

The International Forum



Leadership Through Music Program

Stockholm, Sweden / April 20-22, 2002

LEADERSHIP THROUGH MUSIC

*A Hands-on Experience that uses Music to Enhance your Listening Skills,
Leadership Style and Grasp of Cultural Differences*

*STOCKHOLM, SWEDEN
APRIL 21-22, 2002*



THE INTERNATIONAL FORUM

LEADERSHIP AND THE METAPHOR OF MUSIC

In the era of globalization we have searched frantically to understand the qualities of effective leadership. There is a belief that if we can become better leaders, we can run more successful companies. More books are written on the characteristics of successful leadership than almost any other topic, except perhaps love.

Becoming a leader is a lifelong journey one makes to a greater degree of self-awareness and interpersonal skill. It is about “understanding” and “connecting” with others and moving them forward to new places. Good leadership is not a constant state it is a moment in time when someone steps forward and says, “follow me this way”. It is a moment that one has prepared for with all of life’s experiences and it is a circumstance that requires a particular person in a particular context. After the moment has passed, the leader may just as quickly step back and be lead by others. The moment of leadership is as dependent on the circumstances and context as it is on the ability and energy of the individual who chooses to lead.

Developing your ability as a leader is a journey out to the world around you to understand what is changing. It is also about a journey inside yourself to know more about your values, fears, joys, strengths and limitations. In new and uncertain situations it is important to remember that we each have inside, of ourselves, what we need to succeed. The challenge in life is to recognize this and to know how to draw on it when circumstances change.

The self is the instrument in the performance of leadership. Learning about ourselves is the first step in this process. Learning from others in a process that allows for the sharing of different perspectives and experiences is important. Learning from leaders in other disciplines besides business is immensely valuable. Leadership is primarily about the interaction between people and as such, lessons can be found wherever there are people who lead and people who follow.

Lessons from Music for the Leader Today

The world of music has delivered many examples of leadership and of people working together to create great things in times of change. As such it is a valuable metaphor for the individual today to use in understanding his or her leadership personality.

Music and business are both global forces that transcend different languages and geography. Executives or musicians must each find ways to create and innovate to use new technologies, to deal with change and to utilize efficiently the resources they have available to them. Both seek to create value and must compete to succeed. It is these similarities that enable one to learn by watching the ways of the other. Indeed, music and musicians offer insights for anyone to learn more about themselves – how well they listen, communicate and cooperate with others, use their imagination, create or solve problems.

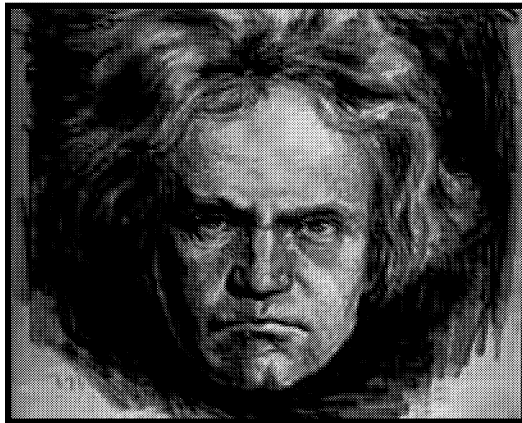
Music is a lens through which we can visit another time or place. The music of Europe through its form and style can tell us much more than history books about the people of that

time and the society and economy in which they lived. Music also communicates much about the culture of the region or nation from which it comes.

- What can music tell us about our world today? What insights does it offer for understanding the changes taking place around us?
- Can music help us to know where we are headed?
- How can music teach greater self-understanding and build our confidence in ourselves?

“The function of music is to liberate in the soul those feelings that normally we keep locked in the heart. The great composers of the past were able to do this, but the musicians of today are satisfied with four notes and a line you can sell on a song sheet at the street corner.”

SEBASTIAN FAULKS, AUTHOR



THE INTERNATIONAL FORUM

Since 1989, The International Forum has been developing senior executive education experiences for global companies. Over 250 companies from around the world have participated in programs of The International Forum in the past 13 years.

The International Forum's emphasis has been on the many challenges and changes taking place in the world and how that influences the role of leader in a global company. The Forum integrates culture, history and values with the business, economic and political agenda of the sessions and experiences. In addition to The Wharton Global Leadership Series, The International Forum also designs and develops custom and open enrollment experiences around the world for the most senior members of a company's management team.

The International Forum maintains a large global network of over 1,000 resources and facilitators in business, politics, culture, history, arts and sciences and draws from schools around the world including University of Pennsylvania, University of Michigan, Princeton University, INSEAD, University of Tokyo and others for its faculty. The network of resources exists for the benefit of its members and executives who have participated at The International Forum draw on this as an information resource, for coaching and advice and for assistance with new markets and opportunities.

PROGRAMS FOR 2001-2002 INCLUDE:

The Wharton Global Leadership Series

North American Forum
Philadelphia, USA
September 5-9, 2001

East Asian Forum
Tokyo, Nagoya, and Kyoto, Japan
January 15-18, 2002

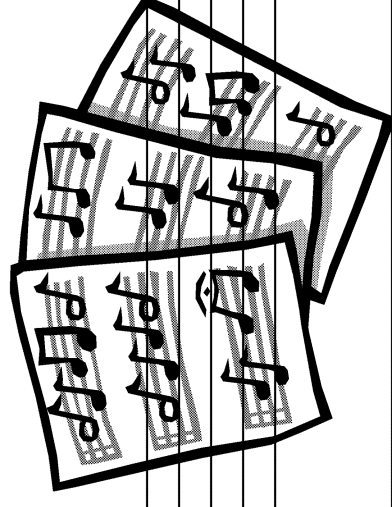
European Forum
Stockholm, Sweden
April 23-27, 2002

The China Forum

Shanghai, Suzhou, Hangzhou, China
October 23-27, 2001

Leadership Through Music

Program



SUNDAY APRIL 21, 2002		
• Morning Walk To Nybrokajen II		8:00 a.m.
1. Overture		8:30 a.m.
2. What to Listen for in Music		9:00 a.m.
Coffee Break		9:45 a.m.
3. Conducting the Company – I		10:00 a.m.
4. Music as a Lens – I		11:30 a.m.
Lunch <i>Sjöfartshuset</i>		1:00 p.m.
5. Creativity Through Music		2:00 p.m.
6. Is There Music in Your Voice? – I		3:00 p.m.
7. Music as a Lens – II		3:45 p.m.
Coffee Break		4:15 p.m.
8. Is There Music in Your Voice? – II		4:30 p.m.
Dinner Fem Små Hus		6:00 p.m.
9. A Soirée Piano Bar, Hotel Reisen		7:30 p.m.

MONDAY APRIL 22, 2002		
10. The String Quartet – New Management Styles		9:00 a.m.
Coffee Break		10:15 a.m.
11. Is There Music in Your Voice? – III		10:30 a.m.
Lunch		12:00 p.m.
12. Opera Staging – Becoming A Master		2:00 p.m.
Coffee Break		3:45 p.m.
13. Conducting the Company – II		4:00 p.m.
14. Conclusion		5:30 p.m.

MORNING WALK TO THE NYBROKAJEN 11

8:00 A.M.

NYBROKAJEN 11

The history of Nybrokajen 11 stretches back to 1878, the year King Oscar II inaugurated the Great Hall of the Royal Swedish Academy of Music. Its situation and superb acoustics soon made it the centre of Swedish musical life. This was where international artists such as Andrés Segovia gave concerts. This was where the Swedish Radio Symphony Orchestra played in the days of crystal receivers. And it was here that the Nobel Prize ceremony took place prior to being moved to the Stadshuset (www.sweden.se).

SESSION 1

8:30 A.M.

OVERTURE

Nybrokajen 11

LEADERS:

Mr. Michael O. Alexander

Chairman,
The International Forum

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

There are two themes to consider in the *Leadership Through Music*.

The Self as Instrument

Before stepping forward, a leader must first consider for himself where he stands and what are the goals he wishes to reach. Becoming truly effective at this is an inward journey of self-discovery. Musicians and composers have this journey as their prime responsibility, their prime wish and prime gift.

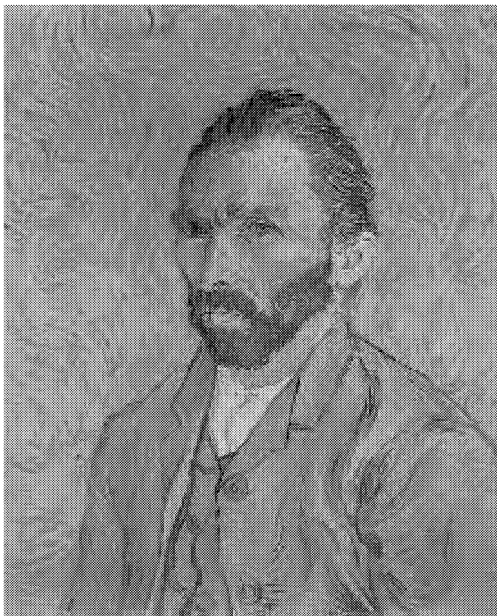
A musician must also be able to hear himself in order to move his performance to greatness. It is not sufficient to play the notes the right way and to get the timing right. He must envision what he wants to sound like and then really listen to himself – step outside his performance and look back at

what he sees and hears. Great performers realize the importance of being able to visualize themselves as they perform.

If one envisions the performance to be mournful and sad – it will be. If one envisions it to be energized and optimistic – it will be. Musicians and other performers have the advantage of being reminded daily that they must perform for others in order to communicate. Most people in business have forgotten that this applies to them as well.

- How do you want to be seen and heard?
- What is your dream for how your performance should be and how you would perform at your best in it?

Consider the artist Vincent Van Gogh. Why is it that he painted so many self portraits? Compared to Gauguin or the other artists of that time who painted landscapes or people, Van Gogh was consumed with his room, his vase, his house, and his face. Why?



Perhaps it was because Van Gogh was so deeply connected to himself. So much so that many people believed he was insane. He was consumed by his moods, his love for Gauguin, his relationships, the night and being alone. He knew the inside of himself all too well. The self-portrait was his way of stepping outside what he lived with every day and looking back in. Could he portray this face of a man the way he wished the world would see him? Was he searching for the person that the rest of the world saw – while deep inside he saw a different view of himself?

Artists connect with the side of themselves that most of us do not have time to know. They live balanced between inhibition and conformity and between the secrets and emotions we dare not consider in ourselves and the energized optimism of discovering how glorious life can be. The great artist draws on this to create. He

walks the line between the world of controlled progress and the other side being a state of insanity of unchecked emotion.

Leadership is as much about a journey inside ourselves as it is about a journey out to the world to understand how it is changing. How do leaders in the global marketplace today make time for this journey inside themselves. If we are to fashion a better world, a better firm and a meaningful role for business in the future – can we do this without understanding first where we stand as individuals and what we envision ourselves to be as leaders of this progress?

The Performance

The other theme of *Leadership Through Music* is a more visible one than the theme of the Self. It is the skill of getting other people motivated, getting them to where they need to go by providing a process where the leader clearly shows them the way while also letting them find it on their own. The realities of this are influenced by the individuals you are leading, what sort of people they are, what goals or ideas they have and how they feel about you as the leader.

