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## Lucky's Legacy: Determining an Effective Relationship Between Music and Business Management Principles

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Lucky's Legacy:  
Determining an Effective Relationship  
Between Music and Business Management Principles

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HONORS PROJECT

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at Bowling Green State University  
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## Abstract

The Recognition-Conversation-Reflection (hereafter “RCR”) framework is modeled after popular change management frameworks for accomplishing projects and goals, utilizing concepts found often in business management and strategy. While traditionally these ideas are found in the workplace, they also serve as complex practices that can be used in various contexts. The music industry is composed of a plethora of professions exploring vast genres and interpretations of melody around the world. Despite its diverse perspectives, music is rooted in performance involving ensembles of varying capacities. With the complexities of the RCR framework and the diversity of the music industry, the question I looked to answer in this project is “What principles can be extrapolated in juxtaposing business constructs with musical performance?” Through applying the RCR framework developed by the author in the creation and performance of the Bowling Green State University Jazz Philharmonic Orchestra, a conventional perspective and answer to this question can be established. RCR provides the tangible and intangible reasoning for the usage of business concepts through a musical lens.

## Introduction

It is common to have one’s first musical experience through early academia, listening on streaming platforms, social media and other news outlets, and/or performances. These experiences tend to invite conversation among listeners, helping each individual to better classify a song or genre, realize one another’s thoughts, and to better serve oneself. This exchange outlines a three-stage framework for translating a process into development stages that I have titled “Recognition, Conversation, and Reflection,” or “RCR.” This framework derives from the myriad of other change management frameworks established in the last 100 years that describe three-stage processes.

Like these other models, RCR outlines a progression that is worked through when enduring a change or transformative process. Kurt Lewin, the godfather of social psychology, created the unfreeze-change-refreeze model, where unfreezing looks to address the driving forces of the existing situation, the change comes from decreasing the restraining forces that negatively affect the movement from the existing equilibrium (with equilibrium being a state of being where

driving forces equal restraining forces, and no change occurs), and thirdly, finding a combination of the first two methods (Anderson 1).

Another model similar to Lewin's is the Beckard and Harris change model of present, transition, and future states. This is where the present state is to recognize a situation and its facets, the transition being the vision of how these facets can be evolved and reimaged, and the future state being the fulfillment of the objectives that better lead towards success (Anderson 1).

The Tuckman model for team formation entitled Forming, Storming, Norming, and Performing (FSNP), yields another similar perspective. The model offers that the Forming stage involves each member assigning themselves to their project task, the Storming and Norming stages include the interaction of team members within each of these roles, and the Performing stage refers to the acknowledgement of the tasks accomplished and speculation for how to apply progress as a team to future projects (Anderson 1). Some practitioners have expanded this model to include a final 'Adjourning' stage as one team ends and a new one embarks on the next cycle of Forming, Storming, and Norming... . Each of these models provide the progression to a process and how one should interpret the tasks and outcomes.

As it relates to RCR, **R**ecognition represents the identification of the factors at play in a process, **C**onversation refers to the literal or figurative conversation that must take place between the members of the process, and **R**eflection is where the ideas and concepts from reviewing the events that took place in the conversation and how they could be used in future circumstances. Take listening to music as an example utilization of RCR. For Recognition, a listener is personally interpreting a song or music for the first time. This could be determining whether the music associates itself with the external environment (political environment, world events, religious beliefs, etc.), recognizing if the music presents historical significance (both the time a song was composed, and if its content highlights historical events), or establishing personal opinions on the music. There are infinite perspectives in analyzing music, however, these lenses are what I have found to establish themselves as predominantly popular methods of musical classification, and sources of conversation between listeners.

With **Conversation**, being social with one's analysis of the music and comparing it with others builds trust, acknowledges and mitigates conflict, breeds innovation, and establishes more concrete relationships between listeners. The facets of this comparison of analysis transcend musical context to yield advantages to one's individual and social success. Application of these facets can be found in many contexts, and business environments in particular can greatly benefit from Conversation.

