

# Carmine Caruso's

Famous Method

for Developing

## Range and Endurance

for

## Brass Instruments

as presented by

# Julie Landsman

## Play Along

for

## Bass Trombone

or

## Trombone with F Attachment

Benjamin Zisook

Dear Fellow Musician,

Thank you for choosing to study from this material. This has been a labor of love for me and a great privilege to develop.

In a 2018 conversation the great women horn players of the Metropolitan Opera and the great Sarah Frederick sat down and talked about many subjects in one of Sarah's wonderful Horn Hangouts. During the hangout a tuba player asked if Caruso's method has application for non-horn players.

Julie Landsman responded that absolutely any brass player would benefit from studying this method. I can say with complete certainty that this method has helped me tremendously in expanding my range, enduring longer playing sessions even while marching and centering pitches in tune immediately.

Because of how beneficial this has been for me I am going to share this companion resource for trombonists who want to study the Carmine Caruso Video Series that Julie has so generously posted on youtube for free. I promise that if you try out these exercises and commit to them or adapt them to fit your practice you will experience growth in your skillset as a trombone player.

Everything in the 'trombone version' I have adapted is either directly quoted from, paraphrased, or subtly adapted from Professor Landsman's original resource for horn players or the videos on youtube. For that reason I have no copyright and make no illusion that this is my original material. All credit goes to Carmine Carsuso, Laurie Frink and Julie Landsman. All I aim to do is provide a lens for trombone players to view this work.

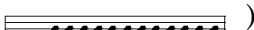
Happy Practicing,

Benjamin Zisook  
*Executive Director - IPT Ensemble*

# 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.

# I. The Six Notes

## Trombone Play Along for Julie Landsman's Videos

Maintain 1 embouchure.

Play with 1 steady airstream.

Breath in through the nose or the corners of the embouchure.

You may choose to start with a breath attack but the other notes in the group are articulated with the tongue

Remember to set up in a comfortable playing position that you can maintain for the whole exercise.

### Version 1

*breath in and initiate this mental subdivision pattern*

*maintain the mental subdivision throughout*

### Version 2

*always concentrate before you play and establish the mental subdivision then breath in rhythmically as was done before the first exercise.*

*Maintain your embouchure in this shift*

*maintain focus!*

## II. Lips Mouthpiece Trombone

Trombone Play Along for Julie Landsman's Videos

These exercises are meant to promote ease of playing the trombone for the enbouchure.

They can be challenging and cause discomfort, especially if you have not practiced free buzzing before, but the rewards will come later if you stick with it.

If this is uncomfortable for you bypass the lip buzz and start with buzzing the mouthpiece.

It is good to practice lip bending in exercise A and you can also articulate and move the slide or gliss.

These exercises match the horn in the demonstration and they are accessible, but you can choose a different starting note that facilitates ease and a good sound.

1 A.



9



1 B.



9



1 C.



9



# III. intervals

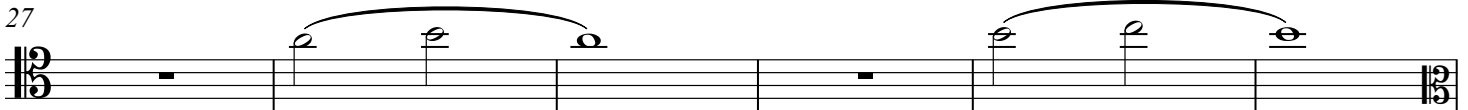
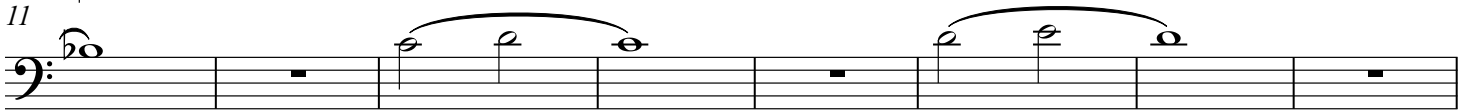
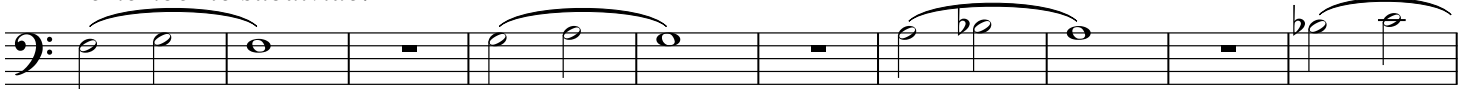
## Trombone Play Along for Julie Landsman's Videos

- 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).

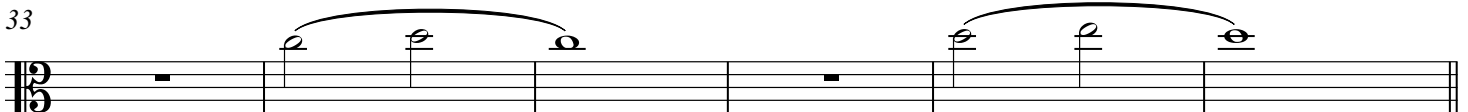
This page is one exercise, when you complete the intervals portion, play the low C's and then the chromatic scale right away

For trombonists doing this the first time, do this exercise one octave lower to make sure you understand the procedure and avoid harm.

