

LOGIER'S,

Introduction to the Art of playing on the

Royal Kent Bugle

Illustrated with Appropriate

EXAMPLES of FINGERING

ALSO

General Rules for Acquiring a good

EMBOUCHURE

to which are prefixed

FORTY-TWO LESSONS IN VARIOUS KEYS

Calculated to facilitate the Improvement of the Pupil

on this

Curious & Delightful Instrument

Printed at St. Hall.

Price 10/6th

DUBLIN. Published at I.B. Logier's Music Saloon (27) Lowry Sackville St.

LOUIS

Aloual Mout Angle

CELESTIAL

MEMBOUCERE



Curious & Delightful Entertainment

THE
FOLLOWING LITTLE TREATISE

IS,

WITH VERY PROFOUND RESPECT AND VENERATION,

MOST HUMBLY DEDICATED

TO HIS ROYAL HIGHNESS

The DUKE of KENT,

BY

The AUTHOR.

DUBLIN, SACKVILLE-STREET,

November 25, 1813.

LOOSE

Proportional & Accurate

GENERAL PRINCIPLES

OF THE

ARTS & MANUFACTURES

OF THE

ARTS & MANUFACTURES

g. 363 3. (2.)

TO THE PUBLIC,

But more particularly to the Army.

THE sole right of manufacturing the ROYAL KENT BUGLE having been transferred from the Patentee to *J. B. LOGIER*, (the Author of the following Treatise on its use and qualities,) the latter thinks it necessary to state, that it will in future be manufactured under his *personal* inspection, a circumstance which, he presumes, his intimate acquaintance with the properties of Wind Instruments in general, particularly qualifies him to undertake successfully. The KENT BUGLE thus finished will possess every possible perfection which that rare, and *admirable Instrument* is capable of receiving, and will be easily distinguished from any that may be offered for Sale by any fraudulent Manufacturer. *J. B. LOGIER* begs permission to add, that his KENT BUGLES may be had at the following Houses in the United Kingdom :

LONDON.

Messrs. CLEMENTI & Co. *Cheapside.*
Messrs. ASTOR & Co. - *Corn-hill.*
Messrs. GOULDING & Co. *Soho-square.*
Mr. CRAMER, - *Pimlico-road.*
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Mr. WHEATSTONE, - *Strand.*
Mr. MILHOUSE, - *Oxford-street.*

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Messrs. GOULDING & Co. *Westmoreland-street.*
Messrs. COOKE & Co.—

AND

AT THE MANUFACTORY,

No. 27,

LOWER SACKVILLE-STREET.

PREFACE.

THE ROYAL PATENT KENT BUGLE, (for the invention of which the Musical World is indebted to that very able and ingenious Musician, Mr. HALLYDAY,) having been very generally introduced into **MILITARY BANDS**, a *work* such as the present professes to be, was as *necessary* as *desirable*. The Author of this Treatise has contemplated the value of such a production for some time, but with an humble opinion of his own capability for the undertaking, he did not determine on offering such observations as the present to the Public, while there was a probability that some more *competent hand* would have embarked in the essay. However, finding no effort of the kind made, and being solicited by the *partiality* of some friends, and by many who are admirers of that *inimitable Instrument*, to attempt something that may elucidate its properties, and bring it into general use, he submits, under those excitements, the following work, which, he trusts, is calculated to assist the Practitioner, and facilitate the study of an Instrument, that requires but to be *known, to be in universal estimation*. He is bound, however, to observe, that he has a *personal* interest in the patronage which the Kent Bugle may receive, as he has now the *sole advantage* of the *Patent*, by a transfer of it and *all* its privileges, from the Patentees, which confirms the Manufacture of the Instrument to him **EXCLUSIVELY**. He will not presume to say, that he has succeeded in what he has ventured to attempt, by the publication of this practical Treatise; but he offers it with great humility, to which a mere hope is added, that it will not be found altogether *uninteresting* or *useless*.

The *brilliant* and *astonishing effects* which The **KENT BUGLE** produces in *Military Bands, Orchestras*, or as a *Solo Instrument*, is so well known and acknowledged, not only by the *Professors* of the *Musical Art*, but by every one who has heard it, that to expatiate on its qualities

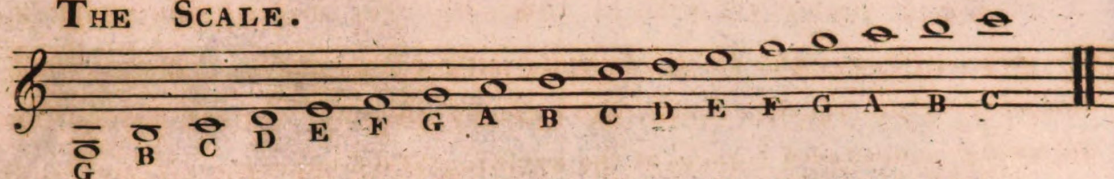
is quite unnecessary. It has also been lately introduced most effectively in the *Theatres*, and to the admiration of those who have heard that *incomparable Performer*, Mr. WILLMAN.

