Private instruction and tutoring for...

TRUMPET

• Expert Individual Lessons From An Active Professional Musician
• Convenient Location And Times • Beginner To Advanced

You Can Learn...

• Strength, Flexibility, Range And Endurance • Classical And Jazz Styles • Improvisation
• Expertise In Scales And Technical Studies • Music Theory And Application • Sight Reading Skills

Improve On...

• School Music For Concerts, Challenges And Auditions

And...

• Gain Quality And Confidence In Your Playing By Studying With A *Well-Known* Teacher In A Private Setting

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About the instructor...

Jeff Kaiser is an award-winning trumpet player, composer, conductor and private music instructor living in Ventura, California. He holds a Bachelor's Degree in Music Composition from Westmont College and a Master of Music in Choral and Orchestral Conducting from Azusa Pacific University. He has played professionally with many different groups and individuals on television, film, radio, and in concert halls throughout the United States. His music has been performed around the world. He is the recipient of numerous grants, honors and awards. He is a twelve-time recipient of the *Individual Artist Fellowship from the City of Ventura* and a three-time recipient of the *Forum of the Arts Grant administered by the Ventura County Museum of History and Art.* He has received critical praise in the *Los Angeles Times, Ventura Star, The Santa Barbara Independent, Cadence Magazine, The Wire, Signal-to-Noise, The Reporter, L.A. Weekly* and numerous other publications throughout the world. In addition to composing, he is well known in creative music circles as a trumpet player, performing with Eugene Chadbourne, The Michael Vlatkovich Brass Trio, Brad Dutz, The Motor Totemist Guild, Headless Household, The Vinny Golia Large Ensemble, Dan Plonsey and the Human Behavio Orchestra, The Los Angeles Trumpet Quartet, The Kreative Orchestra of Los Angeles, as well as his own ensembles including his large group: The Jeff Kaiser Ockodektet. He is the founder and co-director of the Ventura New Music Concert Series (internationally acclaimed concert series), founder and co-editor of the NewCreativeMusic.com, and owner of the pfMENTUM record label and its subsidiary Angry Vegan Records. He has released nine CDs as leader/co-leader and has also appeared on CDs by Headless Household, The Motor Totemist Guild, Eugene Chadbourne, The Gove County Philharmonic, The Vinny Golia Large Ensemble, and others. He did the musical score and sound effects for the award-winning independent film by Ted Mills, *Nowhereland*. *Nowhereland* has been featured at film festivals in Iceland, Poland, Russia, Ukraine, England, Canada and festivals throughout the United States. The title work of his CD *Ganz Andere* was performed at the opening concert of the 1999 National Conference of the Society for Electro-Acoustic Music in the United States at San Jose State University. *Templum-Tempus*, also on *Ganz Andere*, was a runner-up in the PALMARES du 26e Concours International de Musique Electroacoustique, Bourges, France - 1999. Television trumpet performance credits include the HBO series *Deadwood*, and big screen performances include the upcoming European film *Perfume* (from the director/composer team that made *Run Lola Run* and *The Princess and the Warrior*). He has been a private teacher since graduating from college. He has coached brass, led seminars, and been a guest lecturer at numerous middle schools, high schools, and colleges, including visiting artist/lecturer positions at Roosevelt University (Chicago, Illinois), Westmont College (Santa Barbara, CA), California Institute of the Arts (Valencia, CA) and California Lutheran University (Thousand Oaks, CA). He has taught workshops at various locations including the Museum of Contemporary Art (San Diego, CA). He is a former music director for the Ojai Camerata. He is one of the founding (and current) members of the Los Angeles Trumpet Quartet. He is a published writer on music and art, with an essay about experimental music in an upcoming book by the Hertz-Lion Foundation. He is a member of the *International Trumpet Guild*, *The Society for Electro-Acoustic Music in the United States*, and the *American Society of Composers, Authors and Publishers*.

Most importantly: Jeff Kaiser is a well-respected teacher in the music community (Ventura and beyond) whose instruction allows students of all ages to make music a valuable part of their lives. Some may go on to be first chairs in their school/community orchestras and bands, start their own music groups, get into All-State Honor Bands, go on to study music in college: but ALL learn how rewarding and enjoyable music can be...

Instruction also available in: composition, theory, music technology, and guitar

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Jeff's teaching studio is located in Instrumental Music at 1793 East Main Street, mid-town Ventura (near Ventura High School). References available on request. ALSO: Download FREE major and minor scales/arpeggios/thirds at jeffkaisermusic.com. Click on "Jeff Kaiser." The link is at the bottom of the "Teacher" page.

For more information: (805)701-8553 or www.jeffkaisermusic.com

Tips to help you be successful in your practice...

1) Always warm-up. I recommend that you buzz long-tones, sirens, and five-note scales on your lips (without the mouthpiece) for a few minutes, then move to the mouthpiece alone and do five-note scales and complete scales. The goal is to warm-up, so don't overdo the high-notes, but stay relaxed and centered on the tone.

2) Include lip flexibility and strength building exercises. Playing songs alone won't make you strong; you need exercises that target muscles used to play the trumpet.

3) Scales, arpeggios, and thirds. Keep your fingers active; they need the exercise just like your lips. Practice tonguing multiple times on each note (single-, double-, and triple-tonguing) to get your tongue a good work out with your fingers. Practice the circle of fifths. (See below.)

4) Long-tones help build strength and tone quality. Practice them as an "expanding" scale, that way your lips won't get set in one range. For example: Start on G in the middle of the staff, go up to A for the next note, then down to F for the next, then up to B, down to E and so on.

5) Practice etudes specific to your instruments. The teachers/players that have gone before have left a great wealth of material to help you with the specific needs of the trumpet. Take advantage of it.

6) Don't forget your school music. If you want to move up a chair (or hold onto your chair) you need to practice more than the person sitting next to you!

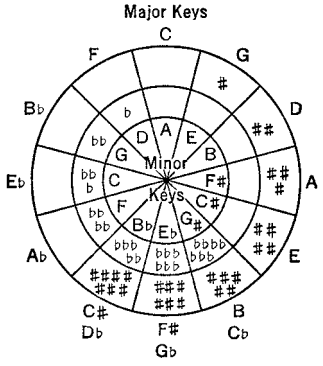
7) Remember in all that you do: air is everything! Breathe in energetically, and your sound will come out with energy! Practice breathing, it is not as straightforward as it seems.

8) Practice doesn't make perfect, practice makes PERMANENT. It is important to develop good playing habits early on. Private instruction specific to the trumpet is the best way to do this.

Focus on the fundamentals, they will give you the ability to pursue the creative!

Recommended books:

James Stamp, Warm-ups and Studies. For breathing, buzzing, warm-ups, strength and flexibility.
Herbert Clarke, Technical Studies. For scales, arpeggios, and more.
Carmine Caruso, Musical Calisthenics. Great long-tone studies.
Arban's Complete. Wonderful tonguing exercises, etudes and more. A true classic.



Circle of Fifths

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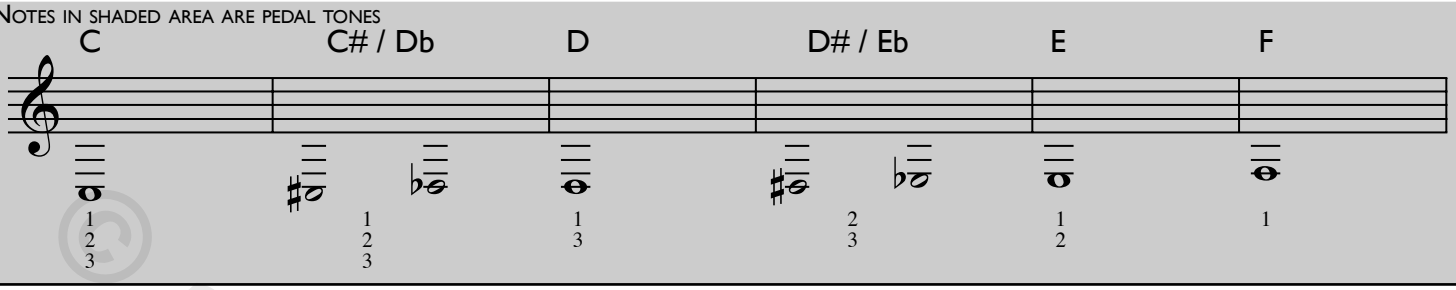
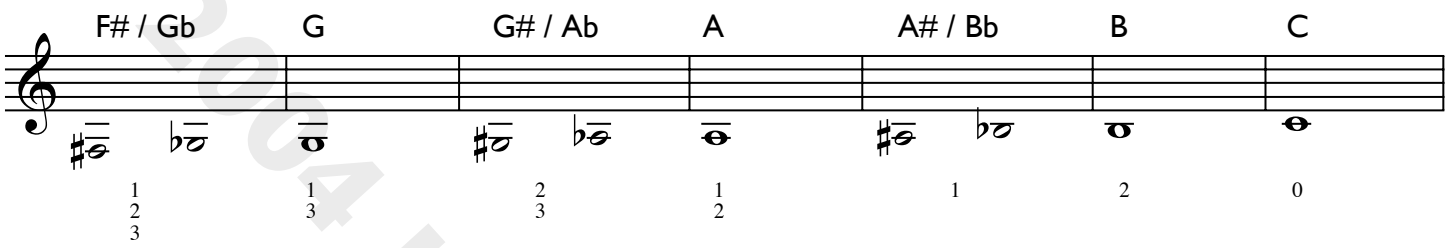
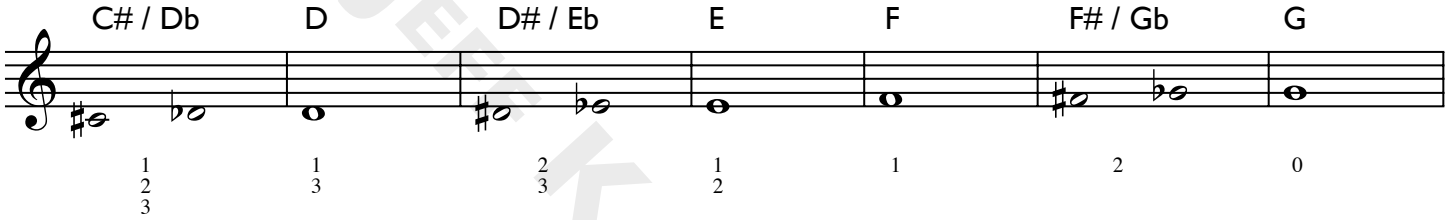
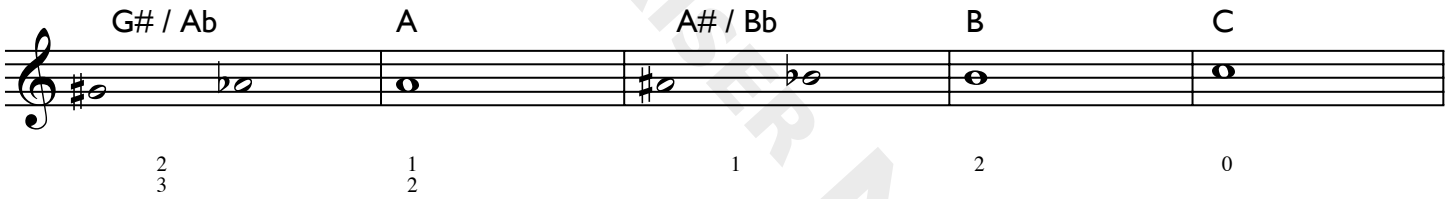
Trumpet Fingering Chart

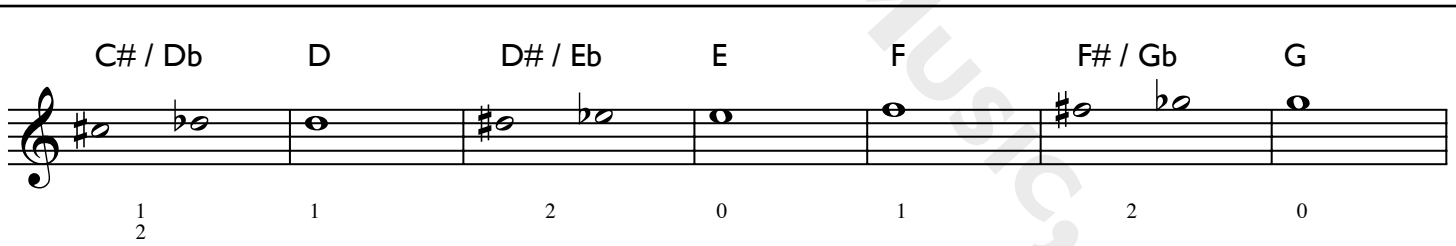
Notes in shaded area are pedal tones

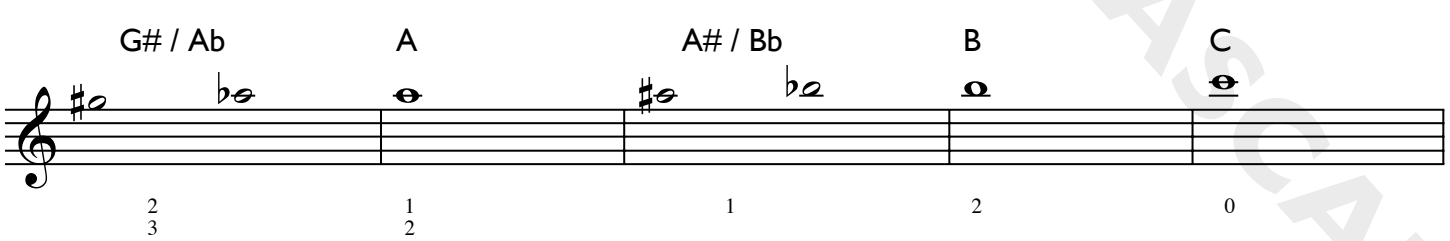


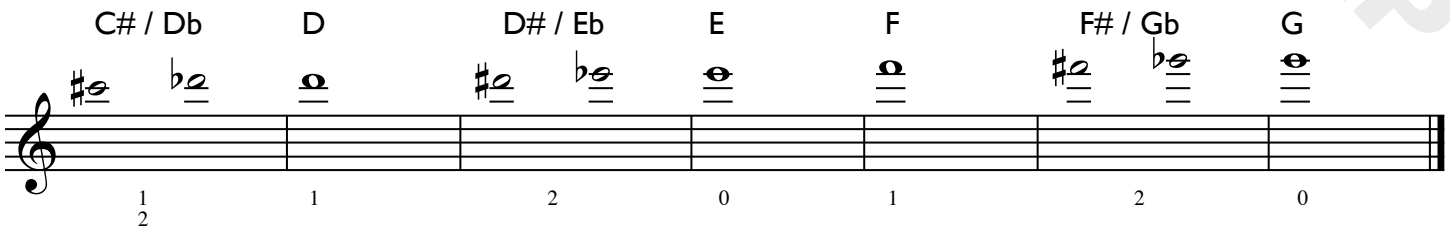












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One Octave Major Scales with Arpeggios and Thirds

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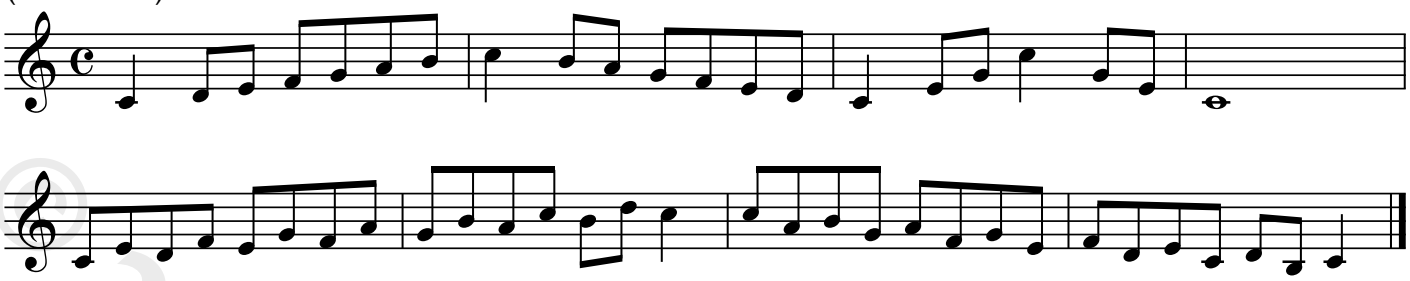

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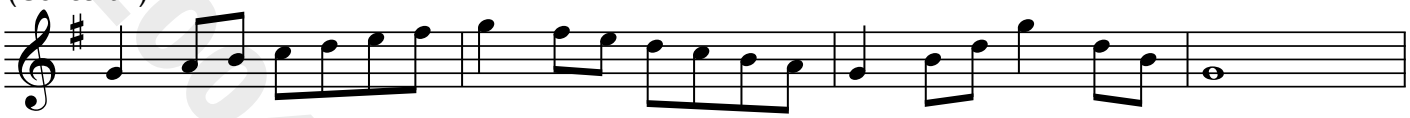