The skillful and effective leader learns how to transmit what is inside himself outward to others while perceiving intensely and clearly what is around him and incorporating that back into action.

Effective communication is the key to success in this process. Communication is made up of many qualities: speaking, observing, sensing, understanding and most importantly listening.

WHAT TO LISTEN FOR IN MUSIC

Nybrokajen 11

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

The Art of Paying Attention

An important quality of leadership is the ability to pay attention.

Paying attention is difficult now. There are so many more things to distract us. But a good leader is someone who really stops and pays attention to what people say to him or her in spite of distractions. They also understand that paying attention means picking up other cues so that they learn to develop questions on issues beyond the scope of what they and the people around them are familiar with.

Paying attention is composed of two very important qualities: 1) listening and 2) assuming you are about to learn something new. Listening is more difficult to do now in the role of leader in an organization, most people listen to you. There is the strange phenomena that while leaders will learn most from listening, their organizations often do not give them the chance. People in organizations are busy delivering specific messages to their leader, giving pre-defined presentations, answering conventional questions or perhaps keeping their thoughts to themselves because it may reflect badly on them and thus on their career prospects. It is more important than ever, that the leader seek the answers to the questions that not have been posed.

Listening does not only mean hearing what someone says, it also means really listening to the tone, speed, energy level, body language and certain cultural context that the person communicates along with the words. Listening becomes more complicated when you have to lead across cultures. Listening to Americans is different than listening to Japanese, Chinese, Norwegians or French.

Listening is hard work and requires concentration. Many times we are too tired, distracted or busy to take the time to listen.

Paying attention means not only listening to cues but also considering them in the context of the situation so that we learn something new about the person in front of us. Paying attention involves listening with the intent to learn. The leader must assume that something new is about to be passed

to him or her. Without this assumption, you will remain distracted by the things that you already know or the responsibilities that are demanding most of your time.

Paying attention does not only apply to the world around you, but also to the world inside you. As a leader, it is most difficult to make this journey inside yourself. Those around may be either reinforcing your characteristics and flaws or are not telling you about them. It is perhaps the most difficult time to learn new things about yourself because you do not have the time.

Listening is Different than Hearing

The first condition for good communication is to know how to listen. Few do this well. Listening is one of the first skills we learned, but the least practiced.

Listening is also the key to good conversation and it is critical in selling your ideas or products. Understanding an audience is essential for the person who is about to perform just as understanding a potential customer is critical to selling. Understanding begins with listening.

Listening to music is a skill that is acquired and, as it is learned, it can improve our enjoyment, and also our sensitivity, creativity and imagination. It can also improve our ability to listen to other things: employees, customers, friends and family, presentations and conversations.

A Framework for Listening

Our abilities to listen are enhanced considerably if we know what to listen for – if we have a framework or a discipline that will guide us in sorting out what we hear.

Music is sounds or notes together with rhythm. A note by itself means nothing. Notes are not like words. Good music describes something greater than verbal language could ever describe. Music exists on many levels at once; like a human being, it has many facets. We hear melody on the surface, but that's only the surface. There are multiple layers and if you know how they work you will hear much more than the melody.

We focus on what to listen for in music by using a simple framework composed of six basic elements: volume, melody, harmony, rhythm, busy-ness and tone color. This simple framework can be enlarged and developed by anyone in whatever way they choose. The better we are at listening, the more we will hear. As we learn to listen, we develop our skills to do more with what we hear and we make much better use of our capacities for imagination, visualization and our ability be creative and to think through problems.

As we listen to a piece of music how do we feel? Relaxed, agitated, inspired? Does it remind us of someplace or someone? Does it make us happy or sad? How we feel about it is entirely personal. There is no right or wrong. But we are able to listen to what the composer chose as tools to make this music. We are able to determine what the composer did to make us feel the way did when hearing the music. We can analyze what he or she did to create this. It is not important to know what the composer's intention was for this music, but it is important that we know how we feel about it. Listening can combine the analytical with the emotional – the right and the left side of the brain – to give us a richly active and rewarding experience.

- How good a listener are you?
- By listening to music, what can we learn about the art and skill of listening to those around us?

Enjoying music is deeply affected by the physical environment. Knowledgeable listeners are the ingredients that make any performance sing.

Kandinsky held a conviction that music is a superior art to painting. He was fascinated by music's emotional power because music expresses itself through sound and time and allows the listener a freedom of imagination, interpretation and emotional response.

Wagner's *Lohengrin* stirred his vision of a certain time in Moscow that he associated with specific colors and emotions:

"The violins, the deep tones of the basses, and especially the wind instruments at that time, embodied for me all the power of that pre-nocturnal hour. I saw all my colors in my mind; they stood before my eyes. Wild, almost crazy lines were sketched in front of me." - Wassily Kandinsky, 1866-1944

CONDUCTING THE COMPANY – PART I

Nybrokajen 11

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

MUSICIANS:

Orkestern Filialen

Stockholm

“There is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success, than to take the lead in the introduction of a new order of things”.

- MACHIAVELLI, II PRINCIPE 1532

What kind of leadership style is present in your organization? Are the leaders focused on how people are doing their job, how they are compensated for their performance, whether or not the most efficient processes are being pursued to generate profit? Perhaps the leaders are focused on creating a vision for the group that extends beyond their own personal or professional self-interest. In doing so, how do these leaders help their followers develop the confidence they need to achieve their own goals? There are many types of leaders as there are many types of people. Most simply put – some leaders focus on doing things right while others are concerned with doing the right thing. What is your style?

The experience of conducting brings home the importance of leadership style and character. Conductors lead highly trained artists toward a unified end product. The musicians in an orchestra are professionals at what they do. They have independent minds and are likely to resent authority, while at the same time they recognize that some form of leadership is necessary for them to perform together effectively. Frequently they know each other better than they know their conductor. It is important for a conductor to remember this as he leads the orchestra.

- How does a conductor create a working environment for the members of the orchestra where they will be motivated to play their best?

What authority does a conductor really have over the orchestra? The composer has written the music, the musicians know how to play their parts. What degree of freedom does the conductor

have to deliver a special performance? How does he or she persuade the orchestra to go along? The conductor must earn the confidence of the orchestra. If they have given him the authority to lead them, the conductor must take responsibility for doing this.

What insights can conducting an orchestra provide for those who must help others to know where they are going, to focus on a vision, and sometimes to persuade them to do things they would rather not? The best way to find this out is to try to conduct an orchestra. It will become clear why it is important to prepare, to communicate ahead of time, to earn the trust and loyalty of those who follow, to think ahead, to know when to begin and to end. In conducting one feels the responsibility to serve those who are trying to do their best.

The power of communication through eye contact, the height of the baton, and gestures of encouragement are motions important for a conductor. Leaders in other situations use similar techniques. Once the conductor has set the tone and the pace, the musicians are confident in the course that has been set and the orchestra takes on its own momentum - until the next time there is uncertainty or ambiguity. The conductor's decisiveness here earns the confidence and respect of the orchestra and makes them ready to follow his lead again.

If a composer uses volume to get the attention of the audience, perhaps at the beginning of the piece, this should not be surprising. You may use something similar in many situations in your everyday life to get the attention of the people around you. If you have a customer who isn't hearing your message, possibly it is because it is not clear enough or maybe it is even too loud. The experience of conducting an orchestra teaches that sometimes those you lead sense that you want something too much. If you take another angle and just quietly put the idea there and back away from it, others may see the idea for themselves and in their own time will come around.

Conducting is an opportunity to visit your own leadership style and to discover how you might communicate more effectively with others about what you believe and what you might want them to do.

"For all its glorious sound, the orchestra is much like a feudal kingdom. The conductor is the ruler of an empire composed of the nobility (the sectionheads), and vassals and serfs, (section string players, second woodwind and brass players). At least, that is the way some conductors view themselves and the rest of us. As I was assistant concertmaster I was one of the so-called aristocracy, but in the end everyone answered to the king. Any player who desired creative personal expression, especially any string player buried in the section, found precious little of it in the orchestra and especially in one where the leader exerted an iron rule over his subjects, down to the least detail."

- ARNOLD STEINHARDT,
First Violinist, Guarneri String Quartet

Nybrokajen 11

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

MUSICIANS:

Orkestern Filialen

Stockholm

*“Though full of great musical lore
Old Bach was a terrible bore
A fugue without a tune
He thought was a boon
So he wrote 17,000 more.”
- MUSIC HERALD, 1884*

It is said that societies must dream about things in order to do them. Jules Verne had us on the moon long before anyone believed it was possible. Do artists lead or follow? Do they dream about things that are not real and wish they were? Or, do they merely record what is happening?

If artists really do lead, can music help us to understand the present and to see the future?

Music is one of the lenses through which to view life – the past and present. It allows us to visit another time, another place and other people. It helps us to see history a different way, and may even help us to understand the changes in the world today. But unlike the history books, music communicates how people felt at the time. It tells what they were thinking and it brings the issues of the day into perspective.

Music is written at a point in time and like a language it communicates something. It gives clues about what people liked, and did not like, how they behaved and what they did. The dramatic transition from the Baroque to the Classical Period around 1750 in what is called the Age of Enlightenment sets the stage for the Industrial Revolution. A new set of values rejected the complex Baroque music of Bach and called for something with a melody they could more easily recognize.

The political, religious and social institutions of Europe were undergoing change to reflect the new realities of a broader constituency – a middle class that had been growing in number for a century.

Music was no longer the exclusive purview of kings and aristocrats; it was now to be enjoyed by the larger bourgeoisie, who had the time and the means to bring on a new era that reflected their new found wealth. They participated.

Most educated people in Europe played some musical instrument and enjoyed doing so. The music of Mozart, Haydn, and Schubert fulfills the demand for music playable by amateurs in small groups. The symphony orchestra emerged in response to the larger middle class audience and their desire for concerts. The piano replaced the harpsichord and became the dominant instrument at home.

European music vividly communicates the social and economic history of this continent during more than 2000 years. It brings to life what might otherwise be considered to be wooden events and stories. It gives powerful insights into the reasons why things happened in the past and how people reacted. It helps sort through the reasons why changes are happening today and their significance for the future. In a very real sense, music is a mirror that shows what was, and why.

It brings history to life.

