **Chapter 17**) write the tempo you started at and ended at (e.g. ***60-80 bpm***):

Date	Mon. 4/27	Tue. 4/28
Diaphragmatic Breathing	x	x
Open-throated Breathing	x	x
Lip Buzz	x	x
Lip Buzz Tightening/Loosening	x	x
Playing Long Tones	x	x
Singing Overtones	x	
Overtones while playing	x	
Starting Strong		x
Fading Out		x
Abdominal Rhythm	***60-80 bpm***	***63-83 bpm***

13. Creating the Drone, Finding the "Sweet Spot" and Playing Long Tones

Playing the Didgeridoo For the First Time

Pick up your didgeridoo and place the mouthpiece on your mouth. Make an airtight seal so that all points of the mouthpiece are touching your face and no air will escape once you start blowing out. Without breaking this seal, inhale through your nose and then blow out through your mouth, getting your lips to buzz inside of the mouthpiece. The part of your lips that remains outside the mouthpiece will be sealed air-tight. Be sure that the aperture (opening) of your mouth is in the center of the mouthpiece and that you are blowing straight down the tube, not to the side of it.

The primary sound of the didgeridoo is the ***drone***, a low tone that serves as the foundation for most other techniques you will learn in this method. Each didgeridoo has a single drone note that resonates best. Try to create the low drone sound when you play.

Finding The "Sweet Spot"

Play the didgeridoo and use the ***Lip Buzz Tightening and Loosening*** exercise **(Chapter 11)** to find the point where the drone sounds best (the "sweet spot"). You will know when you are hitting the "sweet spot" because you will hear a full bass drone in the low register and rich overtones (see **Chapter 15**) in the higher register.

Playing Long Tones

A long tone is a note that lasts for the full duration of your breath. This is the primary exercise for developing sound quality.

> Take a long relaxed inhalation (count to 10, inhaling the whole time) and play a note on the didgeridoo for the full duration of your breath. As you play, make micro-adjustments with your lips (as much as needed) to refine the quality of the sound.
>
> When you hit the "sweet spot" the air pressure system comes into balance, the sound gets louder and the breath will last longer. Repeat for 5-10 minutes.

Expanding Lung Capacity While Playing Didgeridoo

The lung capacity exercises you learned in **Chapter 9** were done without an instrument. Now you can practice the same long, deep breathing while playing didgeridoo. As you practice breathing longer and deeper you will naturally find that your didgeridoo playing is getting stronger, especially if you are an absolute beginner. Even master didgeridoo players practice these basic breathing exercises. No matter what your skill level is, it is recommended to practice the instrument with continual awareness of the diaphragm and abdominal muscles. Utilizing the complete respiratory system is the best way to get a strong sound and a beautiful tone.

14. Mouthpiece Position: Middle or Side?

Have you ever observed didgeridoo players and noticed the variety of mouthpiece positions they use? Some players play with the mouthpiece centered over the mouth others play with the mouthpiece extremely to the side. When choosing how to position your own mouthpiece, comfort should be the most important factor. Make sure you are comfortable when playing.

There are advantages and disadvantages of each position and some people swear by one or the other. As you progress, you will discover which practice best suits your playing.

Side Playing

Side playing position

Side playing allows for clear overtones. Essentially, getting a good quality drone is easier. For the style of playing you are learning here in ***Didge For Sleep***, we recommend side playing. Most beginning players will naturally favor the dominant side of their body (if right-handed, they will play on their right side).

Straight Playing

Straight playing position

Straight playing is recommended by aboriginal traditionalists and modern didgeridoo players who use the trumpet tone **(Chapter 30)**. Players of this more advanced style benefit from placing the mouthpiece at the middle of the lips because in this position the muscles are better suited to changing between different sounds quickly.

It is not uncommon to see professional didgeridoo players switch back and forth between side playing and straight playing because of the benefits offered by each. We suggest you choose the positioning that feels most natural and gives you the best response from the didgeridoo.

Having trouble getting a good sound?

Our talented teachers are here to support you through private lessons and group classes. Getting direct feedback from an experienced didgeridoo player will help you rapidly improve. For more information about these learning opportunities see **Chapter 35** or visit:

didgeforsleep.com/learn

15. The Overtones

The overtones are the higher frequencies within the sound of any note. On didgeridoo the overtones are constantly changing and are controlled primarily by the tongue and secondarily by the cheeks and throat.

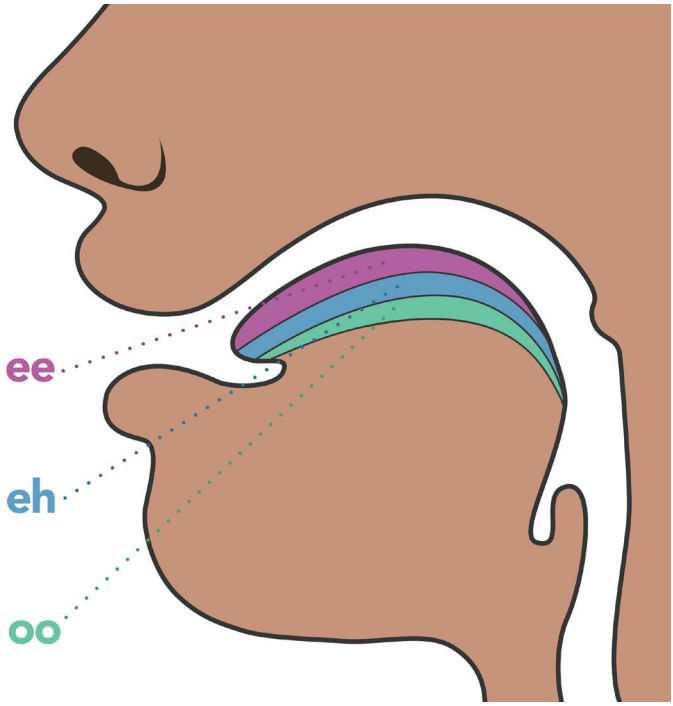
Understanding Overtones Through Singing

The best didgeridoo sound has a strong drone in the low register and rich overtones in the higher register. These overtones can be likened to vowel shapes such as A, E, I, O and U. Any vowel shape you can create with your tongue or in speech will be expressed as an overtone on the didgeridoo. The primary vowels used for didgeridoo playing are:

ee as in "me"

eh as in "head"

oo as in "you"



Positions of the tongue as vowels

Practice this with these three singing exercises:

1. To start, sing a single tone (using your voice to emulate the drone of the didgeridoo), and then move your tongue slowly to create the sound ***ee-eh***. With this movement the tongue starts at the roof of the mouth ***(ee)*** and moves slightly downward ***(eh)***. Repeat this sound a few times on one breath: ***ee-eh-ee-eh-ee-eh...***

*** **Key concept:** The focus should be on slowly transitioning between each vowel sound. For example with ***ee-eh***, the majority of your note should be between ***ee*** and ***eh*** and you should only fully express ***ee*** or ***eh*** at the beginning or end of your breath. Make sure you are not moving your lips and that the tongue is fully controlling the vowel shape.