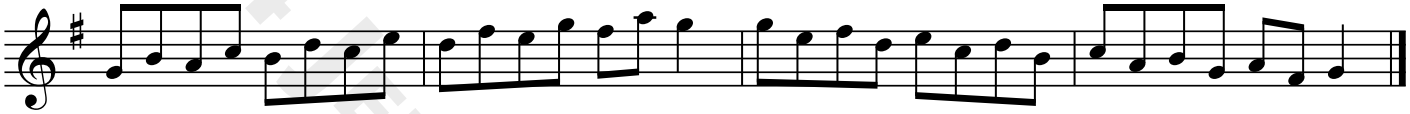

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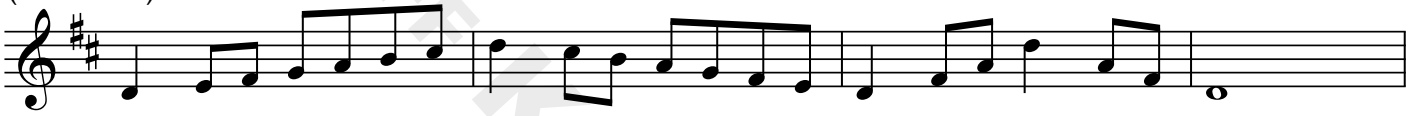

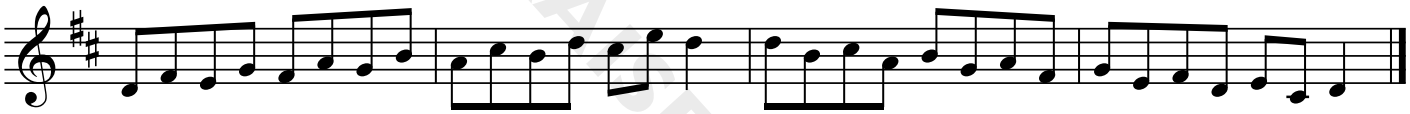

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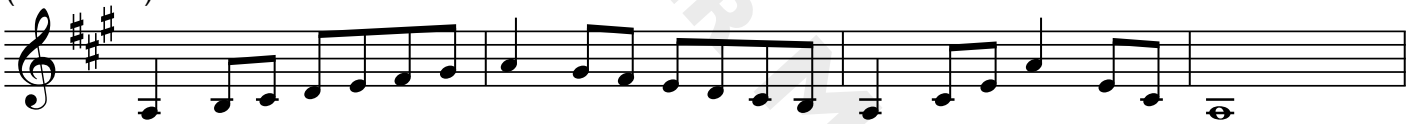

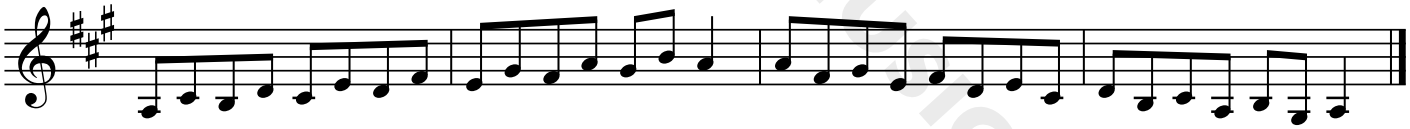

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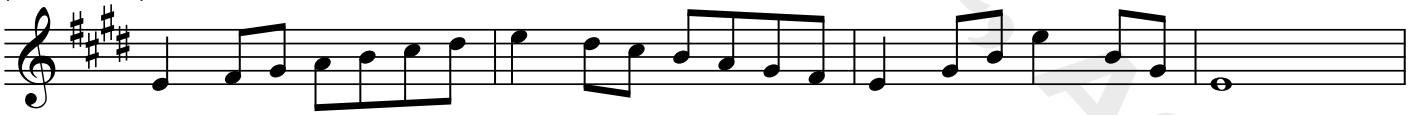

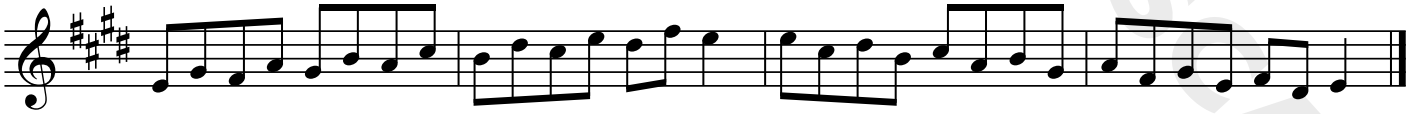

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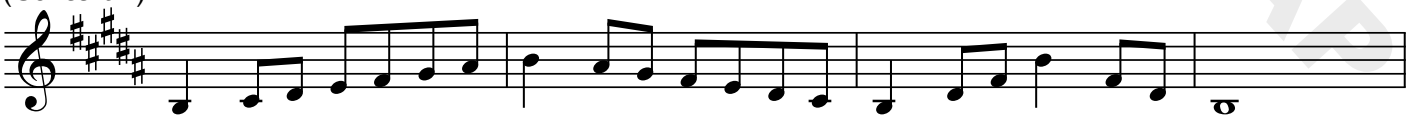

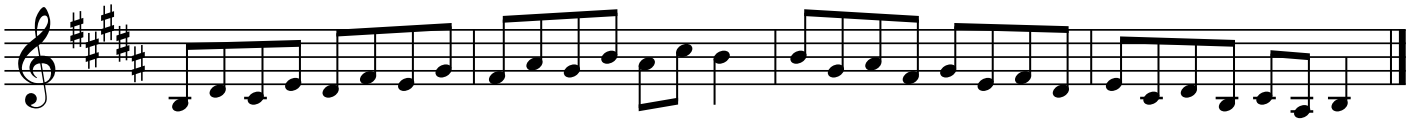

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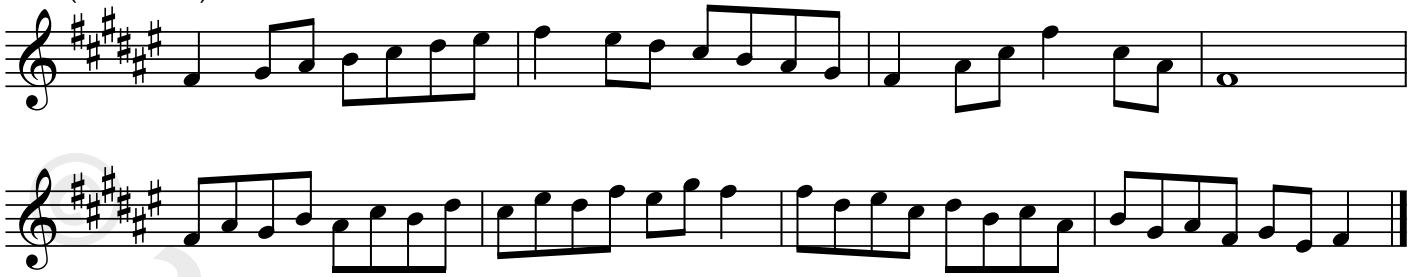
F#/Gb (Concert E)



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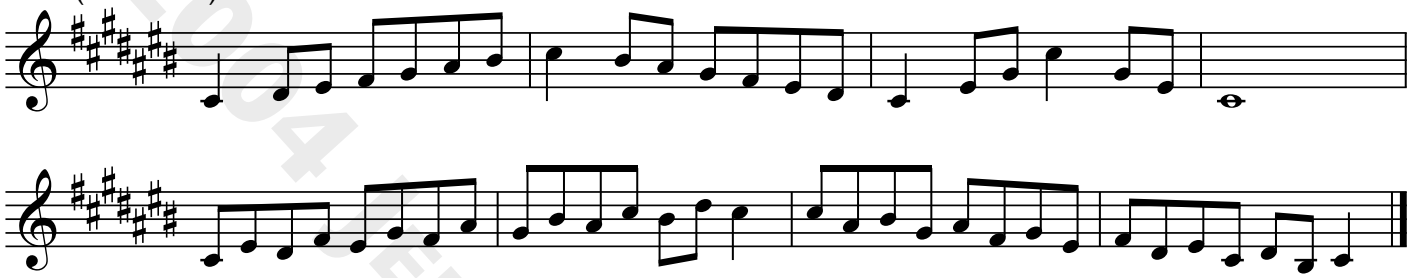

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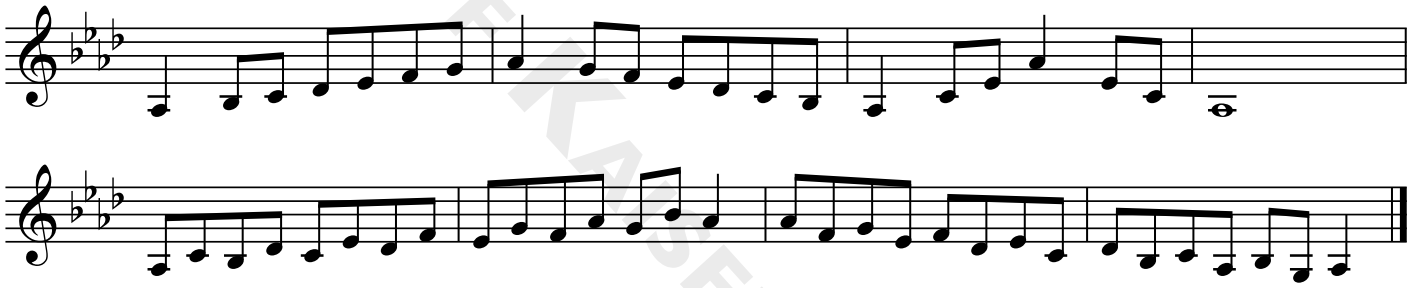

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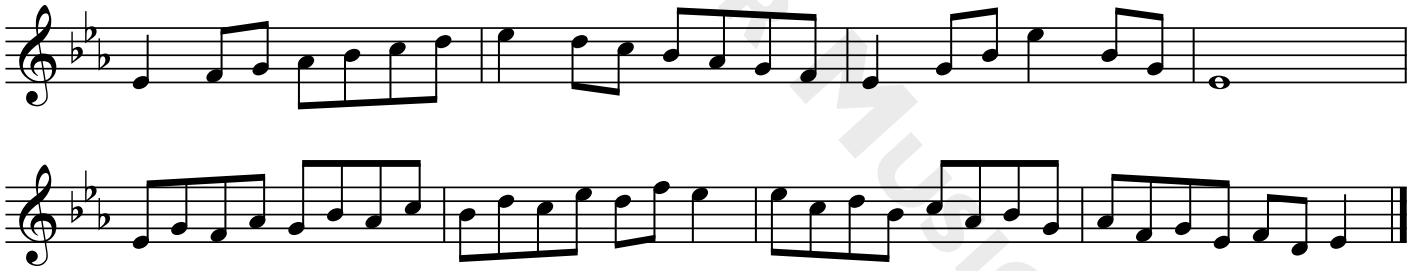

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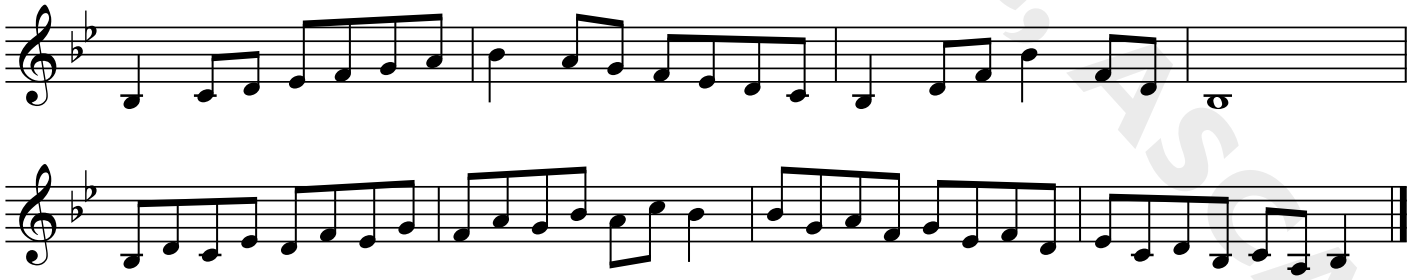

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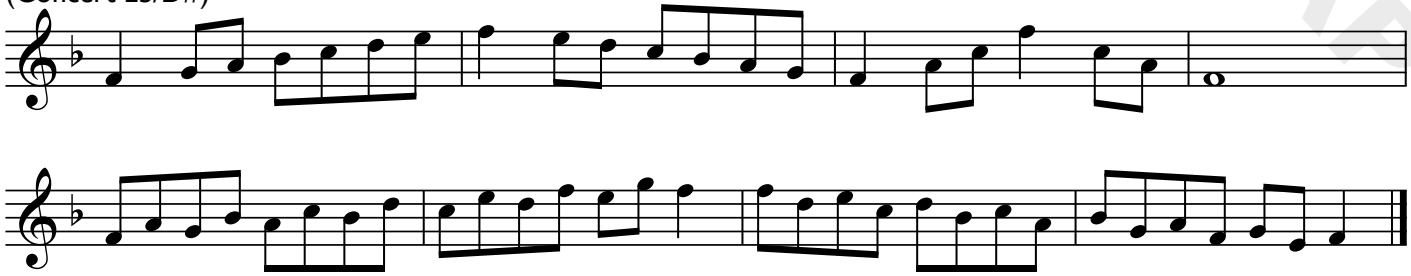

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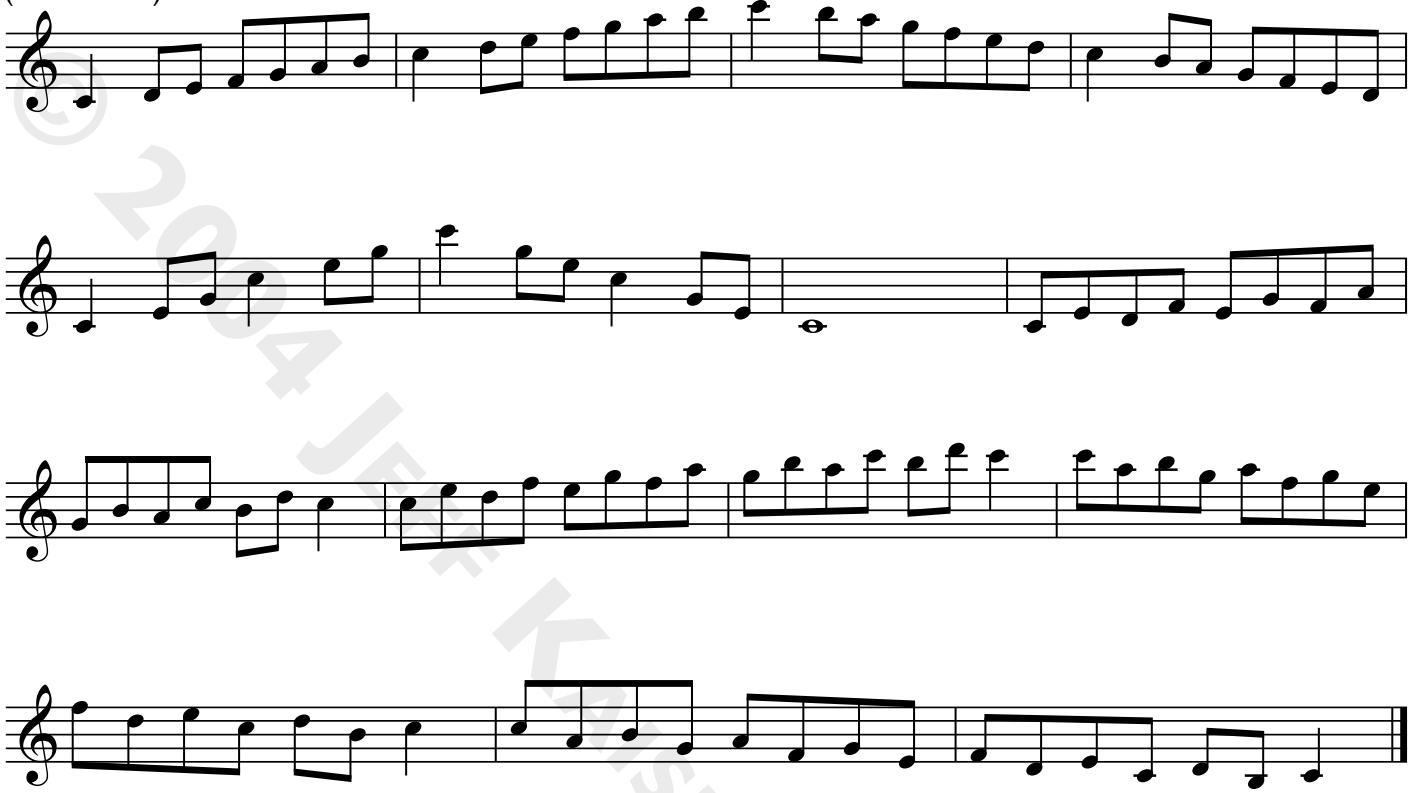
Two Octave Major Scales with Arpeggios and Thirds

C (Concert Bb)



