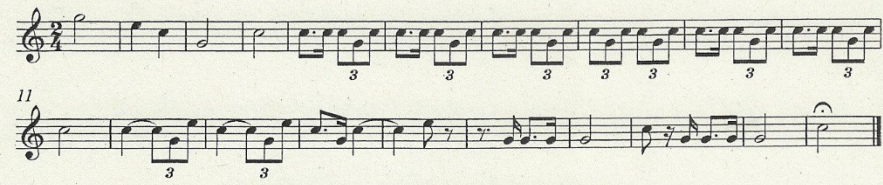


Rifles Assembly

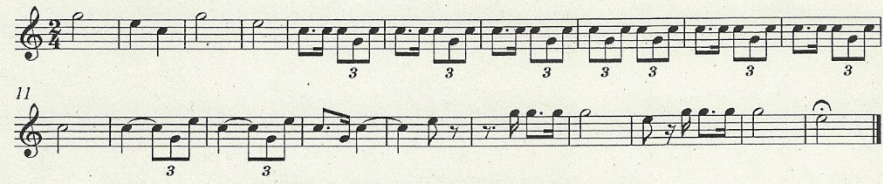
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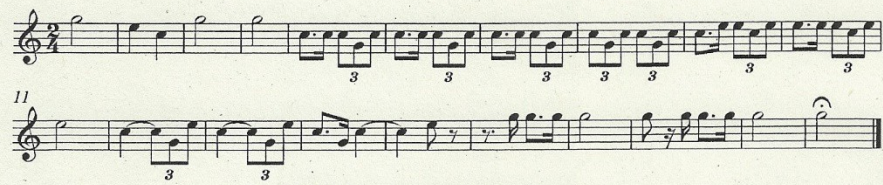
Rifles Assembly (bottom)



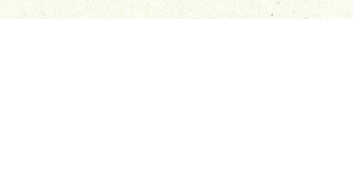
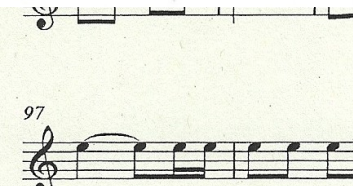
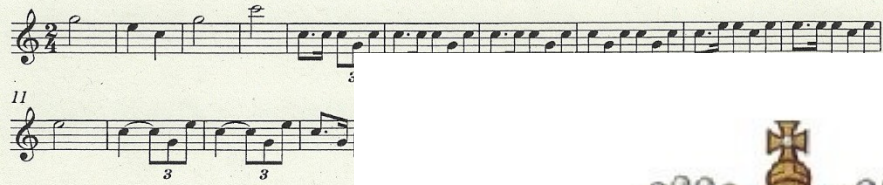
Rifles Assembly (lower mid)



Rifles Assembly (upper mid)



Rifles Assembly (top)



Tex Calton

Army Cadet Music Buglers Handbook





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Foreword;

This Buglers Handbook which has been compiled by ACM Senior Bugle Major P King and RSMi A Cox BEM, is highly recommended for all buglers, following this system, Rudiments Exercises then calls wil greatly assist in producing Buglers capable of Sounding Calls, Marches and Fanfares to the Standard required for Ceremonial Duties,

Senior Bugle Major D Lewis The Rifles



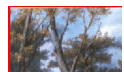
1. Introduction to the Bugle

In the eighteenth century, the difficult terrain and encountered in the fighting in North America and Caribbean, encouraged the British Army to introduce Light Companies. These were alert active men, lightly equipped to protect the main force with their modern skirmishing tactics. All cumbersome equipment was therefore dispensed with and the drum, normally used for conveying orders in the field, was discarded in favour of the bugle because the drum hindered rapid movement.

unconventional tactics

the

and



The advantages of sending messages by bugle rather than drum was clear to see, and the bugle was adopted by all line regiments and Corps for this purpose. All members of a Corps of Drums are expected to be able to play the daily calls on a bugle as their secondary instrument.

The Light Companies are long gone whilst the regiments forming the Light Division (Light Infantry and the Royal Green Jackets) amalgamated in 2007 to form the Rifles. The Rifles do not carry drum or flute in addition to the bugle as is the practice in other Infantry regiments, and indeed some Corps.

Although it is no longer used as a means of communication on the battlefield, the bugle remains an integral part of day to day life throughout the British Armed Forces for the sounding of daily calls, ceremonial occasions and in musical displays.

The bugle is generally made of brass or copper but can also be made of silver or silver plate. It is a treble instrument differing from the Cavalry trumpet in having a shorter and more widely conical tube, with a less expanded bell. The regulation bugle is now built in B flat only and, as it is treated as a transposing instrument, the calls are still written in the key of C. Only five notes are required for the various calls, however a more competent bugler may be able to play up to eight notes, the extra three notes being used in fanfares and musical arrangements.

2. The Bugle

There are probably as many Corps of Drums using the bugle as their principal instrument as there are those using the flute. The bugle has some limitations due to its restricted harmonic series. That is not to say that the bugle should not be given serious consideration; it should, and it may even be said that since the bugle is such a limited instrument, there is some challenge to use it to its best advantage by clever writing and arranging of bugle music. What better example of this could there be than the buglers of the Rifles!

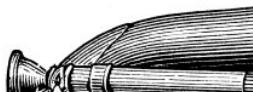
This section deals with the bugle components, identifying each part in turn. As with any instrument, it is an advantage if the trainee bugler has an instrument in their hands.

There are fewer moving parts on the bugle than on other instruments such as the flute so maintenance is comparatively simple and largely a matter of common sense. However, in order to maintain the bugle in a clean and hygienic condition, there are a number of points which need regular attention.

3. Description

The bugle described is the standard issue low pitch (LP) B flat bugle. The large open end from which the sound is projected is called the bell. This is reinforced by a double-layered rim to prevent damage and splitting. At the opposite end, on the large tube coil, is another double-layered cap. This too is for reinforcement and protection since this and the bell are the two most likely areas where damage can occur. At the narrowest end of the tube, a heavy pipe, the mouthpipe, is soldered on to give reinforcement to and protection of the main tube. The mouthpipe also

provides the socket into which the mouthpiece fits. There are usually one or two other sleeves fitted to the bugle coils.



These are simple sleeve joints where, the bugle having been manufactured in sections, each section is joined to the other.

Each turn of the tube is soldered to the other to strengthen and support the instrument. Below the mouthpiece, on the narrow tube coil, is a chain ring or holdfast to which the mouthpiece is attached by a length of chain to avoid loss when on the march. To identify a low pitch (LP) instrument, the letters L P are stamped on the underside of the bell near the forward tube coils.

4. Maintenance and Cleaning

Cleaning of the instrument is a fundamental part of the care and maintenance. The way in which the instrument is cleaned will depend on the type of metal from which the bugle is made.

Brass or copper bugles should be cleaned using a suitable metal polish.

More commonly, modern bugles are produced in silver plate. Great care should be taken when cleaning. The bugle should be bathed in warm soapy water then dried and polished with a soft duster. A silver polish cloth may also be used. These can be bought from most high street supermarkets.

The inside of the bell should be polished by hand as far as possible; the narrow region is best reached using a duster wrapped around a drumstick. Do not force anything into the bell flare which may become stuck.

The interior of the instrument should be rinsed through at least once a week with hot water and a good-quality mouthwash. This keeps the instrument fresh and clean as moisture from the mouth may contain minute food particles which will quickly go bad.

The mouthpiece should be kept clean by scrubbing in hot soapy water or antiseptic solution and then rinsed thoroughly. On no account should the mouthpiece be treated with metal polish.

Frequent cleaning and a light smearing of petroleum jelly will prevent the mouthpiece sticking in the tuning slide (shank) or mouthpipe if no tuning slide is fitted. Do not polish the lower section of the tuning slide which is inserted into the mouthpipe.

Under no circumstances should the tuning slide retaining screw be over-tightened. This in time will cause the screw threads to shear and render the instrument useless.

Never attempt to knock out a jammed mouthpiece with a metallic object. Normally a twist whilst pulling or gentle tapping with a piece of soft wood will get the mouthpiece free. If in doubt, speak to your instructor.

Do not bang a mouthpiece into the tuning slide (shank). The mouthpiece should be inserted by hand using a firm twisting motion. Remember a mouthpiece will only normally become stuck by banging it into the tuning slide or by lack of proper maintenance and cleaning.

When cleaning your bugle always remove the bugle cord and tassels.

Do not use any form of abrasive cleaner on the bugle.

Especially with silver-plated bugles, the sweat from your hand contains small amounts of acid which can attack the silver plate, damaging it and tarnishing the instrument over time. To counter this, it is advised that gloves are worn when playing the bugle even during practice.



When the bugle is not in use it should be placed in its protective box with the mouthpiece removed. Under no circumstances should the bugle be left resting on its bell with the mouthpiece pointing upwards, unless it is placed on a stand designed for this purpose.

If you have any questions about any aspect of the cleaning, care and maintenance of the bugle, ask your instructor.

5. Characteristic Tone

The bugle is constructed of either brass, copper or silver tubing about four feet in length which governs the notes that are obtainable from the instrument. The tone or quality of sound that a bugle gives is dependent upon several things:

The material from which the bugle is made.

The shape of the tube.

The type of mouthpiece.

The individual player's technique.



Brass bugles tend to give a crisper tone than those made from copper. Likewise, silver bugles give a much rounder and sweeter tone than either of the other two due to the differing resonance of the materials.

A bugle tube is conical shaped, being moderately wide at the bell and narrowing towards the mouthpiece. This shape produces the characteristic tone of the instrument which is different to all other brass instruments. (The trumpet has a mainly cylindrical tube and widespread bell which results in a harsher tone.)

