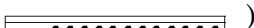


# Carmine Caruso Method

*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.

## VI. FLEXIBILITY

### Noodles

These exercises increase flexibility and help to “iron out” inconsistencies in embouchure set and sound quality throughout the registers. Play as slowly as necessary to maintain mouthpiece contact and tone integrity. The exercises below show suggested starting pitches; feel free to start on any note, in order to work out break registers. Breathe through the nose. Play slowly, then twice as fast. Always keep a double- or half-time relationship between tempos.

#### Noodles Down

♩ = 30, 60, 120

The musical notation for 'Noodles Down' consists of two staves of music. The first staff contains a sequence of eighth notes starting on a middle C, descending stepwise to a G below middle C. The notes are: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the sequence from G1 down to a C below the staff, specifically: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1. The tempo markings are 30, 60, and 120 beats per minute.

#### Noodles Variation 1

♩ = 30, 60, 120

The musical notation for 'Noodles Variation 1' consists of two staves of music. The first staff contains a sequence of eighth notes starting on a middle C, descending stepwise to a G below middle C. The notes are: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the sequence from G1 down to a C below the staff, specifically: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1. The tempo markings are 30, 60, and 120 beats per minute.

#### Pop-out Noodle

♩ = 30, 60, 120

The musical notation for 'Pop-out Noodle' consists of two staves of music. The first staff contains a sequence of eighth notes starting on a middle C, descending stepwise to a G below middle C. The notes are: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the sequence from G1 down to a C below the staff, specifically: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1. The tempo markings are 30, 60, and 120 beats per minute. Dynamic markings *p* and *ff* are placed below the notes in a repeating pattern: *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*.

Other suggested starting pitches:

G: ♩ = 30, 60, 120

Two staves of musical notation for the G major scale in treble clef. The first staff contains the first six notes: G4, A4, B4, C5, B4, A4. The second staff contains the remaining six notes: G4, F#4, E4, D4, C4, B3. The notes are beamed together in groups of six, with a slur under each staff.

E: ♩ = 30, 60, 120

Two staves of musical notation for the E major scale in treble clef. The first staff contains the first six notes: E4, F#4, G#4, A4, B4, C#5. The second staff contains the remaining six notes: E4, D#4, C#4, B3, A3, G#3. The notes are beamed together in groups of six, with a slur under each staff.

C: ♩ = 30, 60, 120

Two staves of musical notation for the C major scale in bass clef. The first staff contains the first six notes: C3, D3, E3, F3, G3, A3. The second staff contains the remaining six notes: C3, B2, A2, G2, F2, E2. The notes are beamed together in groups of six, with a slur under each staff.