

Rehearsal Checklist

Presented By

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Conductors play the music, not conduct the music.

Remember the six famous words; they are all you need -- Louder, Softer, Longer Shorter, Faster and Slower. Use them.

TIME MANAGEMENT

Conductors are responsible for everything, but cannot control everything.
Do not leave your performance in the rehearsal hall.
Fix that which can be repaired in the allotted time.
Work, repair, and teach fundamentals.

BE CAREFUL OF WORD USE

Use positive words when communicating. The words and phrases like, "NO, NOT, DO IT, NOW", can imply and send the wrong message. The words like "reload" in lieu of again, "repair" in lieu of fix can be much more helpful and imply the positive. If the passage was a disaster, use a somewhat humorous phrase like "I hope no one was hurt?" It will address the point and the need to "repair" it.

THE PSYCHOLOGY OF INTERACTION AND PERCEPTION

Johari Window

	Known to Self	Not Known to Self
Known to Others		
Not Known to Others		

The Johari Window, named after the first names of its inventors, Joseph Luft and Harry Ingham, is one of the most useful models describing the process of human interaction. A four paned "window," as illustrated above, divides personal awareness into four different types, as represented by its four quadrants: open, hidden, blind, and unknown. The lines dividing the four panes are like window shades, which can move as an interaction progresses.

The ReadAct Model -- R/A and r/a

ReadAct works like a heads up display used by pilots.

Visualize the target of desired outcomes with its four quadrants. Now imagine that you as a leader, manager, problem solver, are going to guide and influence your group to take aim at that target to maximize the quality of the outcomes you will achieve with your group. **ReadAct** provides you a **SCOPE**, complete with cross-hairs, with which you can take your best shot.

The cross-hairs of this scope represent the two crucial sets of behavior which anyone must do to produce quality

outcomes: **Read** and **Act**.

To **Read** is to be able to sense, to tune in, to intuit, to detect like with radar, and **know** what is going on around you.

To **Act** is to be able to influence, use power, do something to **make things happen** around you.

These two sets of behavioral skills are not always equally developed in each person. If a well developed capacity is noted by a capital letter "**R**" or "**A**", and an underdeveloped capacity is noted by a lower case letter "**r**" or "**a**", the following combinations are possible.

R + a

Some people are "**R**", they know what's happening around them, but they are "**a**", they don't take action. This type of person may stew in their knowledge and wring their hands about what's wrong and what should be done, but they **don't DO ANYTHING!** We might notice that group is often **grumpy**.

r + A

Other people may be "**r**", they don't really know what's going on around them, but watch out because they are "**A**" and will do something about it anyway! Like an unguided missile, these folks create organizational havoc in their wake with misguided, unaware, and insensitive actions. They do powerful often damaging things that can devastate others. Call this group **dangerous!**

r + a

Still others may be "**r**", blind, doesn't matter, they are also "**a**", they couldn't do anything about the situation anyway. These people, the unconscious and impotent few, don't do anything, but they didn't realize anything needed doing. Call them "**HAPPY!**" You (who have a bigger R may envy them because they seem so balanced, but you cannot give up your bigger R unless you have a lobotomy (pretty serious), or engage in the behaviors to induce a liquid or chemical lobotomy (pretty stupid). If you are a little r bigger A, it would never occur to you to envy these folks anyway, you wouldn't even notice how out of balance you are.

R + A

Good problem solvers, managers, and leaders do not come from the ranks of the blind and incompetent. They balance their leadership behavioral skills. To use their "**R**", aware, sensitive, intuitive, conscious, intelligent, perceptive skills to guide and direct their "**A**", power, initiative, make things happen skills. These people are the **QUALITY PERFORMERS!** These are the balanced and capable who consistently produce effective and efficient desired outcomes.

To refine the cross-hairs of the scope and make it more useful as a heads up display, see it with the Big R's and Big A's at the center, in the bullseye, where the quality is. The Little r's and Little a's are out at the edges. Big **R = Read** and Big **A = Act** behaviors help us hit the bullseye. Little **r** and Little **a** behaviors miss the bullseye.

Use these two models to evaluate people, situations, resources and methods.

Thoughts for Conductors (think of the Johari Window and the ReadAct models for each).

Compiled by Robert C. Hunter

- Admit your mistakes
- Be uninhibited! Lose your ego for the sake of the music, as well as for the sake of the players.
- Recognize hard work, and then expect it of others.
- Achieve the desire of the composer, even when it requires, "musical cheating."
- Call individuals by name, when you can.
- Help the players understand the role their part plays in the music.
- Demonstrate the ability to show "that's right," "not quite," and "unacceptable" non-verbally.
- Show the students where to listen.
- Expect the players to learn while you are working with another section of the group.
- Allow enough time for the players to use their pencils when appropriate.
- Do not tolerate repeated mistakes.
- Do not expect more from the group than you expect from yourself.
- Be able to demonstrate, with your voice or another instrument, what you want to hear.
- Use a quality baton. It is your instrument.
- Be sensitive to the frustration level of the group. Alternate between meticulous work and large section playing.
- Say "we" instead of "I" or "me."

