

WARM-UP EXERCISES for G BUGLES...

PAGE 1

ADAPTED BY: D. ALLEN

LEGATO ATTACKS (D)

①

pp

BREATHS BETWEEN EACH NOTE

②

pp

③

pp

p

p

p

REST BETWEEN EXERCISES
IS VERY IMPORTANT!!

LEGATO ATTACK FIRST NOTE...

④

pp

p

p

WARM UP EXERCISES FOR G BUGLES

Page 2

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LEGATO ATTACK FIRST NOTE

⑤

pp

NOW REST AGAIN

⑥

OPEN

2ND

simile

pp

(1) 1ST

(1) (2)

REST AGAIN

* REMEMBER WHEN CHANGING REGISTERS ON HORN TO KEEP CORNERS OF MOUTH FIRM AND CHANGE SPEAKING SYLLABLES. LOW REGISTERS SHOULD PRONOUNCE DEE AND AS YOU GO HIGHER, CHANGE AS IN EXERCISE # ⑥. ALSO, REMEMBER THAT YOU USE MORE AIR IN THE LOWER RANGE AND A SLOWER STREAM OF AIR. THE UPPER RANGE REQUIRES LESS AIR, HOWEVER AT A FASTER STREAM. THIS REQUIRES PRACTICE - WITH GREAT REWARDS!!

for G BUGLES

page 3

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⑦

open

pp

1st

BOTH

2nd

REST AGAIN

MAKE SURE YOUR VOLUME REMAINS THE SAME IN ALL
REGISTERS. FIGHT AGAINST THE TENDENCY TO GET LOUDER
AS YOU GO HIGHER. THIS IS INCORRECT.

⑧

open

pp

1st.

BOTH

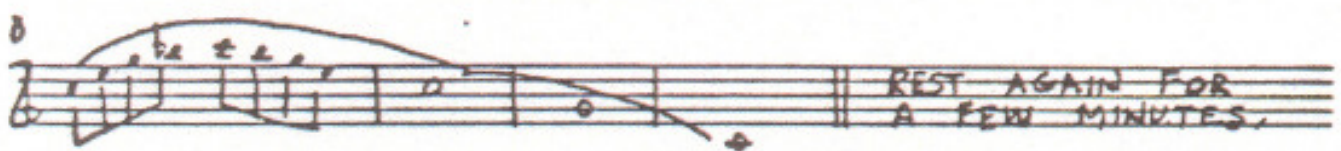
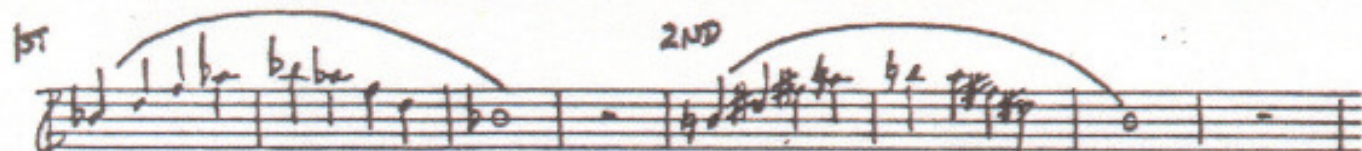
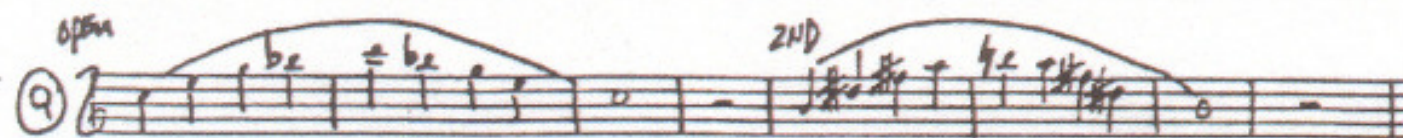
REST



FOR G BURLLES

page 4

ADOPTED BY: D. ALLEN



* ADVANCED PLAYERS MAY WANT TO EXPERIMENT WITH 16TH AND 32ND NOTES AS FLEXIBILITY EXERCISES - FOLLOW SAME PATTERN. REMEMBER TO KEEP CORNERS (OF MOUTH) FIRM AND USE SPEAKING SYLLABLES.