Finally, **Reflection** involves reviewing what it is about Conversation that can contribute to any group or setting that incorporates some degree of interaction. With more interaction by those who recognize the essence of Conversation, the greater the dissemination of knowledge and welfare for others and future generations. This reflection functions under the assumption that those who effectively practice the principles of Conversation are willing to externalize their understanding and others are open to these principles.

In the context of this project, I have developed RCR to frame concepts that are used in business environments, as well as concepts observed in various practices relating to music. With musicians and their ensembles, various instances of musical interpretation that outline RCR exist, such as the process of composition and arrangement of music, musicians practicing a piece, recruitment and rehearsal of ensembles, and navigating the marketing and logistics for a musical performance. Each of these practices were exemplified in my senior recital with BGSU's College of Musical Arts, where a jazz philharmonic orchestra was brought together to perform original arrangements and compositions in Kobacker Hall on April 5th, 2023. This situation provided a microcosmic perspective into musical experience both personally and socially, making use of workplace concepts such as leadership and followership, employee engagement and motivation, the relational view of competitive advantage, differentiation strategy, and trade-offs.

These ideas, using various degrees and scopes of the Recognition-Conversation-Reflection process, converge to prompt further analysis into what characteristics of the business environment can be applied in music performance practice (or vice versa) through the question,

“What principles can be extrapolated in juxtaposing business constructs with musical performance?”

## Literature Review

*Management* by Jeffrey Anderson is a textbook composed of a collection of topics relevant to management principles, such as Decision-Making, Human Resources, Leadership, and Groups & Teams. Within each section are terms, situations, and explanations important to the subject of management. This information allows for business management research and insight on how to manage and effectively communicate with groups of people in attaining goals. In the discussion of leadership, many of the models and frameworks mentioned served as a basis for the structuring of the RCR framework and managing the orchestra.

“Creating a Jazz Philharmonic” is a series of interviews with Professor David Bixler, where he speaks from his decades of experience with jazz ensembles. He details what it is like to lead groups in rehearsals and performances, composing and arranging music for a big band with strings and other instruments, and what steps one should take in networking within the music industry to form ensembles. These interviews helped with the analysis of which roles needed to be established to accomplish the tasks associated with running the BGSU Jazz Philharmonic. This provided the groundwork for the Recognition phase of the formation of this orchestra, and the Recognition phase of the composition and arrangement of the music.

The Evan Rogers website ([www.evanrogersmusic.com](http://www.evanrogersmusic.com)) covers both the composition and arranging of music for jazz philharmonic orchestras, in addition to some of the important logistics to music business. This included the recording technology and marketing techniques used for promoting and documenting the jazz philharmonic orchestra. This website offered certain compositional techniques for writing the music for the recital, as well as promotional advice for the media team and thought processes to consider as a professional musician.

*Strategic Management Fifth Edition* by Frank T. Rothaermel is a textbook that takes a different approach than *Management*. Rothaermel takes a more macro and global perspective, whereas Anderson has more micro- and relationship-focused content. *Strategic Management* talks about

attaining competitive advantage and acknowledging the variables involved in a situation. This information was translated to the value propositions and competitive advantage through differentiation strategy that was employed in the recruitment process for the BGSU Jazz Philharmonic Orchestra.

*Instrumental Jazz Arranging: A Comprehensive and Practical Guide*, jointly composed by Mike Tomaro and John Wilson, serves as the basis to the composition and arranging of the BGSU Jazz Philharmonic Orchestra. The ideas covered in this book are essential to jazz and music at large, with this context providing subtle articulations for the bridging of jazz ensemble performance and business management. Many of the ideas found in this book went into the composition of the music for this recital, as well as the decision to have the rehearsal facilitator employ rehearsal techniques for the musicians.