2. Sing a single tone (again, using your voice to emulate the drone of the didgeridoo), and then move your tongue slowly to create the sound ***oo-eh***. With this movement the tongue starts toward the back of the mouth with the sound ***oo*** and then moves up and toward ***eh***. Repeat this sound a few times on one breath: ***oo-eh-oo-eh-oo-eh-oo-eh...***

3. Sing a single tone (using your voice to emulate the drone of the didgeridoo), and then move your tongue slowly to create the sound ***wee-you***. With this movement the middle of the tongue starts near the roof of the mouth ***(ee)*** and then pulls toward the back of the mouth ***(oo)***. Repeat this sound a few times on one breath: ***wee-you-wee-you-wee-you-wee-you...***

Making Overtones As A Whisper

Now create overtones over a whispering sound, essentially making the ***wee-you*** tongue movement, just without the voice. It may be useful to think of this as a hissing sound and utilize the syllables ***hee-you***. Try ***hee-you-hee-you-hee-you...***

Making Overtones With The Lip Buzz

As a final preparatory exercise, see if you can buzz your lips and simultaneously move your tongue ***wee-you-wee-you*** to generate

overtones. It's important that you keep the lips vibrating at one steady pitch, even while the tongue is moving. This exercise will help you establish independent control over the lips and tongue.

Overtones While Playing Didgeridoo

Once you have a good control over the tongue and its overtones, play the didgeridoo and move your tongue using any of the vowel shapes. When correctly played, the vowel shapes should be heard clearly in the higher register of the didgeridoo sound. Aim to maintain the drone (low note) as a steady foundation. Remember to move your tongue slowly.

*** Some of the most important muscles to develop for sleep apnea therapy are those at the base of the tongue. Playing the drone with clear overtones (***wee-you*** sounds) is one of the best initial strength-building exercises for the muscles at the base of the tongue.

Play With The Best Sound Possible

The quality of the didgeridoo sound is always important. Basic exercises such as lip buzzing, playing long tones on didgeridoo and playing overtones with the tongue are some of the key techniques to strengthen the muscles of the throat and the tongue. For some participants in our research, playing strictly long tones with a nice quality sound is enough to derive benefits for sleep apnea.

16. Start the Drone Loud and Clear

Learning to arrive quickly at a clear tone is one of the most important steps to effective didgeridoo playing. We have observed many players expending a great deal of energy in finding the "sweet spot," **(Chapter 13)** the position where the didgeridoo resonates best, only to have little energy remaining for further exercises. The following practices are designed to get you to the "sweet spot" as quickly as possible so that you can play further exercises over a nice sounding drone.

Starting Strong

When the initiation of the sound is strong it is much more likely that you will find the "sweet spot" sooner. The optimal start to the didgeridoo sound is a strong burst of air that immediately activates the drone. Players will often blow through the instrument but it will take them a few seconds of lip adjustment to hit the drone. Your goal here is to get to the drone immediately upon playing each note.

Practice starting strong with the following exercise:

1. Stick your lips slightly forward and press them towards one another. Hold this position for a second.

2. Engage your abs (like you did when ***Blowing Out A Candle*** in **Chapter 8)** to send a strong burst of air out through the mouth and "pop" your lips open using a ***P*** sound.

3. Immediately relax your lips into a loose maintained buzz and keep the air flowing.

4. Once you've sustained the buzz confidently for a moment you can stop the airflow and relax your lips. Return to Step 1 to practice another round. Repeat 30-40 times daily until you feel that the sound is starting immediately every time you do this.

To instantly get a drone rich with overtones, use the sound ***Pee-you***. This combines the punch of the ***P*** sound with the ***wee-you*** tongue sound you practiced in **Chapter 15: *The Overtones***. Do this first as a lip buzz

exercise (without the instrument):

1. Stick your lips slightly forward and press them towards one another. Hold this position for a second.

2. Engage your abs to send a strong burst of air out through the mouth and "pop" your lips open using the sound ***Pee-you***.

3. Immediately relax your lips into a loose maintained buzz and keep the air flowing and tongue moving in the shape of ***wee-you-wee-you...***

4. Once you've sustained the buzz and overtones confidently for a moment you can stop the airflow and relax your lips. Return to Step 1 to practice another round.

Now take this ***Pee-you*** practice and do it while playing the didgeridoo. Your goal is to get to a nice "sweet spot" sound with clear overtones as soon as you start the exhale.

17. Using a Metronome to Develop Better Timing

A digital style metronome

One of the greatest challenges for musicians at all levels is mastering rhythm. Consistent discipline is required to develop good timing on any instrument and one of the most important tools is a time keeping device known as the ***metronome***. By using a metronome in your practice you will learn to develop a stronger sense of rhythm and ultimately get more enjoyment out of didgeridoo playing.

Playing Didgeridoo On The Beat

1. Set a metronome at ***50 beats per minute (bpm)***

2. Prepare to play didgeridoo by placing the mouthpiece on your mouth.

3. Perform a lip buzz using the sound ***Pee-you*** on each click.

4. Inhale through your nose between each buzz, without removing the mouthpiece from your lips.

5. Repeat, making sure that the beginning of each ***Pee-you*** falls exactly on the click. Be extra vigilant as to whether you tend to play too early or too late.

Gradually Increasing The Tempo

Once you can comfortably play in time at ***50 beats per minute (bpm)*** you can gradually increase the speed by raising the tempo on the metronome by three clicks to ***53 bpm***. Now practice a minimum of five rounds of ***pee-you*** at that speed. If after three attempts you are not able to play at this new speed, stay here and continue working. If you are able to perform this exercise comfortably at ***53 bpm***, increase by three more clicks to ***56 bpm***. Continue increasing speed in this way until you find a tempo that is a good challenge for you. It's best to go at the slowest speed at which you can play the exercise perfectly (i.e. don't play at ***59 bpm*** until you can do the exercise perfectly at ***56 bpm***).

Note:** For a more advanced practice that will help you find the "sweet spot" even faster, practice ***Pee-you and remove the instrument from your lips between every note. This will reset your lip position and train the muscles how to find the drone faster.

18. Ending the Drone by Fading Out

One of the most common ways to end a note on the didgeridoo is to fade out the sound, as this facilitates a high level of breath control. To fade out is to gradually diminish the volume of the sound until it becomes inaudible. When done properly, there should be no abrupt end to the sound.

Play a long tone until you run out of air and see what happens to the note. Does it fade out or does it stop abruptly? The following practice will help you develop the capacity to fade out the sound:

1. Play a note on didgeridoo and find the "sweet spot".

2. As soon as you have a clear tone, begin to fade out by lessening the amount of air you are putting through the instrument.

3. Keep your abdominal muscles engaged and soften the volume until the overtones drop out completely and you only hear the bass (lowest frequencies) of the drone.

4. Keep lowering the volume until the drone is no longer heard but the air is still passing through the instrument. Ideally you will create a smooth fade from sound to silence.

19. Tongue Rhythms

There are a few different ways to create rhythm with the didgeridoo, including using the abdominal muscles **(Chapter 22)** and cheeks **(Chapter 23)**. Another way to create rhythm is by using the tongue. Brass and woodwind instructors talk about "tonguing" notes, using the tongue to create rhythmic emphases in the sound. In addition to building the muscles of the tongue, which we know to be essential for sleep apnea and snoring therapy, the following exercises will allow you to play faster rhythms and have some fun musical options to experiment with.

Single-Tonguing

The most basic tongue rhythm sound, ***TA***, is made by using the front of the tongue to push air out the mouth percussively. Here are a few different tongue rhythm exercises you can try:

1. On one breath say ***TA TA TA TA*** repeatedly until you run out of air.

2. Say ***TAAATAAATAAATAAA***... without letting the sound stop. Here you are emulating a continuous drone with your voice.

3. Now with the didgeridoo, play a drone and simultaneously use the ***TA*** tongue movement to make a percussive sound.

4. While playing didgeridoo, try repeating this as ***TAAAAAATAAAAAATAAAATAAAA*** without breaking the drone. Now try ***TAATAATAATAA***... (less space between each note).

