

TEAM BUILDING AND JAZZ, THE NEW WAY OF MANAGEMENT INTERPRETATION AND LIVE PIANO PERFORMANCE (MANAGEMENT AND MUSIC AS METAPHOR)

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Abstract

Building teams is not as easy as throwing a group of workers together and ordering them to collaborate. Instead, careful planning and organization should go into team building. Team building involves determining how many members there will be on each team, the team's goals, how it will achieve *those goals and what benefits or rewards that team members receive from being a part of the team*. A well-organized Jazz group of musicians works like an excellent team. Through measurable deliverables by Jazz team, the new way of team building could be established. Development of a great team could be compared to Jazz group and Jazz style through emphasis on communication, reading, improvisation, and interpretative techniques. Hearing, analyzing, and playing selected transcribed pieces of well-known Jazz artists may improve individual and group team's characteristics. For sure, the team will remember the way of presentation of how to build a better team by live piano Jazz performance.

Keywords: jazz style, live piano performance, music as metaphor, organization, team building.

Introduction:

BUILDING A BETTER TEAM

The primary purpose of team building processes is to get workers to engage in some type of collaborative effort. Collaboration can stimulate creative thinking in a company environment and lead to new ideas to increase profitability. Collaboration is necessary to unify workers around a task or goal. Team members can motivate one another and hold one another accountable.

Team building generally refers to the concept of organizing groups of employees into manageable units for various purposes. Building teams is important for several reasons, including the culture teams create in the business. A positive business culture is essential to continued profitability and customer retention. Building better teams is easier to do when you fully understand the purposes of teams and how they contribute to your organization. Another reason to organize teams is to create a competitive environment in which multiple teams compete to motivate one another toward a greater goal. By breaking up employees into smaller organizational units, managers can offer meaningful rewards and incentives and possibly see greater productivity. Team building has several benefits aside from creating a competitive and collaborative atmosphere. For instance, team building can create an environment where team members support one another to help each individual reach his goals. Because each team member brings something different to the table, the company is able to maximize its human resources. Because team members are accountable to one another, they also share in the successes and failures of other individual team members. This can result in greater productivity in the long

run. Characteristics of a Good Team are connected with high degree of mutual trust, mutual support characterized by a genuine and support for each other. Communications are open and honest and mission and objectives are clearly understood by all members. A better team is characterized by high team performance, common sense, developed loyalty and team logic, excellent communications and excellent communication skills. Also, conflict is confronted and worked through and organizational environment is characterized by supportive respect. There are some common team building practices for communication, success and improved team performance. For instance, to conduct employee feedback activities, like employee surveys and feedback activities are a great way of breaking the ice and encouraging the employees to speak freely. It makes the employees feel wanted and gives them an assurance of the fact that their opinions are valued. To promote informal addressing: step out of the traditional formal way of *employee-boss* interaction and speak freely. This will work to team leader advantage as it will encourage open workplace communication, sharing of ideas, and will help to maintain healthy work relations. One of the proved way is to celebrate each other's success: learn to appreciate and acknowledge each other's efforts. Also, celebrate the success of a job well done or a project delivered well ahead of the deadline. This helps in wiping out any negativity and keeps the team united. Through excellent communication and initiate group discussion sessions a major project-related decision to make could generate an unusual idea, or have a group discussion on the matter and seek their suggestions and opinions. In any case, the team should learn how to communicate, what are the management system requirements and the objective evidences must be delivered.

