

Carmine Caruso Exercises

Caruso's teaching has been very influential. At one time his ideas were very controversial; today they are part of the mainstream of brass pedagogy. Perform the exercises standing up. Do all exercises involving long setting in private, whenever possible, in order to minimize distractions and interruptions.

1. Long Setting – Keep the same mouthpiece placement from the beginning until the end of an exercise.
2. Nose Breathing – It's necessary to accomplish the above.
3. Foot Tapping – This will help synchronize moving / changing parts. Tap four preparatory beats. Use toe tapping if foot tapping is too disruptive.
4. Breath Attacks – This is simply beginning a note without the tongue. Use the syllable, "hah."

For the "sls" and "lsl" exercises, notes last twelve beats and rests last four or six. Perform the loudest and softest parts of the exercises with complete abandon. Increase air velocity to crescendo; decrease it to diminuendo.

Intervals

The "intervals" of the Carmine Caruso system won't be assigned the same way to every student. The concept of "balance" is important. How many intervals you do a day, or how many days you wait before doing another, depends on a number of factors. After a few lessons, I'll suggest a "prescription" for you.

<i>Week</i>	<i>Regular</i>	<i>SLS</i>	<i>LSL</i>
1	2nds		
2	3rds	6 notes	
3	4ths	2nds	
4	5ths	3rds	6 notes
5	6ths	4ths	2nds
6	m7ths	5ths	3rds
7	M7ths	6ths	4ths
8	8vas	m7ths	5ths
9	daily review	M7ths	6ths
10	daily review	8vas	m7ths
11	daily review	daily review	M7ths
12	daily review	daily review	8vas
13	begin daily chart	begin daily chart	begin daily chart

Notes on Caruso “Cycles”

Carmine Caruso suggested that eight intervals (seconds, thirds, fourths, fifths, sixths, minor sevenths, major sevenths, and octaves) be practiced three ways – regular, soft-loud-soft, and loud-soft-loud. After spending about three months practicing each version for a week, he would have the student progress to a cycle that took one week to complete (see “Seven Day Caruso Chart”). I felt that the seventh day, Sunday, was too strenuous, with six intervals – all three versions of major sevenths and all three versions of octaves. So, I developed an eight-day cycle, never doing more than three intervals (one regular, one soft-loud-soft, and one loud-soft-loud) each day. The first day of this cycle is an “A” day, the second is a “B” day, etc. Since I’m very methodical and I notate the exercises that I practice in a daily log, keeping track of cycles, which aren’t seven days in length, is not a problem.

Caruso’s Original Seven Day Chart

<i>Day</i>	<i>Reg</i>	<i>SLS</i>	<i>LSL</i>
Monday	2	4	6
Tuesday	4	6	2
Wednesday	6	2	4
Thursday	3	5	m7
Friday	5	m7	2
Saturday	m7	3	5
Sunday	M7& 8	M7&8	M7&8

Heim’s Eight Day Chart

<i>Day</i>	<i>Reg</i>	<i>SLS</i>	<i>LSL</i>
A	2	5	M7
B	5	M7	3
C	M7	3	6
D	3	6	8
E	6	8	4
F	8	4	m7
G	4	m7	2
H	m7	2	5