

# Unit 12. How to be a good leader

**Tom:** Many rock bands hope for that one big professional break, or at least enough steady work to earn a living. When neither event happens, bands may fail.

One common fantasy from our teenage years is forming a great rock band and touring the world. Album sales would go through the roof, and we would be the envy of millions. Anyone who has actually attempted to form a rock band soon learns the truth about the music industry and one unknown band's place in it. A real band requires extreme dedication from all of its members, a fanatical rehearsal schedule, and enough word-of-mouth advertising to be considered for paying gigs. Forming a successful band is difficult at best, and few bands survive the first formative years completely unscathed.



**Victor:** For those who are considering forming a working rock band, you may want to consider these five common reasons that bands break up, so you can recognize the warning signs before it is too late:

1. Apathy towards the music. Some bands fail because individual musicians fall 'out of love' with the music you've chosen to create or cover. A heavy metal guitarist won't be happy in a 70s cover band any more than a country singer would enjoy playing jazz. Sometimes tastes change, and one particular band member may decide that your sound does not match their interests anymore.
2. Solo careers. Every once in a while, a talent comes along who is so amazingly good that any band would be blessed to have them. In fact, it is often this same talent that causes the band to break up. Many rock bands are a balance of egos and abilities, which can be much harder to maintain when one member begins to get so much more attention than the rest. A virtuoso lead singer or an Eric Clapton-level guitarist can put a band on the map. Some bands become comfortable with the idea of being a 'backing group' to an incredible talent. Others lose interest in the entire project. The lead singer's extraordinary talent may be pressured into leaving the band to pursue a solo career.
3. Lack of financial incentive. Band rehearsals take a lot of time and effort, not to mention money. Equipment must be maintained, upgraded or replaced. Instruments may require expensive repairs or new accessories. Time spent in the band may be time taken away from more lucrative ventures, such as a second part-time job. Many beginning bands split up simply for economic reasons. Gigs may be few and far between at first, and whatever money that is generated must be split among a lot of hands. Some band members cannot continue pursuing a musical career while trying to support a wife and children. The band may not break up as much as dissolve through lack of finances.
4. Outside influences. Forming a working band is much like forming a marriage or a business partnership. You will be spending quite a bit of time away from your family, whether in rehearsals or in performance. You may find yourself putting the needs of the band over your own personal commitments. Tensions may begin to form with spouses who feel neglected or employers who feel like your primary job is not important to you anymore. Not everyone can truly commit themselves to a rock and roll lifestyle and also stay committed to the other elements in their lives. Bands often break

up due to the influences of those outside the confines of the band itself.

5. Artistic differences. This has almost become a cliché in the music business, nonetheless artistic differences can break a band up fast. Band members who become proficient at their own craft may start seeing small cracks in other members' armor. The drummer doesn't seem to keep a good beat, or the bass player has no creative ability whatsoever. The original songs written by the guitarist are way too simplistic, and are not commercially viable. The manager hasn't got a paying gig for the band in a month, and the new record sounds terrible. None of these situations may be true in an objective sense, but that is how a band member might begin to think. Once a player starts feeling restrained by his or her current circumstances, they may inevitably lose interest in the band. Artistic differences may be the number one killer of bands everywhere.

**Tom:** What can be done to avoid those difficulties ?

**Victor:** As the leader of the band, you should make every effort to include everyone's personal tastes into the set selection process. Perhaps your jazz-influenced guitarist would be happy with a solo piece thrown into the mix. If your drummer prefers a hard thrash sound and you are primarily a 60s cover band, you might try finding some new music in that genre that calls for furious drumming. If the band member has a real problem with your chosen style, you may be better off without their disruptive influence. As the gap between wunderkind and band begins to widen, you should try to get a feel for where individual band members stand on the issue. If you cannot coordinate a truce successfully, you may have to make some serious cuts in personnel or else risk losing the most talented member of the band.

You must be open and honest with the entire band. Don't try to tapdance around the issue of money. Tell the band what sort of budget you have to work with, and let them know what sort of sacrifices they may have to make in order to achieve success. If you have a talented band member who is struggling financially, you may have to offer some support until the incomings start matching the outgoings.

As a leader, you must be sensitive to the band members' individual situations. Asking a bass player with a wife and three children to spend an entire weekend out of state may be pushing the limit. Be prepared to hear a few 'no's' where the band is concerned. Avoid issuing ultimatums when choices do exist. Hire a replacement player for that one gig, or restructure the music to cover for the loss.

