

"5-Minute" Guaranteed Bugle Course

FIRST READ THIS

The Bugle has played a prominent part in all the great wars of history. Its martial notes have been heard in battle, and in the thick of the fray the Buglers have stood ready to sound the "Charge" or "Recall."

In Revolutionary times the Bugles sounded the "Spirit of '76" and many a drummer boy and Bugler marched with Washington's "Minute Men."

The Civil war saw Buglers wearing both the Blue and the Gray, and a visit to any large museum will show us the bugles they used. Not so very different in appearance from the ones used today, but not by any means as easy to blow as our modern ones.

Colonel Roosevelt's "Rough Riders" had Buglers attached to them, and a Bugle sounded the "Charge" at San Juan Hill.

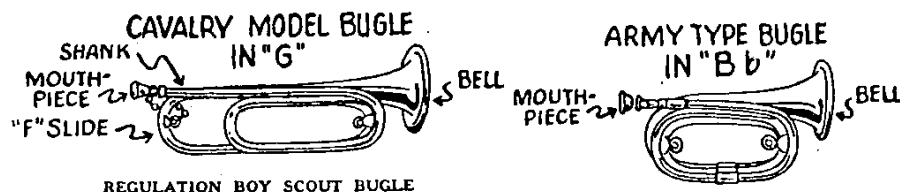
In the recent Great War, and along the Mexican border today, the Bugle plays its part. Ready at the command to blow "Boots and Saddles" and at the close of the day, to sound "Taps."

"Young America" today is rapidly taking the Bugle for its own, and this movement is not by any means confined to the Boy Scouts. Boys of all ages, from 6 to 60 are interested in learning the Bugle, and are finding in its simplicity an easy step to the Cornet, Trombone and other brass instruments.

By carefully reading this book, and applying its principles, you can readily understand how to play the Bugle in "5 Minutes."

THE BUGLE

As the illustrations show, there are two types of Bugles in common use. Both are played exactly the same; the only practical difference is the appearance and in the key in which they are tuned when made. Your choice of an instrument depends entirely upon personal preference; it does not really matter which one you possess. If you acquire mastery of one you will be able to play the other, as they are both played exactly the same.



An understanding of your Bugle, its parts and their purpose, will enable you to take better care of the instrument, and will also help in the ease with which it may be played.

The Cavalry model Bugle in G, has a slide at the back, just under the mouthpiece, by which the entire notes of this type of Bugle may be changed or lowered to the Key of F, one whole tone lower than its normal range with the slide in. This enables you to play the instrument in two different keys, G, in which it is built, and by pulling out the slide, in F. It is a change sometimes to play in a lower key and is also used in Bugle Bands when playing two part selections.

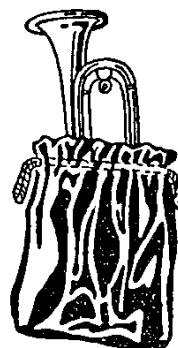
The Army type Bugle is fixed in pitch and can only be played in the key in which it is made. It is shorter and more compact than the Cavalry model and is the regulation type used by the U. S. and British Infantry and Marine forces.

CARE OF THE BUGLE

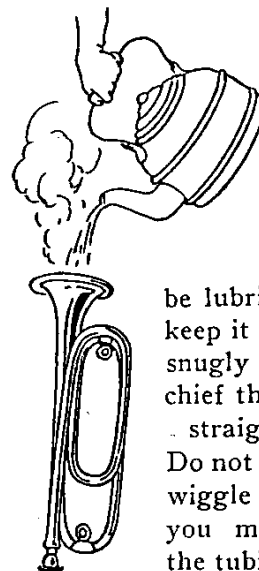
If you desire your Bugle to look its best at all times, keep it polished with a good metal or brass cleaner.

Use the best or you will find scratches marring the bright new finish of your instrument.

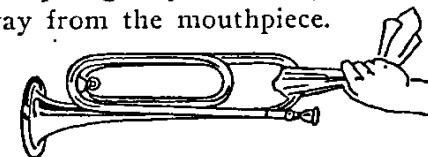
When through playing wipe off carefully with a chamois or soft cloth and put your Bugle away in a flannel bag. This can be obtained from any music store, or you can have one made at home quite easily. Covering the instrument and putting it away helps to keep it clean and protects it from dents which will spoil the tone.



