

Middle School Band
Rehearsal Lab
Douglas Akey, clinician

McCracken Middle School
Symphonic Band
Chip De Stefano, conductor



2016 Midwest Clinic
Friday, December 16
4:30-5:30 P.M.
Meeting Room W183

Tuning Pitches

* indicates Primary Tuning Pitches

Piccolo

Flute

Oboe

B \flat Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Cornet/Trumpet

F Horn

Trombone Euphonium

Tuba

Tuning Pitch Combinations

Oboe

B \flat Clarinet

Bassoon

E \flat Alto Saxophone

E \flat Baritone Saxophone

Piccolo

Flute

B \flat Bass Clarinet

B \flat Tenor Saxophone

B \flat Cornet/Trumpet

F Horns

Trombone Euphonium

Tuba

How Students Control Tuning

ALL INSTRUMENTS (general)

- ↑ • make the air column shorter
(push the tuning mechanism in)
- ↓ • make the air column longer
(pull the tuning mechanism out)

FLUTE

- ↑ • use more/faster air
• roll flute out
• direct air upward
- ↓ • use less/slower air
• roll flute in
• direct air downward

SINGLE REEDS

- ↑ • use less air
• put more lower lip pressure on the reed
- ↓ • use more air
• put less pressure on the reed by dropping jaw

DOUBLE REEDS

- ↑ • use less air
• put more lower lip pressure on the reed
• put more reed into the mouth
• use a shorter bocal (bassoon)
- ↓ • use more air
• put less pressure on the reed by dropping jaw
• put less reed into the mouth
• use a longer bocal

BRASS (general)

- ↑ • use more/faster air
• reduce the size of the embouchure aperture
(tighten embouchure)
- ↓ • use less/slower air
• increase the size of the embouchure aperture
(loosen embouchure)

HORN (additional)

- ↑ • open hand in bell
- ↓ • close hand in bell

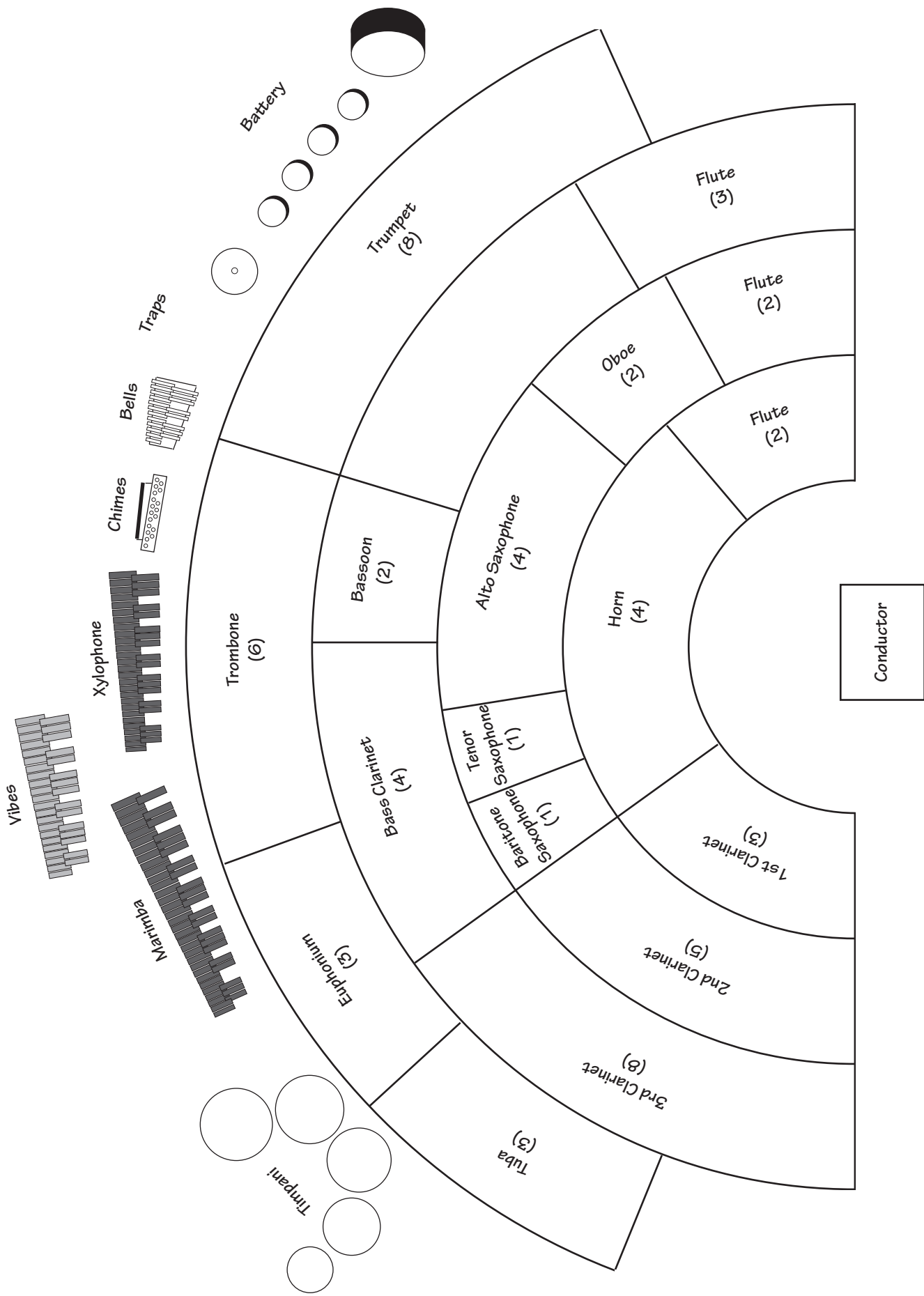
TROMBONE (additional)