The *Kent Bugle* differs in diameter and length from the *Field Bugle*, but not very materially in shape; by enlarging the diameter, the tones acquire a considerable increase of *sweetness*—from B natural below, to G, resembling the voice of a fine tenor; and from G upwards, that of a *sweet female voice*; yet with all this *delightful* and *pleasing variety*, the Instrument never loses the *characteristics* of a *Bugle*. Six keys are prefixed to it, with which *auxiliaries*, and the *original* and fixed tones, a good *Artist* may produce almost *incredible* effects; for not being confined to any *particular key* or *sounds*, as in the Common Bugle, he is at liberty, either to traverse the *mazes of harmony* in flights of fancy and modulation, or to *execute passages* with a *rapidity* almost *inconceivable*. The Composer as well as the Performer is assisted by the powers of the Instrument, as it opens a new field for the display of his fancy, in the contrivance of his scores; a disposable force (to use a metaphor) being in reserve, with which, in his appropriation of Wind Instruments, he can *assist, support* and *follow* the harmony in its course of modulation, through *all* its turnings and windings; and in the general plan of his arrangements, such as disposing and assigning Solos, the Kent Bugle will always be found a most *ready* and *obedient servant*, as those who are acquainted with the regulation of Wind Instruments must be fully capable of appreciating, who well know the difficulties which sometimes occur of bringing them *effectively* into action. The simplicity of its construction, and the consequent facility with which a knowledge of it may be acquired, must also be an encouragement to whoever may wish to study it, as an *Instrument of amusement*, and render it particularly acceptable to those *Amateurs* who reside in the Country, and are attached to Field or Water Music, as it is very admirably qualified, in both cases, to produce *delightful effects*.

PRELIMINARY OBSERVATIONS.

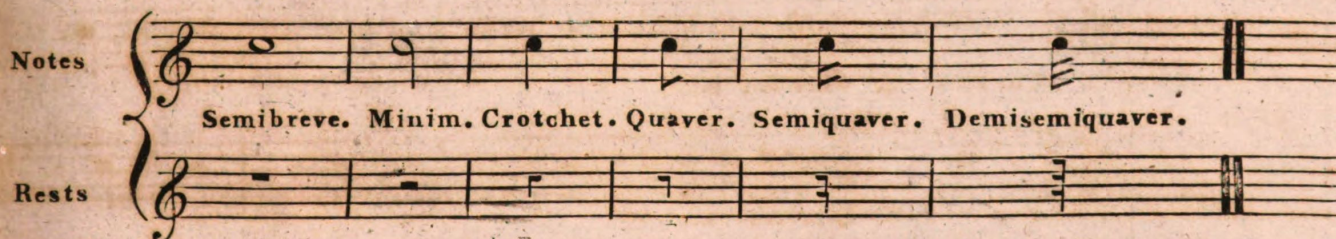
Musical sounds are expressed by certain Characters call'd Notes, and receive their names from seven letters of the Alphabet. Placing those Notes on certain lines, or between them, determines their relative situations with respect to Gravity, or acouteness. These lines are called a Stave, which contains five lines, and four spaces, the lowest is called the first &c.

THE SCALE.

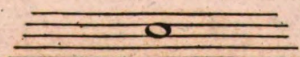


NB. The three first notes, and the three last in this Scale, being either below the Stave or above it, are said to be on the ledger lines.

LENGTH, RELATION and VALUE of NOTES, with a Table of TIME and RESTS

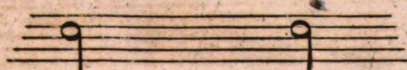


One Semibreve



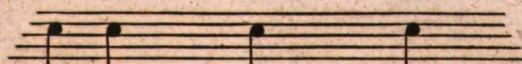
is equal to

2 Minims



which are equal to

4 Crotchets



which are equal to

8 Quavers



which are equal to

16 Semiquavers



which are equal to

32 Demisemiquavers

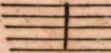


A Dot placed after a Note or Rest, encreases its value one half.