JAZZ, THE STRUCTURE AND ITS METAPHOR

Much of what happens in jazz is strongly influenced by the rather rigid structure of the genre. But, far from being an obstacle, the structure provides a set of agreed-upon “rules of the game” that allow musicians to come together and play jazz with little more advance communication than is required to pick a tune and the key to play it in. Understanding this structure is essential to playing jazz well. This metaphor could be used as a way of developing and building a management team. The structure of jazz has three principal components: rhythmic, formal, and harmonic. The rhythmic component dictates fixed rhythmic relationships among the participating instruments. The formal component is based largely on popular song forms, which follow a few small, highly predictable patterns. The harmonic component is governed by a relatively small number of types of chord progressions; however, these chord progressions — and the individual chords themselves — are subject to a great deal of variation and elaboration, which accounts for much of the real complexity encountered in jazz. The rhythmic, harmonic, and formal components together confine jazz to a fairly narrow range of musical possibilities. Sometimes, Jazz could be criticized for these limitations, but it is this very confinement that allows several musicians to collaborate successfully in the production of mostly improvised performances. Rhythmically, Jazz has three layers: melody, chords, and bass. These layers have more or less fixed rhythmic relationships. In the typical case, the bass part coincides with the beat, which is generally the quarter note. The melody often moves twice as fast (i.e., in eighth notes), while the chords typically change at half the rate of the bass (i.e., in half notes). The rate at which chords change, the so-called “harmonic rhythm”, is sometimes halved or doubled — changed to whole notes or quarter notes, or similar. The team leader acts like a melody: act consistently, give the team members the information they need to do their jobs and set SMART goals and emphasize them. The realization of the three-layer structure is dependent on the available instrumental resources — solo piano, duo, trio, combo, big band, etc. A solo pianist, for example, must either provide all three layers with two hands or else omit one layer. By contrast, a big band offers many ways to provide the three layers. The most important aspect of improvisation is *creativity*. This is the most vital concept for an improviser to understand. The goal is to hear something interesting and be able to play or comment it immediately. It is a team building by several issues: structure, communication and progress.

I. TEAM BUILDING AND JAZZ

Creative people and their processes play a prominent role in business processes as organizations seek to deploy the merits of business process management to more than just the set of transactional processes. Product development and marketing campaigns are just two examples of such creativity-intensive processes that increasingly find their way into the agenda of process managers. Besides this, there are entire and quickly growing industries designed around creative processes, with the entertainment industry being the most prominent example of a creative industry. The dynamic musical world of jazz provides an excellent illustration of this new corporate environment. The session begins with a short performance, giving participants an opportunity to listen and observe how jazz musicians improvise and innovate within clearly defined structures, make changes, be more flexible, take risks, value diversity, rotate leadership and build on each other's ideas in performance. The live performance [1] lead the participants to the new live experience how to

be more creative, flexible and to take into the consideration of new ways of team leader and team player. Jazz inherited much of its formal structure from earlier music. The typical jazz performance is a type of theme and variations, a form which goes back centuries in European music. In the jazz version of theme and variations, a performance begins with the statement of a pre-composed melody, often a pop standard or a familiar jazz tune, which jazz musicians call the “head”. This constitutes the “theme” part of theme and variations. The form of the theme itself is generally one of a small number of stock patterns that are found in all types of popular music. A critical lesson for new managers and supervisors is to learn to focus on employee behaviours, not on employee personalities. Performance in the workplace should be based on behaviours toward goals, not on popularity of employees. Team leader can get in a great deal of trouble (legally, morally and interpersonally) for focusing only on how team members *feel* about other employees. A Jazz interpreter is 100 % focused on a team and about their reactions.

TABLE I: MUSIC AS METAPHORS FOR TEAM LEADERS

	Team building	Jazz music
Team	L1	L2
Training	L1	L1
Learning	L3	L3
Development	L1	L1
Competence	L2	L2
Ability	L1	L1
Motivation	L1	L1
Communication	L1	L1
Collaboration	L2	L2
Skills	L2	L2
Performance	L1	L1
Improvement	L2	L2

Indicators [Lx] defined in the Table 1 are explained as L1 essential or very important; L2 required to be done/achieved; L3 needed at some point.

