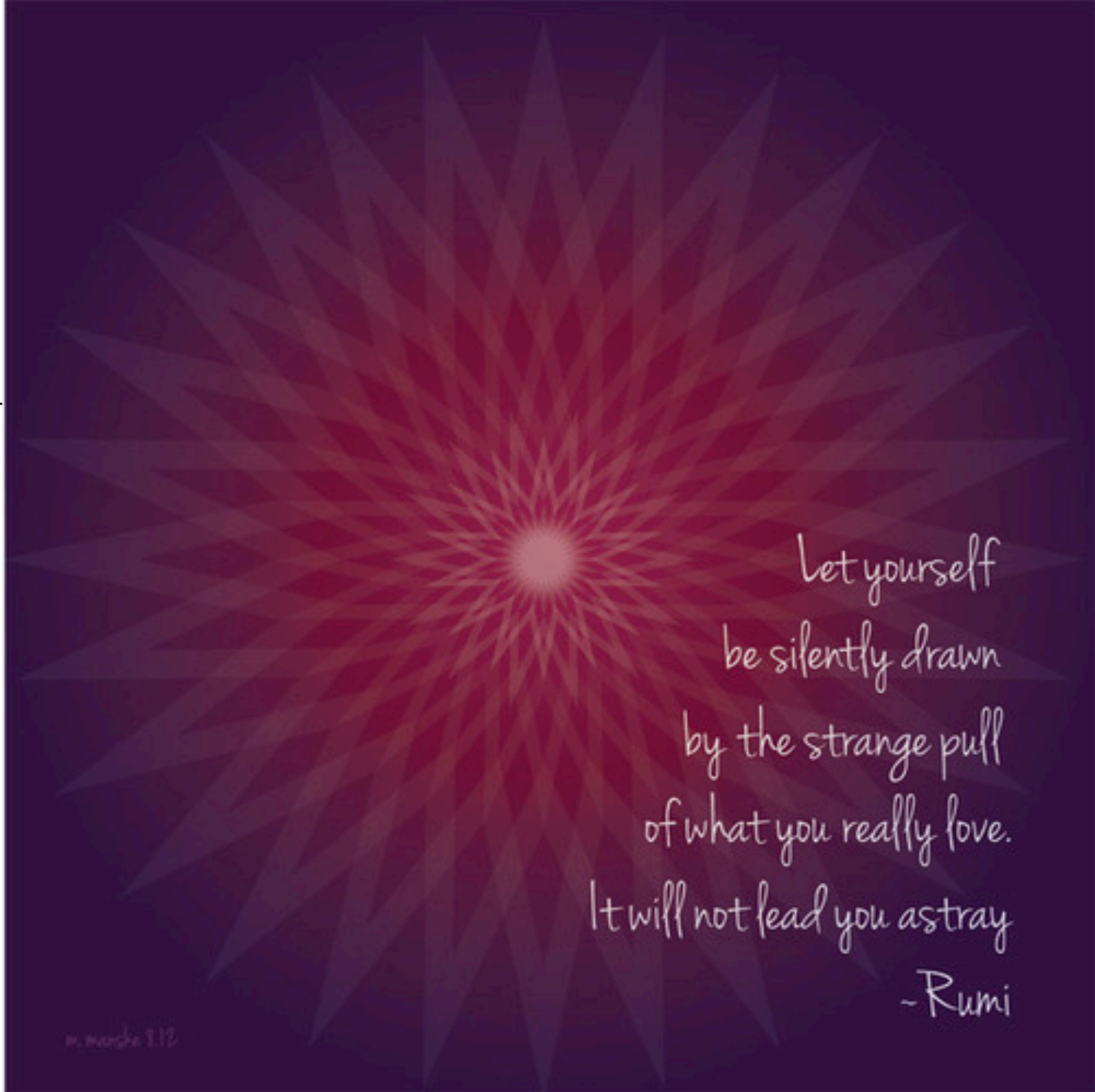


The Music of Leadership

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EAM 2018

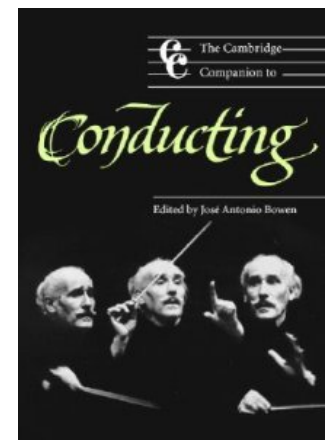




Let yourself
be silently drawn
by the strange pull
of what you really love.
It will not lead you astray
- Rumi

Agenda

- Hand claps
- One Quality Sound
- The Improv Orchestra
- Leadership as Conducting





Developing Your Creative Edge

- Combining ideas in a unique way
- Making unusual associations between ideas
- Developing novel approaches to doing work
- Having unique solutions to problems



The Instruments

Who is the luckiest in this whole orchestra?

