

Preparation Lecture — Lawson White

1. How to Prepare a Piece of Music With Predictably Successful Results

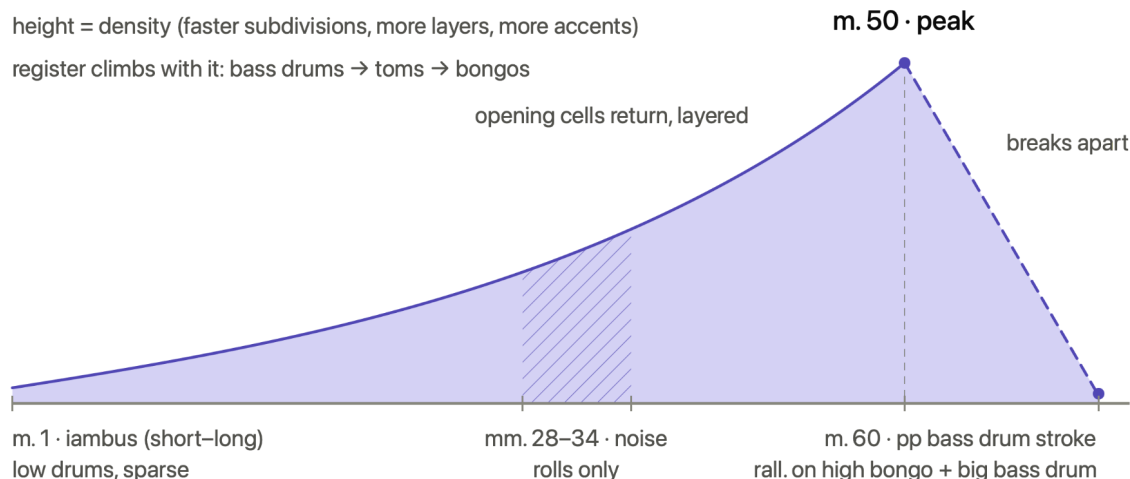
A top-down method that reverses how most players learn music: Meaning first — Notes last

The Top-Down Approach

- **Scalable — the top-down approach.** Work from fully zoomed out (What's the point of this piece? What's it trying to say? How should it make someone feel?) to fully zoomed in (granular — dotting every i and crossing every t; playing every note right, every dynamic marking). Most people work the other way: they learn all the notes and then try to make it make sense. No — we work the other way.
 - Start with: form; shape / arch; gesture.
 - End with: every note; every dynamic; every marking.
- **Set an intention.** Unless the piece was written for you, performances of it already exist in the world — study the score, listen to recordings, then decide what you want to do with this piece and what you want to make of this performance.
- **Structural analysis first — analyze to understand the piece before you learn it.** (Can also be extracted as its own shorter session.)
 - What's this piece about? What story does it tell?
 - How should this piece make the listener feel?
 - Understand the style and point of view of the composer.
 - Always start with the score.
 - What is the shape of the piece — and how can your performance actually show that shape to the audience?
 - Take out a piece of paper and draw the arc of the piece. Strategy: Listen through the piece as many times as you need to. Then listen again, and draw the shape, drawing it as you go. You can also write words above your graph: “Busy” - “Fast Drums” - “Add Rolls” etc...

Example 1: Rebonds A

https://youtu.be/bXw_phbUI2g?si=v7gFSmFEhnmF60oz



First, the whole piece is a single gesture, so the drawing is one shape — you can draw it on a whiteboard in five seconds and everyone in the room will recognize it after one listen.

Second, it's the case where the big picture is hardest to hold onto from the inside: when you're in the thick of it counting 32nds and polyrhythms, you have no idea whether you're 40% or 80% of the way up the mountain, and pacing the crescendo depends entirely on knowing that. That's the strongest possible argument for making the map before you drill the bars.

Third, it's a nice hook that this was Xenakis's own working method — he was an architect who sketched pieces as graphs before he notated them (the *Metastaseis* drawings are the famous example), so "draw the shape" is not an external analysis trick; it's how the piece was made.

The shape itself, drawing on Tom De Cock's study of the sketches for *Living Scores: Rebonds A* is built from seven rhythmic elements laid out in the sketches:

1. single stroke (barely used until the end)
2. an iambus.
 - a. An iambus is a two-syllable rhythmic unit made of a soft, unstressed sound followed by a strong, stressed sound (da-DUM).
3. an anapest:
 - a. Anapest is a metrical foot consisting of two unaccented syllables followed by an accented syllable. The words "underfoot" and "overcome" are anapestic.
4. then four longer extensions, the last of which turns into what he calls "noise".

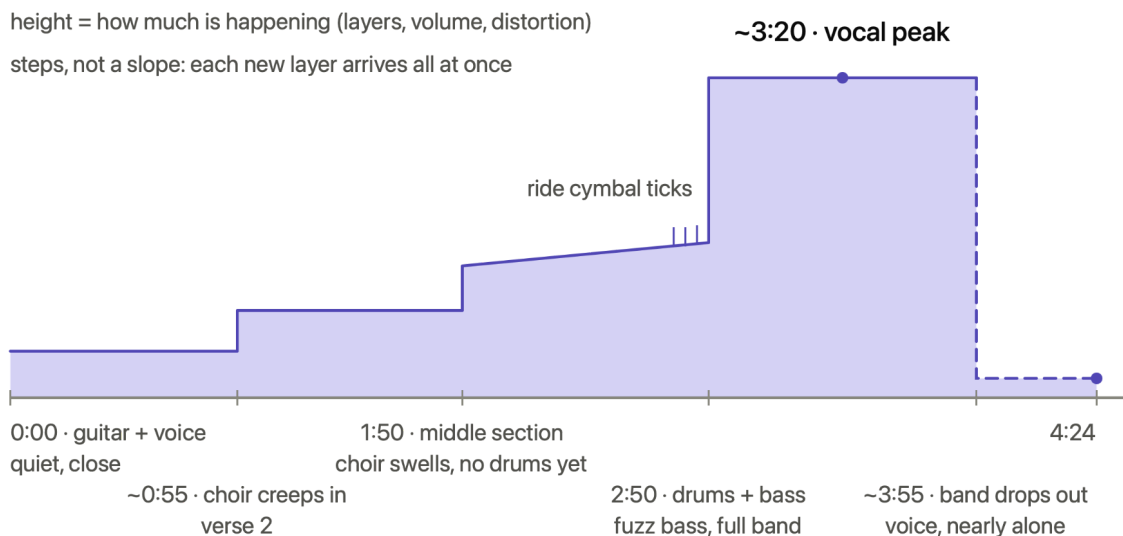
Xenakis presents them in order — iambus, then anapest, then the longer elements — until a middle section made only of the noise element; from bar 34 he starts reinserting the opening elements, and the density keeps rising to quarter-note 200 (measure 50), with the polyrhythms of the final score apparently added on top to push that rise.

