



Leonard B. Smith

PUBLISHER'S FOREWORD

About the Author

Regarded as a musician's musician, the author of this treatise, Leonard B. Smith, has proved beyond any shadow of doubt that he is a master musician, an astute showman, entrepreneur, conductor par excellence and an expert in the art of dealing with people.

His more than 3,500 concerts, spanning some 50 years, in Detroit and at Cleveland's famed Blossom Music Center, are models of the successful operation of an all-professional concert band..

His Detroit Concert Band has long been recognized as one of the finest professional band organizations of all time. Beginning in 1946 when he organized his band, he continues to attract the finest wind-instrumentalists because of his personal magnetism, enthusiasm and thorough musicianship. A roster of the players who have been associated with him reads like a "Who's Who" of the finest American musicians. Indeed, he makes no compromises with quality.

We at the AMERICAN BAND RESEARCH COUNCIL, sponsors of a variety of authoritative band materials, were greatly impressed with Dr. Smith's rehearsal methods and techniques, as observed at a band clinic in Lake Placid, New York and we were asked to undertake the preparation of this book.

July 4, 1992 marks his 54th conducting appearance at Cleveland's Blossom Music Center, making him the most

frequently seen conductor of all time at that venue.

His 65 piece Blossom Festival Band abounds with the finest of musicians, many of whom also perform for him in his Detroit Concert Band.

Dr. Smith and his Detroit Band have recorded not only all 116 known published marches for band by John Philip Sousa but in an ongoing series of commercial recordings documenting the heritage of the classic concert band tradition known as "Gems of the Concert Band," they've recorded another 245 pieces of music, a total of some 361 compositions!

As instrumentalist, Leonard B. Smith achieved an enviable career as cornet soloist of the Edwin Franko Goldman Band in New York City for six years as well as a six year stint as 1st trumpet with the Ford Sunday Evening Hour Orchestra radio broadcasts by the Detroit Symphony Orchestra. As composer, he authored the "Treasury of Scales," the most widely used band training manual in existence. A long-time member of ASCAP, he has more than 400 original published compositions and arrangements to his credit.

In this book, he shares with the reader his solutions to the problems every band conductor has faced at one time or another. He explains in detail his rehearsal and performance techniques and how he goes about designing his programs.

Queried about the most important concert he ever performed, he always responds, "The one I'm going to do next."

The musical career of Leonard B. Smith is indeed one of the astonishing musical legends of today's America. We are proud to be able to publish this book which we believe will be a band classic for years to come.

AMERICAN BAND RESEARCH COUNCIL,
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CHAPTER ONE

The Profession of Music

by Leonard B. Smith

The practise of music as a profession requires and demands the use of our fundamental processes to a greater degree than that of any other profession.

By way of illustration, the player of a wind instrument is required to use, at one and the same time, the lips, fingers, tongue, breath, eyes and ears, all coordinated by the mind.

There's no subject in school, nor sport, nor profession which demands the concentrated and coordinated use of as many of our fundamental processes as music! If nothing else, the value of musical participation can be extremely beneficial to any participant. However, a regimen of regular daily practise becomes part and parcel of music performance.

If I were to say, "It don't make no difference" or "I seen him when he done it," one would probably understand the meaning despite the use of bad grammar. The real danger is that such atrocious grammatical usage, if not corrected, can become so natural that it becomes inherent. Correct grammar is acquired first by explanation of the rules governing usage, by adherence to them and by practise.

Similarly in music, we find a variety of unmusical practises prevalent in certain musical organizations and

which, when not attended to or corrected, can destroy the purpose of the rehearsal and the effect of the performance.

It's a very unique circumstance in which we, as musicians, find ourselves. While we may have as many as 66 musicians playing together, it takes the work of only one player to destroy the effect of the other 65!

Good musicians like to play in the company of other good musicians, especially in circumstances where good musical practises are observed.

As a sidelight, it's been my observation that the indifference sometimes exhibited by many former musicians who do not wish to become involved in music as a recreation can directly be attributed to bad rehearsal and/or performance techniques and practises they may have experienced and to which they do not intend to be further subjected.

As a professional musician for my entire life, I'm very much aware of the value of time, especially in rehearsal. This is simply because in the world of professional music, time is money! Rehearsals produce no direct revenue and are classified as expenses. But they are necessary. As an expediency, prompted by such necessity, I've been obliged to develop techniques and devices which allow me the maximum use of the time available in rehearsal and which I am now willing to share with the reader.