

# THE BASIC CARUSO

Five exercises for trumpet

by

Markus Stockhausen

Exercises



Aktivraum Musikverlag

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Dedicated with gratitude to  
**Carmine Caruso**

Dear friends and trumpet colleagues,  
  
finally I can show you the exercises that I  
found very beneficial years ago, and which  
have already helped quite a few players.  
Do them with care and dedication. They are  
wonderful medicin.

Good luck,  
Markus



# Meeting Carmine Caruso

In January 1978 I came to New York. It was a winter with heavy snow. New York was peaceful and quiet. I contacted Marvin Stamm, whom I admired from his recordings with the Pat Williams Orchestra. I told him that I would like to have lessons with him. He denied and said that instead I should go to his teacher, Carmine Caruso, which then I did. Nevertheless I had a good time with Marvin, he took me several times to studio sessions and gave me the opportunity to feel the scene, to meet other players like Allen Rubin, Lew Soloff, and also I witnessed a rehearsal with the Maynard Ferguson Band in some hotel, a great experience at the time.

With Carmine I had seven lessons. Each time he would write me the next exercise on a little sheet of paper. So in the beginning I just had the six notes I think, and at the end of the month the full system. His book was in preparation and had not yet been released, and he did not care so much about it, I had the expression. His teaching, though he had a system, seemed very individual.

His room was dusty, with old book shelves full of music, and a fan. The heating was hot, he just wore an undershirt, and often put on his headphones while I played, the kind they use in airports. Now I can understand him very well, because also for me the trumpet often is loud to my ears, and I use some plugs or phones when I play or teach a lot.

He was very kind with me, like a father. His eyes were loving and distant at the same time. He was very patient, but clear, to the point. He knew all the struggles that I was going through at the time. My embouchure had to be dry while playing, at least the top lip, which had been a problem for me during concerts when I sweated a lot, especially with spot lights on me. His pedal tone exercises followed by the chord pedals gave me a wet embouchure, resulting in much better playing possibilities.

His exercises focused my embouchure and gave me strength and endurance, and developed my high register. At times I would overdo the exercises. Especially the soft-loud-soft, as well as the loud-soft-loud exercises were very strenuous to me when I did them on a daily basis. Nevertheless I continued the exercises for quite some years, not always very regularly, but still. Within time I found my own way, a little more moderate, and surely not applying the full system, I am aware of that. But it worked for me and for my students or friends, to whom I started showing it. I called it „The basic Caruso“, and this is what I would like to explain now to you, dear reader.

To finish the story, I met Carmine Caruso only once more in 1981 for one or two lessons, but I was not in a good period then and I could not go deep into it with him. But we went out for dinner after the lesson and he was very sweet with me.

Myself, I do the exercises only from time to time now, when I feel I need to focus my embouchure or prepare for a very hard trumpet concerto. Often just by doing the „Six notes“, the body remembers the whole thing immediately and I can play up and down without any further warm ups. The body actually is magic, how it can reproduce results that have been properly programmed. In fact that is the basis for Carmine's system, as well as of others of course, that the cells have memory. (See: „The mind of the cells“ by Satprem.)

I am truly grateful to Carmine for his teaching. His system I consider unique, one of the authentic approaches to successful trumpet playing. For me it is the „East coast system“, opposed to the „West coast system“ by James Stamp, whom I met in 1979 for three lessons in Switzerland. Done with intelligence, patience and care it gives wonderful results. For me it was a gift.

In the same year after my first lessons with him, in the summer 1978, my father Karlheinz Stockhausen wrote for me the trumpet concerto „Michael's journey around the earth“, a fifty minute work, written for the Ensemble Intercontemporain plus other soloists. It is extreme in many ways, long, high, includes very low precisely notated pedal notes, requires flexibility and good endurance. Without the preparation by Carmine I would have hardly been able to play the piece.

Now I come to the exercises. I noticed, that the very active breathing, especially with two beats out and two beats in before each exercise, to the foot beating, in combination with a breathattack on the first note are the essential things for me.