The reed

It's mouth touches your lips
to learn music.

Rumi



The Reed

It' s mouth touches your lips
It' s mouth touches your lips
It' s mouth touches your lips
to learn music

Rumi



Everything Is Music

***We have fallen into the place
where everything is music***

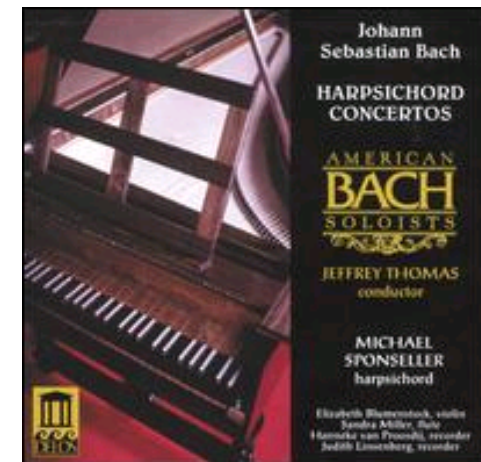
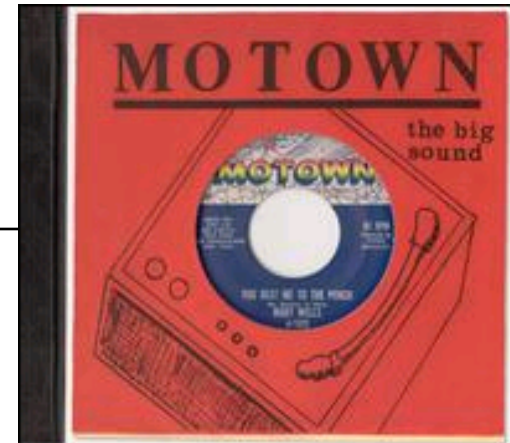
***So don't worry about saving these
songs***

For everything is music...

Rumi

Inquiry

- What does music mean to you?
- How does leadership facilitate the creation of music?



Why “Music”?

- Each of us makes our own kind of music as leaders
- Injects our work with passion
- An integrity that uplifts us
- Music brings people together



Soloing: One Quality Sound

- An improvised solo starts with what we call *One Quality Sound* - that authentically expresses how you feel at the moment you sing or play it.
- To sing One Quality Sound, breathe in, and on the out breath, sing or play **one** sound that completely expresses what you are feeling right now - actively listening to it as you are singing it.

A Musical Take on Roles

The Leader's Role

- Conductor
- Player
- Soloist
- Composer
- Critic
- Audience





“We would take a deep breath raising our hands above our heads and let our hands slowly fall to our instrument as we exhaled. After a brief period of silence and at the moment of inspiration, we would begin to play. This would turn out to be one of the most important things I would learn about the creative process. The silence inspired my fingers to move unconsciously”. What I was learning was to enjoy the space and silence before I played and even during my playing. I was learning to wait for the moment when my fingers would move by themselves.

(Barry Green about the Music for People Workshop)





David Darling on the state of silence :

“Sitting quietly, paying attention to what sounds come from the exhale when you pay attention to your breath. That exhale is our magic, that’s the connection to the Infinite. The form comes out of actually sitting quietly, doing nothing, having no purpose and then taking a breath. In our connection to the universe, you let the sounds come out and then listen deeply to how it feels to you”.

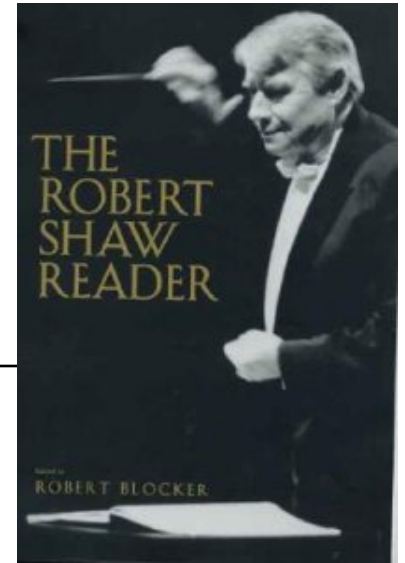


The Conductor

- Balances sections
- Works with concepts
- Balances sound intensities
- Many roles
 - arbitrator
 - judge
 - psychologist



Conducting



Goal:

- Direct music using affective cues
- Hold the space
- Create a container for people to play at their best and the music



Describe them using musical metaphors:

- What you are doing in your Leadership Project
- Your group in our class
- This class as a whole
- Your coaching work with your client



Rhythm

- formed by a series of notes differing in duration and stress
- Syncopation
- *Rhythmic* elements emphasize the temporal phenomena

(Mintzberg and Westley, 1992; Staudenmayer, Tyre and Perlow, 2002)



Assessing Rhythm

- What sort of rhythm do you feel with this group?
- Who are the players setting the rhythm and what rhythmic elements do they bring?
- Is the rhythm straight-ahead or syncopated?
- How does it make you feel?