Then the surprise: the sketches only go to measure 50; the final ten bars were added later, and from measure 51 the piece breaks apart into a written-out rallentando on the two extreme drums — high bongo and big bass drum — ending on a single pianissimo bass-drum stroke.

So the arc is: a two-note foot grows into noise, comes back layered on itself until it can't get any denser, then falls apart into the one element the piece hadn't used yet — the single stroke.

Example 2: Exit Music (For a Film)

<https://www.youtube.com/watch?v=Bf01riuiJWA>



Here's Exit Music in the same style, same purple, same time-left-to-right axis, so the two can sit side by side.

The 2:50 mark is solid: (Mike Senior's Mix Review breakdown puts) The drums and bass entrance at 2:50, and notes the tiny ride-cymbal hits just before it that make the kit feel already loud before it properly barrels in — worth pointing out to a room of drummers, since it's a structural trick performed with a cymbal.

By the end it's essentially just Yorke's voice, which lands the song even barer than its opening.

Rebonds A + Exit Music (For a Film)

Seen side by side, the two drawings make the lesson almost by themselves. Both spend most of their length climbing and then fall off a cliff — but Rebonds is a slope, because

every parameter creeps upward continuously, while Exit Music is a staircase, because whole layers arrive at discrete moments.

That's the first question the drawing answers about any piece: does it grow or does it get added to?

And there's a nice structural bonus for the seminar: Senior describes the song's form as AABACA with no chorus at all — closer to an old AABA ballad form, or even a rondo, than to verse-chorus.

Students who think "rock song" and "classical form" live in different buildings will have something to chew on.

Example 3: Cirone 1

<https://www.youtube.com/watch?v=OLIs6ta8n78>

(We will Draw in Class)

Visual Representation / Mood Board-type vibe

- You can even take another sheet and draw what the piece should look like, visually — artistically. What does your version of this piece look like as a visual representation? As a visual piece of art? Think of this almost like a mood board.

Schenkerian Analysis

- Schenkerian analysis is the type of music theory that reduces a complex piece of music down to its core harmonic and melodic framework. Heinrich Schenker: Developed by this Austrian music theorist in the early 20th century.

Key Elements of the Theory

- The Ursatz: The structural "fundamental structure" or abstract backbone of a piece.
- Reduction levels: Breaking music into foreground (surface details), middleground, and background (the simplest chords/melody).
- Voice leading: Focuses on how individual musical lines move and resolve over long stretches of time.
- Tonal focus: Created specifically for German-European classical music of the Baroque, Classical, and Romantic eras.

A full Schenkerian analysis of Beethoven's 9th Symphony maps a massive, multi-movement work onto a single, ultimate background structure (the Ursatz) that resolves a structural dissonance across more than an hour of music.

At the absolute background level, the entire symphony behaves like a giant D minor chord that expands and ultimately resolves to D major through a cosmic voice-leading framework.

The Background Structure (Ursatz) of the Symphony

At the deepest background layer, Schenkerian analysis views the entire four-movement structure as a singular prolongation of a melodic scale degree (the Urlinie) over a fundamental bass progression (the Bassbrechung):

The Fundamental Melody (3̣ - 2̣ - 1̣): The structural line begins on F (3̣ in D minor), prolongs it through intense structural tension, shifts to E (2̣) over a dominant A major harmony, and finally resolves to D (1̣) in the triumphant D major finale.

The Fundamental Bass (I - V - I): The bass arpeggiates from D (I) in the opening movement, moves structurally to the dominant A (V) across the middle movements, and returns firmly to D (I) in the "Ode to Joy."

Step-by-Step Structural Reduction

To understand how Schenker's theory reduces this complex masterpiece, we can look at the transition from the surface notes (foreground) to the structural core (background).

1. The Foreground (The Surface)

This layer contains every single note Beethoven wrote—the shivering open fifths of the first movement, the syncopated leaps of the Scherzo, the lyrical variations of the Adagio, and the vocal lines of the finale.

2. The Middleground (Linear Progressions)

When you peel away the surface rhythms and passing notes, large-scale connections emerge.

Movements 1 and 2 prolong the tonic D minor and the structural melodic note F (3̣).

Movement 3 acts as a massive linear prolongation, shifting keys but holding onto the structural tension before the final resolution.

The "Horror Fanfare" at the start of Movement 4 acts as a structural gatekeeper, violently rejecting the previous movements' prolonged states to force the music into the ultimate cadence.

3. The Background (The Core Chords)

At this deepest level, the symphony collapses into a basic cadential framework. The famous "Ode to Joy" melody itself is a perfect miniature reflection of this background, as its main phrase relies on a strict 3̣-2̣-1̣ structural descent over a simple I-V-I progression.

By scaling this up, Schenkerian analysis demonstrates that Beethoven used an entire symphony to express the same perfect, unified tonal gravity found in a simple four-bar phrase.

Show Examples

Composer's Score is Originally an Explanation / Reduced Part / Map

- Steve Reich, Drumming — Part 1

15-minute piece represented on 1 page of music

① HARD STICKS
TWO, THREE, OR FOUR DRUMMERS

mm
 (C) (A) (G) (D)
 T J

DRUMMER 1

DRUMMER 2

The performance begins with two, three, or four drummers (usually two), playing in unison at measure ①. When one drummer moves to the second measure and adds the second drum beat the other drummer(s) may either join him immediately or remain at bar ① for several repeats. This process of gradually substituting beats for rests within the pattern is continued with at least 6 or 8 repeats of each measure until all drummers have reached the fully constructed pattern at measure ⑧. At ④ only drummers one and two continue, and after several seconds of getting comfortable in close unison, drummer two begins to slightly increase his tempo so that after 20 or 30 seconds he has finally moved one quarter note ahead of drummer one, as shown at ⑩. The dotted lines indicate this gradual shift in phase relation between the two drummers. Throughout the piece the alternation of stems up and stems down indicate the alternation of right and left hands. The choice as to which hand is indicated by stems up or down is left to the performer.

