BUGLER'S HANDBOOK

Some Ideas to help make you a better Bugler & Player for Veterans Funerals

BUGLES ACROSS AMERICA

TOM DAY
Bugler-Founder & President

Elks

1824 S. Cuyler Ave.
Berwyn, IL. 60402-2052

708-484-9029 Fax 708-484-9896

www.buglesacrossamerica.org
501 c3 Tax Deductable

BUGLES ACROSS AMERICA
1824 S. Cuyler Ave.
Berwyn, IL 60402-2052
(708) 484-9029

Order form:
American Heritage Field Trumpet PLACE CK MARK:

M2003 Lacquer Brass finish _____
M2003 Lacquer Rose color finish _____ Total $305.00

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American Heritage Elite Field Trumpet
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The difference between the regular and the Elite is that the Elite has a one piece bell and is more complicated to make.

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Part number AC-G-M2003 Lacquer ___ Total $25.00
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Your total$_____

Your name_____

Address_____don't forget zip code

Phone number_____
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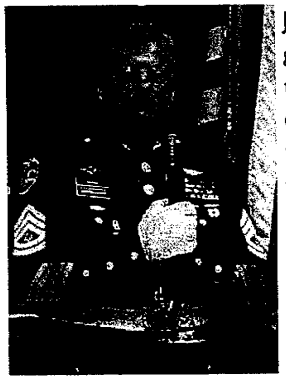
Email address_____
Any special instructions To Getzen Co. Inc._____
All BAA orders will have the BAA logo and the Getzen logo on the horn.

I suggest you pay by Money Order or certified funds for faster delivery. Mail funds and ORDER FORM, directly to Getzen Co. at address shown. Personal checks will be held 12 days until they clear.
All horns come with a case and a Getzen mouthpiece. Thanks for your order.
These prices are only for Bugles Across America registered members.

GETZEN COMPANY, INC
Makers of fine brass musical instruments
530 S. Hwy. H • P.O. Box 440 • Elkhorn, WI 53121-0440

August 4, 2003

What is Bugles Across America



Tom Day, Founder of Bugles across America

A bill was passed in January of 2000, that guaranteed veterans that they would receive at their funeral a flag ceremony performed by at least two uniformed service personnel and the playing of Taps. Taps may be played from a CD recording, if a bugler was not available. Former Marine corps gunnery sergeant Thomas Day did not find that acceptable. In November of that same year, he founded 'Bugles Across America'. This organization now has over 5,000 volunteer buglers throughout the nation and over-seas. Bugles Across America is a registered 501(c)3 organization. Though Tom runs his organization out of Illinois, there is more than likely, a bugler ready to serve in almost any community in the United States of America.

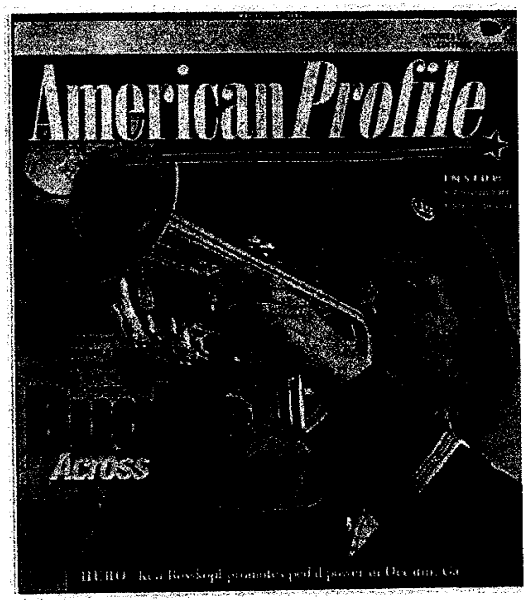
Who are the buglers

The members of 'Bugles Across America' are of all ages and from all walks of life. They all share a pride in our country and those who have served it. Your local bugler may very well be your next door neighbor. The only requirement is that the Bugler be able to perform an appropriate rendition of the 24 notes in Taps. Many members of Bugles Across America have never been in the military.

Members of Bugles Across America may or may not have any formal musical experience. Some are current or former marching band members, members of Orchestras or Drum Corps members, They may be High school students, retirees, school teachers, nurses, computer programmers or active duty military, among many others. One young bugler in Alaska, taught her self to play Taps on a bugle, because she was concerned about having it played from a recording. She thought, a live performance was the least she could do.

Where will they perform

Members from 'Bugles Across America' have a primary function of performing at funerals for those who have served in any branch of the US Military. Secondary to that, members of the BAA will also perform at Veterans Day and Memorial Day ceremonies as well as other appropriate events. Some members of the BAA have performed in excess of 1,000 times. Our members will perform at any event that is intended to pay respect to those who have served our great nation.



Bugles Across America has been featured in many different publications.

What will they perform

A member of Bugles Across America is only required to know the 24 notes of Taps. As such, they should not be expected to play any musical piece other than that. If you wish, you may inquire with the member as to what other songs they might be willing to play

How to get a bugler to perform

Once a need for a bugler has been identified, one can be requested, through the internet. In order to request a bugler, go to the website: WWW.BUGLESACROSSAMERICA.ORG. From there, click on either the 'Request a Bugler' or 'Find a Bugler' links. This will take you to a page where you enter the date and time of the event as well as its location and the reason for the event. Once this information has been entered on the webpage, the request will be dispatched to the nearest Bugler in your area. If they are available to perform, they will respond.

What will it cost

Because BAA is a non-profit organization and its buglers are volunteers, there is no cost to the family or the organization requesting a bugler to perform. Bugles across America does accept donations however. Donations can be made to the address below.

Bugles Across America

Tom Day, Founder
1824 S. Cuyler Ave.
Berwyn, Illinois 60402-2052

Phone: 708-484-9029
Fax: 708-484-9896
E-mail: tomjday@sbcglobal.net

Individuals interested in joining Bugles Across America should complete and submit the following application with a check in the amount of $15 payable to Bugles Across America

Name: _____

Phone Number: _____

Address: _____

Availability: ☐ Anytime ☐ Morning ☐ Afternoon ☐ Weekday ☐ Weekend

Experience: _____

Do you need the music to taps? ☐ Yes ☐ No E-Mail Address: _____

For more information on Bugles Across America and its support organizations consult: www.Buglecall.org and www.fieldtrumpet.com and www.kellymouthpieces.com

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Web: WWW.Buglesacrossamerica.org
WWW.Buglecall.org
WWW.Echotaps.org

GETZEN GAZETTE

December 2003, Vol. V

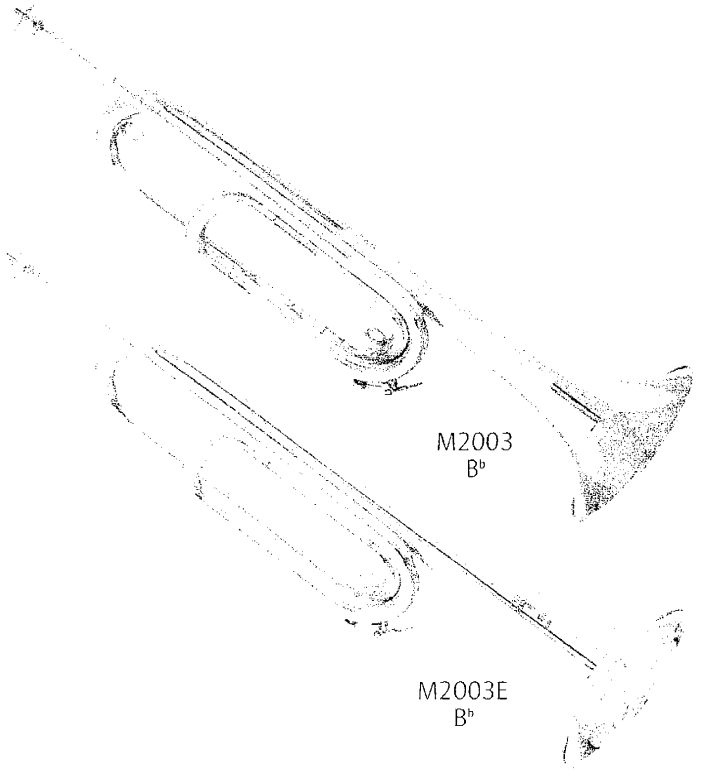
BAA Bugles Across America

Getzen Manufactures High Quality Field Trumpets

Everyday in America, approximately 1,800 World War II veterans pass away. These brave men and women risked their lives to defend the land they loved and yet as many as 75% of these heroes will not be given the honor of having Taps sounded at their funeral by a live bugler.

Bugles Across America (www.buglesacrossamerica.org) is an organization dedicated to changing this trend by providing live buglers for the sounding of Taps whenever and wherever they are needed. Despite the availability of buglers willing to perform this solemn duty, there was a surprising lack of a proper instrument on which to sound Taps.

That is why Getzen is proud to introduce the all new American Heritage Field Trumpets. Together with B.A.A. and several of its members, Getzen has designed an instrument specifically designed for honoring our veterans. Made in America for Americans.



M2003 American Heritage Field Trumpet B♭
Bore Size: .459"
Inside Slides: Yellow Brass
Mouthpipe: Yellow Brass
Bell: 4 ¾" seamless, gold brass
Finish Options:
Clear Lacquer or Bright Silver Plate

M2003E American Heritage Elite Field Trumpet B♭
Bore Size: .459"
Inside Slides: Yellow Brass
Mouthpipe: Yellow Brass
Bell: #172 hand hammered, one piece, yellow brass
Finish Options:
Clear Lacquer or Bright Silver Plate

G-Slide Accessory Available

Field Trumpets

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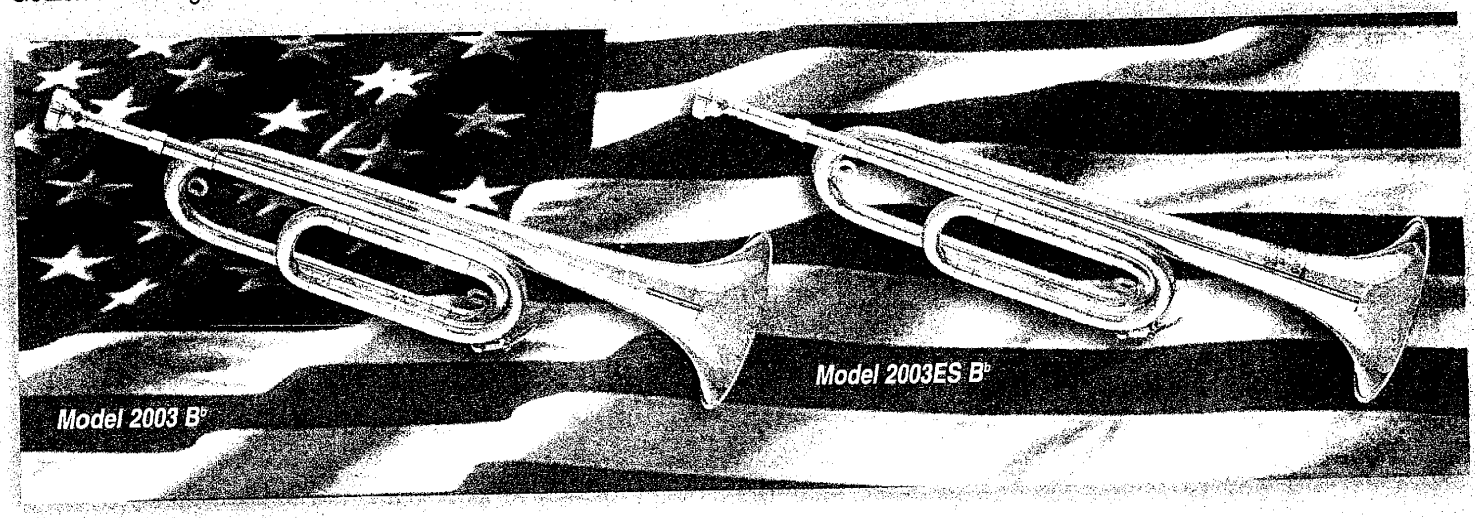

M2003 American Heritage B♭

Bore Size	.459"
Inside Slides	Hand lapped yellow brass
Mouthpipe	Yellow brass
Bell	4 3/4" seamless, gold brass
Finish Options	Clear lacquer, bright silver plate, or 14K gold plate
	Gold Warranty

Field Trumpet Options

S	Bright Silver Plate
GP	14k Gold Plate

Field Trumpet Accessories

AC-G-M2003	G Tuning Slide
AC-G-M2003S	G Tuning Slide, Silver Plated

M2003E American Heritage Elite B♭

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Inside Slides	Hand lapped yellow brass
Mouthpipe	Yellow brass
Bell	#172 hand hammered, one piece, yellow brass
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	Gold Warranty

To Hear This Field Trumpet And Get More Information Please Visit www.FieldTrumpet.com
BAA Members can Purchase This Horn At A Big Savings.

Here are a few ideas, suggestions, and /or comments that you might consider if you are just taking up the musical instrument called, "The Bugle".

What I should have done in 1947 was learn the notes and how to read music. But, that was then and this is now. So here are a few ideas I picked up along the way.

I've tried many types of mouthpieces [mpcs] . I suggest going to Kelly Mouthpieces, see ad. Try 7c or 3c plastic in your new bugle. The mouthpiece with the new horns like the U.S. Regulation, and Laurel and even Amati are really not suited for ease of playing Taps.

The slide on the side of the horn! I would not pull it out more than a quarter of an inch if at all.

Remember, when you play or as we say "Sound Taps" you generally do it by yourself. It was designed as a solo piece. So, you are in tune with yourself. Should you at some time in the future play Echo Taps, then you might want to tune your horn with the person your playing with.

Even before you start this journey you need to think about this.....When you pick up the horn to play, you are an entertainer. If called upon to Sound Taps at a Military Funeral or Memorial or even a Scout meeting, you will be in front of an Audience..... If you are not comfortable performing in front of a group of people, then this is not for you.

You may want to seek out some help. BAA has almost 4,000 horn players. Let me know and perhaps I can find someone near you.

Take care of your equipment. Keep it clean and polished. Keep it free of dents.
Invest in your Appearance.....

Remember. When your are ready to perform solo, and you are asked. This is the last time the Veterans Family and friends have with their Veteran. They wanted a live horn player and your it. You can not go back and do it over. You get your ONE chance and it has to be the best.

When your ready let every Veterans post in area know your available. Tell local funeral homes, cemetery directors, tell local Elks Clubs you can help with memorials in December. " Do good things, and tell people about it."

Other ideas include....
Breathing.....Since Taps is just 24 notes I have found that taking a breath between each phrase works very well. It gives me a chance to re-group and think about each note I'm about to play. Actually I compete against myself, each time I play. I try to beat the last performance.
Cold Weather.....

Try hand warmers from the local hardware store. I put 6 in my gig bag next to the horn and one in each glove. One right next to the mouthpiece.

Listen to a tape or cd of Taps and bugle calls. See ad for www. Paradestore.com

For more info go to the BAA web site and the discussion area. Here you can ask all the questions you want and get answers from some of the best horn players in America.

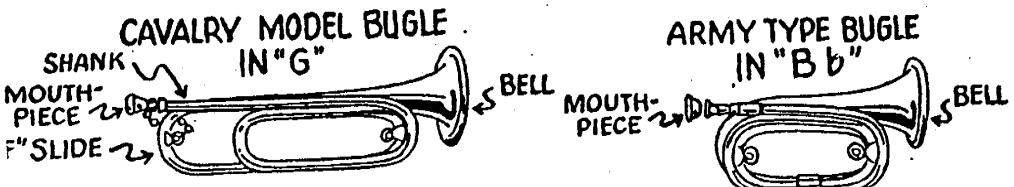
I hope this book and our program will work for you.

We have two different vhs tapes and a dvd on funerals and our programs and they are free while supplies last.

Good Luck and God Bless. Tom Day

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.



REGULATION BOY SCOUT BUGLE

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.

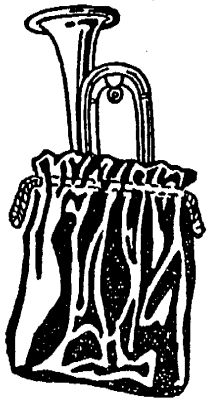
The Cavalry model Bugle in G, has a slide at the back, just under the mouthpiece, by which the entire notes of this type of Bugle may be changed or lowered to the Key of F, one whole tone lower than its normal range with the slide in. This enables you to play the instrument in two different keys, G, 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

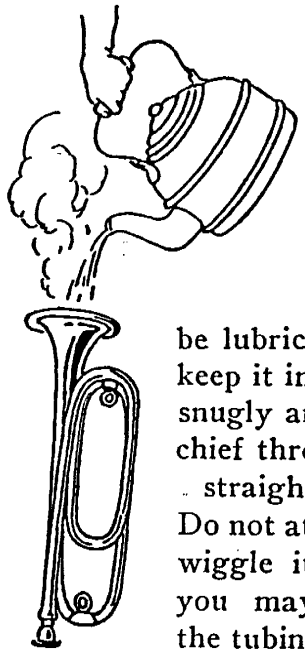
If you desire your Bugle to look its best at all times, keep it polished with a good metal or brass cleaner.

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

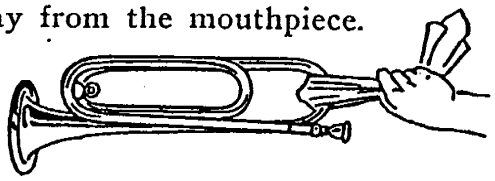


When through playing wipe off carefully with a chamois or soft cloth and put your Bugle away in a flannel bag. This can be obtained from any music store, or you can have one made at home quite easily. Covering the instrument and putting it away helps to keep it clean and protects it from dents which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



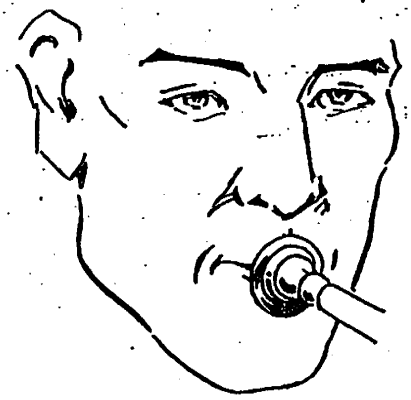
In the Cavalry Bugle the slide should be lubricated occasionally with vaseline, which will keep it in proper working condition. If the slide fits snugly and does not easily pull out, loop a handkerchief through it and pull gently but firmly, straight out, away from the mouthpiece. Do not attempt to wiggle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

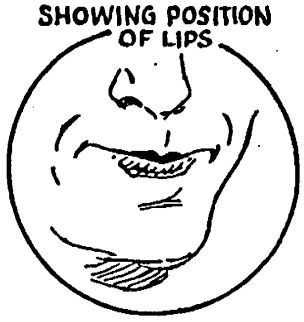
SHOWING MOUTHPIECE IN POSITION



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.

SHOWING POSITION OF LIPS



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.

