

Lawrence D. "Butch" Morris

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Intensive Workshops in the Art of CONDUCTION®

Lawrence D. "Butch" Morris redefines the roles of composer, conductor, and performer. Conduction® is an instrument with an ability to unite and enhance existing traditions.

Through Conduction® workshops, Lawrence engages students in the process of composition and creation. The Conduction® Workshop stresses ensemble "team play", which allows each individual the opportunity to participate in the overall construction of compositional development. It enhances and enriches the ensemble member's interpretive skills by strengthening each musician's understanding of composition, orchestration and arrangement.

Lawrence D. "Butch" Morris is recognized internationally as a leading innovator in the confluence of jazz, new music, improvisation and contemporary classical music and the principal theorist and practitioner in the evolution of Conduction®. Since 1974, his career has been distinguished by unique and outstanding international contributions to, film, theater, dance, television, radio, interdisciplinary collaborations, concerts and recordings.

Employing more than 5,000 musicians in 23 countries and 63 cities, Mr. Morris has opened the door to a new understanding of musical language: "As musicians, we all share a common language. We may speak in different dialects, vocabularies, categories or styles, but the language is music."

Mr. Morris has acted as a resident conductor and lecturer with institutions that include Princeton University, California Institute of the Arts, Yale University, Wesleyan University Orchestra, New York University, University of Westminster - London, Orchestra della Toscana- Florence, Italy, Mito Museum - Mito, Japan, the Whitney Museum of American Art, and many others.

Over the last 23 years, **Lawrence D. "Butch" Morris** has spearheaded the advancement of Conduction® as compositional practice and catalyst for higher order musicianship. He has played a central role in the generation and refinement of much of the system's vocabulary of signs and gestures.

"This music is completely surprising and simply overwhelming...building the most incredible crossings of styles". -Neue Musikzeitung



CONDUCTION®

(Conducted improvisation-interpretation)

is a vocabulary of signs/gestures used to construct a real-time musical arrangement or composition. Each sign and gesture communicates a specific harmony, melody, rhythm, articulation, phrasing or form, which remains open to some interpretation by the members of the ensemble.

Workshop Curriculum

► **Introduction to CONDUCTION®**

1 day / 3-5 hours

For the general public and musicians who have an interest in new ways of creating music for an ensemble and supplementing traditional musicianship; Introductory lecture-demonstration and discussion with emphasis on theory

► **CONDUCTION® Master Class**

1-3 days / 6-9 hours total

8-10 piece ensemble is requested.

Lecture-demonstration, theory and practice.

We explore the many interesting and vibrant ways of constructing and arranging music through the use of the Conduction® vocabulary, as well as how Conduction engages and confronts musical, cultural and social differences through collective and individual interpretation, while engaging each musician in a system of real-time music making that draws on his or her unique personality, history and ability. The Master Class is for the advanced student and/or professional instrumentalist, composer and conductor.

► **CONDUCTION® Workshop Intensive**

3-5 DAYS / 3 hours per day

10–15 piece ensemble is requested.

An intensive investigation of the Conduction® vocabulary in theory and practice. The Conduction Workshop stresses ensemble “team play”, which allows each individual the opportunity to participate in the overall construction of compositional development. It enhances and enriches the ensemble's interpretive skills by strengthening each musician's knowledge of composition, orchestration and arrangement, encouraging individuals to take part in the decision-making process.

The Conduction Workshop is open to all musicians interested in developing new skills of perception and the enhancement of ensemble intellect, ensemble arranging and composition. Its aim is to maximize interpretive capability in ensemble interplay, to raise cognition, and to improve focus, concentration and interpretive skill. The Workshop is challenging, demanding, rewarding....and fun.

► **CONDUCTION® Master Workshop Intensive With (or without) Concert**

20-35 piece ensemble is requested

...With emphasis on performance, is a 10-15 day, 3-5 hour per day intensive investigation of the Conduction vocabulary in theory, practice and performance. The Workshop stresses ensemble "team play", which allows each individual the opportunity to participate in the overall construction of compositional development. It enhances the ensemble's interpretive skills by strengthening each musician's knowledge of composition, orchestration and arrangement and elaborating the elements of the decision-making process. The Conduction Master Workshop is open to the advanced musician/instrumentalist interested in developing new skills and techniques of perception. Its aim is to maximize real-time capability in ensemble interplay, to raise cognition and to improve focus and interpretive skill. The Workshop is challenging, demanding, rewarding and fun.