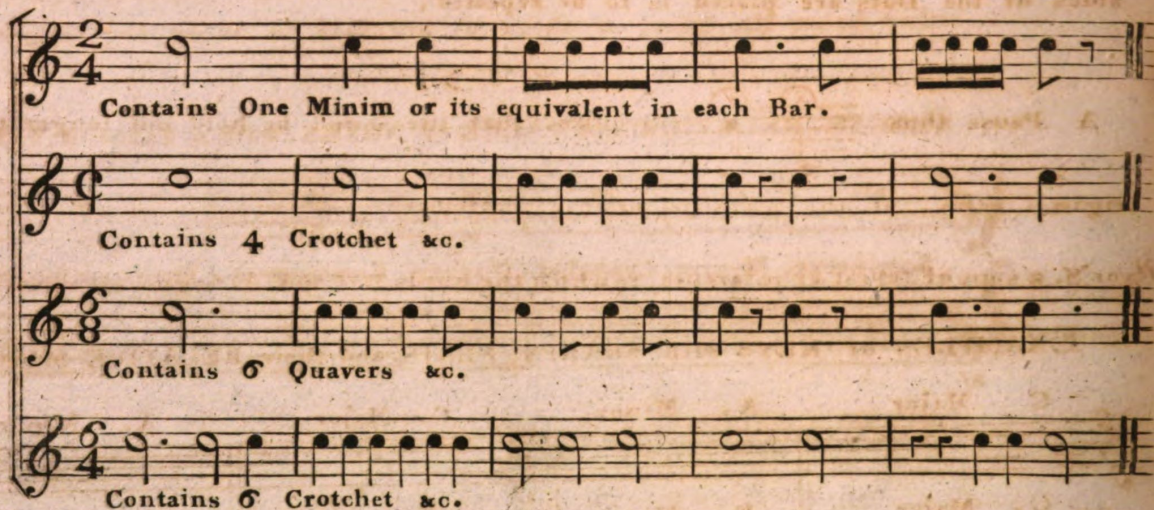
Example.



DIVISION of TIME.

A perpendicular stroke on the Stave is call'd a Bar and marked thus  divides the Composition into equal portions. The quantity contained in each Bar is express'd by the following compounded figures at the beginning of a Composition.

COMMON
TIME



TRIPLE
TIME




Logier's Introⁿ

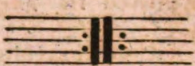



ACCIDENTAL SHARPS, FLATS and NATURALS.



When a Sharp, Flat, or Natural is placed before a note, which does not belong to the Key in which the Piece is written, it is termed an ACCIDENTAL Sharp, Flat, or Natural, and affects every note of that denomination in the same bar only.

MISCELENEOUS MARKS and SIGNS.

A double Bar thus  signifies the conclusion of a Piece.

A dotted Bar thus  signifies that the Strain on which the sides of the Dots are placed, is to be repeated.

A Pause thus  requires that the sound be held out longer than its original value, at the pleasure of the Performer.

Or  or  a sign of repeat or reference, to which the words Da Capo, Al Segno, are sometimes added:

EXAMPLES of KEYS with SHARPS, FLATS, and their RELATIVE MINORS.

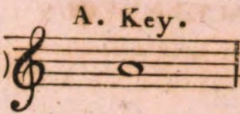
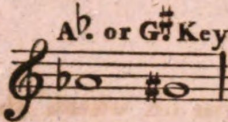
C Major	A. Minor	C. Major	A. Minor
			
G. Major 	E. Minor 	F. Major 	D. Minor 
D. Major 	B. Minor 	B. Major 	G. Minor 
A. Major 	F. Minor 	E ^b Major 	C. Minor 
E. Major 	C. Minor 	A ^b Major 	F. Minor 
B [#] Major 	G. Minor 	D ^b Major 	B. Minor 
F [#] Major 	D. Minor 	G ^b Major 	E ^b Minor 

Logier's Introⁿ


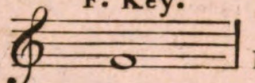
DESCRIPTION of the KENT BUGLE.

To the Kent Bugle are prefixed Six Keys, four of which are played with the Right hand, and the rest with the Left.

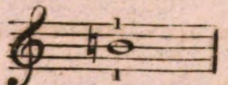
 Keys played with the Right Hand.

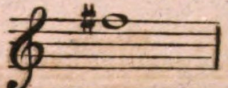
- (1)  B \flat . Key. Play'd with the 4th finger. (3)  A. Key. Play'd with the 1st finger.
- (2)  A \flat . or G \sharp Key. Play'd with the 3^d finger. (4)  D. Key. Play'd with the 1st or 1st & 2^d finger.

 Keys played by the Left Hand.

- (5)  E. Key. Play'd with the thumb. (6)  F. Key. Play'd with the 1st finger & thumb.



The method of fingering B \flat . and F \sharp . when the Bugle is in the Key of B \flat .*


Ex.  Play'd with the 1st finger of the Right hand, and the 1st of the Left.

Ex.  Play'd with the 1st and 3^d fingers of the Right hand.

 SHARPS, FLATS and NATURALS.

When a Sharp is placed before a Note it raises the sound a half tone or Semitone.

Ex.  D. D \sharp . When a Flat is placed before a Note it lowers the sound a half
 G. G \sharp .
 Tone or Semitone. Ex.  B. B \flat . E. E \flat . A Natural replaces the so changed to its

Original position. Ex.  G. G \sharp . G \flat .

The Key in which a piece of Music is written may either be expressed by Sharps or Flats at the begining of it, except the Key of (C) and its relative Minor (A) which have neither.

* see Introduction Page 13.

INTRODUCTION, &c.

MANNER OF HOLDING THE INSTRUMENT.