Here's Reich's explanation at the bottom of the 1-page score:

"The performance begins with two, three, or four drummers (usually two), playing in unison at Measure ①. When one drummer moves to the second measure and adds the second drum beat, the other drummer(s) may either join him immediately or remain at bar ① for several repeats. This process of gradually substituting beats for rests within the pattern is continued with at least 6 or 8 repeats of each measure until all drummers have reached the fully constructed pattern at measure ⑧.

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Throughout the piece the alternation of stems up and stems down indicate the alternation of right and left hands. The choice as to which hand is indicated by stems up or down is left to the performer.

Copyright © 1971 by Steve Reich"

- So Percussion (excerpt):

<https://www.youtube.com/watch?v=P2swfLur5WQ>

- Chamber Music Society of Lincoln Center:

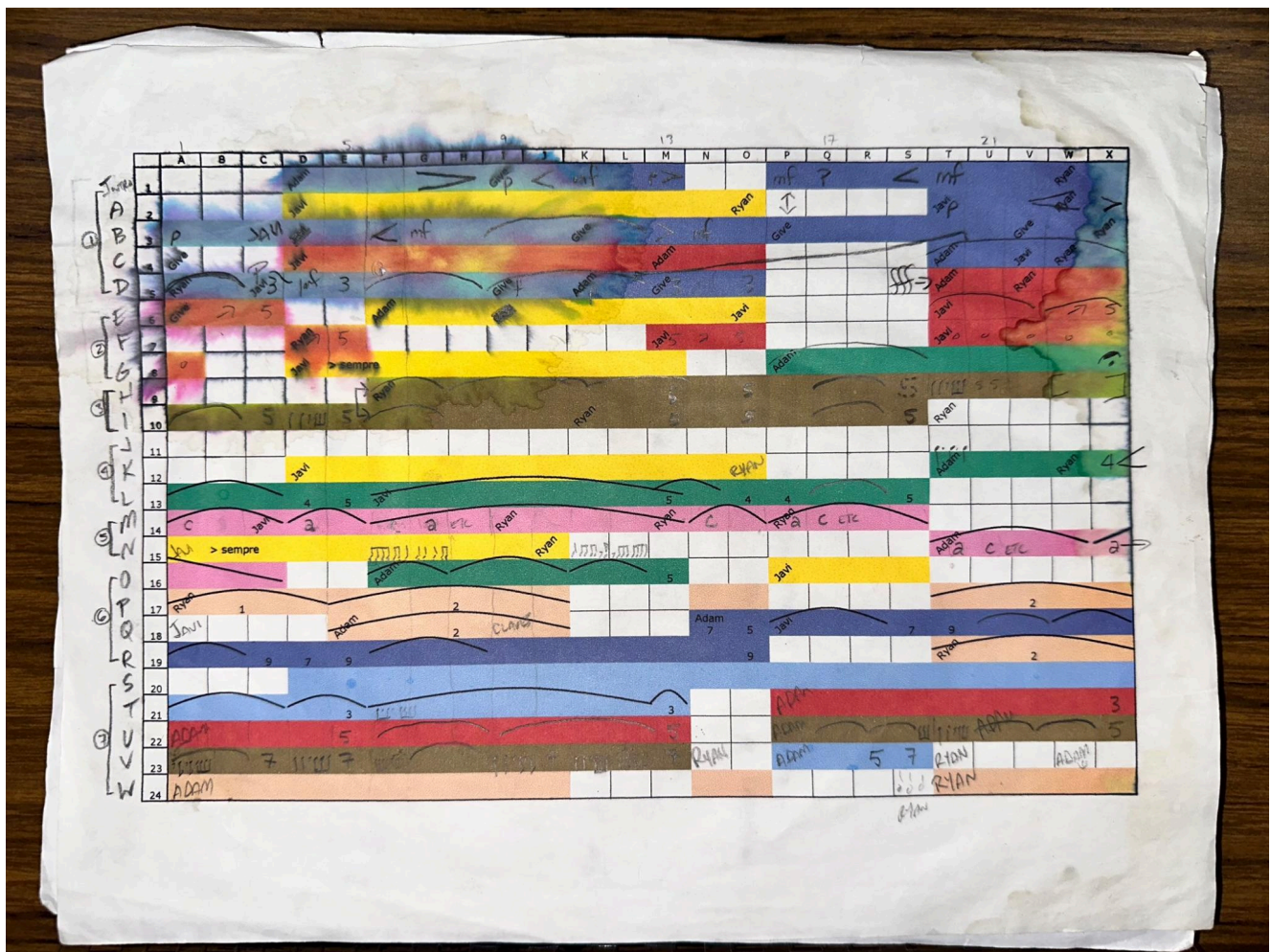
<https://www.youtube.com/watch?v=IIWITqDjoiA>

Performer Reduces Score to an Explanation / Reduced Part / Map

- John Cage, Third Construction

10-minute Piece and 49-page Score Reduced to 1-Page

Lawson's Map from So Percussion



- So Percussion:

<https://youtu.be/j27UldYJZ0o?si=bPuaYJP7fRCtCqvW>

Mention Concept of and How To for Performance “Cheat Sheets” for Memorization

- **Sing and move first — play second.**
 - Singing: sing the gestures.
 - Movement: put it in your body — show it with motion.

Part 2 — Choosing Sounds

Percussionists are sound designers. For us, choosing our sounds is a major part of achieving a great performance. It's an opportunity and a responsibility.

Know your instruments. Know their historic and modern versions. Know their electronic / sampled versions.

Don't let your choices be limited to what's marketed to you, or what's available in stores. Mass-produced instruments aren't always the best choice.

Make a choice about every sound you make.

Here are a few things this might include:

- The instruments itself
 - Modern
 - Vintage
 - Electronic (Sampled or Synthetic) or Acoustic
 - Make Your Own
- The implement: mallet, stick, hand, etc
 - Mass-produced
 - Make Your Own
- Tuning
- Muffling
- Other non-muffling materials applied to surface
 - Aluminum Foil on Vibes
 - Etc, etc, etc
- Amplification

Ask yourself what it takes to get the sound you or the composer is looking for. There are no rules. There is no right or wrong. You are a percussionist so you are a sound designer. Design the sound.