If there is a need for making additional improvisations to help the colleague, there is no doubt about the creation of new music rhetoric’s during the music performance. The great leader should do and follow the same approach. The various forms of free jazz do without most or all of the traditional structure of jazz. Free jazz consists of many different musical languages; therefore, the genre as a whole cannot be summed up in any one set of principles or techniques. A free jazz style may use familiar jazz idioms, but it does away with the templates provided by pre-composed material such as chord changes and song forms. From the free jazz point of view, the jazz techniques described in this book represent a kind of surface ornamentation of a fixed underlying framework, namely the harmony of a selected “head.” Free jazz players seek to carry improvisation all the way down. As a consequence, continuous improvisation of every aspect of a performance — melody, harmony, rhythm, and form — is required. This requirement is a very demanding one. It requires the jazz artist to confront all of the problems any composer faces: choosing the harmonic, melodic, and rhythmic materials to be used; specifying the instrumental resources required; and designing the larger “architecture” of the work. For this reason, it is a fantasy to assume that the move to free jazz will automatically release a torrent of creativity that was previously confined in the box of traditional jazz structure. Not surprisingly, free jazz is a genre that only a few gifted musicians who have worked together for an extended period can explore successfully. Free jazz also makes much greater demands on the listener, who must work to understand the unique musical language employed by a free jazz group. Free jazz thus remains less popular than other forms of jazz. Team leaders should try to implement free leadership style as a manner and approach of providing direction, implementing plans, and motivating people. As seen by the employees, it includes the total pattern of explicit and implicit actions performed by their team leader and his/her work. Corporate managers and entrepreneurs alike are accustomed to making tough decisions and seeking out the best possible solutions to everyday problems. It comes with the territory, but it’s not inherently easy. In order to reach a leadership position or have a great team, top management probably have a knack for decision-making, but when the future of a business depends on the outcome, it’s important to reduce cognitive biases and calculate carefully.

II. LIVE PIANO PERFORMANCE

The conductor begins by performing selected pieces of piano music to try to present how high-level musicians master technique, concentration and emotional power could be performed by combo of Classical [2], Jazz, Evergreen, 7/8 & 9/8 rhythm and self-composing music. Participants learn how the metaphor of music provides a new way of team building and leadership: to be competent in all aspects of work, including management, professional knowledge and skills up to date, by regularly take part in activities that maintain and develop competence and performance, to be familiar with guidelines and developments that affect the work and to take steps to monitor and improve the quality of personality.

III. CONCLUSION

Management and music as metaphor is the practice of helping organizations improve their performance through the analysis of existing problems and executing development plans. It is increasingly engaged by various companies in consulting assignments which address a very wide range of problems, challenges and opportunities. There are many variety of leading edge methodology, which includes the management process (Diagnose, Design, build a system, Deliver, Demonstrate Results) and when dealing with change management challenges, one of the ways for implementing such a methodology and implementation management workshops. Ultimately it is very important to bring a world-class range of diagnostic tools and assessments to apply to the analysis and development of great business solutions. Team leaders work with employee to help identify and solve problems using a systematic and creative approach, with the nature of the situation and the particular request of the client. In particular, the assignment may range from ad hoc advice on a particular problem or issue, to the design of comprehensive systems for the client as well as the evaluation and revision of existing systems. Jazz could be one of the new way for learning about empowering and connecting colleagues.



Mihail Kitanovski works as a management consultant to the business community, assisting small and medium sized companies as well as multinationals with business strategy, sales, financing and top line growth issues. He is recognized for his work with international business partnerships, and is published in the field. Since year 2007, he is also the owner and general manager of Kitanovski & D2EM Consulting company. As a consultant, in the past 16 years, Mihail has worked in 9 countries in South and East Europe, for more than 400 clients he has worked in Macedonia, Slovenia, Serbia, Croatia, Montenegro, Hungary, Romania, Bulgaria, Albania and Greece. He holds a Bachelor Computer Science 1996, Skopje, Macedonia; Master degree in HRM from the ISPPi Institute 1998 Skopje, Macedonia and postgraduate from GSPIA 1999 Pittsburgh, USA. For more than 30 years, he plays piano: classic, evergreen and jazz rhetoric, combined with 7/8 and 9/8 rhythm. The music expressions and using music - classical [3] and jazz – performed as a management consultant creates an atmosphere to help the audience engage with one another through the performance.

The field of expertise and consulting, training and coaching experience: balance scorecard methodology, sales techniques and negotiation skills, project management, information security management system, leadership, human resource management, organizational engineering, performance management, music – piano playing and composing.

REFERENCES

- [1] Summer Time, G Minor, George Gershwin
- [2] Sonata in C major, 1st movement, K545, W.A. Mozart
- [3] Toccata J.S. Bach - D minor