5. In all the previous exercises you can replace ***TA*** with the sound ***DA*** for a softer rhythmic inflection. Note the different tongue positions for ***TA*** and ***DA*** when you say them. ***DA*** is generally considered a softer tongue sound.

Double-Tonguing

To play fast tongue rhythms requires use of more than one part of the tongue. The sound ***KA*** is generated by the back of the tongue, almost

in the throat, and contrasts with the front of tongue sound made by pronouncing ***TA***. Alternate between ***TA*** and ***KA*** to create the double-tonguing rhythm.

1. Say ***KA KA KA KA KA...*** repeatedly until you run out of air.

2. Say ***TA KA TA KA TA KA TA KA***. Notice how you are alternating between using the front and back of the tongue. Practice emulating a continuous drone with your voice.

3. Now with the didgeridoo, play a drone and use the ***KA*** tongue to accent a note.

4. Now, while playing the didgeridoo, combine ***TA*** and ***KA*** into a pattern of ***TAKATAKATAKATAKA...***

5. In all the previous exercises you can replace ***KA*** with the sound ***GA*** for a softer sound. Note the different tongue positions for ***KA*** and ***GA*** when you say them. Now you can double tongue as ***DAGADAGADAGADAGA***.

These tongue rhythms can be challenging and difficult to master. Steady progress will come when you work on these exercises daily at a very slow pace.

20. Voice Warm Ups and the Vocal Scan

Exercising your vocal chords while playing the didgeridoo, especially in the lower register, is an effective way to strengthen the muscles that collapse during sleep apnea. The voice box resides in the throat and is very closely connected to the muscles of the throat and tongue. While playing didgeridoo the voice can be added (by singing) to create an additional layer of sound. The following vocal practices are designed to further strengthen your upper airways:

Warming Up the Voice

The ***lip trill*** is a common vocal warm up for singers.

1. Start with a loose lip buzz (see **Chapter 11**), using your abs for good support.
2. Add your voice onto the sound, vibrating both the lips and the vocal cords simultaneously. This should create a "bubbling" sound.
3. Pick one note to sing with your voice and perform the lip trill by singing that note for the entire duration of your breath.
4. Repeat steps 1-3 with a few different notes.
5. Now pick up the didgeridoo and try simultaneously singing a note and playing a drone that is rich in overtones.

***Note:** The amount you are able to project with your voice will affect how well the voice is heard when you play the didgeridoo. It is important to have a relaxed throat and good air support from the abs to sing confidently, so don't hold back!

Find Your Range with a Vocal Scan

1. Take a big inhalation to prepare to sing.
2. Sing your lowest note and gradually bend your voice up through its entire range until you hit your highest note. Then slowly bend the pitch of your voice back down to your lowest

note and end by holding out this low sound until you are out of breath.

3. Take one breath to relax.

4. Repeat steps 1 through 3 a few times until you feel comfortable.

5. After a few times scanning in the direction of low-high-low, switch directions by scanning from your highest note down to the lowest note and then back up to your highest (high-low-high).

6. Now play your didgeridoo drone and perform a vocal scan. This is a great way to find all the possible tones you can create with your voice while playing didgeridoo.

Have fun and be creative! This is where you really get to connect with the capacity of your voice, which will translate into your own unique didgeridoo sound.

21. Sing While Playing Didgeridoo

Each person's voice is unique and for that reason each person's didgeridoo sound has the potential to be unique. In fact, we encourage you to find your own voice with the instrument. No two didgeridoo players sound exactly alike, because there are many subtleties within the sound that are very difficult to copy. Using your voice while playing didgeridoo is one of the greatest avenues for creative exploration with this instrument.

Musical Intervals

A musical interval is the distance between two notes. When using the voice with the didgeridoo, you will be exploring the intervals between the drone and your voice. The drone will always be the same pitch while the note you sing changes.

Here are a few exercises to try that involve playing didgeridoo and using your voice simultaneously:

1. Play a drone on didge and try making any sound with your voice. It should sound like an additional layer of sound that coexists with the drone and overtones.

2. Do a vocal scan **(Chapter 20)**. When you do the vocal scan while playing didgeridoo, you can hear a wide range of sounds that are possible.

3. Sing in your falsetto range. Falsetto is a high-pitched sounding voice that almost sounds fake.

4. Sing and hold low notes. Many musicians in the Indian Classical tradition teach that singing low tones builds the muscles of the throat and has great benefit for the voice.

5. Sing a familiar song such as a nursery rhyme or a classic song you grew up with. See if there are any songs you know that go well with the didgeridoo drone.

6. Play the didgeridoo drone, sing and play the ***wee-you*** overtone sound (using your tongue) all at the same time. This is

one of the easiest ways to get three layers of sound happening simultaneously.

Most importantly, see how creative you can be while singing with the didgeridoo and remember to bring your unique voice into your playing.

22. Abdominal Rhythm

The abdominal muscles (abs) are of utmost importance for didgeridoo playing, as they allow the player to develop the capacity for more power and a better quality of sound. As you will see in the following exercises, this muscle group is key for rhythmic playing and circular breathing.

Rhythmic Exhalation

Relax belly out

Push abdominal muscles in

First practice short strong exhales just as we did in the exercise ***Blowing Out A Candle*** **(Chapter 8)** and feel your abs engage. Repeat this exhale, taking a short inhale each time. Once you have mastered this, perform three exhales in succession without inhaling in between. Make sure to leave a rest (silence) between each exhale. Try to feel the abdominal muscles and become aware of how they affect the intensity of your breath.

Abdominal Rhythm With The Voice

Start by singing a single note and creating rhythm with your abs. Sing ***Ahhhhh*** and then thrust your abs repeatedly. Each abdominal thrust will make the sound of your voice louder, however the pitch of your voice should not change. It should sound like this: ***AHhhhhh-AHhhhh-AHhhhh-AHhhhh***. Make sure that after each abdominal thrust you relax your belly and let it hang out. With each abdominal thrust visualize the air coming out stronger and resulting in a swell in the volume of your voice. Keep your throat open and your chest and shoulders relaxed.

***Note:** Abdominal rhythm is not about pushing all your air out. Use short bursts of air to conserve air and stamina.

Abdominal Rhythm Over a Baseline Air Stream

Keep your lips tight to simulate backpressure

Once you have accomplished abdominal rhythm with the voice, try creating abdominal rhythm with the breath (no voice). To do this, keep your lips tight to simulate as if you are playing didgeridoo, blow out continuously and engage the abs repeatedly: ***AHhhhhh-AHhhhh-AHhhhh-AHhhhh***.

Take it slow at first, one push at a time.

Abdominal Rhythm Lip Buzz

Now perform ***Abdominal Rhythm Over a Baseline Air Stream*** with your lips buzzing. Be sure to establish a continuous buzz at one pitch (simulating the drone) and then begin to thrust your abs.

Abdominal Rhythm on Didgeridoo

Now play the didgeridoo and use your abdominal muscles to create rhythm without losing the drone. First establish a clear drone by using all the techniques you have learned so far: strong air support **(Chapters 7-9)** , lip adjustment **(Chapter 13)**, and overtones with the tongue **(Chapter 15)** . Once you have a solid foundation, begin to make rhythm with your abs just like you did in the previous exercises. Give your full focus to each thrust.

Use A Metronome to Develop Your Timing

Practicing any rhythmic exercise can be enhanced by using the metronome **(Chapter 17)**.