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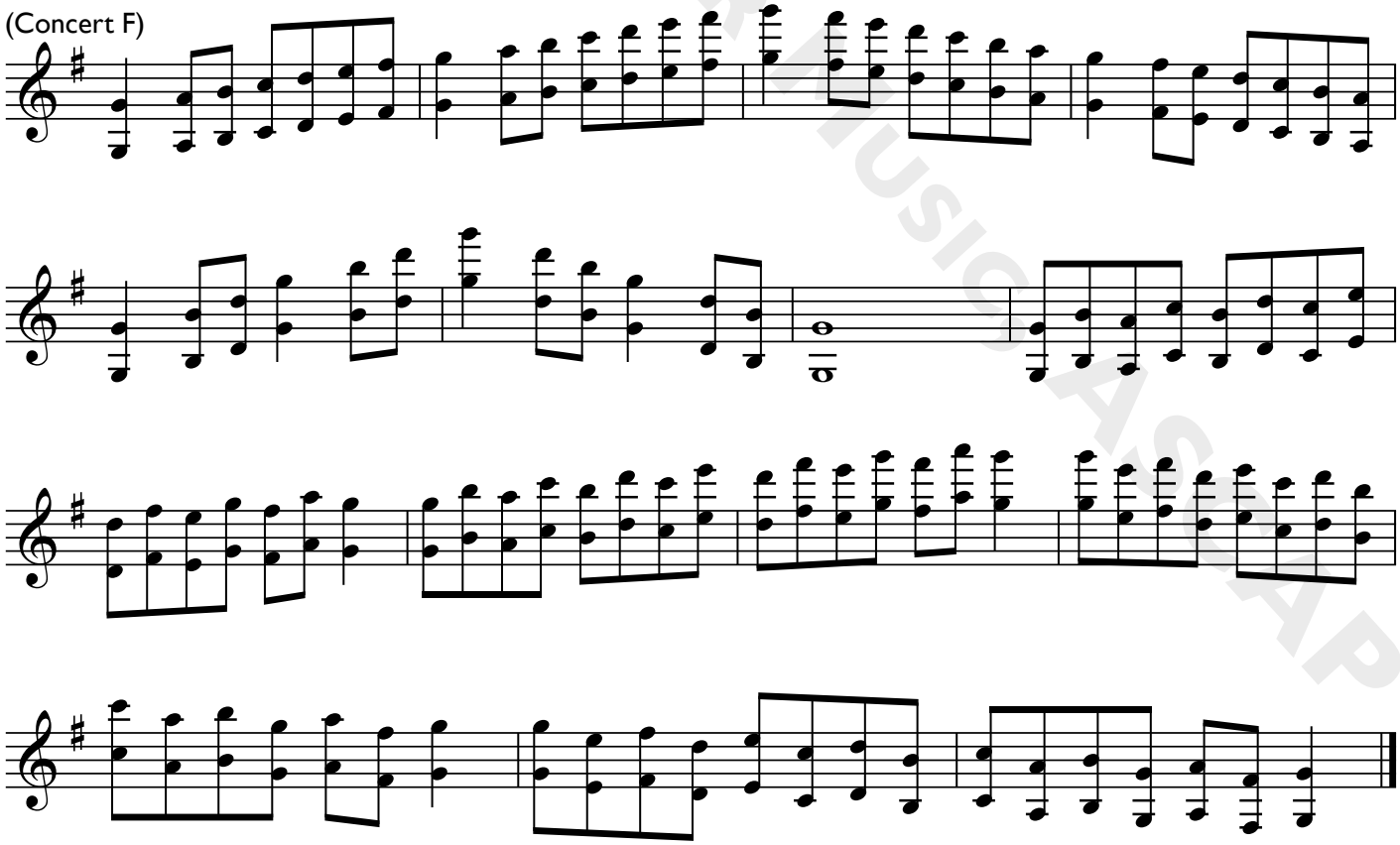

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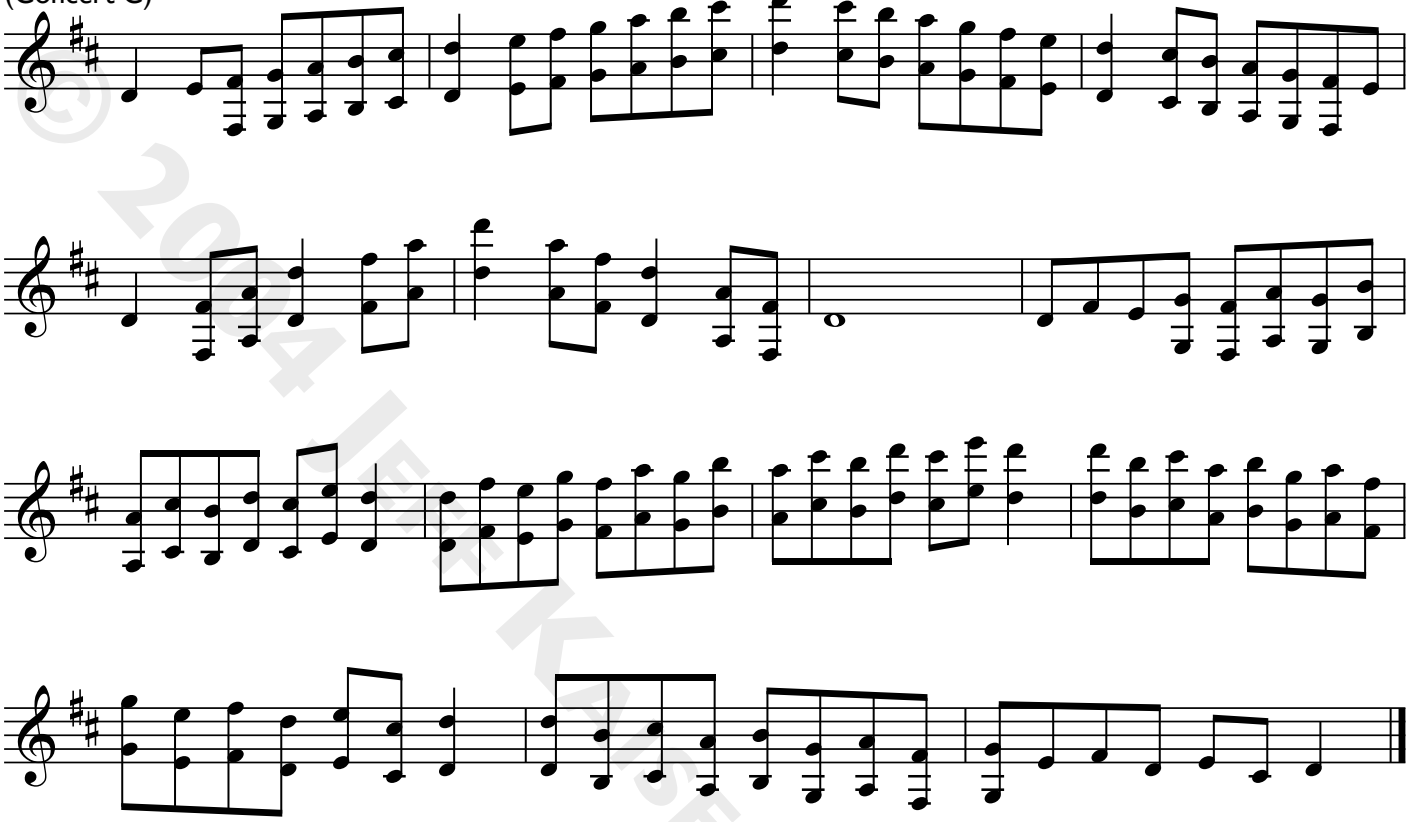
D (Concert C)



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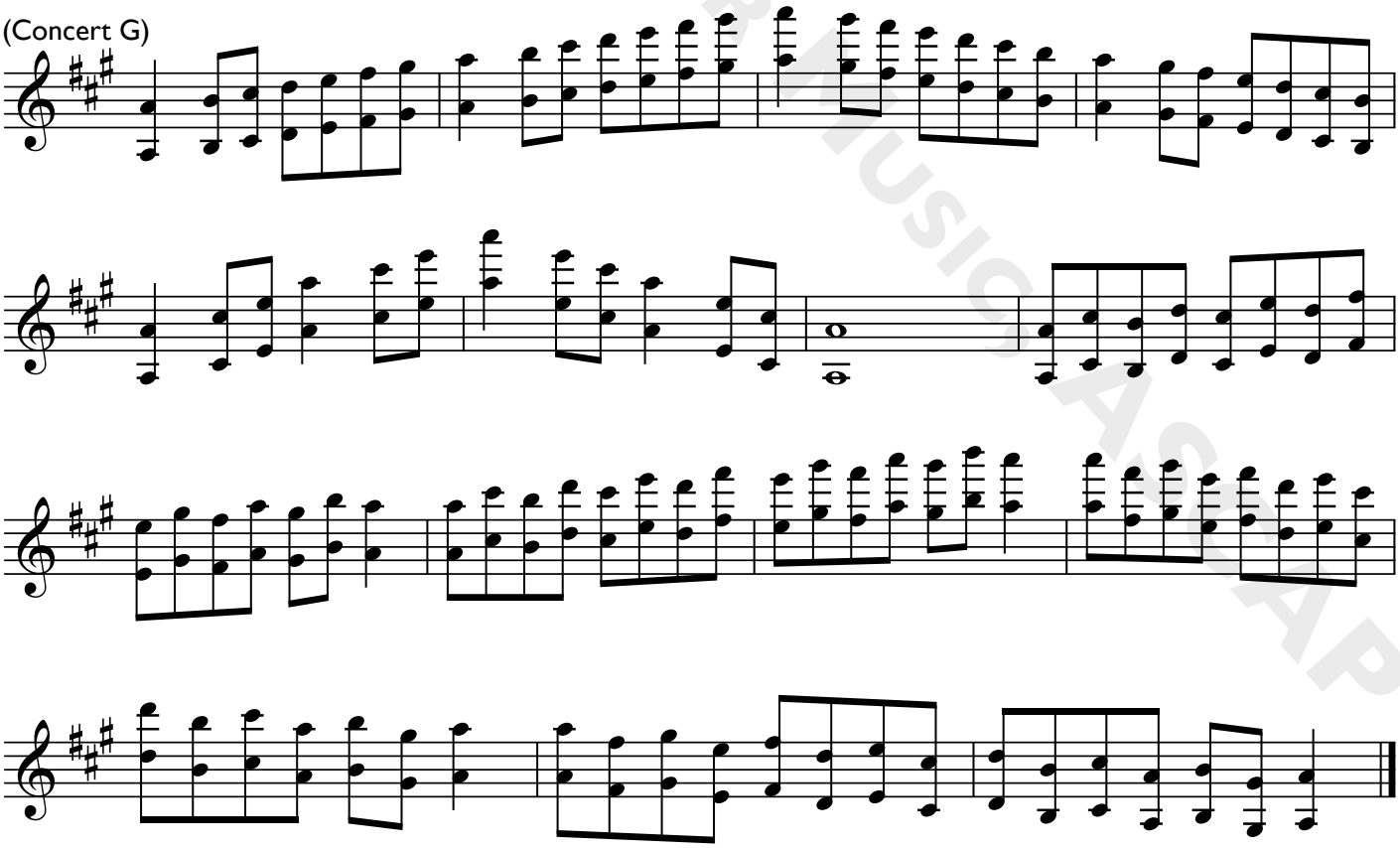

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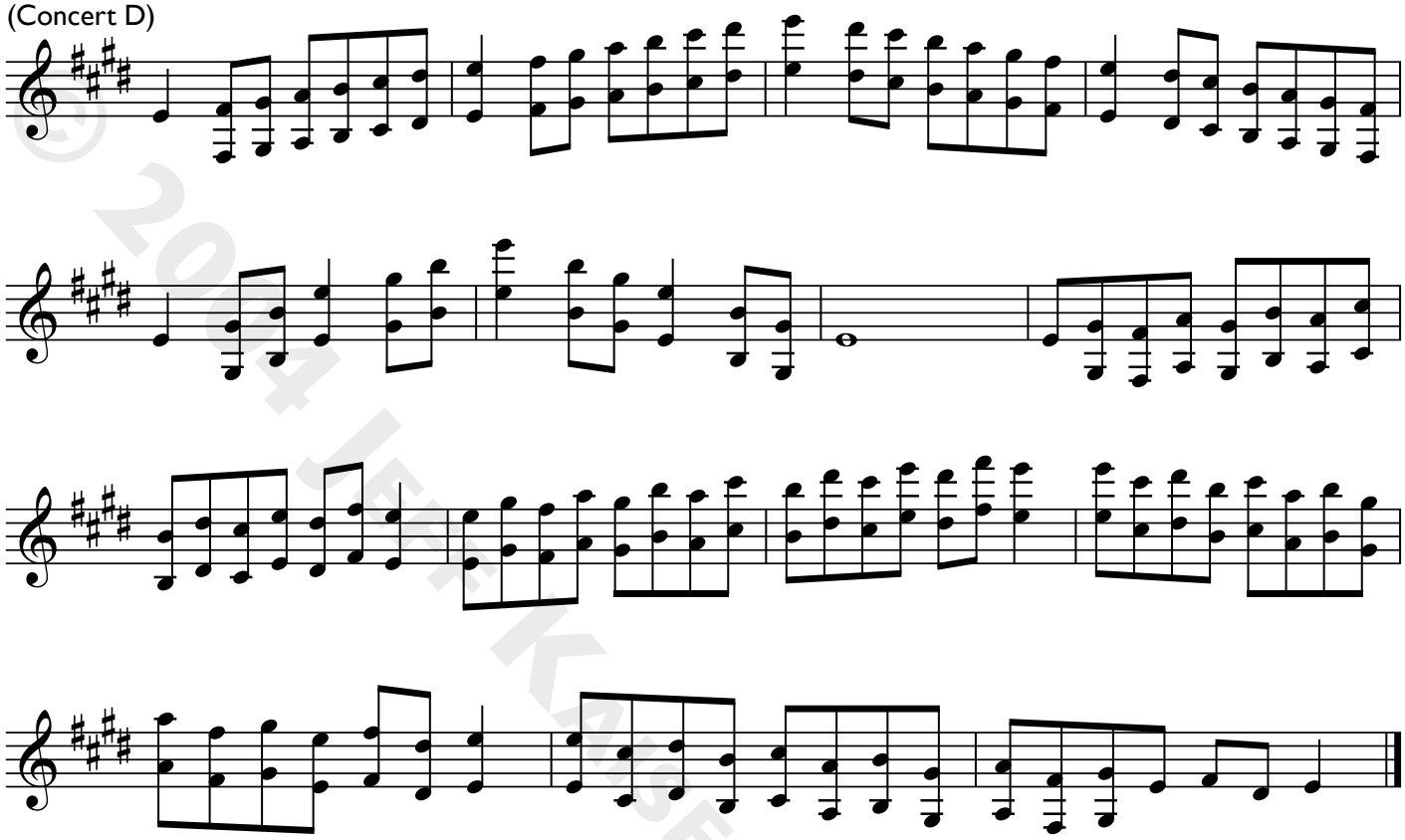
E (Concert D)



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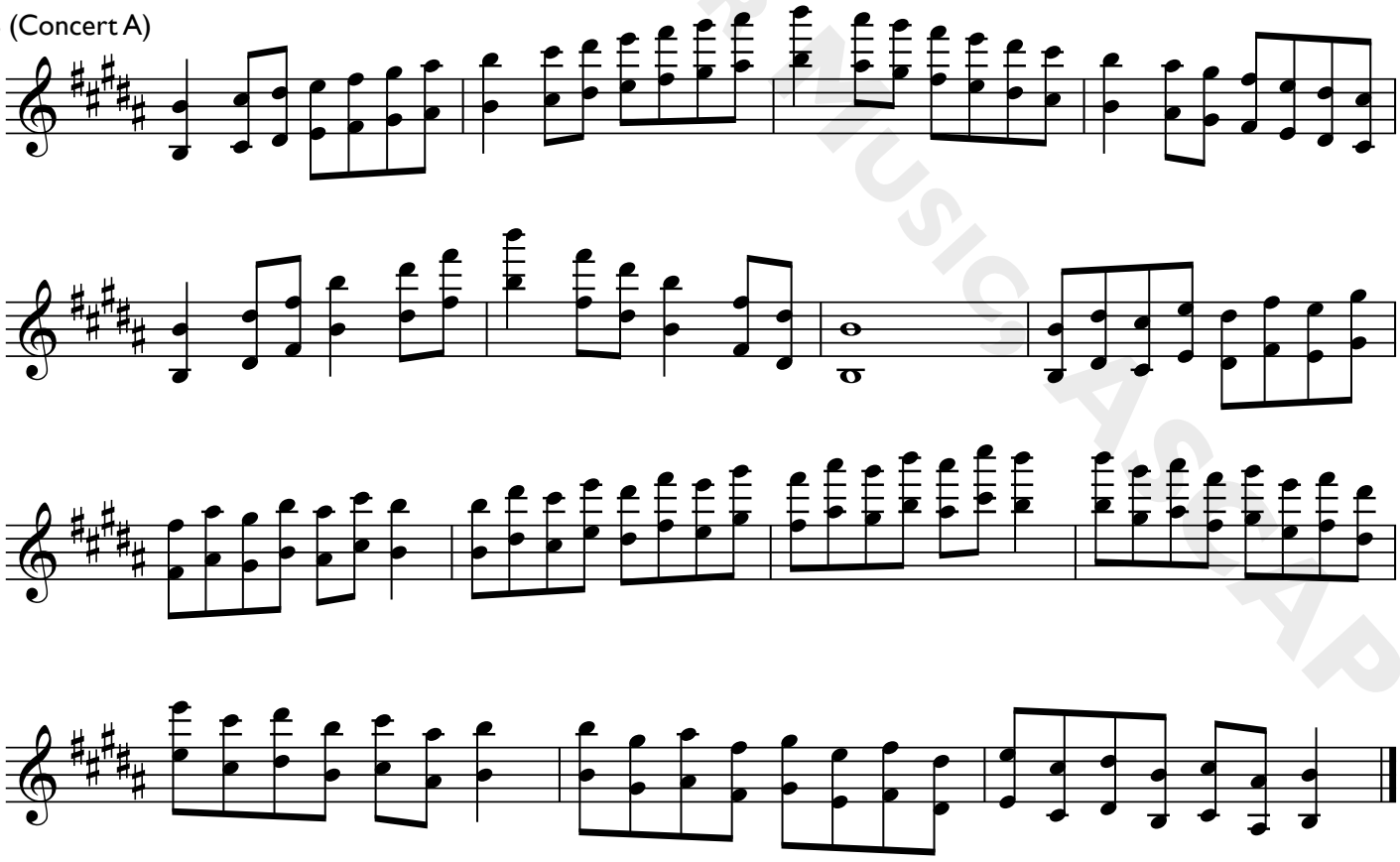