- ↑ • make the air column shorter
(pull slide in)
- ↓ • make the air column longer
(push slide out)

BATTERY

- ↑ • increase head tension
(tighten lugs)
(push toe of timpani pedal down)
- ↓ • decrease head tension
(loosen lugs)
(push heel of timpani pedal down)

Seating Arrangement for the Young Band



THIRD MODE MELODY

Conductor

By THOMAS TALLIS (1505-1585)

Flute
Oboe

B♭ Clarinets 2

E♭ Alto
Saxophone

Cornets/
Trumpets 2

F Horns 2

Low Brass
& Woodwinds

Mallets

Timpani

G, A, D

1 2 3 4 5

Fl.
Ob.

Cl. 2

A. Sax.

Cornets/
Tpts. 2

F Hns. 2

L. Brass
& W. Ws.

Mallets

Temp.

6 7 8 9 10

Fl.
Ob.

Cl. 2

A. Sax.

Cornets/
Tpts. 2

F Hns. 2

L. Brass
& W. Ws.

Mallets

Temp.

11 12 13 14 15

Fl.
Ob.

Cl. 2

A. Sax.

Cornets/
Tpts. 2

F Hns. 2

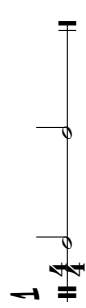

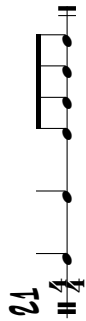
L. Brass
& W. Ws.

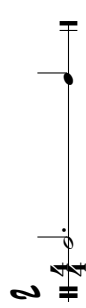
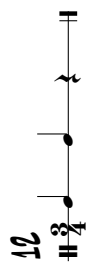
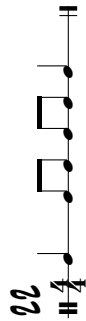
Mallets

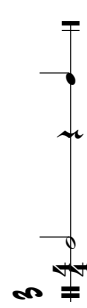
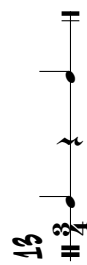
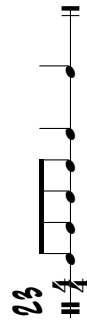
Temp.