LET the Learner hold the Instrument in *both hands*, pressing the second joint of the middle finger of his *right hand*, on the guard which covers the keeper of the A key, the thumb passing underneath, so, that the first joint lays gently on the D key. The Instrument by these means will rest *firmly* on the hand, between the *first finger* and *thumb*. The hand being in this position, the third finger will cover the A *flat key*, the first on the A key, the fourth on the B[♯] key, and the thumb on the D key; all ready to press down any of them when required. The thumb of the *left hand* must be laid on the E key, and the first finger on the F key, the second and third fingers on the *same side*, and the fourth underneath, in order to support the Instrument, which should have a gentle inclination downwards, making an angle with the body of the Performer of about eighty degrees, the left arm near the elbow, inclining *towards* the body, and the elbow of the right, rather in an *elevated* position, to give *power* to the motion of the fingers. The Learner holding the Instrument as directed, should endeavour to press down some of the keys, using *only* the joints of his fingers, not elevating them *higher* than *requisite*. He should avoid all *unnecessary* motion and shuffling with his arms; and be particularly upon his guard, *not* to *jerk* the Instrument during the performance, against his lips, as the *Embouchre*, by neglecting this caution can *never* be steady or secure. To acquire a proper command of his fingers, it is necessary to exercise them on the Instrument *without blowing*, pressing down the keys by slow intervals at first, and encreasing in velocity, till the joints possess sufficient strength to move independent of the hands: in one word, *nothing* should be observed to move *but the fingers*.

EMBOUCHRE.

GREAT care and circumspection should be employed to acquire a good Embouchre, as without it, no good tone can be produced. *Bad* habits contracted in that *particular*, are seldom or never eradicated. *Physical* causes sometimes throw obstacles in the way of producing a sweet tone, yet *too* often it is occasioned by bad *instruction* and *inattention*. The

Learner should be very persevering in getting *hard* lips, so essentially necessary to a good Performer, to prevent them (to use a professional term) from *failing* during a long exertion.

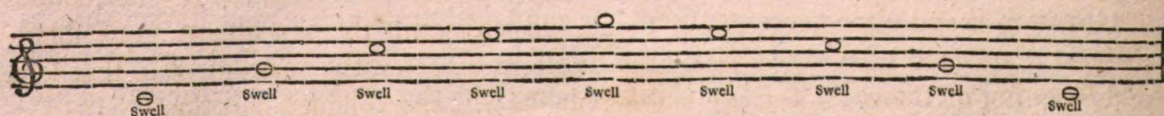
HOW TO ACQUIRE A GOOD EMOUCHRE.

First, LET the Pupil begin to practice on the mouth-piece *only*, placing it to the *middle* of his mouth, so that *two-thirds* of it may press on the *upper* lip.—Secondly, The teeth ought to be *sufficiently separated*, to admit about one-fourth part of one inch of the tongue between them.—Thirdly, The lips should be *drawn back* towards the ears, to produce a smooth surface, taking care whilst blowing *not to puff out the cheeks*. In this situation (the mouth-piece being placed as directed) the *tongue* must be introduced *between the teeth*, and drawing it *suddenly* back with a *jerk*, somewhat in the manner of one who is spitting a something from his lips that has occasioned a sudden and disagreeable sensation. It is necessary to remark, that the *quicker* the tongue is withdrawn, the more *distinct* the *sound*. This motion, therefore, must be practised as often as convenient, and it is recommended to the Learner, to carry the mouth-piece in his pocket for that purpose, as it will be the means of *hardening* the lips very soon, and his *experiencing no difficulty* in acquiring a *good tone*. Those who are unacquainted with the nature of *Wind Instruments*, generally imagine, that to fill them requires a *large quantity of breath*; this opinion is altogether erroneous. The sound produced by strong blowing has always a bad quality of tone, occasioned by *too much* air passing through the tube *before* it vibrates; and when the sound is at length produced, hissings accompany it.

METHOD OF TAKING BREATH.

THE Learner having placed the mouth-piece to his lips, as directed, he should try to *draw his breath* as much through his *nose* as possible, keeping his body in an erect position. During this operation, the belly will naturally protrude itself, (as in all cases of drawing breath,) which he should *immediately* endeavour to draw in, so as to occasion the air to force itself up, *towards* the chest, and thereby become compressed, just like the *stifling* of a *deep sigh*. In this situation the Pupil must attempt to sound the notes of the following example:

SCALE OF THE OPEN OR FIXED SOUNDS OF THE KENT BUGLE, (Sounds similar to those of the Common Bugle.)



LOGIER'S INTRODUCTION.

LET the Pupil begin to blow the first sound C, very softly, by withdrawing his tongue with a gentle jerk, *opening* his lips a *little*, and *moderately drawing* them back. When the proper sound has been produced, it must be continued nearly as long as the *breath will hold*, gradually encreasing and decreasing in loudness. When blowing the sound G, the lips must be drawn a *little closer*, with a gentle *pressure* of the *upper lip* to the mouth piece. At the second C, the lips must *still* be *closer*, with an *encreased pressure* to the mouth piece, and while the Pupil is endeavouring to blow, as the scale *ascends*, the air in the chest becomes *more and more* compressed, and produces that sort of tone which resembles a *flute*, or a *fine female voice*. To possess the art of producing *such* a tone, is of that consequence to a performer, that the *greatest exertion* and *most unremitting attention* is fully rewarded by *acquiring* it.