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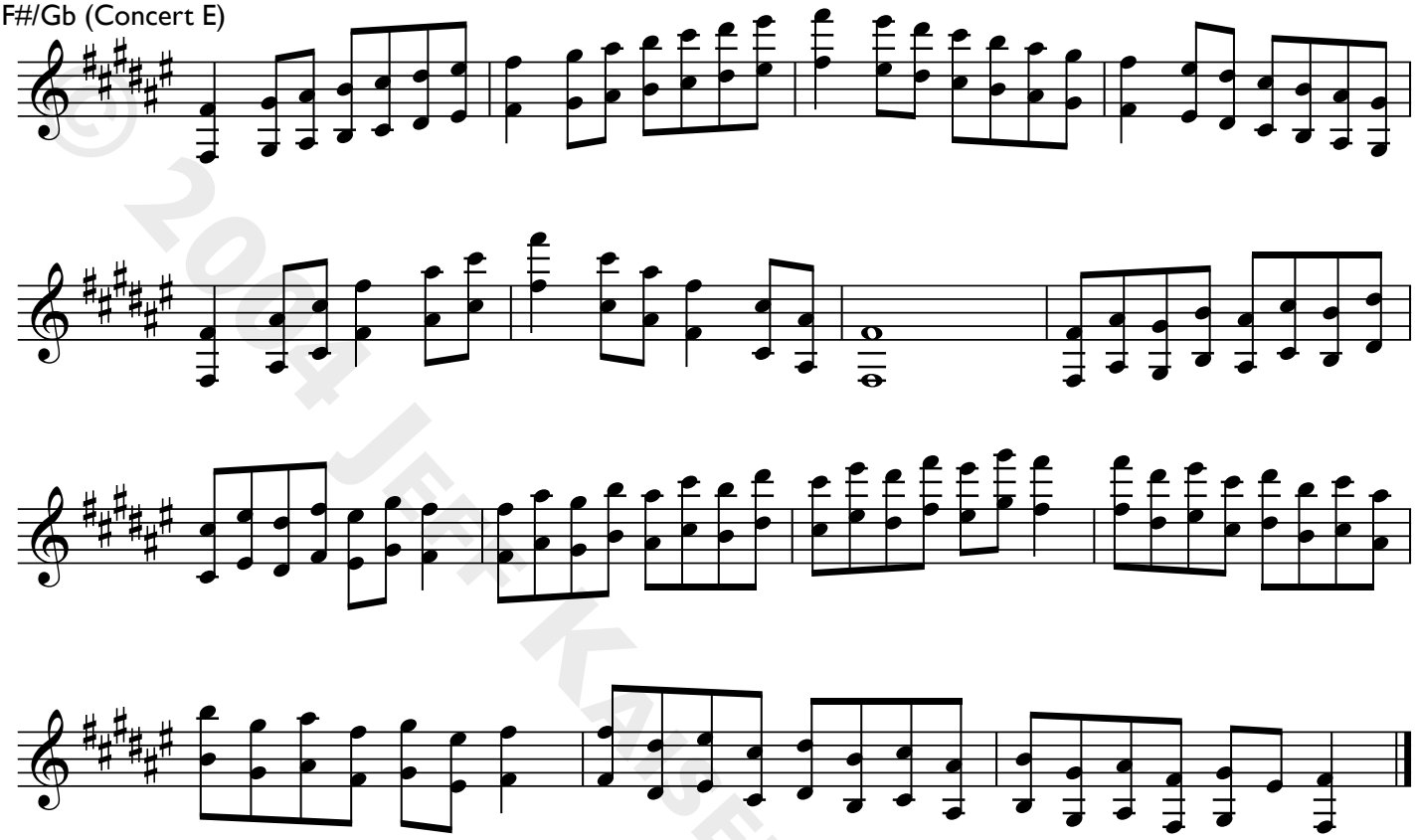
F#/Gb (Concert E)



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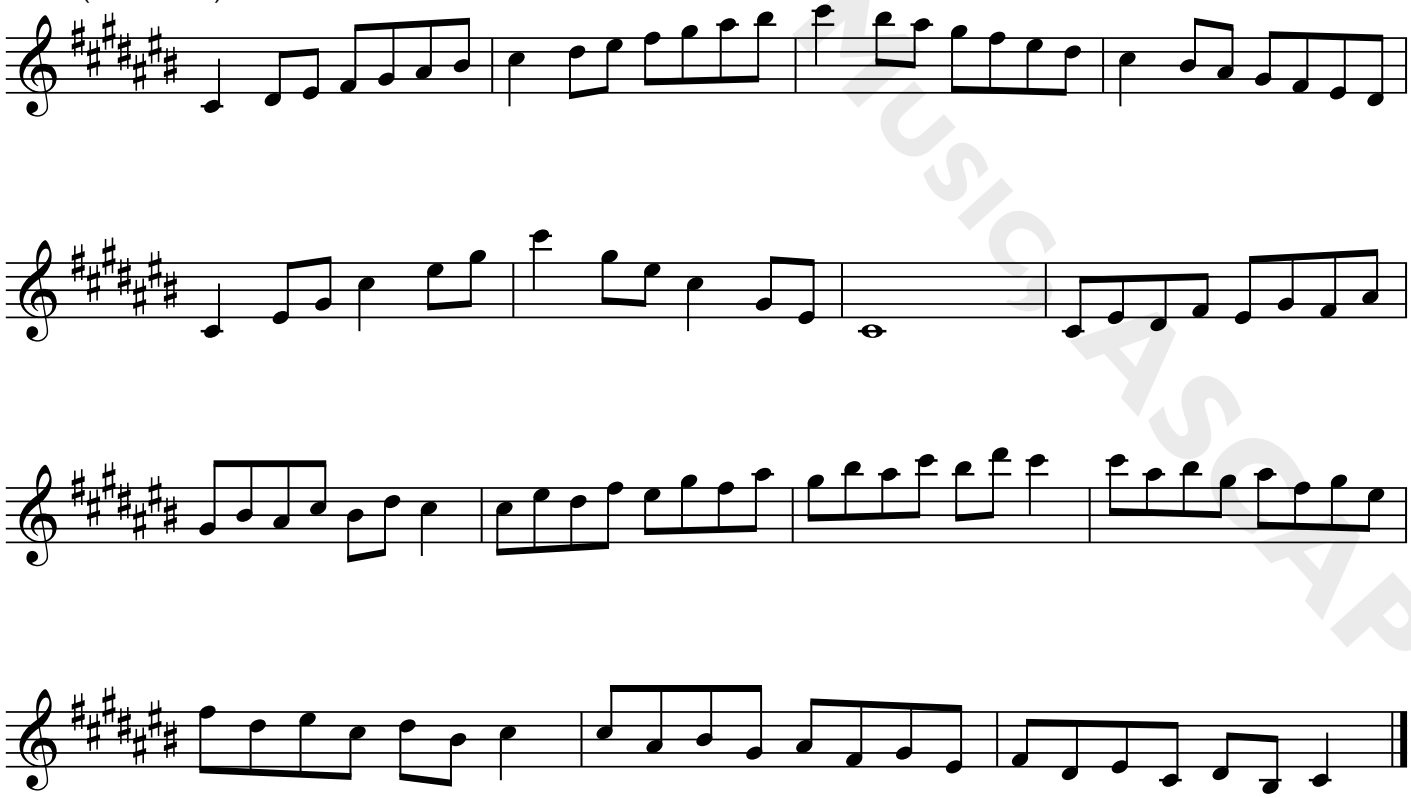

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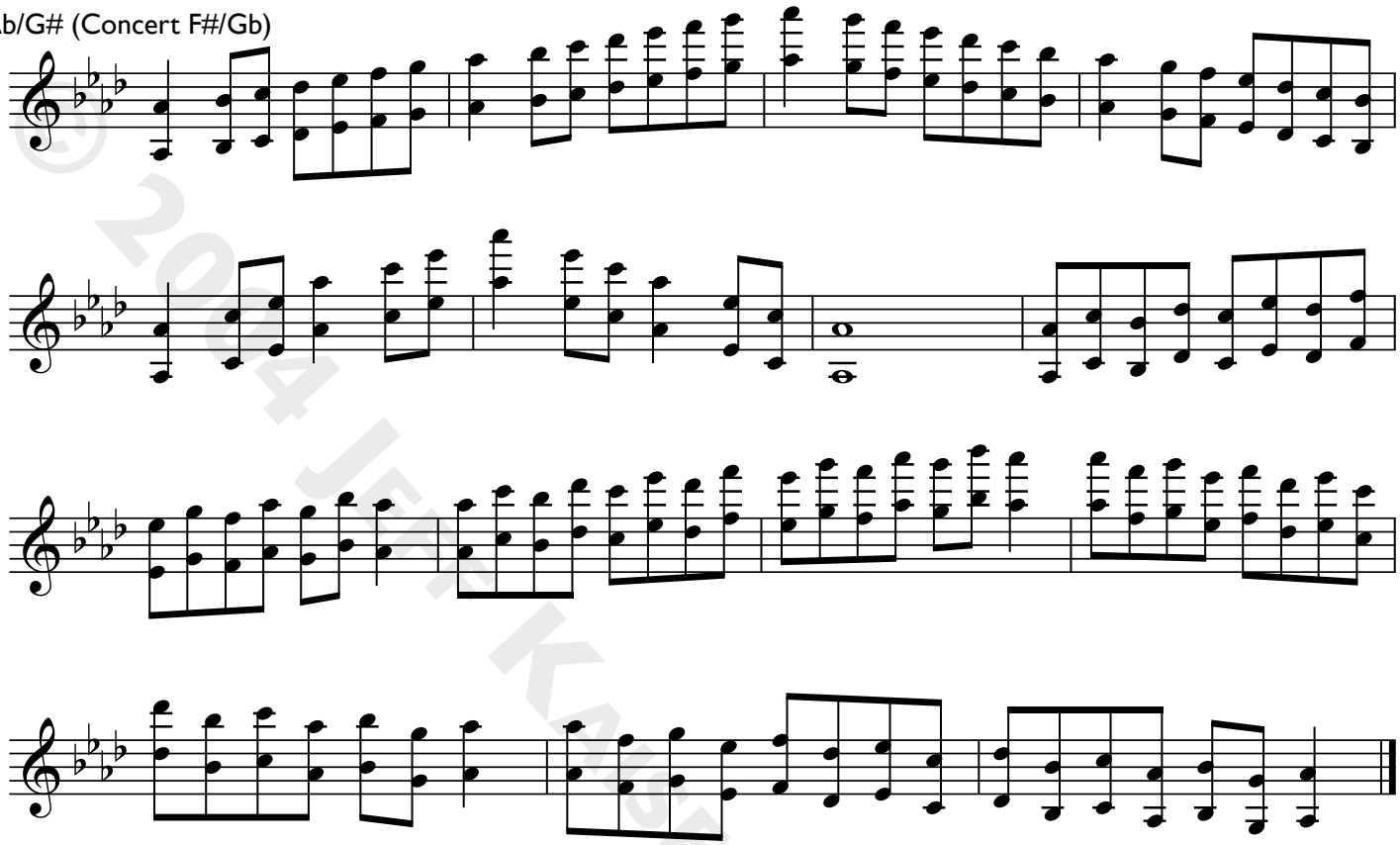
Ab/G# (Concert F#/Gb)



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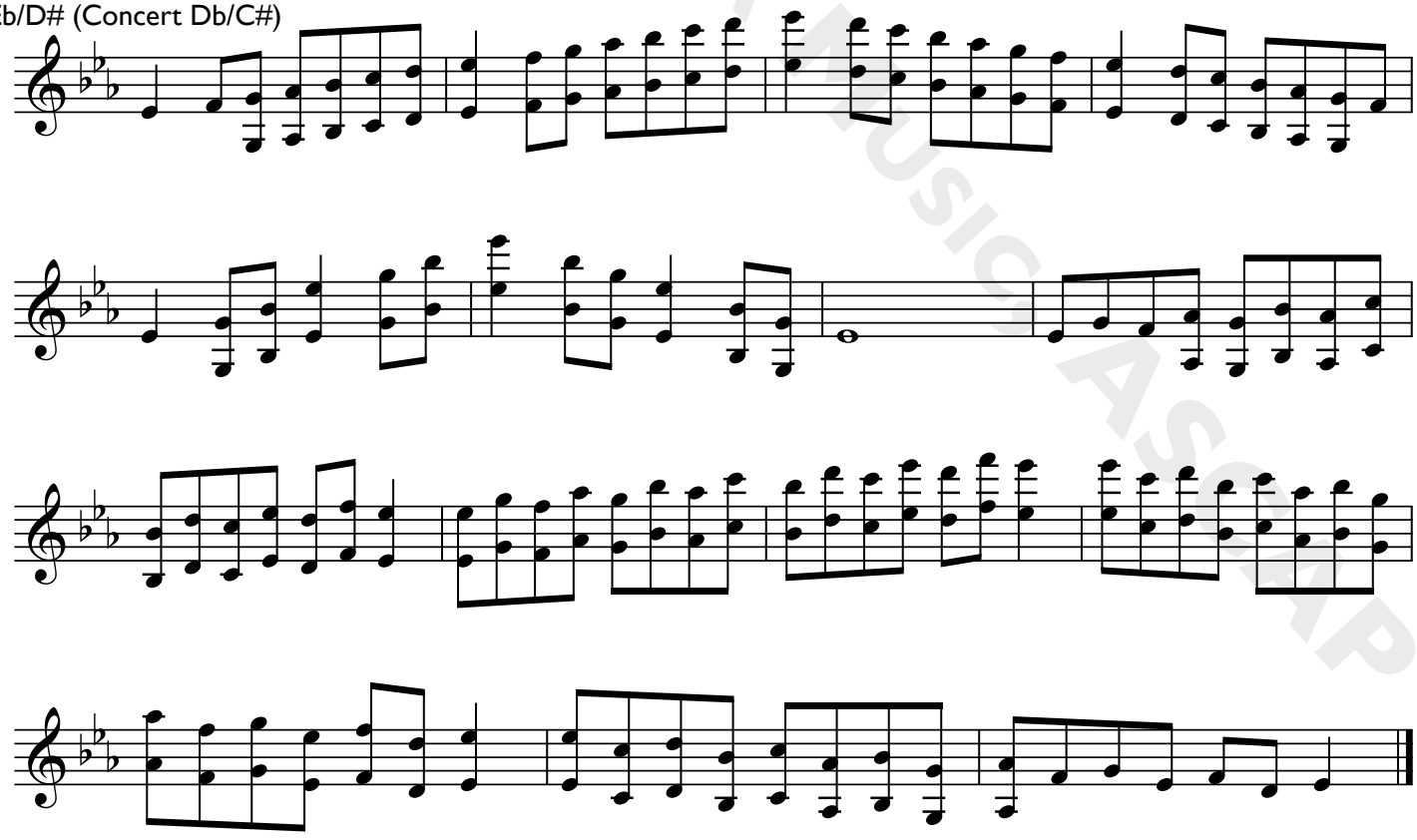