6. Shanks and Tuning Bugles

Bugles when sounded in conjunction with a band are often tuned to the cornets by means of either a shank, which lowers the pitch of the high pitch (HP) bugle, or by means of a tuning slide. With the introduction of the LP bugle, the shank has largely been discontinued in use. The tuning slide is growing in popularity and is soon to feature as a standard fitment to service instruments.

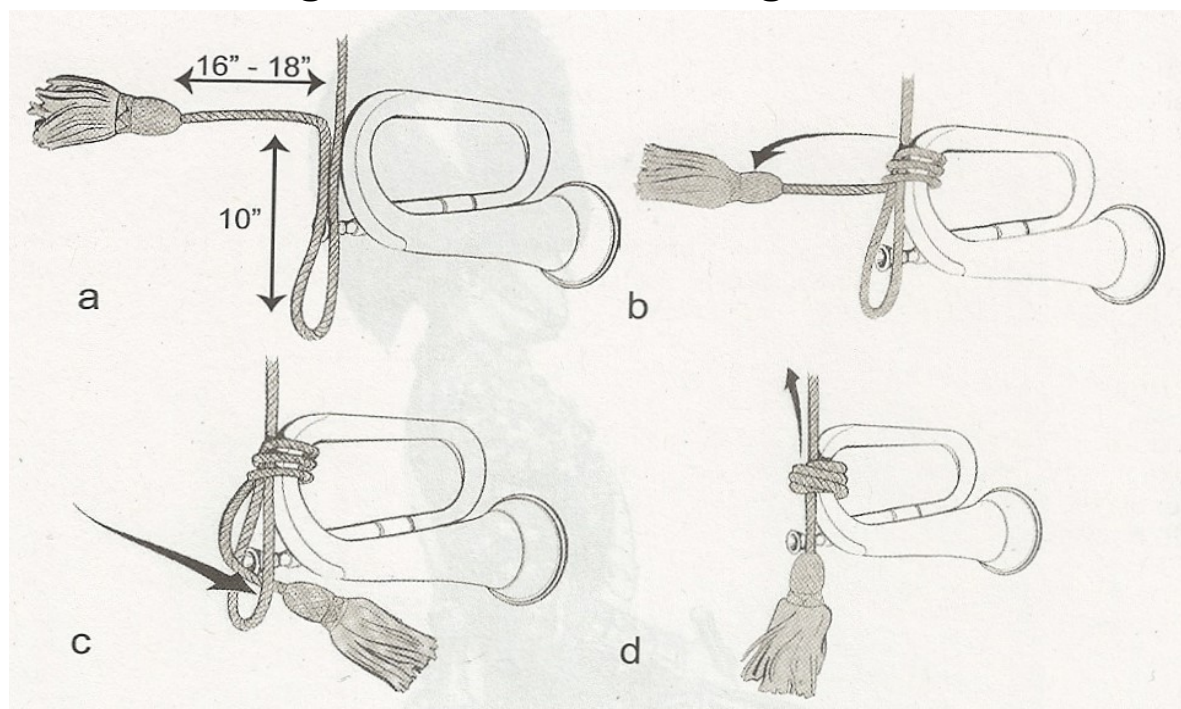
There are a few aspects of the shank and tuning slides that require explanation since, often, their purpose is not fully understood.

The basic difference between HP and LP bugles is the length of the tube. A HP bugle may be converted into an LP by adding the shank. This effectively lengthens the tube by about two and a half inches and flattens the bugle to a pitch more or less equivalent to B flat concert. Since the shank is not adjustable, any imperfection in pitch remains.

Tuning slides can be either short or long. The short tuning slide is fitted to LP bugles purely for the purpose of tuning out the imperfections of individual players. The long

tuning slide is dual purpose and is known as the high/low shank. With the slide pushed fully home, the bugle is HP. When the slide is adjusted to the reference mark machined on its surface, the bugle is converted to LP again. Individual pitching can be adjusted out. The reference mark only gives a common starting point: it does not indicate that all the bugles will be in tune.

7. Attaching the Cord to the Bugle



To attach the bugle cord to the bugle, form a loop of ten inches approximately eighteen inches from one of the tassels and lay the loop against the bugle: **A** – Bind the tassel end tightly around the bugle to cover the loop, three turns at the mouthpiece end and **B** – four turns at the bell. **C** – Pass the tassel through what remains of the loop and draw the loop tight to secure the tassel end in place. **D** – There should be a four-inch drop between the bottom of the knot and the crown of the tassel. Fine adjustment to achieve the four-inch drop should be made by loosening the binding, adjusting the length of drop and then re-tightening the binding.

It is recognised that some regiments and corps wear the bugle cord as part of their ceremonial uniform rather than as shown above.

Bugle cords are produced in many colours depending on the service. The more common cords are the Royal cords which are scarlet, blue and yellow. The Rifles traditionally wear black cords.

8. How the Bugle Works

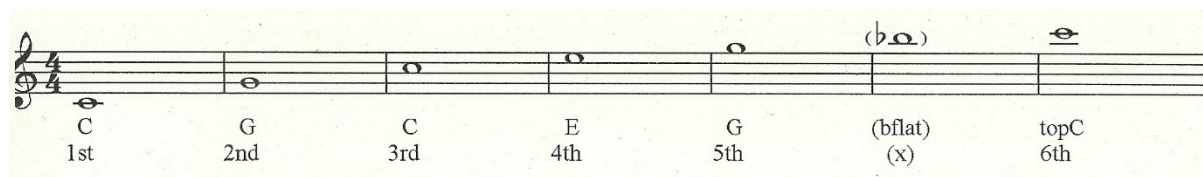
8.1 Producing Sound

The bugle works on the principle of a vibrating column of air inside a tube. The tube of the bugle is about four feet long; it is only coiled into its familiar shape for convenience.

The actual method of causing the column of air to vibrate is slightly different to that used for the flute. A cup-shaped mouthpiece is placed over the player's lip and by vibrating his lips against the mouthpiece, the column of air is set in motion. The faster the vibrations, the higher the pitch of the sound; the slower the vibrations, the lower the sound; the speed of the vibrations in this case is controlled by the player's lip tension.

8.2 Harmonics

The length of the bugle tube is important as it governs which notes are obtainable from the tube. On a four-foot tube a series of five notes, known as harmonics, can



be blown.

A short explanation of harmonics is required in order to understand why these five notes can be produced. An elastic band, when stretched and plucked, vibrates, producing sound. This sound is actually a mixture of several sounds because the band is not only vibrating for its full length, but also each half is vibrating (producing its sound) and each third is vibrating (producing its sound) and so on. Again, the faster the vibration, the higher the sound. The vibration of the whole band is called the fundamental note and the vibrations of the halves, thirds and so on are called overtones or harmonics.

The four-foot tube can be made to produce the harmonic series of five notes by exactly the same principle. However, on brass instruments, unlike elastic bands, certain parts of the harmonics may be sounded separately from each other, thus giving its harmonic series.

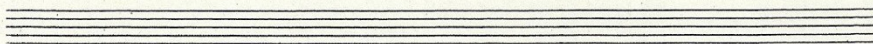
9. The Rudiments of Music

Before attempting to play a musical instrument, it is necessary to have some knowledge of the rudiments of music. You will receive more detailed and in-depth music theory lessons throughout your ACF career, both at your home unit and through Cadet Force Music at the National Music Camps.

At first, written music looks fairly daunting and probably makes very little sense to the uninformed. There is, however, nothing too difficult about learning to read music, any more than learning to read a book, once the basic rudiments have been mastered.

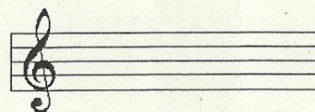
To help you with this, some basic rules are included in the diagrams below.

1. **Staff or stave**, five lines and four spaces upon which musical notes are written and by which the relative pitch of sounds is fixed.



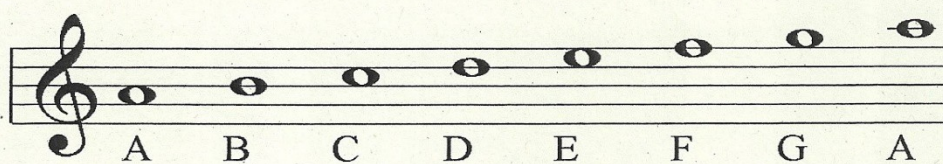
2. **A Clef** sign is used to fix the absolute pitch of notes on the staff.

3. There are several different clefs, but the most common and use by Bugles is called the **Treble Clef** it is also known as the **G clef** as the middle part looks like a G. The treble clef is always looped around the second line. A note placed on that line will be G



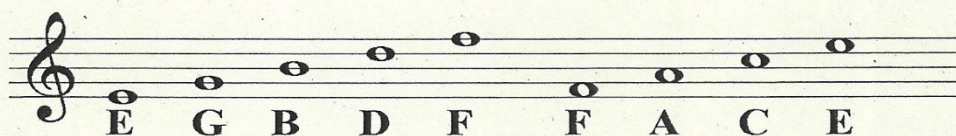
The second line from the bottom is fixed absolutely as G and all the names of the notes are calculated alphabetically from this line.

4. **The musical alphabet** uses only the first seven letters of the alphabet and then returns to A.