Here is a great practice for training your abdominal muscles:

1. Set your metronome at ***60 bpm (beats per minute)***.

2. Play a note on the didgeridoo for a few seconds and then play abdominal rhythm in sync with each click of the metronome.

3. Once you feel comfortable at ***60 bpm*** tempo increase the metronome by three ***bpm*** Repeat this and work up to faster speeds. If you can comfortably do this exercise at ***100 bpm*** you will be well prepared for circular breathing.

23. The Cheeks, Mouth Cavity & Jaw

With respect to didgeridoo playing, the mouth cavity serves as a storage chamber for air. You can fill this chamber by puffing out your cheeks, and empty it by squeezing the cheek and face muscles and using the jaw. The cheeks and jaw can be utilized to create didgeridoo sounds and aid in circular breathing.

Filling the cheeks with air

Warming Up the Cheeks

This practice will help you gain awareness of the air stored in your mouth, and help you differentiate it from the air coming out your mouth when you exhale from your lungs.

1. Fill your cheeks with air and keep your lips shut tight.

2. Suspend your breath, neither inhaling or exhaling, while keeping your cheeks puffed out.

3. Use your hands to physically squeeze air out of the mouth without blowing air out from your lungs, i.e. only the air stored in your mouth cavity should be expelled.

Pushing air out of the cheeks with the hands

Now that you know what it feels like to have air come out your mouth without exhaling from your lungs, try using your face muscles (cheeks) and jaw instead of your hands:

1. Fill your cheeks with air and keep your lips shut tight.
2. Exhale out your nose so that your lungs are empty.
3. Squeeze the cheeks using your cheek and face muscles while keeping the lips tight so that air comes out your mouth and makes a light buzzing sound. Make sure you are not exhaling from the lungs while the air stored in your mouth cavity is being pushed out.
4. Repeat steps 1 and 2. When you get to step 3, try using your jaw by making a chewing motion to help expel the air.

To master circular breathing you will need to be able to expel air stored in your mouth with only the face and jaw muscles (no hands).

*** When people first start exercising the muscles of the cheeks it is common to get light-headed or winded. Please take a break for at least two minutes if you start feeling uncomfortable.

Overtones with the Cheeks on Didgeridoo

Play a long tone on the didgeridoo (make sure to hit the "sweet spot" to get a nice sound) and move the air around in your cheeks. As you do this, see if you can hear a change in the sound of the overtones **(Chapter 15)**. Then begin to develop control over your cheeks by slowly moving your cheeks in and out to create overtone sounds. You should hear a similar sound to the ***wee-you*** sounds generated by the tongue, but with a different character.

Rhythm with the Cheeks

To create a more percussive sound with your cheeks, start with a drone and then contract your cheeks quickly. This should be a short sound that sounds similar to a single push of the abs when performing abdominal rhythm. Using the jaw to quickly squeeze the air out of the mouth cavity is especially helpful for this exercise. Practicing with a metronome , squeezing your cheeks right on each click, will help you develop control over your timing. Start at a slow tempo (***50 bpm***) and gradually increase the speed, 2 or 3 clicks at a time, as you develop control.

24. Self-Massage and Relaxation

Some of the exercises that you will practice in this method can lead to muscle fatigue and light-headedness, especially those that work with the cheeks and require a lot of breathing. One of the best ways to ease this tension is to give yourself a face and upper body massage as follows:

Face massage

1. Take two to three minutes to rub your face, jaw, neck and shoulders. Make sure to spend at least 20 seconds on each area.

2. Once you've given yourself a good massage, set a timer for one to two minutes.

3. Relax your entire physical body by keeping completely still until the timer goes off. This will allow the muscles to reset and allow you to continue for another round of practice without getting worn out.

You can repeat this relaxation exercise anytime you feel overwhelmed, tense, light headed, or just need to take a break. Some people practice this 2 or 3 times during one session.

25. Alternating Between Abdominal Rhythm and Rhythm of the Cheeks

With respect to ***Circular Breathing*** **(Chapter 26)**, the cheeks are the counter balance to the abdominal muscles. In circular breathing, as you will see, the abs and cheeks alternate like pistons in an engine: when one goes in, the other comes out. The following exercise will teach you how to combine the rhythm of the cheeks with the abdominal rhythm:

1. Without playing the didgeridoo yet, push your abs in (causing you to blow out) and puff your cheeks simultaneously. Visualize your cheeks as sails (like on a sailboat) that catch the air as it flows through your mouth and out your lips. End by holding your cheeks full of air and your belly held in (abs contracted).

Abs go in and cheeks go out

2. Squeeze your cheeks, jaw and/or face muscles **(Chapter 23)** to make air come out your mouth while you simultaneously relax your abs and belly and let it return to a relaxed position.

3. Repeat steps 1 and 2 pushing the abs and cheeks alternately. Your goal is to make it so that air continuously flows out your mouth.

Belly relaxes out and cheeks go in

Next pick up the didgeridoo and perform this same exercise while playing:

1. Play a clear drone. Make sure to take 3-5 seconds to find the "sweet spot" **(Chapter 13)**.

2. Without losing the drone, push your abs in and puff your cheeks simultaneously. You should hear a percussive sound or louder emphasis as you push your abs.

3. Squeeze the cheeks and relax the belly (without losing the drone).

4. Repeat steps 2 and 3, creating the alternating rhythm: abs, cheeks, abs, cheeks, abs, cheeks, etc.

Once you feel comfortable with the basic approach, either with or without playing didgeridoo, you can practice with a metronome starting at ***50 beats per minute (bpm)***, pushing the abs on the first click, the cheeks on the second, abs on the third, etc. Once you can perform the alternating rhythm at ***50 bpm***, increase the metronome to ***53 bpm*** and practice there. Continue increasing by intervals of 3 clicks at a time.

Survey #2

Now that you've gotten through most of the fundamental skills for didgeridoo playing, please take 5 minutes to fill out your second survey. These results will be available to you and provide a clear way to track the efficacy of this method. Please fill out your second survey at:

www.didgeforsleep.com/survey

26. Circular Breathing: An Overview and Preparatory Exercises

What is Circular Breathing?

Circular breathing is a wind instrument technique that allows the player to sustain a tone for an extended period of time. This is accomplished by storing air in the mouth (inflating the cheeks) and using this reservoir of air to simultaneously inhale through the nose and push a strong airstream out the mouth and into the instrument. In essence, circular breathing is not very different from normal breathing. Circular breathing is key to didgeridoo playing because it allows for a continuous drone, making unbroken rhythms possible and forming a strong foundation for the didgeridoo sound. Learning circular breathing is like going to the gym because you are working to develop muscle tone, flexibility and control.

Squeezing The Cheeks and Inhaling

This exercise will get you to understand the interdependence of the two reservoirs of air involved in circular breathing: the lungs and the mouth.

1. Air flows from the lungs, out the mouth, puffing the cheeks out and filling the mouth with air

1. Start with your cheeks full of air and lips shut tight. Your face should look like a full balloon.

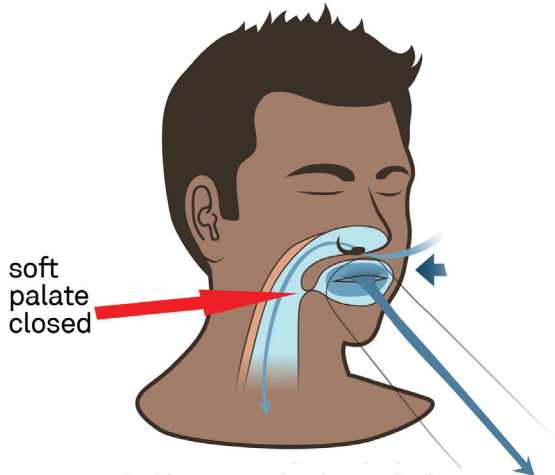
2. Exhale out the nose to empty your lungs and create for yourself the sensation of needing to inhale.