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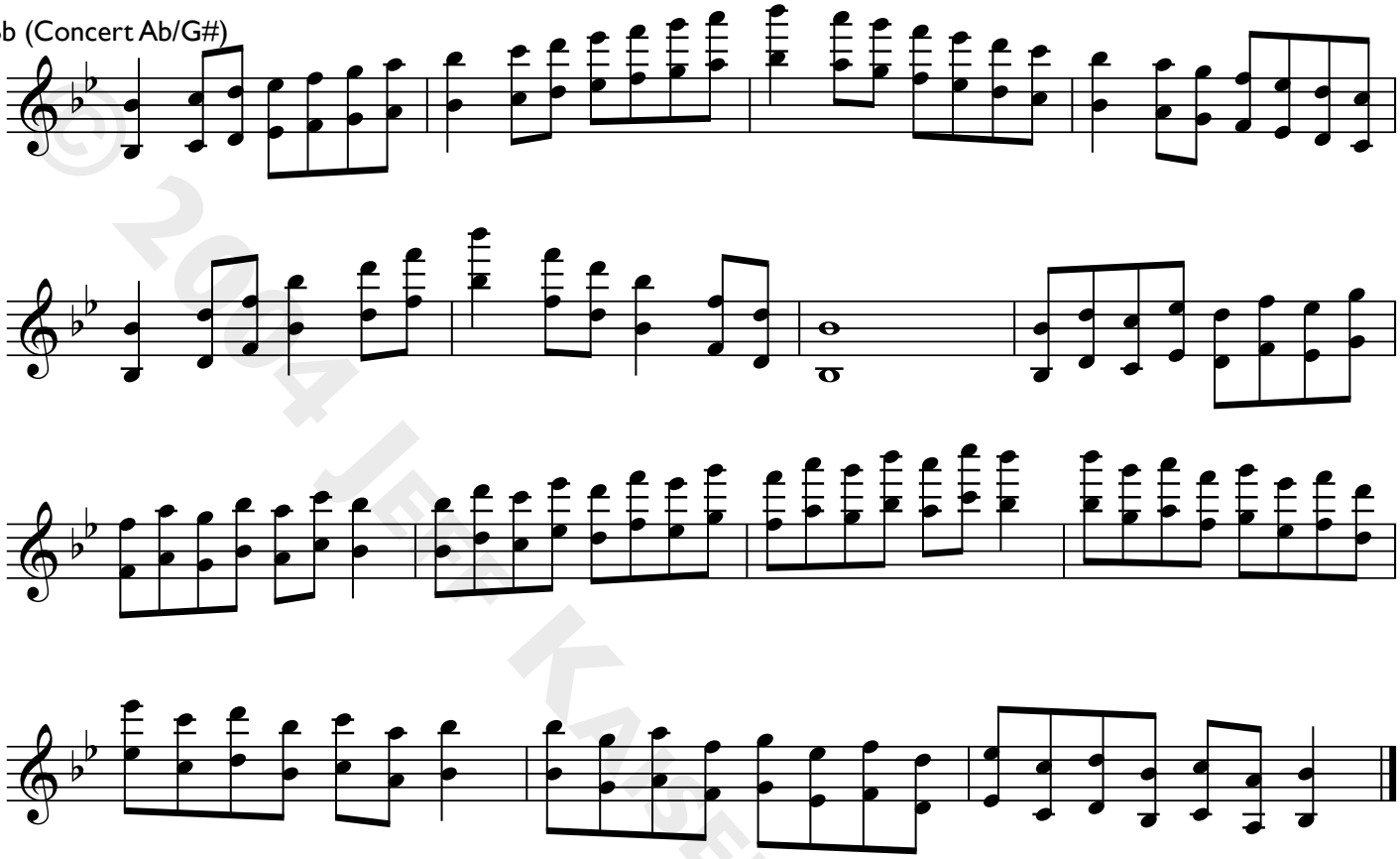
Bb (Concert Ab/G#)



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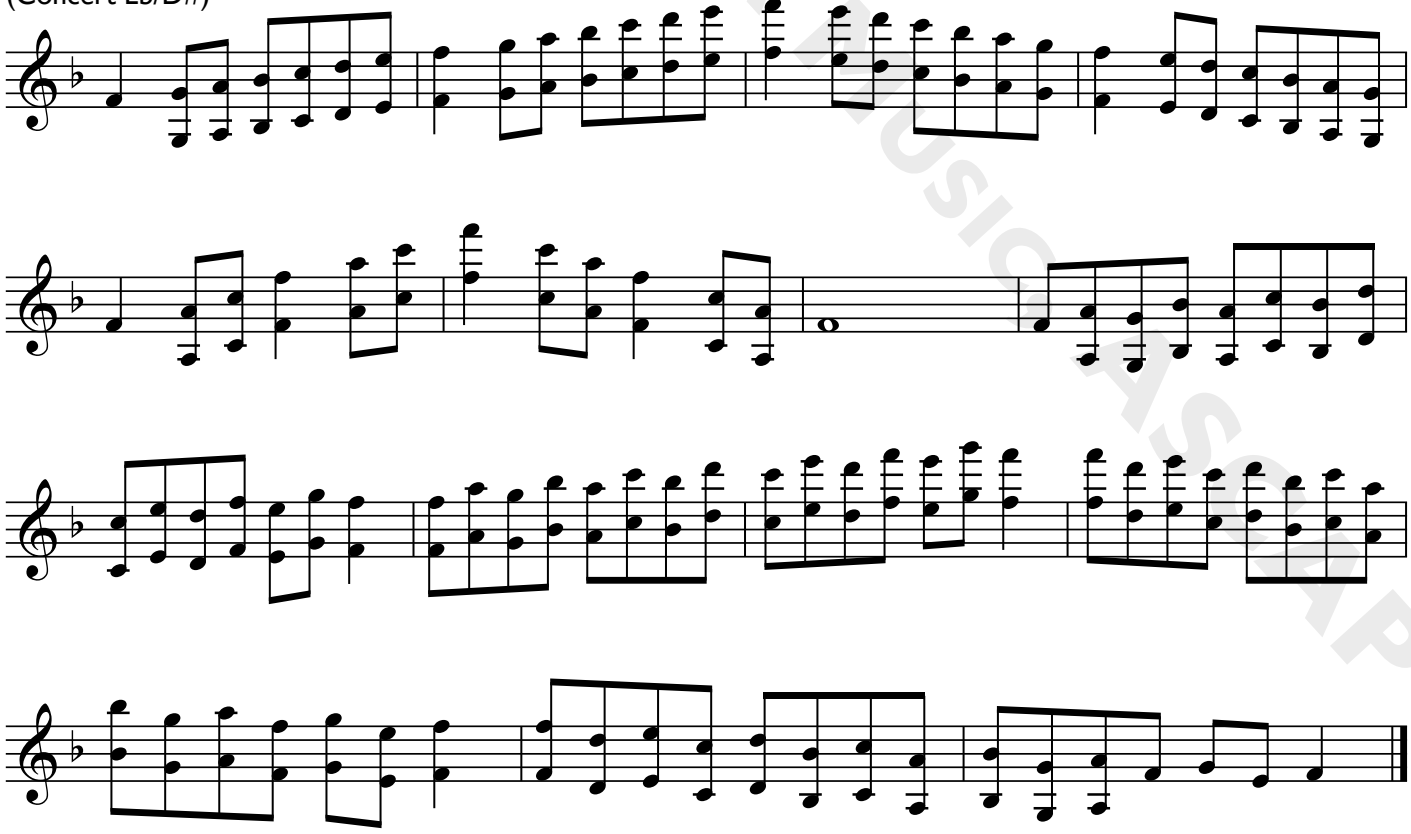

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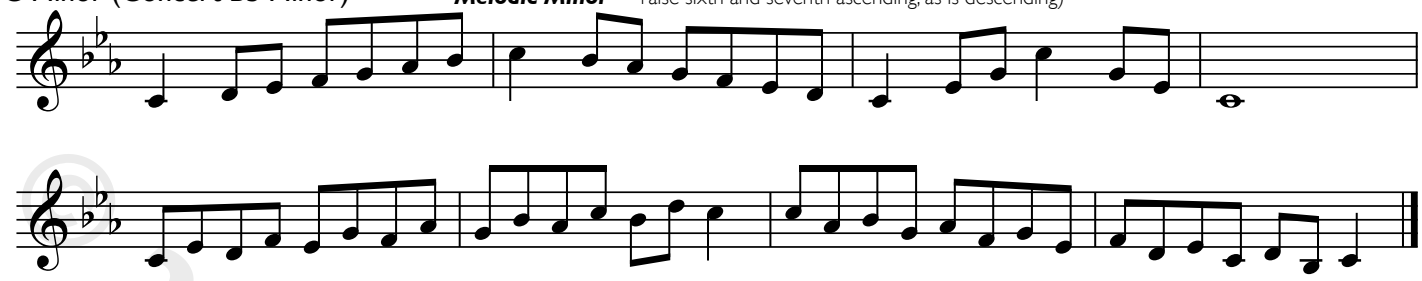
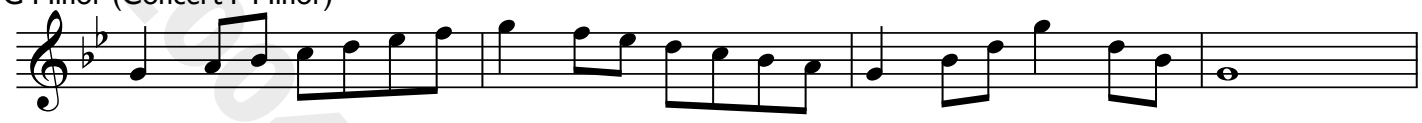
One Octave Minor Scales with Arpeggios and Thirds

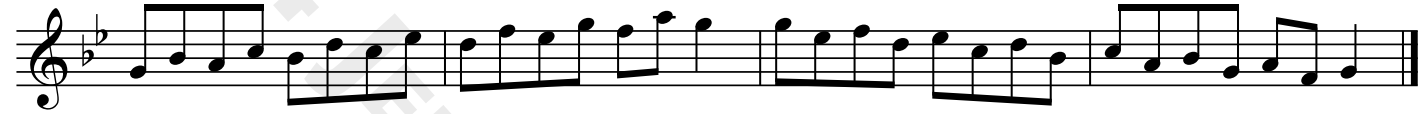
(***Natural Minor*** — as is; ***Harmonic Minor*** — raise the seventh degree a half step;
Melodic Minor — raise sixth and seventh ascending, as is descending)

C Minor (Concert Bb Minor)

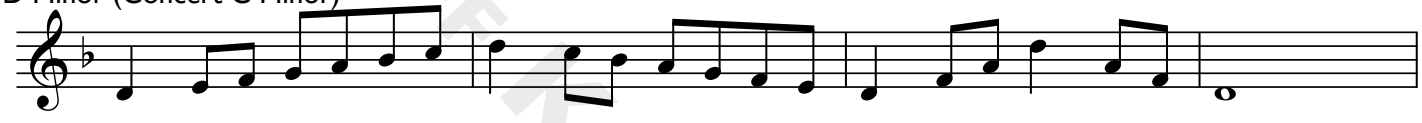


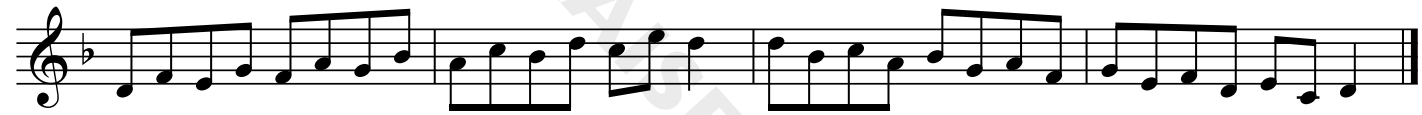
G Minor (Concert F Minor)



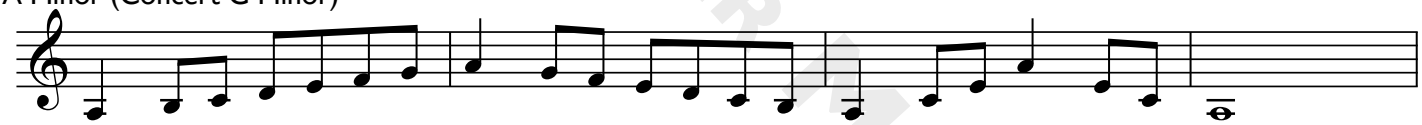


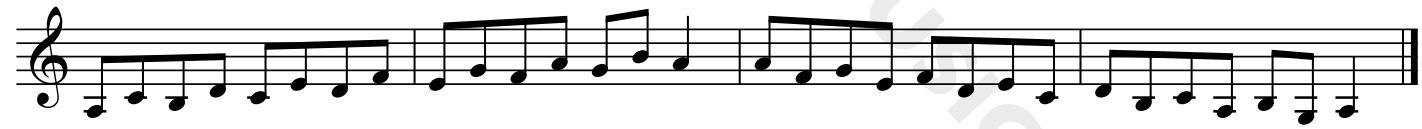
D Minor (Concert C Minor)



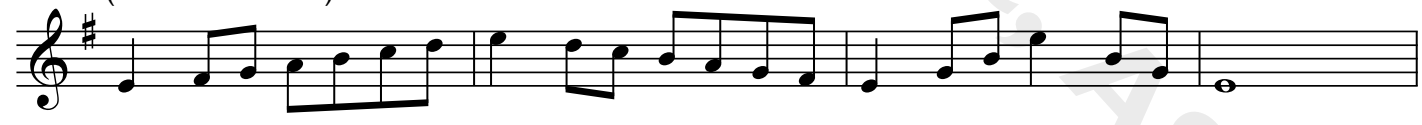


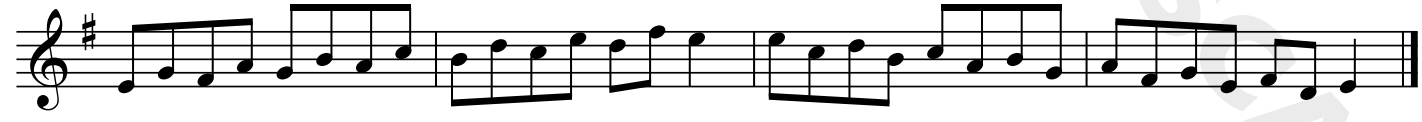
A Minor (Concert G Minor)



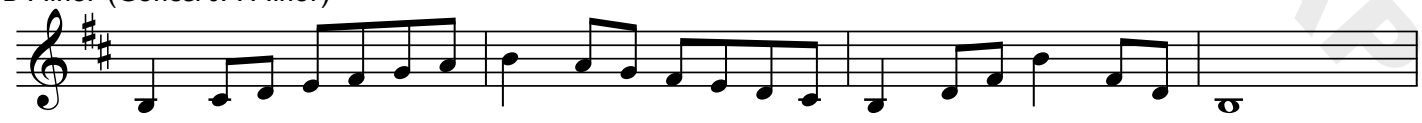


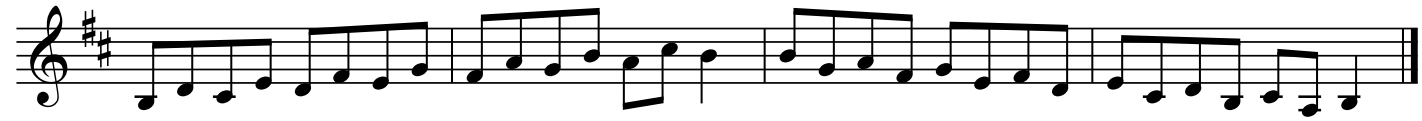
E Minor (Concert D Minor)





B Minor (Concert A Minor)





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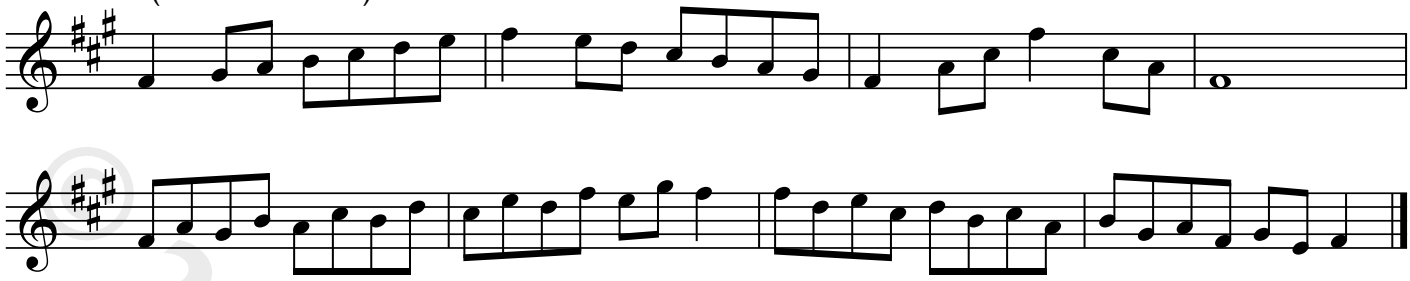
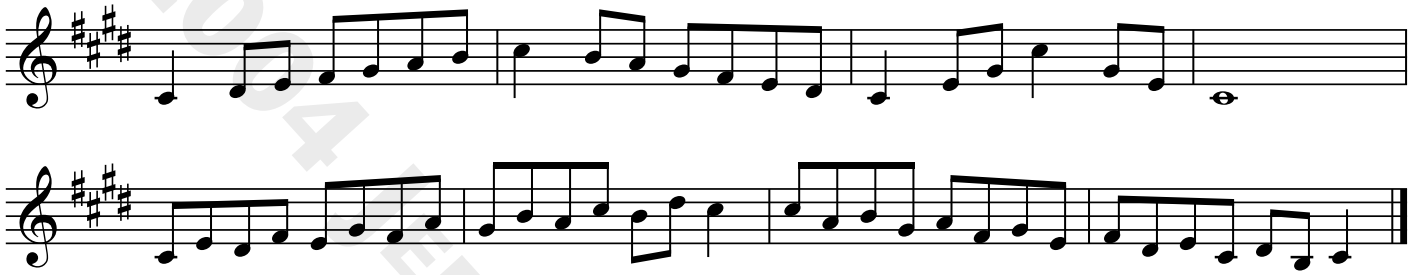
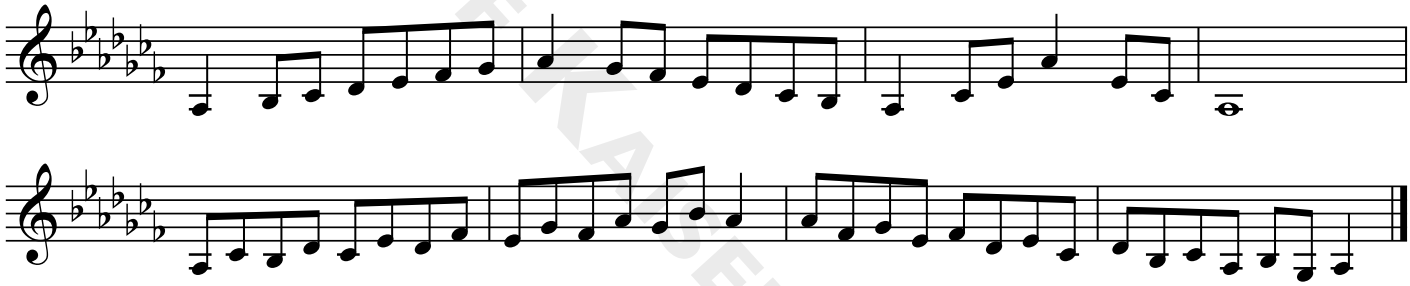
F#/Gb Minor (Concert E Minor)