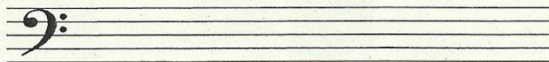
LINES

SPACES

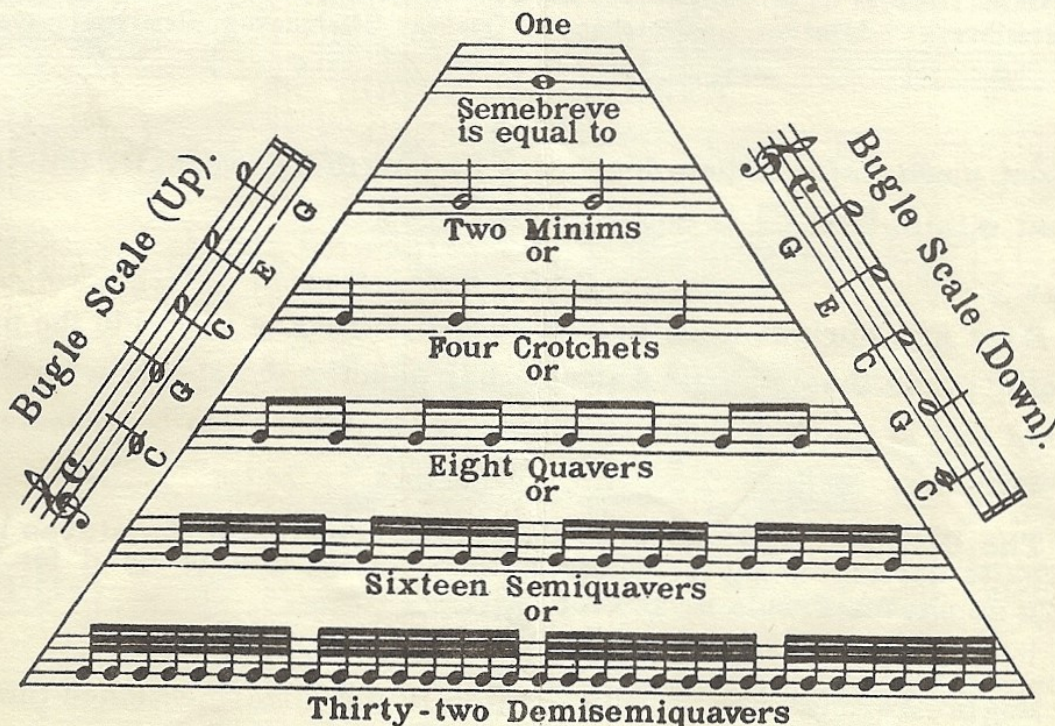


5. The Bass clef of F clef the two dots : are written either side of the fourth line.

The second line from the top is fixed absolutely as F and all the names of the notes are calculated alphabetically from this line.



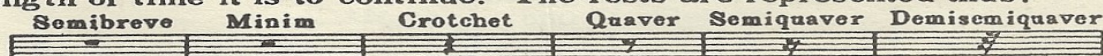
VALUATION OF NOTES.



4

RESTS.

When silence is required, signs called rests are used to show the length of time it is to continue. The rests are represented thus:



DOTS.

A dot placed after a note increases its length by one half, thus a dotted minim is equal to .

BARS.

Bars are upright lines drawn across the staff to divide the piece in equal parts thus: A double bar denotes the end of a strain or section and is marked thus: A double bar to be repeated is marked thus: .

The Clef is a sign placed at the commencement of the staves and serves to determine the pitch of the notes, only one is used for the Bugle as shown Treble or G. Clef .

10. Bugle Playing Technique

10.1 Introduction

This chapter outlines the basic technique for playing the bugle. The technique, like the instrument, is quite simple and the only difficult part is training the facial muscles to form the embouchure (see chapter 11), particularly for the upper notes.

Anyone can pick up a bugle and blow it to produce noises, but in order to perfect a good tone and build stamina from prolonged playing (e.g., when on the march), the correct technique must be employed – the technique outlined here has been proved in service and, though perhaps not the producer of quick results, will certainly pay dividends later.

10.2 Producing a Sound

In Chapter 8, it was explained that a bugle produces its sound by a vibration column of air, and that the column of air is set in motion by the player vibrating their lips against a cup-shaped mouthpiece. A good deal of time must be spent on the art of vibrating the lips against the mouthpiece as this is the most basic and critical part of the technique.

10.3 Holding the Bugle

When playing the bugle there is only one way to hold the instrument. The instrument should be grasped by the right hand at the point mid-way between the bell and the mouthpiece on the upper coils of the instrument. The lower coils of the instrument are to be held directly below the upper coils and not turned out to the right or left.

You will be taught the correct playing position during your buglers drill lessons.

10.4 Posture

The bugle should not be played in the seated position.

When standing, the upper body should be in the position of attention but without straining or tensing. The bugle should be held as previously described with the right elbow pointed away from the body to keep the upper forearm from resting on the ribcage. The left arm is in the position of attention and relaxed.

10.5 Breathing

The breathing technique that should be adopted when playing the bugle is diaphragmatic breathing or 'the correct way of breathing' which will be explained by your instructor. Since the mouthpiece covers the centre of the mouth, breath must be taken in from the sides. Avoid snatching small gulps of air or only the upper part of the lungs will be inflated.

10.6 Producing Volume and Tuning

As with all instruments, there will be a requirement from time to time to increase and/or decrease the volume of sound.

With a brass instrument, the technique is that where the stream of air is redirected and the embouchure is altered. Essentially, the volume is increased as the amount of air put into the instrument is increased. This should not be taken as a licence to blast air into the bugle but to increase the air flow by using the diaphragm.

It should be noted that altering the lip tension or the velocity of the air stream will result in the pitch of the note rising, which is not required; simply the amount of air is increased by using the diaphragm whilst maintaining the same lip tension and velocity of air.

Reducing volume is the reverse of this process – the key to the whole thing is proper use of diaphragmatic breathing.

Care should be exercised throughout that all notes, loud or soft, are blown in tune. Controlling the air by using the diaphragm and taking particular care not to alter the lip tension or velocity of air, by even a small amount, will greatly assist. It is as much a matter of training the ear as it is the lips, lungs and diaphragm.

Practicing long notes with crescendo and diminuendo, paying particular attention to any degree of sharpening or flattening of the notes, will be of great benefit.

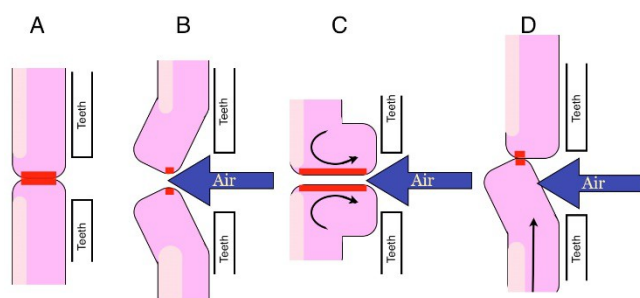
11. The Embouchure

11.1 Definition

The **embouchure** is the use of facial muscles and the shaping of the lips to the mouthpiece of woodwind instruments or the mouthpiece of brass instruments. The word is of French origin and is related to the root *bouche*, 'mouth'. The proper embouchure allows the instrumentalist to play the instrument at its full range with a full, clear tone and without strain or damage to one's muscles.

11.2 Stage 1

This part of the technique may be practised without the mouthpiece or instrument. The lips should be drawn back in a half smile as if pronouncing the sound 'mmm'. Keeping the lips firmly together in this fashion, a stream of air should be blown through the centre of the lips by sharply pronouncing the syllable 'TU'. The aim of the exercise is to cause the tensioned lips to vibrate and to produce a sound as if



blowing a raspberry. This is not difficult to achieve but will require some practice to sound every time. You should produce this sound in groups of four to eight at a time, each sound being made to last one second; rest should be taken then

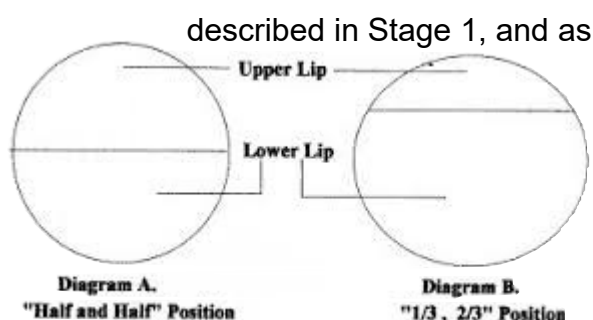
repeat the exercise.

11.3 Stage 2

Carry out the lip tension exercise as you make the sounds you should gently place the mouthpiece over the centre of the lips – that is the vibrating portion – and vibrate the lips against the mouthpiece, producing the new sound.

There are several opinions concerning the position of the mouthpiece when placed on the lips. Many brass players favour one third upper and two thirds lower, whilst others use half and half. Consideration should be taken of your jaw and tooth formation. The bottom line is simple in that you should adopt the position which is most comfortable and effective for you.

When practising Stage 2, the mouthpiece should be held lightly but firmly between the thumb and forefinger, and only sufficient pressure exerted to hold it in place against the lips. Repetition should be carried out as for Stage 1.



11.4 Stage Three

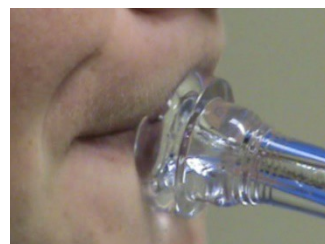
Once you are producing consistent sounds in Stage 2, the time has come to affix the mouthpiece to the instrument.

The instructor should now concentrate on you sounding the first note in the harmonic series which is the note C, clearly, without excess wind or hissing, and in tune. The instructor will assist you by sounding the note as a reference for you to copy. This 'parrot'-fashion learning must be augmented by the note being sounded in relation to its written form so that from the earliest stage, the eye, lip and ear are coordinated.

11.5 Lip Tension

As you progress with the harmonic series, you must remember that the higher notes are produced only by increasing lip tension and therefore increasing the velocity of the air stream through the lip gap and into the instrument.

Higher notes are **not** produced by blowing harder or increasing the pressure of the mouthpiece unduly against the lips.



11.6 Lip Flexibility

This part of the technique simply deals with the ability to alter your lip tension rapidly in response to the order and pitch of notes to be sounded. This requires a considerable degree of practice to master. To assist you in this, some exercises have been included in this handbook.