CHOICE OF A MOUTH PIECE.

THE Mouth Piece ought to be chosen with care, by an *experienced Performer*, corresponding to the formation of the lips of the Pupil; *thick* lips require that the cup of the Mouth Piece should be larger than one whose lips are *thin*, the hole not *too large*, as otherwise the *upper tones* will be *flat*; nor yet *too small*, as that will produce a *thin tone*. If the cup be *shallow*, the tone will be *harsh*; if *deep*, it will cause a *difficulty* of blowing. The cup, therefore should be of a *conical* shape, resembling a *French Horn* Mouth Piece. Thus far, the rules of the present Treatise may be applied to acquire a knowledge of the Trumpet, French Horn, Bass Horn, Trombone, or any Instrument which is used with a similar Mouth Piece.

REMARKS ON THE KEYS OF THE KENT BUGLE, OR KEYED INSTRUMENTS IN GENERAL.

THE Learner will observe a *perpendicular screw* attached to the *B \sharp* key, which by being screwed up or down, affects the clapper in a similar degree. It is necessary to be most particularly cautious to regulate the screw so, that the clapper be neither *too high* nor *too low*, as the pitch of the Instrument will be influenced by it. By screwing the clapper *entirely* down, and adding a small shank or bit to the top, the Instrument will be changed to the key of *B flat*. This plan is however by no means recommended, for the following reasons: first—As some of the tones of the Instrument become *false*, particularly A—secondly, *B \sharp* , which is one of the *best* and most *perfect* sounds in the key of C, thereby becomes the most *imperfect*—thirdly, Losing *B \sharp* and *F \times* *below* altogether, sounds so *extremely* useful to produce effects, that to dispense with them is almost impossible—Should it however be the pleasure of the Performer to try the Instrument in that key, the fingering of *B \sharp* and *F \times* above is different, as will be explained hereafter.

LOGIER's INTRODUCTION.

Keyed Instruments are more or less liable to get out of order: this will be in proportion to the care they receive from the Performer. The smallest portion of air which escapes improperly from under any of the keys, is injurious to the sound of the whole Instrument: it is therefore of the first consequence to the Learner to observe the following directions, with respect to keyed Instruments in general. First, That that part of the key called the clapper, which covers the hole, be perfectly horizontal; or in other words, lie with equal pressure on all sides: a *defect* or want in that respect is easily detected, by applying a gentle pressure with the fingers on *one side* to the *clapper* of the key, and then the other; the defective side will immediately yield to the pressure, which may be corrected by the ingenuity of the Performer, he *twisting* the clapper *carefully* with a pair of plyers to *that side*. Secondly, The *leather* used for covering the *keys*, should be of the finest texture, with the *fuzzy* side *next* the Instrument. Thirdly, The springs must not be too strong nor thick, as that will occasion a *drag*, or *continued resistance* to the pressure of the fingers; but they ought to have a *smart, elastic* touch, such, that the instant a joint of a finger is moved, the key will *fly open* with the same *rapidity* as it would *shut*. Next to a well finished spring, the most likely method of preventing the air from escaping *improperly* by the keys, and giving them a good *touch*, or in other words *elasticity*, is, to polish the *end* of the spring, and the *foot* of the keeper, where the *seat* of *friction* exists, and to assist the action with a little oil.

DIATONIC SCALE of the KENT BUGLE.



The figures over the notes point out what fingers when press'd down will produce those sounds with the Right Hand, those under the notes refers to the Left Hand. For example, if the 4th Finger over the first note in the Scale be press'd down it produces B \flat . &c. &c. &c.

CHROMATIC SCALE.



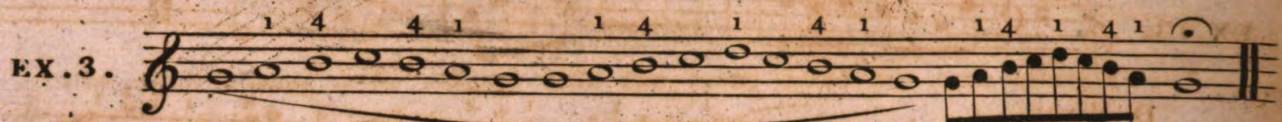
The Pupil will observe that those Sounds which are circumflex'd thus \frown are here considered with respect to sound as one note and fingered accordingly. when this occurs it is call'd an Exharmonic change.

We shall now consider the Pupil to have acquired a lip sufficiently strong to commence with the following Examples.

NB. Each of the following Examples must be practiced untill they are executed at least with tolerable facility, before the rest are attempted.

Logier's Introⁿ

The Pupil must begin slow, and increase the Time gradually.



Logiers Introⁿ

EX. 11. 

Key of G.

EX. 12. 

Key of D.

EX. 13. 

D, Minor.

EX. 14. 