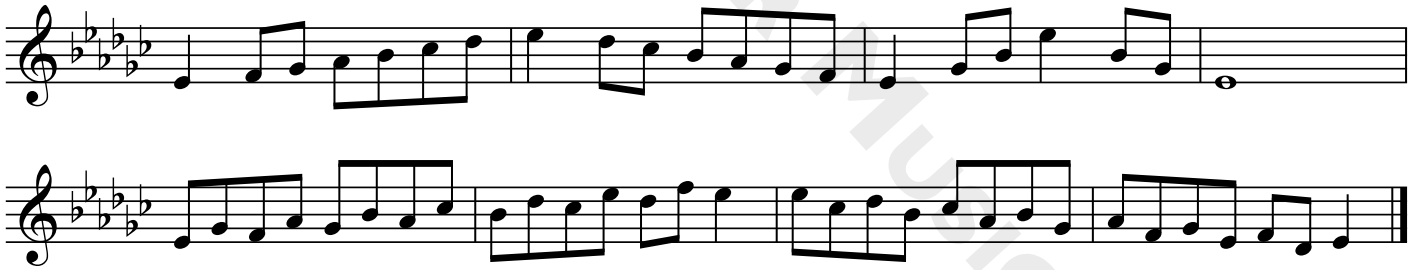
C#/Db Minor (Concert B Minor)



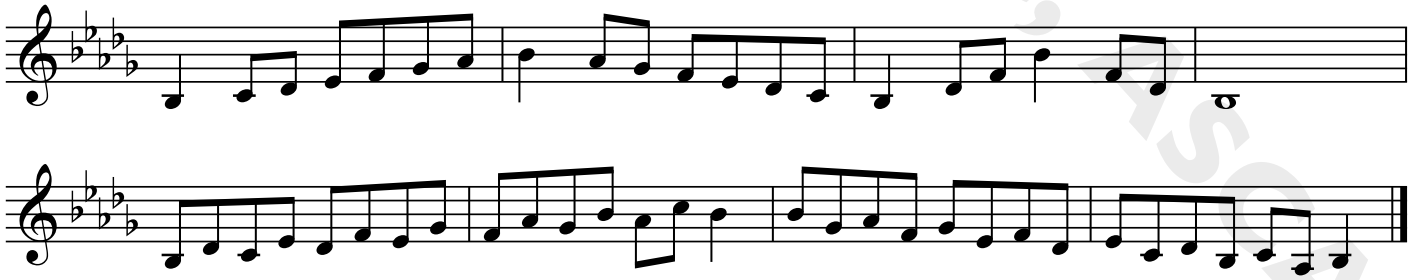
Ab/G# Minor (Concert F#/Gb Minor)



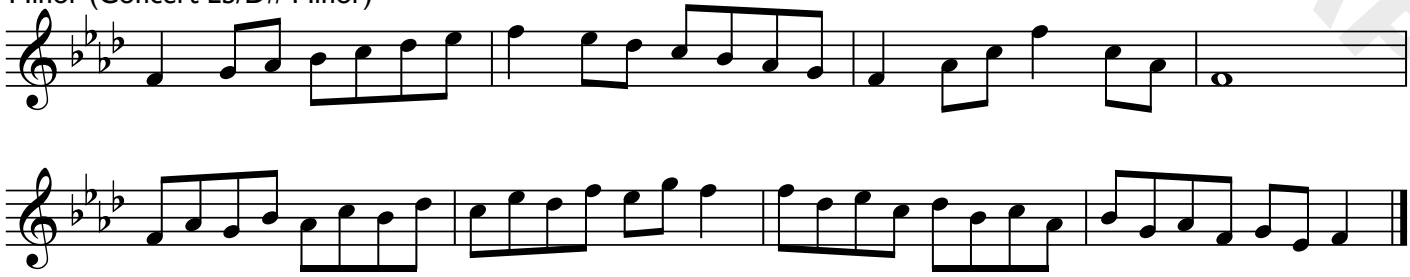
Eb/D# Minor (Concert Db/C# Minor)



Bb Minor (Concert Ab/G# Minor)



F Minor (Concert Eb/D# Minor)



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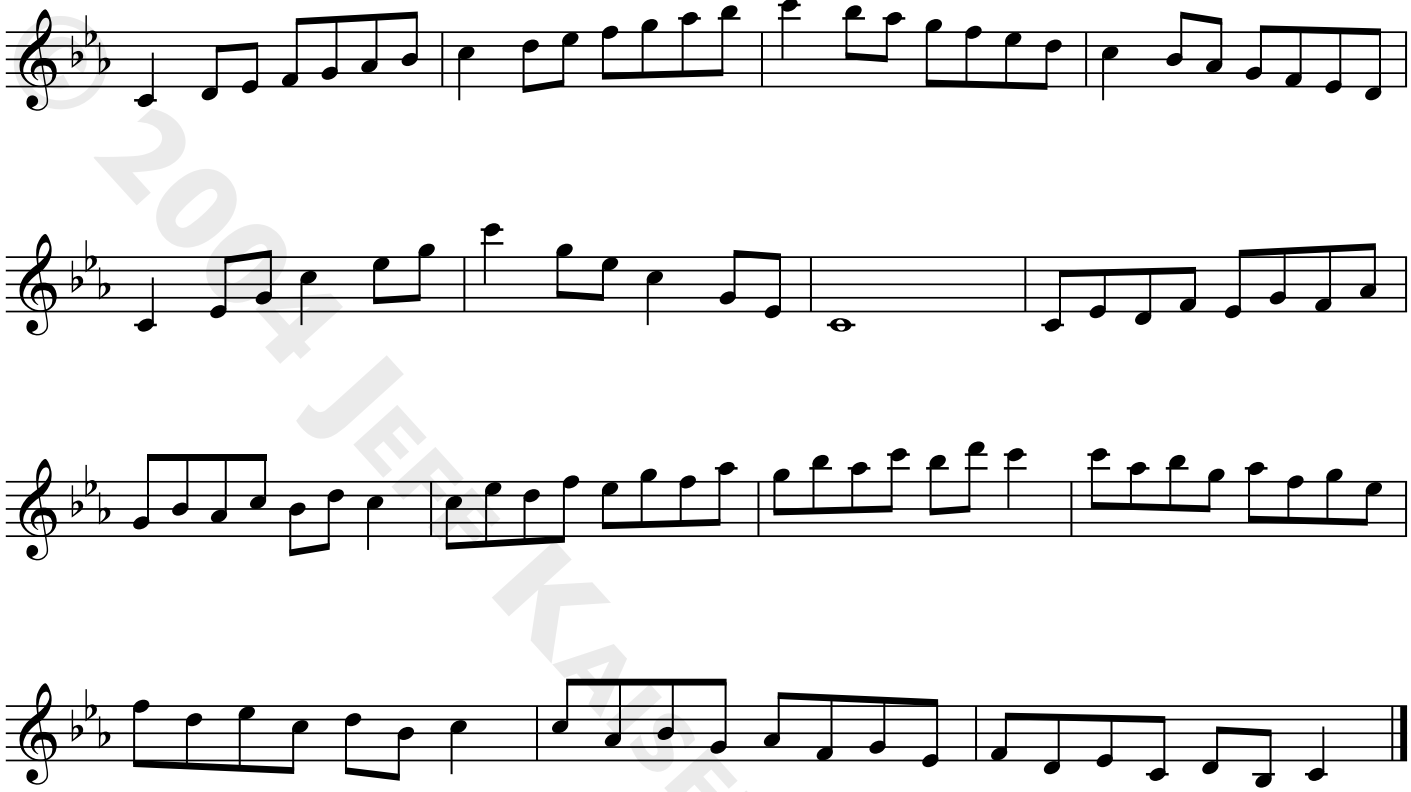
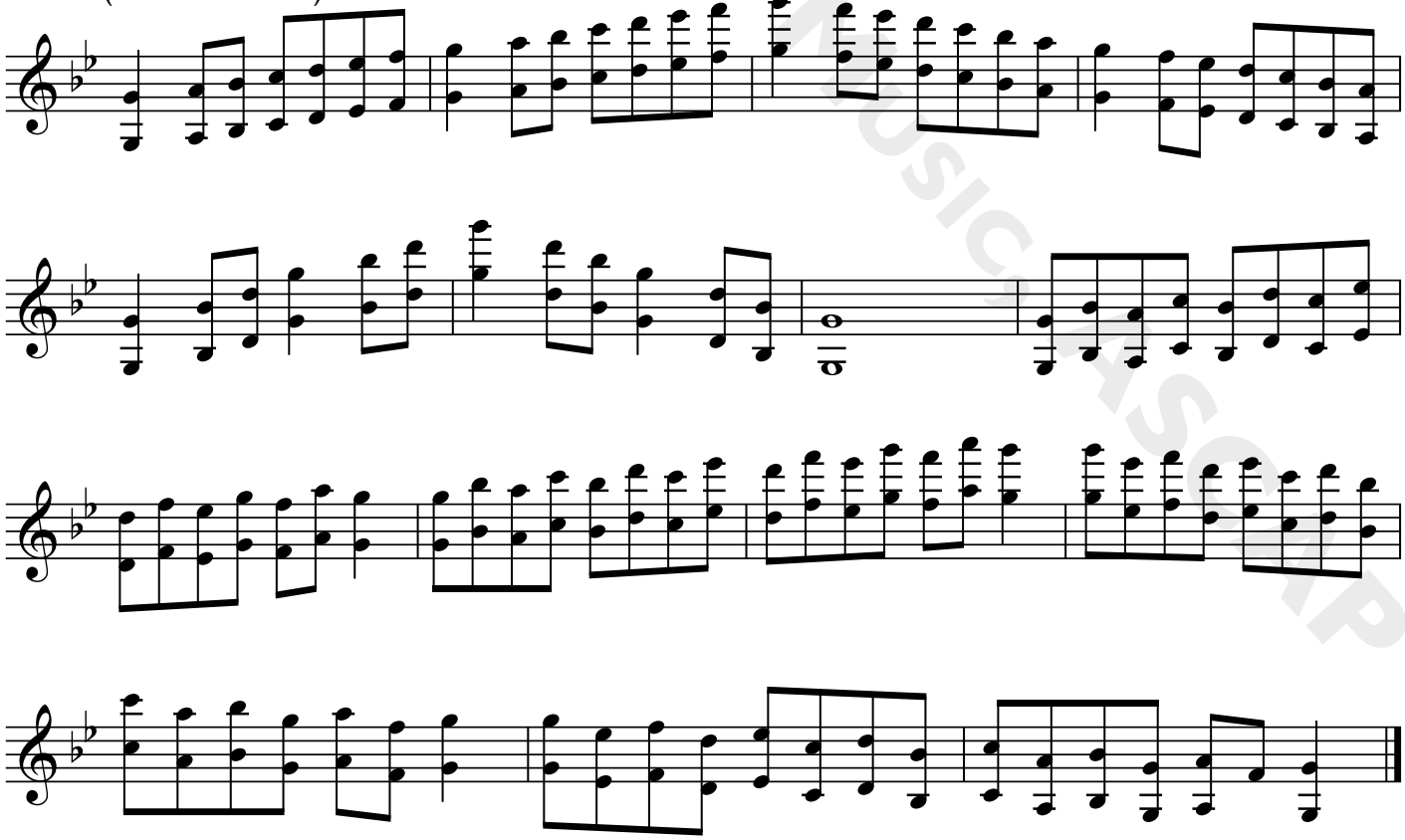
Two Octave Minor Scales with Arpeggios and Thirds

(***Natural Minor*** — as is; ***Harmonic Minor*** — raise the seventh degree a half step;
Melodic Minor — raise sixth and seventh ascending, as is descending)

C Minor (Concert Bb Minor)



G Minor (Concert F Minor)