Managing Change

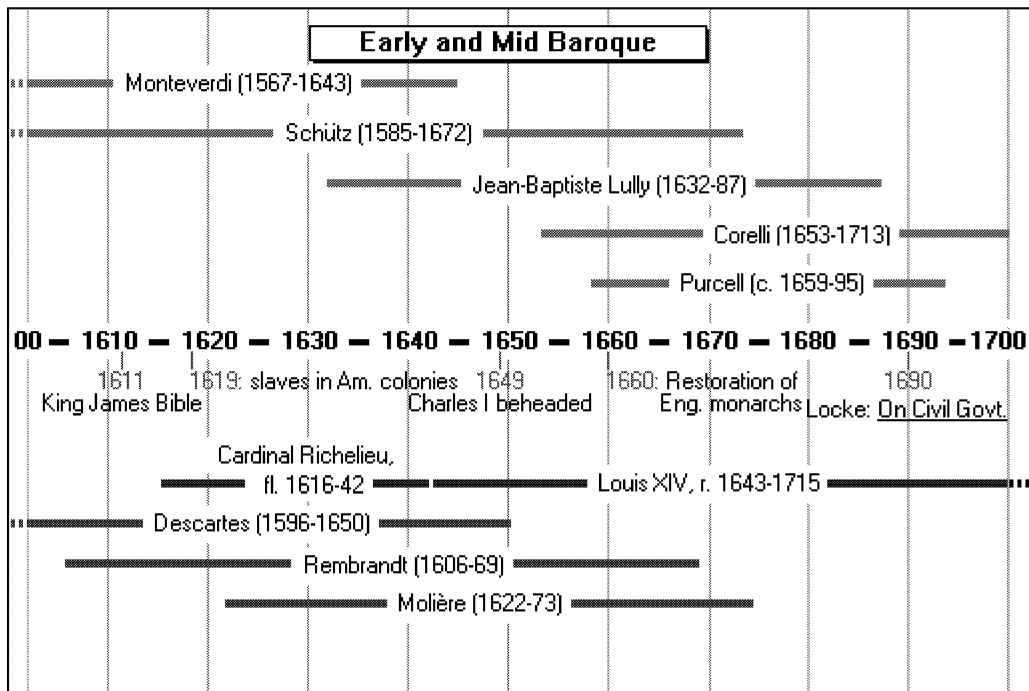
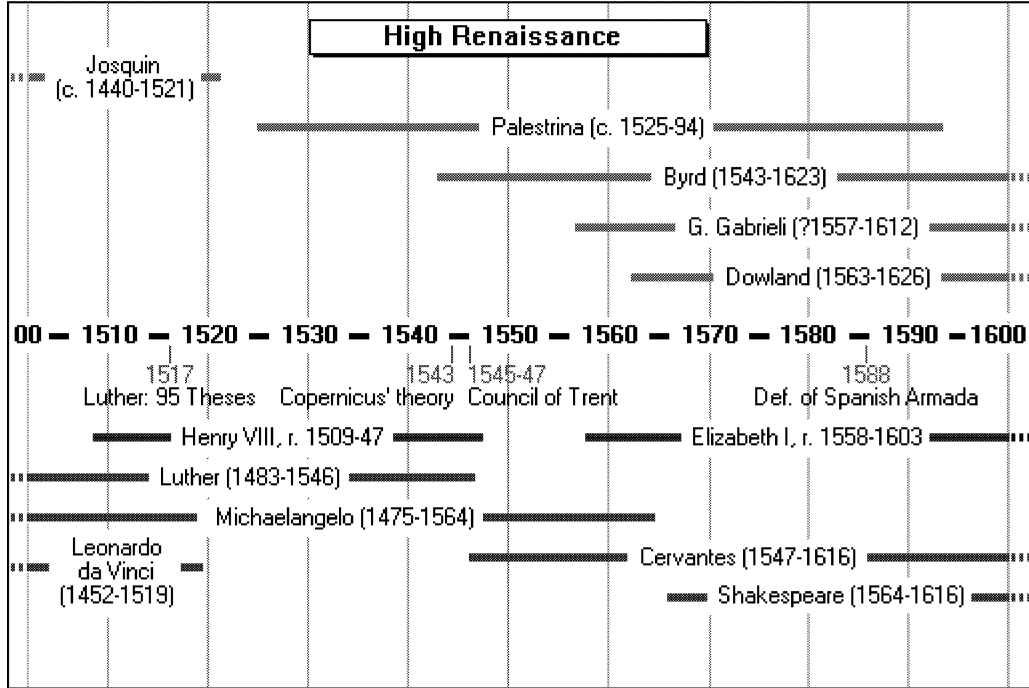
The period 1750 – 1900 in European music was one of great change. What were the reasons for this? In what way did the changes in music mirror the changes in the economies and societies of Europe through this time?

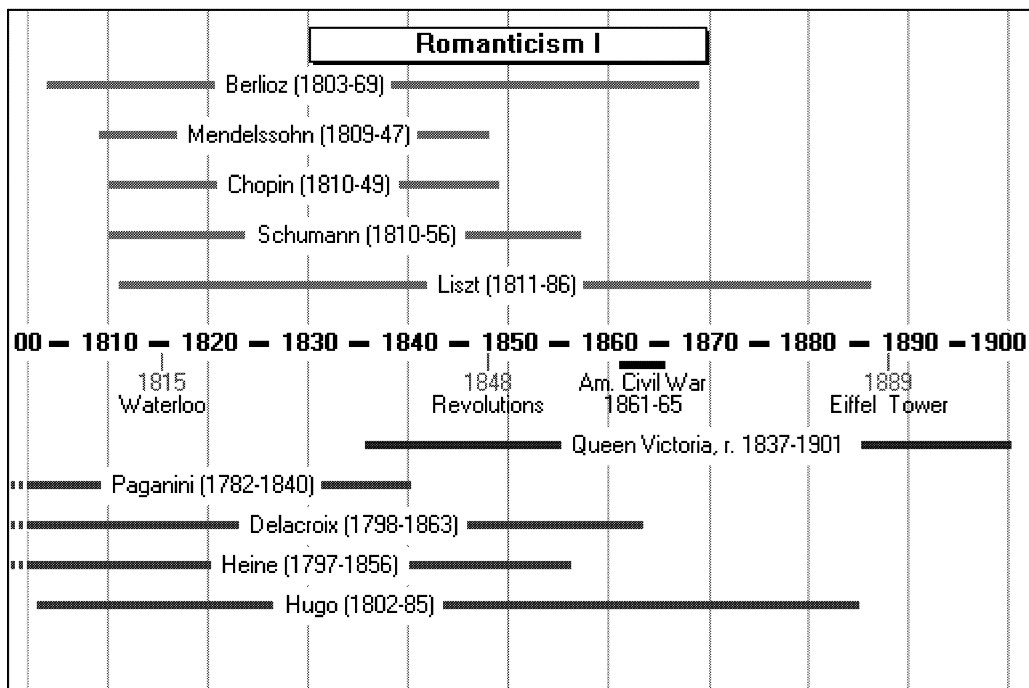
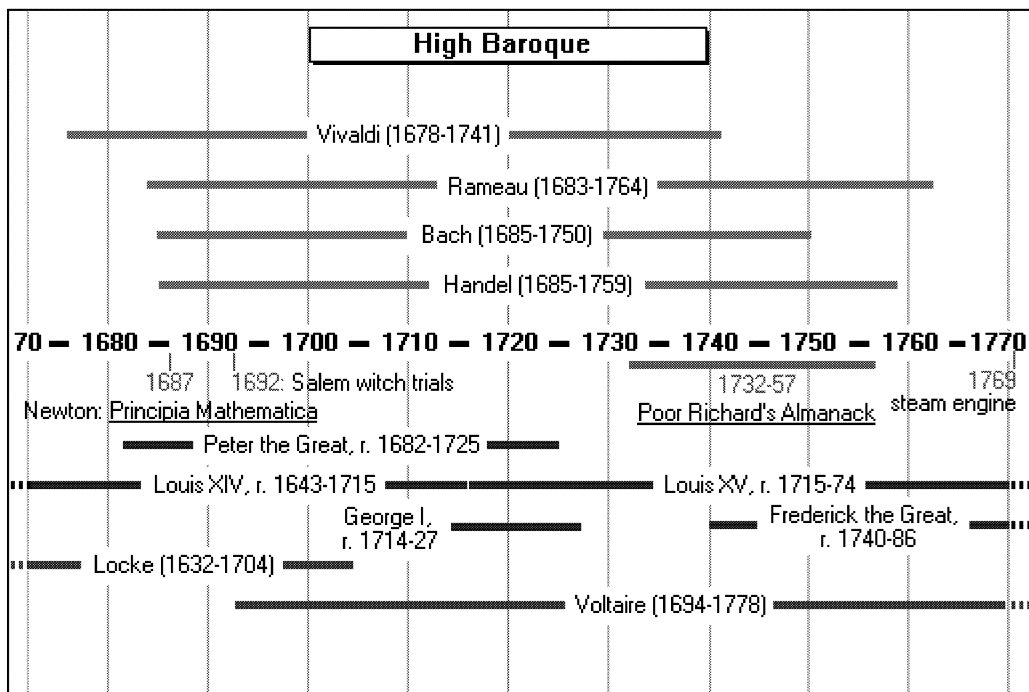
- How did composers and musicians respond to the need to change during this time?
- How did they recognize the changes around them?
- What did they decide to do differently to address these changes?
- How did they bring about change in their own world of music – that was necessary to meet the new times?

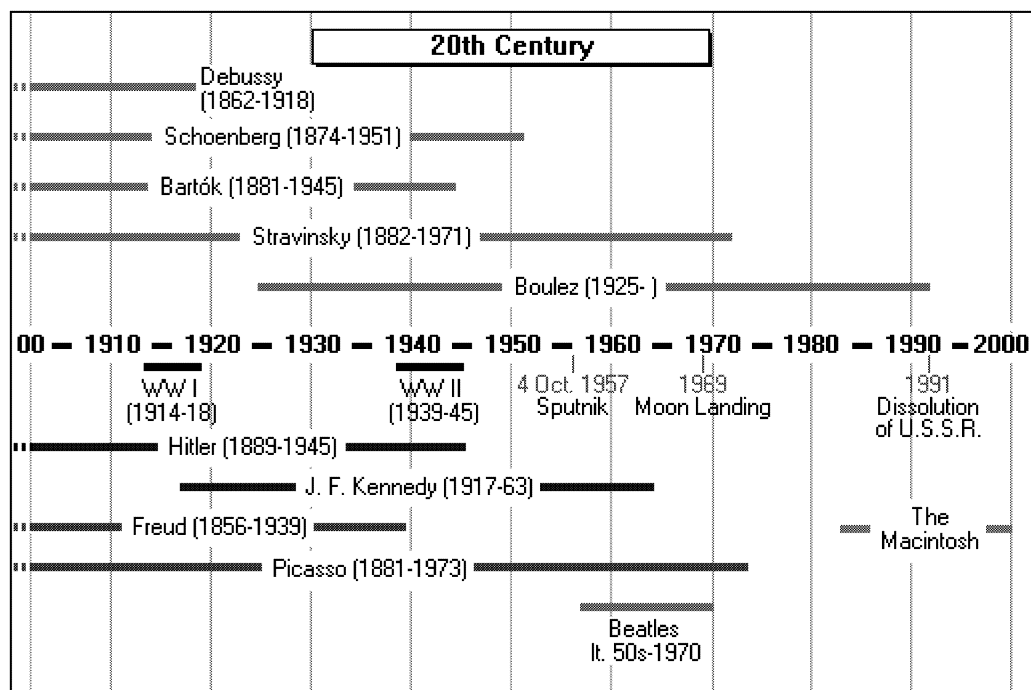
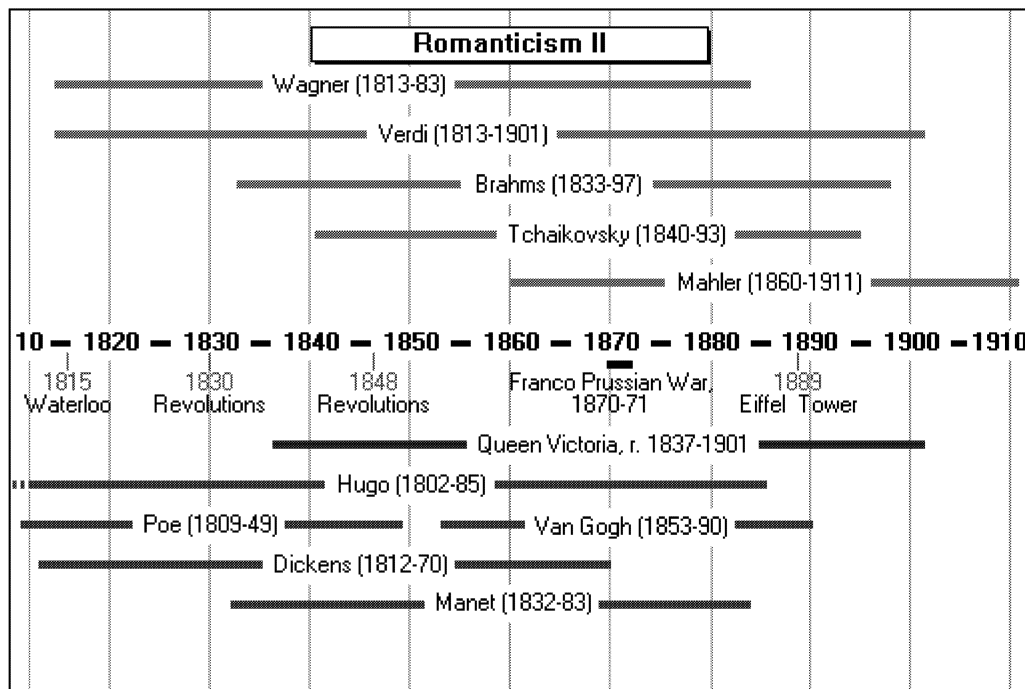
Musicians have been driven to discover and cope with new forms, styles and solutions for centuries. What can leaders in business learn from music about how to manage change?