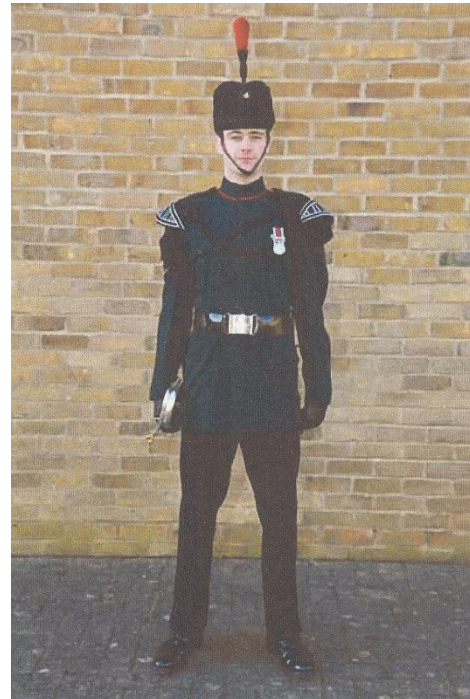
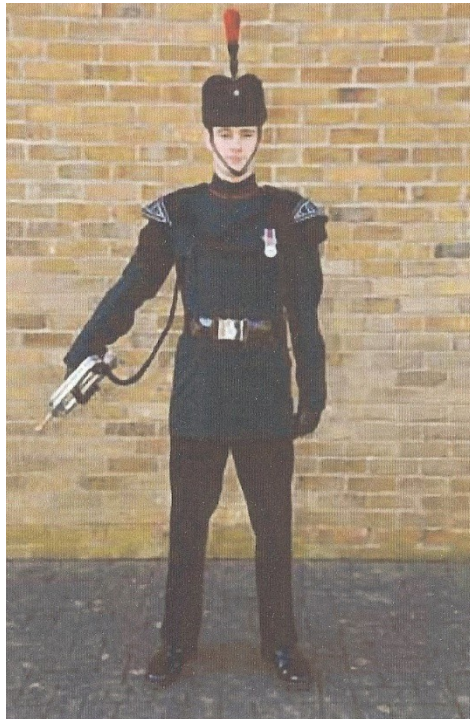
12. Basic Buglers Drill

12.1 Introduction

Although different regiments and services have adopted unique drill movements to suit their own style over the years, the basic playing positions of the bugle have not changed for over 100 years. These basic bugle drill positions are illustrated and explained in this chapter, and are to be adopted by all buglers.

12.2 Positions at the Halt – Stand Easy

The bugler is to be stood at ease as previously taught with the bugle held in the right hand, at the point of balance, mouthpiece forward and the bell to the rear. Both arms are to run straight down the side of the body.



12.3 Positions at the Halt – Stand at Ease

On the word of command 'Stand at Ease' or 'Stand Ready' for Rifles Buglers, the bugler is to brace up as previously taught, the left arm is not moved and the right arm is to be forced out and to the side of the body at an angle of approximately 30 degrees. As this is done, the bugle is rotated forward so the lower tubing is forward, with the mouthpiece pointing towards the ground and the bell towards the body, touching the inner arm. The right index finger is to be pointing down and along the tuning slide. (This Movement is for



Rifles Buglers only, and does not supersede other Regimental custom or drill)

12.4 Positions at the Halt – Position of ‘Attention’

When the bugler is ordered to the position of ‘Attention’, he stands to ‘Attention’ as taught. The bugle is moved from the right side of the body to a position on the right hip. The bugle is parallel to the ground, mouthpiece pointing forward, lower tubing of the bugle uppermost, with the bell approximately two inches away from the body. The index finger should move from pointing along the tuning slide to grasping the bugle, with the thumb running forward and along the tubing.

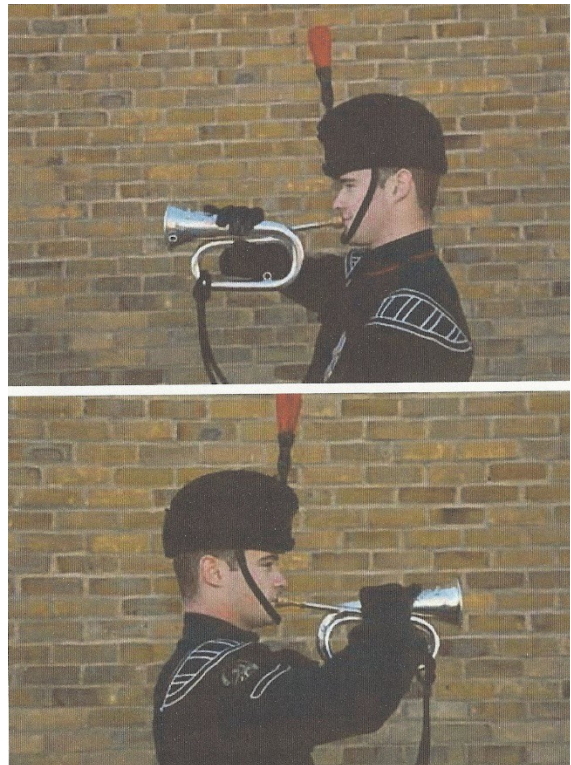


12.5 Positions at the Halt – Rest Position

The Rest Position can be used to rest the bugle when there is a prolonged period of inactivity, such as waiting for a VIP to arrive. It is a position that is initiated by the senior bugler from the position of ‘Attention’. As the senior bugler starts to adopt the position, the remainder move to complete the movement to his time. From the position of ‘Attention’, the bugle is moved slowly and gracefully to a central position in front of the body, and rotated 90 degrees anti-clockwise, approximately four to six inches away from the body. At the same time, the left hand meets the bugle and grasps the mouthpiece and tuning slide in an overhand grip, bringing the bugle to rest against the body at arm’s length. From this position, the buglers may be stood at ease and then stood easy. In this instance, it is only the feet that are moved, the hands remaining in the rest position. Moving from the rest position back to the position of attention, the bugler reacts as previously taught.

12.6 Positions at the Halt – The Ready or Playing Position

On the signal from the Bugle Major or Drum Major when forming part of a Corps of Drums, the bugler is to move the bugle from the hip to the playing position by the shortest possible way. The mouthpiece is to rest on the lips, the bugle is to be horizontal to the ground and at a right angle to the body. The bugle should not be twisted or pointing in any other direction but forward! The position of the right arm should be bent at the elbow at approximately 45 degrees with the elbow at the height of the shoulder.



12.7 Positions on the March – Marching Without Playing

When marching without playing in the Quick Time, the bugle is held in the hip as described in the position of 'Attention'. Care is to be taken to ensure that the bugle doesn't touch the body and remains approximately two inches away, the left arm swinging as normal.

In Slow Time, the bugle is held on the hip with the left arm tucked in the left side of the body throughout.

12.8 Positions on the March – Marching While Playing

In Quick Time, the bugle is held in the playing position as previously taught with the left arm swinging at shoulder height (or at waist belt height for Rifles buglers). Where there is a mix of buglers then the height of the left arm should be determined by the Drum Major or Senior Instructor.

In Slow Time, the bugle is held in the playing position as previously taught; the left arm is tucked into the left side of the body throughout.

13. Bugle Calls and the Duty Bugler

13.1 Introduction

It has been mentioned that the bugle was brought into service as a means of communication on the battlefield but later on, more calls were introduced for normal day to day activities.

With watches being a luxury item, it was essential that the bugler not only remembered all of the daily calls but also the time at which they were to be played. They were also on standby to be able to play other calls such as the Fire Alarm at the direction of the Commanding Officer or the Guard Commander.

Over the years, the need of a Duty Bugler has diminished, however most Army units still maintain the duty for traditional reasons, and also to practise the buglers in their knowledge and understanding of the instrument.

13.2 Duty Bugler – Calls and Timings

Below is a table showing a selection of bugle calls and the time at which the call should be played. The timings shown are as a guide and taken from a normal camp routine, however, some timings may be changed to suit the camp routine. There are certain calls that will always be played at the same time of day by the Duty Bugler. An example of this is Retreat which is played at 1800hrs.

The bugle calls in the table below have been included in the APC syllabus along with other calls, some of which are for more senior buglers.

Time	Bugle Call
0600	Rouse
0700	Cookhouse (Known as Men's Meal (1 st Call))
0730	Sick
0800	Fall In
1200	Cookhouse (Known as Men's Meal (1 st Call))
1330	Fall In
1700	Cookhouse (Known as Men's Meal (2 nd Call))
1800	Retreat
2000	Dismiss or No More Parades
2200	Last Post
2215	Lights Out

Where possible, a bugler from each cadre 1 star and above should be assigned each day to the duties of Duty Bugler reporting to the Senior Bugle Major at 0830hrs on the day of duty.

