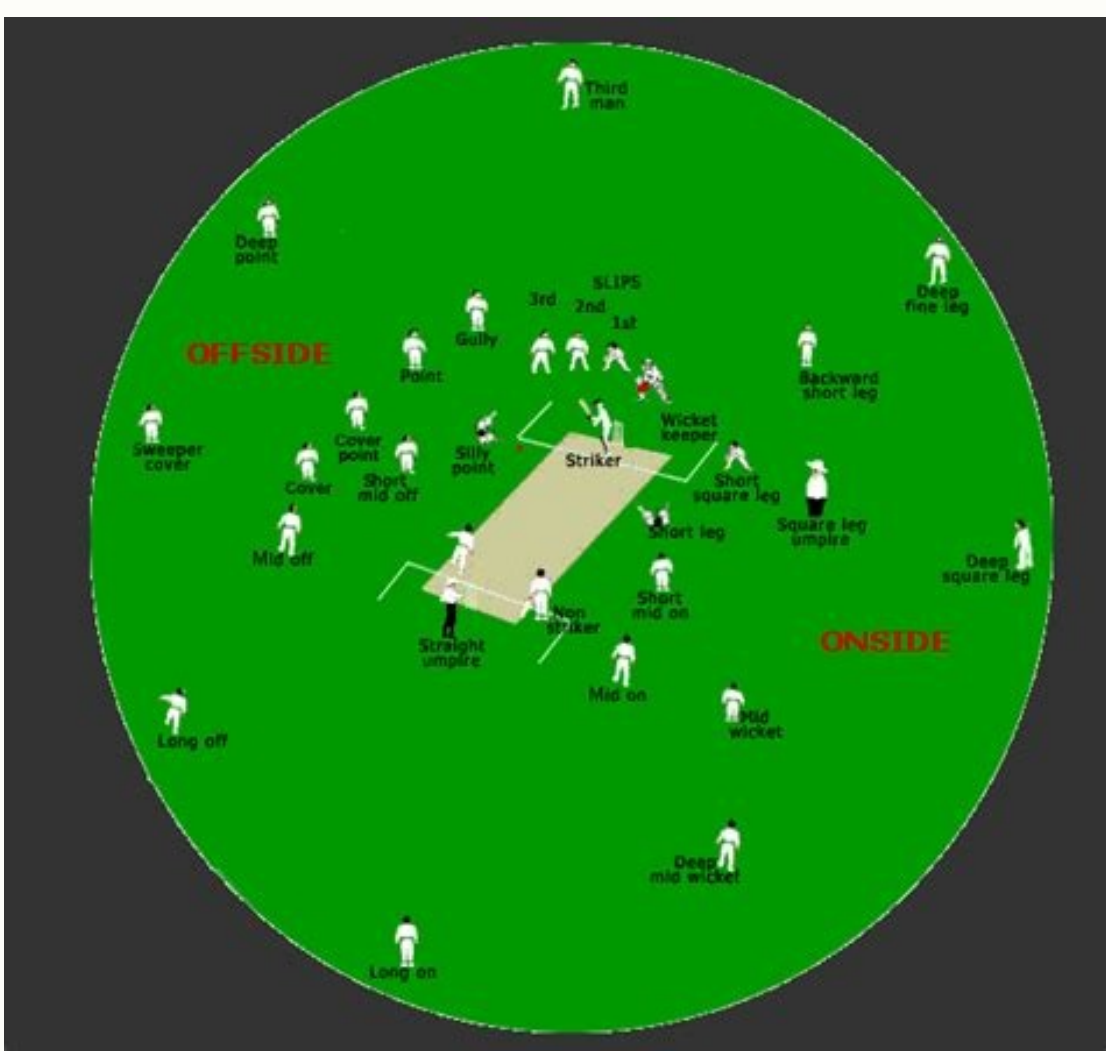


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Cricket pitch ground size. Cricket pitch with dimensions.