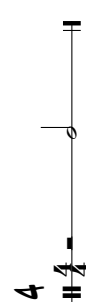
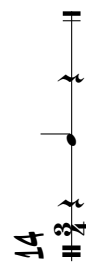
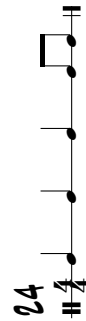
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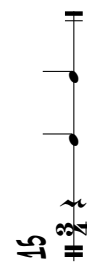
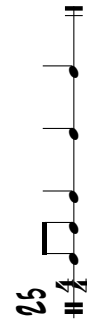
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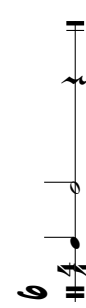
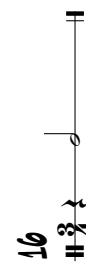
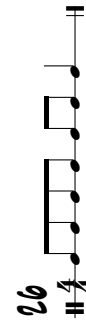
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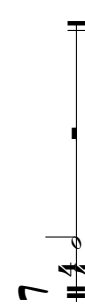

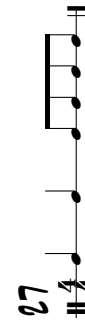
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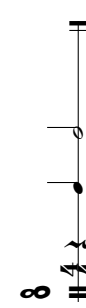
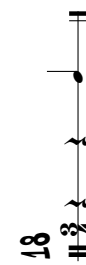
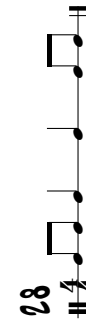
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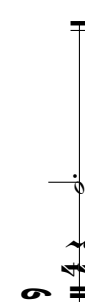
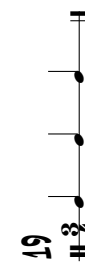
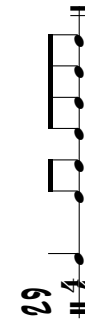
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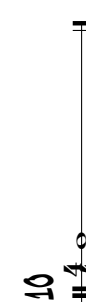

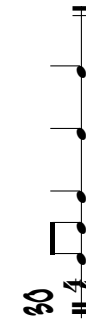
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16  16  26 

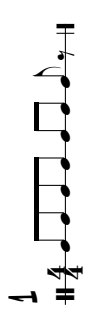
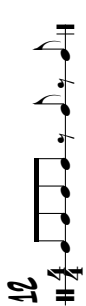
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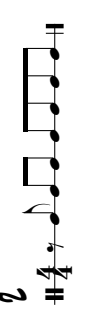
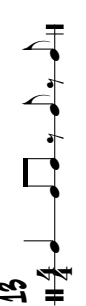
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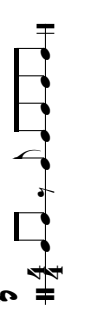
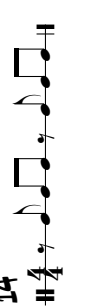
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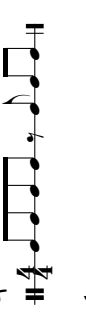
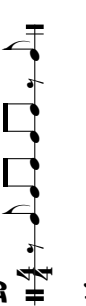
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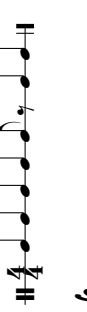

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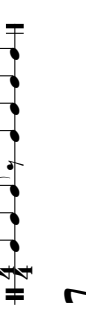