G, Minor.

EX. 15. 

EX. 16. 

C, Minor.

EX. 17. 

Legati

EX. 18. 

A, Minor.

EX. 19. 

Legati

EX. 20. 

Logier's Introⁿ.

EX. 21. 

The GREAT EXERCISE

Being a Modulation thro all the Keys & shewing the great power of the ¹KENT BUGLE.

EX. 18.

There are two modes of fing'ring D^\sharp , or E^b , viz: either with the 4th finger, 1st & 4th. The Pupil ought to chuse that mode of fing'ring which he finds most easy.

Ex.

Logier's Introⁿ

SUL MARGINE D'un RIO.

Andante

Nº 1

Moderato

Pleyel.

Nº 2

Allegretto

Nº 3

AWAY WITH MELANCHOLY.

Mozart.

DUETT

Nº 4

Logier's Intro.

SLEEP YE or WAKE YE.

TRIO

p **ANDANTE**

pp

f

pp

f

Cres

f

Cres

f

Diminuendo

Diminuendo

Logier's Introⁿ.

MARCH in BLUE BEARD.



PADDY CAREY.



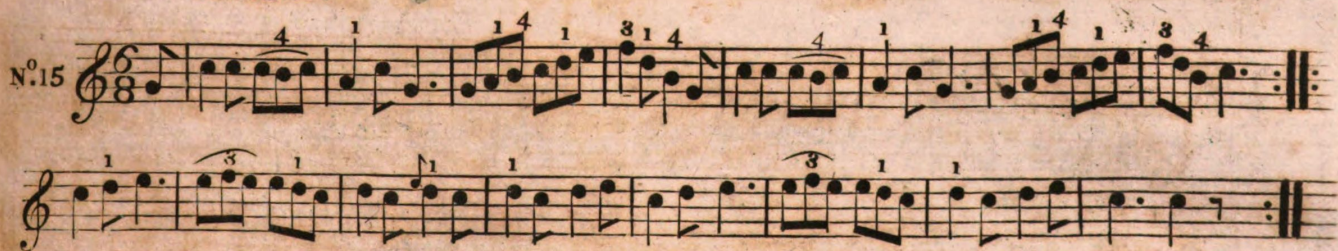
GARRIGNE.



GERMAN HYMN.



TEKELI.



Allegretto

Logier's Introⁿ

QUICK STEP.

Nº 17

Sir HUNTER BLAR.

Nº 18

BRITISH GRENADIERS.

Nº 19
DUETT

QUICK MARCH.

Nº 20
DUETT

Logier's Introⁿ

An IRISH AIR.