For good tone and ease of playing, your Bugle should also be cleaned inside occasionally. This is done by first removing the mouthpiece, then pouring hot water in the bell and allowing it to drain through the coils and out at the mouthpiece shank. If desired, the bell and mouthpiece shank may be plugged with a large and small cork respectively; then with the hot water inside, shake as though cleaning a bottle. The hot water washes out the saliva and dust, that if allowed to accumulate, would cause corrosion.



In the Cavalry Bugle the slide should be lubricated occasionally with vaseline, which will keep it in proper working condition. If the slide fits snugly and does not easily pull out, loop a handkerchief through it and pull gently but firmly, straight out, away from the mouthpiece. Do not attempt to wiggle it out, or you may bend the tubing.



MAKING TONES

Tones are produced on a Bugle by the vibration of the lips on the mouthpiece. The brass tubing and bell merely amplify these vibrations or tones, and bring them out in greater volume. You can, if you so desire, carry the mouthpiece about with you and practice at odd times. This will prove very helpful in training the lip, and for practice purposes is just as effective as performing on the complete instrument.

To make a tone, stand or sit in an upright position, tighten the lips by stretching over the teeth as shown. Place the mouthpiece against the lips—not too hard. Open the teeth slightly, with the tongue forward and just back of the lips.

Take a moderately deep breath, and with the mouthpiece in position on the lips, pronounce the word "tu." Use a fair amount of air and prolong the tone as long as possible. This method of attack is very similar to ejecting a small hair from the mouth.

The five notes on a Bugle are obtained by tightening or loosening the lips, according to the tone desired. On lower notes the lips are relaxed a trifle, and on high tones they are tightened.

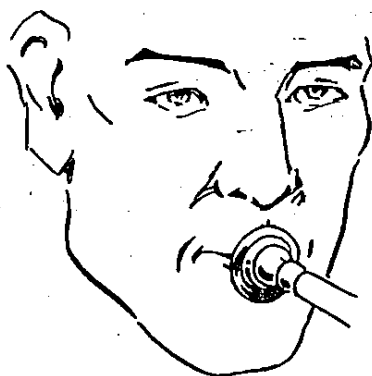
It is not necessary to use a lot of air and get red in the face in order to play a Bugle; tone is made only by the vibration of the lips against the mouthpiece, plus a little air.

All the blowing in the world will not make a musical sound unless your lips are vibrating properly. Do not puff out the cheeks and attempt to force the tone; much better results will be obtained by using a steady flow of air and a light pressure on the mouthpiece.

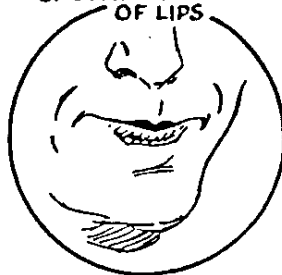
If your lips get tired, give them a rest. Remember, you are using muscles that have probably never been called upon to work before.

Consistent practice will develop them and enable you to produce any tone on the Bugle at will!

SHOWING MOUTHPIECE
IN POSITION

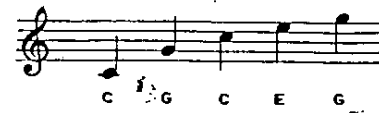


SHOWING POSITION
OF LIPS




DON'T DO THIS

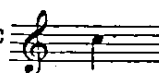
Only Five Notes to Learn



The lowest note C is used very seldom in Bugle calls and for the first tone, we will sound G, the next highest, and also the easiest tone to play on the instrument.


Have someone sound G  on the piano or some other instrument, and adjust your

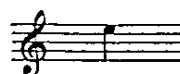

lips on the mouthpiece as you blow, until your Bugle is sounding the same tone.

Practice playing this note, and then by tightening the lips a trifle more, attempt the next higher one C 

Try to prolong the length of the tone on both of these, keeping the lips steady while you count 1-2-3-4-5-6 etc.

Go from one to the other of these notes until you can play either one at will.

Start on G again and take the note below, which is C  then practice C with the other two already learned, making a three note combination. Practice these until a reasonable dexterity is obtained.

Using the three learned so far, attempt E  then the last and highest note G 

On the last two notes mentioned E and G, remember to tighten the lips and if necessary, apply a slight pressure on the mouthpiece.

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Training Your Lip

Practice is necessary in training your lip, so that you may be able at will, to play any one of the five notes on the Bugle.

When playing the following exercises, attack each note firmly and always try to get a full, round, clear tone.

Play each exercise at least 20 times before attempting the next.