References

Army School of Ceremonial Bugle Instruction Syllabus 2017

Infantry B Flat Bugle and Trumpet Tutor & Calls – Henry Potter & Co

Rifles Drill Manual 2017

The Drummers Handbook 2013 – Army Code 71333

Trumpet and Bugle Calls for the Army – Army Code 14164



LESSON INTRODUCTION FORMAT

Main Lesson Format

MID LESSON PHASE	MID LESSON FORMAT	INFO
E	EXPLAIN	INSTRUCTOR IS TO EXPLAIN THE PART OF THE CALL/PHRASE OF MUSIC THAT HE/SHE IS ABOUT TO PLAY. (KEEP IT SHORT AND LOGICAL)
D	DEMONSTRATE	PLAY ONLY THE PART OF THE CALL/PHRASE OF MUSIC TO EACH INDIVIDUAL STUDENT ONE AT A TIME.
I	IMMEDIATE	THE INSTRUCTOR IS TO PLAY AT A MEDIUM TO SLOW PACE. THE STUDENT IS TO REPEAT ONLY THE PHRASE/CALL THAT THE INSTRUCTOR HAS SHOWN HIM. <i>NOTE: THIS MAY TAKE MORE THAN ONE ATTEMPT FOR EACH STUDENT. INSTRUCTOR MAY NEED TO SWITCH BACK TO THE 'E' OR 'D' PHASE OF THE LESSON IN ORDER FOR THE STUDENT TO FULLY ABSORB & EXECUTE THE INTENDED PHRASE/CALL CORRECTLY.</i>
P	PRACTICE	<p><i>STUDENT IS TO....</i></p> <ul style="list-style-type: none"> • PLAY TO CALL/PHRASE WITHOUT ASSISTANCE (ON HIS OWN) • REPEAT WHILST THE INSTRUCTOR CONDUCTS (THIS IS TO SLOWLY INCREASE THE PACE OF THE CALL/PHRASE TO THE DESIRED SPEED) X2

		<ul style="list-style-type: none"> • REPEAT THE ABOVE USING A BASS DRUM OR METRONOME SET AT THE CORRECT TEMPO X2 • GROUP CONFIRMATION- ASK THE GROUP IF THEY NOTICED OR HEARD ANYTHING THAT THE STUDENT HAS JUST PLAYED (THIS WILL KEEP THE REMAINING STUDENTS MENTALLY PRO-ACTIVE) If any faults have been highlighted then refer back to the E,D,I method before re-confirming the call/phrase using these points within P. <p>REPEAT ALL OF THE ABOVE ALONGSIDE ANOTHER STUDENT (or group of) WHERE POSSIBLE.</p>
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Final Confirmation Phase

- Ask students Relevant questions in relation to the lesson they have just been taught. I.E. “Remember not to keep Repeating the same faults.” “What words are used to remember this call/phrase?” etc.
- Split the class and confirm them in groups – In groups of 3 or so usually works best. NOTE: In order for this to work effectively the instructor may need to revert back to the E.D.I. method if a student is still struggling, Before moving BACK to this final confirmation phase.

- Confirm as a whole using the methods noted in the previous P box. **NOTE: THE LARGER THE SUBJECT THE LONGER THE CONFIRMATION. DO NOT PRESUME THAT ONCE A LESSON IS TAUGHT THEN ITS DOWN TO THE INDIVIDUALS TO FIX ANY FAULTS OR KNOW THE SUBJECT PERFECTLY.**

INSTRUCTORS NOTES.

- Use the R phase of each lesson to confirm which individuals need more work within particular areas of the previous subject before moving onto the main lesson. (This is why each lesson should be aimed to be between 60-90 mins). Although this may seem a long time, it is worth noting that Bugling is a practical (hands on) subject and if students are unable to grasp the basics then it is highly unlikely that they will be able to continue with the lesson to a sufficient standard.
- BE POSITIVE!!!! Bugling is a MUSCLE BASED art-form. Some people will be stronger than others. Although the stronger the bugler the better they sound.
- It is essential that warm-ups are conducted prior to any lesson in order for them to gain any sort of benefit.
- Lip Beastings are as essential as warm-ups. In order to correctly gain any form of strength in the lips, you firstly need to break down the muscle fibres in order for them to heal and become stronger.
- ITS NOT ABOUT PLAYING WELL. ITS ABOUT PLAYING WELL CONSISTANTLY!!!!
- Learning the subject matter well in advance to delivering a lesson is an absolute must. ALWAYS REHURSE.
- Stay professional throughout!!! If you slack off the students WILL repeat this.

- *Treat all students equally regardless of their level of ability.*

Blank Bugle Lesson Plan

Introduction to the Bugle – History / The Bugle / Description of The Instrument Lesson One

Equipment;

Bugle, mouthpiece, bugle cord, ear defence. sheet of paper with the bugle exercise's, drinking water.

location;

Fine Weather in an open area

Inclement weather well ventilated Class room or Drill shed.

Duration = 45 minutes

1, INTRODUCTION; (duration 5 minutes)

(**considerations**, Location, weather if out of doors, cold, wet, gloves, availability of drinks and seating if required)

a, Good my name is the aim of this lesson is to teach you how to sound /
play,

b, confirm the last Bugle lesson

Revision; (duration 5 minutes)

Confirmation of last bugle lesson =

The Lesson in = parts (duration 40 minutes)

PART ONE: (Duration 10 minutes)

In This lesson I am going to teach you how to sound / play whatever the lesson is

- =
- a, Demonstrate and explain
 - b, The Class sound/Play (as the Inst demonstration).....
 - c, Each individual bugler to sound / play
 - d, (Confirmation) Class to sound / play

PART TWO, (Continuation) (Duration 10 minutes)

- Continuing your bugle lesson
- a, Instructor demonstrate, and explain,.....
 - b, Class sound /play, at least 2 attempts
 - c, each student to sound /play
 - d, (Confirmation of the stage) Class sound

(Diagram of the exercise)

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PART THREE, (Duration 10 minutes)

Continuing this lesson

- a, instructor Demonstrate and explain
- b Class sound the 2 note exercise 3 times
- d, individual students sound exercise 3 times
- e, (Confirmation of this section) class sound the 2 note exercise bottom C and G

Diagram of the exercise

CONFIRMATION (Duration 5 minutes)

- a, Instructore Demonstrate the complete lesson / exercises,
- b, Class sound / play
- c, Individual
- d, Collective

LOOK FORWARD to basic bugle lesson

Blank Bugle Lesson Plan

Care and Maintenance of the Bugle

Lesson Two

Equipment;

Bugle, mouthpiece, bugle cord, ear defence. sheet of paper with the bugle exercise's, drinking water.

location;

Fine Weather in an open area

Inclement weather well ventilated Class room or Drill shed.

Duration = 45 minutes

1, INTRODUCTION; (duration 5 minutes)

(**considerations**, Location, weather if out of doors, cold, wet, gloves, availability of drinks and seating if required)

a, Good my name is the aim of this lesson is to teach you how to sound / play,

b, confirm the last Bugle lesson

Revision; (duration 5 minutes)

Confirmation of last bugle lesson =

The Lesson in = parts (duration 40 minutes)

PART ONE: (Duration 10 minutes)

In This lesson I am going to teach you how to sound / play whatever the lesson is

- =
- a, Demonstrate and explain
 - b, The Class sound/Play (as the Inst demonstration).....
 - c, Each individual bugler to sound / play
 - d, (Confirmation) Class to sound / play

PART TWO, (Continuation) (Duration 10 minutes)

- Continuing your bugle lesson
- a, Instructor demonstrate, and explain,.....
 - b, Class sound /play, at least 2 attempts
 - c, each student to sound /play
 - d, (Confirmation of the stage) Class sound

(Diagram of the exercise)

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-----	-----	-----	=====
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PART THREE, (Duration 10 minutes)

Continuing this lesson

- a, instructor Demonstrate and explain
- b Class sound the 2 note exercise 3 times
- d, individual students sound exercise 3 times
- e, (Confirmation of this section) class sound the 2 note exercise bottom C and G

Diagram of the exercise

CONFIRMATION (Duration 5 minutes)

- a, Instructore Demonstrate the complete lesson / exercises,
- b, Class sound / play
- c, Individual
- d, Collective

LOOK FORWARD to basic bugle lesson

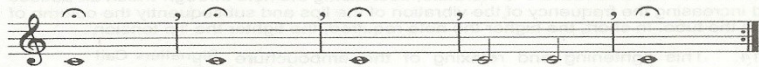


Bugle Exercises

Single Note Exercise (C and G)

1321. Long Notes (C).

a. Tone, Pitch and Breathing. Breath marks are indicated by a comma.



b. Tone, Pitch and Counting.

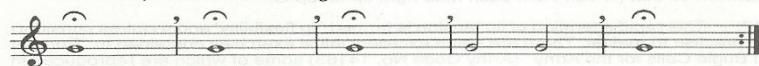


c. Tone, Pitch and Counting.

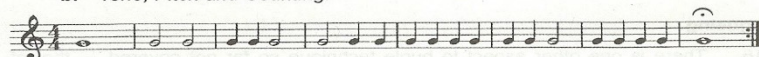


1322. Long Notes (G).

a. Tone, Pitch and Breathing.



b. Tone, Pitch and Counting.

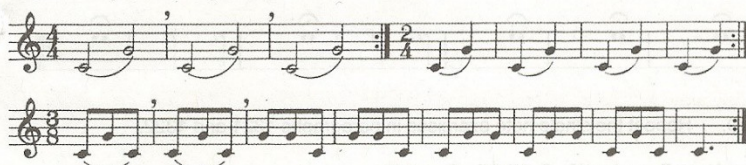


c. Tone, Pitch and Counting.



Two Note Exercise (C and G)

1323. Lip Flexibility and Tone.

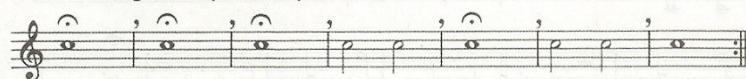


1324. Lip Flexibility and Counting.



Single Note Exercise (Middle C)

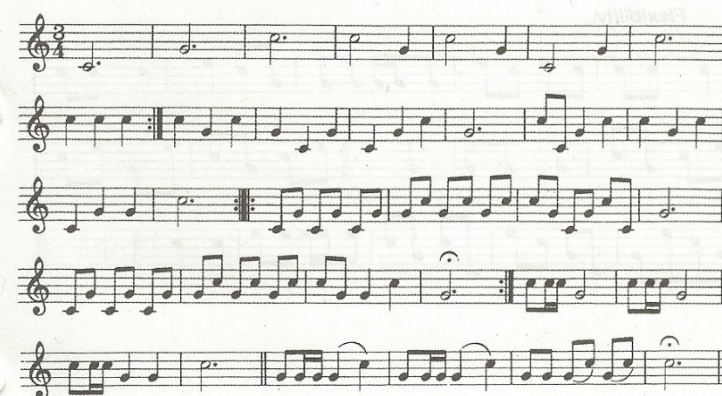
1325. Long Notes (Middle C).