Part 3 — Practice Strategies — How to Practice So the Hours Count

Eat That Frog!

“Eat That Frog!: 21 Great Ways to Stop Procrastinating and Get More Done in Less Time” is a book by Brian Tracy is a popular time-management book that teaches you how to stop delaying work and get more done by tackling your hardest task first.

The Core Idea

The title comes from a famous saying by Mark Twain. If the first thing you do each morning is eat a live frog, you can get through the day knowing the worst part is already over.

In this book, your "frog" is your biggest and most important task. It is usually the job you want to avoid the most, but it also has the highest chance to improve your life or work.

The Three Pillars

The foundation of the book relies on three simple rules:

- Decision: Decide clearly what you want to achieve.
- Discipline: Force yourself to practice good work habits every single day.
- Determination: Stay committed until you finish the job.

Key Strategies

- **Plan the night before:** Write down your tasks and pick your top frog before you go to sleep.
- **Use the 80/20 rule:** Focus on the 20% of your tasks that bring 80% of your results.
- **Set clear goals:** Write down your goals, set a deadline, and break big projects into smaller steps.
- **Do it immediately:** Start working on your main task right away in the morning without making excuses.

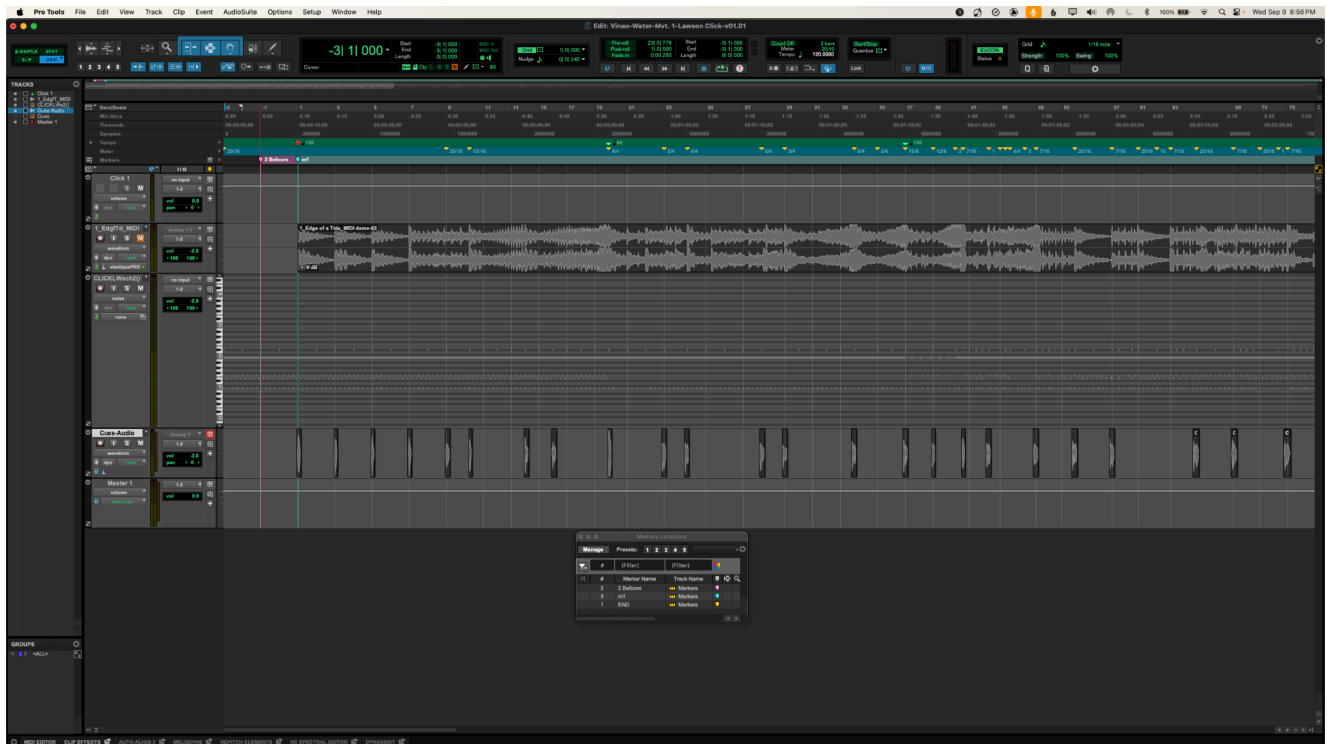
Practice slowly

- It's ok to figure out the phrase, lick, etc without the metronome. Once you understand the phrase, turn the metronome on to practice.
- 2 Strategies for Slow Practice
 1. Practice with the metronome as slowly as you can play it perfectly. Gradually speed it up until you reach performance tempo.
 2. Practice at 50% tempo, and then 100% tempo. Or 50%, 75%, and 100% tempo.
- Speed will come by itself. Take the time to practice slowly. Be confident and relaxed. Learn the music deeply and speed will come by itself.

The Metronome and How to Use it

- Click on the beat — the normal way
- Click on 2 & 4
- Click on the offbeats
- Click only on downbeats each bar, or every few bars
- Record Without / Listen Back With
 - Start by listening to a few bars of the metronome, then stop it.

- Record yourself playing without the metronome.
- Listen back with the metronome and see if you drift.
- This is most accurately and most easily done if you record into a DAW, but you can also do this with a metronome and the Voice Memo app (or equivalent) on your phone, etc.
- Program your own click tracks
 - Example: My click for the Belmont Faculty Percussion Quartet Viñao “Water”, Mvt. 1:



Sing it first, then play it.

Learn to sing it musically, then play it musically — the way you sang it.

Training your mind and your ear is more important than training your hands.

Practicing vs. Run Throughs

Practice: Isolate

- Decide what section you're working on, and determine start and end points.
- Define your goals with your practice very specifically. What are you working on? How do you want it to sound? What are you trying to improve? What is your plan for how to get there? Practice that and only that. Don't go on. Don't work on other things.

Run Throughs: Perform

- Play the passage slowly enough that you don't have to stop. Allowing yourself to stop is just practicing that bad habit, and building in the mistake — the don't-stop rule is Bulletproof training done in advance.
- Play musically. Even under tempo. Don't wait for the performance to play music. Build this into your practice. Always be playing musically when you are running sections or the whole piece.

If Something Doesn't Work 3 Times in a Row, Make a Change

If something isn't working after you've tried an approach 3 times, do something different. Don't just keep beating your head into the wall.