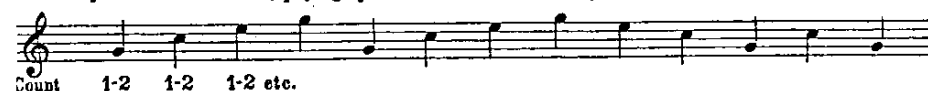
Adding the C to the G, making a two note exercise.



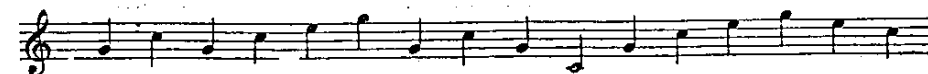
A 3 note combination for practice, adding the E.



Play this one 20 times, paying special attention to the high G.



The following exercises use the complete range of the Bugle, from C to G. Watch the count.



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RECOMMENDED STARTING MOUTH PIECE 7c

Learning Time

Time is to music, what grammar and punctuation are to literature. A story or poem without these two essentials would not make sense. The same thing applies to music, if some tones did not sound for a longer or shorter period than others, they would not make a melody.

Therefore time is a very necessary part of music, and fortunately also, it is easy to learn.

The first note, (see bottom of page) in square No. 1 is called a whole note and for it count four times, as: 1-2-3-4. Whether you count the 4 beats fast or slow depends on the character of the music, that is if it is a fast or slow tune. The oblong character in the same square, is called a whole rest, and gets the same count as the whole note. A rest is used in music when no note is being played, more or less on the idea of "marking time."

The next note in square No. 2 is a half note, as is the rest in the same measure, and these both get 2 counts each.

The note and rest in the 3rd measure are called quarter ($\frac{1}{4}$) notes and rests and are given 1 count.

No. 4 is an eighth ($\frac{1}{8}$) note and rest, and these get half a count each.

No. 5 is a sixteenth ($\frac{1}{16}$) note and rest, and these get only a quarter of a count apiece.

The small flags or tails on the sixteenth and eighth notes are sometimes joined together as:



A dot behind any note makes it half as long again, or increases its time value by half what it would get without the dot.

For example the note illustrated in No. 6., is a half note and gets 2 counts. The dot behind it adds one more count making three altogether.

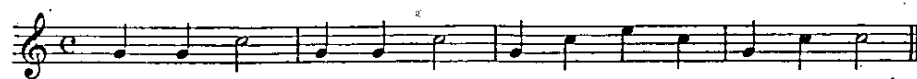
Measure No. 7 illustrates a triplet, which is 3 notes played all in one count. An example of this is in Irving Berlin's "The song is ended, but the melody lingers on!" The triplet occurs on the word, "melody."



THE BOY SCOUTS ALSO HAVE A GOOD BUGLE BOOK!

Play These

This Bugle call is in Common or 4 time. 4 means four quarter notes, or beats to the measure.



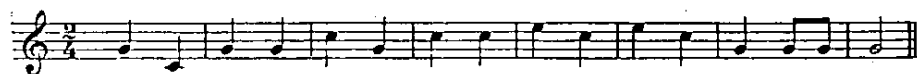
Count slowly 1 2 3-4 1 2 3-4 1 2 3 4 1 2 3-4

This one is in 3/4 or Waltz time. Let's say it another way, count 3 beats to the measure.



Count slowly 1 2 3 1 2 3 1 2 3 1-2-3 1 2 3 1-2 3 1-2 3

This is in 2/4 time, count 2 beats to every measure.



Count 1 2 1 2 1 2 1 2 1 2 1 2 1 & 2 1-2

The next one is in 6/8 time. Count 6 to the measure, and play as though Waltz time, very fast, as 1-2-3 4-5-6



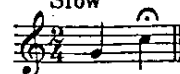
Count 1 2 3 4 5 6 1 2 3 4 5 6 1-2-3 4-5 6

Easy Bugle Calls

The following calls are used in lieu of spoken commands.

Guide Right

Slow

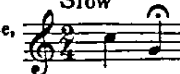


Count 1 2

This sign indicates a pause, or hold as long as desired.

Guide Left

Slow

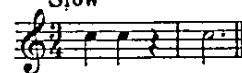


Count 1 2

Practice these easy ones

Forward

Slow



Count 1 2 3 1-2-3

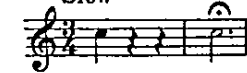
Halt



Count 1-2-3

Quick Time

Slow



Count 1 2 3 1-2-3

Practice the triplets in the following. Triplets are played with a 1-2-3 count similar to pronouncing the words "mel-o-dy" or "ripp-l-ing!"