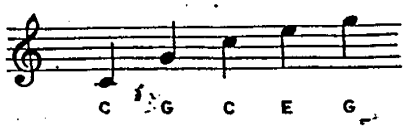
All the blowing in the world will not make a musical sound unless your lips are vibrating properly. Do not puff out the cheeks and attempt to force the tone; much better results will be obtained by using a steady flow of air and a light pressure on the mouthpiece.

DON'T DO THIS

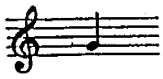
If your lips get tired, give them a rest. Remember, you are using muscles that have probably never been called upon to work before.

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

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.

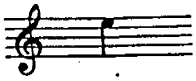
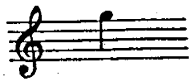
Have someone sound G  on the piano or some other instrument, and adjust your lips on the mouthpiece as you blow, until your Bugle is sounding the same tone.

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.

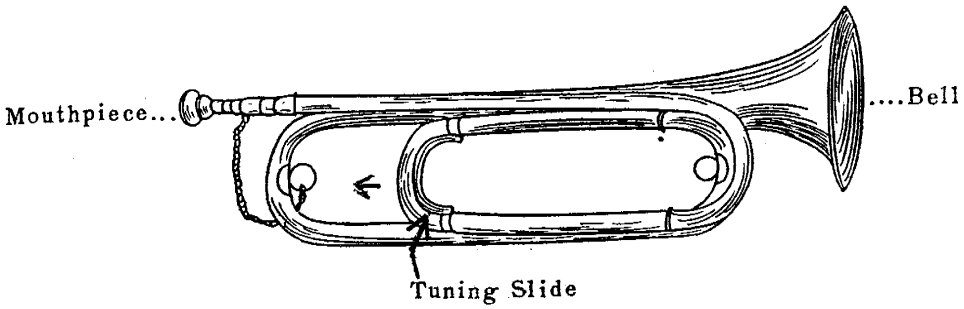
Go from one to the other of these notes until you can play either one at will.

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 presure on the mouthpiece.

Main Parts of the Bugle



Bugles are made in various shapes in order to conform to the service demanded and the pitch required. The instructions in this book apply to all bugles, no matter what key the bore of the instrument sounds.

The B-flat Bugle is generally made for high pitch.

The Cavalry Bugle comes in the key of F, with a tuning slide which may be drawn to E-flat.

The Regulation Bugle in G has a slide which may be drawn to F.

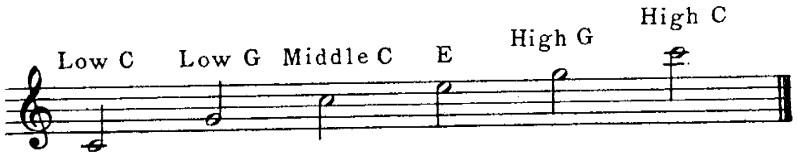
Position of the Bugle

Hold the Bugle in the right hand, grasping the instrument about midway between the bell and mouthpiece.

Bring the Bugle to the lips in a horizontal position, the mouthpiece touching the lips.

Always adopt this position while playing the exercises which commence on page 6.

Compass of Bugle

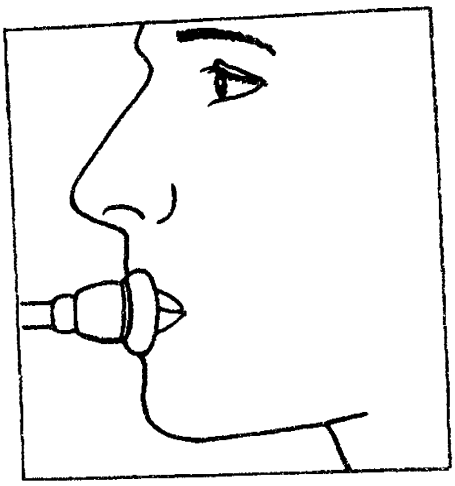


Low C and High C are not used very much for Bugle Calls or Marches.

The High C (in particular) must not be attempted by the beginner, as it requires great pressure of the mouthpiece on the lips.

Read carefully the instructions for producing a tone, and then try the first exercises.

In playing these exercises make a point to rest the lips between each one. Long periods of blowing are harmful. Better results are obtained, at the start, by short attempts rather than long stretches of blowing.

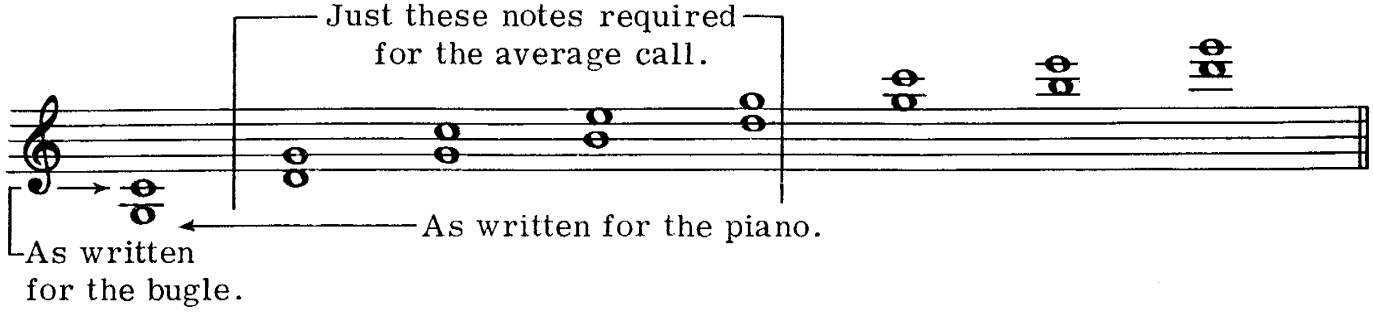


EXAMPLE OF LOCATION OF MOUTHPIECE ON LIPS

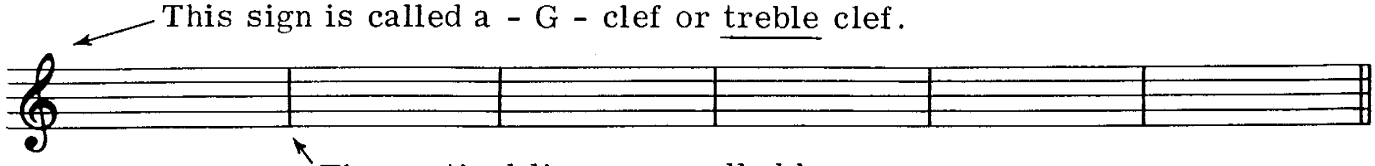
Now that you have produced a tone, try to match it with the four sounds on the piano.

If you don't have a piano, try to make four different pitches. Starting with the lowest and working each note up a little higher.

ACTUAL PITCH AND EXTENDED RANGE OF THE BUGLE IN -G-

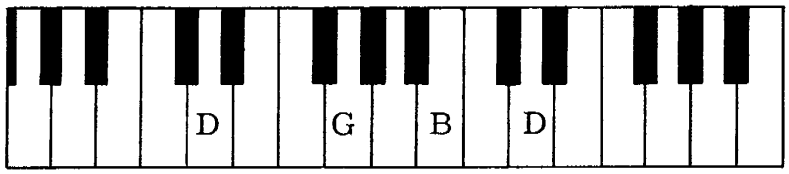


The five lines shown above are called a music staff.



BASICS OF BUGLE PLAYING

The regulation bugle in G is the most commonly used. Below is shown a small section of the piano keyboard. On the piano, play the four notes that are lettered.



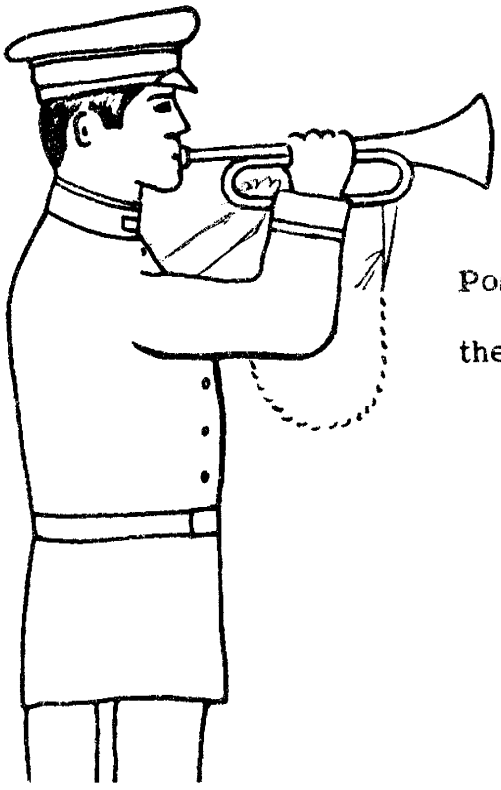
These four notes are all that is required of the average bugler. However the extended range will be very helpful for more elaborate calls and fanfares.

HOW TO PRODUCE A TONE

First place the mouthpiece on your lips about one third on the upper lip and about two thirds on the lower lip and in the center of the mouth.

With a slight smile, tongue the note as if you were pronouncing tee or tu and following it with a steady flow of air.

By doing the above one should be able to produce a sound that can be



Posture is important, so stand straight and grasp the bugle lightly with the both handsas shown.

How To Produce A Tone

Place the mouthpiece on the lips as near the centre as possible; two-thirds on the lower lip and one-third on the upper lip.

Draw the lips together as if trying to imitate a person smiling, the mouth being near closed but leaving an opening about one - eighth of an inch, to let out a sufficient volume of air to produce the sound. This formation of the lips is called the embouchure.

A steady position of the mouthpiece on the lips is important for the production of a good tone, and it is by more or less pressure, on the lips, that the proper execution is obtained of all the sounds in high, low or middle register.

The mere blowing into the mouthpiece will not produce a musical tone. The action is governed by a quick movement of the tongue–like e-jecting a foreign substance from the mouth–and is aptly called tongue-ing. In addition to that the pronunciation of the letter T gives the cor-rect impulse to the little puff of air as it enters the tube.

It requires very little effort and very little wind to produce a tone, but in early attempts of the student the lips become tired, and frequent rests between the exercises is advisable.

As the production of tone must be secured before the student can can play at all, no attention need be paid to the time value of the notes in the first nine exercises.

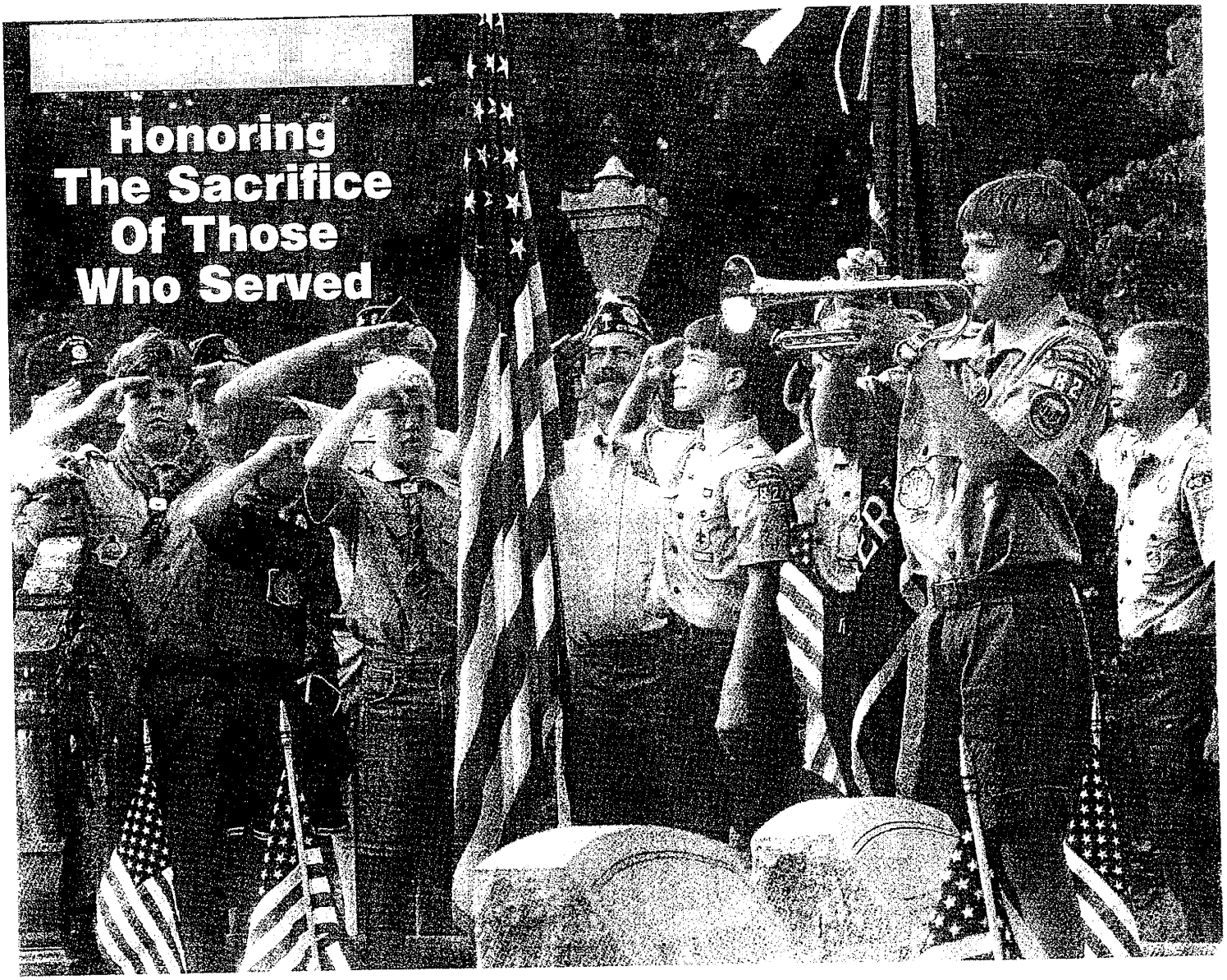
What is the origin of TAPS?

Of all the military bugle calls, none is so easily recognized or more apt to render emotion than Taps. Up to the Civil War, the traditional call at day's end was a tune borrowed from the French called "Lights Out". In July, 1862, in the aftermath of the bloody Seven Days battles, hard on the loss of 600 men and wounded himself, Union General Daniel Adams Butterfield called the brigade bugler to his tent. He thought "Lights Out" was too formal and he wished to honor his men.

Oliver Wilcox Norton, the bugler, tells the story, "... showing me some notes on a staff written in pencil on the back of an envelope, [he] asked me to sound them on my bugle. I did this several times, playing the music as written. He changed it somewhat, lengthening some notes and shortening others, but retaining the melody as he first gave it to me. After getting it to his satisfaction, he directed me to sound that call for Taps thereafter in place of the regulation call. The music was beautiful on that still summer night and was heard far beyond the limits of our Brigade. The next day, I was visited by several buglers from neighboring Brigades, asking for copies of the music, which I gladly furnished. The call was gradually taken up through the Army of the Potomac."

This more emotive and powerful Taps was soon adopted throughout the military. In 1874, it was officially recognized by the U.S. Army. It became mandatory at military funeral ceremonies in 1891. There is something singularly beautiful and appropriate in the music of this wonderful call. Its strains are melancholy, yet full of rest and peace. Its echoes linger in the heart long after its tones have ceased to vibrate in the air.

" BOY SCOUTS DID MOST OF THE MILITARY FUNERALS DURING WORLD WAR 2"



The Embouchure

Man does not inherit from nature all the physical characteristics necessary to perform well on musical instruments. In order to play any musical instrument well, some part of the physical make-up must be changed or developed from the form that nature gives it. In the case of the violin and other stringed instruments, if the training is started early in life, nature has so constructed the muscles and bones of the arm and hand that they will quickly conform to the position required for the playing of these instruments. The single-reed instrument performer is helped by having a table on the mouthpiece which the lower lip firmly grips, thus giving support for the entire embouchure. The performer on cupped-mouthpiece instruments has one distinct disadvantage as compared with the performers of string and single-reed instruments. Nature does not make a set of teeth that can be changed, formed, or developed to fit correctly the outline of the ordinary straight-rim mouthpiece, no matter how early the player begins his study. Nature makes the muscles of the arm and hand capable of great strength, while the lip muscles are very weak in comparison. In order to study the embouchure of brass instrumentalists, it seems desirable to point out some of the major anatomical features of the face and to describe the functions of these features.

The upper and lower jaws make up the greater portion of the bony structure of the face. The upper jaw is attached directly to the other bones of the skull and is not moveable, while the lower jaw is attached to the base of the skull by ligaments and muscles and has relative freedom of movement. In the desired facial development, the lower jaw rests directly below the upper and is approximately the same size. In many cases the structural differences between the lower and upper jaws are so great that the freedom of motion of the lower jaw is inadequate and adaptation to the embouchure required for a cup mouthpiece is impaired.

There are two structural differences in jaw relationship which are important in the functioning of a correct embouchure. In one of these relationships, the lower jaw is smaller and retruded behind the upper jaw. This condition of retrusion is called distoclusion by the orthodontist, and is present in approximately 10 to 15 percent of the population. In the other of these relationships, the lower jaw is larger and is protruded in front. This condition, called protrusion, is present in approximately 5 percent of the population. When either of these relationships is present, the performer must shift his natural facial position before a desirable playing position can be obtained. When this shift is made, considerable strain is placed upon the facial muscles and fatigue usually occurs rather soon. This positioning of the jaws is extremely important since they support the instrumental cup mouthpiece.

Another feature which complicates the development of a normal, healthy embouchure is the teeth. The teeth are held in the bone of each jaw and vary in shape and size according to their function. When the teeth are in a normal alignment they form an arch similar to the outline of the jaw bone, and the lower teeth rest against the upper, with the grinding surfaces striking one another. In the normal relationship of the teeth, the upper front teeth overlap the lowers by approximately one third of the crowns of the latter. Irregularities which may hamper the development of a functional embouchure include: crowding of the teeth in the upper arch or both arches, sharply rotated teeth, extreme overlap, teeth that erupt far out of their normal position, teeth that incline inward or outward, and teeth failing to come together completely.

Those features that conform to the shape of the bones and teeth which they cover, for instance, the

soft tissues which cover the framework of the face, must also be considered in the development of a correct embouchure. An understanding of the muscles of the face and their function is essential. See Figure 23.

