

THE BASIC CARUSO

Reinhold Friedrich had learned the "Caruso" from his friend and trumpet player Markus Stockhausen. Markus was a student of Carmine Caruso. Using this exercise had helped Reinhold get a higher and more consistent register. When he first started doing it, he would do it only every other day.

As with all good exercises: Use common sense, do not overdo it. Friedrich had seen people hurt themselves by doing it too much!

Stockhausen and Friedrich are of the opinion that this is a breathing and concentration exercise and not a "power" exercise. The more completely the respiration is, the freer the tone.

The Caruso exercise is normally performed sitting. Tap the foot very active!

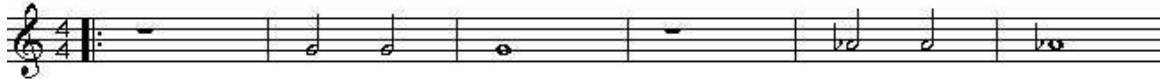
6 basic rules:

1. Tap foot (MM 50 to 60): 1 + 2 + 3 + 4 +. Also execute the upward motion of the foot very precisely.
 2. Only nose breathe.
 3. The mouthpiece remains set for the entire exercise i.e. for each exercise. The lip tension is if possible to be maintained, in any case must the position of the mouthpiece on the lip remain, the press can however in every pause be taken away.
 4. The first tone in each case is always an air attack.
 5. Before each exercise, two tap exhale, two tap inhale. In the highest position can the rest be extended or slowed down.
 6. "Keep the flow steady."
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Keep in mind: The Caruso exercise is primarily a breathing exercise!

Note: All exercises to be played *mf*!

1 Sixnotes



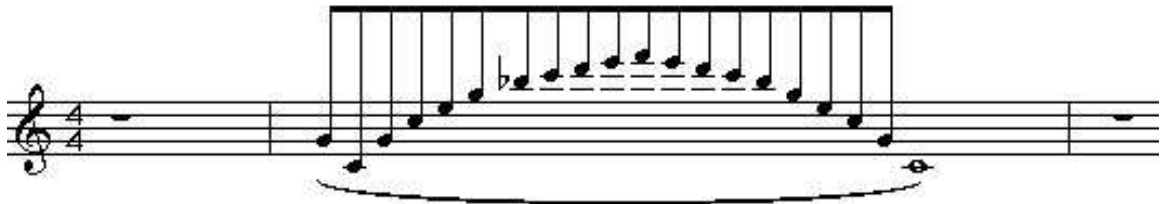
- Tap the foot (MM 50 - 60).
- Set the mouthpiece, breathe out on 2 first tap and in on 2 last (in each rest bar).
- First note with air attack, second and third with normal attack. (HA - TA - TA)
- Keep mouthpiece on the lips all the times.
- Play the chromatic series from G to C (G, Ab, A, Bb, B, C).
- Repeat this "six notes" series again, without taking the mouthpiece off the lips.
- Rest.

2 Seconds



- Same nose breathing and foot tapping as in No. 1.
- Air attack.
- Play up as high as possible in diatonic steps (C-scale).
- Rest.

3 Harmonics



- Same nose breathing and foot tapping as in No. 1.
- Go as high as you played in No. 2 ("Seconds").
- Descend chromatically down to F# (all valve combinations, 2, 1, 12, ... 123).
- Keep the mouthpiece on the lips all the time.
- Rest.

4 “Chromatic Pedals”



- Normal breathing.
- Play down as low as possible into the pedal register.
- When finished, play chromatically (sixteen-notes) from low G up as high as in No. 2, then chromatically down to low G again.
- Rest.

5 “Chord Pedals”



- Same nose breathing and foot tapping as in No. 1.
- Play chromatically down as low as possible into the pedal register (B, Bb, A, Ab etc.).
- Start as high as you came in No. 2.
- Play after this:
 - a major scale (in eight notes) up and down, then
 - a melodic minor scale.
- Start on low G, play as high as in No. 2.

From:

<http://abel.hive.no/trumpet/artist/friedrich/seminar/caruso.html>