Melody

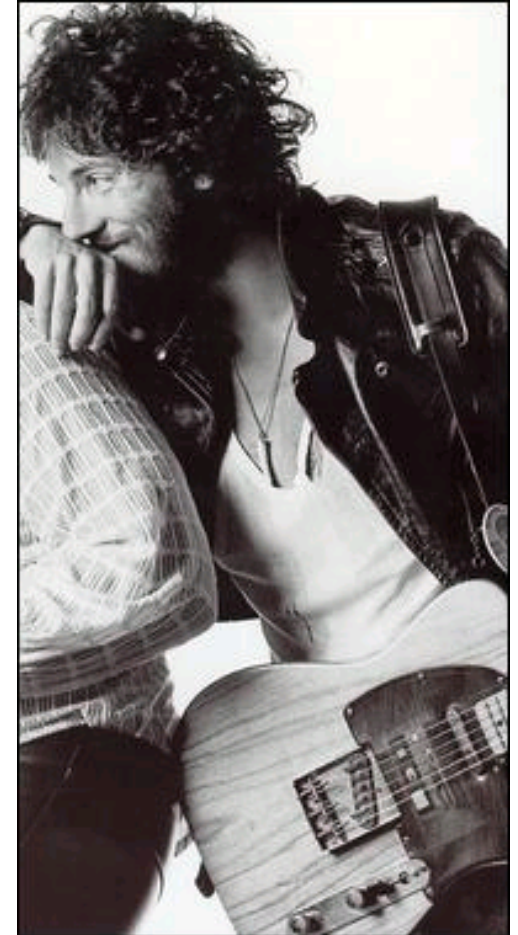
- A sequence of notes that produces a tune or song

“Melody is what people are left humming when they wander away from a team experience.”



Assessing Melody

- What are the recurring themes?
- What is the emotion of the group?
- What silent melodies are not voiced?
- What are the final notes of the team?
- Do you compose in advance or improvise on the spot?



Harmony



- Two or more notes occurring at the same time
- Adds richness to a single tune
- Exploring the dissonant voices
- How many voices are being heard?
- Who harmonizes with whom?
- Is dissonance accepted?



Dynamics

- Volume level in music
- The group's energy level and willingness of the group to take risks
- Crescendo
- Decrescendo
- Can you hear the nuances?
- What causes the loudness or softness?

Tempo

- Who or what sets the pace in the group?
- Is everyone comfortable with the tempo? Can everyone keep up or is anyone falling behind?
- Leader as conductor of the tempo