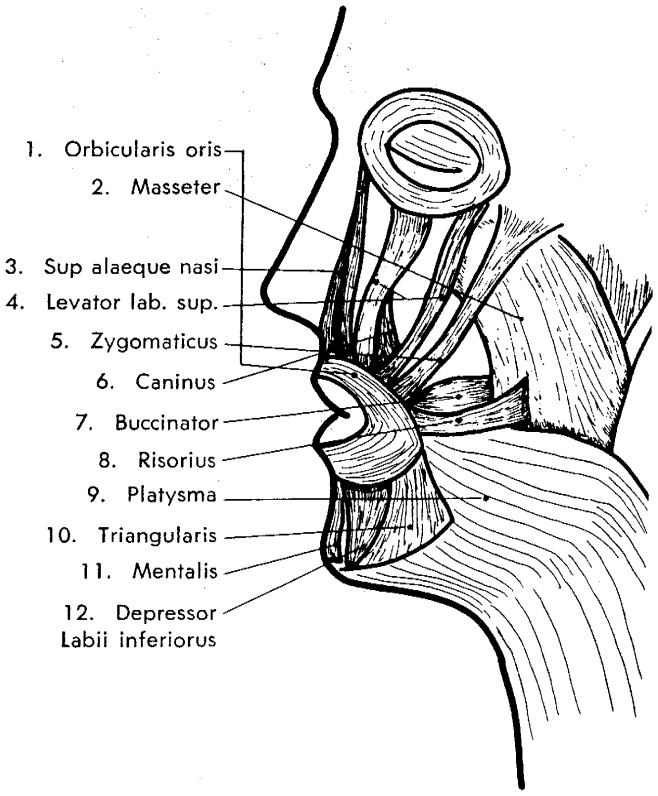


FIGURE 23. Muscles of the face

The muscles of the face used in the formation of the brass embouchure are all voluntary, for example, muscles which are controlled by the will of the individual. As with all muscles, the muscles of the face are concerned with the production of motion and constitute the principal part of the flesh of the face. All muscles have the power to contract when stimulated and all work against an opposing group of muscles: one for movement, the other for recovery. No muscle has the ability to push; they can only contract. All of the muscles used in the formation of the embouchure are arranged in bilateral symmetry except for the orbicularis oris which is a sphincter muscle forming an oval around and converging at the corners of the mouth. The facial muscles are unique in that they are fastened to each other rather than to bone.

The functions of the muscles used in the formation of embouchure are as follows:

Orbicularis oris closes the lips and has the ability to contract, forming a pucker. Has an action much like a draw string.

Masseter is a very strong muscle that closes the jaw. When contracted, the masseter pulls at the corners of the mouth in an attempt at a smile.

Levator labii superioris raises the upper lip at an angle and, likewise, is not used extensively in the embouchure formation.

Zygomaticus muscles (major and minor) draw the lip backward and upward.

Caninus (lebator anguli) raises the upper lip in an exaggerated smile.

Buccinator (trumpeter muscle) is extremely important in the formation of a correct embouchure. It has to do with pulling back the corners of the mouth, flattening and holding in the cheeks, and helping to control the flow of air through the lips.

Risorius (platysma strand) draws the corners of the mouth backward as in a smile.

Platysma pulls back and holds down the corners of the mouth.

Triangularis (depressor anguli) pulls the corners of the mouth downward.

Mentalis raises the fleshy part of the chin and protrudes the lower lip.

Depressor labii inferioris pulls the lower lip downward and works as an antagonist to the mentalis.

A correct embouchure for playing brass instruments may be defined as the controlled tension of the opposing sets of muscles in the face in order to place the mouth, lip, chin, and cheek muscles in position for the purpose of producing a tone when air is blown through the lips. The muscles of the face should gently "hug" the bony structure of the face, and the jaw should be held in a position so that the lips are directly opposite each other, with the teeth separated one eighth to one quarter inch to allow the air stream to pass directly into the mouthpiece. The air stream should not be directed upward toward the nose or downward toward the chin. In effect, the formation of a correct embouchure is the controlled contractions of the *buccinator, orbicularis oris,* and *platysma* as opposed to the contractions of the *zygomaticus major* and *minor* and the *risorius.* Avoid any tendency to

stretch the muscles, as in a smile, as well as any upward thrust of the chin.

See the following figures for the embouchure in correct playing position, as well as puckered in an extreme manner, and with an excessive smile.

FIGURE 24. Correct embouchure position

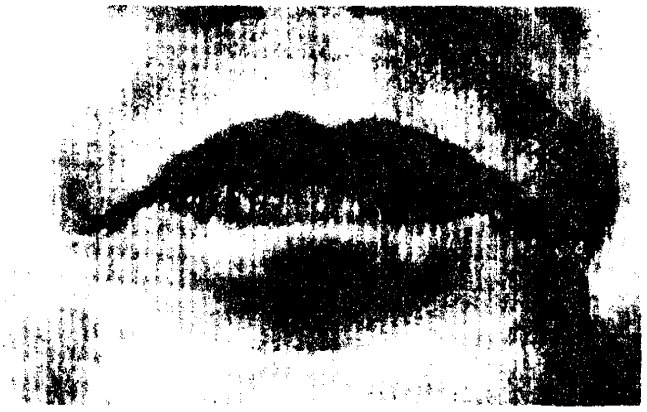


FIGURE 25. Puckered embouchure (wrong)

FIGURE 26. Smile embouchure (wrong)

FIGURE 27. Chin thrust upward (wrong)

DEVELOPING THE EMBOUCHURE

Preliminary Studies

No tone can be produced on a cup mouthpiece instrument unless the lips are set into vibration by air passing between them. During the initial development of a correct embouchure for brass instruments, the "buzz," without the mouthpiece, can be extremely valuable. To produce the "buzz," the student should place the lips lightly together (as though humming the letter M) while keeping the teeth slightly apart. The muscles of the cheeks should hug the bony structure of the face in order to avoid puffing of the cheeks or formation of air pockets. Then by blowing air between the lips, a buzz will occur similar to that necessary for tone production on the instrument. Care must be exercised that the lips are not stretched across the teeth; rather they should be drawn in at the corners or bunched. After the student has developed the ability to buzz, it is easy to transfer its function to tone production on a cup mouthpiece.*

FIGURE 28. "Buzz" formation

*If the student has trouble producing the "buzz" go directly to producing the "buzz" with the mouthpiece.

Using just the mouthpiece, try to produce a buzz that has a focused steady pitch that can be adjusted to higher and lower pitches. Care should be taken that the lips are not stretched, since stretching the lips works the cheek muscles which in time will develop to such an extent that they will hinder proper balance between opposing sets of muscles. If all of the muscles of the face are used correctly, the student will get the feeling that the corners of the mouth are coming slightly forward when changing pitch to higher notes. In other words, he will feel that the lips are bunching. This bunching can be carried to an extreme, in which case an inadvisable puckering takes place.

Some students may find it difficult to change pitch at first, in which case they may achieve the desired result by slightly changing the direction of the air stream. The air stream, when used correctly, should be straight forward. However, in order to gain a "feel" for changing pitches at the very beginning, a slight change in the air stream is helpful. Blow slightly down toward the chin in order to raise the pitch and slightly up toward the nose to lower the pitch. Care should be exercised to prevent any excessive movement of the embouchure when changing pitches. Avoid the smile, pucker, and the rolling of the lower lip under the upper lip. The breath should be blown through the mouthpiece and care taken to keep the teeth apart. The size of the opening between the teeth is just as important to tone quality as any aperture in the instrument itself. Holding the teeth together produces a small tone; a bigger tone can be produced by enlarging the opening between the teeth.

It is suggested that each student practice the buzz until the embouchure can be held steady without air pockets, and that he practice on the mouthpiece until he has a range of approximately one octave, which can be played freely without undue strain, closed throat, or excessive pressure. When these procedures have been mastered, the student should be prepared to start actual tone production on his instrument.

The foregoing preliminary studies are recommended for all brass instruments; however, they will be found to be extremely important on the small cup mouthpiece such as the trumpet and French horn. Most students will find no difficulty in producing an acceptable sound on the larger instruments, but will find the exercises advantageous in developing correct embouchure formation.

PLACEMENT OF THE MOUTHPIECE

A survey of the literature concerning the playing of brass instruments will show a wide divergence of opinion regarding placement of the mouthpiece on the lips. The writer's own personal opinion can be stated very briefly as follows: The placement of the mouthpiece will vary with each individual according to his particular dento-facial characteristics; however, the beginning student should start with the mouthpiece approximately centered on the mouth, thus allowing both the upper and lower lip to vibrate freely. The mouthpiece then should be in the most comfortable place up and down and in the center from side to side.

After the student has worked with the instrument long enough to be able to control his embouchure muscles and produce a steady tone on the instrument, he will undoubtedly find that he has a specific spot where the mouthpiece fits comfortably on his embouchure and also where he gets the best sound from his instrument. There are generally accepted differences in mouthpiece placement for the various brass instruments; however, it must be emphasized that these differences are not absolute and that it is still up to each individual to perfect his own ideal embouchure.

Generally, the mouthpiece placement on the brass instruments will be shown in Figures 29 through 35.

Any workable mouthpiece placement which produces the maximum result for the performer is probably best for that individual; however, each individual in finding his best placement for the mouthpiece should:

1. Try to find the vibrating center of the lips.
2. Keep the teeth open and bring the jaws into proper alignment.
3. Experiment with mouthpiece placement to find the best spot. (Usually this spot will be approximately where shown in Figures 29 through 35.)
4. Use the controlled tension of the muscles of the embouchure to provide a cushion for the mouthpiece.
5. Avoid any undue pressure on the lips.

Students with extreme dento-facial irregularities may find placement of the mouthpiece extremely difficult. It is possible that any individual suffering from extreme dento-facial irregularities could be helped and in some cases the irregularities removed entirely through orthodontic treatment. Spacing of anterior teeth, straightening of crooked teeth, spacing of crowded teeth, and similar corrections are achieved through orthodontic treatment.

Aside from the very practical solution that the performer with dento-facial irregularities select an instrument on which correct embouchure is not dependent upon facial features, there seems to be an-

Trombone
Baritone
Bass Trumpet

FIGURE 33.

FIGURE 34.

Due to the larger size of the mouthpiece, there is not nearly the consistency of opinion that exists on French horn and trumpet; however, generally two-thirds upper and one-third lower is preferred.

Tuba

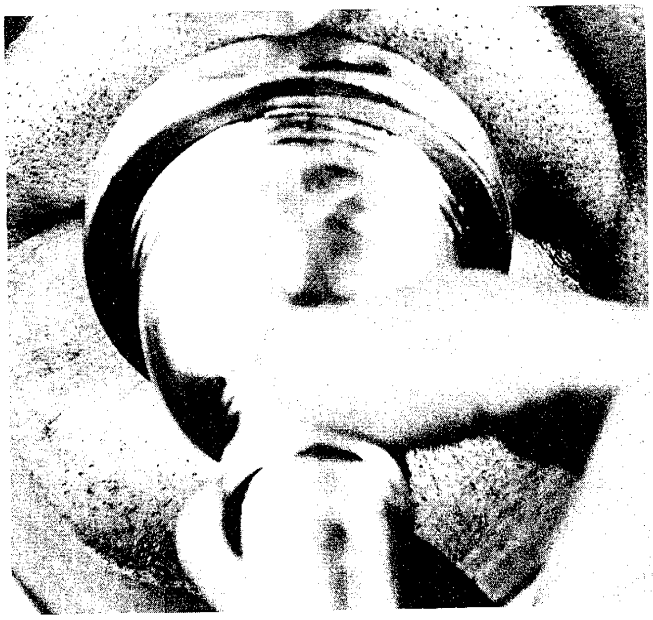


FIGURE 35.

Because of the size of the tuba mouthpiece placement is not as serious a problem as on the smaller sized cup mouthpieces.

other solution—that of selecting a mouthpiece which is made for the purpose of compensating for these individual differences. It seems evident that a mouthpiece having a rim which, to a degree, fits the contour of the teeth would relieve a great deal of pressure being exerted upon the lips during the act of playing. This pressure is detrimental to the fine fibers, small arteries, nerves, vascular papillae, and skin of the lips. *This type of specially built mouthpiece would not relieve all the pressure on the lips, nor would it insure a correct embouchure for any brass instrument player.* It will, however, help in balancing the factors involved in securing a correct embouchure. A mouthpiece designed to favor the facial irregularities of those individuals with serious defects would minimize the ill effects of pressure on the lips, on individual teeth, on either the upper or lower lip due to retrogression or protrusion, on open bites, sharp edges, and other embouchure problems which are directly the result of dento-facial irregularities. While it is the writer's contention that this type of mouthpiece is necessary only in extreme cases, for these cases it allows the performer to practice under more favorable conditions and in this way build a reliable embouchure and correct playing habits. The following illustrations show how a mouthpiece may be made or, in some instances,

Trumpet
Cornet

FIGURE 29.

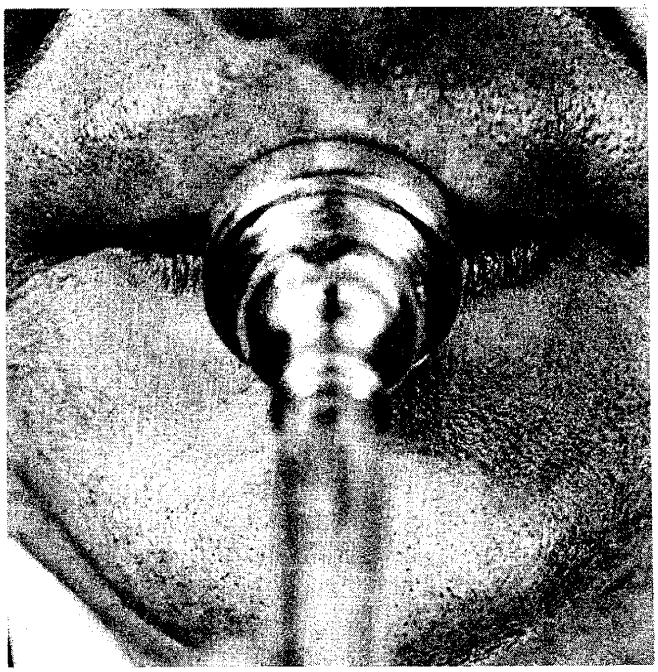


FIGURE 30.

Two-thirds (approximately) lower lip and one-third upper lip inside the mouthpiece.

French horn

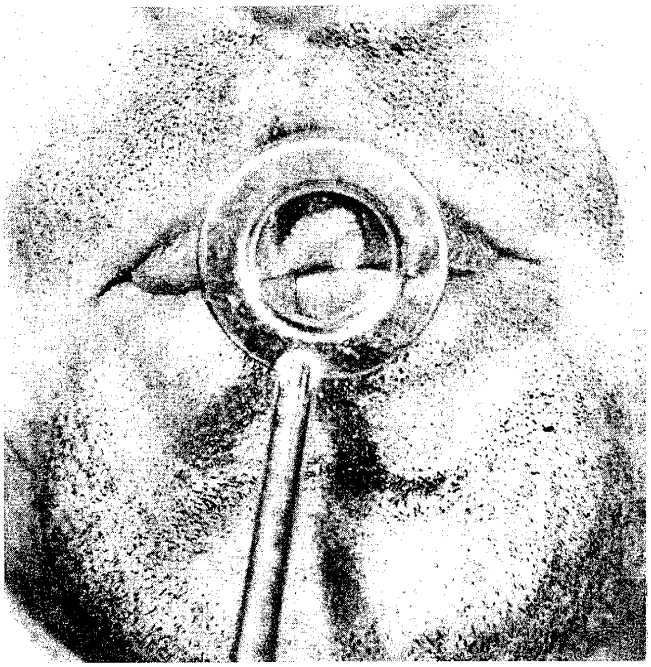


FIGURE 31.

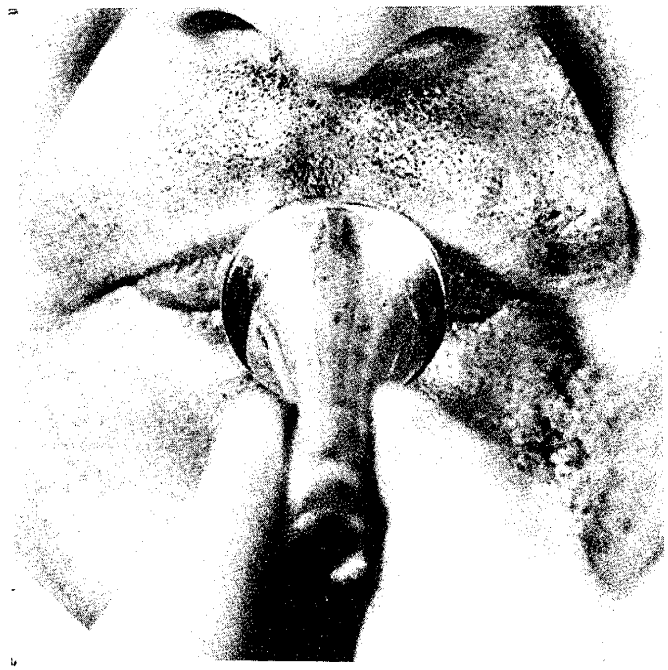


FIGURE 32.

The exact opposite of the trumpet, two-thirds upper lip, one-third lower lip in the mouthpiece.

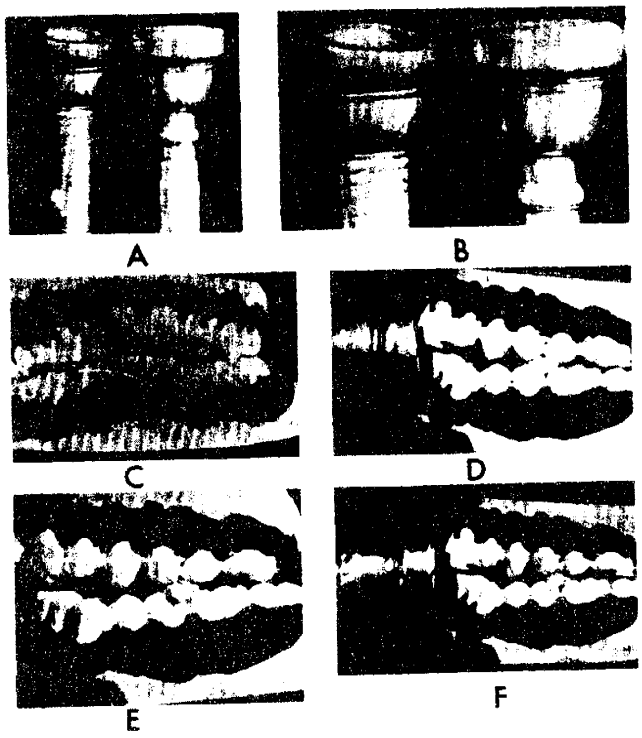


FIGURE 36. Specially built mouthpieces for dento-facial irregularities

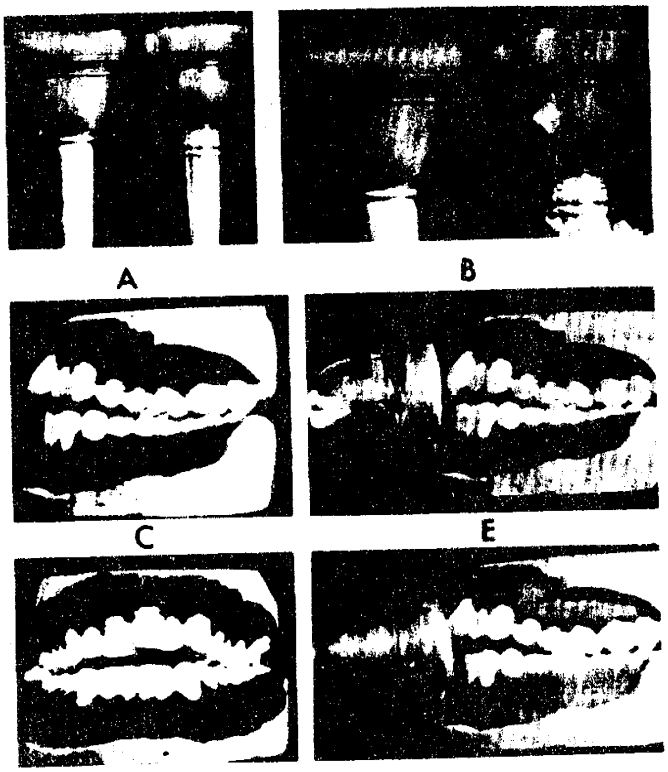


FIGURE 37. Specially built trombone mouthpieces for dento-facial irregularities

altered to provide relief from some common dento-facial irregularities.