1326. Repeat the single note exercises in paragraphs 1321 and 1322.

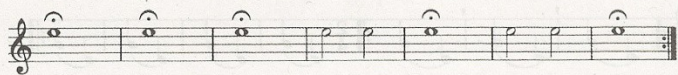
Three Note Exercise (C, G and Middle C)

1327. Lip Flexibility and Tone.



Single Note Exercise (E)

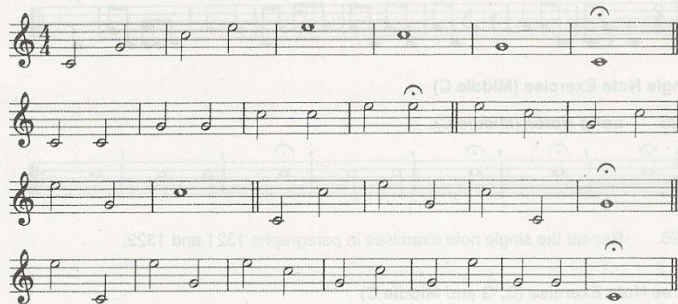
1328. **Long Notes (E).**



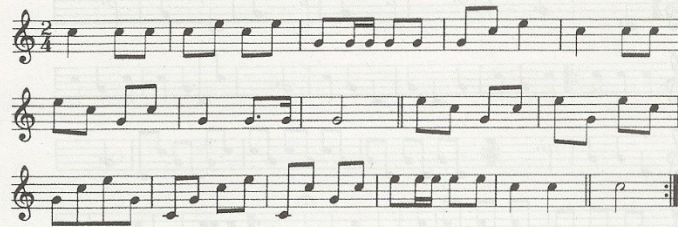
1329. Repeat the single note exercises in paragraphs 1321 and 1322.

Four Note Exercise (C, G, Middle C and E)

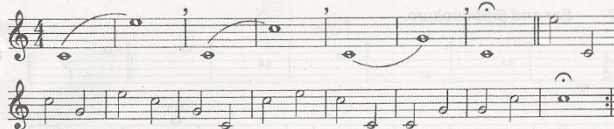
1330. **Time and Embouchure.**



1331. **Flexibility.**

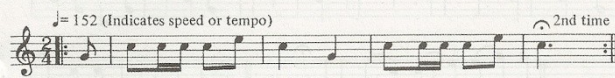


1332. **Tone, Pitch, Embouchure and Ear.**



Simple Bugle Calls

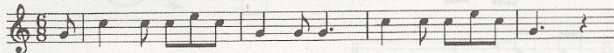
1333. **Men's Meal Call.**



1334. **Lights Out.**



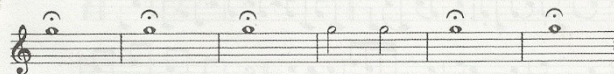
1335. **Orderly Corporals.**



Note: 6/8 time has only two beats to the bar, see Chapter 15, Section 58, Paragraph 1570.

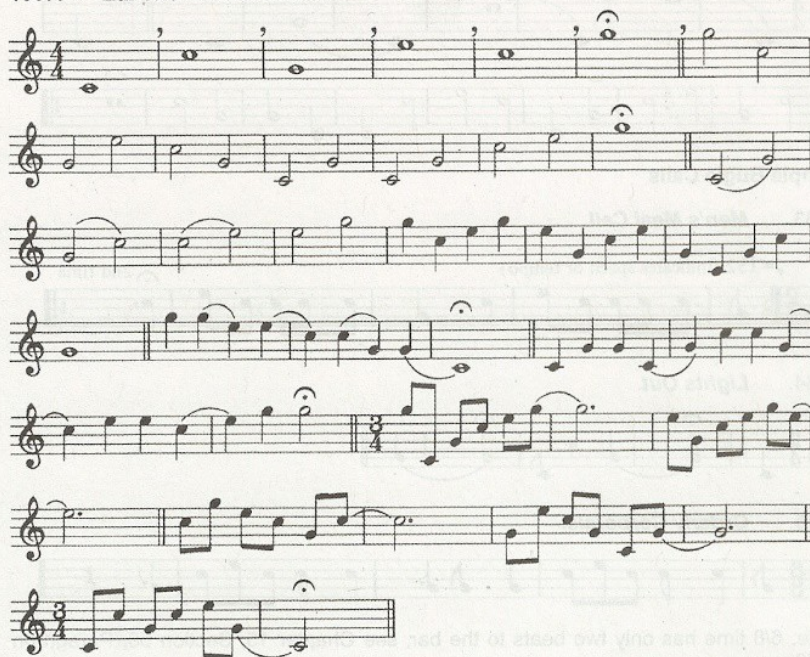
Single Note Exercise (Top G)

1336. **Long Notes (Top G).**



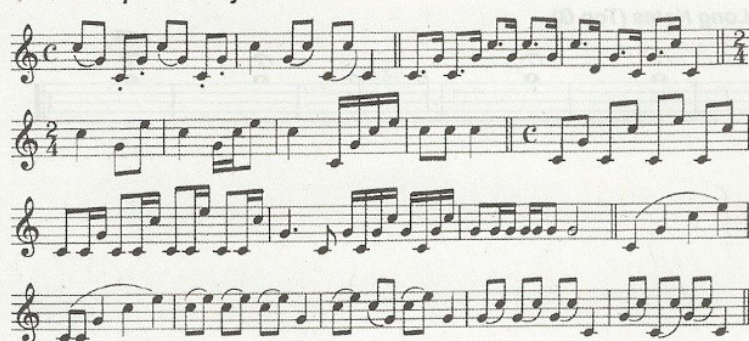
Five Note Exercise

1337. *Ear and Embouchure.*

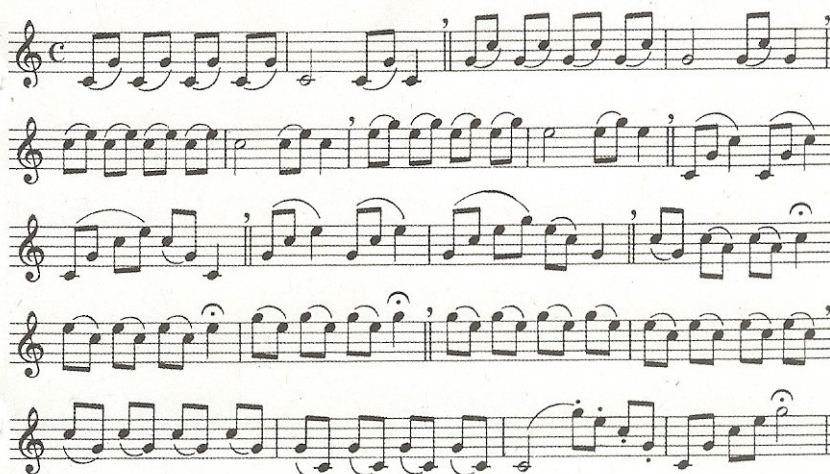


Exercises from the Bugle Book

1338. *Lip Flexibility.*



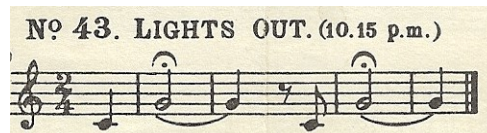
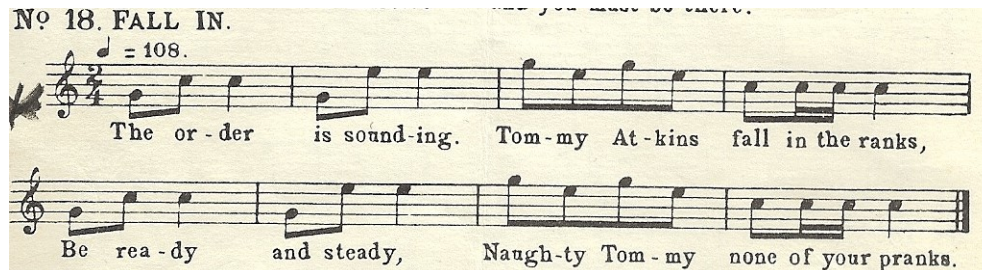
1339. *Lip Flexibility and Pitch.*



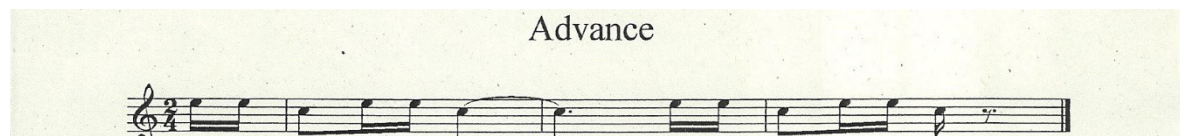
Bugle Calls

Bugle Calls

Fall In



Lights Out (to be sounded at 2215hrs)



Advance

Marches

Early Days – Bugle

Early Days (Side, Tenor, Bass Drum)

SD
T.D.
B.D.

ff p-ff

2 3 4

p-ff

This musical score is for three percussion parts: Side Drum (SD), Tenor Drum (T.D.), and Bass Drum (B.D.). It is written in 4/4 time. The SD part features a series of eighth-note patterns. The T.D. part has a similar pattern but with some rests. The B.D. part provides a steady bass line. Dynamics include fortissimo (ff) and piano fortissimo (p-ff). There are also numerical markings 2, 3, and 4 above the T.D. staff.