The Conductor Shows the Beat

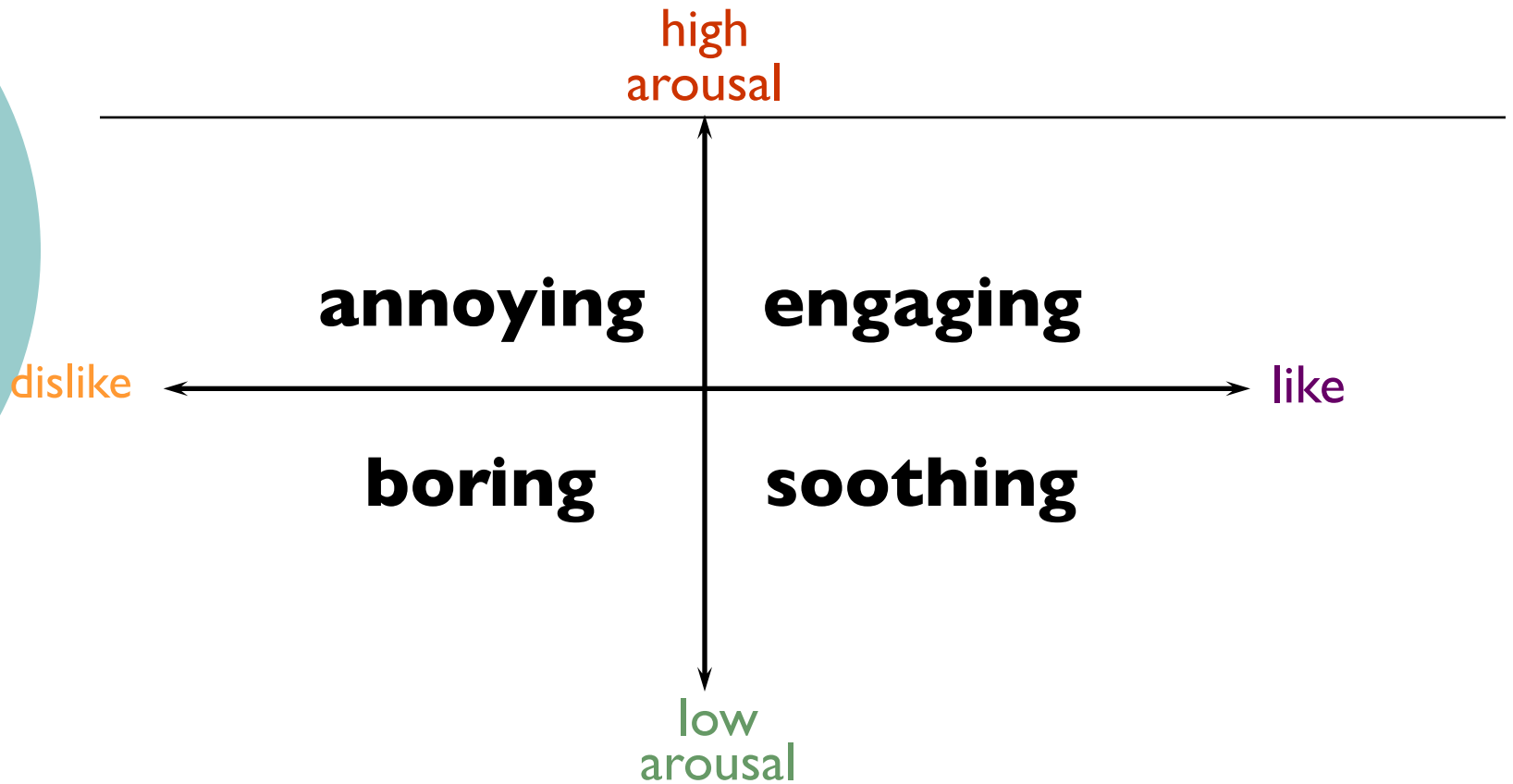
- 1. The conductor beats on air at belly height, making no sound
- 2. The beat is easier to see if it remains a quick, bouncing motion as if they are still beating on something.
- 3. The "orchestra" claps or makes sound when the conductor's "beat" hits the bottom. This is called playing on the downbeat.