# The Basic Caruso

## five exercises by Markus Stockhausen

These exercises are based on what I learned from Carmine Caruso in 1978 in New York. During the years I developed my own way of doing them for daily routine or preparing myself for difficult work to come.

There are six basic rules to observe:

1. Tap your foot 1+2+3+4+ (tempo about 60 bpm) throughout the exercise, with a clear up and down movement. The reason is: one muscle controls all other muscles. Because of the foot, these exercises are played sitting.
2. Breathe through the nose only (to ensure that the embouchure doesn't move).
3. Keep the mouthpiece on the lips throughout the exercise. The embouchure shall remain in its position even during the bars of rest, only the pressure can and should be removed, so that the blood circulation refreshes the lip.
4. The first note of each exercise is always played with a breath attack (b), the later notes attacked (t=tongue) or slurred, as indicated.
5. Always, before each exercise and during the bars of rest, breathe out two beats completely (!) and inhale two beats. In the high register the tempo can be reduced while breathing out and in, to avoid hyperventilation.
6. Keep the flow steady, play always at a medium dynamic level.

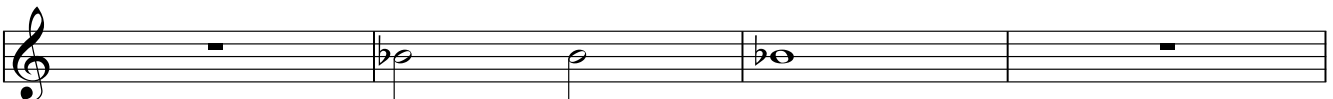
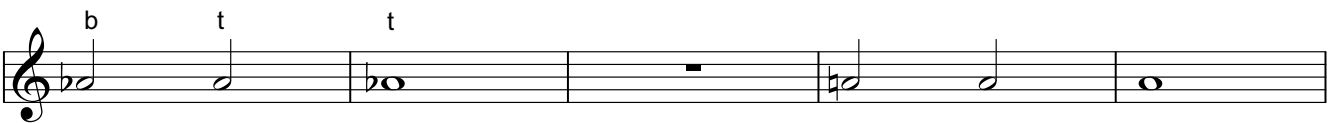
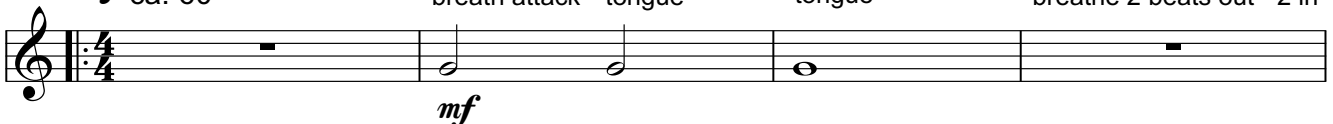
### 1. Six Notes

tap your foot  
mouthpiece on  
breathe through the nose only  
2 beats out - two beats in

♩=ca. 60

breath attack tongue tongue

breathe 2 beats out - 2 in



repeat without taking  
the mouthpiece off

Rest for a short time before playing the "Seconds".  
If you are a beginner you might just play the "Six Notes"  
once or twice a day for at least a week.