1 Remember to subdivide!

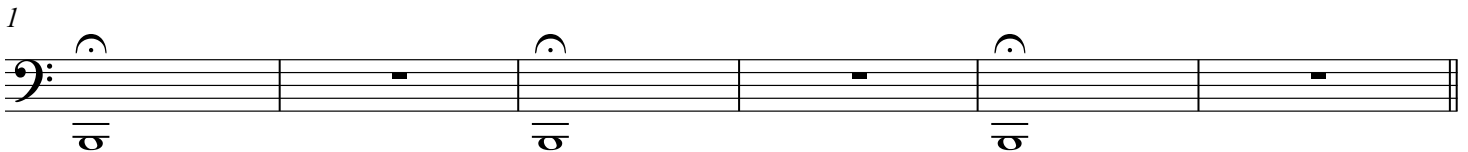


take a break and start where you left off



continue ascending ad lib

Now play low C or low B a few times with the very best sound you can.



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.



# IV. Open Harmonic Series

Trombone Play Along for Julie Landsman's Videos

This exercise does not match the french horn and you will not be able to match it with the video on your trombone study the video as a guide but also realize that the trombone in Bb has a totally different harmonic series than the French Horn There are many great volumes of worksheets have been dedicated to exercises that develop facility and for playing easily throughout the entire harmonic series. It is a worthy endeavor to study them and also to make your own exercises!

- 1) Ride the steady airstream.
- 2) Be strict with your subdivision, especially when establishing your upbeats.
- 3) Practice whistling! Notice how your lips and tongue move forward in your mouth when you ascend.
- 4) This exercise starts in the 7th position, you can start lower by starting on C in trigger 7 and ending on Pedal C.
- 5) Concentrating on getting a great sound at the beginning even on the 'long horn'

# V. Low Register

Trombone Play Along for Julie Landsman's Videos

- 1) As you descend, maintain even and equal pressure on both lips.
- 2) Do not let go of your lip contact and mouthpiece pressure as you descend!
- 3) Maintain mouthpiece contact in the rests and breathe through the nose. Take beats 3 & 4 to inhale and prepare for the downbeat.
- 4) Follow these low register exercises with the chromatic scale.

(See INTERVAL STUDIES, p.5) These exercises may be used as a warm-down.

Use of a tuner may help determine the proper mouthpiece contact and pressure.

Often players will let go of contact with the lower lip [sometimes upper], however better results may be achieved with this technique of keeping good contact with lips [and teeth!] with the mouthpiece, especially when dropping the jaw.

## Chromatics Down

Use a legato tongue for the slurs if natural slur is not possible

*1*

*5*

*descend ad lib*

Continue descending on these until double pedal Bb or until you sense that you are straining. Do not force any notes out.

## Arpeggios Down

*1*

*desending sequence ad lib*



# VI. Noodles

Trombone Play Along for Julie Landsman's Videos

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 breaks between registers. Breathe through the nose. Play slowly, then twice as fast. Always keep a double- or half-time relationship between tempos.

Practice noodles first at ♩ = 30 then increase to ♩ = 60, 90 & 120 bpm.

### Noodles Down

Musical notation for the 'Noodles Down' exercise, consisting of two staves. The first staff starts with a '1' and the second with a '5'. Both staves feature a series of eighth notes with stems pointing down, connected by a long slur. The notes descend in pitch across the staves, with some accidentals (flats and sharps) interspersed.

### Noodles Variation 1

Musical notation for the 'Noodles Variation 1' exercise, consisting of two staves. The first staff starts with a '1' and the second with a '5'. The notation is similar to the 'Noodles Down' exercise but includes slurs over groups of notes, creating a more complex rhythmic and melodic pattern.

### Pop-Out Noodles

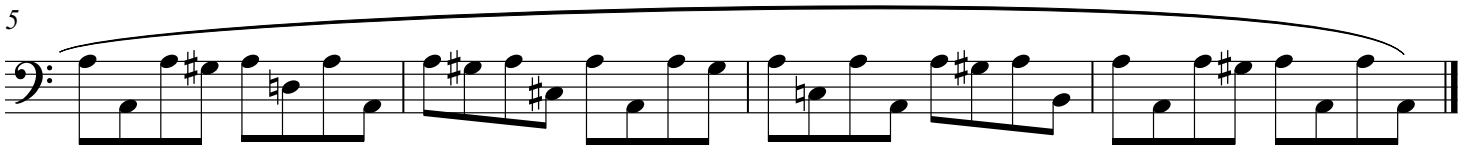
Musical notation for the 'Pop-Out Noodles' exercise, consisting of two staves. The first staff starts with a '1' and the second with a '5'. The notation includes dynamic markings: *p* and *ff* are placed below the notes, alternating in a pattern (e.g., *p ff p ff p ff p ff p ff p*).