If you have (1) done all the work to have good technique, and (2) if you've practiced the passage correctly (using all the techniques I'm covering here) and you're making the same mistake over and over again (more than 3 times), there is probably a better way. Or, a better way for you. Sometimes the solution might be your own. It might not be the solution (like a sticking, etc) that's written in the music, or that your teacher gave you. You might have to be creative and find another solution.

There's probably a better way to approach the problem — a different sticking, a different body position, etc, etc.

Example: Robert van Sice's approach to Mvt. 1 of Two Mexican Dances for Marimba, by Gordon Stout.

Here's an example of the standard way of playing it: <https://www.youtube.com/watch?v=VbGVfhgkuM8>

Practice away from the instrument

Singing + Visualization (The same channel that powers memorization.)

This is helpful whether you will be playing the piece from memory or reading the sheet music in the performance.

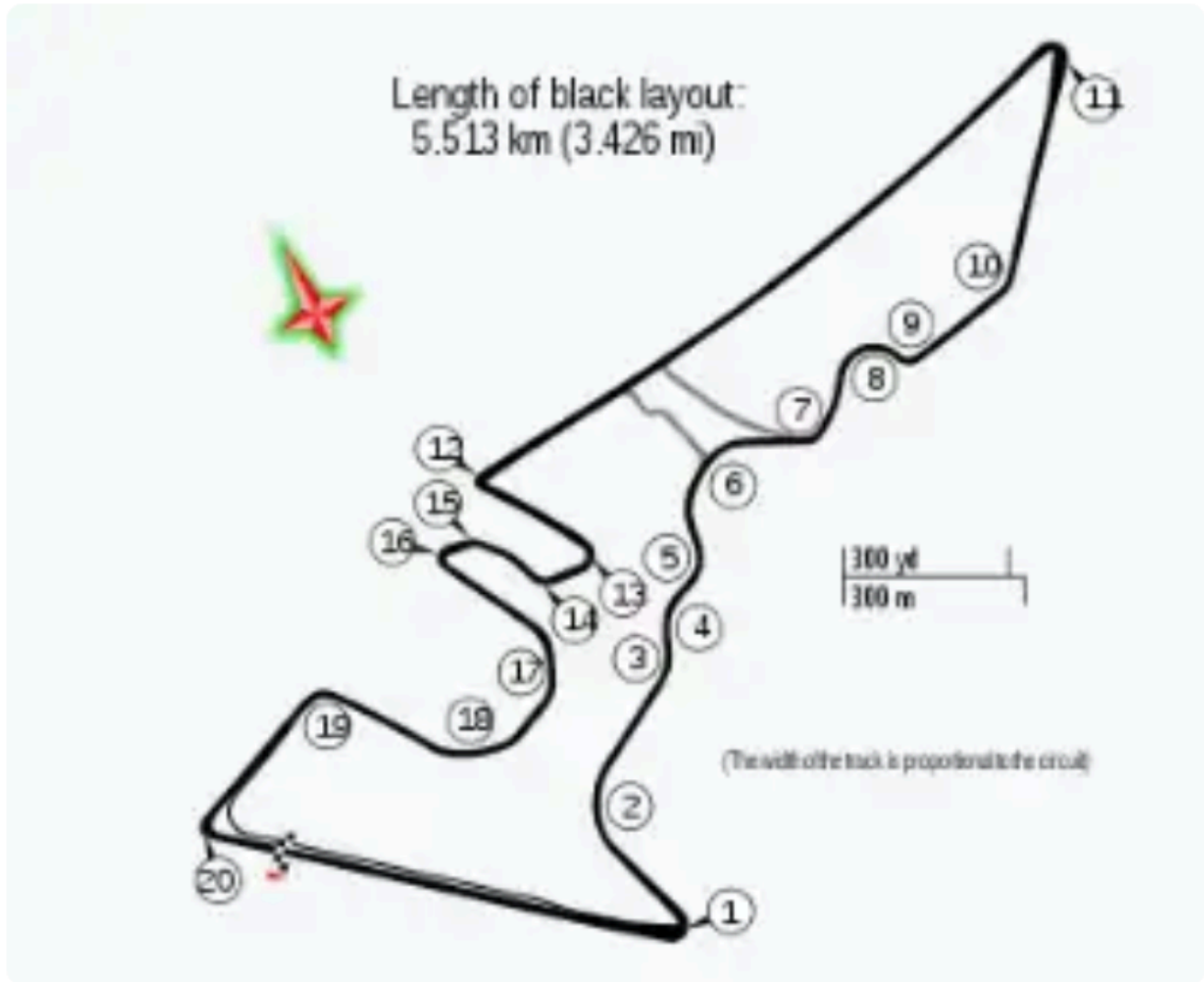
• Blue Angels Pre-Flight Prep

Take a look inside of the Blue Angels pre-flight brief. Before and after every flight, pilots and support officers conduct a brief and debrief. Pilots "chair fly" during the brief to simulate maneuvers done airborne.

https://youtu.be/PFxsZP-1tHI?si=A960T_6QySwGGufl

- Motorcycle racers memorize every turn of the racetrack, off the bike, before they ride it.

Circuit of the Americas





MOTO GP | CARTA D'IDENTITÀ DEI CIRCUITI

RED BULL GRAND PRIX OF THE AMERICAS

08-10 APR 2016

CIRCUIT OF THE AMERICAS (AUSTIN)



CIRCUIT DATA

Length: **5,513 m**
Number of laps: **21**
Number of brakings: **8**

COMMENT

The Austin track should be considered moderately demanding on the bikes' braking systems. In fact, there are at least 3 braking sections characterized by extremely abrupt deceleration. The first braking section after the finish line is worth a mention, where the bikes go from about 311 kph to about 60 kph in roughly 206 meters, as well as turn 12 which is characterized by a braking distance of 300 meters.

* Turn 12 is considered the most demanding for the braking system.