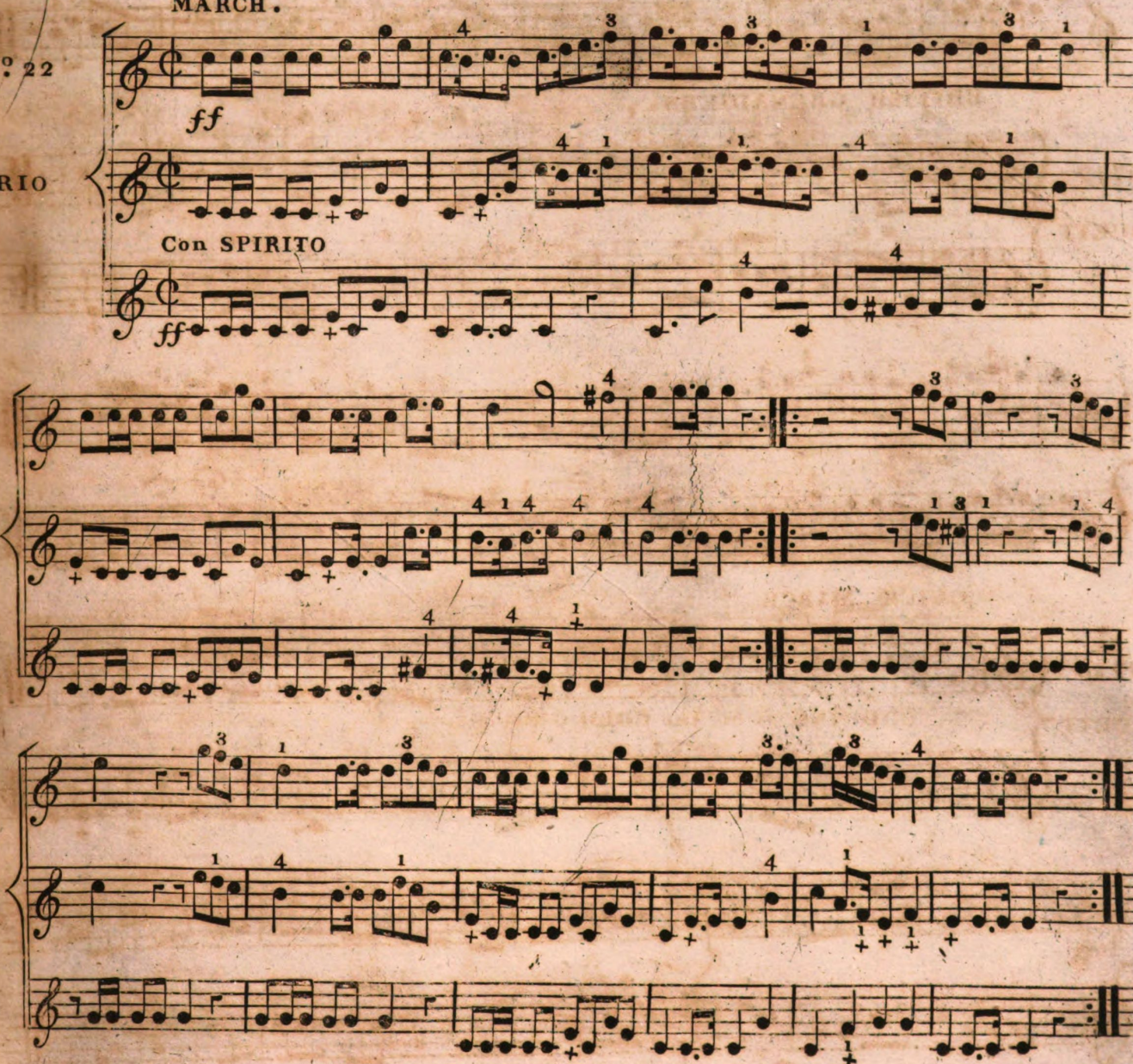
Andante Espres^oN^o 21

MARCH.

N^o 22

TRIO

Con SPIRITO

Logier's Introⁿ

QUICK MARCH.

N^o 24

LIFE LET US CHERISH.

N^o 25

Allegro

N^o 26

MY LODGING is on the COLD GROUND.

N^o 27

Logier's Introⁿ

TOLIA D'ESPANGNA.

Nº 28

FROM NIGHT till MORN.

Nº 29

NOBODY COMING to MARRY ME.

Nº 30

FRESH and STRONG.

Nº 31

Nº 33. RIVER DEE.

Very Slow

pia. Dolce

Dim

for

Dim.

p

WALTZ.

Nº 35



RULE BRITTANIA.

Nº 36
DUETT

Logier's Introⁿ

№ 37

TRIO

Nº 38

DUETT.

Logier's Intro.ⁿ

WALTZ.

N^o 39N^o 40

ADMIRAL BEMBOW.

N^o 41

A FAVORITE AIR.

N^o 42

QUICK MARCH.

N^o 43

DUETT

Logier's Introⁿ

V. S.



GOD SAVE the KING, with VAR.



VAR: I.



VAR: II.

Logier's Introⁿ

Fine.

BLUE BELL of SCOTLAND.



ROBIN ADAIR.



QUICK MARCH.



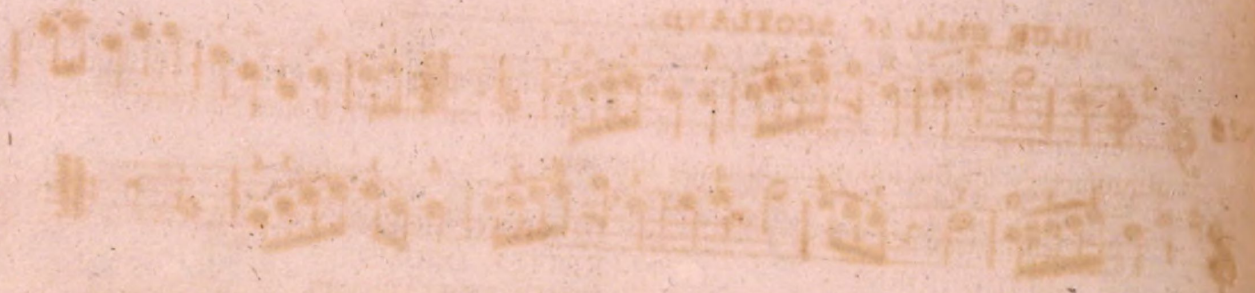
QUICK MARCH.



A FAVORITE IRISH AIR.