## Methodology

With the objective of properly managing the BGSU Jazz Philharmonic Orchestra and its various subfacets, I decided that generating a framework as a vehicle for accomplishing my goals would best serve to validate the decision-making throughout this process. Many companies employ business frameworks in structuring their approach to situations, so modeling the RCR framework after other popular management frameworks seemed like a logical starting point. With this, I chose to consider three-stage frameworks that best reflected various management styles, three of them being Kurt Lewin's Unfreeze-Change-Refreeze model for a psychological approach to change, Beckhard and Harris's change model of present, transition, and future states for business environment analysis, and Tuckman's forming, storming, norming, performing, and adjourning team management model (Anderson 1). Each of these frameworks can be considered to take on three stages, with the first representing the acknowledgement of the present state being and its facets, the second offering some sort of analysis of the facets found in the first stage, and the final stage representing the application of the knowledge acquired from the first two stages. The Recognition-Conversation-Reflection framework accomplishes this, and to continue to liken this process to those that it is modeled after. For example, I consider the Recognition stage as the "Forming and Storming," Conversation as "Norming and Performing," and Reflection as "Adjourning." To better classify in what ways the musical performance relates to business

frameworks, the RCR framework served as the backbone throughout the process of preparing for the recital. This was done using business principles and concepts in interaction with the musicians, the composition and arrangement of the music, and the interacting with other roles in the preparation for this performance. Consider that two cycles of RCR were occurring in parallel leading up to the recital. They are explored in the following as

1. “The Musicians” - 1A. (Recognition) -1B. (Conversation) -1C. (Reflection), and
2. “The Music” - 2A. (Recognition) -2B. (Conversation) -2C. (Reflection).

## THE MUSICIANS

### 1A. Forming the Jazz Philharmonic: Recognition

Outlining the RCR framework in a larger scope, the Recognition necessary for forming a group such as a jazz philharmonic orchestra began with the identification of the roles needed for each of the necessary tasks and assignments. With project management in business, it is very typical to see assignments of each of the project roles given to each team member to provide them ownership over their portion of the project. Each person is responsible for the quality and timely completion of their task, and this accountability can help team leaders identify and address challenges that may arise, such as delays or missing resources (Anderson 1). Considering the facilitation of my recital and the objectives to accomplish this performance, the interviews with David Bixler surrounding the creation of the BGSU Jazz Philharmonic offered that this event needed a general manager, a rehearsal facilitator, a media team, a documentation and recording technology crew, a concert hall manager, a stage preparation crew, and a conductor, as well as the musicians themselves (Bixler 1).

- **General Manager (GM)** – provided oversight and ensured all processes function smoothly and each team met the deadlines established by the GM. Managers of each other team then met with the GM to ask questions, confirm understanding, seek advice, and plan around the requests of the GM. All roles and teams described below report to the general manager.
- **Rehearsal Facilitator** – helped plan and organize each of the group rehearsals, ensuring the ensemble members knew what to practice, established expectations for the musicians and the performance itself, and employed pacing and communication techniques to better



resonate with the musicians (Tomaro et al. 1). The rehearsal facilitator scheduled the appropriate number of rehearsals, recruited the appropriate number of musicians, and aligned interpretations of the music across the orchestra.

- **Media Team** – promoted the message of the event and the organization representing the event. The media team used the mission and vision of the ensemble as guiding principles for the message disseminated across popular media platforms such as Instagram and Facebook. The media team promoted the message of the performance to attract people to the event. The marketing campaign and strategy for this recital focused on the employment of differentiation strategy in the advertising through providing various designs of posters to appeal to the varying interests within the prospective audience (Rothaermel 1).
- **Documentation and Recording Technology Crew** – functioned as consultants and worked to properly capture the event. With the varied instrumentation, the physical layout of the ensemble on the stage, setting up the microphones and live sound, as well as access to recording, videography, and photography devices and software, this group worked with the GM to communicate expectations and established plans for how the performance and the ensemble was to be documented.
- **Concert Hall Manager and Stage Crew** – helped establish lighting, curtain/backdrop placement, as well as supply the chairs, stands, and risers for the musicians. The hall manager and their staff also distributed programs to the attendees of the performance. The stage crew arranged the chairs, stands, risers, and other stage props necessary for the performance.
- **Conductor** – led the orchestra in the performance itself, providing the cues and clarity necessary for the musicians to perform the music. The conductor worked with the rehearsal facilitator to confirm their interpretation of the music and to establish expectations to the musicians.
- **Musicians** – facilitated the music being performed, interpreting the music on their sheet music with guidance from the conductor and rehearsal facilitator. The musicians practiced and prepared the music to perform it as accurately to the facilitator's and conductor's interpretation as possible. This had to be accomplished as quickly as possible, and no later than the final performance itself.