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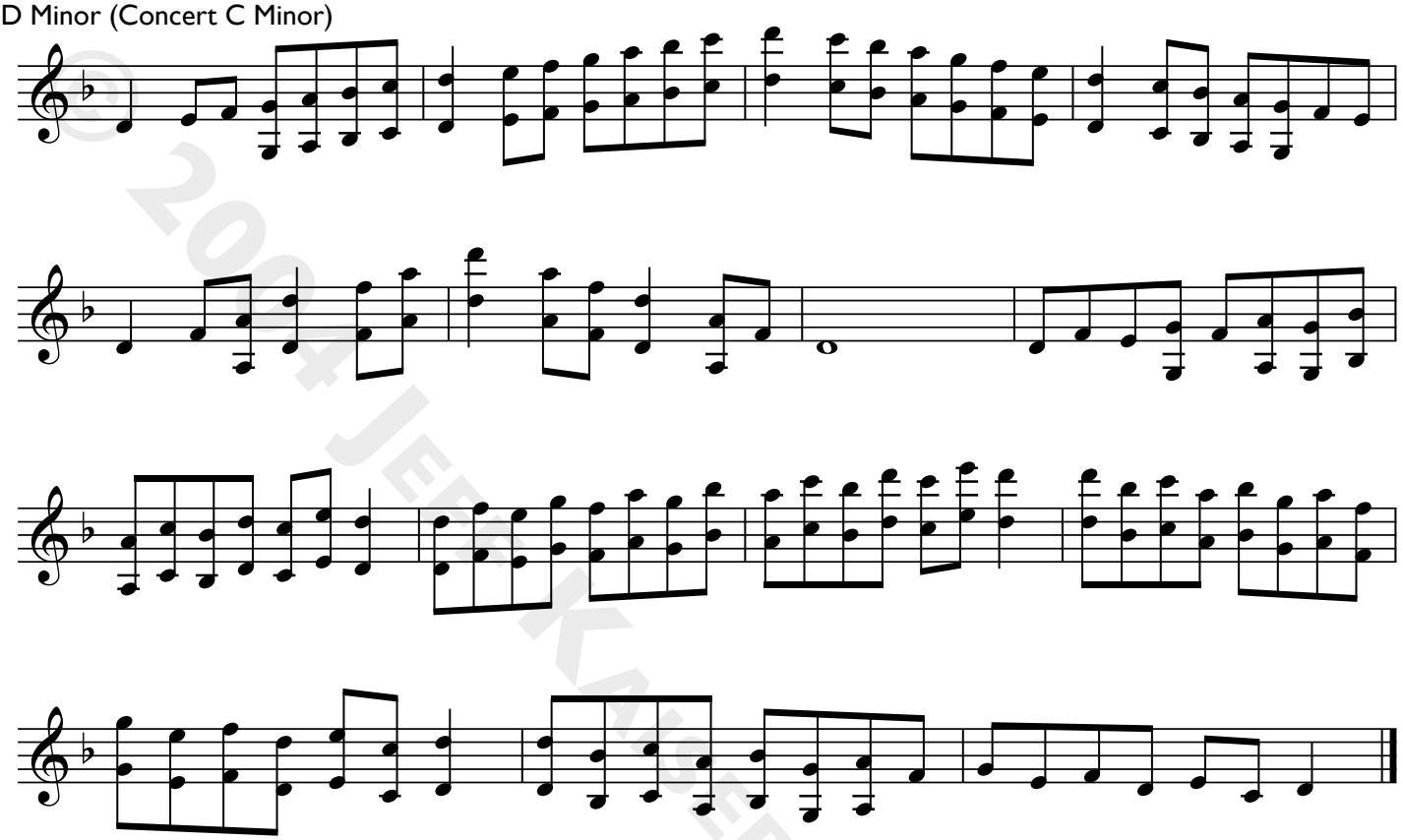
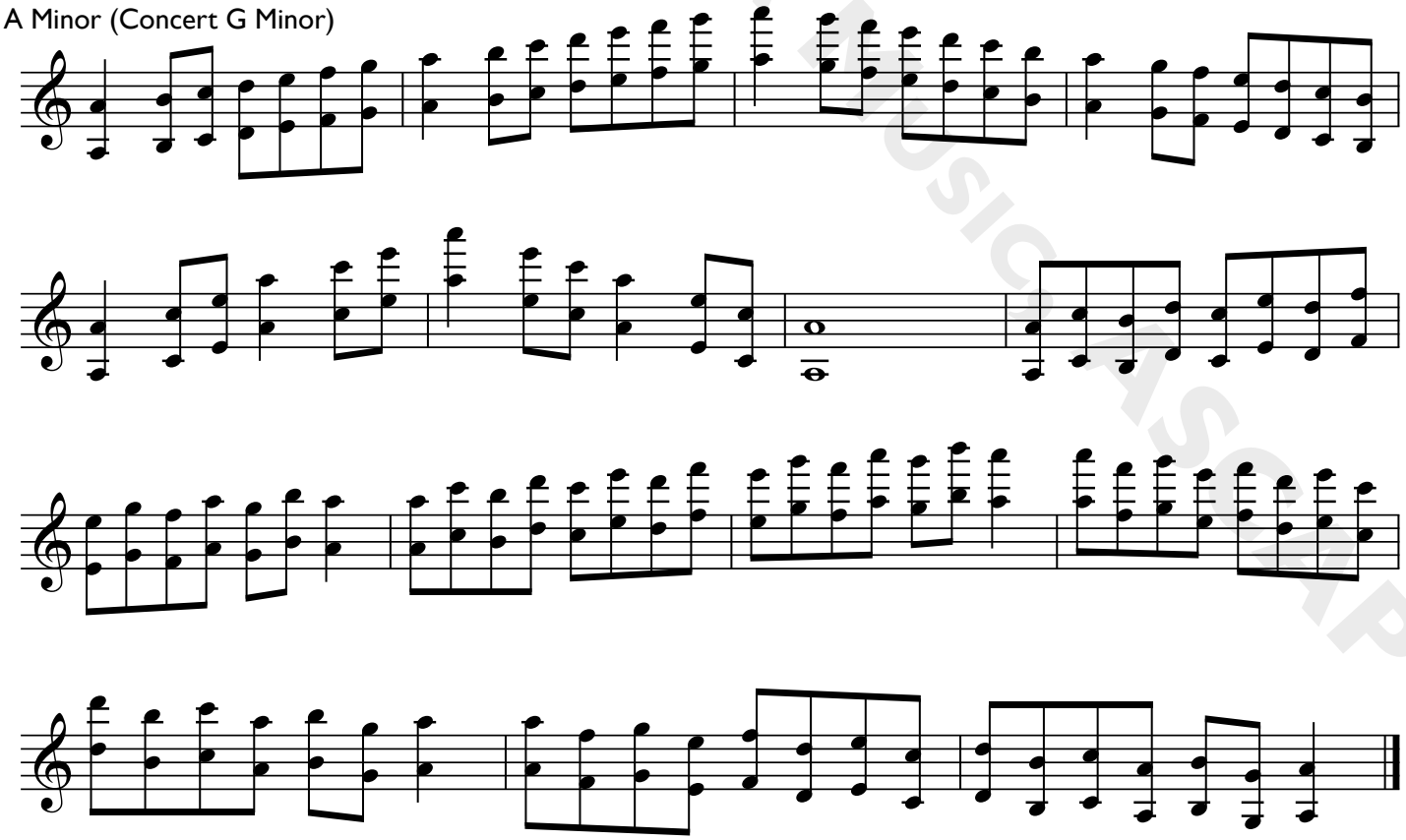
D Minor (Concert C Minor)



A Minor (Concert G Minor)



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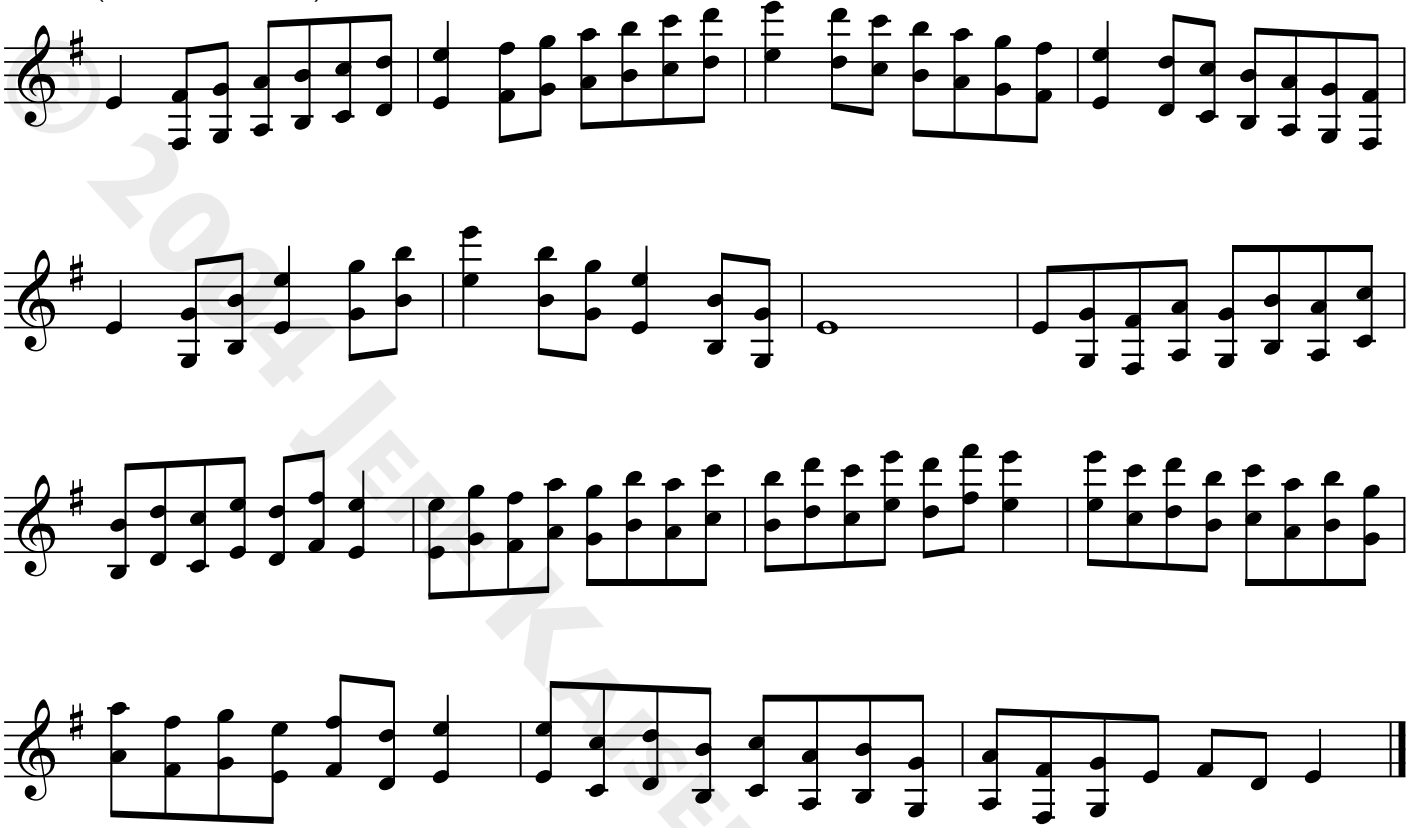
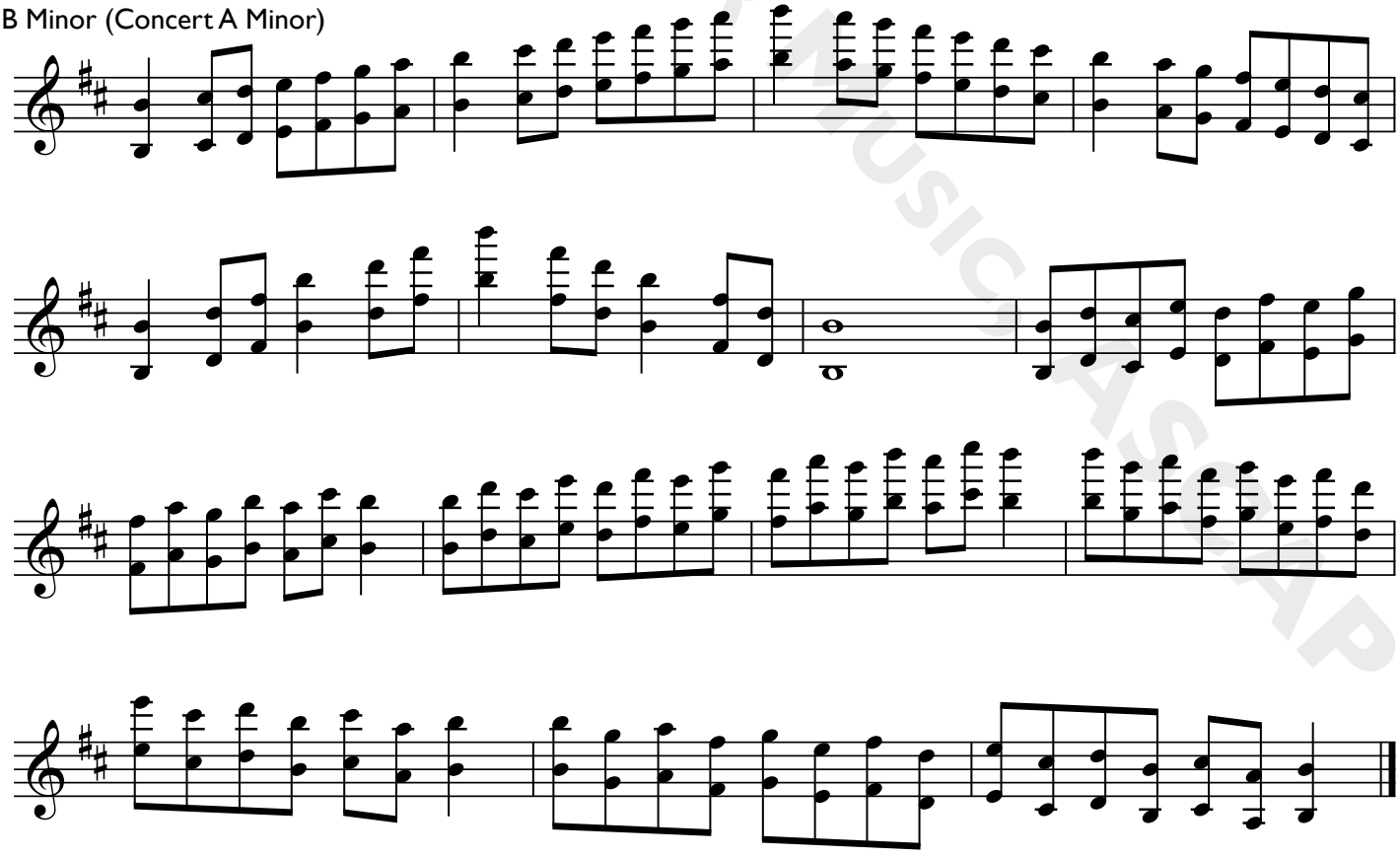
E Minor (Concert D Minor)



B Minor (Concert A Minor)



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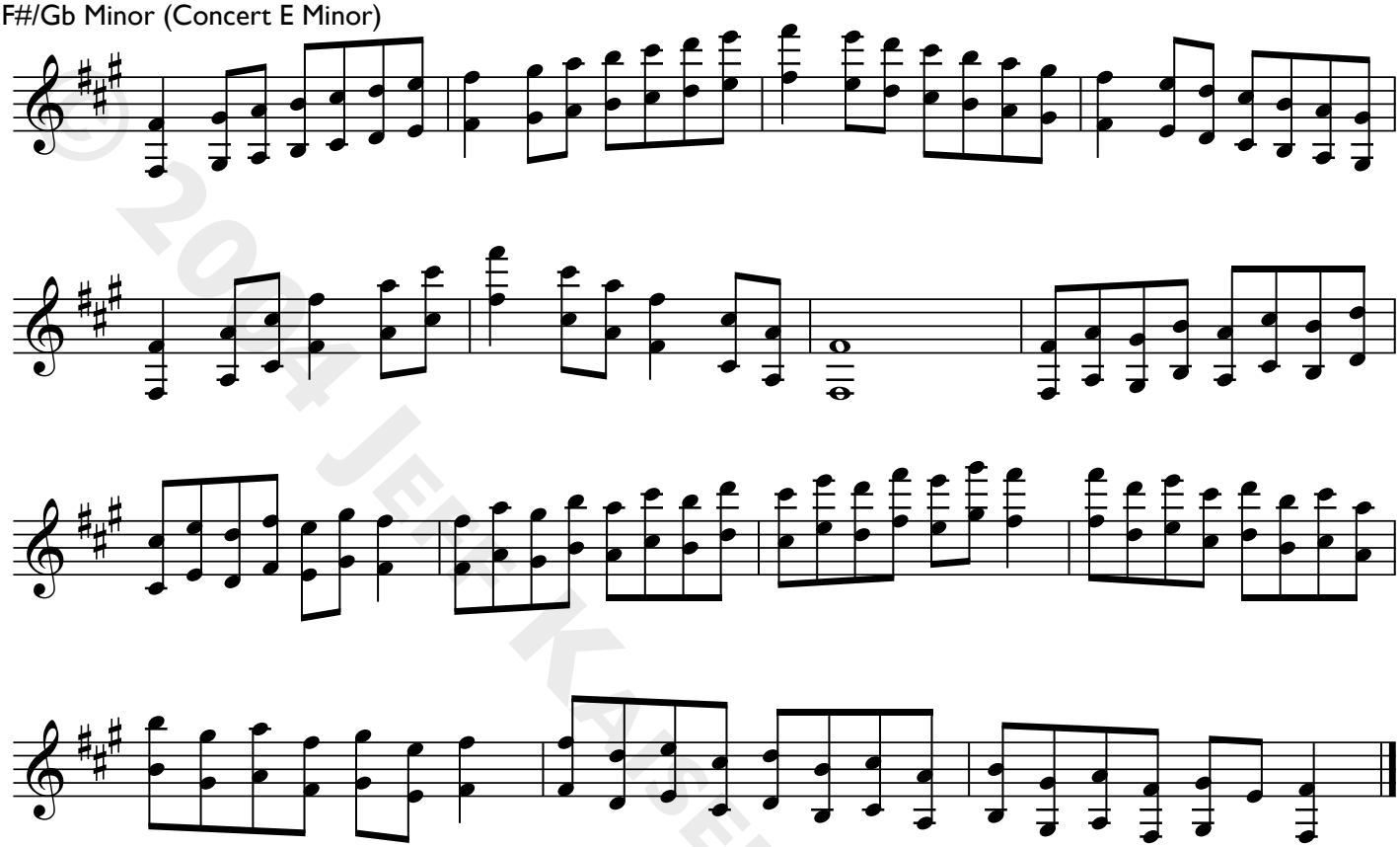
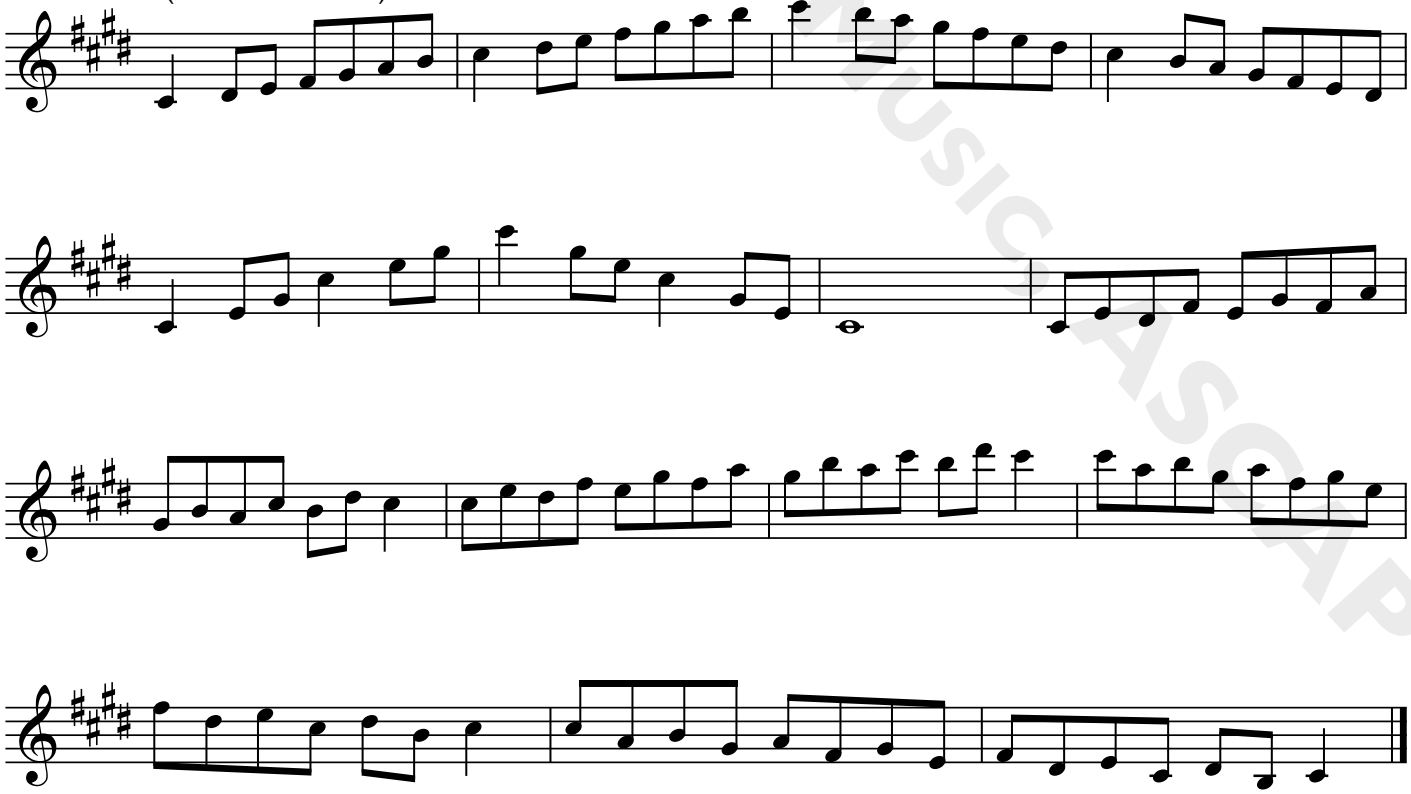
F#/Gb Minor (Concert E Minor)