All you can do as a band leader is follow your own path. You select the music that the band will play, and the image your band will project. If you write your own music, it will sound like your own music no matter what. Band members should respect each other's varying abilities and be willing to offer constructive criticism when needed. If that system doesn't work for a particular band member, they should feel free to leave. Rock bands are not always democratic- certain personalities will be more dominant than others. Tough and often unpopular decisions have to be made. Changes in personnel do not necessarily mean a break-up of the band itself. Oftentimes, the change in line-up leads to a stronger, more stable band in the long run.

## **Say if the statement is right or wrong**

**right      wrong**

A real band requires extreme devotion from all of its members.  
Some bands become a 'backing group' to an incredible talent.  
The band may break up through lack of finances.  
Changes in personnel may help the band itself.

## **Grammar**

Использование форм сослагательного наклонения (описание ситуаций, относящихся к настоящему или будущему времени):

Простые предложения (в простых предложениях могут использоваться только формы, состоящие из двух глаголов) служат для выражения совета / желания / предложения и т.п., а также для описания нереальных ситуаций:

I should / (would like = I'd like) to see your house.

Мне хотелось бы посмотреть ваш дом.

You could do it later. - Ты мог бы сделать это позже.

He might be very helpful. - Он мог бы быть очень полезен.

Would you go there with us? - Ты пошел бы с нами туда?

You should be more careful. - Тебе следовало бы быть более осмотрительным.

Сказуемое главного предложения выражено глаголом to be в Past / Present / Future, т.е. не является формой сослагательного наклонения. Сказуемое придаточного совпадает по форме с Infinitive без частицы to. Такие предложения начинаются выражениями:

it is / was / will be important - важно / было важно / будет важно;

it is necessary - необходимо; (possible - возможно; probable - возможно; desirable - желательно; likely - вероятно / скорее всего

It is important(that) you be / should be here tomorrow at 5.

Важно, чтобы вы были здесь завтра в пять часов.

**Сложноподчиненные предложения** (сказуемое главного и сказуемое придаточного обязательно должны различаться):

Сказуемое главного предложения выражено глаголом to be в Past / Present / Future, т.е. не является формой сослагательного наклонения. Сказуемое придаточного совпадает по форме с Infinitive без частицы to. Придаточные имеют модальное значение, поэтому можно использовать также should для всех лиц.

Для соединения предложений используется союз that, который нельзя опускать:

Our proposal was that all workers be given / should be given milk.

Наше предложение состояло в том, чтобы всем рабочим давали молоко.

Our advice is that you shouldn't smoke.

Наш совет заключается в том, чтобы ты не курил.

Придаточные дополнительные. Сказуемое главного предложения выражено глаголами:

to recommend - рекомендовать; to propose - предлагать; to suggest - предлагать; to insist - настаивать; to demand - требовать; to order - приказать; to wish - желать

Сказуемое главного предложения не является формой сослагательного наклонения. Сказуемое придаточного совпадает по форме с Infinitive без частицы to или Indefinite Past. После глагола to wish ставится форма, совпадающая с Indefinite Past или форма с would. Придаточные имеют модальное значение, поэтому можно использовать should для всех лиц. Для присоединения придаточного предложения к главному используется союз that, который обычно опускается после глагола to wish:

We insist that you call / called / should call him.

Мы настаиваем на том, чтобы вы позвонили ему.

Придаточные обстоятельственные: присоединяются к главному союзами *so that / in order that* - для того, чтобы, после которых используются формы *might / should / would* ; или союзом *lest* - чтобы не, после которого используется только форма Infinitive без to или *should / might; lest* включает в себе отрицание, поэтому форма сказуемого после этого слова не должна быть отрицательной: Give me your money so that I should / would not be worried. - Отдай мне свои деньги, чтобы я не волновался.

### **Translate:**

It is likely that he should meet you at the airport.

It was necessary that she help us.

It will be desirable that she should come alone.

They demanded that the car should be cleaned / be cleaned / was cleaned.

I wish (that) you could come back tomorrow.

(I) Wish you were here now.

I wish they gave me more money.

Wish she were / was there tomorrow.

I wish it stopped snowing.

I wish you didn't drive so fast.

What do you suggest we do / did / should do?



### **Proverb**

If wishes were horses, beggars would ride.

Anonymous.

Proverb.