01

Initial speed	311 (km/h)
Final speed	60 (km/h)
Stopping distance	206 (m)
Braking time	4.6 (sec)
Maximum deceleration	1.6 (g)
Max force on lever	11 (kg)

02

Initial speed	190 (km/h)
Final speed	164 (km/h)
Stopping distance	70 (m)
Braking time	1.4 (sec)
Maximum deceleration	0.6 (g)
Max force on lever	5.0 (kg)

09

Initial speed	148 (km/h)
Final speed	103 (km/h)
Stopping distance	79 (m)
Braking time	2.2 (sec)
Maximum deceleration	0.7 (g)
Max force on lever	3.8 (kg)

11

Initial speed	272 (km/h)
Final speed	88 (km/h)
Stopping distance	190 (m)
Braking time	4.6 (sec)
Maximum deceleration	1.0 (g)
Max force on lever	9.0 (kg)

12

Initial speed	307 (km/h)
Final speed	70 (km/h)
Stopping distance	300 (m)
Braking time	6.9 (sec)
Maximum deceleration	1.6 (g)
Max force on lever	6.0 (kg)

15

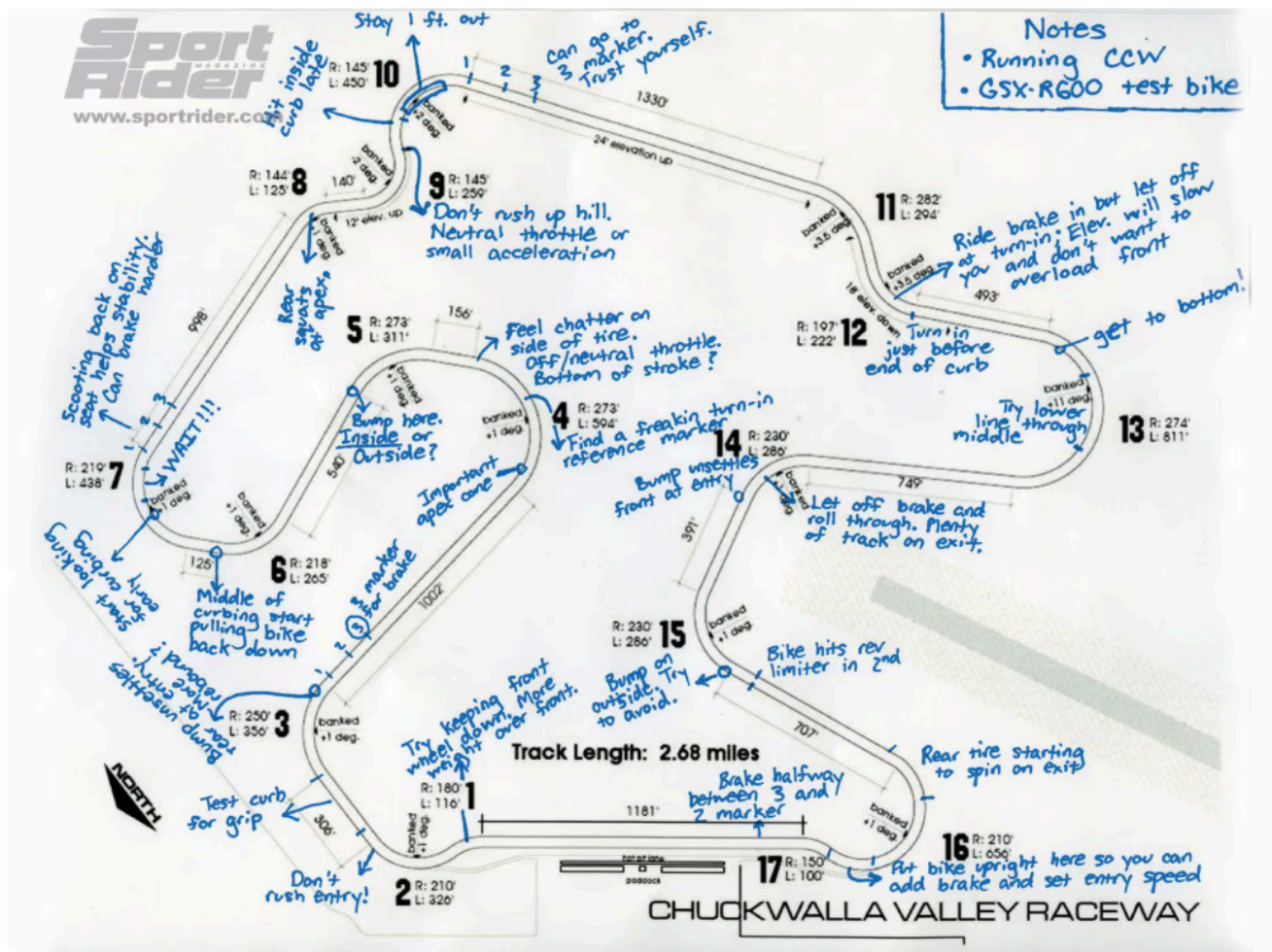
Initial speed	167 (km/h)
Final speed	95 (km/h)
Stopping distance	93 (m)
Braking time	3.7 (sec)
Maximum deceleration	1.2 (g)
Max force on lever	3.0 (kg)

19

Initial speed	200 (km/h)
Final speed	106 (km/h)
Stopping distance	115 (m)
Braking time	2.8 (sec)
Maximum deceleration	1.9 (g)
Max force on lever	3.9 (kg)

20

Initial speed	213 (km/h)
Final speed	75 (km/h)
Stopping distance	123 (m)
Braking time	3.7 (sec)
Maximum deceleration	1.2 (g)
Max force on lever	6.0 (kg)



- Marc Marquez Video

https://youtu.be/cL3kLQ6TeLU?si=ucKs_cldu51Gx7kF

- So Percussion Singing Rehearsals

- These were more important than our playing rehearsals. This is where we worked out the cues, made most of our decisions, and rehearsed our memorization.

- Singing rehearsals are especially important to percussionists because it allows us to practice anywhere, without having to move or set up large and loud equipment.

Record yourself

This is the best teacher you'll ever have.

If you're listening to great performers and thinking critically about their playing, you know what a great performance sounds like. It takes a lot of practice and experience to be able to hear yourself accurately while you're playing, and even then, it's challenging. It's much easier to hear yourself and evaluate your playing objectively when you listen back to a recording.

Perform for other people

Preparing—solo music vs. chamber vs. orchestral

• Know the Score, Not Just Your Part.

When preparing an ensemble piece of any type, prepare using the score — always know the score! Always know as much as you can about (1) the composer, (2) the period / style / genre of music this piece is an example of, (3) the piece itself, and (4) your part and instruments and the role they play in the piece and what your instrument means to the composer.

