

# Farkas Mid / Low Slurs

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The most common difficulty in playing the middle and lower octaves seems to be the one of producing the notes powerfully enough. At first the low notes may refuse to speak when attempted but over time the consistent attempts will teach the embouchure to relax sufficiently. Be sure to play this exercise in front of a mirror noticing any strange facial movements. Make sure to allow relaxation but do not let your chin completely give out nor allow your corners to give way to the point of allowing air in portions of your embouchure where it does not belong. Engaging with your bottom teeth is paramount in this "region" of the horn. Be sure to keep pressure on the bottom lip consistent (against bottom teeth!). Take note how much forward movement your jaw requires to keep all pitches forte.

Play the exercise as written with the indicated fingerings. Concentrate on what is going on inside the mouthpiece ensuring that your aperture is relaxed enough to handle a fast and large airstream.

Slow ♩ = 60

FO F2  
F1 F12  
F23 F13

Next, Play the same fingering pattern one partial lower: FO, F2, F1, F12, F23, F13. Remember: FORTE!

One more time, one partial lower. You will notice the need for your jaw to move forward. Engage with your bottom teeth and remember to make sure to keep a firm seal on your top lip as well!

FO

Different pattern, same idea. Blow through the entire arpeggio and stay forte! Continue down chromatically with F2, F1, F12, F23 and F13

FO

First inversion arpeggio

One last iteration. Some jaw movement is acceptable but do not move so much causing the tone color to change. Continue down chromatically.

FO