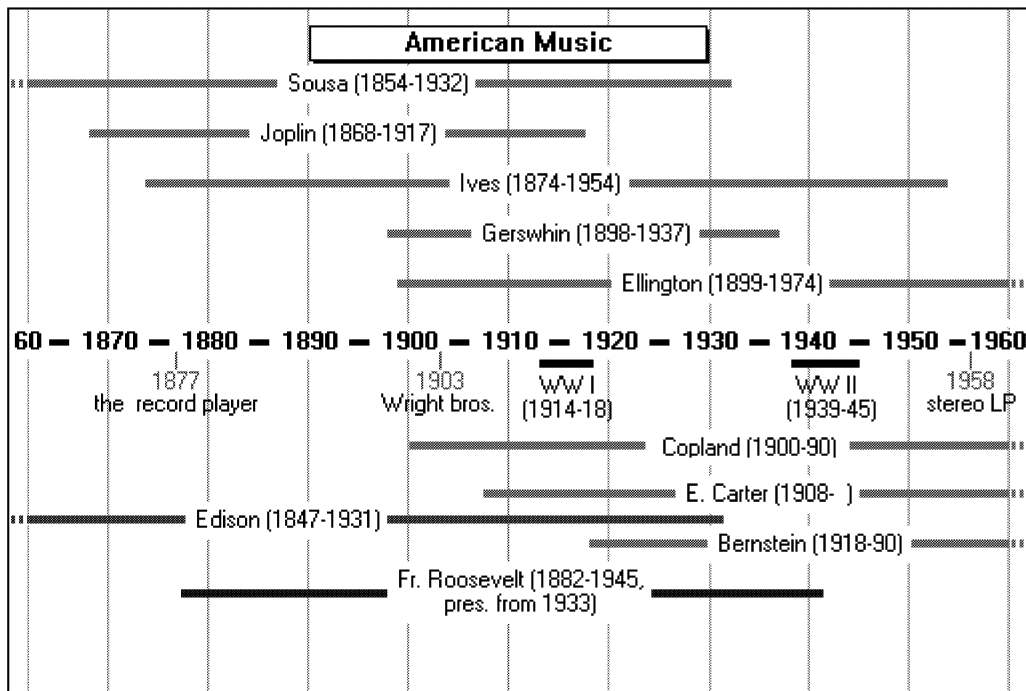
“It is the uniqueness of any authentic art expression that makes even approximate duplication in any other period inconceivable.”

- Aaron Copland









Source: University of California, Davis, Music Faculty.

Lunch

1:00 P.M.

Sjöfartshuset

The Piano

Excerpt from Aaron Copland's What to Listen for in Music

The piano is a handy instrument to have around – “maid of all work” someone once called it. It can substitute for a large variety of different instruments including the orchestra itself. But it is also a being in its own right – it is also a piano – and as such it has properties and characteristics that belong to itself alone. The composer who exploits the piano for its essential nature will be using it to the best advantage. Let us see what that essential nature is.

A piano may be used in one of two ways: either as a vibrating or as a non-vibrating instrument. That is true because of its construction, which consists of a series of strings stretched across a steel frame with a damper on each string. This damper is vital to the nature of the instrument. It is controlled by the piano pedal. When the pedal is untouched, piano tone lasts only as long as the note is pressed by the pianist's finger. But if the damper is removed (by pushing the pedal down), the tone is sustained. In either case, piano tone declines in intensity from the instant it is struck. The pedal minimizes this weakness somewhat and therefore holds the key to good piano writing.

Although the piano was invented around 1711 by Cristofori, it was not until the middle 19th century that composers understood how to take advantage of the pedal in a truly characteristic way. Chopin, Schumann, and Liszt were masters of piano writing because they took fully into account its peculiarities as a vibrating instrument...more recent composers have exploited the other side of the piano's essential nature – the non-vibrating tone. ...Played thus, a hard, dry piano tone is produced which has its own particular virtue. The feeling of the modern composer for harsh percussive tonal effects found valuable outlet in this new use of the piano, turning it into a kind of large xylophone. Excellent examples of this may be found in the piano works of such moderns as Béla Bartók.

CREATIVITY THROUGH MUSIC

Sjöfartshuset

LEADER:

Mr. Michael O. Alexander

Chairman,
The International Forum

Is there a process for creativity? How does a company institutionalize “innovation” and “creativity” in order to ensure that it is constantly seeking new opportunities and developing them into profitable solutions?

Can creativity be taught?

The Experience of the Composer in the Creative Process

Composers have continually adapted to new trends and demands of their audiences, often in very creative ways. Haydn had to produce a new composition every week to meet the demands of his listeners and to “stay ahead of the competition.” What insights does music offer for those who are trying to foster a creative force – in themselves, their organization, products, services, entrepreneurial thinking and strategy?

Aaron Copland explains that a theme is only a succession of notes. Merely by changing the dynamics and playing it loudly or softly and timidly, one can transform the emotional feeling of the very same succession of notes. A change in harmony can give a new poignancy to a theme, different rhythmic treatment of the same notes can change a war dance into a lullaby. Composers try to find the essential nature of a theme and then find what might be done with it and how that essential nature may be momentarily changed. Traditional composers start with a pattern rather than a theme. The creative part is not the conception of the theme so much as the treatment of a well-established pattern. Some composers improvise on what went before them.

Here is how Igor Stravinsky saw creativity:

“All creation presupposes at its origin a sort of appetite that is brought on by the foretaste of discovery. This foretaste of the creative act accompanies the intuitive grasp of an unknown entity already possessed but not yet intelligible, an entity that will not take definite shape except by the action of a constantly vigilant technique. It is not imagination itself, but creative imagination: the faculty that helps us pass from the level of conception to the level of realization.”

“A good composer does not imitate. He steals.”

- How do you create an environment for discovery, realization and the “stealing” of new ideas that Stravinsky refers to?

THE CONDITIONS FOR CREATIVITY AND INNOVATION

*“Imagination is more important than knowledge”
- Albert Einstein*

As successful innovative companies have discovered, great ideas are seldom if ever created solely by one person. The creative process is one of stealing, copying, testing, failing and persisting. It is also an evolutionary process, which is made possible by the diversity of views and experiences of those involved.

There are three essential conditions for creativity to occur:

1. **Pressure to produce something.** The momentum created by a crisis, a problem or a stated goal must be enough to focus the creative energies of people on a purpose or result. In the absence of pressure, the mind wanders aimlessly. Dissatisfaction leads to the need for solutions and competition leads to the need for change.
2. **Overcome the inhibiting factors of having too much experience or knowledge.** It is important to have the “experts” leave the room – they will intimidate the “non experts” as well as know how things should be done and stand in the way of new ideas. One of the most difficult challenges in the creative process is to strike the balance between using the experience and knowledge of those who have it, but preventing them from using their knowledge to inhibit the creativity of others. Frequently it is the wildest of ideas, the most outrageous that are then developed into something truly innovative.
3. **Make mistakes.** There must be a willingness to be wrong or sound foolish. These are the stepping stones to new ideas. The diversity of the group will lend itself to this part of the process, as what one person says will be interpreted very differently from one person to the next.

The outcome of the creative process is energy and optimism – these are the gifts of the innovative company.

IS THERE MUSIC IN YOUR VOICE? PART I

Sjöfartshuset

LEADER:

Ms. Lorraine DiSimone

Mezzo Soprano,
Germany

It has often been said that it is just as important “how” you communicate as “what” you communicate. The energy, pitch, harmony and rhythm of your voice tells as much about your message as the words themselves.

When one considers the qualities associated with a fine speaking voice we may use terms such as rich, resonant, powerful, commanding, strong, clear, easy to listen to, etc. What gives the voice these qualities? Are we born to speak like this or can we acquire or develop the skills of fine speaking?

Developing your voice is like learning to play a musical instrument. While the quality of the instrument is important, it also takes study and practice to master the real talent of a superb artist or musician. The human voice is a beautiful instrument full of range and subtlety. To use it well, as one would an instrument, one must first learn how it works.

The process of effective voice production is composed of four basic steps:

1. *Breath* – the intake and control of breath vibrates the vocal cords. The control of the breath is the foundation for effective voice.
2. *Vibration* – the coming together of the vocal cords produce the sound waves of the voice. While one does not consciously control this process it is nevertheless critical for the sound of voice.
3. *Resonance* – the voice is amplified by the resonance of the sound waves in the mouth, throat, sinus, nose, head and chest cavities. The principle resonators of the body are the mouth, throat and sinus cavities. The nasal cavity gives the voice a special ring and the chest cavity can give depth and richness to lower pitches. Resonance can be felt as well as heard. It has the sensation of humming. While it should not be felt in the throat, the voice should feel as if it is residing and resonating in the mask or the frontal bones of your face.
4. *Articulation* – the shaping of the lips, tongue and mouth create recognizable sounds. The action of the lips, tongue and jaw focus the voice to the front of the face so that it can resonate and be fully heard. Effective articulation determines whether a person will be heard and understood.

- What can you learn from the basics of vocal production that will help you to develop your communication skills and confidence in speaking with others - and in presentations?

"It is not unreasonable to speculate that speech and music have descended from a common origin in a primitive language which was neither speaking nor singing, but something of both. Later this primeval language would have split into different branches; music would have retained the articulation mainly by pitch (scale) and duration (rhythm), while language chose the articulation mainly by tone color (vowel and consonants). Language moreover happened to become the vehicle of rational thought and so underwent further influences. Music has become a symbolic language of the unconscious mind whose symbolism we shall never be able to fathom."