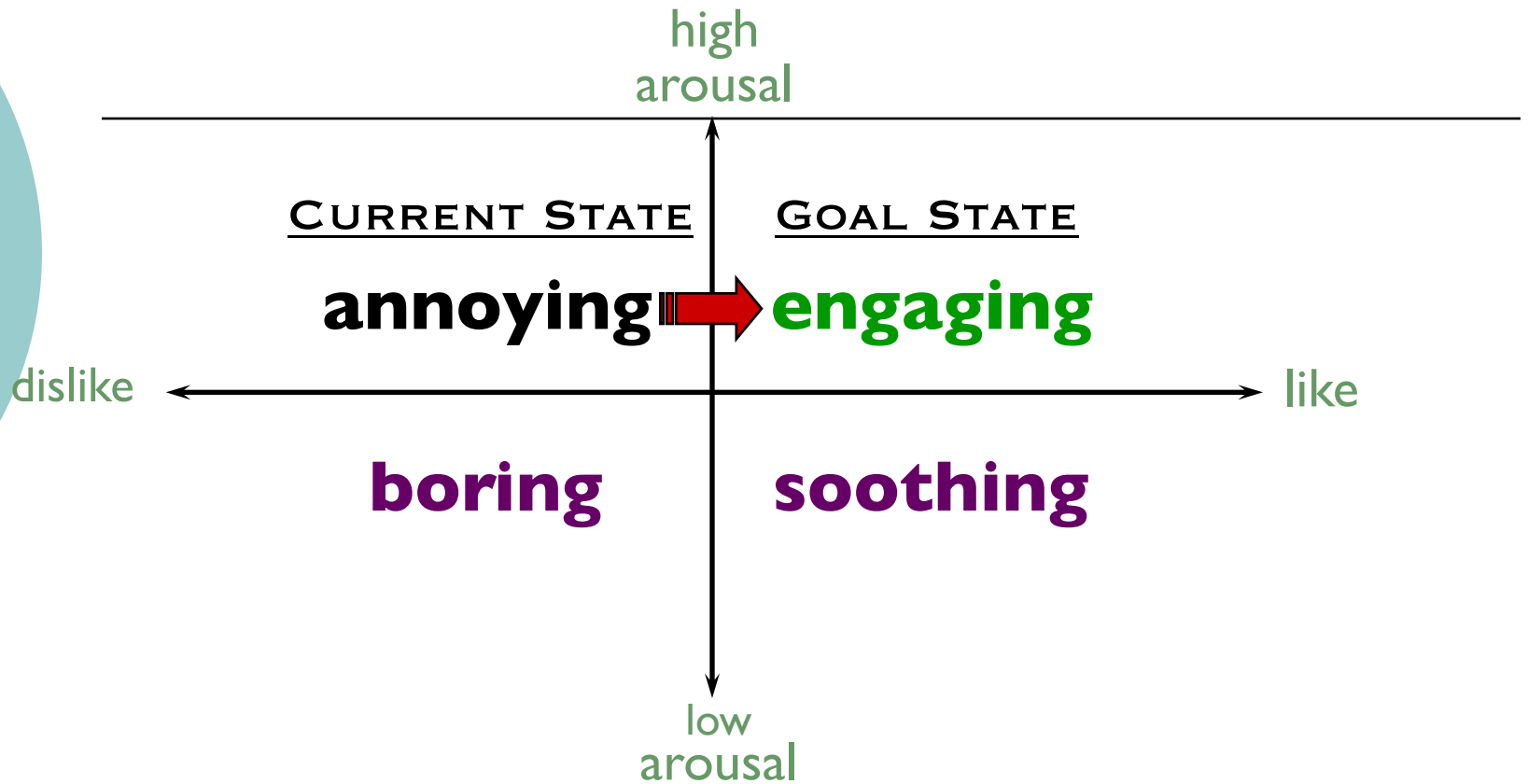
The Conductor Gives Cues

- With the left hand the conductor does things like telling people to play louder or softer and gives cues
- Holding the left hand out palm up means "louder"; holding it out palm down means "softer"
- Experiment with this while conducting
- Play only when the conductor cues you by pointing at you with the left hand.
- Making eye contact when giving a cue is very helpful

Music Affect Mapping



The Challenge



The Challenge

CURRENT STATE

GOAL STATE

annoying → **engaging**

boring → **engaging**

soothing → **engaging**

annoying → **soothing**

boring → **soothing**

Soloing

- Hold the pitch steady with your One Quality Sound
- Don't let it slide around
- Focus on the simplicity of expressing who you are at that given moment
- Expressing your true inner feeling in One Quality Sound is the single most important building block for creating powerful and satisfying improvisations

Leadership Ensemble

(Lieber)



Orpheus at Wharton – November 2002



The Orpheus Process

- *Choosing Leaders*
- *Developing Strategies*
- *Developing the Product*
- *Perfecting the Product*
- *Delivering the Product*

Leadership Ensemble

(Lieber)

- *Self-governing* organization
- *Shifting leadership* by virtue of rotating concertmaster
- *Shared leadership* in core groups
- *Rotating membership* from piece to piece and concert to concert



Solo/Drone (Partners)

1. The first person improvises a brief solo holding out the last note, which is called a drone.
2. A drone is simply a sustained note that doesn't change pitch. If you need to breathe while holding a drone, just breathe whenever needed and resume droning.
3. As the first singer/player ends his solo and begins to drone, he nods to his duet partner, who then sing or plays his own improvised melody, with the first person's drone serving as accompaniment.
4. When the second singer/player concludes his solo, he holds out the last note with his partner's drone. The improvisation can end at this point by getting louder and signaling a stopping point together, or it can continue by repeating the structure.

Solo/Drone Tips

1. Keep your melodies short, and when you are ready to hand over the role of soloist to your partner, give a clear signal by making eye contact and nodding.
2. When you are the soloist, realize that you are in a musical relationship with the person holding the drone, and continue to listen and relate to their note.
3. When you are holding the drone for your partner, support the mood, volume level, and intensity of the soloist by your volume level and commitment to the drone note.



Solo/Ostinato

1. Replace the drone with a short repeated rhythmic/melodic pattern (a groove or ostinato)
2. Keep this pattern extremely simple at first.
3. Two or three notes repeated over and over in an easy-to-hear rhythmic pattern works well.
4. In this structure, it is usually easier for one person to start with an ostinato and then signal to their partner when ready for a solo to be added on top.

The Bottom Line

**Listen Deeply For The Music
Beyond The Words**