- Where possible, carefully position the clock in the rehearsal room so that you can see it, but the ensemble cannot.
- Always be conscience of the ensemble.
- Confront the instrument, not the person.
- Maintain a professional attitude toward individuals, appearance and punctuality.
- Use every minute of every rehearsal. This is the only time you have to teach music.
- Step up to the podium with energy, no waiting.
- Demonstrate the ability to give feedback without stopping, or even losing energy.
- Stop, comment, go. Let the group know why you are stopping. Continue momentum.
- Step off the podium occasionally to get closer to the section you are working. Also, step off for non-musical announcements.
- Make comments direct and to the point.
- Hear everything and give visual feedback simultaneously.
- Interrupt the group with comments so that there is energy in the stop. The way you stop should be directly proportional to the reason you stop.
- Let your love of the music show.
- Use gesture to replace words.
- Give clear directions so that there is no confusion.
- Use humor with good timing.
- Cue entrances to lend confidence to the performers.
- Understand when the composer has made an unreasonable request, and then provide an alternative.
- Have the ensemble play a lot and listen to you talk very little. If it was a good rehearsal they should be tired in the end.
- Use analogies to explain difficult concepts.
- Go after what was just corrected. Follow up!
- Offer specific solutions, not general suggestions.
- Listen carefully while conducting, without sacrificing energy.
- Notice discrepancies in the score and parts.
- Know the score so that you can keep your eyes and ears on the players.
- Have a rehearsal plan, but be flexible to accommodate the needs of the music.
- Understand the instruments you conduct. Know their limitations, pitch tendencies, etc.
- Look like the music.
- Address the group in the style and energy of the music.
- Be the composer's advocate, accept no excuses.
- Put the responsibility on the individual where appropriate.
- Know when to work a section and have the sense of when to move on.

Listening for pleasure or torture

Band Psyche is attention to detail

"Band Set Ups" are used for clarity, balance, texture, tonality, blend, articulation

Thought for the day from my motorcycle club members on helmet two way communication setups.

"Hey I want my wife to ride with me, but I do not want to talk to her." Isn't this the same as "I want to conduct and teach, but I do not want to listen?"

Unfortunately I think this applies to our craft.

Tips for your audio listening from **Mapleshade Audio**.

<http://www.mapleshaderecords.com/audioproducts/freeaudiotips.php>

How To Do Listening Tests:

Pick two or three one minute selections—longer will overload your audio memory. Make sure they encompass the instrument timbres and dynamics that mean the most to you. Always listen to exactly the same selections in the same order, before and after each tweak or change. After 25 or so of these tests, you will be surprised at how precisely you resolve small sound differences.

Cost Free Tips:

- Almost everybody sits way too far from their speakers, that is, 8' to 10' or more. Try a low chair (or floor pillow) 5' away. You'll hear a phenomenal increase in clarity, bass impact and soundstage—roughly like spending 100% more on your speakers.
- Nearly everybody sits too high. The "tweeters at ear level rule" sounds logical but fails when tested. For a test, sit on one or two phone books: you'll hear amazing new warmth and fullness in baritone voice, trombones, tenor sax, plucked bass—and a far more natural treble balance.
- For much improved bass and huge soundstage, put your listening chair or sofa right against the wall behind you. Move your speakers in to 5' in front of you and 7' or more apart. No room treatments will yield this much bass improvement.
- Lift all speaker, power and interconnect wires 8" off any non-wool carpet or plastic tile. Use string, wood, cardboard or 20 ounce Styrofoam cups for temporary props. You'll think you've pulled horse blankets off your speakers.
- Remove your speaker's cloth or foam grill. Snip off any plastic phase ring in front of the tweeter. You'll hear as much as a 100% improvement in treble.
- Almost all small speakers are on stands that are way too high (24" and up)—and, all too often, too flimsy. Want to hear how much bass and warmth your speakers are losing? Try 'em on the floor, tilted back with a wood or metal block under the front. If you're on carpet, lay down a heavy plank or cutting board first. See [here](#) for even better sounding solutions.
- Speakers on stands or shelves MUST use feet, but never soft ones: no rubber/plastic feet, Blu-Tack, Sorbathane, etc. For firmer bass plus clearer mids and treble, try speakers on three hardware store wood plugs or buttons.
- Ditto for all CD players, amps, power supplies, etc. If the wood buttons aren't high enough, try three wood blocks (3/4" or so), to raise components off their rubber/plastic feet. You'll hear an instant bass-to-treble upgrade. Of course, stacking components is the worst of all worlds: you're failing to drain vibrations and forcing the components to share vibes.
- NEVER use speaker cables shorter than 8'. Amazingly, 4' sounds much worse than 8'. Contrary to common belief, shorter interconnects (2 m or less) and longer speaker cables sound WAY BETTER than the opposite—based on extensive head-to-head tests.
- For seamless subwoofer sound, use only the speaker cable input, not the RCA input. In addition, connect the two main speakers directly to the main amp output, not to the subwoofer's output. Always fire the subwoofer driver left or right, not at you or down into the floor. Set the crossover at the lowest possible frequency that doesn't leave a bass gap. You'll be amazed at the overall transparency you gain.
- Contrary to manufacturer hype, subwoofer placement is crucial. To get clean bass attacks, subwoofers must be precisely ($\pm 1"$) the same distance from your ear as the midrange driver. Corner placement always leads to boom. Also, subwoofers sound much cleaner on cones than on spikes or rubber feet.
- If you have bi-wirable speakers with brass jumper plates, replace the terrible-sounding plates with bare, unstranded copper wire. For a jumper that's much better yet, see [here](#). If you bi-wire, separate the treble and bass cables by 1' or more; bundling wires will ruin most of the bi-wire advantage. Bi-wiring is worth doing only for cables with limited bass and treble.
- For any separate power supply: listen, then turn it 90 degrees, turn another 90 degrees, etc. One of the four positions will sound way better (due to non-uniform transformer leakage). In addition, separate power supplies are even more vibration-sensitive than the components.
- You can't believe the extra harshness and grunge you hear due to home appliances "poisoning" the AC power with electrical noise. To really sweeten your sound, try turning off every fluorescent and halogen light in the house, as well as air conditioning, oil burner, electric stove, dimmer and CD boombox; unplug every surge protector, digital TV, computer and U.P.S. (because they all have "sleep" modes). No power conditioner and AC filter stops this "poisoning".
- Weight on top of speakers, amps, CD players, transformers, turntables, and power supplies can tighten bass, clean up treble and clarify midrange detail.
- Too much weight, wrong placement, or wrong materials seriously degrade potential improvements. Don't use lead, sand, concrete, brick, stone, corian or damped laminates. Of course, brass is still best; next iron, then wood.
- The right way to add weight is one (or 1/2) pound at a time. Listen, then add one more. Eventually, one more will

deaden everything. Remove the last weight, then move the weights around to find the sweet spots.

- Weights are much more effective if you've replaced rubber feet (or no feet) with wood or brass footers.
- To audibly improve any cheap interconnect, use a razor to carefully peel the thin plastic insulation off the braided metal you'll find underneath. Split 2-channel interconnects and separate the two by several inches. Cut heat shrink and plastic strain reliefs off the back of RCA plugs and remove their metal barrels (if possible). Among generic wires, choose the skinniest for best sound.
- For speaker, AC and wall wart power cables always split two-conductor wires and separate by at least 6". Don't forget to keep all wires off artificial fiber rugs and de-static them regularly.
- Never bundle wires, no matter whether AC, speaker or IC. If you must run wires parallel for more than a foot, separate them by 6" or more. Wires that cross at at 45 degrees or more can touch without any sonic degradation.

Other Tweaks

Polish your CD's or DVD's – not a Hybrid SACD – by using Plexus or Lemon Pledge (yes the household product) to shine the play side by using a microfiber cloth.

Similarities and differences in formula:

Lemon Pledge Ingredients:

Naphtha, petroleum, light alkylate 5%-10%
Polydimethylsiloxanes (Silicon oil) 5%-10%
Water 70%-85%
Butane 1% -5%
Isobutane 1% - 5%
Propane 1% - 5%

Source: [Consumer Product Information Database](#)

Plexus ingredients:

Aliphatic petroleum distillates 23%
Isobutane 12%
Propane 3 %

Source: [Plexus Plastic Cleaner MSDS Page 1 of 3 Material Safety Data Sheet](#)

I think the rest is water, just like lemon pledge. Another Pledge similarity is listed Under "Appearance and Odor". It states, "White/Off White creamy emulsion with Lemon Odor in an Aerosol can."

However, there are those "Aliphatic petroleum distillates" listed for Plexus in this MSDS, but I believe I found what those are in another MSDS listing for [Plexus](#) :

Solvent Naptha(Petroleum) light Aliphatic, 23 % - **also found in Pledge(5%-10% Naptha/Petroleum & 5%-10% Silicon Oil)**

In terms of cost, Plexus can go for \$16 aerosol can, while Lemon Pledge is about \$5 -\$7 can.

Now I'm not going to claim that Lemon Pledge and Plexus are exactly the same, but they do look similar enough and the unscientific results are both very positive.

Enjoy your audio listening experience!!!