• Know Who You're Playing With

In any type of ensemble playing, always know who you're playing with, and how you're relating to other parts. Are you in unison with anyone? Are you hocketing with anyone? Etc, etc, etc...

• In Chamber Music, Define Cue Points First

- When preparing chamber music, the first step after listening to the recording if there is one, or a crash through rehearsal if there isn't, is to sit with the group and choose and write in cue locations.
- There's no excuse for getting lost. Know the score!

• In Orchestral Playing, Counting is Less Hard When You Know the Score

- Have a score with you on stage during rehearsal if possible
- Mark your parts with cues showing who is playing and what is happening in the piece.
 - This gives you context for what you're doing, which makes it possible to play appropriately, musically.
 - This also keeps you from having to count so much! You can just know what's happening, and when you're supposed to come in, etc, rather than having to count a million bars of rests!
 - There's no excuse for getting lost. Know the score!

Part 4 — Hitting Your Deadline — How to Practice to Ensure You're Ready for Your Performance

• Reverse-engineer — begin with the end in mind — schedule predictable success.

- The timing method: time yourself preparing one representative chunk — one bar, eight bars — and treat it as your average per measure, since some passages run harder and some easier. Budget the whole piece from that number, and schedule yourself to be performance-ready at least one week early, so the final week is for performing it for people.
- Example: Lawson and Merlin (Andrew Thomas)
- Example: Danny Elfman's "Big Board"

- <https://www.masterclass.com/articles/danny-elfmans-4-time-management-tips-for-music-producers#5ChcOzWEVvLOEJV3lz7pSG>

Danny's method of organizing time involves what he calls his "big board," a simple wall chart outlining how many days are in a score's production schedule. A countdown shows how many days are left, and a count up keeps track of the date. Cues identified from the spotting session (a meeting where the director and composer watch the film and discuss the director's vision for the music) are included on the board, along with their cue number and length.

As Danny finishes cues, he crosses off each one on the board and looks ahead on the schedule to measure the remaining days against how many minutes of music he has left to write. This lets him make allowances for the complexity of upcoming cues that will take a lot of time to write, while helping him monitor how much music he is generating per day.

Make your own:

SCORE PRODUCTION SCHEDULE															DAYS LEFT																												
SHIMMER: DREAMING THE POSTHUMAN Frist Art Museum grand lobby, Fri Sept 25, 5:00-5:45 pm DAY ONE: 09/09/2026 DELIVERY: 09/25/2026															15 Delivery Fr Sep 25																												
THE DAYS — 17 ON THE SCHEDULE																																											
Mo 09 d1	Tu 10 d2	We 11 d3	Th 12 d4	Fri 13 d5	Sa 14 d6	Su 15 d7	Mo 16 d8	Tu 17 d9	We 18 d10	Th 19 d11	Fri 20 d12	Sa 21 d13	Su 22 d14	Mo 23 d15	Tu 24 d16	Fr 25 d17																											
CUE SHEET <table border="1"> <thead> <tr> <th>CUE</th> <th>TITLE</th> <th>LENGTH</th> </tr> </thead> <tbody> <tr> <td>☐ 1</td> <td>Origin / Organic / Earth</td> <td>15:00 x</td> </tr> <tr> <td>☐ 2</td> <td>Industry / Metal</td> <td>15:00 x</td> </tr> <tr> <td>☐ 3</td> <td>Future / A.I.</td> <td>15:00 x</td> </tr> <tr> <td colspan="3"> ADD CUE </td> </tr> </tbody> </table>										CUE	TITLE	LENGTH	☐ 1	Origin / Organic / Earth	15:00 x	☐ 2	Industry / Metal	15:00 x	☐ 3	Future / A.I.	15:00 x	ADD CUE			THE MATH <table border="1"> <tbody> <tr> <td>MUSIC TOTAL</td> <td>45:00</td> </tr> <tr> <td>WRITTEN</td> <td>0:00</td> </tr> <tr> <td>REMAINING</td> <td>45:00</td> </tr> <tr> <td>DAY</td> <td>2 of 17</td> </tr> <tr> <td>REQUIRED PACE</td> <td>3:00 /day</td> </tr> <tr> <td>CURRENT PACE</td> <td>- /day</td> </tr> </tbody> </table> BEHIND							MUSIC TOTAL	45:00	WRITTEN	0:00	REMAINING	45:00	DAY	2 of 17	REQUIRED PACE	3:00 /day	CURRENT PACE	- /day
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PRINT THE BOARD START OVER										Session only — not saved between visits																																	

Cross-link

This is the same "Hope is not a strategy" preparation method as the applied-studio Lesson Policies — seminar and studio use one house vocabulary.

Part 5 — The Bulletproof Performer — How to Prepare So You Have Predictably Successful Performances Every Time

Take What You Need — You're Responsible for Doing Whatever You Have to Do to Play Well — Chris Lamb

- How this could come up:
 - Instruments
 - Illness
 - Composers delivering materials for new commissions late and compromising your ability to prepare well enough to give them a good performance.
- Example: The Lamb story about adjusting the snare drum
 - Don't be a hero. You don't get extra points for struggling with the hand you were dealt. Ask for what you need

How to Be Unflappable — Steve Schick

- It's about the music, not the instrument.
- If you learn to sing it, you can play it on anything... or on nothing. It doesn't matter if the instruments are wrong, in the wrong position, or if you only have some of what you need.
- Example: Steve Schick playing the hardest repertoire from memory all over Europe in high-school cafeterias, on whatever instruments they had.
- Reading: Schick, *The Percussionist's Art: Same Bed, Different Dreams* (2006) — his own account of the cafeteria years and of learning the canon.

Lamb vs Schick — Discernment. How To Know the Difference

- You have to be very discerning here as a performer, and know when to
 1. Stop and ask what you need
 2. Push through and work with what you've been given (Schick)
 3. Say no to a performance or audition (Lamb)

Simulation practice - Inoculate Stress and Nerves

- Performance run-throughs in as close to the situation and circumstances as possible.
 - Same venue if possible
 - Same equipment(The two above are why bands use sound stages for rehearsal, and why orchestras rehearse in their own concert hall.)
 - Practice load in and set up, just like you will on performance day
 - Example: Robert van Sice set up, stage change and run throughs on Yale Percussion Group performance days.
 - We were so exhausted by the time we got to the performance, but we had already experienced all the stressful things, and the things that could distract us from the performance (like set up changes, and imperfect set ups after set up changes) so when they came up in the performance they were no problem.
 - Same clothes
 - Same time of day
 - Same food before
 - Etc, etc

- Performance run-throughs for people that make you nervous.
- Performance run-throughs on an instrument you're not used to.
- Performance run-throughs in the opposite type of environment
 - In public
 - Outside
- Performance run-throughs without warm up or preparation.
 - Example: Curtis students set alarms to wake up in the middle of the night to run through their audition material one time, like it was the audition, without any warm up.