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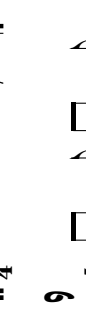
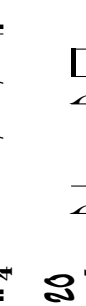
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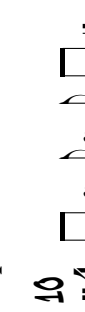
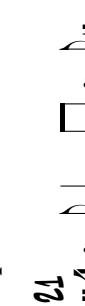
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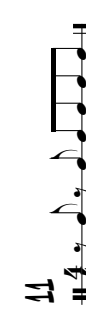
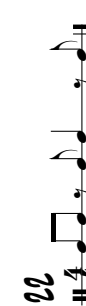
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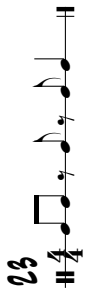
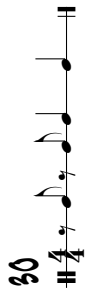
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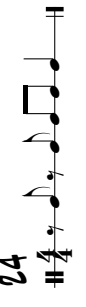
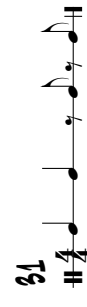
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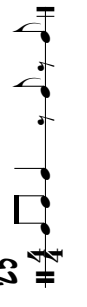
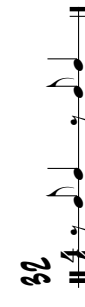
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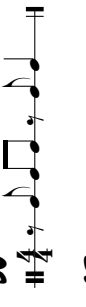
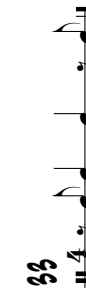
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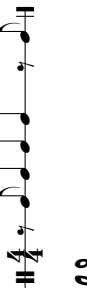
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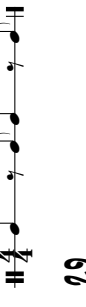
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24  31 

25  32 

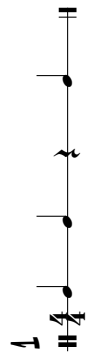
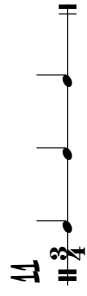

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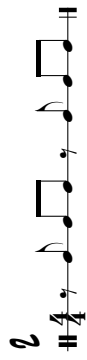
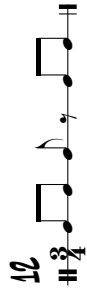
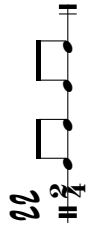
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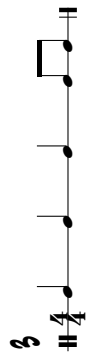
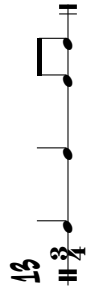
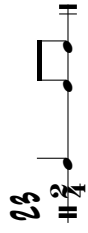
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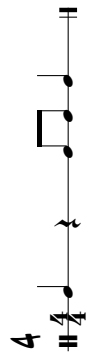
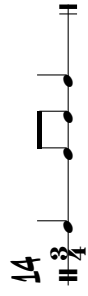
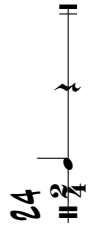
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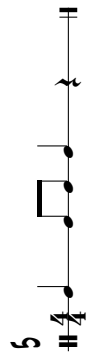
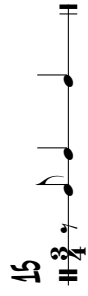
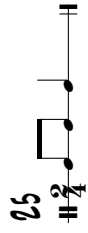
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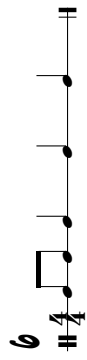
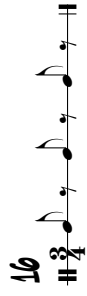

1  11  21 

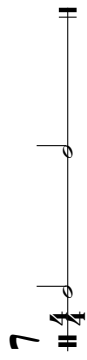
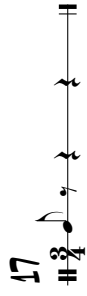
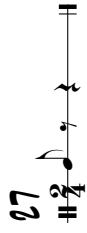
2  12  22 

