

## CONDUCTION® ATELIER

For over 35 years Lawrence D. “Butch” Morris has been distinguished by unique and outstanding international contributions to television, film, theater, dance, radio, interdisciplinary collaborations, concerts and recordings, he also leads “Conduction® Workshops” and performances throughout the world. Mr. Morris is the leading proponent and practitioner of Conduction® - the practice of conveying and interpreting a lexicon of directives to construct or modify sonic arrangement or composition in real-time.

Conduction has now been at the forefront of musical discovery and innovation for over a quarter-century, with exceptional achievements worldwide. By merging composer with conductor and fusing composition with improvisation, Mr. Morris has enlivened the act and art of music in real time. By offering expansive responsibilities for musicians, he has advanced ensemble music and musicianship.

Since 1985, Mr. Morris has amassed over 199 Conductions in 24 countries and 84 cities, employing over 5000 musicians internationally from musical vocabularies as diverse as classical, jazz, electronica, pop and R&B. Conduction has demonstrated its capacity for cultural diplomacy and cultural capital as evidenced in Mr. Morris’ projects with indigenous musicians and instruments from Korea, Japan, Vietnam, Turkey, China, Mali, Senegal, and their integration with western acoustic and electronic instruments, as well as in his collaborations and with Symphonic Orchestras and “A Chorus of Poets”.

The “Conduction® Atelier” is designed to educate and cultivate closer ties and a deeper dialogue between the general public and performers while advancing this (new) paradigm. It transforms the rehearsal/concert setting into a public laboratory where audience members become listener-observers and are given the opportunity to enjoy the music and the environment in new and exciting ways; it offers to the general public an intimate look into the process of Conduction® itself.

### **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 immediate possibility to initiate or alter 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. Directives (ideographic signs and gestures) articulate the parameters of interpretation that may be utilized by all musical forms, styles and traditions.*

Lawrence D. “Butch” Morris

## **CONDUCTION® ATELIER**

*A place where the constellation of participants define the music and its meaning.*

### **The Atelier**

The appropriate staging/performance area for the Atelier is a non-traditional flat surface large enough to accommodate the ensemble, center space, surrounded by an audience “In the Round”, scattered seating, a café on the premises (or nearby) with space, access and egress for a roving audience free to come and go as they please.

In the spirit of the Atelier, audience members are encouraged to express their artistic or personal reactions whether by sketching, writing, photographing (no flash, video or audio recording), etc., without interfering with the progress of the workshop.

### **Time and Organization of Activities**

The Conduction Atelier is held for six consecutive days, for approximately four hours per-day, with break/intermission every hour (15 minutes) for refreshment, discussion and casual interaction between musician and audience.

#### Day One

The initial day of the Atelier is for conductor and ensemble “only”. Instrumentalists are introduced to the theory and practice of Conduction; familiarity and trust among musicians is built.

#### Day Two

The Atelier is open to public access for the duration.

The second day begins with Lecture-demonstration and discussion of Conduction as concept and practice - what it is, what it means, how it works, and what it implies for music, community and culture. *This session addresses both public and ensemble.*

#### Day Three, Four and Five

The third day commences as Conduction® workshop addressing the ensemble; an intensive investigation of the Conduction vocabulary in theory, practice and performance takes place. As the day-to-day work on the vocabulary progresses, each succeeding day proceeds to advance the ensemble’s confidence within the Conduction process and ushers in a new understanding of music and a new form of music making. By practicing the Conduction vocabulary, musicians hone their skills and develop new concepts of analysis, perception and representation in the ensemble.

Stressing ensemble “team play,” the workshop allows each individual instrumentalist the opportunity to participate in the overall construction of compositional development and to contribute to collective decision-making. It enhances the ensemble’s interpretive skills by strengthening their knowledge of composition, orchestration and arrangement. In this personal, intimate encounter taking place within the ensemble, audience members now become listener-observers brought directly into the learning process, witnessing the progressive growth of different ways of interacting in collective music

making and clarifying their passion for music. *These sessions are very intimate, where the ensemble is addressed and the public is privy to that intimacy.*

#### Final Day: Culminating Presentation

The Conduction Workshop will conclude with a performance-presentation in the Atelier dedicated to the work and knowledge gained, with discussion intermittingly during, and following presentation.

#### **The Relationship between Ensemble and Audience**

*A place where the general public is invited to witness and participate in the evolution of a new musical paradigm*

By opening the workshop to an audience and thus integrating workshop with performance, the Atelier exposes the actual weight, force and demand of the day-to-day progress in refining a work steeped in the Conduction vocabulary. In doing so, the Atelier expands the parameters of collaboration as well as the relationship that tradition has established between ensemble and audience within the education-practice/performance framework – a tradition that has not changed substantively for over one hundred-fifty years.

By engaging participants in interpreting the Conduction vocabulary and responding creatively to its language, the Atelier stimulates observation, dialogue, and growth for musicians and audience alike. In the Atelier, collective and individual dimensions become one, private insights are shared in musical practice and conversation, and the theatrical and psychological transitions in the creative process are revealed.

Casual and close in all its formality, the Atelier creates a public, yet intimate environment for music and music architecture, pedagogy, performance, and enjoyment. It is a model that educates as it entertains, leaving ensemble and audience members with a lasting experiential impression of the creative process.

*Although the musician may be professional, in the Atelier everyone is a student of Conduction.*

#### **Workshop Requirements for Musicians**

The Conduction® Atelier is open to all instrumentalists interested in developing new skills and techniques of perception and in enhancing a new ensemble intellect. Although Conduction is not a method of teaching improvisation, Mr. Morris has frequently been called upon to instruct Conduction to non-improvising musicians to reinvigorate their sense of precision, virtuosity, contribution and community.

It is required that each musician is able to take and interpret direction, have command of their instrument, and be confident players/composers/interpreters.

Instrumentalists will be sent advance information concerning Conduction.

*It is required that all musicians who participate in final performance attend every session of Conduction® Atelier.*