To continue the Recognition process, a checklist of tasks and deadlines was assigned to the relevant personnel specific to the BGSU Jazz Philharmonic's performance at my recital. Establishing a timeline for a project allows for deadlines to be set and for the tasks to be more tangible, carrying more weight with the planning than if there was no timeline (Anderson 1). The timeline for this effort spanned six months and was as follows:

- **Six months before the performance**

- All personnel aside from the musicians met to unify understanding of the mission and vision for the performance.
- An official timeline was established and agreed upon.
- The rehearsal facilitator and media team worked together to recruit musicians for the performance through email communication and social media outreach.
- Rehearsal facilitator and conductor worked together to unify understanding of the music and determine how it would be communicated to musicians.

- **Four months before the performance**

- Roster of musicians for the performance was finalized, and rehearsal facilitator and conductor distributed the music for the performance.
- Rehearsal facilitator and conductor finalized understanding of the music and how it would be rehearsed with the musicians.
- Documentation and recording tech crew and concert hall manager worked together to establish channels for receiving the necessary equipment for preparing the performance.
- Musicians began practicing the music for the performance.

- **Two months before the performance**

- Rehearsal facilitator and conductor held rehearsals with the musicians.
- Documentation and recording tech and stage crew worked to determine and finalize equipment needs for the performance.
- Media team worked to further promote the performance through popular social media outlets, standardized advertising methods (posters, billboard postings), and communicating by word-of-mouth to potential attendees (Rogers 1)

- **One month before the performance**
  - Rehearsals intensified, further confirming musicians' understanding of the music.
  - The media team worked to amplify advertising, and generated a prospective number of attendees based on the media feedback (Rogers 1).
  - Concert hall manager and stage crew had finalized expectations for the performance (stage layout, accommodating the prospective number of attendees, etc.).
- **Two weeks before the performance**
  - Communication between the GM and managers became daily, providing updates for what to expect for the performance.
  - Expectations for musicians and crew were finalized and communicated, including arrival times, performance attire, etc.
- **One week before the performance**
  - Last rehearsals were held with the facilitator, conductor, and musicians. The general manager provided the last bits of advice and information to address any last-minute questions and concerns prior to the performance.
- **One day before the performance**
  - Sound check and rehearsals were held with all managers in attendance, using all props and materials that were used for the performance.
  - The media team put out their final messaging about the performance.
- **Day of the performance**
  - Everyone arrived ahead of time to ensure their preparation.
  - Musicians were fully prepared for the performance.
  - All stage and documentation prep was complete for the event to be formally documented.

## 1B. Norming the Jazz Philharmonic: Conversation

With the tasks and timeline being commonly accepted, Recognition within the RCR framework was completed. Conversation began with the details for each of the tasks and the timelines. This occurs in an infinite number of ways between any of the parties involved in this process. An

example of Conversation between each of the teams for the performance includes how the rehearsal facilitator planned what parts of the music were rehearsed to hold an effective and informative rehearsal with the musicians. The conductor provided feedback about the music, and in what ways the conductor would execute the facilitator's ideas. Another perspective for Conversation was how the concert hall manager conversed with the recording tech crew to determine how the instrumentation would be laid out on the stage, complimenting where the crew can set up microphones and feed cables to yield an optimal layout that minimized exposed wiring and not interfering with the presentation of the performance. Additionally, the media team met with the GM to confirm that the messages sent out over email and social media posts were accurate to the mission and vision of the performance. This included providing a music itinerary for what an attendee can expect, and a list of performers with their instrumentation.