## **Producer**

Producer in entertainment, leader of a motion picture, television, or stage production. The producer develops the idea for a production, finances it or arranges financing, supervises the creative talent and support personnel, and has the final say on major decisions.

The most famous producers:

*Diaghilev, Sergey Pavlovich*, Russian ballet impresario who, with the Ballets Russes (1909 - 1929), revived ballet as a serious art form.

He intended to pursue a career as a composer, but he changed his mind on the advice of the Russian composer Nikolay Rimsky-Korsakov. Diaghilev soon joined a circle of writers and painters led by the Russian painters Leon Bakst and Alexandre Benois, then founded and edited the progressive art journal *Mir Iskusstva* (The World of Art, 1899-1904). In 1906 he settled in Paris, France, where, in his 1908 production of the opera *Boris Godunov*, he brought the celebrated bass Feodor Chaliapin.

In 1909, in collaboration with the Russian dancer and choreographer Michel Fokine and a group of Russian dancers Diaghilev established the Ballets Russes. Diaghilev presented an extraordinary range of ballet genres, from the romantic *Giselle* (1910), to the light and surreal *Parade* (1917), to the lavish Russian Imperial style of *The Sleeping Beauty* (1921).

Diaghilev was extraordinarily effective in stimulating the creative gifts of the people he worked with, and his drawing together of the major talents of his era was a catalyst for much of the art and music of the period: Bakst and Benois, the French artists Henri Matisse, Georges Braque, and Maurice Utrillo, as well as the poet-designer Jean Cocteau (who also wrote ballet scenarios for Diaghilev) and Pablo Picasso.

*Geffen, David*, American entertainment executive, record producer, and founder of Geffen Records. Geffen was a talent agent and focused on the emerging rock-music business, representing groups such as Buffalo Springfield and Peter, Paul and Mary, and singers Janis Joplin and Laura Nyro.

In 1970 Geffen founded Asylum Records to release recordings by a folk-rock singer and songwriter Jackson Browne.

In the 1980s hit records by several hard-rock bands-including Aerosmith, Whitesnake, Guns 'n' Roses, and Nirvana-helped Geffen Records become one of the leading record companies in the United States.

Beginning in the 1980s Geffen entered the theater and motion-picture business.

In 1994 he cofounded the company DreamWorks SKG with film director Steven Spielberg and former executive of the Walt Disney Company Jeffrey Katzenberg to create various entertainment products, including motion pictures, television programs, and musical recordings.

*Jones, Quincy*, American popular musician, composer, arranger, producer, and entertainment executive. Jones is best known as the producer of both the album *Thriller* (1982), by popular music superstar Michael Jackson and the song "We Are the World" (1985). Jones's work has earned him more than 70 Grammy Award nominations, more than 25 Grammy Awards, and a Grammy Legends Award (1991). As one of the most successful black American entrepreneurs in the history of popular music, Jones has been credited with helping break down racial barriers in the music industry.

Jones studied the trumpet as a child and began playing and arranging music profes-

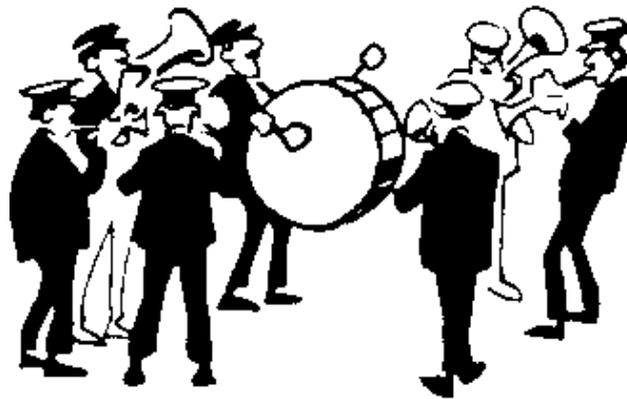


sionally as a teenager when he formed a band with singer and pianist Ray Charles. Jones worked in Paris as an executive for European record company Barclay Disque and leading a jazz big band.

Jones became a vice president at Mercury Records in New York City.

As an arranger and producer, Jones has worked with hundreds of performers, including popular singers Billy Eckstine, Sarah Vaughan, and Frank Sinatra; big band leaders Count Basie and Duke Ellington; jazz trumpeters Louis Armstrong, Dizzy Gillespie, and Miles Davis; R&B music stars Aretha Franklin, Stevie Wonder, and the Brothers Johnson; and rap artists Ice-T and Flavor Flav. He has composed the music for more than 30 motion pictures.