Figure 36A shows the difference between a standard straight rim mouthpiece and a mouthpiece which has the rim curved to fit the contours of the teeth of the individual for which it was made. Figure B is a close-up of the same two mouthpieces and is an attempt to show more clearly the difference between the two. Figure C is a front view of the teeth to which the rim was fitted. Figure E is a side view of the same set of teeth. This set of teeth presents irregularities which make playing a small cupped mouthpiece very difficult. The upper teeth have a very rough surface, with one tooth protruding slightly in front of the rest. The lower teeth are comparatively smooth; however, they have a tendency to tip backward. When performing, the protruding tooth would receive the greater amount of pressure and, due to this pressure, the upper lip would fatigue rapidly. Pressure on the ordinary straight rim would be sufficient to cut the inside of the lip. The backward inclination of the lower teeth would prevent a normal distribution of pressure and, as a result, most of the weight would fall on the upper lip.

Figure 37 shows a similar condition for a performer on trombone.

Dry or Moist Lips

The use of dry or moist lips during performance on a brass instrument is a matter of personal opinion. It is generally agreed that a large percentage of professional brass instrumentalists use moist lips during performance; however, there are those who prefer dry lips. The lips automatically become moist during performance, and the advocate of dry lips must of necessity dry his lips during rests and before starting a new phrase. Most performers prefer to touch the lips with the tip of the tongue immediately prior to any tone production on the instrument. It is felt that the moist lip contributes to the correct formation of the embouchure and increases flexibility, whereas the dry lip contributes to a rigidity of embouchure and does not alow for maximum flexibility.

DEVELOPMENT OF THE EMBOUCHURE

Flexibility Studies

While the development of a correct flexible embouchure depends upon the coordination of all physical aspects of playing brass instruments such as breath

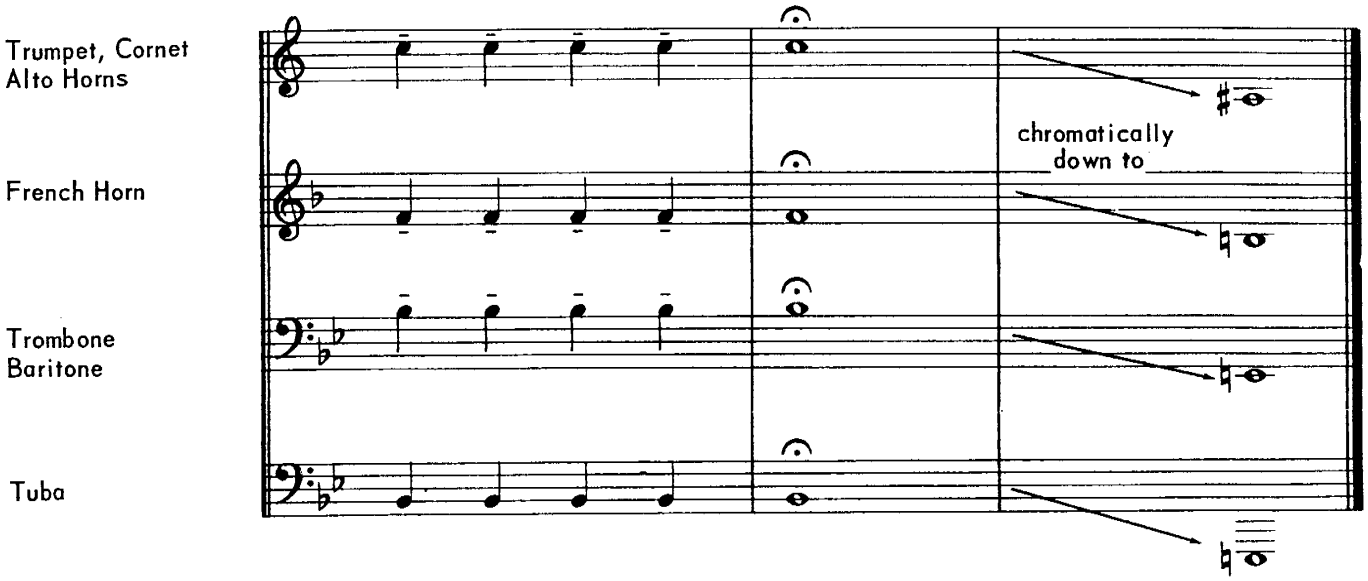
support, action of the tongue, correct playing position, and fingering patterns, there are certain studies that aid materially in the development of a good, dependable embouchure. Any daily routine will combine some daily work on all aspects of playing the instrument such as breathing, articulation, and embouchure development through the use of graded, progressive, lip flexibility studies. These daily routines are usually referred to as "warm-ups" and a suggested routine is given in the chapter on each instrument. For the development of the embouchure, this routine consists largely of lip slurs throughout the register of the instrument. The alternate tensing and loosening of the muscles of the embouchure will develop the strength of the muscles as well as keep them flexible.

The following exercises are designed to develop the use of the facial muscles used in the formation and manipulation of a correct embouchure. These exercises are, in effect, a type of calisthenic for the muscles of the face, from which a controlled, relaxed, and flexible embouchure will result. The facial muscles, like all muscles, gain strength and endurance through tension followed by relaxation. The term "isometric" has recently become known as a means of developing the muscles of the body and is generally considered a recent development in physical education; however, this is exactly the process through which brass instrument performers have been developed for centuries.

The type of exercise provided by lip slurs is the most expedient method of embouchure development possible. All lip slurs listed here make use of the natural harmonics of the instrument and comprise the basic triad or chord in each valve combination and slide position. The exercises are progressive and should be used in the order presented. Every attempt should be made to play each note with the same quality of tone, and with a constant, steady flow of air through the instrument. Any excess pressure should be avoided. Each exercise should be started with the tongue, but there should be no further tongue play after the initial attack. In exercises of this type, the most important thing the tongue does is stay out of the way of the air stream after attack. Each exercise should be played completely relaxed.

To set the lips into vibration use either very soft long tones or preferably an exercise like the following:

EXAMPLE 2



On all lip slurs use all seven valve combinations and slide positions. French horn in F is the exception, and if playing these lip slurs in conjunction with the other brasses you will have to use fingerings for each note. Some suggested lip slurs for horn in F are included later.

Brass Instruments of the Drum and Bugle Corps

THE BUGLE FAMILY

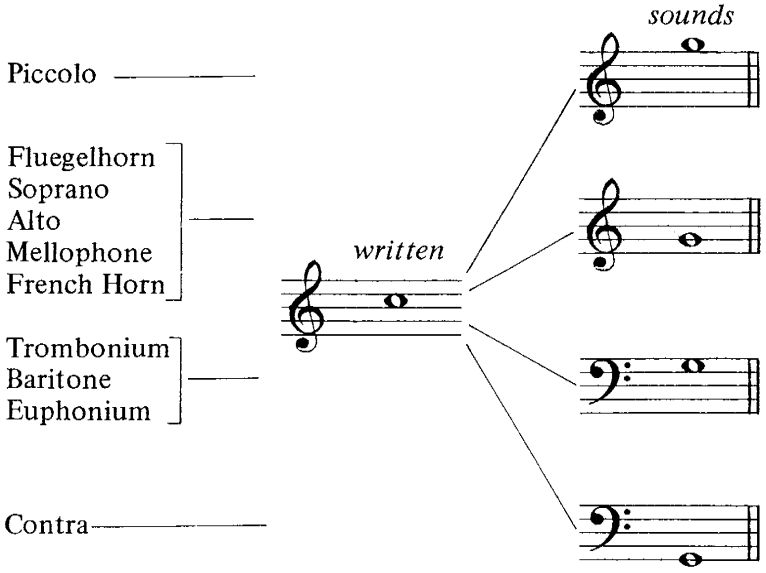
With the ever increasing popularity of the Drum and Bugle Corps it is evident that the student and teacher of brass instruments should be cognizant of the capabilities of these instruments. Even though many High Schools and Universities and Colleges are using the Corp style of marching it is beyond the scope of this book to consider marching or show styles, the drums used, the flag corp, or other aspects of showmanship. We will deal solely with the brass instruments used.

The instruments are two valve instruments in the key of G-F-F♯ and are similar to other brass instruments like the trumpet, Baritone, and tuba with the first four harmonic series at their disposal. The chapters on acoustics, care of instruments, the embouchure, breathing and breath support and articulation all apply to the two valve bugle.

All parts are written the same, in the G clef. The ranges are notated the same from the piccolo to the contra bugles. The bugle is a transposing instrument and like all transposing instruments, it sounds the pitch of its transposition when the player plays a written "C". For Example:

EXAMPLE 34

BUGLE FAMILY



The basic bugle brass choir consists of the following bugles.

BASIC BUGLE BRASS CHOIR

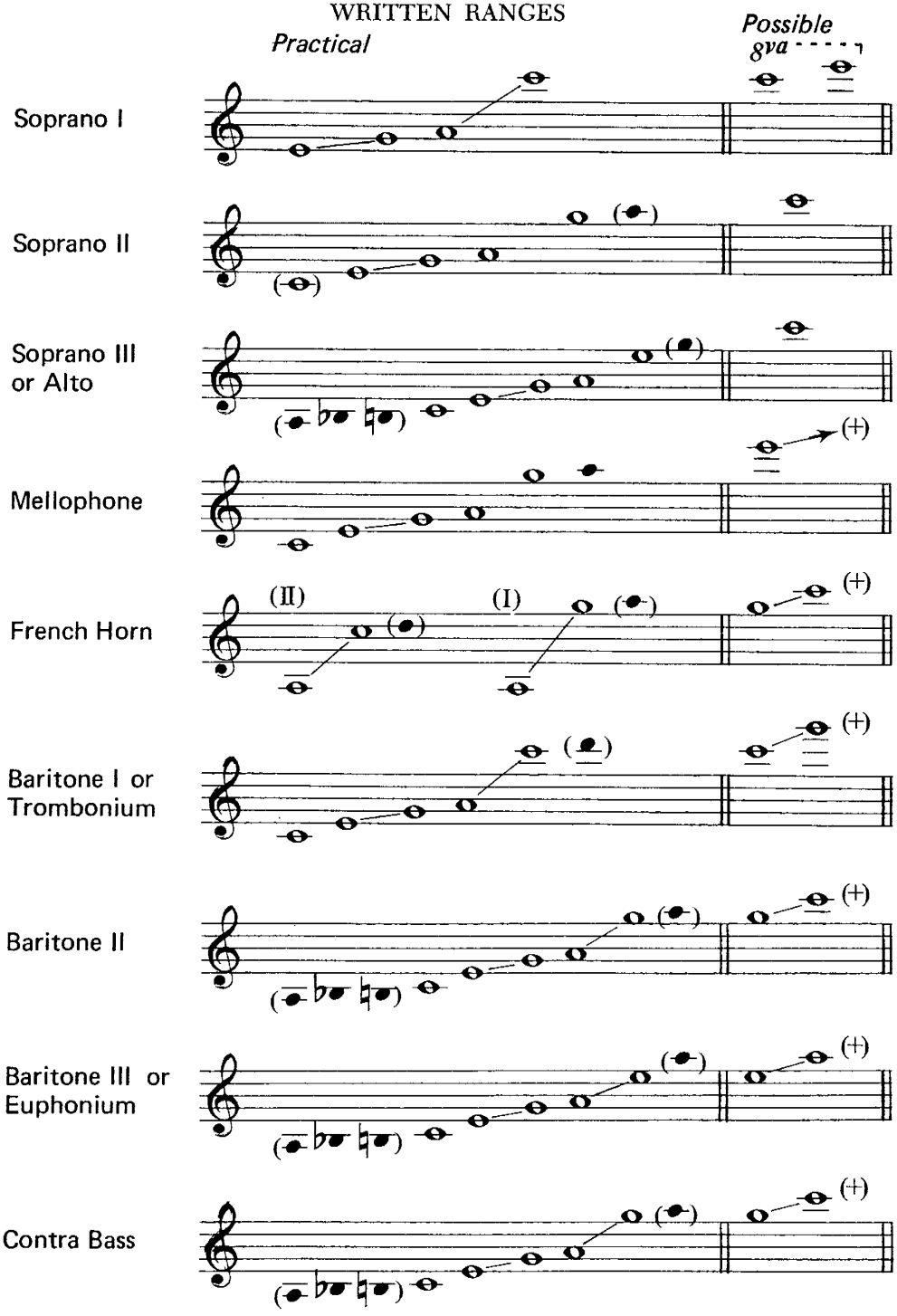
SOPRANO
FRENCH HORN (Mellophones)
BARITONE
CONTRA BASS

The other specialty bugles are used to fill out the basic choir and as "color" instruments. When writing for the bugle choir it is helpful to think of writing for traditional brass instruments without a third valve. This will indicate those pitches that are not available on the bugle.

The written ranges used for scoring for bugles is as follows:

EXAMPLE 35

WRITTEN RANGES



Courtesy—DEG Music Products Inc.

The DEG Music Products Inc. recommends the following instrumentation for different sized corps.

As with all brass instruments, when writing for bugles, ranges and the endurance of the individual player must be taken into account.

Since all bugles are notated the same, the fingering chart below is for all G-F-F♯ bugles.

On the next page are photographs of different pitched bugles used in the drum and bugle corps:

All photographs of bugles are through the Courtesy of DEG Music Products Inc.

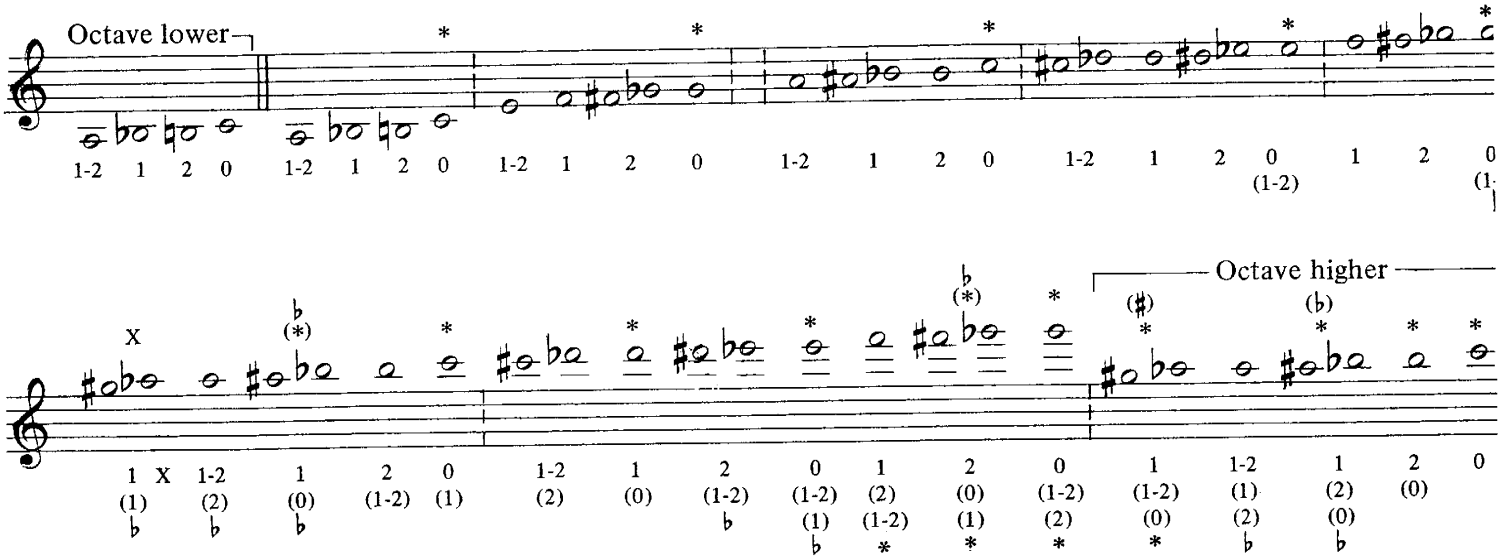
Holding the bugles presents no special problem. They are held in the same manner as the trumpet or cornet, with the left hand around the valve casing and the right hand resting on the valves. See Figures 63 and 64.

RECOMMENDED INSTRUMENTATION CHART
DEG DYNASTY II BUGLES

PICCOLO	(2-4)	(?)	(?)	(?)	(?)
SOPRANO I	12	10	8	7	6
SOPRANO II	6	5	5	4	3
ALTO	6	5	5	4	3
FLUEGELHORN	(1-6)	(?)	(?)	(?)	(?)
MELLOPHONE	2-4	2	2	2	2
FRENCH HORN	8	6	4	4	2
TROMBONIUM I	3	3	2	(?)	(?)
TROMBONIUM II	3	3	2	3	2
BARITONE	6	5	4	3	2
EUPHONIUM	6	5	4	3	2
CONTRA BASS	6-8	4	4	2	2
TOTAL BRASSES	58-62	48	40	32	24

EXAMPLE 36

FINGERING CHART FOR G-F-F♯ BUGLES



LEGEND

( ) - Alternate fingering
X - Adjuster slide
♭ - Pitch is slightly flat
♯ - Pitch is slightly sharp
* - Can be played open
1 - First valve
2 - Second valve
1-2 - Both valves

Courtesy—DEG Music Products Inc.