To confirm each deadline was met, Conversation about unifying expectations and establishing goals was necessary for this performance. The managers listed served as leaders for each of the teams involved in this process (e.g. concert hall manager leads the stage crew, conductor and the rehearsal facilitator leads the musicians, general manager leads the other managers, etc.). As it relates to working with musicians or any group of people who are looking to understand and relate the purpose of an event or organization, leaders must use Conversation to cultivate an environment of engagement. This is best accomplished through addressing work-life needs and creating an inclusive work environment for those involved (Anderson 1). As it relates to this performance, the rehearsal facilitator was accommodating for the musicians if one of them could not attend a rehearsal through communicating with them to ensure their well-being and filled them in on what details they missed. Another perspective was the concert hall manager and stage crew working to implement accommodating systems for disabled attendees, or musicians who needed certain accommodations for family or friends who were attending the performance. There were many ways for the leaders of groups to be hospitable and to execute the Conversation stage in the RCR framework. Accomplishing this can establish effective communication, understanding, and efficiency across all parties within an event or organization.

### 1C. Adjourning: Reflection

For conducting the Reflection stage of RCR, one must review feedback and observe the effects of the event. With the BGSU Jazz Philharmonic, this originated from various sources, but a balanced mix of who took part in the performance was the chosen way to synthesize and determine the event's impact. Polling the musicians on their experience with the performance and the process leading up to it, interviewing attendees on their satisfaction with the experience, and conducting self- and group- evaluation of the management team, were three avenues to gather such feedback. Additionally, documenting general observations before, during, and after the performance allowed for a calibration opportunity, yielding comparisons of how different perspectives on the accomplishment of a large project differ. Documenting the process was crucial, as this is how errors can be highlighted and addressed in future processes. The lessons taken from this review can then be implemented into the execution of other activities, as well as serve as lessons for others who would like to accomplish similar projects in the future. Paying it forward through applying lessons learned from a past process can be a clear and effective way to disseminate productive competencies and processes applied to future endeavors. The performance served as a process ripe for Reflection and its lessons available to be applied to future projects.

## THE MUSIC

### 2A. Composition and Arranging: Recognition

The RCR framework was again applied to the composition and arrangement process of the music for the BGSU Jazz Philharmonic. Composing and arranging for an orchestra was a complex task that accounts for a myriad of aspects considered in the execution of a musical performance.

Arguably the most critical component of composition and arrangement is considering the audience for which the music is being interpreted. The second stakeholder group to consider was the musicians. In the case of my senior recital, the Bowling Green State University Jazz Philharmonic Orchestra was an ensemble composed mostly of college students pursuing degrees in music performance and education. Composition and arrangement of music for groups of differing skill levels, such as beginning middle school band students, compared to members of the Boston Pops Orchestra would invite very different strategies in music writing styles for their composers. Additionally, the instrumentation served as an important factor as well, as this is a critical part of arranging music. The BGSU Jazz Philharmonic Orchestra was comprised of five

saxophonists (two altos, two tenors, one baritone), five trombones (three of them being bass trombones), four trumpets, violins I and II (four on part 1 and three on part 2), one viola part (three total violists) and one cello part (two cellists), and a jazz rhythm section with an auxiliary percussion part (electric guitar, piano, bass, drums, and the auxiliary percussionist playing the congas and bongos). Knowing the strengths and weaknesses of each of the musicians involved allowed for the composition to be more kindred to their skillset, and with only a limited number of rehearsals and the knowledge of how frequently the musicians practice, appropriate adjustments to the composition and arrangements were made. This helped position the ensemble for musical success at the performance, as the musicians were provided music that they can easily navigate and interpret in a limited period of time. With the knowledge of the expectations for the orchestra and its members, the Recognition stage of RCR for the composition and arrangement of the music was completed.