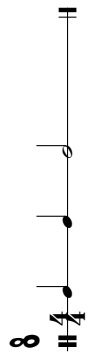
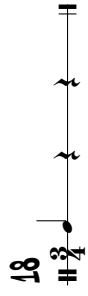
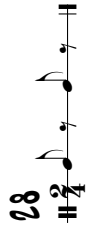
3  13  23 

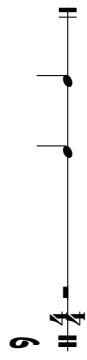
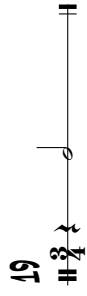
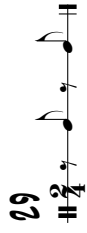
4  14  24 



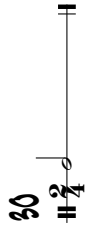
5  15  25 

6  16  26 

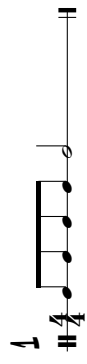
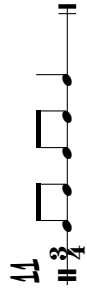
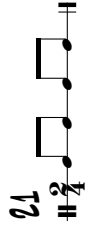
7  17  27 

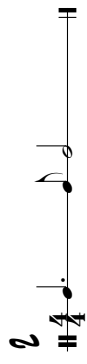
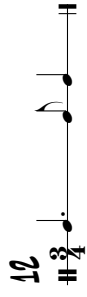
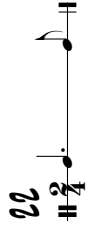
8  18  28 

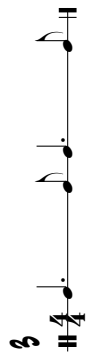

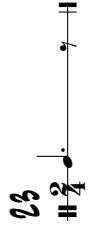
9  19  29 

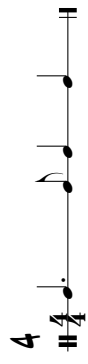

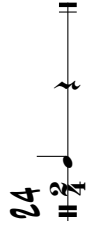
10  20  30 

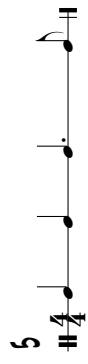
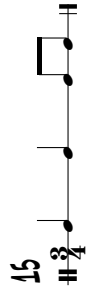
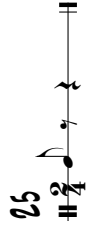
RHYTHM SET 8


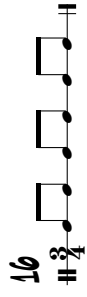
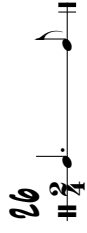
1  11  21 

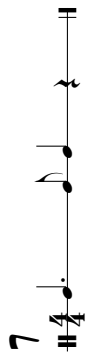
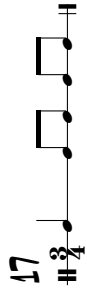
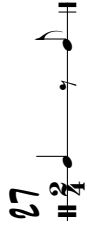
2  12  22 

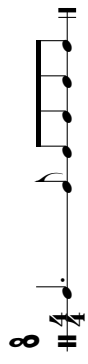
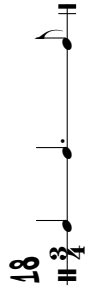
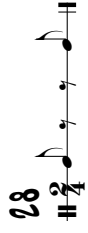
3  13  23 

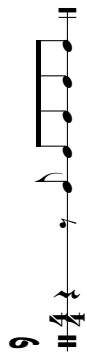

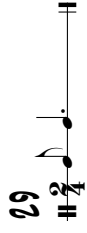
4  14  24 

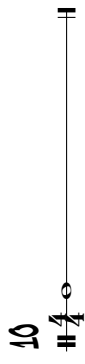
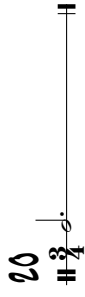
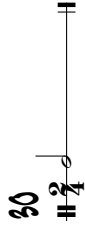
5  15  25 

6  16  26 

7  17  27 

8  18  28 

9  19  29 

10  20  30 

RHYTHM SET 11

Musical notation for Rhythm Set 11, measures 1 through 36. The notation is arranged in two columns. The left column contains measures 1 through 12, and the right column contains measures 13 through 24. The bottom row contains measures 25 through 36. Each measure is numbered and includes a time signature (2/4 or 4/4) and a musical staff with notes and rests.