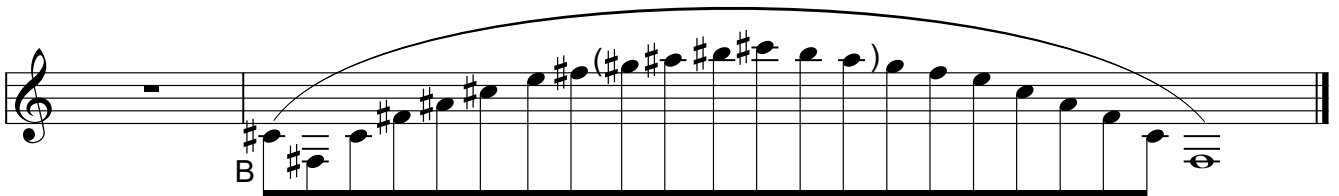
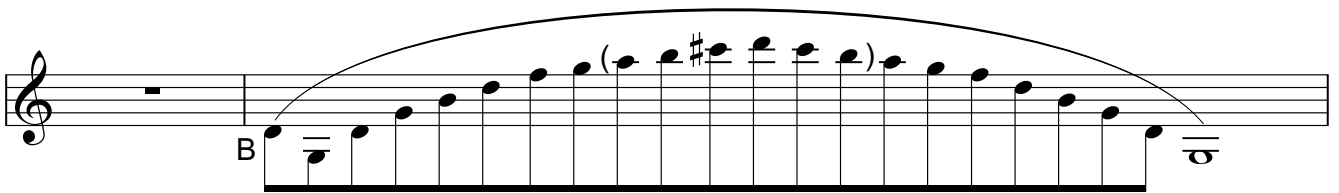
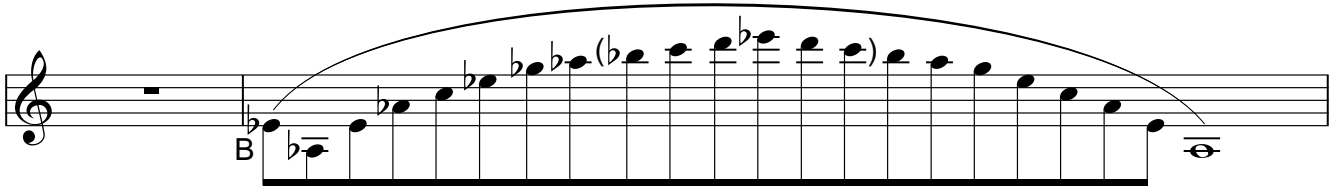
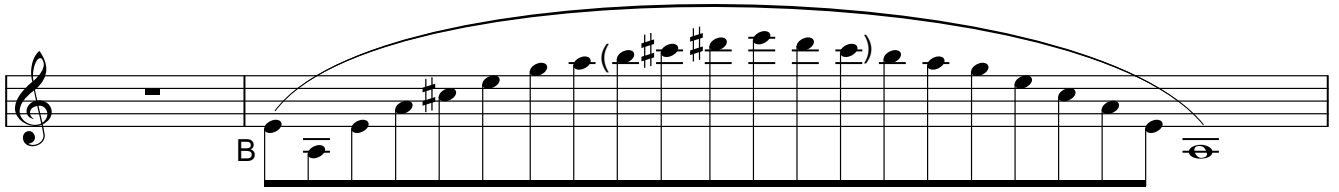
## 2. Seconds

### 2nd setting:

For a specific high-note training repeat the exercise after a short break. Another variation is to continue after 10 / 15 seconds where you stopped, because the power did not last, or no sound came out of the instrument. Always complete the interval you started to play, even if no sound comes. Thus you prepare the muscles to play these notes maybe tomorrow or later on.

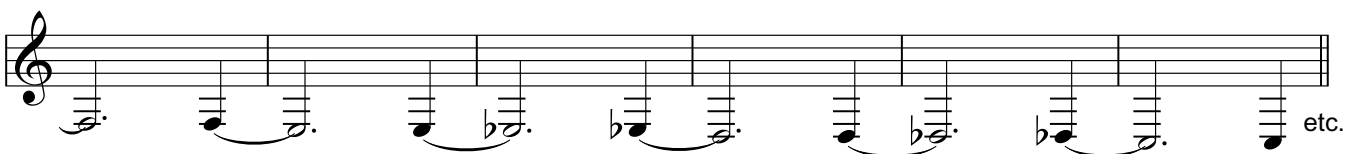
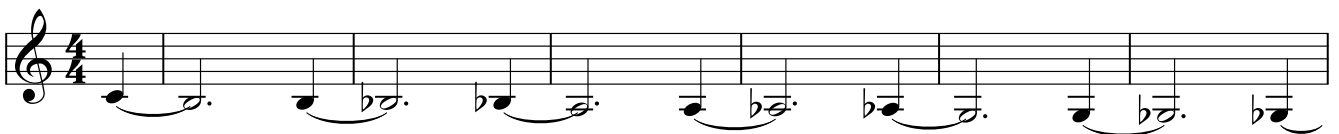
## 3. Harmonics