## 2B. Composition and Arranging: Conversation

Conversation surrounding the music was largely featured in “Creating a Jazz Philharmonic,” a series of interviews discussing the composition and execution of this event. Much of this dialogue involved the decision-making for what voicings (deciding which instruments to play which notes within each of the chords) should be written into the music, considering the musicians that were playing, the number of rehearsals, etc. The Conversation about the composition and arrangement of the music itself can be expressed as a smaller subcycle of RCR found in the music for the BGSU Jazz Philharmonic Orchestra, featuring creative liberties taken, inspirations from past jazz musicians, and concepts that are explored in *Instrumental Jazz Arranging: A Comprehensive and Practical Guide*.

The music for the orchestra consisted of a four-movement suite, with the first movement, entitled “Discovery.” This movement featured motifs that were played as call-and-response between various different instruments (Tomaro et al. 11). For example, the saxophones played a riff (a short series of notes and rhythms), and the trumpets played back that same riff shortly after the saxophones. (The riff that was played between the sections sounded whimsical and light, an intentional nod to the relationship I shared with my childhood dog, Lucky.) This idea was employed throughout the movements of the suite, using themes, melodies, and rhythmic patterns

used in Discovery. This movement represented the context and the groundwork for the music of the rest of the suite, establishing the Recognition stage in the music itself.

The following two inner movements, entitled “Isolation” and “Betrayal,” provided more of the dialogue for the suite. They echoed the motifs from Discovery, but also employed complementary ideas fundamental to jazz such as featuring the harmonic structure of the blues and more open improvisation featuring individual musicians performing improvised solos. The solos were accompanied by background parts played by the rest of the musicians (Rogers 1). This provided the Conversation necessary for melodically reinforcing the relationships between the musicians and each instrument section within the ensemble.

The last movement, entitled “Conversion,” yielded a lens of reflection, with musicians performing all the ideas presented up to this point and offering continuations of previous melodies in a key that will be quite different from the other movements. This represented a synthesis of the music that took place during the Conversation stage of the suite (enriching what was presented in Isolation and Betrayal). This synthesis led to the Reflection stage.

## 2C. Composition and Arranging: Reflection

The Reflection stage as it relates to the composition and arranging process as a whole derived from what came from the performance itself. Evaluating which parts of the music were more or less clear than others, and determining what was appropriate for the suite as a whole helped accomplish this stage of RCR. Reflection also stemmed from the engagement observed by the musicians, which refers to how challenging the music was, and whether they enjoyed playing the music. Other opinions considered were the rehearsal facilitator and conductor’s interpretation of the music, any lessons of the performance, how these lessons could be applied to future ensembles or groups at BGSU (or really any setting in the future), and of course the audience’s satisfaction with the experience that this performance yielded.

## Other Concepts

Beyond the music and the logistics mentioned earlier, other practices and concepts were also explored in the less obvious steps of the planning of the performance. As it was the GM who

managed the overall functioning of the event, they also worked to develop the relationships between those involved. The following were the ways in which the GM approached their individual relationships with everyone who served as a part of this performance.

### **Recruitment**

To externally recruit for an organization, one must be aware of their audience, and to have solid value creation in the eyes of the prospective employee. Knowing the prospective employees were college students, I tailored a differentiation strategy according to the local preferences; in this case, the local preferences were a unique opportunity for music making (Rothaermel 1). For BGSU's College of Musical Arts students, there has never been a Jazz Philharmonic Orchestra, so this performance was inherently unique to anything in past performances or ensembles through this school. Many music students also place value in performing debut music (music that will be performed for the first time); and since this performance featured a four-movement suite of newly composed and arranged music, this added value in the eyes of a college music student. In addition to this, music students are very busy with classes, gigs, and rehearsal for other groups. To accommodate for this, I reached out to the musicians very far in advance to allow for them to plan accordingly and to work around potential scheduling conflicts. Lastly, the music itself must be interesting to the students. While there was no monetary incentive to take part in this performance and its preparations, enjoyable melodies helped to keep people engaged in the music and its facets (Bixler 1). These practices together helped establish the event with a competitive advantage over other events that were also offered to the musicians. With all these concepts, an appropriate differentiation strategy was established and was primed for successful recruitment for this performance.