3. With lips tight, squeeze the cheeks and get the lips to make a light buzzing sound (simulating the resistance of the actual lip buzz used while playing didgeridoo).

4. While the cheeks are moving inward, inhale through your nose.

5. Once your cheeks are empty and your lungs have been replenished by fresh air, exhale out the mouth fully, catching air in the cheeks so they are filled again.

6. Return to step 3 (squeeze the cheeks) and repeat continuously.



Blow Bubbles Continuously While You Breathe

Using a straw or a thin tube simulates the backpressure experienced when playing didgeridoo. For this reason, blowing bubbles through a straw is useful for circular breathing practice. You will need a cup and a straw for this practice.

1. Fill a cup halfway with water and insert the straw.

2. Blow air through the straw to make bubbles in the water.

3. Inhale through your nose while keeping the bubbles going. Try to maintain the bubbles (by keeping air flowing through the straw) while you inhale through your nose. Utilize your cheek muscles to push air through the straw during your inhalations.

Blowing bubbles in water through a straw

Spitting Water and Inhaling Simultaneously

This is a great practice while you are in the shower and can also be done into a cup held over your mouth.

1. Fill your mouth with water so that your cheeks are bulging out.

2. Gently squeeze your cheeks, bring your jaw up as if biting, and push water out your mouth.

3. While maintaining a constant stream of water, inhale and exhale naturally through your nose. Your goal is to have an uninterrupted flow of water coming out of your mouth as you breathe.

For many people this exercise can be challenging at first, especially keeping a steady stream of water while breathing simultaneously. This exercise is definitely worth perfecting, so keep trying and the water stream will eventually become more consistent.

Spitting water while inhaling through the nose

27. The Long Inhalation

The long inhalation is a different approach to circular breathing in which you will inhale through your nose for as long as possible while still maintaining the didgeridoo sound. To perform this exercise you will need your lungs to be mostly empty so that there is space for air to come in continuously over a period of 5-10 seconds.

First Steps For *The Long Inhalation* Circular Breathing Technique:

1. Exhale at least half of your air by blowing out.
2. Put the didgeridoo up to your mouth and play a drone, making sure your cheeks are puffed out while you play.
3. Inhale through your nose at the slowest rate possible. Keep the sound of the drone strong by contracting the muscles of your cheeks and jaw to expel air. The rate of airflow out your mouth should not change.
4. Let the sound fade out naturally when you have run out of air.

It's important to let the sound die out at the end of each attempt (at first). This will allow you to fully focus on the principle of simultaneously inhaling and making the didgeridoo drone. Once you can do this successfully, move on to the following exercise.

Performing *The Long Inhalation* followed by Abdominal Burst:

Now you will perform the same steps 1-3 from the previous exercise with the following ending:

1. Exhale the majority of your air by blowing out.
2. Put the didgeridoo up to your mouth and play a drone, making sure your cheeks are puffed out while you play.
3. Inhale through your nose at the slowest rate possible. Keep the sound of the drone strong by contracting the muscles of

your cheeks and jaw to expel air. The rate of airflow out your mouth should not change.

4. Before the sound has a chance to die out, send a new wave of air through the instrument by engaging your abdominal muscles in a quick burst. You can pronounce the syllable ***HA*** to push this burst of air out, but don't lose the didgeridoo drone.

5. Play the drone until you feel that your air supply has depleted again.

6. Repeat steps 3-5.

Practicing this circular breathing technique may seem difficult at first. Once you master it, however, the long inhalation will allow you to perform circular breathing without losing any of the force of your air stream. Take your time and don't get discouraged.

28 . The Basic 2-Beat Circular Breathing Rhythm (Ha-in)

In circular breathing air continuously flows out the mouth while the player takes regular inhales through the nose, maintaining the sound of the instrument the whole time. This exercise combines the rhythm we learned in ***Alternating Between Abdominal Rhythm and Rhythm of the Cheeks*** **(Chapter 25)** with the intermittent inhales we practiced in ***Squeezing The Cheeks and Inhaling*** **(Chapter 26)**. Make sure you have a good understanding of both of these exercises before you proceed.

Perform *The Basic 2-Beat Circular Breathing Rhythm*:

1. Exhale by blowing the syllable ***Ha***, engage the abs and blow air out your mouth, catching air in your cheeks to fill your mouth cavity.

2. Inhale ***(In)***, squeeze your cheeks and/or bring your jaw up, and let your belly relax outward.

Thus this rhythm can be notated:

Ha in Ha in Ha in Ha in...

Here's a visualization of this pattern written out twice (once on beats 1 and 2, then repeated on beats 3 and 4:

Beat	1	2	3	4
Sound	***Ha***	***In***	***Ha***	***In***
Breath	Out	In	Out	In
Body Part	Abs	Cheeks	Abs	Cheeks

Your main focus should be on hearing sound coming out the didgeridoo while air is coming in your nose at the same time.

Applying Circular Breathing to the Didgeridoo

The key to circular breathing is understanding how to overlap the layers of

air that come out the mouth, i.e. the air generated by pushing your abs versus that generated by squeezing your cheeks. Now practice the ***The Basic 2-Beat Circular Breathing Rhythm*** while playing the didgeridoo. It may be helpful to practice these steps without repetition before attempting an ongoing cycle:

1. Play a drone on the didgeridoo

2. Exhale by blowing the syllable ***Ha***, engage the abs and blow air out your mouth, catching air in your cheeks to fill your mouth cavity. The didgeridoo sound should get louder as you push your abs in (See **Chapter 22 – *Abdominal Rhythm)***.

3. Inhale (***In***), squeeze your cheeks and/or bring your jaw up, and let your belly relax outward. The overtone sound of the didgeridoo will change as you bring your cheeks in.

4. Repeat steps 2 and 3 and try to keep the rhythm going continously for twenty rounds.

***Note:** Strive for a short, quiet inhale through the nose. This reduces tension and will allow you to learn circular breathing more effectively. You only need to take in a small amount of air on each inhalation.

With some practice you should be able to synchronize the two reservoirs: the air coming from your lungs and the air stored in your cheeks. The goal is to create a continuous rhythmic flow of air out the mouth. In most cases circular breathing does not sound like a long tone; it sounds rhythmic.

Find the Groove

It is useful to repeat these basic circular breathing rhythms over and over again until you start to feel a natural groove. Make the repetitions as musical as you can. The goal is to have air constantly coming out of your mouth with no sound gap between the inhale and the exhale. With practice you will be able to blend the airflow from the mouth and lungs into one rhythmic circular breathing cycle.

29. Bounce Breathing

Bounce breathing is an approach to circular breathing in which the cheeks appear to be full the whole time. The quick steady pace of this exercise is the key. The emphasis here is on maintaining a constant rhythm with your breath and sending continuous air through the didgeridoo with your abs. Your focus should be on two things only: maintaining a constant rhythm and keeping your cheeks full the whole time (you do not need to actively squeeze the cheeks). The rhythm comes from the continued pressure generated by the abs. The rhythm is simply ***Out In***, ***Out In***... repeating at a quick pace. Staying in time is very important for this exercise, so make sure to follow the instructions on how to use a metronome **(Chapter 17)**.