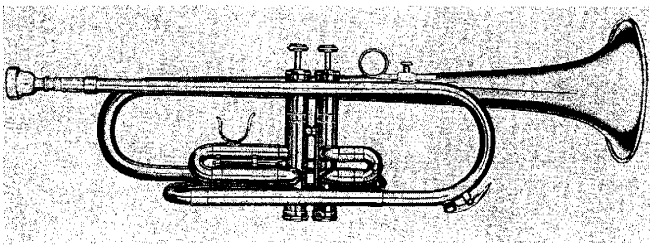


FIGURE 67. Soprano bugle

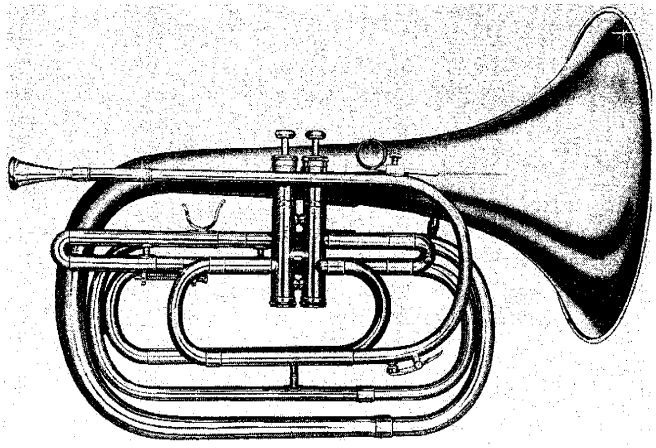


FIGURE 68. French horn bugle

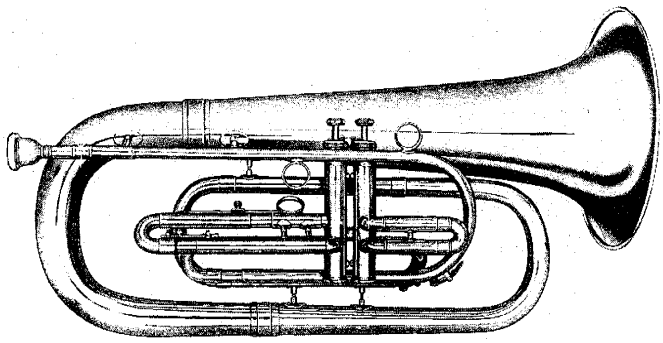


FIGURE 69. Euphonium bugle

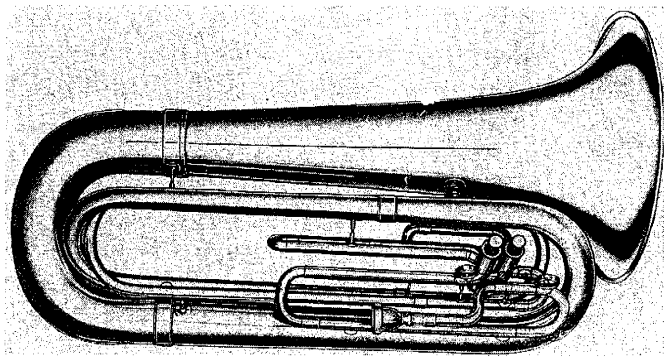


FIGURE 70. Contra bass

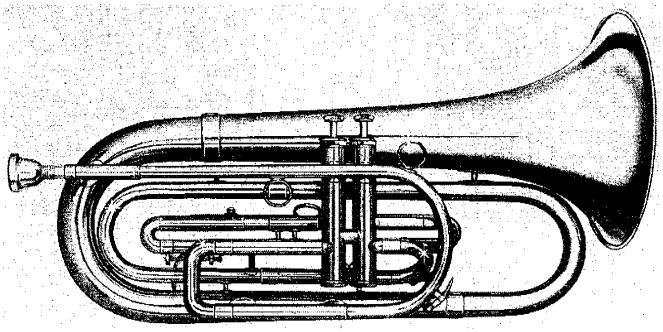


FIGURE 71. Bass baritone

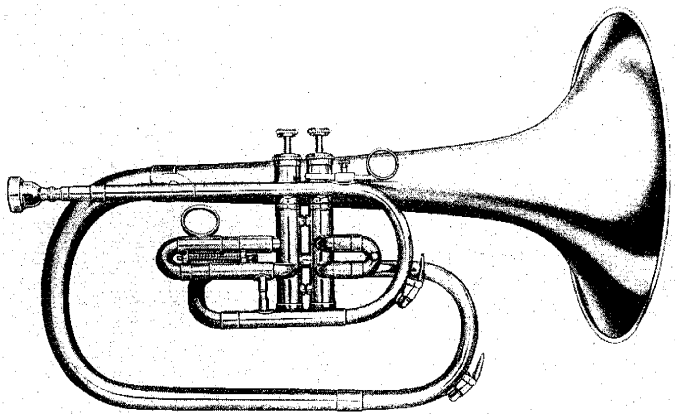
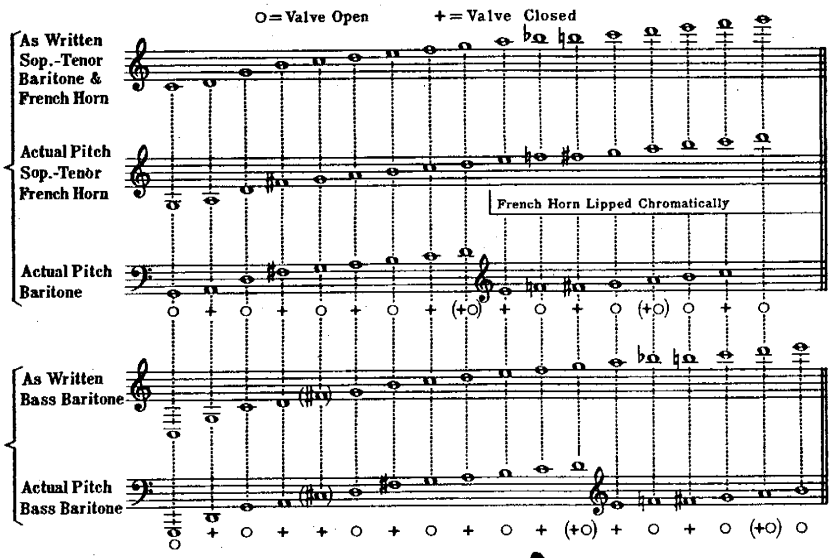


FIGURE 72. Mellophone

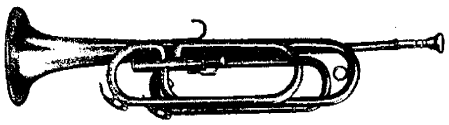
PISTON BUGLE RANGE CHART



THE PISTON BUGLE

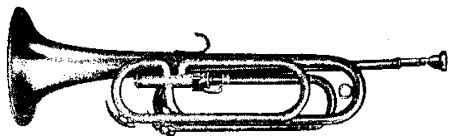
The modern piston bugle with one valve concealed in a horizontal position was developed by Wm. F. Ludwig Sr. in the early 1920's expressly for service corps of the first World War. The concealed horizontal valve preserves the unbroken characteristic bugle lines and provides transferring of the instrument into another key to allow greater variety in tonal colorings. The modern valve bugle has truly given a new life, a new character, and a new brilliance to the drum and bugle corps. They place an entirely new field of music at the disposal of the ambitious organization and enhance the beauty of drum and bugle corps music many fold because harmony can be employed to a greater extent than was formerly possible with the regular "G" bugle.

The piston bugles are manufactured in five types —soprano, tenor, baritone, french horn, and bass baritone. The soprano and tenor bugles are voiced the same but the tenor has a larger bell and a more mellow tone than the more brilliant soprano model. The baritone sometimes erroneously called bass bugle, is pitched one octave lower than the soprano. Thus, bugle voicing may be said to be in three parts —soprano, tenor, and baritone, with french horn playing baritone parts one octave higher. Bass bugle plays baritone part as written.



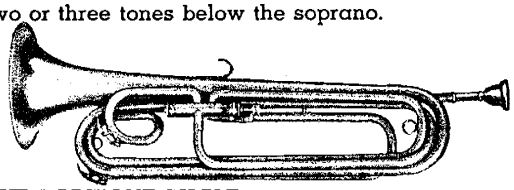
THE SOPRANO BUGLE

So called because it generally plays the melody is a brilliantly pitched instrument of graceful proportions, in the key of G with valve to D and easier blowing than the B♭ bugle.



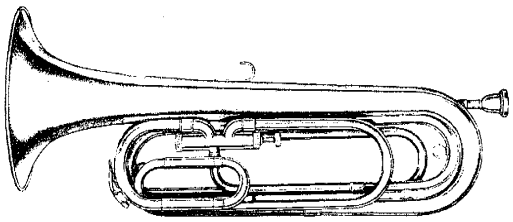
THE TENOR BUGLE

The tenor bugle is used as a second voice or harmony instrument. It is of the same pitch as that of the soprano but has a slightly larger bell in order to aid the lower notes since the harmony is generally two or three tones below the soprano.



THE BARITONE BUGLE

The baritone is of the same pitch as the soprano and tenor but is one octave lower, has the voice of a trombone. Its function is to reinforce the melody and at times play counter-melody or harmony.

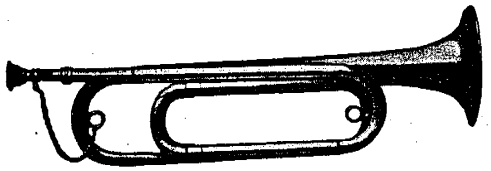


BASS BARITONE BUGLE

While the French Horn bugle has the biggest range of all the bugles and is often assigned to play soprano, tenor, or baritone parts, the bass baritone bugle plays only the baritone parts. It has two extra pedal tones but the rest of range is the same as baritones. Pitch sounds deeper because of extra large bore.

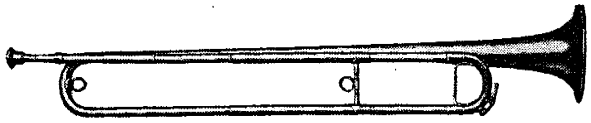
The Bugle

GOOD bugles are as necessary as good drums. A cheap and poorly constructed bugle blows hard and quickly fatigues the player. We test our bugles. Each bugle is tested for uniform, easy-blowing qualities.



Ludwig Regulation Bugle—about 18" long

Complete Bugle playing instructions are in the *Ludwig Drum and Bugle Manual* with many bugle tunes and exercises. Two extremely long or Fan-Fare type bugles appear very striking when placed directly behind the drum major and play salutes and other



Ludwig HERALD or FANFARE Bugle—28" long

"announcing" strains. Banners should hang from the long bugles. Rather than have every bugle play the melody, have "seconds," "thirds" and even "fourths." A bandmaster or piano teacher can write the harmony parts. This will give a beautiful organ-like effect.

The Ludwig "D" Crook
(Illustrated here with "G" Bugle)

Crook bugles are becoming quite popular now-a-days. The so-called "Crook Bugle" is in reality a "G" bugle with an added piece of tubing called the "Crook" which is inserted between the end of the bugle where the mouthpiece goes and the mouthpiece itself. This lowers the "G" bugle to the key of "D." By half the corps equipped with "D" crooks some very pleasing pieces can be played. Because the "G" bugle can only play in one key it is a pleasant relief to be able to play pieces in different keys. The Crook is not new, because it has been used in European Countries for many years, and was regulation in the United States Army many years ago.

Sometimes called "Bass Bugle."

The BARO-TONE bugle is a "G" bugle pitched one octave below the regulation "G" bugle. This instrument produces a rich bass tone and gives a good foundation to the bugle section of the modern corps. Bass bugles are only used in "G", and it is not practical to make "D" Crooks for this instrument due to the length of extra tubing required.

Music in this book is written for both the "D" Crook, or "D" bugle, and the BARO-TONE bugle.

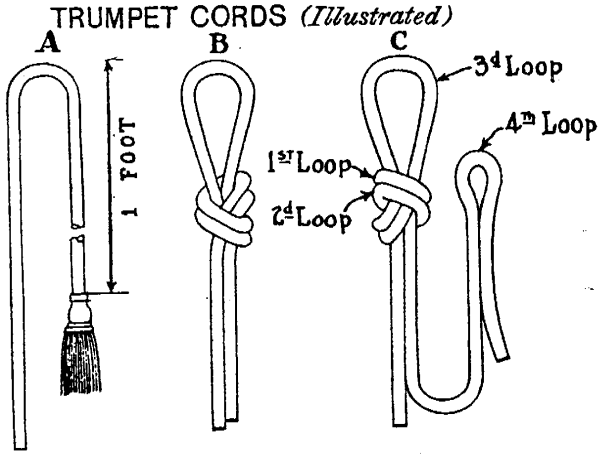
How to Braid a Bugle Cord

The average bugle cord is about twelve (12) feet long and has a tassel on each end.

BUGLE cords are becoming very popular, and the corps that has not cords suspended from their bugles doesn't appear quite complete.

There are several ways to braid this cord. Perhaps the most popular is the Chain Method, which consists of forming a slip loop near one end of the bugle cord and looping the other end through this loop and drawing it fairly tight until the whole cord is like a chain. (See illustration on page 30 of *The Ludwig Drum and Bugle Manual.*)

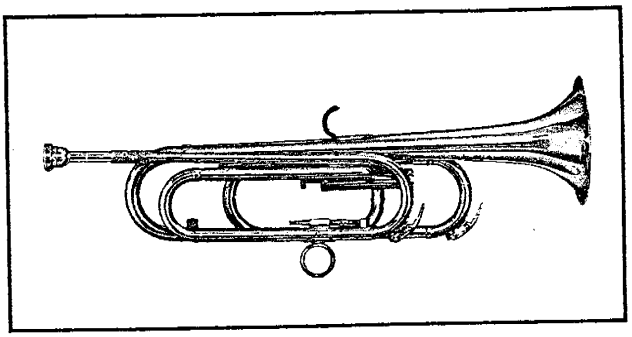
The Triple Braiding is the best appearing, and is very easily done when one gets the first two loops completed. The illustrations here are self-explanatory. Be sure to leave about one foot of the cord free from where you begin to braid so that you will be able to fasten it to the bugle. Illustration A ex



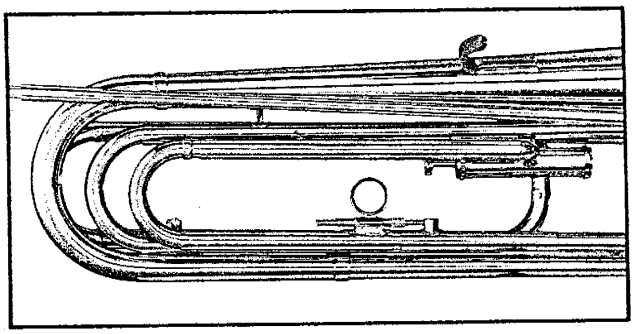
plains this. Illustration B shows how the first knot is formed. This, as you will see, is not a slip knot. The length of the loop in this knot depends upon how tight you wish to draw the braid. Figure C shows how the fourth loop is made, and how it slides beneath the first loop and inside the third loop, pushing forward beyond the third loop. The short end which comes from the third loop is now taken-up or drawn-in to make the third loop smaller. Then the

TITLEIST

SLIDE ADJUSTER EQUIPMENT



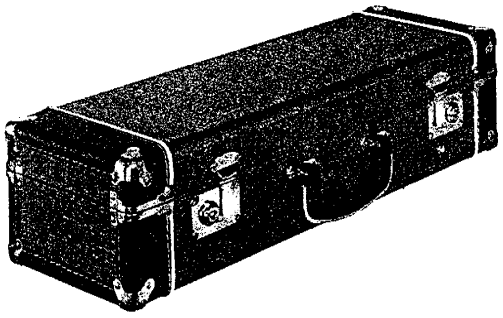
The now famous automatic hair tuning slide adjuster feature which has become a most popular feature for many corps, has an important advantage, especially for soprano model bugles. However, this feature can be purchased only at the time of manufacture and cannot be practically added later because of the prohibitive costs. On soprano models only it allows the bugler to play in both F and F# in addition to his regular G-D keys. Please note that on all larger models this slide adjuster feature permits F# only.



The slide adjuster position on the "TITLEIST" soprano models is the same as on previous Getzen bugles. However, an important position change has been made on the "TITLEIST" baritone, French horn and bass-baritone. The adjuster ring is located in the middle of the tuning slide — up and out of the way — still playable by either left or right hand — more comfortable — allows faster action.

NEW "TITLEIST" SERIES BUGLE CASES

The cases for the new "TITLEIST" series are designed for rugged handling and with better blocking inside the case for protection. The outside of the case has silver charcoal covered body with black binding and white piping trim. The hardware is of hand polished nickel for bright finish. Each case corner is protected by metal corner covers. New metal trimmed handle and case name tag are supplied. These cases are not available in special color.



A WORD ON CHROME PLATING — For brilliant beauty on Getzen bugles a high quality nickel-chrome plating process is used. Nickel chrome plating distinguishes quality bugles from all others. It provides the longest wearing of all known finishes, resists corrosion and is easy to keep clean. The Getzen method of chrome plating has proved to be superior.

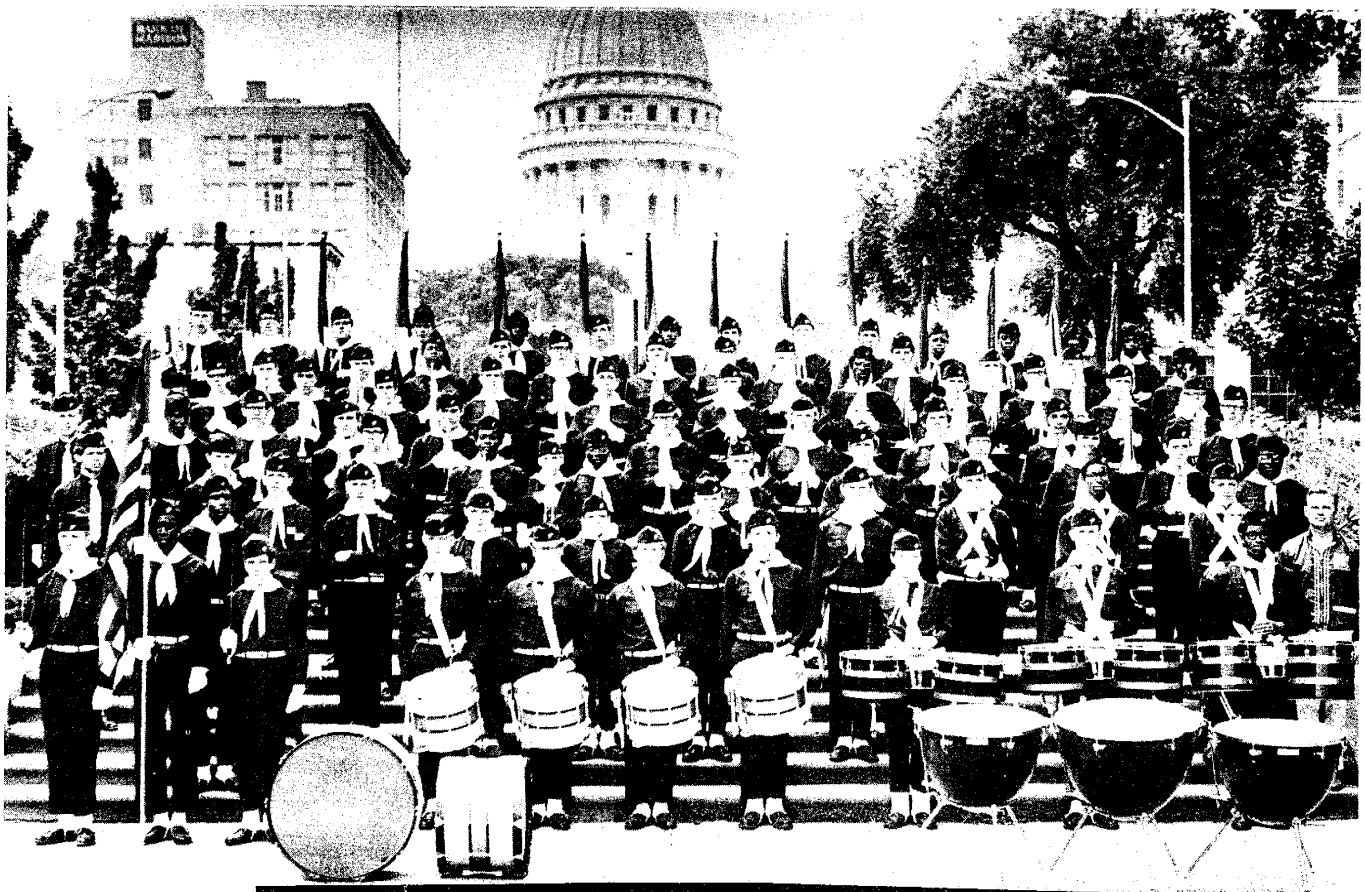
FREE SPARE PARTS are supplied with each complete corps order only. These extra parts enable on-the-spot adjustments to those occasional lost or damaged part problems. All Getzen bugles are made entirely in the Getzen manufacturing plant at Elkhorn, Wisconsin. Special corps names cannot be applied to "TITLEIST" model bugles.