After Fred Goodman.



### ***Humour***

The President of a large California health insurance company was also the chairman of the board of his community's symphony orchestra. He could not attend one of the concerts and gave his tickets to the company's director of healthcare cost containment. The next morning he asked the director how he enjoyed the performance. Instead of the usual polite remarks, the director handed him a memorandum which went like this:

"The undersigned submits the following comments and recommendations relative to the performance of Schubert's Unfinished Symphony by the Civic Orchestra as observed under actual working conditions:

- A. The presence of the orchestra conductor is unnecessary for public performances. The orchestra has obviously practiced and has the prior authorization from the conductor to play the symphony at a proper level of quality. Considerable money could be saved by having the conductor critique the orchestra's performance during a retrospective review meeting.
- B. For considerable periods, the four oboe players had nothing to do. Their numbers should be reduced and their work spread over the whole orchestra, thus eliminating peaks and valleys of activity.
- C. All twelve violins were playing identical notes with identical notes with

identical motions. This is unnecessary duplication; the staff of this section should be drastically cut with consequent savings. If larger volume of sound is required, this could be obtained through electronic amplification, which has reached very high levels of reproductive quality.

D. Much effort was expended in playing 16th notes. This seems an excessive refinement as most of the listeners (and the violinists!) are unable to distinguish such rapid playing. It is recommended that all notes be rounded down to the nearest 8th. If this were done, it would be possible to use trainees and lower grade operators with no loss of quality.

E. No useful purpose would appear to be served by repeating with horns the same passage that has already been handled by the strings. If all such redundant passages were eliminated, as determined by a utilization review committee, the concert should have been reduced from two hours to twenty minutes, with still greater savings in salaries and overhead. In fact, If Schubert had attended to these matters on a cost containment basis, he probably would have been able to finish his symphony!"

### ***Practice***

#### ***1. Fill in the prepositions where necessary:***

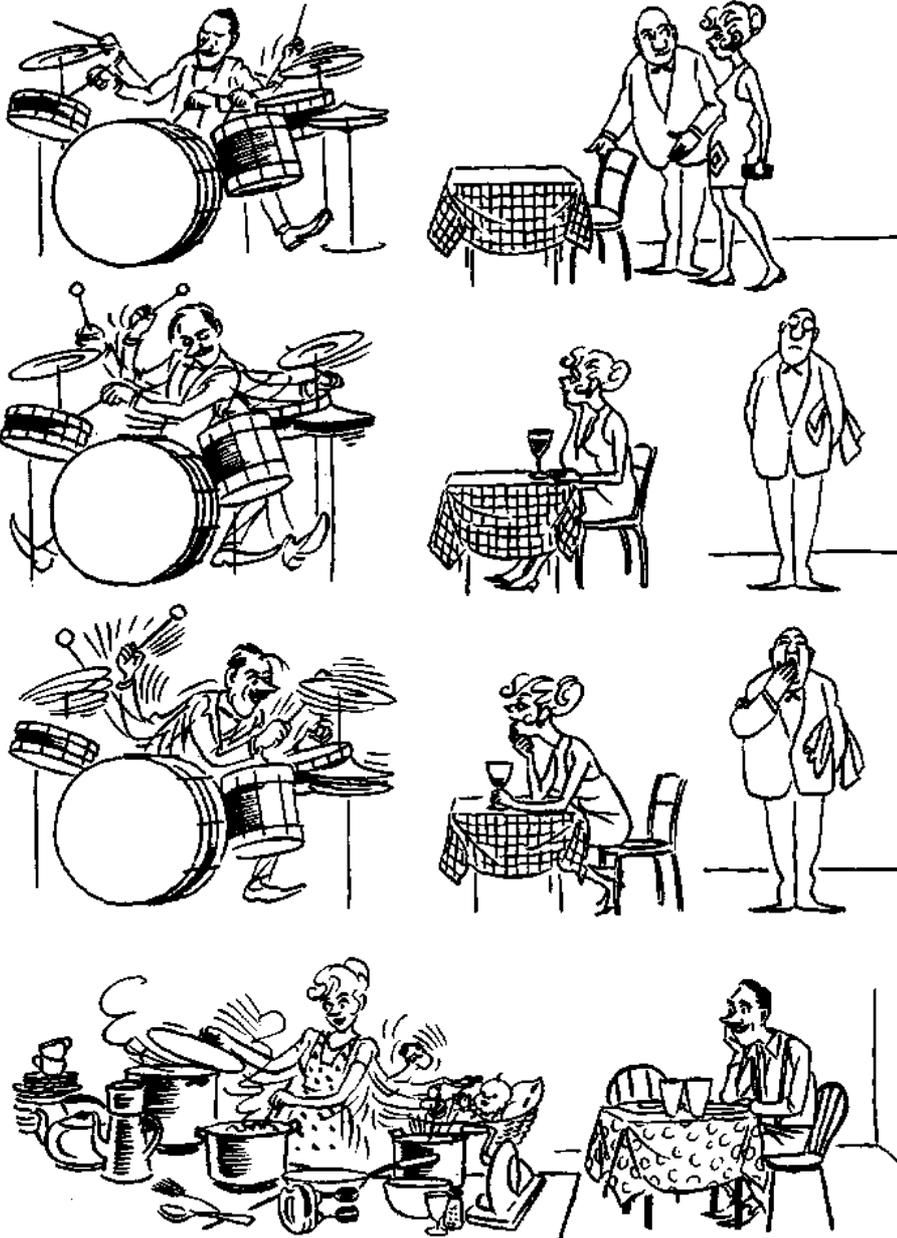
1. Many rock bands hope ... that one big professional break.
2. Time spent in the band may be time taken away ... more lucrative ventures.
3. Some band members cannot continue pursuing ... a musical career.
4. Changes ... personnel do not necessarily mean a break-up of the band itself.
5. Hire a replacement player ... one gig.
6. That genre that calls ... furious drumming.