NOW WE MAY WANT TO REPEAT EARLIER EXERCISES # ① + ② AND # ③ TO KEEP LIP LOOSE AND FLEXIBLE. ALSO PLAY # ① IN PEDAL REGISTER.



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(LIP SLURS) LEGATO ATTACK ON 1ST NOTE OF EACH PHRASE.

⑪

open 2ND 1ST

MP

⑫

mp

continue through harmonic series as before... open, 2ND VALVE, 1ST VALVE, BOTH, and return back to open.

⑬

SAME WAY THROUGH ALL SERIES.

⑭

2ND, 1ST, BOTH, AND BACK.

⑮

etc...

* NOW TONGUE THROUGH EXERCISES ON THIS PAGE FIRST USING LEGATO ATTACKS (D) THEN USING STACCATO ATTACKS (T). INCREASED TEMPO WILL ADD TO FLEXIBILITY. REMEMBER TO USE SYLLABLES, KEEP CORNERS FIRM, THE HIGHER YOU GO - THE FASTER THE AIR STREAM, WATCH VOLUME ON HIGH NOTES - WARMED UP YET??



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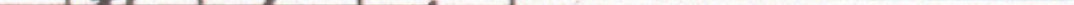
16

PP

[illegible][illegible]

THESE EXERCISES CAN (AND SHOULD) BE PLAYED IN CHORDS WHEN IN ENSEMBLE REHEARSAL. THIS WILL ALSO ASSIST IN EAR TRAINING FOR INTONATION, BLEND AND BALANCE. THIS IS VERY EFFECTIVE FOR "CENTERING" PITCH IN CHORDAL SITUATIONS.

RECOMMENDED VOICINGS: (for bugles)

Sop 

mid 

bari

CONTRA 



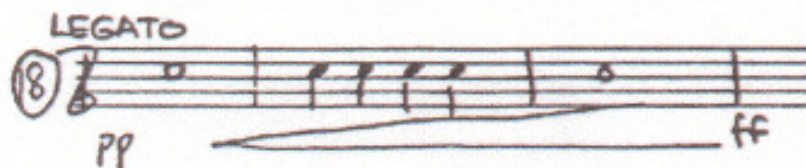
WARM-UPS FOR BUGLES

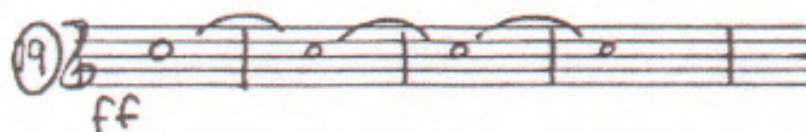
Page 1

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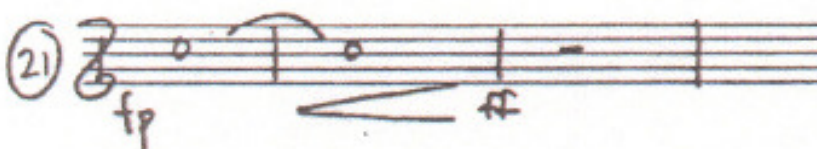
BREATH CONTROL (cont'd)

17  (IN CHORDS) GO THRU HARMONIC SERIES.

18  CONTINUE THRU SERIES.

19  CONTINUE THRU SERIES.

20  CONTINUE THRU SERIES.

21  CONTINUE THRU SERIES.

AS BASIC AS THESE EXERCISES ARE, THEY HAVE BROUGHT GREAT RESULTS IN INDIVIDUAL AND ENSEMBLE PLAYING. THE ABILITY TO CONTROL THE AIR STREAM IS OF UTMOST IMPORTANCE IN PERFORMANCE SITUATIONS. DO NOT AVOID THESE EXERCISES. ADVANCED PLAYERS MAY WANT TO ADD MORE COUNTS AND EXTEND DYNAMIC RANGE, REMEMBER TO FILL UP WITH AIR AND SUPPORT TONE THROUGH ALL DYNAMIC LEVELS. KEEP PITCH CENTERED. USE TUNER IF POSSIBLE.