Recovery Skills — what to do in the two seconds after something goes wrong on stage

Performance is just that — a performance. It is not a test. Once you are on stage you are a performer. You are an artist. Own that and act like one. The artist is always right.

- What Not To Do
 - Stop playing
 - Acknowledge It To the Audience
 - Make Faces
 - Apologize, etc
- Practice Self-Regulation
 - “Between stimulus and response there is a space. In that space is our power to choose our response. In our response lies our growth and our freedom.” — Viktor Frankl
 - The Pause: An event happens (the stimulus), and you feel an urge to react. The quote highlights a tiny gap before you take action.
 - The Choice: You do not have to react on autopilot. You can pick how you want to behave.
 - The Result: Making a conscious choice instead of reacting blindly helps you mature and keeps you mentally free
 - Breathe
 - Take a deep and slow breath. It actually helps.
 - Meditation
 - Meditation practice and prayer practice helps regulate your nervous system (among many other incredible benefits).
 - In performance, it becomes a “home” that we can return to.
- Improvise. If you know the piece, you can play the spirit of the piece, in the style of the piece, until you can get back on track, or just end.
 - Preparing using “The Top-Down Approach” makes it possible for you to keep going and still play the shape of the piece until you can get back on track.
 - Know the Meaning
 - Know the Shape
 - Know the Harmony

How to know when to say no

- Discerning when you don't have what's necessary to make the performance successful. How do you do this?

- Listen to yourself - Listen in — Trust what you hear / Trust your instincts and intuition.
 - This takes a lot of experience.
 - No mistake is a mistake if you learn from it.
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Part 6 (Continued from Last Week) How to Spend Your Time at College

Stories

- The Harnsberger schedule audit — ten available practice hours found in every day
 - Lawson's 1997 Practice Routine

Alternating Daily Practice Routine (1/13/97)

-- both day types based on a ten hour day --

Technique Days: Monday, Wednesday (half day), Thursday, and Saturday

Snare Drum (3 hours):

- Big 100 - slow (app. Quarter = 50) 10 minutes
- Moeller - at quarter = 60: 15 minutes
 - 1) 25 half notes on each hand
 - 2) same, but quarter notes
 - 3) 25 8th-note triplets on each
 - 4) same, but 16th-note triplets:
 - 1. together
 - 2. 25 on right hand
 - 3. 100 on left hand
 - 5) Buster Bailey ex.'s @ qtr=90
- Stick Control, p.5, 1-13, qtr = 120 10 minutes
- Sholle, on section 45 minutes
- Beck "Flams, Ruffs, and Rolls": one 10 minutes
line (refer to 6 practice tips in front).
Flams one day, ruffs the next, etc.
- Sightread 15 minutes
- Etude or exercises from different 15 minutes
book
- Music (Etudes, Excerpts, etc. to be 1 hour
prepared)

Keys (4 hours):

- Green Exercise 30 minutes
- Stout exercise(s) 30 minutes
- Stevens Exercise(s) 30 minutes
- Sightread 1 hour
- Music (Pieces, excerpts, etudes to be 1 ½ hours
prepared)

Music Days: Sunday, Tuesday, Wednesday (half day), and Friday

Snare Drum(2 hours):

- Warm-up 30 minutes
- 1) Moeller - at quarter = 60:
 1. 25 half notes on each hand
 2. same, but quarter notes
 3. 25 8th-note triplets on each
 4. same, but 16th-note triplets:
 1. together
 2. 25 on right hand
 3. 100 on left hand
 5. Buster Bailey ex.'s @ qtr=90
- 2) Stick Control, p.5, 1-13, qtr = 120
(only exercises starting on left hand)
- 3) Sholle exercise

- Music / Excerpts 1 ½ hours

Keys (5 hours):

- Warm-up 15 minutes
- 1) Green: review significant exercises
- 2) Beck roll exercise (see Blue Book)
- 3) Stevens, if necessary
- Sightread 45 minutes
- Music / Excerpts (if not so much time is needed, sightreading should continue longer.) 4 hours

Timpani (2 hours):

- Warm-up 15 minutes
- 1) 3-2-2-3 exercise
- 2) Beck B.B. crossing exercise
- 3) Beck B.B. lift etude
- 4) Beck B.B. roll etude
- 5) tuning: Beck scale exercise

- Music / Excerpts 1 hour, 45 minutes

Music for Ensembles (1 hour):

- various music for current ensembles 1 hour

Technique days continued...

Timpani (2 hours and 15 min.):

- | | |
|--|------------|
| • Lifts: exercises from Blue Book: | 15 minutes |
| 1) short | |
| 2) continuous | |
| 3) etude | |
| • Rolls: exercises from Blue Book: | 45 minutes |
| 1) short | |
| 2) continuous | |
| 3) etude | |
| • Crossing: exercises from Blue Book | 5 minutes |
| • Tuning: | 10 minutes |
| 1) exercises from Blue Book | |
| 2) Beck scale exercise | |
| • Music (Pieces, excerpts to be prepared) | 1 hour |

Accessories (alternate)

45 minutes

- Keith Aleo
 - “Don’t do it”

- The Chris Lamb MSM audition story
 - “I’m looking for people who have been diverse and are now ready to focus.”
- The Chad Curlow story
- The Chad Curlow vs. Chris Lamb takeaway: choosing yourself — but not over-focusing.
 - Undergrad is the time to take advantage of everything available and learn broadly; focus in grad school or after.

Time — how to use your time in college.

- How to fit practice around a class schedule; intention setting.
- Practice strategies in preview (covered at length in masterclass 1): reverse-engineer with the timing method; record yourself; perform for other people.

Your classmates are your future colleagues.

The network starts in the practice-room hallway, not after graduation.

How to stay healthy and also be a savage

- Hearing protection (required at every lesson in the studio)
- Body mechanics
- Sleep
- Sustainable intensity
- Spiritual Practice