C#/Db Minor (Concert B Minor)



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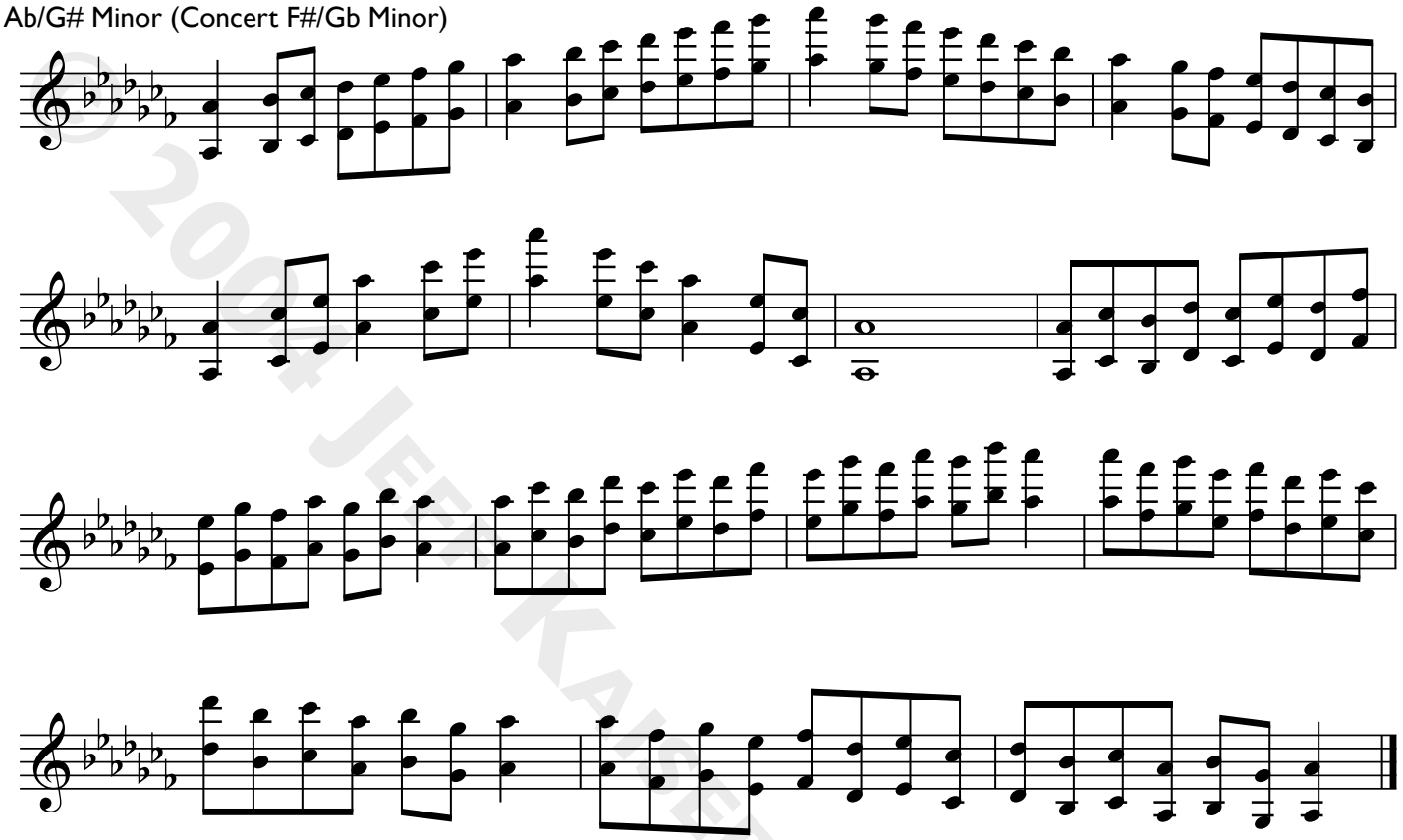
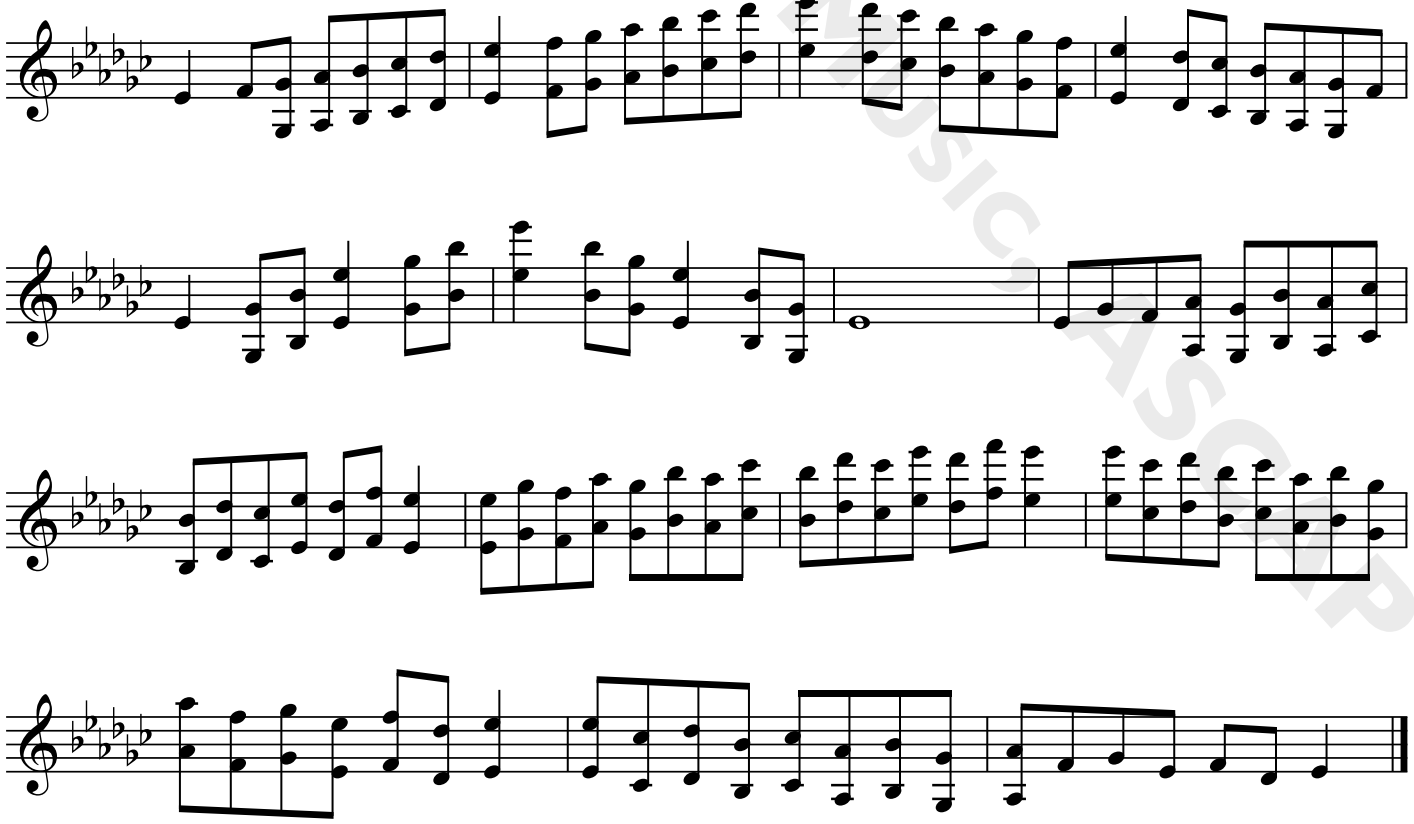
Ab/G# Minor (Concert F#/Gb Minor)



Eb/D# Minor (Concert Db/C# Minor)



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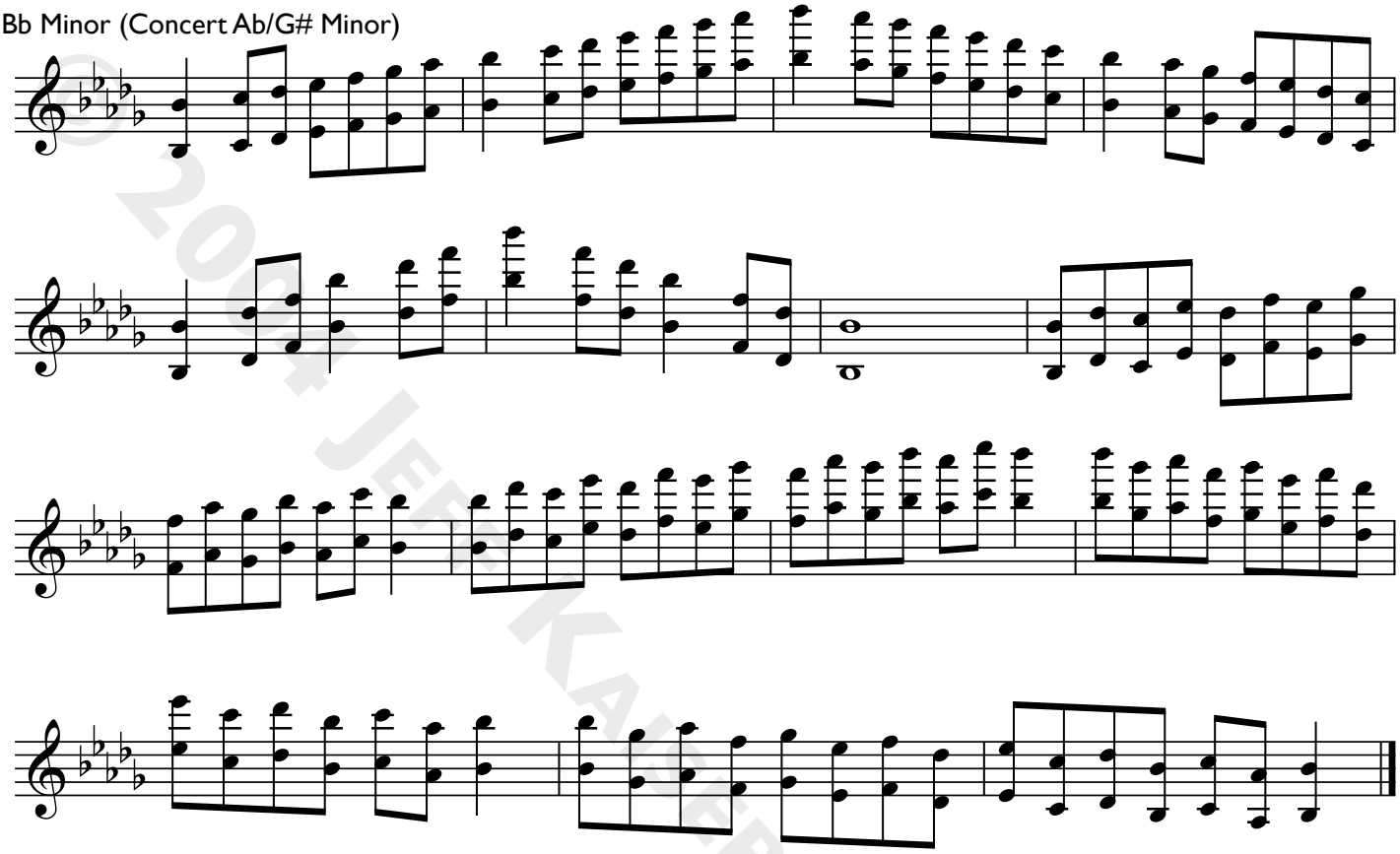
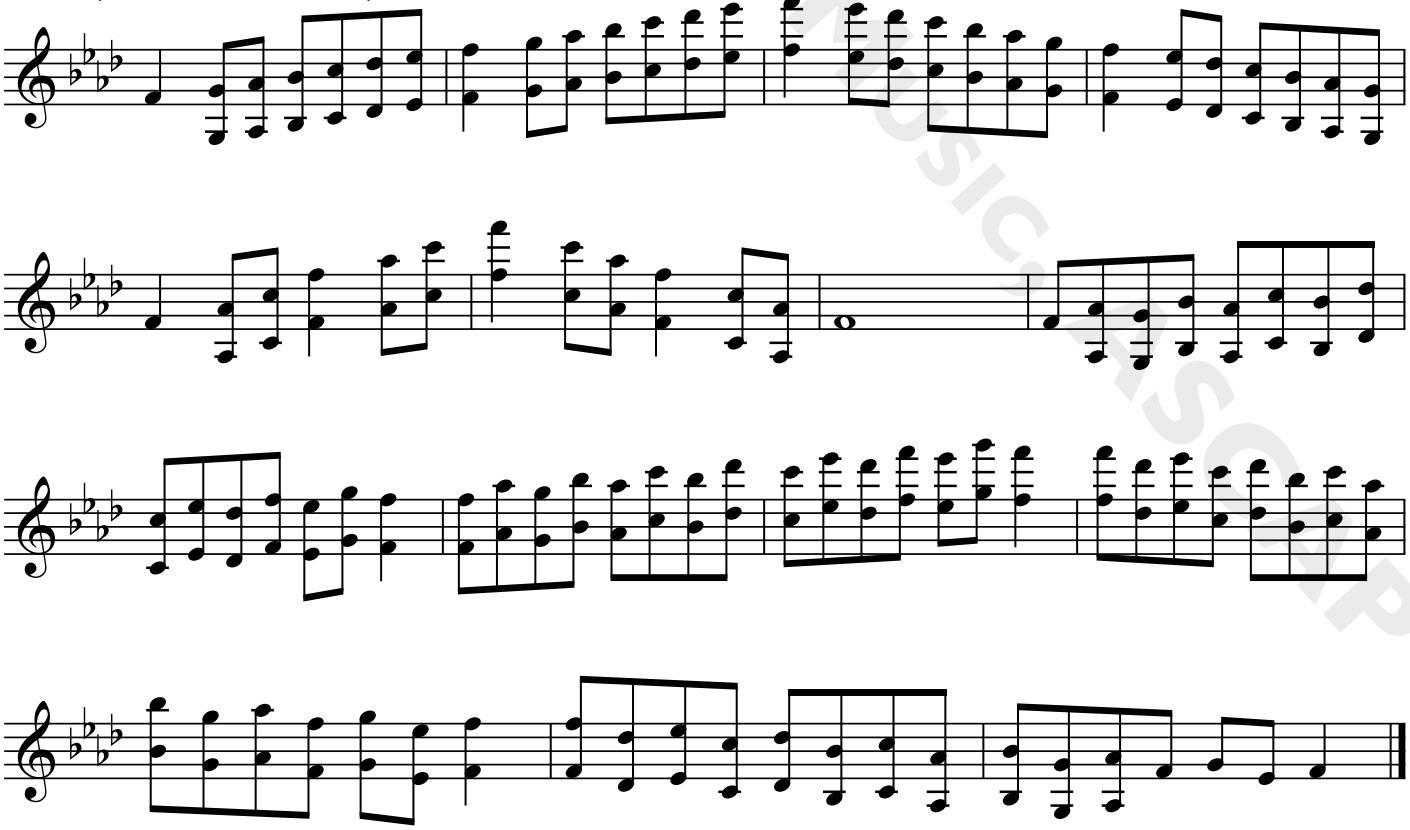
Bb Minor (Concert Ab/G# Minor)



F Minor (Concert Eb/D# Minor)



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