Logier's Introⁿ

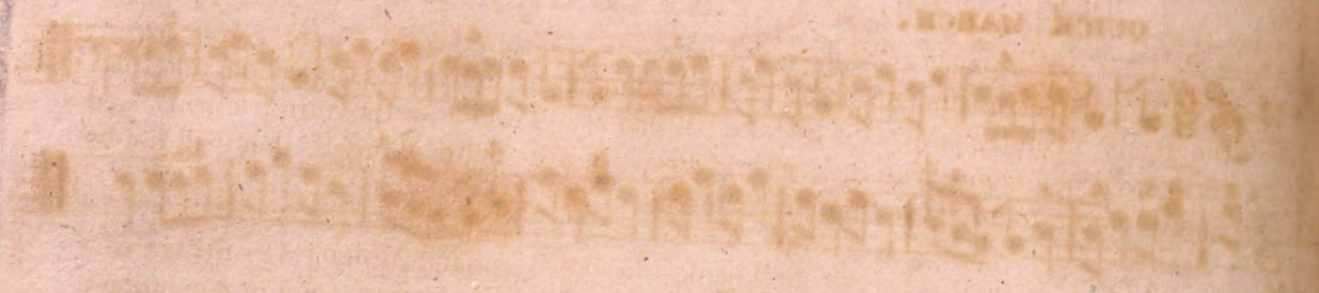
WALL HALL H. SCOTLAND



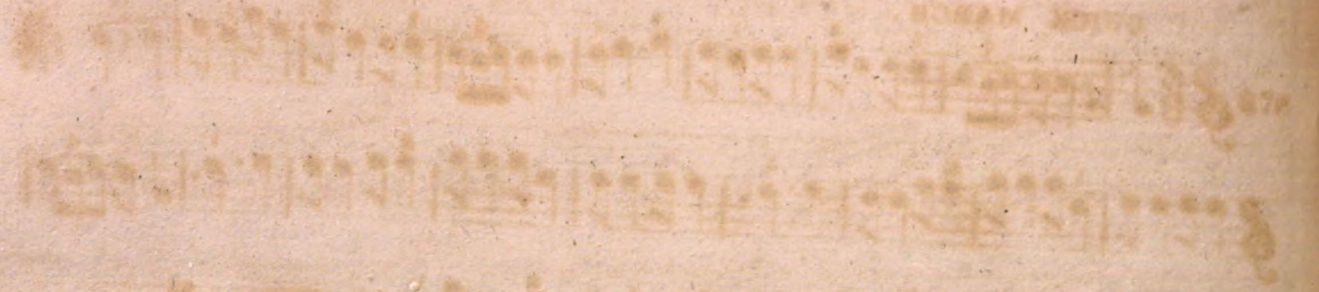
ROBIN ADAM



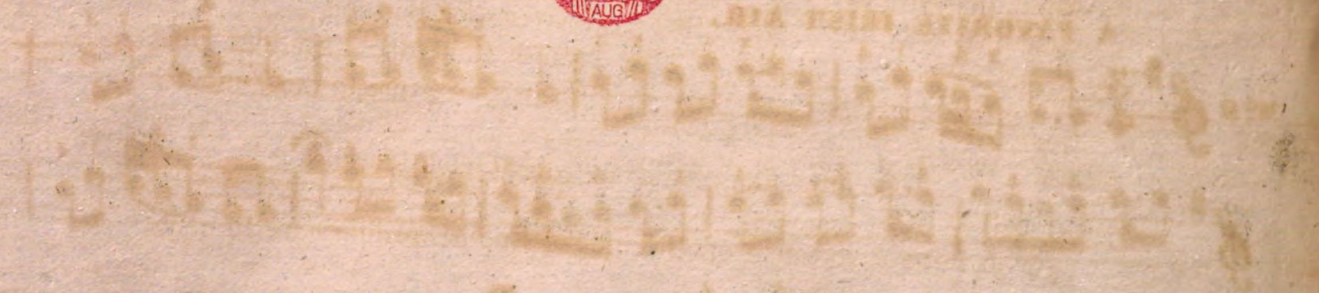
QUEEN MARCH



QUEEN MARCH



WALL HALL H. SCOTLAND



MILITARY MUSICAL INSTRUMENTS.

J. B. LOGIER most respectfully informs Commanders of Regiments and Military Gentlemen in general, that he has opened, at his Music Saloon, 27, *Lower Sackville-street*, a Manufactory for the following Musical Instruments :

CRESCENTS	HUNTING HORNS
SLIDE HORNS	KETTLE DRUMS
PLAIN ditto	BRASS SIDE DRUMS
SLIDE TRUMPETS	TROMBONES
PLAIN ditto	BASS HORNS
LIGHT INFANTRY BUGLES	BASSOON BELLS
CONCERT ditto	&c. &c. &c.

AND

ROYAL PATENT KENT BUGLES.


The above Instruments are to be finished under his immediate Inspection, and from the many Years Experience which he has had as a Teacher of those Instruments, and intimate acquaintance with their several Properties, he flatters himself, they will not be found inferior to any hitherto manufactured.

LOGIER returns his sincere Thanks to those Corps and Military Gentlemen who have already been pleased to honor his House with a Preference—and in requesting a Continuance of their Orders, begs leave to assure them, that no Exertion on his Part shall be wanting to merit the same.

MILITARY WORKS Published at LOGIER's Music Saloon,
27, Lower Sackville street:

Second Set Irish Melodies	God save the King
Kent Bugle Music	Fife and Bugle Music
Music in Macbeth	Passiolo's Italian Songs
Sacred Music	Exercises for Bassoon
Alcock's Military Pieces	Spanish Bollero and Sterkles Duet
Haydn's Sonato, op: 40	Mozart's Overture to the Zauber Flote

Country Dances, arranged as Quick Marches.

 A large Assortment of all Kinds of English Military Instruments.