Leer en español Ler em português Pitching for new business is a make-or-break moment for many teams. You want to win the pitch, and so you develop a detailed slide deck, tout your credentials, capabilities and successes (case studies), and select your strongest presenter – possibly the leader of your team or company – to do all the talking. Right? Wrong. A good pitch is a balancing act that can be adjusted to the currents in the room. A recent survey of HBR readers found – at least in this community – how important it is to understand not just what you are pitching, but who you are pitching to. This was relatively unsurprising until we dug into the reasons why: The more senior your audience, the less you should rely on your deck and the more you should expect your pitch to be a conversation, showing your team's authentic passion for the challenge or problem and their resilience for solving it creatively, together. Our Survey In January of this year, we published an online survey seeking insights from managers who hear a lot of pitches. We asked them what they value most – and least – in a pitch. We also asked them to self-identify their gender as well as whether they are entry-level, mid-level or executive decision-makers. We received more than 1,800 responses. Of the respondents who provided their gender, 75 percent identified as male and 25 percent identified as female. Of the respondents who provided their seniority, 12 percent were entry-level, 37 percent were mid-level and 51 percent executives. In total over the last year, respondents have the cumulative experience of hearing up to 10,000 pitches. Here's what they told us. Lesson 1: Be a master of the facts, but know that for an executive audience, your relevant experience matters most. The more senior the audience you are pitching to, the sooner you must register your relevant experience and how it solves their challenge in unscripted conversation. Listen well, and map your knowledge and experience to what you hear. But for less senior audiences, it's more important to show mastery of facts. Do your research and show it. Lesson 2: Avoid pitches where only one person speaks. Respondents of all levels told us that a pitch team with good chemistry together is much more trustworthy than one senior person who does all the talking. Reconsider the wisdom of bringing people to a pitch who say nothing or have no clear expertise. Use your team to amplify your expertise in a pitch, not dilute it. Of course, one senior person who is expert in all the relevant areas, listens well to the audience, and can build (or already has) their trust, will defeat a team that does not listen and is unable to apply their collective expertise to the contours of the audience's objective. Lesson 3: Be passionate about the problem, not just your product. Beyond experience and facts, passion for the pitch was a top trait that our respondents highlighted as important. "I want to feel their energy for the pitch. The other key aspect is their mastery of the detail. Is it really in their blood ... or just skin deep?" wrote one executive-level respondent. But passion should go beyond your own product. Said another respondent, "I want to hear about me not about them." The lesson here is that if you're pitching, be passionate about who you are pitching too as much as you are about your own product. Lesson 4: Listen closely and respond carefully. Few decision-makers want to be "pitched." They want you to listen to them, ask questions, and understand their point of view on their problem before hearing your solution. And the more senior the audience, the more they want to have a conversation, to be heard and to hear what you think of their challenge. "I wish they listened more and spoke less," wrote one executive respondent. Shared another, "Listen and ask questions about my goals." Even for seasoned pitch teams, it can be difficult to be in a room with someone or a group who can decide the quality of your immediate future, and not advocate hard for it. It is only natural to want to lead, explain and prove why you should win. And because employers, investors, and innovators alike want the full story of their greatness to be understood by a decision-maker, it is anathema to stop speaking. But that is what your audience wants: not to learn more about you, but for you to hear (in the pitch) more about them and to make your greatness directly applicable and relevant to their goals, unscripted and live. Winning the Pitch In most significant competitive pitches, your experience and mastery of facts are certainly essential and must be demonstrated (quickly), because decision-makers of course want an expert to win the pitch. Yet, and I can say from personal experience, most everyone who pitches often has an example of a pitch they should have won, on paper, but did not. The reason is often that all those pitching have probably achieved the expertise and mastery of facts needed to solve the audience's problems. That's why they were invited to pitch in the first place; it is the price of entry, the low-hanging fruit, a common denominator. It's paying attention to these other factors, then, that makes the difference. The difference, then, between pitch winners and losers, is your chemistry – both as a team pitching and with your audience. It is your empathy for your audience, your passion for meeting a challenge together with them, your ability to listen, speak directly and apply your expertise, in the pitch. It is also the tone you can create in the room – presenting yourselves