RHYTHM SET 12

Musical notation for Rhythm Set 12, measures 1 through 36. The notation is arranged in two columns. The left column contains measures 1 through 12, and the right column contains measures 13 through 24. The bottom row contains measures 25 through 36. Each measure is numbered and includes a time signature (8/8) and a musical staff with notes and rests.



Because of the many requests I have received, I have made available for purchase my **Chorales for Band**. There are currently eighteen sets in print, with each set containing five chorales. The contents of each set are listed on the following page.

These chorales are arrangements of simple four-part hymns. There are no dynamics, phrase markings or other indications on the scores or parts other than a few slurs. This was done to allow each director the freedom to use the material in a way that will best benefit his/her particular situation. I have found that having the students write in the various markings is very educational. In particular, the students have benefitted greatly from discussions about how to locate the phrase points.

The arrangements emphasize simplicity of scoring to facilitate the teaching of tuning skills. There is already a great wealth of elaborate band warm-up materials available through many publishers. I, however, have found the simple four-part hymn to be the best tool for teaching tone production, balance, and tuning to my own bands.

These sets are being marketed in a way different from most band music. The purchaser will receive a single copy of the score and each part in a set. The music teacher at the school making the purchase may duplicate as many copies as needed for the bands at that school. This permission to copy parts and score will remain in effect permanently — as long as the music is not shared with another school.

Below are the voicings used in the chorales:

SOPRANO	ALTO	TENOR	BASS
Flute	2nd B ^b Clarinet	E ^b Alto Clarinet	B ^b Bass Clarinet
Oboe	E ^b Alto Saxophone	Bassoon	E ^b Baritone Saxophone
1st B ^b Clarinet	2nd B ^b Cornet/Trumpet	B ^b Tenor Saxophone	Baritone B.C.
1st B ^b Cornet/Trumpet	1st F Horn	2nd F Horn	Baritone T.C.
Mallet Percussion		Trombone	Tuba
			String Bass (Timpani)

The cost of each set is \$40.00 plus shipping and handling (\$4.00 per order) and they are available directly from the arranger. If you would like to order, call me at (602) 803-9205 or contact me online at douglasakey@gmail.com. If you know of anyone else who might be interested in these arrangements, please feel free to pass this information along to them.

Musically yours,



Because of the many requests I have received, I have made available for purchase my **Rhythms for Band**. It is a collection of common rhythms in both simple and compound meter arranged in a logical sequence to be used as daily exercises to develop rhythm reading skills.

Each new rhythm is written in a single measure as part of a column of related rhythms. The rhythms can be read either going down the columns of matching meters, or across the rows of changing meters. The rhythms can be performed on a single pitch, a single chord, or utilizing scales. The more involved the director makes the pitch choice, the more complex the task will be for the students.

This booklet is being marketed in a way different from most band music. The purchaser will receive two copies of the rhythms. One copy will have each of the 19 rhythm sets on a letter size page, the other will have the same sets arranged in booklet layout on tabloid paper. The music teacher at the school making the purchase may duplicate as many copies as needed for the bands at that school. This permission to copy the rhythm sets will remain in effect permanently — as long as the music is not shared with another school.

The cost is \$75.00 plus shipping and handling (\$4.00) and they are available directly from the arranger. If you would like to order, call me at (602) 803-9205, contact me online at douglasakey@gmail.com or send a check or purchase order to me at the address above. If you know of anyone else who might be interested in these arrangements, please feel free to pass this information along to them.

Musically yours,