FACTORY GUARANTEE — All instruments carry the original, written, lifetime factory guarantee. This has been the established policy of the Getzen Company for many, many years. Of course lacquer finish is not a permanent finish and cannot be guaranteed.

GETZEN BUGLE MANUAL — For the most complete bugle and bugle accessory catalog, including full information on range and fingering charts, how to organize bugle corps, instrumentation and fund raising, write to the Getzen Company for your copy.

GETZEN COMPANY INCORPORATED
ELKHORN, WISCONSIN

THE MADISON SCOUTS



Madison, Wisconsin's Scout Bugle Corps enjoys practice session.

To obtain a Merit Badge for Bugling, a Scout must:

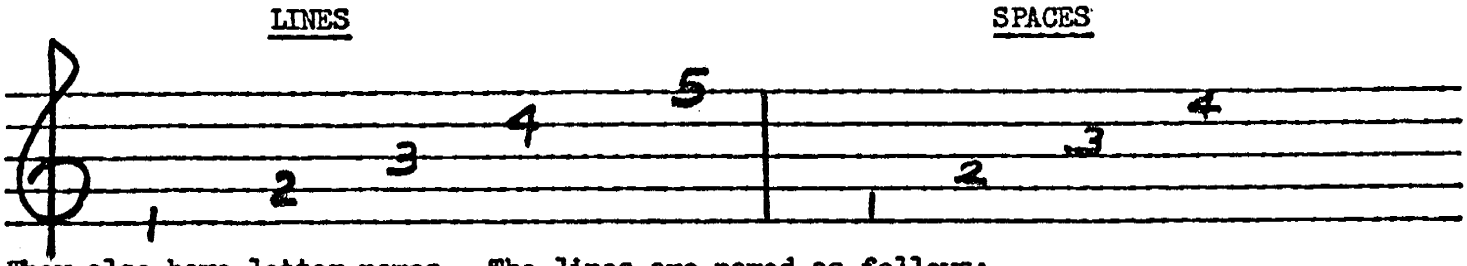
Sound properly on the bugle the following calls: First Call, Reveille, Mess, To the Colors, Officers, Drill, Assembly, Recall, Church, Fire, Swimming, Retreat, Call to Quarters,

THE JUNIOR ALL AMERICAN DRUM & BUGLE CORPS AND BAND ASSOCIATION

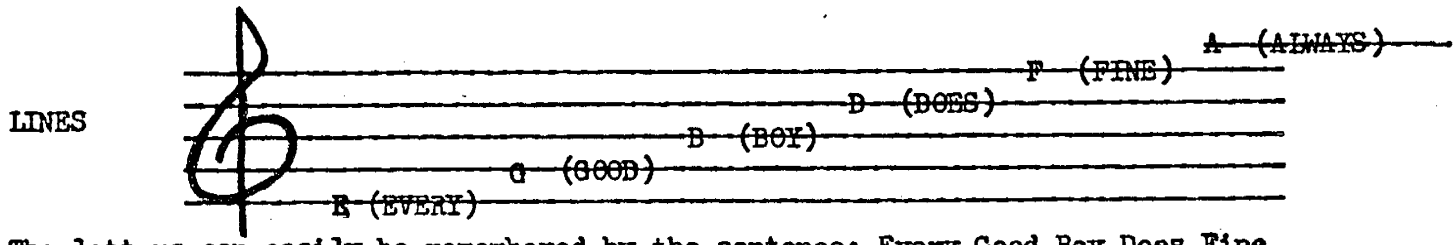
THE RUDIMENTS OF BUGLE MUSIC

THE STAFF

Music is written on a Staff consisting of five (5) lines and four (4) spaces. The lines and spaces are numbered upward as shown below:

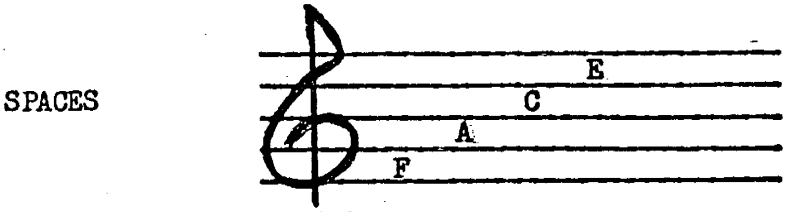


They also have letter names. The lines are named as follows:
1st line = E, 2nd line = G, 3rd line = B, 4th line = D, and fifth line = F.



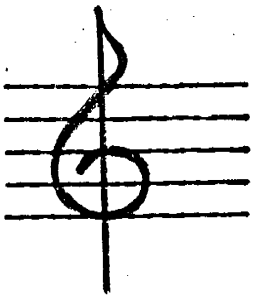
The letters can easily be remembered by the sentence: Every Good Boy Does Fine

The letters of the spaces are: 1st space = F, 2nd space = A, 3rd space = C, and the fourth space = E. The spaces spell the word "FACE".



THE MUSICAL ALPHABET HAS SEVEN (7) LETTERS ONLY: A, B, C, D, E, F, G.

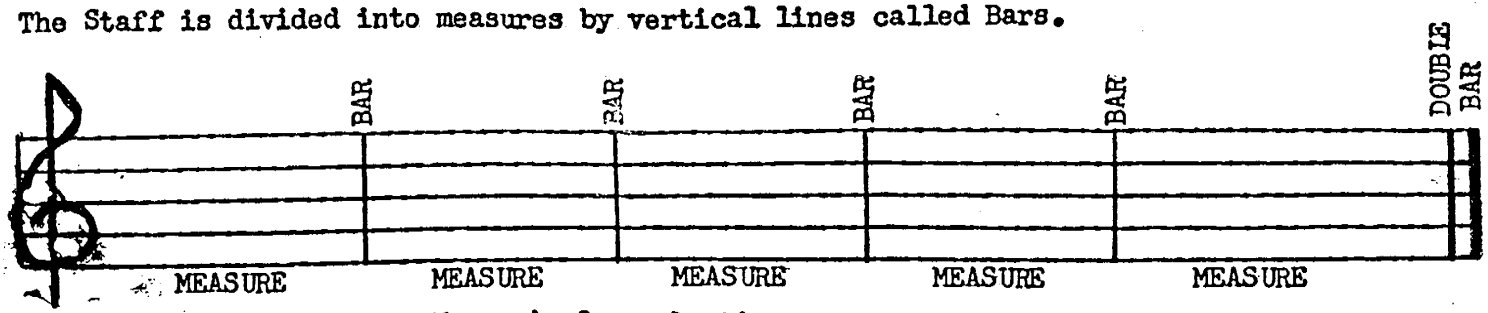
THE CLEF



This is the Treble Clef.
All bugle music will be written in this clef.

MEASURES

The Staff is divided into measures by vertical lines called Bars.



A double bar line shows the end of a selection.

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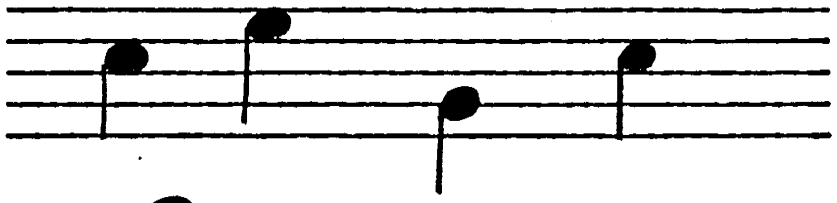
MUSICAL NOTES

This is a note:

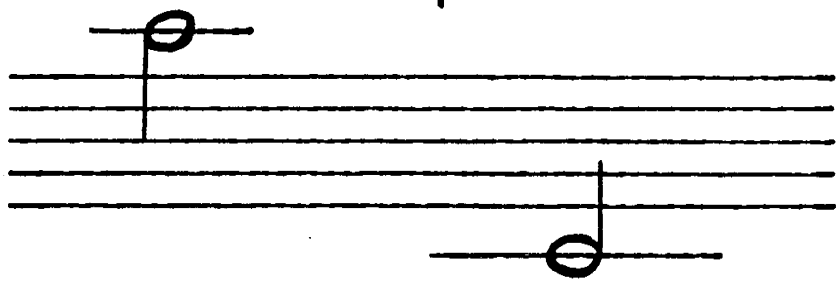
A note has three parts, They are: the head the stem and the flag

Notes may be placed in the staff



LEDGER LINE

Notes can be placed above or below the staff with a short line through them. This line is called a LEDGER LINE.



A note will bear the name of the line or space it occupies in, above, or below the staff. The location of the note will indicate the pitch.

PITCH: The word used to indicate the relative highness or lowness of a tone. (acoustics) It is scientifically determined by the number of vibrations per second.

The shape of a note will indicate the length of its sound.

This is a WHOLE NOTE
The head is hollow
It does not have a stem.

This is a HALF NOTE
The head is hollow
It has a stem.

This is a QUARTER NOTE
The head is solid
It has a stem

This is an EIGHTH NOTE
The head is solid
It has a stem
It also has a FLAG.

REST

A rest is a sign to designate a period of silence. This period of silence will be of the same duration of time as the note to which it corresponds.

This is a WHOLE REST
Note that it hangs
down from the line

This is a HALF REST
Note that it lays
on the line.

This is a QUARTER REST

This is an EIGHTH REST

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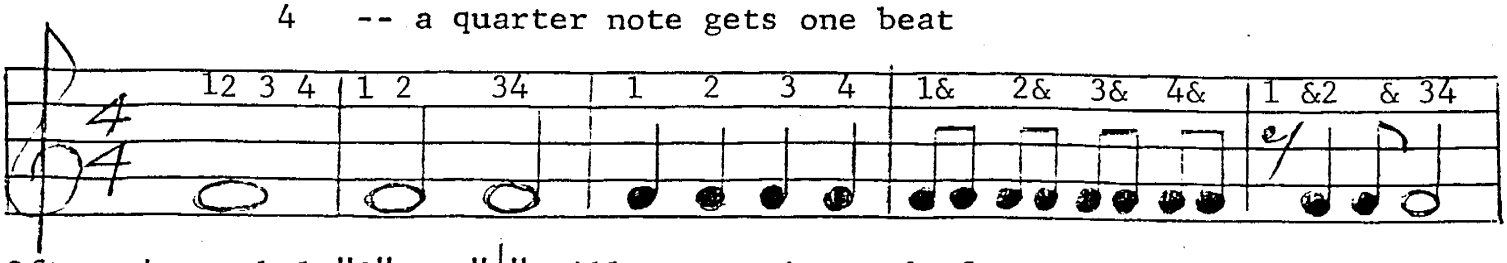
THE TIME SIGNATURE

At the beginning of a song, or major portion of a song, a set of two numbers will appear, (one on top of the other). This is known as the time signature. The top number will tell you the number of beats in the measure, while the bottom number will tell you what type of note receives one of these beats.

Example: $\frac{4}{4}$ -- Four beats in a measure
-- a quarter note gets one beat



Often the symbol "C" or "¢" will appear instead of a combination of two numbers. The "C" symbol means common time or 4/4 as above. The "¢" symbol is used for cut time (cut common time) which means that all the notes in the selection are cut to half the value normally played.

Other time signature example is $\frac{6}{8}$ -- Six beats in a measure
-- An Eighth note gets one beat

CHROMATICS

There are two types of markings used that may alter the pitch of a note. A sharp (♯) raises the pitch a ½ step, and a flat (♭) lowers the pitch a ½ step. If a natural sign (♮) appears, the note previously sharped or flatted would return to its original pitch. If a chromatic marking appears in a measure, its effect continues for the full duration of the measure unless designated otherwise by the use of a natural sign.

This is a sharp ♯ This is a Flat ♭ This is a Natural ♮

THE TONGUE (ARTICULATION-ATTACK)

The tongue is nothing more than a device by which a note is enunciated. The tongue acts as an air valve in the mouth. The tongue should be placed against the teeth of the upper jaw in such a way that the mouth is sealed. As you draw the tongue back, the air force behind is released into the horn. This action along with the vibration of the lips produces a tone. There are various types of attacks. This holding back or interruption of the air flow will be dictated by the note value or type of tonguing required by the selection of music being played.

While playing in the upper register a high arched tongue position should be used and the syllables T, Ta, or Tu enunciated. The high arched tongue means the tip of the tongue touching the top of the upper teeth.

For low register tones a low flat tongue position is most widely accepted. The syllables Taw or Tee should be used for the low register. A flat low tongue is accomplished by touching the tip of the tongue on the bottom of the lower teeth. At no time, should the tongue be placed between the upper and lower teeth.

THE RELEASE

When you release, or stop playing a note, the air should be stopped by the diaphragm. If you stop the note by using the tongue, you will get a "Ta-ut" sound which is poor technique and will be marked as an error. It may also produce intonation and tone problems.

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TYPE OF NOTE	NUMBER OF BEATS	REST SYMBOLS
Whole note	Four	
Half note	Two	
QUARTER Note	One	
Eighth Note	½	
Sixteenth Note	¼	

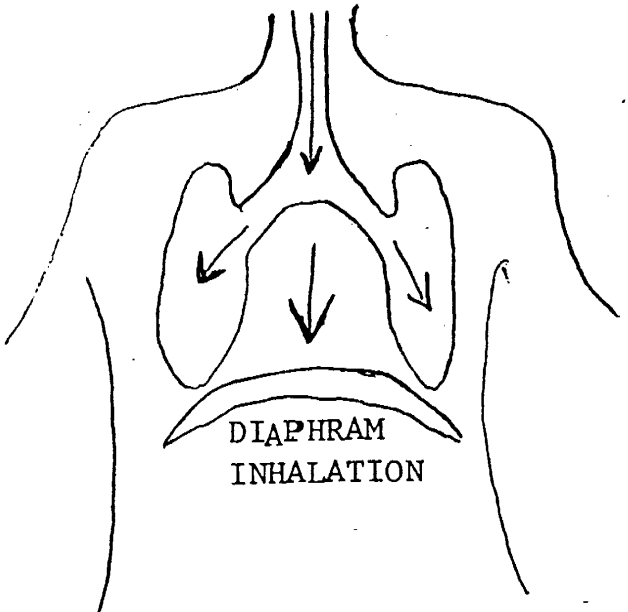
A dot after a note increases its length by ½ the note value. For example;

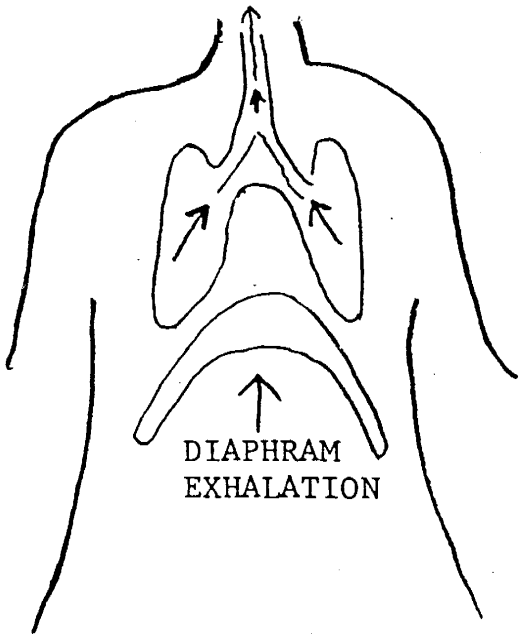
If a dotted ½ note appears the note is held three beats. (2&1). ie#2

1 & ½ beats. (1&½). An indefinite number of combinations of notes can be used.

PROPER BREATHING AND BREATH SUPPORT

The first and most important technique in playing any brass instrument is the production of a tone with good quality. This is to say that the tone produced should be full, resonant and in general pleasing to listen to. The tone produced should be free of air, or any type of harshness. In order to achieve this, proper breathing and breath support techniques must be employed. Without these elements there is literally no hope for good tone quality.
CORRECT BREATHING DEPENDS ON THE CONTROL OF THE DIAPHRAM. The air inhaled should be allowed to push against the diaphram. You can tell if this is happening if the stomach of the player swells slightly. The air that has been inhaled should then be projected directly into the instrument by a slow, smooth, and steady contraction of the diaphram.





All breathing should be done in a natural unforced way. The player should avoid all tendencies to make the muscles rigid, the player should keep the neck muscles loose, this loose neck technique is referred to as an open throat.

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BREATH CONTROL EXCERCISE

An excercise in developing good breath support and control would be to slowly inhale, filling the whole chest cavity as well as pushing down the diaphram. After holding the breath for about 5 seconds with your mouth open, start releasing the air slowly and smoothly while whispering the word "Who". This will give you the feeling of good breath control.

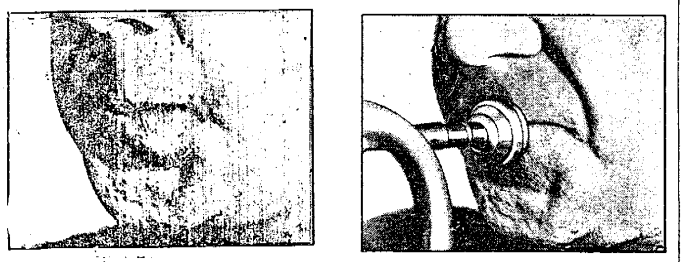
VOLUME LEVEL

The speed of the air projected into the horn is what determines the volume level. The faster the air flow - the louder the pitch, the slower the air flow - the softer the volume will be. Note that the speed, Not the amount of air affects the volume. The amount of air must remain sufficient to support good tone quality at both high and low volume levels.