****CRITERIA FOR MUSICIANS
CONDUCTION® MASTER INTENSIVE****

It is necessary that each musician is able to take and interpret direction, have command of their instrument and be strong confident players /composers/ interpreters interested in developing new requirements, skills of perception and enhancing the ensemble intellect. Musicians with zero attention span need not participate.

ALL PARTICIPANTS MUST ATTEND EVERY SESSION OF MASTER INTENSIVE

REQUESTED ENSEMBLE / NOT LIMITED TO THE FOLLOWING:

**4 VIOLIN, 3 VIOLA, 2 CELLO, 2 BASS,
PIANO, HARP, VIBRAPHONE, ACOUSTIC GUITAR,
FLUTE, CLARINET, OBOE, BASSOON, BASS CLARINET,
TRUMPET OR CORNET, TROMBONE, TUBA,
SOPRANO SAXOPHONE, ALTO SAXOPHONE, TENOR SAXOPHONE,
2 PERCUSSION (full percussion section) & DRUM SET,
KEYBOARD ELECTRONICS, GUITAR ELECTRONICS, LIVE SAMPLING.**

Work space requirements

- Clean, well-lit rehearsal space with a tuned piano, drinking water, proper ventilation and heat, proper number of chairs and music stands.
- A blackboard or other drawing surface for large illustrations, and writing utensils.
- Sound system with record and playback capability (simple set-up, for demonstration/rehearsal purposes only), especially for master classes.

Artist Statement

Jazz has driven the 20th century literally from one end to the other, and it has given birth to many offspring, reinventing its self time and again. No matter how many times it has changed, however, jazz has always been a medium for individual expression and collective interaction with its own characteristic spirit, which is swing, or rather the essence of swing. Born from the elements of spontaneity, momentum, combustion, ignition, propulsion (a sense of continuity), interaction, transmission, and communication, this essence has been called the "extra dimension."

The orchestral community has often sought out this extra dimension to rejuvenate its traditions. Yet of all the orchestral works written in the past century, only a handful have brought jazz and music for orchestra closer together, or attained the monumental status that each tradition individually holds.

To find a common ground between orchestral and improvised music, I believe one must return to the fundamentals and identify what is necessary for "all" traditions to coexist. Whatever the tradition from which it springs, music has certain intrinsic properties beyond harmony, melody and rhythm. Although these properties may ultimately resist analysis, music will always allow musicians to communicate from vastly differing perspectives.

Is this information sufficient to begin a new era of investigation and collaboration?

I believe that the answer is yes!

Workshop Goals- Benefits of Participating in Conduction® Workshop

- ▶ Expansion of intellectual reach and musical capacity by engaging members of the ensemble in the decision making process.
- ▶ To expand the possibilities of all existing musical forms
- ▶ To maximize potential for continued development in each member's own, distinctive creative path or field of work
- ▶ To wed the concepts of notation and improvisation

- ▶ To provide all musicians (composer, conductor and instrumentalist) with an opportunity to surpass their pre-conceived artistic limitations
- ▶ To engage each musician in a system of music making that draws on his or her unique personality, history and ability
- ▶ To enhance the ensembles interpretive and expressive abilities and skills by strengthening each musician's knowledge and concept of composition, orchestration and arrangement.
- ▶ To Expand the notion of music theory and potential by introducing a new musical vocabulary
- ▶ To engage the individual, ensemble and the audience in the discovery of a world of expressive possibility by refining the qualitative standard for what music is and what music can be
- ▶ To apply new tools of analysis, new requirements and new scales of evaluation to the concept of music and the idea of musicianship.
- ▶ Ultimately, to cultivate, nurture, and educate, while keeping the collective landscape creatively and economically healthy by satisfying the artists' need for challenge and the audiences desire to be rejuvenated, enlightened, entertained and more.