### **Engagement**

Once the personnel requirement of musicians was met, maintaining their engagement is crucial for the performance's success. Consistently reaching out to employees to confirm scheduling plans and sending out reminders were ways to cultivate an environment of engagement (Anderson 1). In the case of this performance, providing updated sheet music and recordings of the music for the musicians to look at and listen to, and clarifying rehearsal itineraries were



logical methods for not only keeping the musicians on track and also the event preparation organized.

### **Follow-up**

Following any event or project, providing proper cadences to the relationships constructed leading up to the event helps solidify connections for the future (similar to the Reflection stage of RCR). As with any workplace, thanking someone for their time and effort is an effective way for showing appreciation for one's work. As the GM, I provided individual thank you letters to the musicians following the performance as a token of gratitude, thus providing the musician with reasoning to continue the relationship into the future.

## Results

### The Performance

The initial research question for this project was “What principles can be extrapolated in juxtaposing business constructs with musical performance?” The Recognition-Conversation-Reflection framework offered an alternative approach to a process, and my senior recital featured this and the degree to which business constructs interacted with a musical performance in varying capacities. The process outlined in the methodology represents how the framework can be applied to the steps towards accomplishing this performance, as well as identifying key concepts and practices often observed in business environments. While the methodology accounts for most every ideal detail to address in this process, various externalities and variables played a role in complicating the execution the steps to this performance.

Since this production falls under the umbrella of collegiate senior recitals, access to certain resources and roles to be filled was less feasible. Oftentimes with businesses that lack personnel, those involved must wear multiple hats. As this performance was my senior recital, I served as the GM, rehearsal facilitator, the composer and arranger of the music, and as one of the performers. Additionally, some of the musicians served as members of the stage crew, as well as the media team by making posts on social media to promote the event ahead of time. A business functions best when its workers capitalize and focus on their specializations, however this event

and its personnel simply lacked the capability to fully accomplish this. As a result of this, fewer conversations and consultations about the production were held compared to a more ideal situation that would have allowed for better role separation, by having more people involved.

The recruitment process for this event did not account for all the tendencies of busy college music students. The Orchestra was originally intended to feature a full big band and a full strings section; however, in the initial recruitment of musicians to be a part of the performance, many people accepted to be in this production only to drop out sometime during the preparation stage. Students mentioned being overwhelmed with schoolwork, needing mental health breaks, or failing to schedule around the demands of the recital's preparations. While this led to fewer people on the stage than originally intended, it presented interesting accommodations for other parts of the production. For instance, since there were fewer strings players than originally intended, the recording tech crew could set up microphones for each of the string players, allowing the concert hall to sound as though there were no strings players missing to begin with.

Communication throughout the preparation process between the musicians and the managers was ambiguous. There were many emails sent out to the musicians providing updates, asking for better ways to accommodate them, and clarifying plans with the ensemble. Despite this, many musicians never responded to these emails. Many people did not show up at the first rehearsal, which could be a result of members not checking their email. This led to an adaptation in communication, with the GM reaching out through email and also individually texting or calling the musicians to confirm availability.

Properly analyzing the Reflection stage of putting together this event was convoluted. While a poll was provided, asking what members thought about the performance and the preparation, many did not respond. This could imply dissatisfaction with the process. However many musicians, managers, and attendees of the event reached out to share how positive of an experience this performance was to them. This may have been as a result of passing out the thank you letters to which members of the performance wanted to show courtesy. A comprehensive analysis of the Reflection stage remains convoluted at this point and is largely based on

qualitative feedback from both musician participants as well as audience members, mentors and advisors.

A large reason for this lack of execution derives from the efficiency of the communication channels that were established. This was seen primarily in the communication between the GM and the musicians when they were not present at the rehearsals. While this was a glaring issue with the preparation for the recital, the RCR processes and the business practices and ideas were still observed in each of the processes for the event, thus validating the utilization of business-based frameworks in the music industry at a microcosmic level.