THE EMBOUCHURE

The embouchure is the term used to describe the position of the facial muscles while playing an instrument. To form a correct embouchure the player should allow the facial muscles to gently hug the bone structure of the face. The lips should be held in a position directly opposite each other with the teeth slightly separated.
A tone is produced by vibrating the lips. This is done by passing air through the lips while they are in the proper position. A buzzing sound will ensue. When this "buzz" is projected into the mouthpiece a tone will be produced.

THE CORRECT EMBOUCHURE



Remember, the facial muscles around lower lip, chin and corners of the mouth should be kept against the bony structure of your face, and the air stream directed straight into the mouthpiece. This will prevent all air pockets in the mouth that may hinder the quality of the tone produced.
The method used to produce various pitches is very simple. In order to produce a higher pitch, the player must tighten his/her lips slightly. This will create more vibrations per second, thus a higher pitch. To produce a lower pitch, fewer vibrations are required which calls for a loosening of the lips. Keep in mind that the amount of air projected into the horn does not change. It should remain the same in both the high and low registers in order to maintain good tone quality.

POSITION OF THE MOUTHPIECE WHILE PLAYING

Any position which is comfortable and does not impede the quality of the Tone produced in any way, is acceptable. In general, for the soprano and Mello mouthpiece, 2/3's lower lip and 1/3 upper lip of the mouthpiece is recommended. The French horn is 2.3's upper lip and 1/3 lower lip. Due to their size, Baritone, Contra placement of the lip is not a critical problem. Usually a 50-50 distribution is most commonly used.

ILLINOIS

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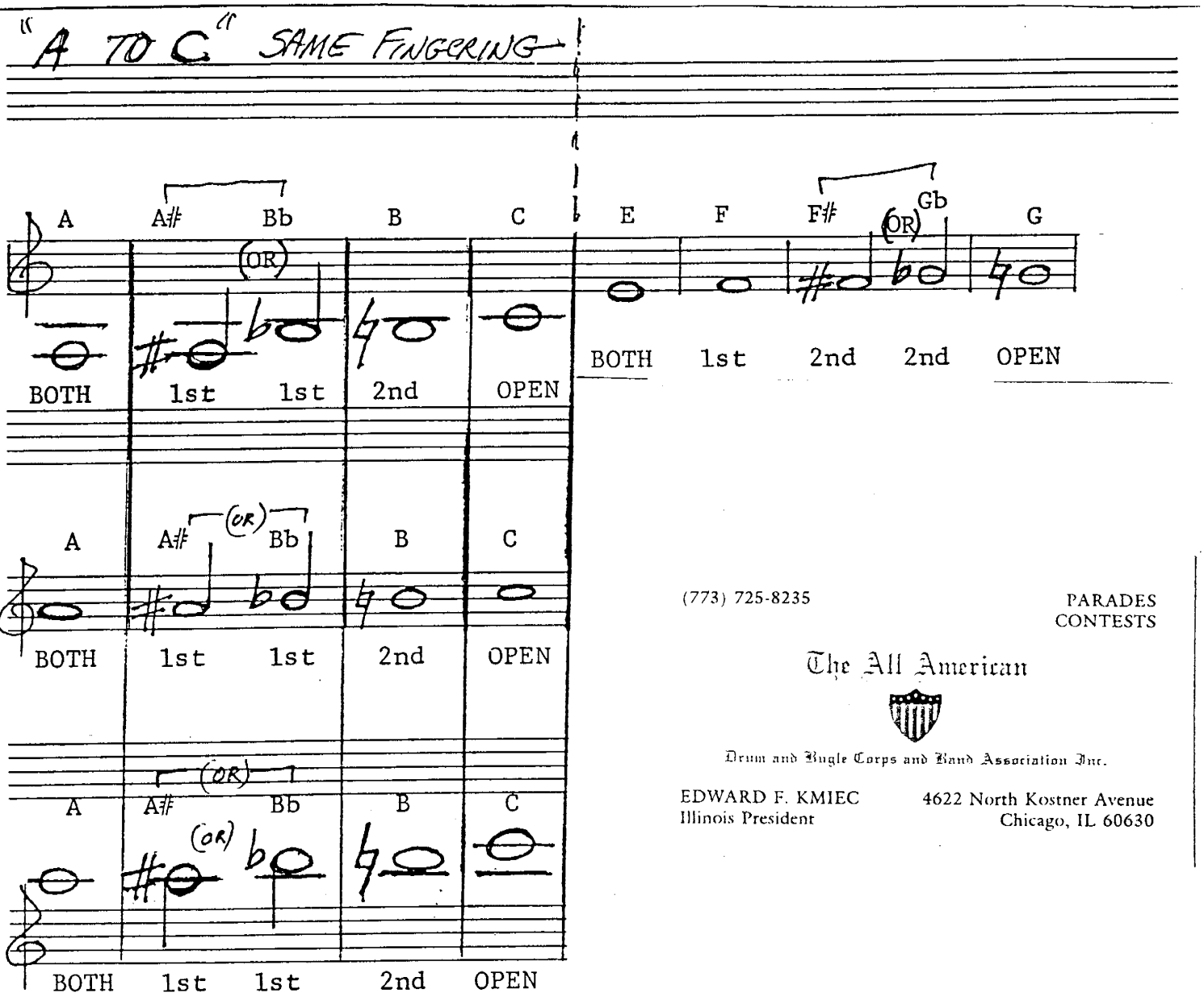
BUGLE FINGERING:
- O Open
- 1st 1st Valve
- 2nd 2nd Valve
- B Both Valves



(773) 725-8235

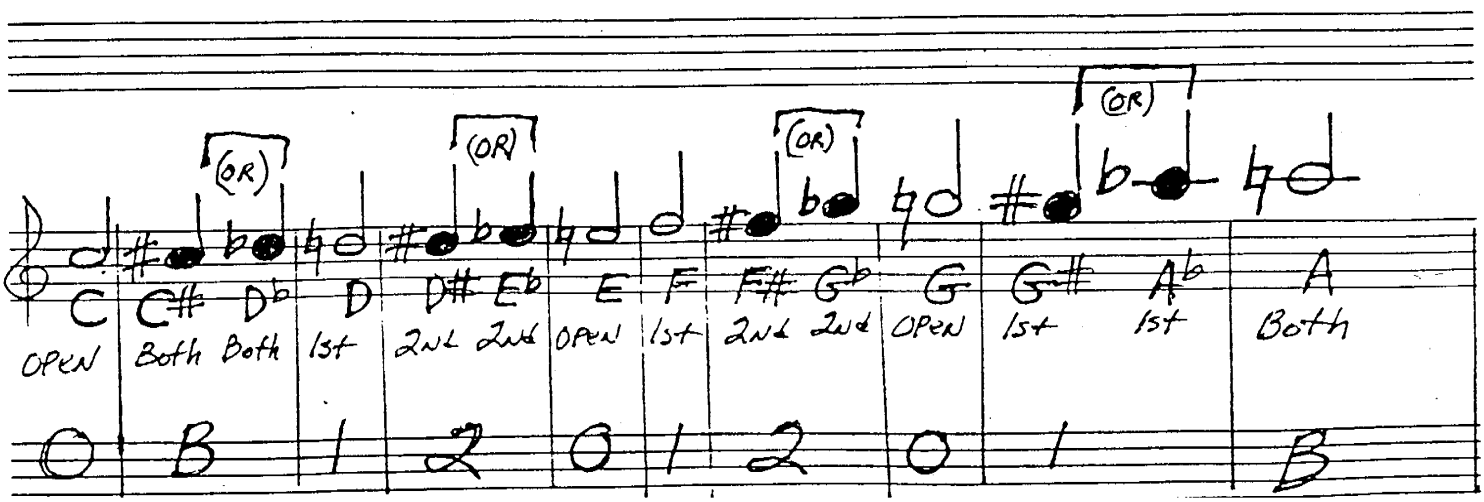
PARADES
CONTESTS

The All American

Drum and Bugle Corps and Band Association Inc.

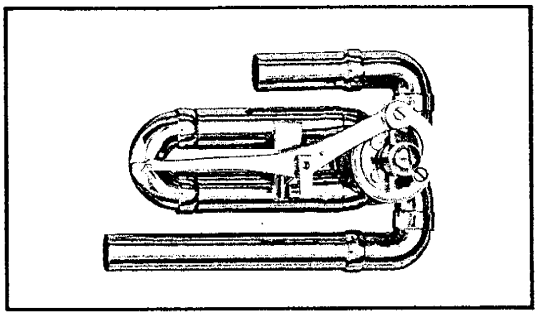
EDWARD F. KMIEC
Illinois President

4622 North Kostner Avenue
Chicago, IL 60630

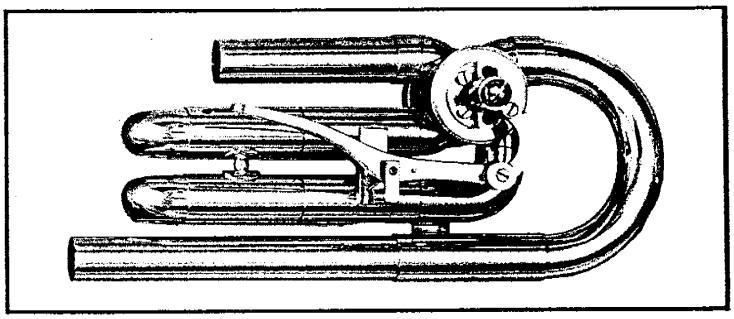


THE ALL NEW GETZEN
TITLEIST

advanced design rotary slide equipment



New Soprano rotary slide



New Bass-Baritone rotary slide

completely new rotary valve slides

Good news to everyone will be the new "TITLEIST" series F and F# rotary slides which will be available for all models. These new rotary valve slides are of the highest calibre. The new design and workmanship are key features of this new Getzen superiority in rotary valve slides. The rotary valves are designed and built for a long and dependable life, with bearing surfaces that distribute the friction load over a wide surface with less wear. The valve is fitted with unusual precision for smooth action. The fast acting horizontal valve lever is easily accessible and will allow even trills to be played! This skillful design permits an exceptionally short stroke for faster action and cleaner execution. A truly great achievement in rotary valve design, skillfully engineered with new bores which allow acoustical properties that improve both the tonal response and the tuning of each bugle. A special emphasis was put on the newly designed large bore bass-baritone rotary valve slide which fits only Models T112 and T114.

Further good news is that these new style rotary slides can be ordered specially to fit previous model Getzen and Elkhorn bugles, but it is necessary to give full description of your present equipment, when purchased, to be sure the proper slides are supplied. All are available in either brass lacquer or chrome plated finish.

TR-4 Soprano F# Rotary Valve Slide, brass lacquered
TR-5 Soprano F# Rotary Valve Slide, chrome plated
TR-10 Soprano F Rotary Valve Slide, brass lacquered
TR-11 Soprano F Rotary Valve Slide, chrome plated

TR-12 Baritone F# Rotary Valve Slide, brass lacquered
TR-13 Baritone F# Rotary Valve Slide, chrome plated
TR-14 Baritone F Rotary Valve Slide, brass lacquered
TR-15 Baritone F Rotary Valve Slide, chrome plated

TR-16 French Horn F# Rotary Valve Slide, brass lacquered
TR-17 French Horn F# Rotary Valve Slide, chrome plated
TR-18 French Horn F Rotary Valve Slide, brass lacquered
TR-19 French Horn F Rotary Valve Slide, chrome plated

TR-20 Bass-baritone F# Rotary Valve Slide, brass lacquered
TR-21 Bass-baritone F# Rotary Valve Slide, chrome plated
TR-22 Bass-baritone F Rotary Valve Slide, brass lacquered
TR-23 Bass-baritone F Rotary Valve Slide, chrome plated
TR-24 Bass-baritone E Rotary Valve Slide, brass lacquered
TR-25 Bass-baritone E Rotary Valve Slide, chrome plated

TR-28 Contra-bass F# Rotary Valve Slide, brass lacquered
TR-29 Contra-bass F# Rotary Valve Slide, chrome plated
TR-30 Contra-bass F Rotary Valve Slide, brass lacquered
TR-31 Contra-bass F Rotary Valve Slide, chrome plated

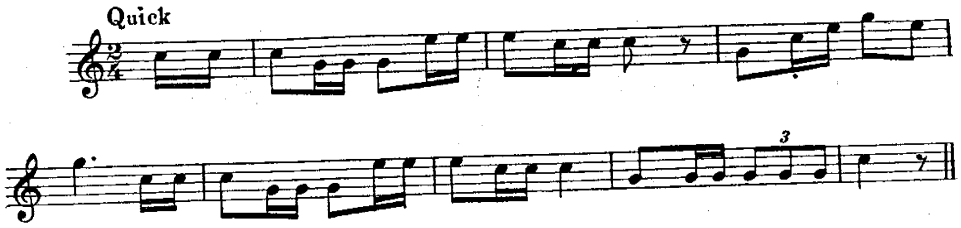
NOTE: Model No.'s TR-4, TR-5, TR-10, TR-11 fit all previous model Getzen or Elkhorn soprano bugles. Model TR-10 and TR-11 fit previous model Getzen or Elkhorn baritone, French horn and bass-baritone and would be F# rotary. Model No.'s TR-18 and TR-19 fit previous model Getzen or Elkhorn baritone, French horn and bass-baritone and would be F rotary.

These new rotary valves should be oiled with regular valve oil, not graphite oil.

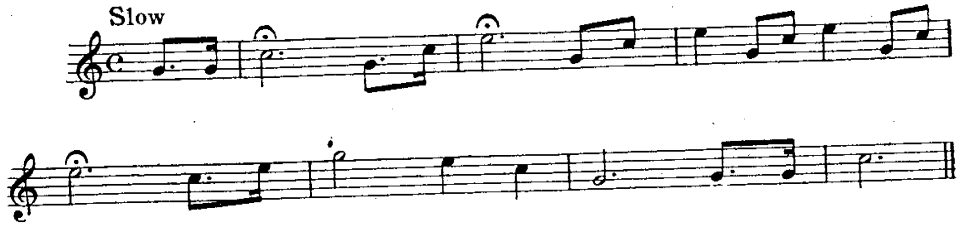
GETZEN COMPANY INCORPORATED
ELKHORN, WISCONSIN

