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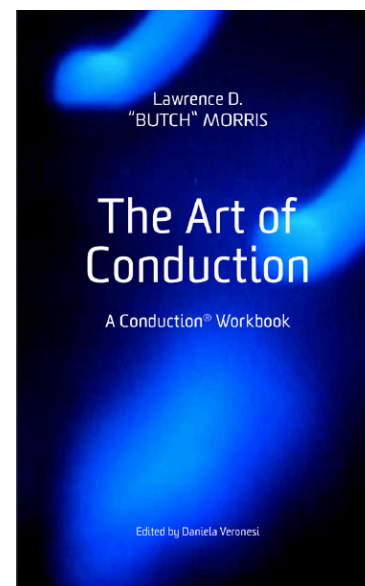
Contributors

Lawrence D. "Butch" Morris, *The Art of Conduction A Conduction® Workbook*

Edited by Daniela Veronesi. 2017, Karma, New York.
224 pages, 22 photos, 132 illustrations.
ISBN 978-1-942607-42-7, hardcover, \$ 40.

Available at: www.artbook.com, karmakarma.org, and amazon

Conceived by Morris as a theoretical introduction as well as a practical guide for conductors, composers, instrumentalists and music educators, *The Art of Conduction – A Conduction® Workbook* provides a detailed elucidation, through drawings and explanations, of each sign and gesture Morris developed for his "vocabulary of communication" in ensemble music making. The volume, published posthumously, presents Morris's own reflections about Conduction as a way of establishing common ground between notation and improvised music, as well as a complete Conduction® chronology and discography.



Lawrence D. "Butch" Morris (1947-2013) is internationally regarded as a leading innovator at the confluence point of jazz, new music, improvisation, and contemporary classical music. Beginning in the late 1970s, Morris employed *Conduction*, with and without notation, across widely diverse musical communities, and taught professional musicians and music students all over the world.

Daniela Veronesi is assistant professor of linguistics at the Free University of Bozen-Bolzano, Italy. In the last decade she collaborated with Morris as translator and interpreter, and assisted him in workshops in Italy between 2008 and 2011. Since 2011 she has been working on a research project dedicated to the analysis of interaction in Conduction workshops.

The Art of Conduction A Conduction® Workbook

(excerpts from selected chapters*)

The “Extra Dimension”

[...] When I first started to work on the idea of Conduction, I was trying to understand how to make notation more flexible, how to give it more expressive range: as a conductor, I wanted to be able to modify written scores in real time – to construct, deconstruct, and reconstruct a composition, to change the pattern or order of sounds, and consequently the larger form.

I also wanted to figure out how to make an orchestra as flexible as an improvising trio – to have that kind of combustion and spontaneity and momentum and ignition – and the lexicon of signs and gestures I was developing offered such possibilities. Here was a way I could alter or initiate essential musical parameters like rhythm, melody, harmony, form/structure, articulation, phrasing, and meter, within any given written work.

To make the collective A Priority
in the Music Community.

Comprehending Conduction

My interest lies in the area where the interpretation of the symbolism that generates notation meets the spontaneity of improvisation: an intermediate space where the potential for new life – an expansive range of expression that has long gone untouched – prevails, and where ideals and ideas can incubate for the continuum of the musical canon.

It is not – and never has been – my intention to use Conduction to redefine music or music theory, or to standardize Conduction as a system. I wish, rather, through Conduction, to stimulate a way of making and thinking about music that can expand the concept of musicianship and musicality in the individual and in the ensemble, that supplements and augments given forms with a greater appreciation of possibility, and refines the qualitative standard for what ensemble music is and can be.

Directives

Conduction is based on a lexicon of instructions called “directives:” visual analogous representations of musical sound, which the conductor conveys through signs and gestures, and to which instrumentalists respond with musical content.

The Conduction Lexicon can be utilized within all musical forms, styles, and traditions. As a bridge between notation and improvisation, it enables any ensemble to arrange an infinite number of interpretations from the same notation, as well as create compositions without notation.

The Ensemble

Conduction is an ensemble skill. I like to think of an ensemble as a human body, with each ensemble member as an organ that contributes in its distinct way and yet always in communication with all other organs, to the well-being of that body. This is key to Conduction: here, individuals – conductor and instrumentalists – are asked to be true to themselves in full service to the ensemble, always attending completely to what is appropriate for the direction of the ensemble.



Conduction®:

The practice of conveying and interpreting a lexicon of directives to construct or modify sonic arrangement or composition; a structure-content exchange between composer/conductor and instrumentalists that provides the immediate possibility of initiating or altering harmony, melody, rhythm, tempo, progression, articulation, phrasing, or form through the manipulation of pitch, dynamics (volume/intensity/density), timbre, duration, silence, and organization in real time.

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General editor: D. Veronesi. Project coordinator: Alessandro Cassin.

Editors: D. Veronesi, A. Graubard (chapters 2, 3); D. Veronesi, J.A. Deane (chapters 4, 5).