The forming and eventual performance of the orchestra for this event exemplified each of the stages of RCR through acknowledging the requirements in putting together this event (Recognition), working with each of the personnel to deliberate methods of execution of the performance (Conversation), and a substantial amount of feedback was acquired from those involved and not involved in the process of putting this together, prompting future projects to be accomplished with greater prowess and efficiency (Reflection).

The composition and arrangement of the music, regardless of which musicians stayed or left the ensemble, featured the four movements of a suite, using the same instrumentation as what is listed in the methodology (Recognition). The dialogue from the interviews with David Bixler featured many different techniques that were used in the rehearsal and composition of the music (Conversation). Following the performance, many of the musicians and the attendees communicated their opinions of the music through pointing out parts of the music that they found to be enjoyable and how they might use this music in their future compositions or projects (Reflection).

Additionally, the music itself utilized the call-and-response, motivic development across the movements, and open solo improvisation with backgrounds provided by the rest of the ensemble. The musicians practiced and rehearsed the music enough so that each of the movements accomplished exactly their functions within RCR.

Other concepts such as cultivating an environment of engagement and promoting differentiation strategies (e.g. the thank you letters for the musicians and managers) were employed in full, which allowed for many of those who were parts of the performance to approach the GM afterwards and to imply positive relationships going forward. With these outcomes to the performance and despite the flaws in the execution of the methodology, there is enough evidence to consider various principles in music performance and business constructs to complement each other, and an effective relationship to be established.

## Closing and Future Research

### Conclusions

My senior recital featuring the Bowling Green State University Jazz Philharmonic Orchestra involved many obstacles, however, these were overcome through the willingness and perseverance of those who took part in the preparation of, during, and after the performance. Recognition-Conversation-Reflection as an underpinning may have served as a viable framework to a certain extent, however ensuring the involvement of all personnel may have lacked due to a weak value proposition to further exert effort and to confirm communication (particularly between the managers and the busy collegiate music students). Despite this, the business fundamentals were applied in a music industry context, and the general feedback indicates marginal utility for this practice, as well as the RCR framework.

### Strengths and Limitations

This project serves to juxtapose the fields of business management and strategy on one hand, and musical industry and performance on the other. Despite their contrasting natures, similarities were found in abundance through RCR, making concepts and approaches in these two fields seem more fundamentally interchangeable than initially considered. However, RCR is only as effective as the perspective of those who use it. The lessons that are extrapolated from the Reflection stage of RCR can only be deduced as subjective findings of those involved in the process, and the application and dissemination of these lessons depends on the communication and action of those who complete the RCR cycle.

This project produced a wealth of diverse perspectives, and offered innovative discoveries (through the structure of the framework) for future endeavors. That said, there could have been many more potential insights if the roles in the process had been filled by individual contributors, as opposed to one person wearing many hats. While it was a senior recital where the event featured one person in particular, large-scale productions benefit from large-scale personnel to accomplish specialized tasks and yield high-level opinions, as opposed to one person making most of the decisions and doing most of the work necessary to make the performance possible.

Additionally, the project considered only a few parts of the music industry. Music production, music education, audio engineering and recording, music therapy, and ethnomusicology (let alone the innumerable quantity of genres beyond jazz) are some of the myriad of other fields within the music industry that were not explored in this project. Seeing how RCR fits within these fields would be an effective first step in validating the framework and larger usage of the discussion from this project.

### Applications and Further Research

As previously stated, finding ways to apply RCR to other fields within the music industry would be an effective first step to solidifying the observations in this project. And with any projects that use RCR, identifying one's facets within Recognition, spurring Conversation, and classifying the lessons learned in Reflection will be different for everyone. This diversity in understanding could provide enriched commentary between people who have leveraged RCR in their projects. The Reflection stage itself does imply future application, so looking to expand the definition of Reflection could be a way of developing this framework further.

## Appendix

### Recital Promotional Campaign

1A through 1C represents the posters that the media team used for the marketing campaign to promote this event.

1A



**1A: Retro Poster 1**

1B



1B: Modern Poster

1C



1C: Retro Poster 2



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