In this and the following exercisers go as high as you were able to go with the seconds



#### 4. Chromatic Pedals

Only in this exercise is the breathing normal.



as low as you can go,  
up to three octaves

## Complete the chromatic pedals with a chromatic scale

Go only as high as your were able to go with the seconds today

## 5. Chord pedals

Start as high as you were able to go with the seconds today and play a major-arpeggio three or four octaves down. Continue chromatically.

etc., transpose down chromatically

Variation: after playing it twelve times, start again from the high note and add another octave down. If you before were playing three octaves down, play now four octaves and continue the arpeggios as far down as possible.

Complete this exercise with one major scale and the parallel melodic minor scale, either 3 octaves or less up & down

For example: C-major / A-minor melodic

## Valve fingerings for the pedal register

0    2    1    12    23    13    123    1    12    23    13    123

(123) (123) (123) (123)

The first system consists of a treble clef staff with 12 measures. The notes are: G4, A4, B4, C5, B4, A4, G4, G4, A4, B4, A4, G4. Fingerings are indicated above each note: 0, 2, 1, 12, 23, 13, 123, (123), (123), (123), (123), 123. A sharp sign is placed above the eighth measure (G4).

123  
(0)

0    0    0    0    0    0    0    0    0    0    0    0

The second system consists of a bass clef staff with 12 measures. The notes are: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated above each note: 123 (0), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A sharp sign is placed above the sixth measure (B2).

0    2    1    12    23    13    123    1    12    23    13    123    123  
(0)

The third system consists of a bass clef staff with 13 measures. The notes are: G3, A3, B3, C4, B3, A3, G3, G3, A3, B3, A3, G3, G3. Fingerings are indicated above each note: 0, 2, 1, 12, 23, 13, 123, 1, 12, 23, 13, 123, 123 (0). A sharp sign is placed above the seventh measure (G3).



# Further comments on „The Basic Caruso“

For me these exercises are before all breathing exercises. They teach you to take a controlled full breath within a certain time. Don't worry about your embouchure. It will regulate itself. Be rather very attentive with your complete exhalation (no air remains!) and full breathing in, starting with the lower diaphragm breathing, also breathing into the back, then filling the lungs especially laterally and finally also the upper chest, without raising the shoulders. This threefold breathing I learned from Hatha Yoga.

A general advice: the body must be rested in order to take a deep relaxed breath. The more complete the breath the better is the sound also. Our breathing capacity is also part of our instrument and serves as resonator. A full breath will give a full sound. Many players choose too big mouthpieces because they want to have a big sound, but they breathe poorly, and then they struggle with the high register. Our endurance depends 80% on our breathing. When you get tired, you breath poorly and the endurance decreases fast. Therefore don't practice too long when you are tired. Rather stop and pick up your practice after some time of rest. Then you develop faster. Also psychologically a good feeling remains and makes you want to play more soon.

„Seconds“: you play as high as possible today, until no sound comes out or you just feel you have to stop because it's too much. Even when you cannot complete one intervall keep on playing just hot air, so the body gets used to the effort. Then you can stop the exercise, or rest for about 20 seconds and pick up the exercise where you left it (second setting). Thus you develop especially your high register.

In all following exercises don't play higher than you reached during the „Seconds“ today. Tomorrow it might be different.

Already during the „Harmonics“ things are easier and you feel the benefit from the „Seconds“.

Don't forget to put the mouthpiece on your lips before the first exhalation.

Remember that you can't play at the same level every day. Learn to listen to your body. Challenge yourself when things are going well, and don't force it when you are tired or negative. The golden middle way.

Markus Stockhausen, July 2003

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