**2.** Imagine that you are going to form your own supergroup, inviting famous pop stars and other musicians to join you. Choose the instrument that you would like to play from the list of instruments and types of singer below, in the line up for the recording session for this pop group or rock band. Then note down the instrument or vocals of your choice from each line and who you will invite to play them to sing.

1. lead vocals
2. lead guitar (electric)
3. acoustic guitar
4. bass guitar, backing vocals
5. drums
6. extra percussion (bongos...)
7. keyboards
8. electric fiddle (violin)
9. harmonica , saxophone



**Find the English for:** профессиональный успех, неудача, гастролировать, преданность, соответствовать (быть «на уровне»), распадаться, недостаток, удерживать ритм (темп), выгодное предприятие, ауфтакт, ненужное удвоение, слишком простоват, большой успех,



**Make up a story on the picture. Use the words:** a jazzman, a drum set, to enchant, to marvel (at), to yawn, to show virtuosity, to turn from, to change, to follow

### **Active vocabulary:**

duplication	out of tune	at a steady tempo	resonance
dynamic range	difficult runs	big professional break	rehearsal schedule
too simplistic	unnecessary duplication	electronic amplification	preparatory beat
'backing group'	stand on the issue	lucrative ventures	

### **3. Humour:**

#### **Definitions:**

- glissando: a technique adopted by string players for difficult runs.
- Subito piano: indicates an opportunity for some obscure orchestra player to become a soloist.
- Risoluto: indicates to orchestras that they are to stubbornly maintain the correct tempo no matter what the conductor tries to do.
- Senza sordino: a term used to remind the player that he forgot to put his mute on a few measures back.
- Detache: an indication that the trombones are to play with their slides removed
- Preparatory beat: a threat made to singers, i.e., sing, or else....
- Vibrato: used by singers to hide the fact that they are on the wrong pitch.
- Music: a complex organizations of sounds that is set down by the composer,incorrectly interpreted by the conductor, who is ignored by the musicians, the result of which is ignored by the audience.
- Opera: when a guy gets stabbed in the back and instead of bleeding, he sings.



#### **Keys: Grammar**

Он, вероятно, встретит вас в аэропорту.

Было необходимо, чтобы она помогла нам.

Желательно будет, чтобы она пришла одна.

Они потребовали, чтобы в машине убрали.

Мне хотелось бы / Я желаю, чтобы ты смог вернуться завтра.

Мне хотелось бы, чтобы ты был здесь сейчас,

Мне хочется, чтобы она была там завтра.

Мне хотелось бы, чтобы они дали мне больше денег.

Мне хочется, чтобы снег прекратился.

Я не хочу, чтобы ты ехал так быстро. / Я хочу, чтобы ты не ехал так быстро.

И что ты предлагаешь нам делать?

1. 1 - for ; 2 - from ; 3 - x ; 4 - in ; 5 - for; 6 - for