Set your metronome in a 2-beat cycle at ***100 bpm***. Making sure to keep the cheeks filled with air throughout, breathe in the following rhythm:

1. ***Exhale*** out through the mouth.
2. ***Inhale*** through the nose.

In bounce breathing, the cheeks stay filled with air the whole time

Steps 1 and 2 get equal duration and the tempo should be brisk. It may be easier to set the metronome faster at around ***150 bpm*** so that each inhale and each exhale falls on a click. Try this first without the didg-

eridoo, practicing for at least twenty rounds using only your breath. If these speeds are too fast, feel free to choose a lower metronome setting where you can comfortably keep in time. Once you are able to perform this breath and stay with the metronome, you can try it while playing the didgeridoo, aiming to keep the rhythm going without breaking the drone. Note that unlike ***The Basic 2-Beat Circular Breathing Rhythm: Ha-In*** **(Chapter 28)**, the cheeks do not contract and thus do not create a distinct sound. Try it:

1. Put the metronome on at a comfortable speed (try ***100*** or ***150 beats per minute*** and adjust if its too fast or slow).

2. Play the didgeridoo, starting with a drone and finding the "sweet spot".

3. Say ***Ha*** as you push the abs, making a strong exhale out through the mouth, right on a metronome beat.

4. ***Inhale*** through the nose on the next metronome beat. Keep your cheeks as full of air as you can.

5. Start step 3 (say ***Ha*** as you push the abs) on the next beat and then repeat step 4 (***Inhale***) on the next. Repeat steps 3 and 4 as long as you comfortably can.

Note:** It is important to practice circular breathing at different speeds: slow (50- 80 beats per minute***), medium (***90-120 beats per minute***) and fast (***150-200 beats per minute***). Find your strongest speed and work there. Once you feel comfortable in one tempo start gradually speeding up the metronome or slowing it down, 2 or 3 beats per minute at a time.

30. The Toot or Trumpet Tone

The "trumpet" on the didgeridoo is a note higher than the drone that is created by playing with tight lips and resembles the sound of a fog horn or the honk of a car horn. Each didgeridoo will have more than one possible trumpet tone and most wooden didgeridoos have their own unique series of trumpet notes. Playing this sound requires extra effort from the player and many players with sleep apnea have reported that this technique works the throat muscles in a beneficial way.

Warm Up for The Trumpet Tone

To warm up for the trumpet tones it is imperative that you practice ***Lip Buzz Tightening and Loosing*** **(Chapter 11)**. This exercise will teach you to buzz with your lips much tighter than when you normally play the drone. When you are warming up for the trumpet tone, try to buzz with tight lips for as long as possible on one breath. Usually 20-30 seconds is ideal. Practice the trumpet tone exercise for 3-4 minutes at a time. This will strengthen the muscles needed for when you actually play the trumpet tone on the didgeridoo.

Tight lip buzz for trumpet tones

Long Trumpet Tones on Didgeridoo

When you play a trumpet tone on the didgeridoo, you will need to

engage your abdominal muscles more than usual. This is because the tighter lip buzz requires more air pressure. Since your lips create a smaller opening when tighter, you are actually using less air and can potentially hold these trumpet tones longer than the regular didgeridoo drone.

The practice:

1. Put the didgeridoo up to your mouth and play a drone just as in any other exercise we've done up to this point.
2. Begin to tighten your lips until you hear the note glide up to the trumpet tone.
3. When you hear the sound of the trumpet tone, hold it out as long as you can on one breath.

Playing trumpet tone on didgeridoo

Another approach to this technique is to train your lips to immediately buzz tighter. Once you can do this, you can practice playing a trumpet tone immediately when you start the breath.

Once the trumpet tone is mastered, your musical options will be much greater on the didgeridoo. Stick with it and have fun!

31. Combination Rhythm: *Ha-In-Wee-You*

One of the best ways to stay active with your didgeridoo playing is to find some exercises that are fun and challenging. Here is the first of the combination rhythms: musical patterns that combine the basic sounds you have learned earlier in this course. We cover a lot more of these rhythms in the Member Portal of the ***Didge For Sleep*** website.

All didgeridoo rhythms should be practiced with a metronome for greater effect.

Ha In Wee You is a 4-beat rhythm that combines basic sounds we've covered earlier in this method to make a dynamic sound. Playing combination rhythms (those that combine multiple sounds) is a great way to ensure that all elements of the didgeridoo system are being performed correctly. Here's a visual representation of this rhythm for you to follow along with:

Beat	1	2	3	4
Sound	***Ha***	***In***	***Wee***	***You***
Breath	Out	In	Out	Out
Body Part	Abs	Cheeks	Tongue	Tongue

The practice:

1. ***Engage your abs*** and ***exhale***, catching the air in your cheeks (by puffing them out) while letting air come out your mouth.
2. ***Squeeze your cheeks***, making air come out your mouth while you ***inhale***.
3. Make the ***Wee*** sound with your tongue.
4. Make the ***You*** sound with your tongue. Repeat back to Step 1 by engaging your abs.

If you cannot yet perform circular breathing, you can still play this rhythm. The only difference is that on step 2 you will not inhale, instead you will squeeze your cheeks. You can play many cycles of this rhythm without inhaling.

32. Combination Rhythm: *Ha-In-Taka-Taka*

This fun rhythm combines circular breathing with double tonguing and is a great tongue strengthening exercise. Visually this rhythm looks like:

Beat	1	2	3	4
Sound	***Ha***	***In***	***Ta Ka***	***Ta Ka***
Breath	Out	In	Out	Out
Body Part	Abs	Cheeks	Tongue	Tongue

The practice:

1. ***Engage your abs*** and ***exhale***, catching the air in your cheeks (by puffing them out) while letting air come out your mouth.

2. ***Squeeze your cheeks***, making air come out your mouth while you ***inhale***.

3. Make the ***TaKa*** sound with your tongue.

4. Again, make the ***TaKa*** sound with your tongue. Repeat back to Step 1 by engaging your abs.

***Note:** Be sure to watch the video tutorials of these combination rhythms on the Didge For Sleep DVD and Member Portal.

33. 3-Beat Rhythms: *Ha-In-Ha* and *Tu-Wa-Ki*

The meter of three has a unique feel that is utilized in almost every musical tradition. In Western popular music, the 3-beat rhythm is known as the ***waltz***. By accenting different parts of the 3-beat cycle we can break up the rhythm a number of different ways. Start with the following metronome exercise:

1. Set your metronome at ***80 bpm***
2. Repeatedly count to 3 out loud, one number per click:

   1 2 3, 1 2 3, 1 2 3, 1 2 3...

3. Now do the same but accent beat one (say it stronger than the others):

   1 2 3, ***1*** 2 3, ***1*** 2 3, ***1*** 2 3...

HA-in-ha

This 3-beat circular breathing technique is a great building block that can be used in many other rhythms. The syllable ***Ha*** is a breath out that fills the cheeks and the syllable ***In*** is the sound your cheeks make when they squeeze allowing for a simultaneous nostril inhalation. Visually this rhythm can be written:

Beat	1	2	3
Sound	***Ha***	***In***	***ha***
Breath	Out	In	Out
Body Part	Abs	Cheeks	Abs

When repeated it sounds like:

HA-in-ha, HA-in-ha, HA-in-ha, HA-in-ha...

***Note:** Upon repetition there are two exhales right next to each other.

The ***HA*** (in capitals) should have the louder sound while the ***ha*** (lower case) is a softer sound.

