

Moving further down, travel a whole step. Use the thumb valve or 1st valve for the F. Drop the jaw down to the level of the F. Focus on the jaw, not relaxing the lip.



Explore the angle of the mouthpiece/lead pipe/horn. Angle more off the top lip as you play lower so it is free to buzz and produce a warm, open sound. Too much pressure on the top lip creates a nasal sound.



The 1st line E is a flat note (-14 cents when played with no valves or open "o"). Don't play it in tune with a Piano but FEEL the bottom of the note with the lips. The jaw pulls the bottom lip down to rest the air stream on the groove. FEEL it with the breath accents.

Once you find it you will naturally open and relax the lips because the horn will help you hold up the note. Master playing the horn with your physical body, not just wishing the note will happen with your mind.

Slurring down is sometimes easier than slurring up. I have a Law of Upward Slurs that goes "go down, before you go up." Lock into the bottom of the lower note, don't prepare for the higher note, then close the lips side to center and raise the jaw/chin/bottom lip up to the next note's bark point, not higher.

There are two main actions happening to facilitate a clean motion from note to note.

- 1) **Side to Center:** the firming or squeezing (side to center action) of the lips (firmer = higher, more relaxed = lower note) is the horizontal zipper or zip lock action of the lips, like saying EEE-UUU.
- 2) **The Jaw:** raising the jaw/bottom lip moves the air stream to a higher note and lowering the jaw/bottom lip, sets it to a lower note. This is the vertical action.