Early
Days –

Percussion

Soldier Boy – Bugle

Soldier Boy

This musical score is for the bugle part of 'Soldier Boy'. It is written in 2/4 time. The melody consists of a series of eighth and sixteenth notes, with some rests. The score is divided into three systems, with measures 8, 15, and 22 marked at the beginning of each system. The piece ends with a double bar line.

Soldier Boy – Percussion

Early Days

Tempo di Marcia

ff p-ff

1

This musical score is for the 'Early Days' section, marked 'Tempo di Marcia'. It is written in 2/4 time. The score consists of three staves. The first staff has a fortissimo (ff) dynamic. The second staff has a piano fortissimo (p-ff) dynamic. The third staff continues the melody. The piece ends with a double bar line and a first ending bracket marked with a '1'.

To
Follow

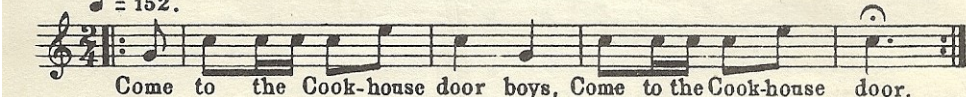
2 Star Music

Bugle Calls

Rouse

Cookhouse 1st Call

Nº 32. MEN'S MEAL. (1st Call)
♩. = 152.

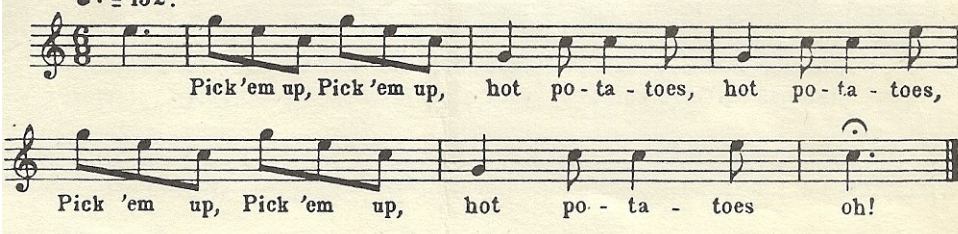


Come to the Cook-house door boys, Come to the Cook-house door.

This musical score is for a bugle call in 2/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes. The lyrics are written below the staff.

Cookhouse 2nd Call

Nº 33. MEN'S MEAL. (2nd Call)
♩. = 152.

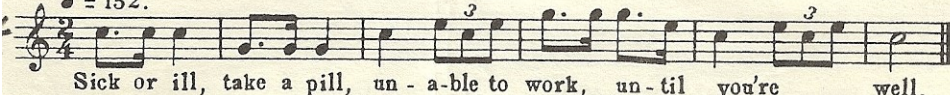


Pick 'em up, Pick 'em up, hot po - ta - toes, hot po - ta - toes,
Pick 'em up, Pick 'em up, hot po - ta - toes oh!

This musical score is for a bugle call in 6/8 time. It consists of two staves. The melody features eighth and quarter notes. The lyrics are written below the staff.

Sick

Nº 24. SICK.
♩. = 152.

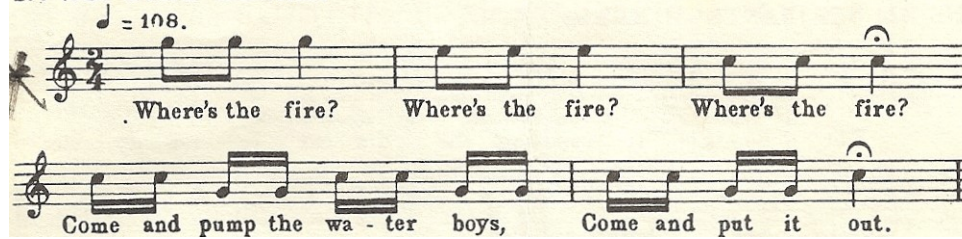


Sick or ill, take a pill, un - a - ble to work, un - til you're well.

This musical score is for a bugle call in 2/4 time. It consists of a single staff. The melody includes eighth, quarter, and triplet notes. The lyrics are written below the staff.

Fire Alarm

Nº 28. FIRE ALARM.



Marches

Manchester No 1 – Bugle

Manchester No. 1

1st Bugle



Manchester No. 1

2nd Bugle



Manchester No 1 – Percussion

Swing March – Bugle

Manchester No. 1

Drums

Drum score for Manchester No. 1, measures 1 through 32. The score is written in bass clef with a 6/8 time signature. It features various rhythmic patterns including eighth notes, sixteenth notes, and rests, with dynamic markings such as *f* and *ff*. The score is divided into four systems of eight measures each. Measure numbers 12, 20, and 28 are indicated at the start of their respective systems. The piece concludes with a double bar line and a repeat sign.

Swing March

Swing March score, measures 1 through 32. The score is written in treble clef with a 4/4 time signature. It features various rhythmic patterns including eighth notes, sixteenth notes, and rests, with dynamic markings such as *f*, *mp*, and *ff*. The score is divided into four systems of eight measures each. Measure numbers 12, 20, and 28 are indicated at the start of their respective systems. The piece concludes with a double bar line and a repeat sign.

Swing Percussion

March –

THE SWING MARCH

HENRY MANCINI

The musical score for "The Swing March" by Henry Mancini is presented on ten staves. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *f* (forte), *mp* (mezzo-piano), *Maestoso*, and *ff* (fortissimo) are interspersed throughout the score. The piece is characterized by its complex, syncopated rhythms and the use of slurs to group notes. The score includes repeat signs and first/second endings. The overall style is that of a mid-20th-century big band or orchestral march.

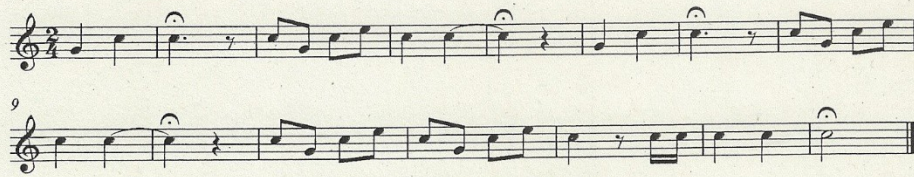
Fanfares

Lucknow

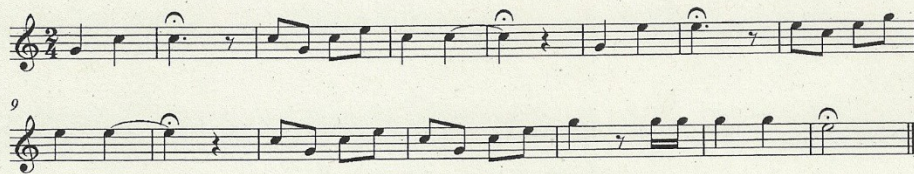
Lucknow



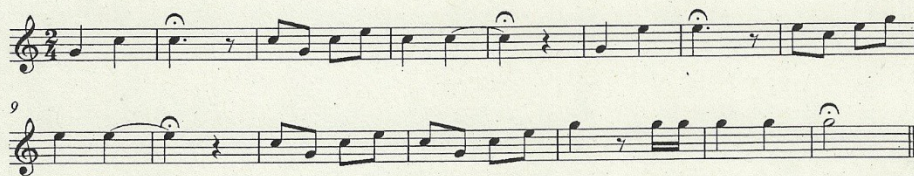
Lucknow (bottom)



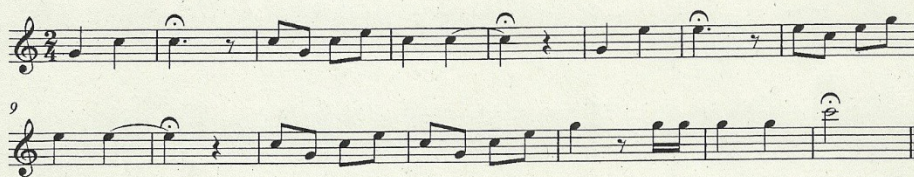
Lucknow (lower middle)



Lucknow (upper middle)



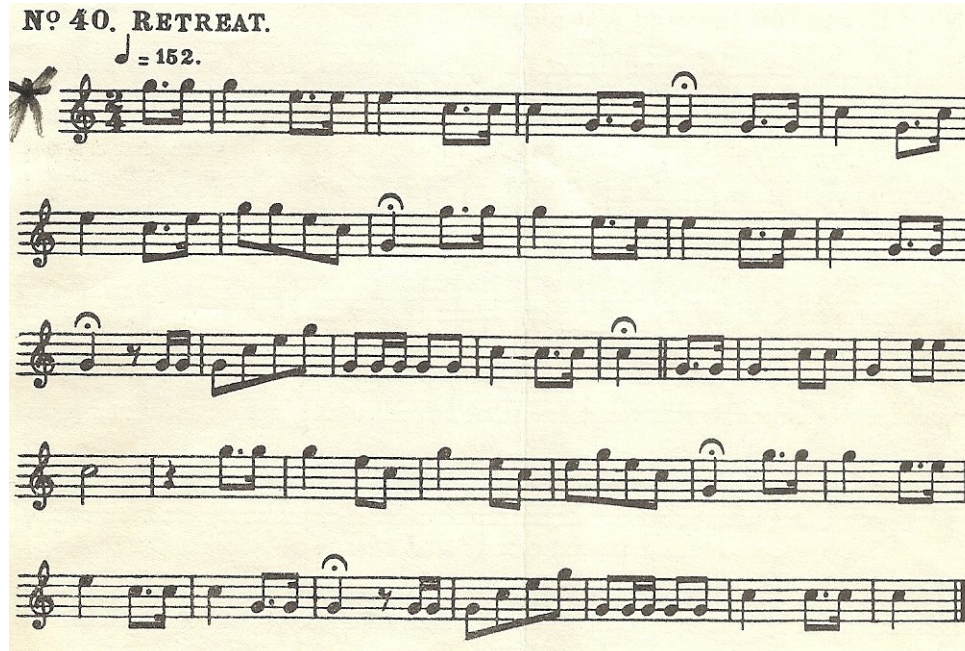
Lucknow (top)



3 Star Music

Bugle Calls

Retreat (to be sounded at 1800hrs)



Dismiss or No More Parade



Last Post (to be sounded at 2200hrs)

Nº 42. TATTOO. (Last Post 10 p.m.)
♩ = 152.