Tu-wa-ki

By adding tongue accents to ***HA-in-ha*** we get ***Tu-wa-ki***. In addition to the abdominal thrust used to generate the sound ***HA***, the front of the tongue makes the sound ***Tu***, adding extra emphasis to the down-beat. ***Wa*** is the sound the cheeks make when they squeeze in while you inhale. The sound ***Ki*** (pronounced "KEE") is generated by the back of the tongue resisting airflow at the roof of the mouth. In addition to added emphasis, the ***ee*** sound in ***Ki*** changes the overtones **(Chapter 15)** that are coming through the instrument. In short, ***Tu-wa-ki*** is the same rhythm as ***HA-in-ha*** with added layers of sound.

Visually this rhythm can be written:

Beat	1	2	3
Sound	***Tu***	***Wa***	***Ki***
Breath	Out	In	Out
Body Part	Abs	Cheeks	Abs

34. 6-Beat Rhythms and Combinations

The meter of 6 is embraced by musical cultures around the world. One of the most common 6-beat rhythms found in African music and much of American pop, soul and jazz music is known as "6/8 Swing". This rhythm is created by combining two sets of 3 beats each. The following practices will show you how to feel 6-beat rhythms:

1. Set the metronome at ***100 bpm*** and prepare to count out loud.

2. Count from 1 to 6, one number per click:

1 2 3 4 5 6, 1 2 3 4 5 6....

3. Accent beats 1 and 4. This sounds like the ***3-Beat Rhythms*** **(Chapter 33)**:

1 2 3 ***4*** 5 6, ***1*** 2 3 ***4*** 5 6....

4. Now try a lesser accent on 1 and a greater accent on 4. This is the foundation for 6/8 swing:

1 2 3 ***4*** 5 6, **1** 2 3 ***4*** 5 6.

5. Breathe using the syllables:

Ha in ha *Ha* in ha

6. Play didgeridoo using the 6/8 rhythm and make a special accent on beat 4:

Ha in ha *Ha* in ha

Here is a visual representation of the 6/8 rhythm:

Beat	1	2	3	4	5	6
Sound	***Ha***	***In***	***ha***	***Ha***	***In***	***ha***
Breath	Out	In	Out	Out	In	Out
Body Part	Abs	Cheeks	Abs	Abs	Cheeks	Abs

Ha in ha wee you wee

This 6-beat rhythm also emphasizes sounds you already know. The first grouping of 3 beats are the standard ***Ha in ha*** 3-beat rhythm **(Chapter 33)**. The second grouping of 3 beats consists of overtone sounds made by the tongue: ***wee you wee*** **(Chapter 15).** Make sure to bring your cheeks in while using your tongue.

Here is a visual representation of the ***Ha in ha wee you wee*** rhythm:

Beat	1	2	3	4	5	6
Sound	***Ha***	***in***	***ha***	***wee***	***you***	***wee***
Breath	Out	In	Out	Out	Out	Out
Body Part	Abs	Cheeks	Abs	Tongue	Tongue	Tongue

The practice:

1. First say ***Ha in ha wee you wee*** out loud but instead of saying ***in***, simply inhale. Do this for at least 20 rounds.

2. Whisper the syllables ***Ha in ha wee you wee***, but instead of saying ***in***, simply inhale. Do this for at least 20 rounds.

3. Play didgeridoo and make the rhythm ***Ha in ha wee you wee*** using your abs, cheeks and tongue. Repeat as long as you like.

Survey #3

Now that you've gotten through all of the techniques offered in ***Didge For Sleep***, please take 5 minutes to fill out your third and final survey. These results will be available to you and will help to track the efficacy of this method. Please fill out your third survey at:

www.didgeforsleep.com/survey

Congratulations!

You made it through ***Didge For Sleep*** and now have everything you need to master the essentials of didgeridoo playing. We hope these techniques provide you with improved sleep and musicianship. Please continue reading for information about the extended learning opportunities we offer, our glossary of sounds and a full summary of the techniques we covered.

35. Working With A Teacher

Many didgeridoo players find that working with a committed teacher allows for expanded skills, greater enjoyment and more confidence on the didgeridoo. For this reason we at ***Didge For Sleep*** offer private lessons and group classes with skilled instructors.

Taking lessons with a teacher makes learning the didgeridoo less challenging and more fun! Our team of teachers is trained extensively in ***Didge For Sleep*** methodology and will support you in reaching and even surpassing your creative and therapeutic goals.

In addition to rapid progress playing the instrument, people who work with our teachers learn to:

- Develop good playing habits
- Maximize the efficiency of practice time
- Explore the didgeridoo creatively
- Play new sounds and rhythms not covered in this book
- Utilize the didgeridoo as a tool for meditation

To find out more about learning directly from our instructors, please visit us at:

www.didgeforsleep.com/learn

36. Glossary of Sounds

Drone – The ***low bass sound*** of the didgeridoo that underlies all other sounds. In scientific terms, this is the fundamental frequency of the instrument and is referred to as the "key" of the instrument, i.e. C, E, G#, etc. Each didgeridoo has one particular drone note. **(Chapter 13)**

The "sweet spot" – The position of the lips and face muscles which optimized the sound of the drone on didgeridoo is known as the "sweet spot". It is recommended to start each exercise by first finding the "sweet spot" as this will enhance all other sounds played. **(Chapter 13)**

Overtones, wee, you, eh, ee, oo, et al. – By creating vowel shapes with the tongue, the didgeridoo player creates ***overtones***, higher frequencies within the sound of the instrument. In addition to the tongue, the overtones on didgeridoo can be controlled by the throat and mouth cavity. A good drone sound will naturally have overtones that are audible regardless of tongue position. **(Chapter 15)**

Abs or ***Ha*** – The sound generated from the ***abdominal muscles*** has the potential for being the loudest rhythmic sound while droning. ***Ha*** is written to emulate the effect of the respiratory system when pushing the abs quickly. This sound is of prime importance for rhythmic playing and composition and in this course it is often used to mark the first beat of most didgeridoo rhythms. **(Chapter 22)**

In or ***Wa*** – The sound generated by the ***cheeks or jaw while inhaling*** can take two characteristic forms. When squeezing the cheeks or jaw slowly, this has a sonic effect on the overtones. When squeezing the cheeks or jaw quickly, the sound becomes more percussive and can be used to create rhythm. If you cannot yet do circular breathing, it is okay to take an inhale and allow the drone to momentarily drop out wherever you see ***In*** or ***Wa*** written. **(Chapter 23)**

Note – In music, a note is a sound defined by both pitch and duration.

P - A strong start of the breath. Image you are saying "puh" with a strong force of the breath. This sound is combined with ***wee-you*** to create the ***Pee-you*** effect of starting with a strong breath and immediately hearing the overtones. **(Chapter 16)**

Pitch – In music the pitch of a note refers to how high or low the note is.

Ta, Ka, Da, Ga – These special ***tonguing*** techniques add rhythmic motion to your playing. Once developed, ***double tonguing*** sounds such as ***TaKa*** or ***DaGa*** can add speed and intricacy to your playing. **(Chapter 19)**

Toot (trumpet tone) - When the didgeridoo starts to sound like a fog horn or the honk of a car, the player is playing what we refer to as the ***trumpet tones*** or ***toots***. These higher notes can be reached by playing the instrument with the lips much tighter than when used to play the drone. No two didgeridoos (except for machine produced instruments) have the exact same sequence of trumpet notes. **(Chapter 30)**

Voice – An infinite variety of sounds can come from your voice while playing didgeridoo. Many traditional "animal sounds" on didgeridoo are generated by the voice of the player. Almost anything you can do with your voice, you can also do while playing didgeridoo. **(Chapters 20** and **21)**

Summary of Techniques

You have been given a large number of techniques to create different sounds through the didgeridoo with the goal of strengthening the muscles most likely at the root of sleep apnea. The following summarizes our entire method and may be used as a reference for your future practice sessions.

