

# Carmine Caruso Method

*Adapted by Julie Landsman*

**This is a method that helps prepare your body to play music.**

1. TAP YOUR FOOT. Tapping your foot helps the body to feel the rhythm needed to coordinate over two hundred muscles. More than just thinking about the timing, foot tapping connects the feel of the time to the body (kinesthetically). Feel the downbeats and upbeats.
2. Keep the mouthpiece on your lips throughout the entire exercise. This reduces the chances of resetting the embouchure in a different place on your mouth, and makes it easier to develop good chops.
3. Keep the blow steady and constant. Always move the air through the instrument when playing anything! If the air stream is steady and well supported, then it is easier to develop a good embouchure. Here is an analogy: think of the lips as skis on the water. As long as the boat is moving, the skis stay on the water. When the boat slows down, the skis dig in, and when the boat stops, you fall off. This is what happens to the lips when the air is not being steadily pushed through them. An air stream that is constantly feeding the lips will develop a better balance of muscles.
4. Breathe through the nose. This rule goes along with #2. Try to maintain the same setting of the embouchure while breathing. This reduces the number of variables involved in playing the horn, and helps develop a healthy embouchure more quickly. If you experience stuffed sinuses, breathe through the corners of the mouth, and try not to disturb the setting.
5. Ready – Set – Play! Whether practicing Caruso exercises or any music at all, it is essential before starting to set up one measure of subdivided time. Whether action is starting a note, moving to another note, or ending a note, the subdivision is equally important. (i.e. )

The importance of being ready and set to play through precision subdivision and timing cannot be over-emphasized! Whether practicing Caruso exercises, orchestral excerpts, playing in orchestra, or chamber group, it is essential to be ready to play well before the first note comes out. Therefore, always, follow the rule of giving your body at least one measure of subdivided time before your first entrance. Having your body ready before the note comes out gives you a huge advantage!

6. Unless otherwise indicated, all exercises are to be executed at a healthy mezzo forte; no louder.

### III. INTERVAL STUDIES

- 1) Warm up your upper register before playing this exercise. This can be done either in your normal way, or by playing some slow, slurred scales into your comfortable upper register.
- 2) Starting note can vary. (For example – middle G, low G, or low C.)
- 3) Complete each interval set before stopping. If you need a place to rest, complete the current interval and then rest for 10 seconds. After this time, pick up where you left off, using precision timing to restart.
- 4) Go as high as you can keeping the same mouthpiece set, but do not force this exercise.
- 5) Do not play with pain.
- 6) Increase interval size every week. (For example – 3rds, 4ths, 5ths, up to 10ths).

♩ = 60 [Subdivision!]

[Play as high as you can without pain.]

Immediately after finishing the intervals, play the pedal F# three times softly for as long as possible. This is an essential part of relaxing the chops after the intervals, or after any other strenuous playing.

*pp*

Play chromatics smoothly with ease. Never force any of these exercises, therefore choose start and end notes wisely. Regardless of whether the notes speak, go for the action of the notes without force.

{---Optional---}