as a club your audience wants to join, knowing how to surprise, delight and engage your audience with your unique version of relevant expertise and problem-solving, live. There are no absolute truths – pitching is not a science. But this survey backs up how important it is to learn to read the room when you first walk in. Is your audience, junior, mid-level or senior executive? What you see may suggest you adjust your pitch to what your audience wants and values. Aside from the aesthetic benefits, more muscle means more efficient fat burn. Here, you'll fine-tune two bodybuilding staples and finish with a core-crunching bonus. For each movement, work to about 80% of your maximum rep count, keeping a couple in reserve in each set. Continue circuit-style for 15 minutes, resting as needed and keeping a tally of the reps. Just don't let your technique stray. Advertisement - Continue Reading Below 1 Floor Press: 80% of Your Max Reps Start by grabbing a pair of dumbbells and lying on your back with your knees bent and your feet flat on the ground. Press the weights above you, locking out your elbows. Lower them slowly until your upper arms are resting on the floor, close to your sides. Pause before repeating. 2 Bent-Over Row: 80% of Your Max Reps Stand with a dumbbell in each hand and bend your knees slightly, hinging at the hip so your upper body is almost parallel to the floor. Row both weights up towards your hips, keeping your core tight and your back flat. Lower the weights under control and repeat. 3 Hollow-Hold Pullover: 80% of Your Max Reps Lie on the floor, lifting your feet a few inches. Push your lower back into the ground to raise your head and shoulders off the floor. Reach back to grab a dumbbell from behind your head. With straight arms, pull it over your head and above your chest. Pause, then return it to the floor under control. 4 Where to Find The Full 15-Minute Weight-Loss Workout Guide Whether you're a beginner or an old hand, our 15-minute workouts make building a leaner, healthier body an achievable daily endeavour. You'll find the full guide in our January/February 2020 issue, which is now on shelves. Today is the best day to start. Advertisement - Continue Reading Below Perfect pitch (also referred to as absolute pitch) is the incredibly rare ability of a person to instantaneously identify or sing any given musical note without a reference pitch. It is estimated that 1/10,000 people in the USA are born with this cognitive trait. There are two types of perfect pitch: active and passive. A person with active perfect pitch is able to sing or hum any given pitch; that is, if they are asked to sing a B flat without hearing the said note or any reference note, they can sing it without any problem. If a person with passive perfect pitch is asked to sing the same B flat note, they cannot. However, if a random note is played for them, a person with passive perfect pitch will be able to name it without any problem. You are able to name a musical note played on any instrument, including magical tones emanating from common objects like the hum of a kitchen appliance, car horn, and/or doorbell. You are able to identify the key signature of any given piece of music. You are able to sing any note without a reference pitch. You are able to name multiple notes played simultaneously. For many, perfect pitch can be a blessing and a curse at the same time. On the plus side, the possessor of perfect pitch can tune a musical instrument without aid, correctly judge whether or not a piece of music is being played in the correct key, and identify specific instruments as playing in or out of tune. This skill would certainly come in handy for a piano tuner, instrument maker, or conductor. On the negative side, those with perfect pitch are likely to find it harder to enjoy music. They can hear all of a performance's flaws in intonation. What's more, if the performance is played in a key other than the original, those with perfect pitch will likely find it to be cringe inducing. In their mind, they already know what the performance should sound like as far as pitch is concerned, so anything they hear is going to be compared to their internal tuning fork. Basically, anything that doesn't align to their mind's perfect pitch will sound out of tune. For some, that's as bad as nails on a chalk board. To possess active perfect pitch, one must be born with the trait. Though there are many opinions on whether or not perfect pitch can be learned, most agree that someone born without it can train themselves to have relative pitch instead. Relative pitch is an ability to sing or name any note as long as you have a reference note. For example, if someone plays middle C on a piano, a person with relative pitch can sing or name any other note based on hearing that middle C. With a little education, they will also be able to construct chords, harmonies, and melodies based on the reference note. Most musicians have relative pitch. You'd be hard pressed to find a great musician without it. Possessing relative pitch allows them to play songs by ear as well as improvise on the spot if a performance is mistakenly played in the wrong key, or if the conductor or lead musician wants to change the key or instrumental tuning. Because they have relative pitch, it will be easier for them to perform in musical groups, including quartets, orchestras, and choirs. Unlike perfect pitch, relative pitch is something everyone can learn with enough training and practice.



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