The musical score for N° 42. TATTOO. (Last Post 10 p.m.) is written on five staves. It begins with a treble clef and a 2/4 time signature. The tempo is marked as ♩ = 152. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece concludes with a final cadence on the fifth staff.

General Salute

Nº 36. GENERAL SALUTE. (Field Marshals and General Officers.)
♩ = 152.

The musical score for N° 36. GENERAL SALUTE. (Field Marshals and General Officers.) is written on three staves. It begins with a treble clef and a 2/4 time signature. The tempo is marked as ♩ = 152. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece concludes with a final cadence on the third staff.

Marches

Mechanised Infantry – Bugle

MECHANIZED INFANTRY
SIDE DRUM March (with Bugles) D. Mc

This musical score is for a side drum and a trio. The side drum part is written in bass clef with a 6/8 time signature. It features a series of rhythmic patterns with dynamic markings such as *ff*, *f*, *sfz*, and *mf*. The Trio part is also in bass clef with a 2/4 time signature. It includes first and second endings, a 'Last' section, and a 'D.C. ff' (Da Capo) section. The score concludes with the instruction 'Trio D.S. without rep' and 'All rights re'.

This musical score is for percussion, written in treble clef. It consists of three staves. The first staff begins at measure 37 and ends with a double bar line. The second staff begins at measure 44 and includes first and second endings. The third staff begins at measure 51 and includes a section marked '2' followed by a section marked '32' and a section marked '3'. The score ends at measure 90.

Mechanised
Infantry –
Percussion

Silver Bugles – Bugle

Snare Drum

Silver Bugles

F Silver Bugles –

Quick March

ff

22

42

55

69

85

101

115

A

B

C

D

E

F

G

mf

f

pp

p

mf

p

f

ff

Percussion

Killaloe – Bugle

Bugles

Silver Bugles

Paul J. Neville
edited by Roger Hewitt

Quick March

unison

ff

17

30

43

93

117

A

B

C

D

E

F

G

f

3

2

16

24

3

16

24

Fanfares

Entry of the Gladiator

Entry Of The Gladiator

The musical score is written on two staves in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5. The second staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5. The score concludes with a double bar line.

4 Star Music

Bugle Calls

Reveille (sometimes known as Long Reveille)

Nº 38. REVEILLE. (Time determined by Head Quarters.)

Largo. ♩ = 76. Allegro. ♩ = 152.

Vivace. ♩ = 152.

Moderato. ♩ = 108.

Presto. ♩ = 132.

The musical score for Reveille (No. 38) is written for a single melodic line on a treble clef staff. It begins in 2/4 time and is divided into five distinct tempo sections: Largo (76 bpm), Allegro (152 bpm), Vivace (152 bpm), Moderato (108 bpm), and Presto (132 bpm). The piece features a variety of rhythmic patterns, including dotted rhythms, eighth notes, and sixteenth notes, with some sections marked with repeat signs. The tempo changes are indicated by text above the staff and corresponding note values.

First Post (to be sounded at 2130 hrs)

Nº 41. TATTOO. (1st Post 9.30 p.m.)

♩ = 152.

rall.

The musical score for First Post (No. 41) is written for a single melodic line on a treble clef staff. It is in 2/4 time and marked with a tempo of 152 bpm. The piece consists of a series of rhythmic patterns, including dotted rhythms, eighth notes, and sixteenth notes, with some sections marked with repeat signs. The tempo is indicated by text above the staff and a corresponding note value. The piece concludes with a section marked 'rall.' (rallentando).

Post 4 Star Music

Fanfares

Lord Lingfield's Fanfare

Lord Lingfield's Fanfare

Maj Tex Calton

Trumpet in B♭

1st Trumpet in B♭

2nd Trumpet in B♭



9



16



Music Selection

Bugle Calls

Officers

Nº 1. OFFICERS.
♩. = 132.

Of - fi - cers come to your call, *rit.* Of - fi - cers come to your call, Of - fi - cers come to your call, Time gentlemen please.

This musical score is for the 'Officers' call, marked as Nº 1. It is written for two staves in 6/8 time, with a tempo of 132 beats per minute. The melody is simple and repetitive, with lyrics that include 'Of - fi - cers come to your call' and 'Time gentlemen please'. A 'rit.' (ritardando) marking is present over the second staff.

Band

Nº 7. BAND.
♩. = 108.

Johnnie get your Cornet and the old Big Drum.

This musical score is for the 'Band' call, marked as Nº 7. It is written for a single staff in 2/4 time, with a tempo of 108 beats per minute. The melody is a simple, rhythmic tune with the lyrics 'Johnnie get your Cornet and the old Big Drum'.

Drummers or Buglers

Nº 8. DRUMMERS, OR BUGLERS. N
♩. = 108.

Drummers all, great and small, Don't you hear the Bugler's call.

This musical score is for the 'Drummers or Buglers' call, marked as Nº 8. It is written for a single staff in 2/4 time, with a tempo of 108 beats per minute. The melody is a simple, rhythmic tune with the lyrics 'Drummers all, great and small, Don't you hear the Bugler's call'.

Double

Nº 12. DOUBLE.
♩. = 108

Running isn't very easy boys so would rather have a walk.

This musical score is for the 'Double' call, marked as Nº 12. It is written for a single staff in 2/4 time, with a tempo of 108 beats per minute. The melody is a simple, rhythmic tune with the lyrics 'Running isn't very easy boys so would rather have a walk'.

Post Call

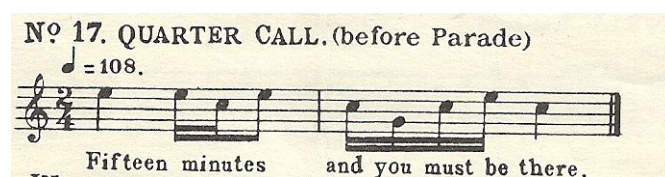
Nº 15. POST CALL.
♩. = 104.

This musical score is for the 'Post Call', marked as Nº 15. It is written for a single staff in 6/8 time, with a tempo of 104 beats per minute. The melody is a simple, rhythmic tune.

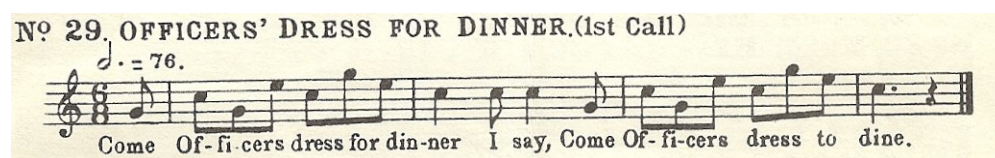
Warning For Parade (also known as Half Hour's Dress)



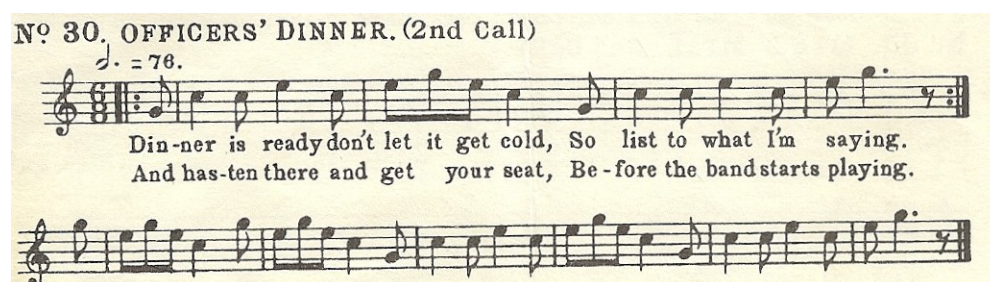
Quarter Call (played 15 minutes before a parade)



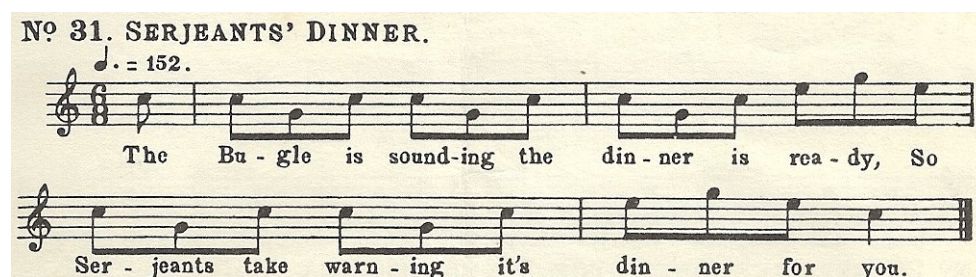
Officers' Dress For Dinner – 1st Call



Officers' Dress For Dinner – 2nd Call



Serjeant's' Dinner



Salute For Guard

Nº 37. SALUTE FOR GUARD, and for all occasions not covered by Nºs 34, 35 & 36.

$\text{♩} = 152.$

The musical score for 'Salute For Guard' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.

Fanfares

Rifles Assembly

Rifles Assembly

$\text{♩} = 152$

The musical score for 'Rifles Assembly' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.

Rifles Assembly (bottom)

The musical score for 'Rifles Assembly (bottom)' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.

Rifles Assembly (lower mid)

The musical score for 'Rifles Assembly (lower mid)' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.

Rifles Assembly (upper mid)

The musical score for 'Rifles Assembly (upper mid)' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.

Rifles Assembly (top)

The musical score for 'Rifles Assembly (top)' is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 152. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The piece ends with a double bar line.