- ANTON EHRENZWEIG



Poetics of Music

Igor Stravinsky, *Harvard University Press*, 1942, 1947, 1970

Most music lovers believe that what sets the composer's creative imagination into motion is a certain emotive disturbance generally designated by the name of *inspiration*.

I have no thought of denying to inspiration the outstanding role that has devolved upon it, ... I simply maintain that inspiration is in no way a prescribed condition of the creative act, but rather a manifestation that is chronologically secondary.

All creation presupposes at its origin a sort of appetite that is brought on by the foretaste of discovery. This foretaste of the creative act accompanies the intuitive grasp of an unknown entity already possessed but not yet intelligible, an entity that will not take definite shape except by the action of a *constantly vigilant technique*.

What concerns us here is not imagination in itself, but rather creative imagination: the faculty that helps us pass from the level of *conception* to the level of *realization*.

The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of *observation*. And the true creator may be recognized by his ability always to find about him, in the commonest and humblest thing, items worthy of note.

...Which of us has ever heard talk of art as other than a realm of freedom? This sort of heresy is uniformly widespread because it is imagined that art is outside the bounds of ordinary activity. Well, in art as in everything else, one can build only upon a resisting foundation: *whatever constantly gives way to pressure, constantly renders movement impossible*.

My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings.

I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.

SESSION 7

3:45 P.M.

MUSIC AS A LENS – PART II

Sjöfartshuset

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

MUSICIAN:

Ms. Lorraine DiSimone

Mezzo Soprano,
Germany

Music as a Lens on Cultural Differences

Music is also a distillation of a culture, which can help us to understand cultural differences. How can it help us to deal with employees, suppliers and customers throughout the world more effectively?

- What does music say about changing values, trends and tastes in different world markets?

If you do not know the spoken language, listen to the music and the rhythm, the dance and the sound. Does it differentiate polychronic from monochronic cultures, or the time and space differences described by anthropologist Edward Hall?



MONOCHRONIC AND POLYCHRONIC TIME

There are many kinds of time systems in the world, but two are most important to international business. We call them monochronic and polychronic time. Monochronic time means paying attention to and doing only one thing at a time. Polychronic time means being involved with many things at once. Like oil and water, the two systems do not mix.

In monochronic cultures, time is experienced and used in a linear way – comparable to a road extending from the past into the future. Monochronic time is divided quite naturally into segments; it is scheduled and compartmentalized, making it possible for a person to concentrate on one thing at a time. In a monochronic system, the schedule may take priority above all else and be treated as sacred and unalterable.

Monochronic time is perceived as being almost *tangible*: people talk about it as though it were money, as something that can be “spent,” “saved,” “wasted,” and “lost.” It is also used as a classification system for ordering life and setting priorities: “I do not have time to see him.” Because monochronic time concentrates on one thing at a time, people who are governed by it don’t like to be interrupted. Monochronic time seals people off from one another and, as a result, intensifies some relationships while shortchanging others. Time becomes a room which some people are allowed to enter, while others are excluded.

Monochronic time dominates most business in the United States. While Americans perceive it as almost in the air they breathe, it is nevertheless a learned product of northern European culture and is therefore arbitrary and imposed. Monochronic time is an artifact of the industrial revolution in England; factory life required the labor force to be on hand and in place at an appointed hour. In spite of the fact that it is *learned*, monochronic time now appears to be natural and logical because the great majority of Americans grew up in monochronic time systems with whistles and bells counting off the hours.

Other Western cultures – Switzerland, Germany, and Scandinavia in particular – are dominated by the iron hand of monochronic time as well. German and Swiss cultures represent classic examples of monochronic time. Still, monochronic time is not natural time; in fact, it seems to violate many of humanity’s innate rhythms.

In almost every respect, polychronic systems are the antithesis of monochronic systems. Polychronic time is characterized by the simultaneous occurrence of many things and by a *great involvement with people*. There is more emphasis on completing human transactions than on holding on to schedules. For example, two polychronic Latins conversing on a street corner would likely opt to be later for their next appointment rather than abruptly terminate the conversation before its natural conclusion. Polychronic time is experienced as much less tangible than monochronic time and can better be compared to a single point than to a road.

Proper understanding of the difference between the monochronic and polychronic time systems will be helpful in dealing with the time-flexible Mediterranean peoples. While the generalizations listed below do not apply equally to all cultures, they will help convey a pattern.

MONOCHRONIC PEOPLE

Do one thing at a time

Concentrate on the job

Take time commitments (deadlines, schedules) seriously

Are low-context and need information

Are committed to the job

Adhere religiously to plans

Are concerned about not disturbing others; follow rules of privacy and consideration

Show respect for private property; seldom borrow or lend

Emphasize promptness

Are accustomed to short-term relationships

POLYCHRONIC PEOPLE

Do many things at once

Are highly distractible and subject to interruptions

Consider time commitments as objective to be achieved, if possible

Are high context and already have information

Are committed to people and human relationships

Change plans often and easily

Are more concerned with those who are closely related (family, friends, close business than with privacy

Borrow and lend things often and easily

Base promptness on the relationship

Have strong tendency to build lifetime relationships

Source: Edward T. Hall, Understanding Cultural Differences

“Not only do Native Americans have a beat and a rhythm all of their own which is reflected in their music, but each region and town in the United States has its own rhythm as well as music. An excellent example is provided in the opening scene of the movie, ‘Nine to Five’, starring Lily Tomlin, Jane Fonda and Dolly Parton. The talented Miss Parton sings the music with ground level shots of people’s legs and feet as they walk down the street. One fantastic shot zeroes in on feet and ankles in beat, cutting to a shot of three metronomes – in sync with each other and with the beat of the city. It’s only a short shot but it sent shivers up my spine”.

The late Goddard Lieberson experienced the power of what I’m expressing so strongly that he was motivated to spend the last two years of his life producing a two-hour CBS special, “They Said It with Music”, with Jason Robards and Bernadette Peters. This was the history of our country in music, beginning with “Yankee Doodle” and the revolution and ending with World War I and “Over There.” According to Lieberson, no one had ever done this before, and I can’t imagine why not. Perhaps it’s because we no longer think of God as sound or vibration.”

-EDWARD T. HALL - THE DANCE OF LIFE

SESSION 8

4:30 P.M.

IS THERE MUSIC IN YOUR VOICE? PART II

Sjöfartshuset

LEADER:

Ms. Lorraine DiSimone

Mezzo Soprano,
Germany

Communication is as much about what you say as what you do not say. Silence is very often the forgotten tool of the leader. It is important in many ways. Your silence is a critical element of your ability to listen. You cannot hear what people tell you unless you stop talking. Silence gives you time to think and consider the inputs you receive without the stimulation of any new information.

Silence can also take on a shape of its own. It can be the punctuation in your speech. Finishing your remarks with a moment of silence places emphasis on what you just said. It gives your listener time to consider without distraction, what you just said.

Silence is an important element in the learning about Self. Taking silent time with yourself to consider your values and goals is an important element of your direction setting as a leader.

Noise!

The old culture of listening depended on something else that is no longer easily obtainable: silence. Modern people are afraid of silence, and they try to fill it with noise. A new kind of music has therefore emerged, designed not for listening but for hearing music whose principal device is repetition, which employs only pre-digested harmonies and fragmented tunes, and which relies on a monotonous "back beat" to propel it into the ear and the soul of those who overhear it. People brought up on such music lose the feel for polyphony; their musical attention span shortens to atrophy; and they grasp musical organization only by moving to a beat."

-ROGER SCRUTON

One of the most unusual and quietest pieces of music ever written is *Four Minutes and Thirty Three Seconds* by the experimental composer John Cage (1912-1992). The title refers to the four minutes and thirty-three seconds the piece lasts though the only way of telling that is by stopwatch. It was composed in 1952 and it consists of silent music. It has a blank score with no notes. It can be performed by anyone on any instrument or group of instruments and in any way. In the past it has most commonly been performed by a pianist who indicates by gestures that the work is in three movements and then sits motionless for the allotted time. The end of the piece is most apparent when the pianist lowers the piano lid and departs.

Hearing about this piece, Stravinsky remarked that he was looking forward to a full length work by the same composer!

Sunday April 21, 2002

Dinner 6:00 P.M.

Fem Små Hus

SESSION 10 7:30 P.M.

A SOIRÉE – POETRY AND MUSIC AT HOME

Piano Bar, First Hotel Reisen

Participants and Guests of Leadership Through Music

Music life from the mid nineteenth to the middle of the twentieth century was very different than it is today. Before the advent of the radio, stereo and television evenings were spent in people's homes in the close company of friends and family. Entertainment was provided by the hosts and guests alike and it took the form of reciting poetry, telling of stories and the performance of music. Music was thus something that you performed yourself and for the pleasure of others who were seated close to you. It was enjoyed in close quarters not as it is today in large concert halls. If one was wealthy enough to afford a piano it was played by a member of the family and sometimes accompanied by a singer.

The performers shared what they loved best to perform and to the best of their ability.

Tonight the participants and guests of Leadership Through Music who are inspired to do so, share with each other small performances from their professional life, childhood tradition or national culture. The intent is to entertain and to enjoy.

“The classical language of music arose from practices, such as singing, dancing and playing, which have begun to atrophy. Instead of singing, today's young people merely ‘sing along’ with pop songs (or karaoke!); instead of dancing, they throw themselves about in a sexual display; instead of playing an instrument, they turn on the stereo...Will this great tradition (of western classical music) survive the millennium?”

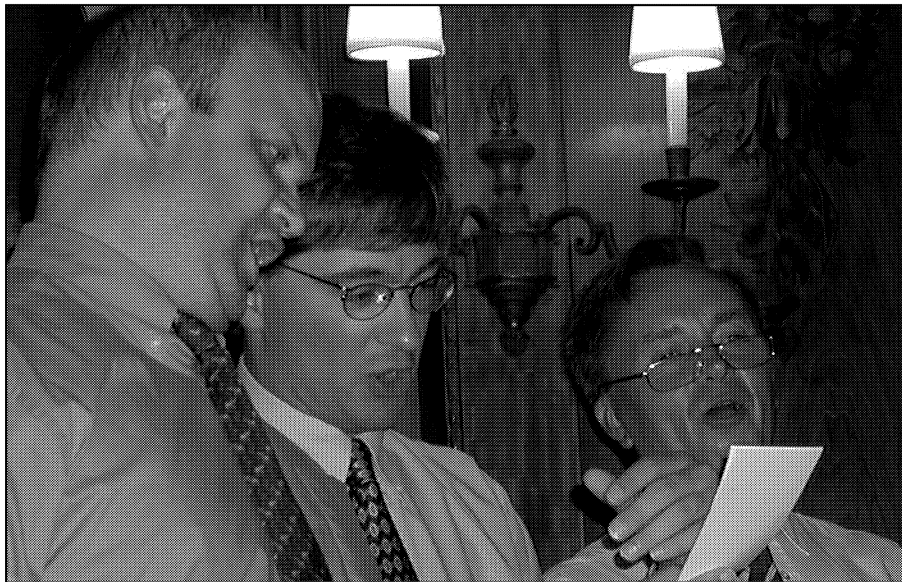
- ROGER SCRUTON

Participation

The notion that music was so participative is an interesting one, especially in contrast to how it is experienced by the general public today. During the 18th and 19th centuries people were active in music, both as players and listeners, in a way that they are not today. But for a minority, have we not lost the skill and knowledge to listen actively to music and the desire to play an instrument with others? What are the longer-term implications of this?