Basic breathing exercises:

- Diaphragmatic Breathing **(Chapters 7, 8** and **9)**
- Dilating the throat muscles **(Chapter 10)**
- Buzzing the lips **(Chapter 11)**

Strength building exercises:

- Tightening and loosening the lips while buzzing **(Chapter 11)**
- Playing the didgeridoo while adjusting the lips to look for the "sweet spot" **(Chapter 13)**
- Overtones: moving the tongue to create sound shapes such as ***wee-you*** **(Chapter 15)**
- Tongue rhythms with sounds such as ***ta*** and ***ka*** **(Chapter 19)**
- Starting the sound strong **(Chapter 16)**
- Ending the sound by fading out **(Chapter 18)**
- Vocalizing and singing while playing didgeridoo **(Chapters 20** and **21)**
- Playing the "toot" or trumpet tone **(Chapter 30)**
- Abdominal Rhythm **(Chapter 22)**
- Utilizing the cheeks, jaw and mouth cavity **(Chapter 23)**

Circular Breathing Fundamentals:

- Alternating Between Abdominal Rhythm and Rhythm of the Cheeks **(Chapter 25)**
- Blowing Bubbles and Spitting Water **(Chapter 26)**
- The Long Inhalation **(Chapter 27)**
- The Basic 2-Beat Circular Breathing Rhythm (***Ha-in***) **(Chapter 28)**
- Bounce Breathing **(Chapter 29)**

Rhythms:

- ***Ha In Wee You*** **(Chapter 31)**
- ***Ha In TaKa TaKa*** **(Chapter 32)**
- The 3-Beat Rhythms ***Ha In Ha*** and ***Tu Wa Ki*** **(Chapter 33)**
- The 6-Beat Rhythms and ***Ha In Ha Wee You Wee*** **(Chapter 34)**

The full integration of these techniques involves using them all in different combinations while maintaining circular breathing throughout. These are the basic skills you can master with focused didgeridoo practice. Many people have found that disciplined practice of these exercises has strengthened the muscles of the throat and tongue enough to facilitate a regular good night's sleep.

Continue Learning at Our Online Member Portal

What is covered in this book and DVD is only the beginning. The online ***Didge For Sleep*** Member Portal features over 10 hours of intermediate and advanced didgeridoo tutorials that are not covered here plus an online forum where you can connect with people learning the didgeridoo for better sleep. Login at:

didgeforsleep.com/member-portal

About The Author

AJ Block is the director of ***Didge Project*** and an active didgeridoo teacher and performer. He has spent over 20 years studying music traditions from around the world including jazz (trombone and piano), Western Classical Music, Indian Classical Music, shamanic music of the Americas, guitar and world percussion. In addition to ***Didge For Sleep***, AJ has developed a number of programs for ***Didge Project*** including ***The ABCs of Didgeridoo, The Didgeridoo Skills Course,*** and ***Circular Breathing Mastery***. As a performer AJ is the leader of the ***Didge Project Music Collective*** and a member of the ***Dream Seed*** shamanic sound ensemble. AJ is a founding member of ***Sacred Arts Research Foundation***, a 501(c)(3) nonprofit organization dedicated to the preservation of sacred art traditions through education, ritual and study. As a student of spiritual teacher Maestro Manuel Rufino, AJ is an active member of the ***Golden Drum*** community. AJ looks forward to working towards a greater synthesis of therapeutic practices and the arts.

About Didge Project

Didge Project is an organization specializing in world music education that includes a music school, blog, YouTube channel, performance group and instrument store. We also produce live music events and workshops. Our mission is to provide free and affordable learning experiences and instruments for people interested in music at all levels. With emphasis on the teaching and performance of the didgeridoo, ***Didge Project*** works with schools, libraries, community centers and individuals. In addition, we support international artists making a difference in the world to come to the United States and share their knowledge.

The educational courses produced by ***Didge Project,*** such as ***Didge For Sleep***, allow participants to learn at their own pace, often combining a variety of media (video, audio, illustrated and written) with live instruction from a teacher. Our other didgeridoo courses include ***The ABCs of Didgeridoo, The Didgeridoo Skills Course*** and ***Circular Breathing Mastery.***

We encourage you to contact us with any questions or comments and to take advantage of the free video tutorials, articles and information on our site:

www.didgeproject.com

Appendix I: Practice Chart

Date			
Diaphragmic Breathing			
Open-throated Breathing			
Lip Buzz			
Lip Buzz Tightening/Loosening			
Playing Long Tones			
Singing Overtones			
Overtones While Playing			
Start The Drone Loud and Clear			
Fading Out			
Warming Up the Voice			
Sing While Playing Didgeridoo			
Abdominal Rhythm			
Overtones With the Cheeks			
Rhythm with Cheeks			
Alternating b/t Abs and Cheeks			
Squeezing Cheeks and Inhaling			
Blow Bubbles			
Stream Water Out Your Mouth			
Two Beat Rhytm (Ha-in)			
Bounce Bubbles			
Rhythm of the Tongue			
Double-Tonguing			
Ha In Wee You			
Ha In TaKa TaKa			
Three Beat Rhythm (Ha-in-ha)			
Tu-wa-ki			
Ha in ha wee you wee			
Trumpet Tones			

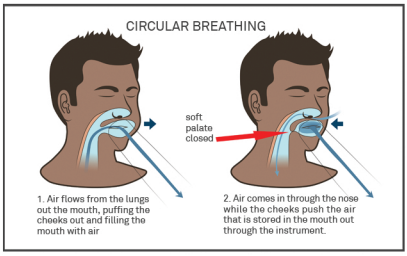
Download your printable practice chart at

didgeforsleep.com/practice

Date			
Diaphragmic Breathing			
Open-throated Breathing			
Lip Buzz			
Lip Buzz Tightening/Loosening			
Playing Long Tones			
Singing Overtones			
Overtones While Playing			
Start The Drone Loud and Clear			
Fading Out			
Warming Up the Voice			
Sing While Playing Didgeridoo			
Abdominal Rhythm			
Overtones With the Cheeks			
Rhythm with Cheeks			
Alternating b/t Abs and Cheeks			
Squeezing Cheeks and Inhaling			
Blow Bubbles			
Stream Water Out Your Mouth			
Two Beat Rhytm (Ha-in)			
Bounce Bubbles			
Rhythm of the Tongue			
Double-Tonguing			
Ha In Wee You			
Ha In TaKa TaKa			
Three Beat Rhythm (Ha-in-ha)			
Tu-wa-ki			
Ha in ha wee you wee			
Trumpet Tones			

A Natural Way To Get Better Sleep

DETAILED INSTRUCTIONAL PHOTOS



ILLUSTRATED DIAGRAMS

Join thousands of people who have successfully treated Sleep Apnea by playing the didgeridoo. Strengthening the muscles of the throat and tongue, didgeridoo playing has been clinically shown to improve quality of sleep for those who make the commitment and practice. ***Didge For Sleep*** includes our Instructional DVD and Handbook plus access to our online Member Portal with over 10 hours of additional video content that includes intermediate and advanced level didgeridoo lessons, nutrition tips, and the latest research on alternative methods for sleep improvement. In addition to our products, ***Didge For Sleep*** offers live and online learning opportunities around the world.

Use with the accompanying Instructional DVD and Member Portal at

www.DidgeForSleep.com