Bugle Calls

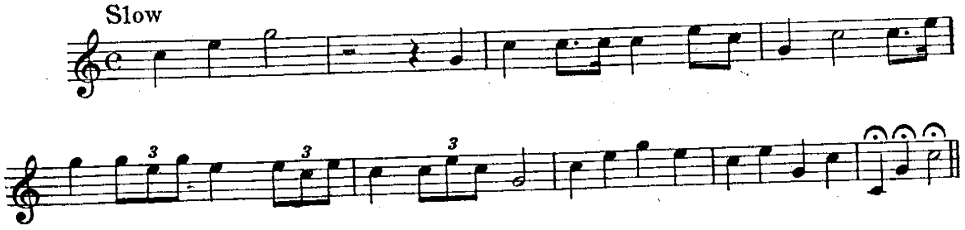
DRILL



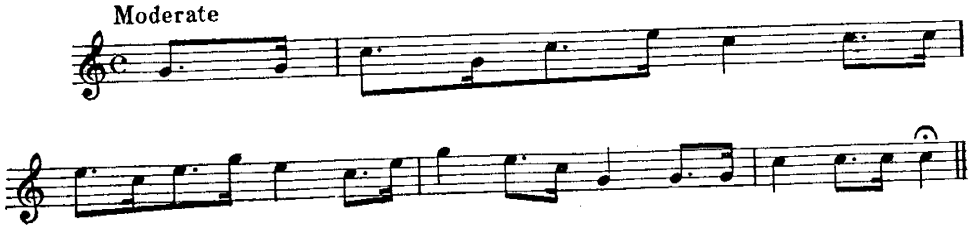
LIGHTS OUT



CALL TO QUARTERS

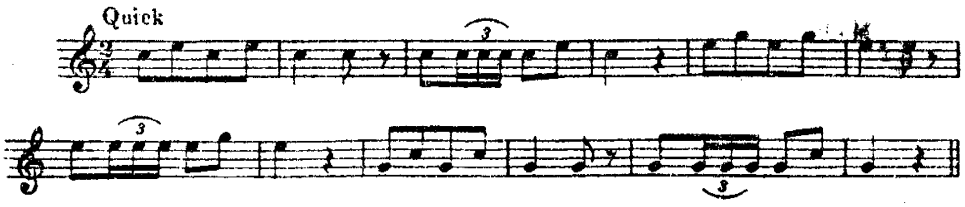


ASSEMBLY



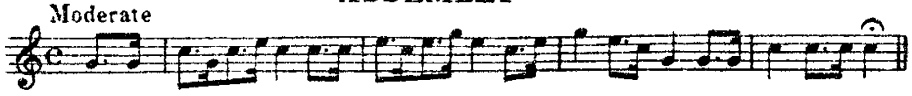
MESS CALL

Quick



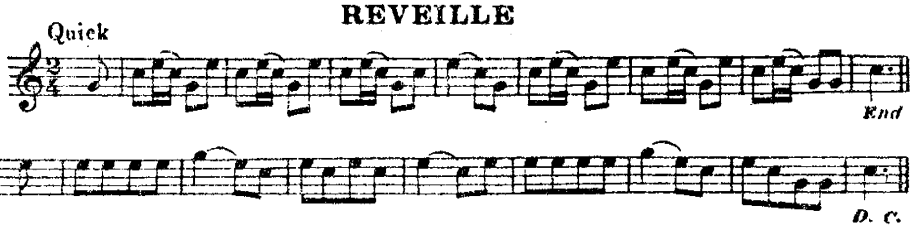
ASSEMBLY

Moderate



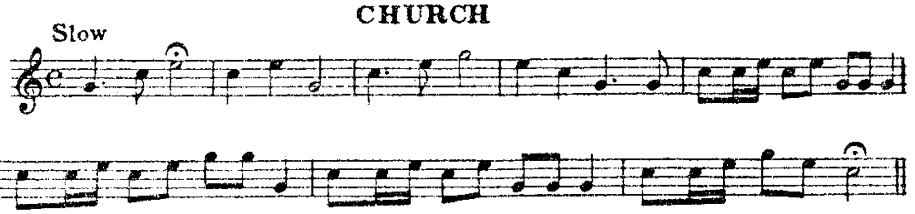
REVEILLE

Quick



CHURCH

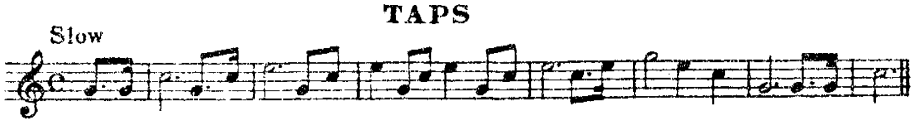
Slow



BUY AND LISTEN TO THE BUGLE CALLS

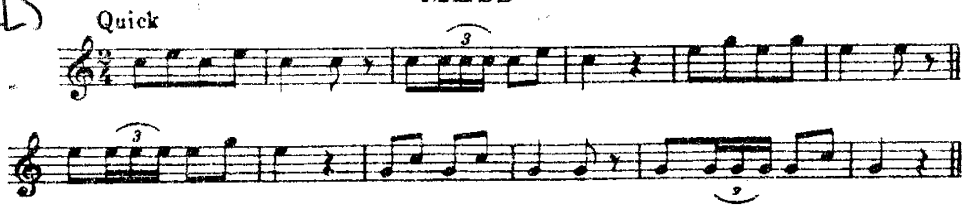
TAPS

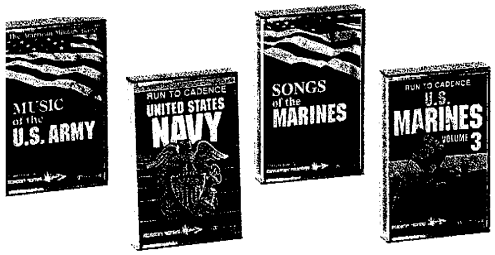
Slow



MESS

Quick





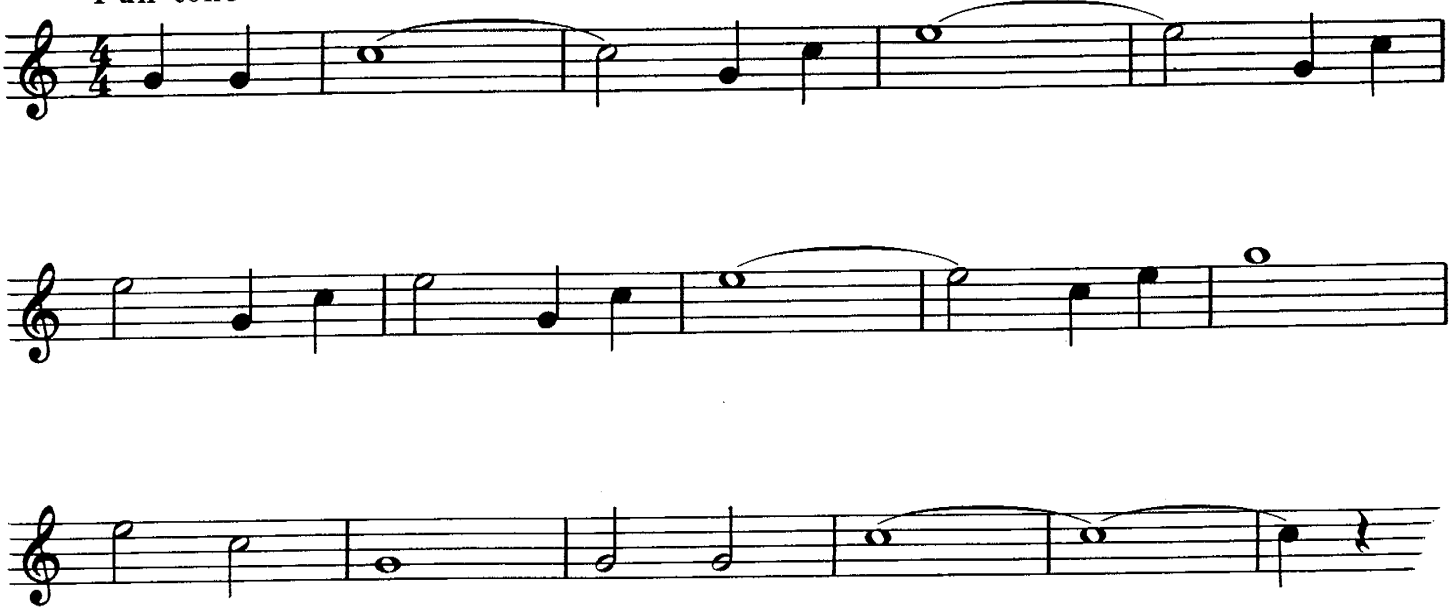
Military Cassettes & CDs

#940	US Army Infantry – Run to Cadence
#941	US Navy – Run to Cadence
#942	US Marines, Vol. III – Run to Cadence
#943	Music of the US Army★
#944	Music of the Navy★
#945	Music of the Marines★
#946	Songs of the Marines★
#947	America's Bugle Calls★
#948	Running Cadences of the US Armed Forces
#949	Music of the Air Force★
#950	Marching Cadences of the Army Rangers
#951	Marching Cadences of the Army Infantry
#952	Marching Cadences of the US Air Force
#953	Marching Cadences of the US Marines★
#954	Songs of the US Armed Forces★
#955	Patriotic Songs of America★
#956	Songs of the US Army★
#957	Songs of the US Navy★
#958	Songs of the Air Force★
#959	Music of the US Armed Forces★
#990	Patriotic Music of America★
#997	March to Cadence with U.S. Armed Forces★
#998	March to Cadence with Airborne & Infantry★

★CDs are only available for starred items.
To order, add CD to number as in #947CD.
All Armed Forces cassettes above are $11.75 each.
CD's are $16.95 each.

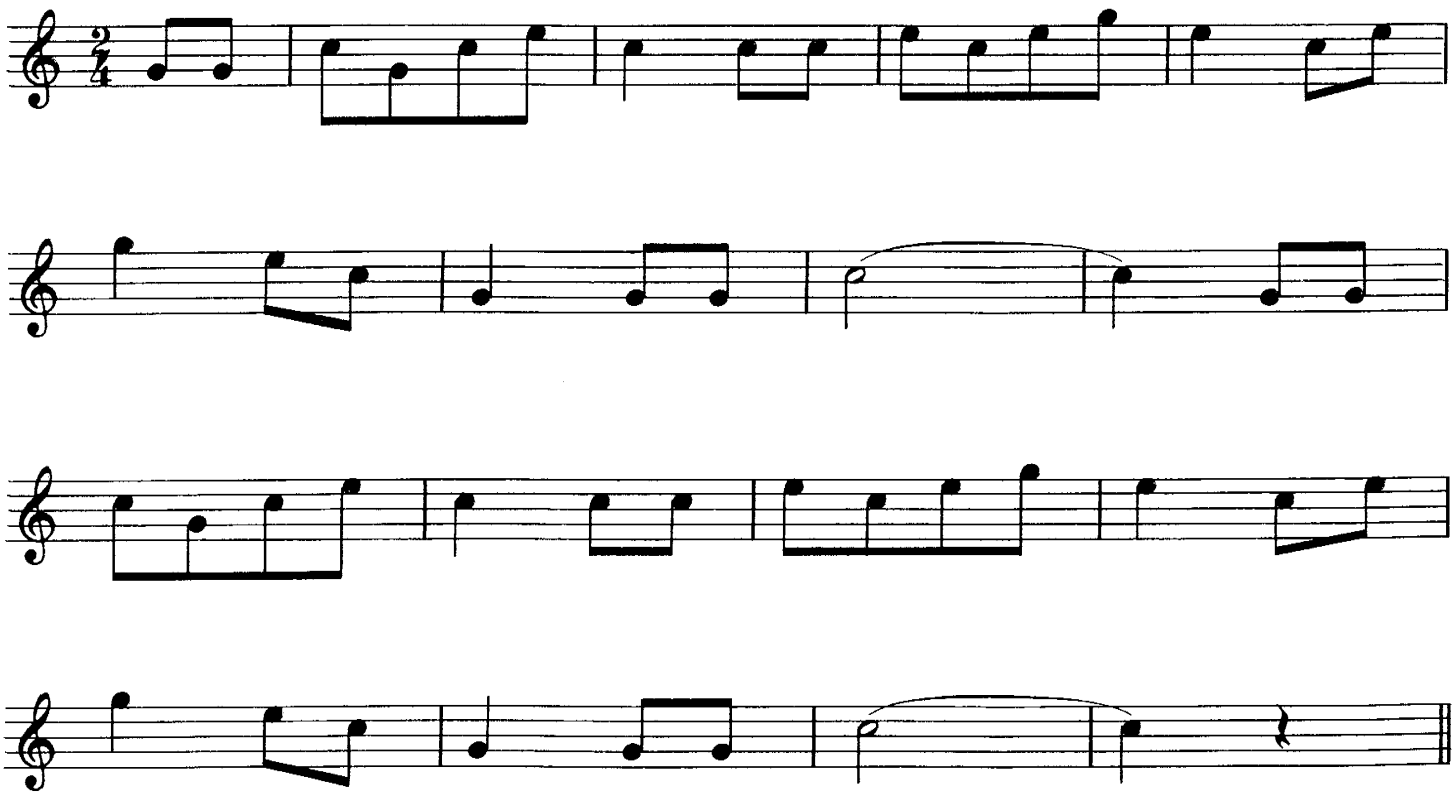
TAPS

Full tone

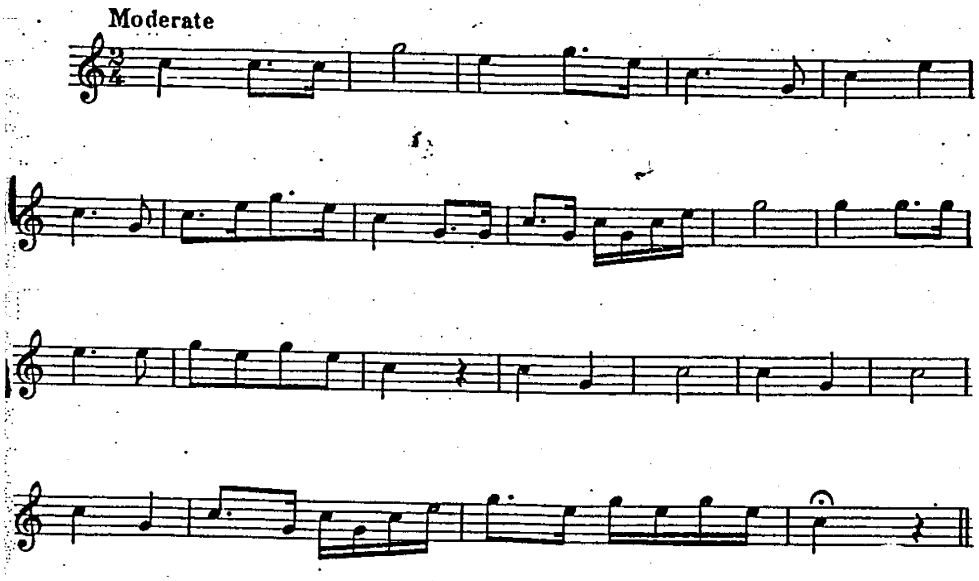


ASSEMBLY

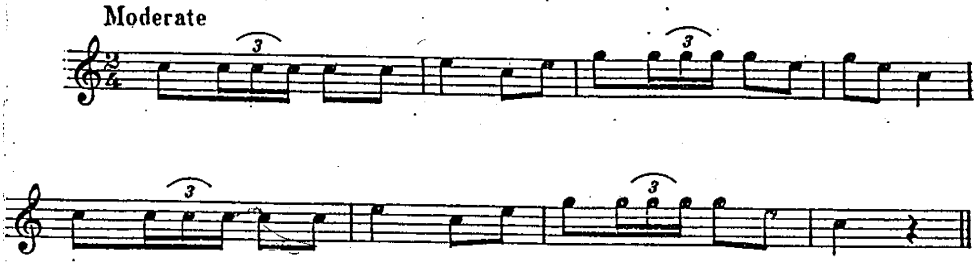
Fast



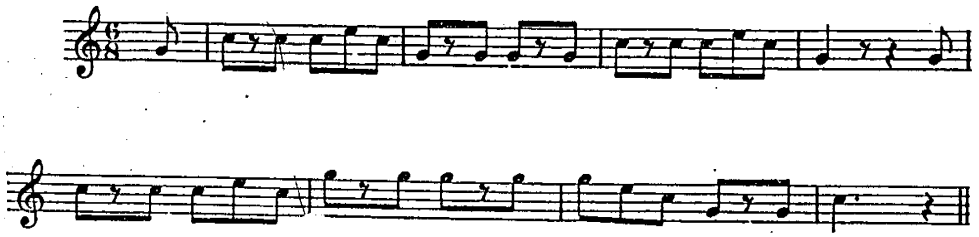
RETREAT



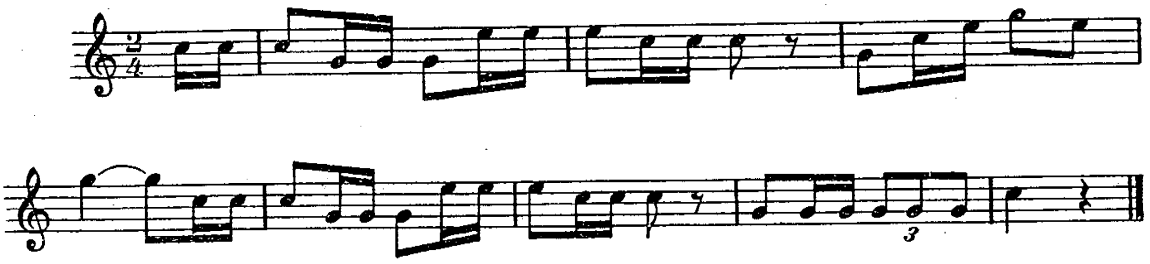
RECALL



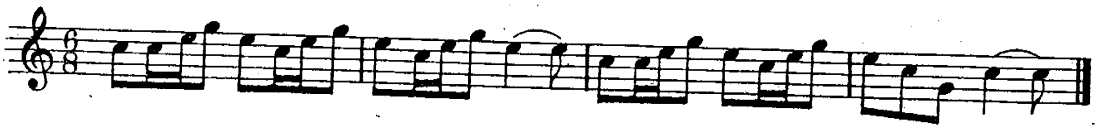
SWIMMING CALL



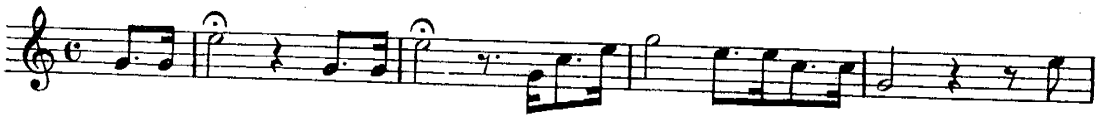
First Call For Drill– 7:30 A.M.



Officers' Call



Fire Alarm



To the Colors

Searching the web, Squad 9-11 believes they have sourced out the most inexpensive way to obtain the pieces of the uniform.

The total cost of the uniform less the cost of shoes and shipping expenses is:

8.95 (Shirt)
15.95(Pants)
12.95 (Spats)
2.00 (Belt)
7.00 (Neckerchief and Slide)
$46.85

For the shirt and pants, we are using Red Kap uniform pieces. The cheapest source we could find is at automotiveworkwear.com

The shirt we order is the: Men's Solid Color Short Sleeve Industrial Work Shirt (SP24) in Spruce Green. Cost is $8.95.

The pants are ordered from the same place. It is the: Men's Premium Red-E-Permanent Press Industrial Work Pant (PT 10). Also in Spruce Green. Cost is $15.95.

Next we go to paradestore.com

From them we go to uniform accessories to order canvas spats, cost: $12.95. Also from them we order a white cotton Web Waist Belt with a nickel Buckle. Cost is $2.00

To complete the uniform we get a U.S. flag patch to sew onto the right sleeve, two inches below the shoulder seam.

We also get a white silk neckerchief with the Bugles

Across America patch centered in the back. These we have custom made and will send one along with a nickel neckerchief slide to any cadet needing them for $7.00 (shipping included). Just contact Squad 9-11.

We all wear black dress shoes. So far our squad just wears shoes from home, but a good pair of marching shoes can be purchased from Dinkles for $22.95.

Another element you might want to add to the uniform is a nametag. These are very nice looking and available for purchase for $6 from Ed Sobolewski. Email Ed for more information.

The resulting uniform is very sharp looking.

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Perfect for marching bands, drum & bugle corps, pep bands and HOT or COLD weather gigs!
Less fatigue on your chops! School & corps colors available.

CRYSTAL RED
RED HOT
PUNK PINK
CRYSTAL ORANGE
MELLOW YELLOW
HARVEST GOLD
RADICAL GREEN
CRYSTAL GREEN
TRUE BLUE

Trumpet / Cornet (3C, 1½, 7C, 5C)	$19
French Horn (MC), Mellophone (6V)	$21
Small Shank Trombone/Baritone (6½ AL, 12C)	$22
Large Shank Trombone/Euphonium (5G, 1½ G)	$24
Tuba (KELLYberg, 18, 25)	$38

CRYSTAL BLUE
CRYSTAL PURPLE
MARCHING MAROON
STRAWBERRIES & CREAM SWIRL
GLOW-IN-THE-DARK
WHITE WEDDING
EBONY & IVORY SWIRL
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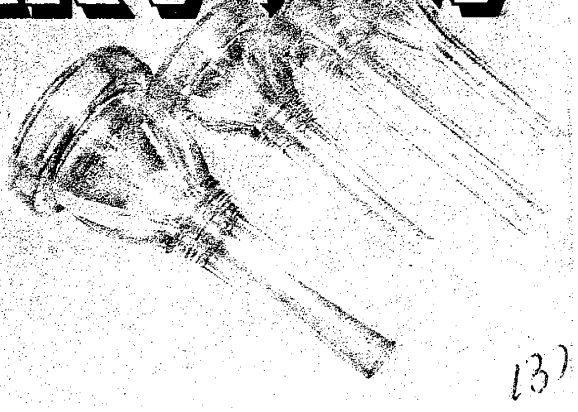

1 pc. Trumpet
1 pc. Trombone
1 pc. Tuba
1 pc. French Horn

$84 4-PACK SPECIAL
$94 SUGGESTED RETAIL

13

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Flag Presentation Protocol

Generally, the flag is presented to the appropriate family member after Taps is played.

Stand facing the flag recipient and hold the folded flag waist high with the straight edge facing the recipient.

Lean toward the flag recipient and solemnly present the flag to the recipient.

Each Service uses slightly different wording for the presentation:

Army: This flag is presented on behalf of a grateful nation and the United States Army as a token of appreciation for your loved one's honorable and faithful service.

Navy: On behalf of the President of the United States and the Chief of Naval Operations, please accept this flag as a symbol of our appreciation for your loved one's service to this Country and a grateful Navy.

Marines Corps: On behalf of the President of the United States, the Commandant of the Marine Corps, and a grateful nation, please accept this flag as a symbol of our appreciation for your loved one's service to Country and Corps.

Air Force: On behalf of the President of the United States, the Department of the Air Force, and a grateful nation, we offer this flag for the faithful and dedicated service of (Service member's rank and name).

If the next of kin has expressed a religious preference or belief, add: "God bless you and this family, and God bless the United States of America."

Coast Guard: On behalf of the President of the United States, the Commandant of the Coast Guard, and a grateful nation, please accept this flag as a symbol of our appreciation for your loved one's service to Country and the Coast Guard.