The stringed instruments mime the human voice extremely well. Haydn, who at the age of eight became a choirboy at Vienna's Cathedral of St. Stephen, composed 83 string quartets for two violins, viola and cello. His inspired writing primed the pump for an outpouring of string quartets that continues to this day. The number of quartets written by celebrated composers of the 18th and 19th centuries is impressive.

Haydn	83
Mozart	27
Beethoven	16
Schubert	15
Schumann	3
Mendelssohn	8
Brahms	3
Dvorak	12



STRING QUARTET: NEW MANAGEMENT STYLES IN ACTION TEAMS

The First Hotel Reisen

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

MUSICIANS:

Members of the Orkestern Filialen

Stockholm

We often find ourselves in admiration of the fast moving, highly flexible team, empowered to take the initiative where it needs to and quick to react to change. How does it work? Examples abound in battle, guerilla warfare, dancing troupes, comedians, team sports, software development groups, scientific research teams, rescue parties, even in top management teams, and many other activities. But possibly the best examples are found in the string quartet. It is here that we can observe quite easily the reasons why many of these other very successful, high performance teams work so well.

It becomes clear that one does not have to always lead from the front. And the leadership role can be shared or passed around, depending on the circumstances or the plan. Each member knows his part and how it and him fit with the whole. The inter-dependency is obvious. The responsibility for each to deliver the best is felt strongly. There is a plan, the musical score, but it must be interpreted. Things go wrong. There is a need to improvise, to cover for someone, to recover and play on. All members are highly trained in their skills. They have experience and have rehearsed what they are to do. They have worked together extensively and know and sense each other's moves. This is what makes it work for a team in sports, mountain climbing, medicine, research, singing, or a quartet.

Members of a quartet choose to belong. They have an alternative. Quartets are not feudal structures that force their members to stay because they have a pension or benefits. Musicians choose their quartet because they want to perform with the other members, expect to learn from them and may even earn a living doing so. When they feel there is more to gain elsewhere, they will leave – just as knowledge workers in today's world in business move on to the next great project where there are opportunities to learn and grow.

By observing the string quartet in action we get insights on how these other kinds of high performance teams are able to organize to succeed. The characteristics of the quartet apply to larger groups, but the principles of organization and human drivers are the same. They are what enable a

dynamic and flexible organism that can deal with uncertainty and change while being inherently human in the way it works.

The string quartet is an art form which developed in the 18th century, primarily for amateur musicians, or at least as much for amateur musicians as professionals. The market for music for the string quartet was huge. In Middle Europe, it was only a few generations ago that every educated person played a musical instrument.

Mozart wrote chamber music for himself and his friends. It is called “chamber music” because it was usually played at home in intimate spaces. The closeness with which the players play – simply the physical proximity – is reflected in the intimacy with which the musical notes relate to each other.

The insights we gain from observing and listening to a string quartet lead us to many parallels in modern life. Watching the way a string quartet works together illustrates that there are moments when certain individuals in the quartet take a leadership role, yet this leadership role changes from time to time because of the way the composer wrote the music or because of the particular dynamics of the people involved. The quartet can be seen to be working like a well-functioning committee, where members know their parts and play them, taking the initiative in their turn and following the cue from a leader.

“The quartet is a social unit with no boss, no underlings, and certainly no conductor. What is one to call a group of four people who regard each other equally or as equal as they want to be? There are no formal laws or elected representatives, we simply vote ourselves into office. This isn’t a corporation either. No legal contract binds us together, and none of us can boast of deals guaranteeing a golden parachute upon retirement or be required to answer to stockholder. There are no leaders in this group—or are there four leaders? Perhaps we are a democracy in its purest, most ideal form. The four of us have to search out each other’s strengths and weaknesses to create a working organism that operates in complete freedom from layers of command. Why didn’t Karl Marx come up with this instead of that communism thing?”

- ARNOLD STEINHARDT, INDIVISIBLE BY FOUR

Using the string quartet as a metaphor for today’s knowledge workers, what can it tell us about how they organize to get the job done? What is their motivation? What are the incentives and rewards? How do they measure success on a personal and group level? Where do they go next and what do they do next?

IS THERE MUSIC IN YOUR VOICE? PART III

The First Hotel Reisen

LEADER:

Ms. Lorraine DiSimone

Mezzo Soprano,
Germany

When it comes time to communicate your important message, whatever it is from the last quarter results to the investor community or the graduation speech at your daughter's school remember to breath, to resonate and to annunciate.

Remember also that a speaking opportunity is a positive experience – it is the chance for you to pass on something of yourself to people who are important to you and the achievement of your mission. Spend most of your time first by considering the needs of your audience and remember to personally involve yourself in the message.

Never underestimate the importance of preparation and practice your words and performance over and over again. Study your material so that you are comfortable with the details and most of all look forward to the interaction that is about to take place between you and others.

Transforming Stage Fright into Stage Joy: An East-West Approach

Stage fright means fear and nervousness felt when appearing before an audience. It results from fear of uncertainty, fear that something disastrous may happen to your performance (your voice may sound terrible, you may crack on those climactic high notes, or your memory may slip, causing you to forget words and music). You may even worry about how you look. Behind all of these fears lurks the fear of loss of love, loss of respect, and loss of livelihood. So stage fright can cause much tension and nervousness. It can really prevent you from doing your best, or it can even cause you to do your worst.

As Ralph Waldo Emerson observed, however, “Knowledge is the antidote to fear.” To know your problems and to know what you can do best and how to achieve it will definitely help you to reduce fear. But without constantly practicing what you know, you will achieve little in eliminating your stage fright. As an old Chinese proverb says, “The purpose of learning is to put into use what you have learned.”

The following guidelines will help you eliminate stage fright. Practice them constantly so you will not only dissolve stage fright, but turn it into stage joy!

- Cultivate an enthusiastic attitude of sharing your joy of singing with the audience. If you take pleasure in singing, you will not invite nervousness and tension, and instead you will create a harmonious feeling within yourself, which will free you from tension. So, enjoy the feeling of singing, and concentrate on the voice, the music, the words, the feeling, and the movement. Concentrate on what you plan to do onstage. After awhile, the act of concentration becomes a natural part of you; you will be able to concentrate without concentrating! This is one of the essences of Taoism.
- Avoid trying to prove how great you are, or you will be inviting nervousness and tension, placing yourself under an undue amount of pressure and responsibility for achieving greatness. A desire to prove how great you are implies a feeling of personal uncertainty, which in turn brings fear.
- Don’t sing a song you don’t like, even though the song has been acclaimed by critics and sung by famous singers. In Taoist terms, singing songs you don’t like is a way of not acting in tune with Nature, which will produce an inharmonious feeling within you.
- Sing the songs you feel you can deliver with ease, both technically and emotionally. Know your songs thoroughly, not just through memorization of words, music, phrasing, tempo, and dynamics, but also by understanding the underlying meaning of the words. You should feel and understand the emotions and moods of each song.
- Practice the song until you feel confident that you have learned it.
- Shortly before you go on stage, do the body movement exercises and Moving Meditation. Breathe moderately, slowly, smoothly, deeply, and without being rigid. This will stimulate energy flow (*Source: Unknown*).

Lunch

12:00 P.M.

Greitz Restaurant

SESSION 12

2:00 P.M.

OPERA STAGING- BECOMING A MASTER

Nybrokajen 11

LEADERS:

Mr. Nicholas Buxton

Tenor,
Stockholm

Ms. Lorraine DiSimone

Mezzo Soprano,
Germany

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg,
Germany

Do leaders in business aspire to become masters at what they do? How do they know when they have achieved this?

“The commitment by those who are driven to go beyond, to take that extra step and who will be satisfied with nothing less than the dizzying pinnacle of success...” is how Christofer Macatsoris, Music Director of the Pennsylvania Academy of Vocal Arts, describes those who aspire to be masters.

Does this apply to all of us whatever we do in our lives? And don't we need to decide whether success is to be measured by our own standards or the standards of those we may try to please? How does the career of an opera singer seem anything like that of a CEO? What insights does it give on becoming a master?

How do a singer and a CEO each deal with the conflict between what they are driven to do and what they really want to do in their lives?

Participants learn some helpful hints from an opera singer about effective self-presentation, performance anxiety, and the simultaneous balancing of multiple tasks.

CONDUCTING THE COMPANY – PART II

Nybrokajen 11

LEADER:

Mr. Peter Leonard

Music Director,
The International Forum;
Conductor and General Music Director,
Städtische Bühnen and Philharmonisches Orchester Augsburg
Germany

MUSICIANS:

Orkestern Filialen

Stockholm

The process of discovery about our own leadership styles and strengths comes through a variety of experiences which draw on our ability to judge, to value, to take chances and to learn. It also comes from an understanding of how we project our ideas, communicate, energize others and ourselves. The process for learning about the outside world is a continuous one. The leader must constantly expose themselves to people and places that are different and from which they can learn new perspectives and ways of doing things.

- What can business leaders learn from leaders in other organizations?
- How do leaders ensure that they are constantly learning? How can we ensure that those we lead are doing the same?
- What do we need to know about how the future may look that will influence what we do today?
- How do we enhance our ability to lead through adversity while inspiring those around us while we ourselves may be in doubt?

She went to rehearsal and there was Zubin Mehta conducting and the players were being incredibly disrespectful. They weren't paying attention, they were talking to each other, listening to the ballgame on the radio. She turned to one of her friends and said, 'I had no idea things were this bad.' He said, 'We're all on good behavior tonight because you're here.'"

- MICHAEL SCHRAGE, AUTHOR

SESSION 14

5:30 P.M.

CONCLUSION

Nybrokajen 11

LEADERS:

Mr. Michael O. Alexander

Chairman,
The International Forum

Ms. Nancy A. Doyal

President,
The International Forum

The Investment

By Robert Frost

Over back where they speak of life as staying
 ("you couldn't call it living, for it ain't"),
There was an old, old house renewed with paint,
 And in it a piano loudly playing.
Out in the plowed ground in the cold a digger,
Among the unearthed potatoes standing still,
 Was counting winter dinners, one a hill,
 With half an ear to the piano's vigor.
All that piano and new paint back there,
Was it some money suddenly come into?
Or some extravagance young love had been to?
 Or old love on an impulse not to care -
 Not to sink under being man and wife,
But get some color and music out of life?