GALLOP



Count 1 2 1 2 1 2

RIGHT TURN

Moderate



Count 2 1 2 1 2 1 2 1 2

LEFT TURN

Moderate



Count 2 1 2 1 2 1 2 1 2

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BREATHING-BREATH CONTROL ARE MOST IMPORTANT!

Boy Scouts use regular Bugle calls in manoeuvres, and if in camp with soldiers, the following calls should precede the regular one, identifying it for the Scouts only.

THE SCOUTS CALL



In the following call "Overcoats," the first beat of the measure is divided between two 8th notes. Count 1 & 2 and play as if pronouncing the word itself, holding the last syllable "coats" for the longest count.

OVERCOATS



Before playing the next call, notice the triplet in the first measure. Count this as explained on the previous page, and go over both measures. You will find this very helpful before playing.

WATER



The following one is in Waltz or $\frac{3}{4}$ time. Count 1-2-3.

CHEERS

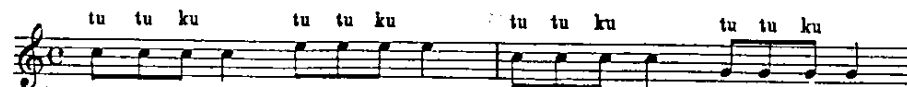


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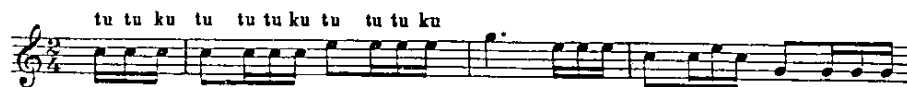
Triple Tongueing

Triple Tongueing is used very largely in calls that have fast triplets or sixteenth notes in quick tempo.

Pronounce the words "tu, tu, ku" with the tongue when playing, giving it a fast 1-2-3 count

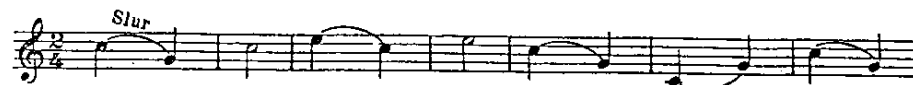


Practice the tongueing slowly and repeat previous exercises. After your tongue has acquired the right motion, and you can "tongue" with ease, the speed can be gradually increased.



The Slur

The Slur is easily made. It consists of running one note into another, as follows.



Bugle Calls

7/2042 05:47 17084849896

TOM DAY

LAST POST



WE HAVE (TAPS)

CANADA & GREAT BRITAIN USE LAST POST AS

THEIR "TAPS"

ASSEMBLY

Moderate



RETREAT

Moderate



RECALL

Moderate



SWIMMING CALL

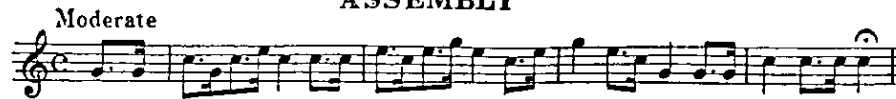


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MESS CALL



ASSEMBLY



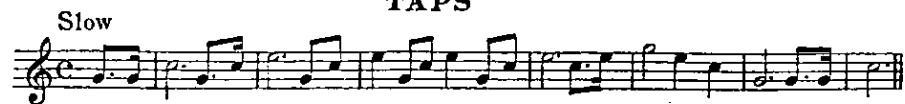
REVEILLE



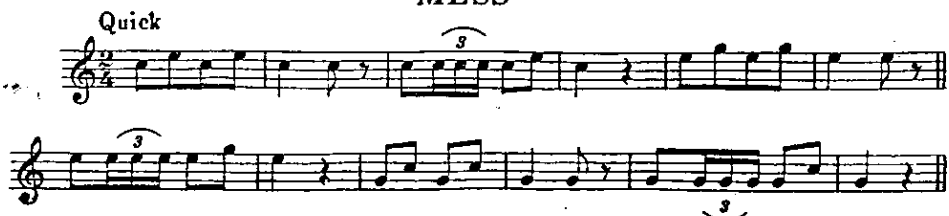
CHURCH



TAPS



MESS



BUGLES ACROSS AMERICA
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Berwyn, IL 60402-2052
(708) 484-9029



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ONE VALUE HORNS - VALUE ROTO - 2 VALUE
TRUMPETS - CORNETS - FLUGELHORN ARE OK TOO!



BUGLES ACROSS AMERICA

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Bugler- Founder & President

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