Use variations also on these alternates

*Starting on C*



*Starting on A*



Noodles Down



# VII. Spider & Snake

Trombone Play Along for Julie Landsman's Videos

Spider – If a breath is needed, add a few beats and breathe through the nose, taking care to leave the embouchure undisturbed. Subdivide, feeling upbeats.

*l* ♩ = 60

7

Then once more, double-time:

*l* ♩ = 60

Snake – Add the snake when the spider can be executed smoothly in both variations.

When both the spider and snake can be executed smoothly in faster speeds, change the starting note.

*l* ♩ = 60

Variations for Spider and Snake

- 1) All Tongued attacks
- 2) Start on different notes.

\*\*\*When using the tongue, be sure to use the same air flow as when playing slurred.\*\*\*

## Spider from A:

♩ = 60, 120

*1*

7

Detailed description: This block contains two staves of music for 'Spider from A'. The first staff starts with a dynamic marking of *1* and contains measures 1 through 6. The second staff starts with a measure rest of 7 and contains measures 7 through 12. The music is written in bass clef with a key signature of one flat (B-flat). It features a melodic line with various intervals and accidentals, including naturals, flats, and sharps. A large slur covers the entire piece, and a fermata is placed over the final note of the second staff.

## Spider from C:

♩ = 60, 120

*1*

7

Detailed description: This block contains two staves of music for 'Spider from C'. The first staff starts with a dynamic marking of *1* and contains measures 1 through 6. The second staff starts with a measure rest of 7 and contains measures 7 through 12. The music is written in bass clef with a key signature of one flat (B-flat). It features a melodic line with various intervals and accidentals, including naturals, flats, and sharps. A large slur covers the entire piece, and a fermata is placed over the final note of the second staff.

## Snake from A:

♩ = 60, 120

*1*

Detailed description: This block contains one staff of music for 'Snake from A', starting with a dynamic marking of *1* and containing measures 1 through 6. The music is written in bass clef with a key signature of one flat (B-flat). It features a melodic line with various intervals and accidentals, including naturals, flats, and sharps. A large slur covers the entire piece, and a fermata is placed over the final note.

## Snake From C:

♩ = 60, 120

*1*

Detailed description: This block contains one staff of music for 'Snake From C', starting with a dynamic marking of *1* and containing measures 1 through 6. The music is written in bass clef with a key signature of one flat (B-flat). It features a melodic line with various intervals and accidentals, including naturals, flats, and sharps. A large slur covers the entire piece, and a fermata is placed over the final note.

# VIII. Dynamic Exercises

Trombone Play Along for Julie Landsman's Videos

Keep the mouthpiece in contact with the lips throughout.

The speed of the air determines the volume.

Increase the airspeed to play louder; decrease the airspeed to play softer.

Tap your foot to establish time, and subdivide during the rests.

1  $\text{♩} = 60$

pp ff pp pp ff pp

9

pp ff pp pp ff pp

17

pp ff pp pp ff pp

24

pp pp pp

# IX. Rebalance and Recovery

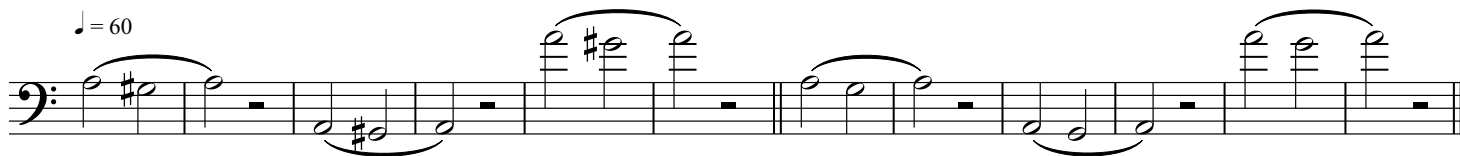
Trombone Play Along for Julie Landsman's Videos

Through the practice of note tasting, your body learns to respond reflexively to a precisely timed setup. The “taste” of a note includes the subdivision and timing, hearing it, visually picturing the note, and feeling it in your chops.

These are all right brain, high sensationbased activities. All too often, players aim for notes with their brains and willpower. With practice, you can train your body to respond in a reflexive manner to where that note lives and what it “tastes” like. This can practically guarantee accuracy!

## Note Tasting:

♩ = 60



\*play soft pedal tones as a cool down after this exercise

## Variations:

- 1) Breathe attack, mouthpiece stays on chops during rests
- 2) Tongue attack, mouthpiece stays on chops during rests
- 3) Breath attack, remove mouthpiece from chops during rests
- 4) Tongue attack, remove mouthpiece from chops during rests

**The Recovery:** Set up one measure of subdivided time mentally. Ghost a “C” (measure 1) by blowing air through the instrument while almost playing note. Subdivide third beat and gently bring in ghosted note. Leave chops in place while inhaling for the next note.