FACULTY AND RESOURCES OF LEADERSHIP THROUGH MUSIC

FACULTY

Mr. Michael O. Alexander, Chairman, The International Forum

Ms. Lorraine DiSimone, Mezzo Soprano, *Germany*

Ms. Nancy A. Doyal, President, The International Forum

Mr. Peter Leonard, Music Director, The International Forum; Conductor and General Music Director, Städtische Bühnen and Philharmonisches Orchester Augsburg, *Germany*

GUEST RESOURCES

Mr. Mats Bengtsson, Violin I, *Stockholm*

Mr. Mattias Böhm, Pianist, Stockholm

Mr. Nicholas Buxton, Tenor, Stockholm

Mr. David Jansson, Viola, *Stockholm*

Ms. Stephanie Krejcarek, Violin II, *Stockholm*

Musicians from Orkestern Filialen, *Stockholm*

Mr. Krister Persson, Cello, *Stockholm*

THE INTERNATIONAL FORUM

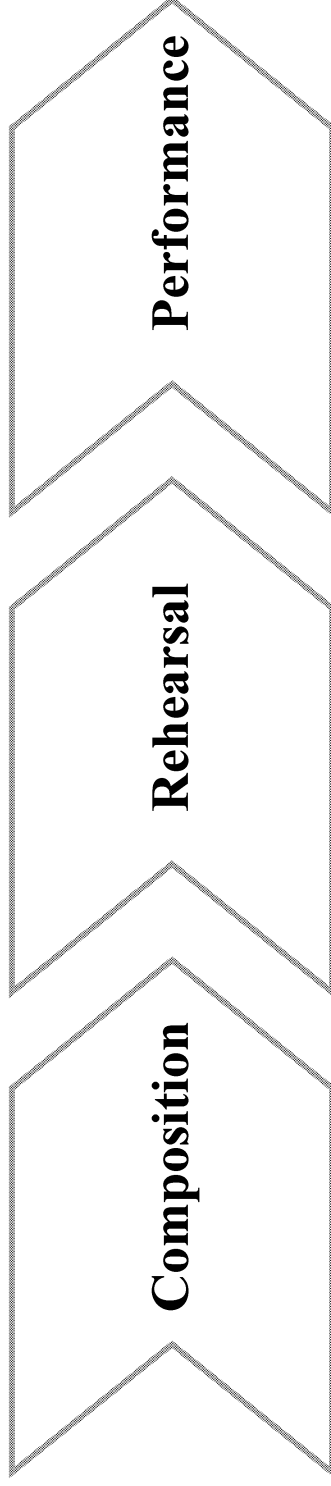
Ms. Genie Parzakonis, Manager, The International Forum

Ms. Sarah P. Sarmiento, Coordinator, The International Forum

Additional Program Materials and Resources

THE MUSIC VALUE CHAIN

Concerts
Self
Audio
Film/TV
Radio
Internet



EXCELLENCE

Author: Christopher Lawrence

The History of Western Music

THE MIDDLE AGES

While the Middle Ages extend from the fall of the last western emperor of Rome (476 A.D.), we focus on the period from 800 to about 1400--that of the monasteries, gothic cathedrals, and the Gregorian chant that filled them. Partly this is because a useful musical notation develops then; partly it reflects the political unification of much of Europe under the pope and Charlemagne (742-814; king of France from 768, Holy Roman Emperor from 800).

During the Middle Ages the corpus of Gregorian chant was defined, and the liturgy (of Latin texts) reasonably standardized. Of the liturgy it is especially important to know that the Mass, where the Lord's Supper is commemorated, was the central public worship service; its principal choral movements are Kyrie eleison, Gloria, Credo, Sanctus, and Agnus Dei. (A Requiem Mass is the special Mass for the Dead.) Gregorian chant, or plainchant, or plainsong is monophonic (for a single voice part) and has no fixed rhythm.

Toward the end of the Middle Ages there developed advanced techniques of composing music for two or more voice parts, that is, polyphony. (This required, of course, developing a notation that could show how the voices went together, especially rhythmically.) In addition to polyphonic settings of the liturgy, there developed a new genre, the motet, which mingled sacred and secular elements. Early polyphonists included Leonin and Perotin; the great late medieval composers were Machaut and Landini.

There is also an important body of secular medieval music: music for plays, the heroic chansons de geste, and the music of the troubadours, trouvères, and other sorts of minstrels.

THE RENAISSANCE

By the end of the 14th century, both composition and musical notation had developed to the point that sophisticated polyphony for 3, 4, and 5 voices was being produced in abundance. This coincided with the dawn of humanism (secular studies) and the new age of exploration and discovery called the Renaissance (c. 1400-1600). So while most of the great Renaissance composers were trained in cathedral choir-schools and thus for sacred music (the mass and devotional motet), these same artists rapidly expanded serious art music to include love songs (the chanson), evocative settings of pastoral poetry (the madrigal), and music for political ceremony, dance, and the theatre. A body of instrumental music emerged, especially for the consort of matched instruments (recorders, viols, etc.) and/or the lute.

The first generation of Renaissance composers included masters who worked in the duchy of Burgundy (Binchois, Dufay) and England (Dunstable). Franco-Flemish composers trained at the cathedral in Cambrai dominated the mid-Renaissance (Ockeghem, Obrecht, Josquin, etc.). In 1501 Ottaviano Petrucci of Venice perfected the printing of music from movable type, an important development for the dissemination of new music. From the 1530s the Italian madrigal (Verdelot, Arcadelt, Willaert, Rore) was prominent, fostering from 1588 the English madrigal (Morley, Wilbye) and the English lute song (Dowland).

The sacred music of the high Renaissance, notably that of Byrd and Palestrina, is sublime. Meanwhile the Protestant Reformation and the Catholic Counter-Reformation were altering most of the institutions and practices that had formed Renaissance compositional attitudes.

THE BAROQUE

The Baroque period, bounded at about 1600 by the birth of opera and in the 1750s by the deaths of Bach and Handel, saw the gradual adoption of tonality (major and minor keys and progression by functional harmony). Instrumental music comes into its own during the Baroque: this is the period when the modern orchestra began to develop, and significant solo repertoires develop for the harpsichord and pipe organ. Keyboards were also central to the concept of continuo practice, where the line (basso continuo or thoroughbass) for the bass instruments is also enhanced by a keyboard player who improvises from a figured bass part.

At the dawn of the Baroque, Monteverdi pioneered in the composition of opera and the late madrigal and became *maestro di cappella* at St. Mark's, Venice, already noted for its advanced concerted music with voices and instruments (G. Gabrieli). From these and other developments in north Italy came the various genres of ritornello form: sonata and trio sonata, solo concerto, concerto grosso (Corelli, Vivaldi). Italian opera, both serious (opera seria) and comic (opera buffa) thrived for 150 years.

In the mid and late Baroque emerged in north Germany the great repertoire of Protestant church music: the chorale and chorale-based composition, the sacred cantata, passion, and a major repertoire for pipe organ--principal instrument of the master of fugue, J. S. Bach.

From the ballet and theatre music composed for the court of Louis XIV descended the French overture and the suite of dances. In England Purcell's short but distinguished career was succeeded by that of the German-born Handel, who popularized the Handelian oratorio.

THE CLASSICAL PERIOD

The Classical Period embraces, particularly, the music of Haydn, Mozart, and Beethoven. It was centered in and around Vienna, taking form in the 1750s and 60s, reaching maturity in the 1770s and 80s. (Note the occurrence in 1789 of the French Revolution, which affected art as well as politics.) Beethoven, beginning with the "Eroica" Symphony of 1803, expanded the forms he inherited; his contemporary Schubert did likewise, especially with solo song.

This dramatic change, over just a few years, from the style of Bach to that of Haydn was not without precursors. We find precedents for instance in the music of Bach's sons (notably Wilhelm Friedemann and Carl Philip Emmanuel), the harpsichord sonatas of Domenico Scarlatti, late Italian opera seria and the operas of Gluck, and the music composed for the Mannheim court orchestra.

The principal formal procedure of the Classical period is that of sonata, heard in the solo sonatas, symphony and string quartet, and with some alterations in the Classical concerto, first movement. In concerto last movements we find the sonata-rondo--yet another indication of how thoroughly sonata ideals permeated compositional thought of the era.

The most impressive instrumental sound was that of the piano, now popular throughout Europe. The Mozart-and-Haydn orchestra uses pairs of woodwinds (flute, oboe, clarinet [a newcomer], bassoon), pairs of trumpets and/or horns, timpani, and strings, perhaps 36-40 altogether. Mozart opera was a radical advance, combining comic and serious elements and increasing the importance of ensemble work and the opera overture.

ROMANTIC PERIOD

Founders of the Romantic movement in music were children of the political and social revolution, all of whom knew and more-or-less admired each other: Berlioz, Mendelssohn, Schumann, Chopin, and Liszt. (Another transitional figure was Carl Maria von Weber, notable for his accomplishments in opera.) They were well educated, prone to aspire to heroism (after the Napoleonic and Beethovenian models), and ardently free-thinking and independent.

Romanticism treated the Classical forms with new strategies and new sounds in order to express the century's new concerns. From Beethoven's examples (in the "Eroica," 5th, 6th, and 9th symphonies and the overtures) there developed the story-telling or programmatic symphony, symphonic cyclicism (use of unifying themes from movement to movement), "extra" movements, the symphonic use of a chorus, and the concert overture. The philharmonic society and symphony orchestra emerged. After Schubert's example flourished the solo song (Lied) and song cycle (Liederkreis). Virtuoso pianist/composers investigated the expressive possibilities of the piano, from the miniature and character piece to the full-blown concerto.

It was a period of great flourishment in the arts generally, with writers, artists, and musicians influencing each other as never before: in their predilection for the supernatural and grotesque, for longing and reminiscence, and for autobiographic self-expression in their art of the artist's own experiences. Additionally it was a time of ceaseless travel: each of these composers was something of a vagabond, and the railroads, canals, factories, communications, and advancing technologies of the era made their world grow smaller.

LATE ROMANTIC

The second generation of Romanticism begins in the 1850s. It is a period dominated by advances in opera (Wagner, Verdi), the reemergence of Vienna as a musical capital (Johann Strauss, Brahms, Mahler, then Schoenberg and his associates), committed nationalism elsewhere in Europe (Smetana, Dvorak, Grieg, Elgar), and the emergence of a major new school of Russian nationalists (Mussorgsky and Rimsky-Korsakov; note also the ballets of Tchaikovsky, a loner). Liszt, who began to investigate notions of thematic transformation in

the tone poem, remained a potent figure--not least of all in his role as Wagner's father-in-law. The other first-generation Romantics were dead (or, in Berlioz's case, dying).

Wagner developed a concept of music drama as total-art-work (*Gesamtkunstwerk*), the ultimate mingling of poetry, music, art, and stagecraft; to this end he oversaw construction of a festival-theatre (*Festspielhaus*) in the city of Bayreuth. This opened in 1876 with the first performance of his cycle of four music dramas, *Der Ring des Nibelung*. Wagner's use of advanced chromaticism challenged the limits of tonality; his contrapuntal use of the *Leitmotiv* (a musical motive associated with a character or sentiment) was widely imitated. Verdi, meanwhile, made of the conventions of Italian opera a genre of different but equal dramatic power. The work of Mozart, Wagner, and Verdi remains the core of the operatic repertoire.

Orchestral music at the end of the century was dominated by the symphonic poems of Richard Strauss and the symphonies of Tchaikovsky and Mahler. In Paris as the new century dawned, Debussy and Ravel proposed modernisms that began to counter Wagnerism.

20TH CENTURY

Romanticism ends in the simultaneous exhaustion of classical tonality and the political collapse of Europe. In Vienna Schoenberg developed his twelve-tone system of composition (i.e., serialism), where a work is controlled not by a scale but a row (or series) of constructed from the twelve available pitches. Schoenberg's associates Berg and Webern (i.e., the Second Viennese School) expanded his work; serialism became a major force worldwide.

In 1907, the impresario Sergei Diaghilev brought his Ballets Russes to Paris, where they were a sensation. Debussy, Ravel, and many others composed ballet scores for Diaghilev; Stravinsky's *Le Sacre du Printemps* (1913) is a cornerstone of modernism. Stravinsky flavored traditional materials with strong dissonance, bitonality, and sharp, irregular rhythm and meter.

There followed World War I, the Russian Revolution, international economic upheaval, and the fascist dictatorships that led to World War II. During this period, owing largely to Hitler's policies, many European musicians came to the United States: both Stravinsky and Schoenberg, also Varèse, Bartók, Hindemith, and many great performers and scholars. They and their followers, backed by American composers (Copland, Sessions, Piston) helped foster a vibrant classical music in the United States, notably that of such composers as Elliot Carter and Milton Babbitt. The U.S., too, was the scene of many technological advances (stereo, synthesis, computing, digital sound and the CD) that characterize music of our own time.

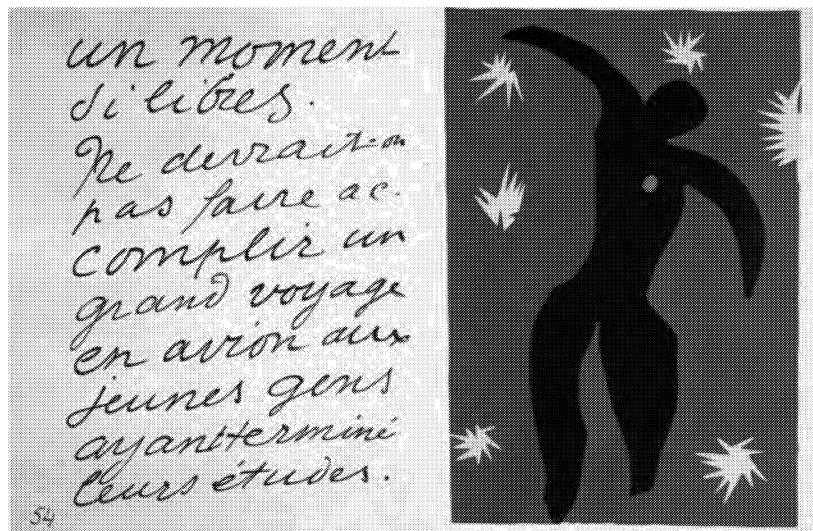
AMERICAN MUSIC

European art music, especially sacred song, came to the American colonies with the settlers. The first major American composer is Billings, composer of an important body of sacred choral music that focuses on the anthem and fusing tune. These and similar works enjoyed wide later dissemination in shape-note notation. In the 19th and early 20th centuries, upper-class American musicians continued to go to Europe and compose along European models. But there developed, as well, an important popular and semi-classical repertoire: e.g. the songs of Foster and marches of Sousa. The African slaves brought a musical culture, of course; from African American music grew the most significant American style: jazz, of which Joplin's piano rags are an important precursor. New Orleans jazz flourished in the 1920s and spread quickly along the Mississippi and to Chicago. White musicians absorbed its elements in the big-band repertoire and in the songs of Gershwin, Porter, and Berlin.

Gershwin's opera *Porgy and Bess* is the most successful fusion of American popular and classical elements. The Broadway musical also had strong influence on the national style, notably the work of Rodgers and Hammerstein and Bernstein's *West Side Story*.

Among the major American composers to excel in more-or-less classical idioms were the eccentric Ives, Copland (notably the ballets), Piston, Sessions, and Elliott Carter.

In popular music, African American musicians in the 1950s developed the bebop style of high virtuosity and experimental harmony and rhythm. The 1960s brought the rock revolution.



The Orchestra

A Precis of The Orchestra from Aaron Copland's What to Listen For In Music

An orchestra consists of four principal sections: strings, woodwinds, brass and percussion.

THE STRINGS-VIOLIN, VIOLA, CELLO AND DOUBLE BASS

The violin (first and second violin sections) with its lyric singing quality has certain special affects that make it a powerful instrument of tone color. The pizzicato effect is achieved by plucking the string with a finger instead of playing with a bow to produce a guitar-like effect. A flute-like tone can be produced by lightly touching the string rather than pressing the finger as usual. A chordal effect is obtained by playing on two or more strings simultaneously, known as double stopping. A mute placed on the bridge of the violin will deaden the sonority.

The viola is slightly larger and heavier than the violin and produces a graver tone with lower notes, performing the contralto role to the violin's soprano and produces a gravely expressive sonority with emotion.

The cello is the baritone and bass to the viola's contralto and has a range one full octave lower than the viola. At its upper register the cello is poignant and touching; at the lower end of its range, it produces a silver and profound tone. In the middle, where it is most frequently used, it gives a serious smooth baritone-like quality of sound, expressing feeling.

The double bass seldom functions as a solo instrument in an orchestra, as it is less melodically agile. Its function is to provide a firm foundation for the entire strings' structure.

WOODWINDS-FLUTE, OBOE, CLARINET AND ENGLISH HORN

The piccolo can be heard above all instruments, as it possesses a thin but shrill and brilliant sound that can reach any listener. The piccolo often plays an octave higher than the flute, however when played quietly it has the charm of a thin singing voice.

The flute possesses a soft cool fluid or feather timbre and is one of the most attractive instruments in the orchestra. It can play faster and more notes per second than any of the woodwinds. Its lower register is darkly expressive.

The oboe is a nasal sounding instrument and possibly the most expressive of the woodwinds in a very subjective way, having a pastoral quality.

The English horn is a kind of baritone oboe.

The clarinet produces a more even sound than the oboe, smooth, open and almost hollow, and is closer to the flute with great agility and grace in its melodies. The lowest octave has a unique tone color of deeply haunting effect.

The bassoon is one of the most versatile instruments. In the upper register it has a plaintive sound, in the lower sound it produces a dry humorous staccato and is often used to make dullish brass parts more resonant because of its tone.

The double bassoon provides a bass voice to the orchestra.

BRASS – THE FRENCH HORN, THE TRUMPET, THE TROMBONE AND THE TUBA

The French horn produces a lovely round tone with a soft, satisfying almost liquid sound. When played loudly it has a majestic brassy quality, which is the opposite of its softer tone. With a mute or a hand placed in the bell of the instrument, a choked rasping sound is produced. When unforced, this procedure gives an earthy tone which seems to emanate with magical effect from distant places.

The trumpet is the mainstay of climactic moments giving a brilliant, sharp and commanding sound that is also beautiful when played softly, producing snarling, strident sonority indispensable in dramatic moments.

The trombone is allied to the French horn in the noble and majestic sound it produces, but it has the brilliance of the trumpet in fortissimo and serves to describe moments of grandeur.

The tuba is seldom used melodically. Its function is to emphasize the bass.

PERCUSSION

The instruments of percussion are generally used to sharpen rhythmic effects, dynamically to heighten the sense of climax or add color to other instruments. They should be used carefully and sparingly, saved for essential moments.

The drum family includes a wide variety of rhythm and noisemaking instruments from the little tom-tom to the bass drum.

The kettle drum has a definite pitch and its range extends from a shadowy far off rumble to an overpowering succession of thud-like beats.

Other percussion instruments include the cymbals, the gong or tam-tam, the woodblock, the triangle, the slapstick, etc. Some percussion instruments provide color rather than noise or rhythm and these include the celesta, the glockenspiel, the xylophone, the vibraphone, tubular bells, etc. Others such as the harp, guitar, and mandolin are grouped with percussion instruments because their strings are plucked and the piano has played an integral part in the orchestra.

Worksheet: Tools for Active Listening

Where: _____

Date: _____

Time: _____

Intensity Scale

VOLUME (AMPLITUDE)	0-----5-----10
TUNE (MELODY)	0-----5-----10
HARMONY	0-----5-----10
THE BEAT (RHYTHM)	0-----5-----10
BUSY-NESS (ACTIVITY LEVEL, FREQUENCY OF EVENTS)	0-----5-----10
TONE COLOR (INSTRUMENTATION)	0-----5-----10
OTHER	
AURAL ENVIRONMENT	0-----5-----10
VISUAL ENVIRONMENT	0-----5-----10
SMELL	0-----5-----10
TOUCH	0-----5-----10

Notes:

Composer: _____

Title: _____

Worksheet: Tools for Active Listening

Where: _____

Date: _____

Time: _____

Intensity Scale

VOLUME (AMPLITUDE)	0-----5-----10
TUNE (MELODY)	0-----5-----10
HARMONY	0-----5-----10
THE BEAT (RHYTHM)	0-----5-----10
BUSY-NESS (ACTIVITY LEVEL, FREQUENCY OF EVENTS)	0-----5-----10
TONE COLOR (INSTRUMENTATION)	0-----5-----10

OTHER

AURAL ENVIRONMENT	0-----5-----10
VISUAL ENVIRONMENT	0-----5-----10
SMELL	0-----5-----10
TOUCH	0-----5-----10

Notes:

Composer: _____

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OTHER	
AURAL ENVIRONMENT	0-----5-----10
VISUAL ENVIRONMENT	0-----5-----10
SMELL	0-----5-----10
TOUCH	0-----5-----10

Notes:

Composer: _____

Title: _____

Worksheet: Tools for Speaking

Intensity Scale

1. TONE COLOR	0-----5-----10
Resonance	0-----5-----10
Pitch	0-----5-----10
Breath Support	0-----5-----10
Tone On Air	0-----5-----10
2. ARTICULATION	0-----5-----10
Diction	0-----5-----10
Breath Support	0-----5-----10
Consonants And Vowels	0-----5-----10
3. VOLUME	0-----5-----10
Loud And Soft Variation	0-----5-----10
Breath Support	0-----5-----10
4. TEMPO	0-----5-----10
Speed Variation	0-----5-----10
Shape And Form	0-----5-----10
5. PHYSICAL EXPRESSION/BODY	0-----5-----10
LANGUAGE	
Face	0-----5-----10
Hands	0-----5-----10
Body Posture	0-----5-----10
Eyes	0-----5-----10
6. CONCENTRATION	0-----5-----10
Focus	0-----5-----10
Stage Fright	0-----5-----10

Worksheet: Tools for Speaking

Intensity Scale

1. TONE COLOR	0-----5-----10
Resonance	0-----5-----10
Pitch	0-----5-----10
Breath Support	0-----5-----10
Tone On Air	0-----5-----10
2. ARTICULATION	0-----5-----10
Diction	0-----5-----10
Breath Support	0-----5-----10
Consonants And Vowels	0-----5-----10
3. VOLUME	0-----5-----10
Loud And Soft Variation	0-----5-----10
Breath Support	0-----5-----10
4. TEMPO	0-----5-----10
Speed Variation	0-----5-----10
Shape And Form	0-----5-----10
5. PHYSICAL EXPRESSION/BODY	0-----5-----10
LANGUAGE	
Face	0-----5-----10
Hands	0-----5-----10
Body Posture	0-----5-----10
Eyes	0-----5-----10
6. CONCENTRATION	0-----5-----10
Focus	0-----5-----10
Stage Fright	0-----5-----10

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